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# COUNTRY MUSIC



## FEATURES

- 4 Letter from the Publisher** *by Russell D. Barnard*  
More from Russ Barnard on our 20th Anniversary and people who made it possible for us to have one.
- 6 20 Questions with Johnny Cash** *by Michael Bane*  
The Man in Black made every list of 20 Who Mattered in our 20th Anniversary Issue. Here he looks back over his and our last 20 years.
- 36 Travis Tritt Pull-Out Centerfold**  
Get the facts on the native Georgian whose musical heroes range from Lynyrd Skynyrd to George Jones.
- 39 Billy Dean: What You Hear is What You Get** *by Bob Millard*  
With age comes experience, and Billy Dean aims to keep his music growing. He reaches into his past to get his message across.
- 47 Roger Miller: 1936-1992** *by Rich Kienzle*  
The King of the Road is gone, but his songs remain.
- 48 Sammy Don't Mind** *by Michael Bane*  
Sammy Kershaw, cousin of a Cajun star, has been compared to George Jones. Now he's making it himself—onstage and at the perfume counter.

## COVER STORY

- 42 Reba McEntire: Respect and Admiration** *by Marjie McGraw*  
Family, commitment to both home and career and a strong sense of self have kept Reba a success. Here she talks about her world, one in which the working mother is also a superstar.

## DEPARTMENTS

- Record Reviews** **10**  
Raves on Alan Jackson, George Jones and Kathy Mattea. The latest from heavy hitters Garth Brooks and George Strait, also Suzy Bogguss, Diamond Rio, Lorrie Morgan and more. Our Classic Record Review: George Jones' 1976 *Alone Again*.
- People** **23**  
*by Hazel Smith*  
Country music trading cards, George Jones in a rocking chair and Patty Loveless in *Playboy Magazine*. Plus Aaron Tippin on the road, news on country Chipmunks and more. On a somber note, just at press-time, Roy Acuff passes on. Stay tuned.
- Buried Treasures** **50**  
*by Rich Kienzle*  
Reissues of Roy Acuff, Bill Monroe, Gene Autry and Bob Wills. Also Roger Miller, Hank Snow, Hank Jr. and more.
- Essential Collector** **52**  
*by Rich Kienzle*  
Hank Jr., Roy Orbison, The Statler Brothers and Waylon Jennings recordings plus videos on Marty Robbins, Waylon, Emmylou Harris and more.
- Letters** **67**  
Results are in! Cover boy Marty Stuart a smash hit. More on 20th Anniversary lists. Record reviews are praised and panned as usual. Foreign mail, too.

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# LETTER FROM THE PUBLISHER

## *And The Rest, As They Say, Is History*

I mentioned in our 20th Anniversary issue that during the year I would mention here some people who had mattered most not necessarily to country music, the subject, but to *Country Music*, the magazine.

I'll cover some other important people later, but this time I want to focus on four who were there even before the first issue was published in September 1972.

First is Bruce Lundvall, without whom, as they say, none of this would be possible. Bruce and I were colleagues at CBS Records when I worked there from 1963 to 1970. I had left to go into business with my friend, Jack Killion, who had been a consultant to CBS. By early 1972 we had added a third partner, Spence Oettinger, who at 57 was nearly 30 years our senior...in wisdom as well as age.

*Rolling Stone Magazine* had been my client for a year or so. I had negotiated a deal for CBS to distribute *Rolling Stone* to record stores. In that connection I was having lunch with Bruce. I was pitching him for advertising support for a political magazine I wanted to buy. His eyes glazed over. Near the end of the lunch, Bruce said, "Why don't you do something you really know something about and we really need?" Like what, I asked. "Start a country music magazine." "Will you guarantee me four pages of Columbia and Epic ads in every issue for a year?" I asked. "Yes!" he replied. And the rest, as they say, is history.

I reminded Bruce about this on the occasion of our 10th Anniversary, and he didn't remember it. Bruce, who is now President of Blue Note Records, a division of Capitol/EMI, is, of course, getting on and memory goes first. I thanked him anyway and still do.

Jack, Spencer and I went to work, raised some money and started planning. I mentioned to my wife Helen's brother, Chris Pullman, who was on the faculty of



**Bruce, his idea's time had come, with me in the middle and one of our four first readers.**



**Lenny with his axe.**

the graphic design department at Yale, that we needed a designer for the magazine. He recommended a former student of his, Ron Gross. And the rest, as they say, is history.

Ron's logo design was a big hit and it's still our signature—unchanged after 20 years. Good work, Ron!

Next, Jack and Spencer were in L.A. on other business when we decided to look

for someone to sell ads for us on the West Coast. They opened the L.A. Yellow Pages to Publisher's Representatives, pointed a finger, and the name under it was Leonard Mendelson. And the rest, as they say, is history.

Leonard's real claim to fame, however, is the fact that, back in the 1950's and early 1960's, when he was just a young lad in Los Angeles, he played trumpet with Herb Alpert in high school bands. He went undercover while at UCLA, performing with his band as "Lenny Allen and His Combo." He also played at fraternity parties and society events. After that Leonard played in the U.S. Air Force Band. He may not have played in tune, but he sure played loud! In any case, the Los Angeles music world has never been the same since Leonard hung up his horn and went to work selling advertising.

Leonard, of course, is our World Famous Associate Publisher. After 20 years, Leonard never tires of singing the praises of *Country Music* and its readers, through good times and bad and until death do us part. Thank goodness!

Now, 20 years later, Spencer is in heaven, and Jack has his heaven on earth, breeding and training race horses on his New Jersey farm. So, Leonard and I are the only two pre-publication employees who still go to work every day on behalf of our favorite magazine and, we hope, yours.

*Russell D. Barnard*  
Editor and Publisher

# COUNTRY MUSIC



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Johnny Cash holds the record for appearing on our cover—nine times in all—including our first issue in September 1972. We've done about everything to him we can...except ask him 20 Questions. We finally did when we caught up with him in one of his favorite hideouts: Fifth Avenue, New York City.

**1** Remember being on the first cover of *Country Music Magazine*?

Yes. (Laughs.) I saw it the other day...I've got it in my office at the House of Cash. I'm really proud of that.

**2** Did you think *Country Music Magazine* would make it?

Yes. It looked like something the business had been waiting for a long time. It had class, and it said "country music" magazine, and any country music fan is bound to like that idea. I thought that right up front. Then when I looked inside, I knew that it was going to be a success. Now, after 20 years, it's still the best.

**3** I talked to Waylon about your interview with him. What do you remember of that particular escapade?

You really want to know? I remember it all very well. That night I was inducted into the Country Music Hall of Fame. That afternoon, Waylon and Jessi and Shooter were "getting away from it all" at my farm near Bon Aqua in Hickman County. I had told him I wanted to do that interview, and when I called up there to see how they were doing, he said come on up and we'll do it. So we did the interview on the front porch of the house, and I took pictures.

Let me tell you a funny thing about the house at Bon Aqua. Of course, I don't ask many people to come there at all. It's my place of refuge. I took Joe South up there—we spent a couple of nights. That was about 1969 or '70 when he did my TV show. There's a bearskin rug on the living room floor, between my easy chair and the television. Because some boys had been



# 20 Questions with JOHNNY CASH

—by Michael Bane—

breaking into my house, and drinking and watching TV, I had taken a real thin wire and ran it from under the seat of the easy chair to the leg of the couch, and under the throw rug, and tied it to the bottom of the bear's jaw. So when you sat down in that easy chair, that bear's head is gonna move. And after he sat in that chair, Joe South didn't sleep a wink that night.

But I had a good time interviewing Waylon. I found that

tape yesterday at my house. I haven't listened to it again, but I laid it out to listen to. Waylon really opened up to me. I had some questions that I thought he would enjoy answering, and certainly some that I would enjoy asking. I'm proud of that interview.

**4** You asked him what he used on his hair to keep it looking messy.

I know. He didn't like that question.

**5** Tell us about your relationship with Cowboy Jack Clement.

Well, traveling the way I do, I don't get to see Cowboy very often. We talk a lot by phone and his friendship is always there. But like I told him yesterday, I miss his "buddyship." I wish we could hang out more together and just do nothing.

I remember from day one at Sun Records when Cowboy was in the studio with Sam Phillips. And the very first time I remember him in the studio was when I recorded "Big River." Cowboy tuned his J200 Gibson to open E, laid it on the floor, and took a bottleneck, put the microphone right over the guitar and played it on the floor. That's how we got that funky sound.

**6** Is that the same as the mystery G on "Big River"?

Yeah, that's it. I recognized his genius from the beginning, and through the years, I've worked off and on with Cowboy and it's grown stronger. He is responsible for something he never got credit for—producing "Ring of Fire." I called him from California and told him I wanted to record "Ring of Fire" with trumpets. He thought I was crazy. We got into it, but he hired the trumpet players, had the parts written and produced that record. But somebody else got credit for it.

**7** Didn't a pair of your fans write "Ring of Fire"?

Yeah, June Carter and Merle Kilgore. You know the first recording of "Ring of Fire" was by Anita Carter. She recorded it on an album of folk songs. She just had the guitar and bass on it and sang it as a folk song, much slower than I did....I've told this before and people have called me a liar, but it's true—I dreamed I heard trumpets on that song. That's when I called Cowboy and told him I wanted to record it with trumpets.

**8** Think it's fair to say you've gotten serious about your music more times than any other country artist? Every interview we ran seemed



to start out with "Cash is getting serious about his music..."

That's right. I'm getting serious about my music just as I said I was getting serious about it when I recorded *Rockabilly Blues*. But this time is gonna be better than ever. I feel better—I don't smoke, I don't take drugs, I'm in great health and I feel like I'm singing as good as I was in the 50's. And I've got better songs. I've been writing up a storm for about a year or two. I don't want to give away too much of the themes, but I've written rockabilly, I've written gospel, country, story songs. These are all in my notebooks that I carry with me, and I write every day or two. When I get in the right situation, I'm going to record the best album I've ever had.

There's a lot of albums I want to do. I want to do an album of real "heart" folk songs, or country songs, or love songs, mainly with just me and my guitar, and I want to call it *Johnny Cash Alone and Late*. And I want to do an album called *Johnny Cash and The Carter Family sing The Gospel*, and I want to do *Johnny Cash: The Rockabilly Years*. I might do two volumes of that—one of rockabilly songs of the 50's, and one of "new rockabilly"...get a leg up on The Stray Cats, go back to my roots, but make it sound better than ever with the technology we've got today.

**9** *What do you think of Branson? Are you committed to it?*

I think it's a nice little town. Beautiful lakes all around it, and if they got a lot of that glitter off of the streets, it would really look good.

I've played Branson two or three times in my career, back in the 1970's and 80's. To me, Branson, Missouri, is not the center of the universe, although a lot of country music fans go there, so I think it's worth going there to perform. But I'm very happy that I'm not involved with my own theater there. It would be like a rock around my neck that just weighs me down and holds me

there. I like to perform everywhere—I'm on my way to Vienna, Austria, I'm going to do a Christmas tour of New England. I like to play the fairs in the summertime, and being tied down to my own theater anywhere—not just Branson—would preclude me from doing a lot of other things I like doing. Like television. I've just done a role in Jane Seymour's new series, *Doctor Quinn, Medicine Woman*, that I'm really proud of, and I want to keep doing things like that.

**10** *What's your role in Doctor Quinn?*

I play an aging gunfighter who comes to this town and he's trying to hang up his guns, but the young gunslingers want to challenge him. Once I get over that hurdle, I become sheriff of this town, and they don't have a judge. So after I arrest somebody, I have to be the judge. At the end I tell her bye and ride off into the sunset, as if I might be back. And already they've written the second one. I'm trying to find the time to do it. If an acting role feels right, I really like to do it.

**11** *You hear what Marty Stuart said on the Grand Ole Opry?*

I sure did. The next day he sent out a copy of *The Essential Johnny Cash* for me to autograph. So I wrote, "To Marty, You little fart. Johnny Cash."

I've always believed in Marty Stuart. I knew he was going to be a big star someday. I feel so good to see him making it.

**12** *Now that we've put Marty on the cover, do you have any good Stuart stories he'd hate to have you tell?*

Well, I don't know if he'd hate to have me tell this one. When he started working for me, his mandolin didn't have a mark on it. He was playing rhythm on the mandolin during a guitar break one night, and I walked over and opened up my pocketknife and scratched a big cross on his mandolin. (Laughs.) And he said, "Why'd you do that?," and I said, "Because Jesus loves

you. Don't forget it." Since then I think everybody's scratched on his mandolin.

I can't really tell some of the funny stories about him without hurting somebody else... but there are a couple.

**13** *Were your gigs with The Highwaymen as much fun as they looked?*

Yes. They were a lot of fun.

**14** *Do you plan to do any more with those worthless roustabouts?*

Now that I've got them trained to do what I tell them, yeah. We'll tour Canada and New England in the spring and end up at FarmAid.

**15** *Honest, what do you think of "Achy Breaky Heart"?*

What I think is that I find myself humming it a lot. That's one of the best things you can say about a song. Also, I see some of the same sexual charisma in Billy Ray Cyrus that I saw in Elvis. Not as intense, but it's there. And I think he's handling himself well.

**16** *What was it like being on the Bob Dylan tribute at Madison Square Garden?*

Well, I was proud to be a part of that...with all those great performers singing Dylan's great songs. I met Bob in 1963. He was on my TV show. We recorded together. We visited each other's homes, and we admire each other's music. The Dylan fans gave June and me a very warm response when we sang "It Ain't Me." I was glad to be there.

**17** *What did you think when you were inducted into the Rock 'n' Roll Hall of Fame? The world thinks of you mainly as a country music legend, but, at the beginning you were a rockabilly. Nashville didn't want to call you country in those days. It wasn't clear what was rock 'n' roll and what was not...you and Elvis and Jerry and Carl, all pumping out revolution at Sun Records.*

Well, being inducted into the Country Music Hall of Fame was the greatest honor of my

career. It would be for any country singer.

Nothing would approach that honor for me. But being inducted into the Rock 'n' Roll Hall of Fame was a real honor for me since, as you say, I'm mainly thought of as a country singer. So, I was very pleased. It shows that rock 'n' roll knows its roots. And it shows that respect for people in one field of music towards those in another is a living thing. I think it was a tribute to the broader influence of country music on rock as well as an honor to me personally.

**18** *At this moment, what's your absolute favorite Johnny Cash song?*

"Sing It Pretty, Sue." I'm gonna record it again.

**19** *And what's the one song you wish you never had to sing again, and why?*

If you really want to know, "A Boy Named Sue." It's a hard song to do right. It's an acting job. I have to play the father and the son, and you really have to be up for it. There was a live audience there when it was recorded. It was new. The laughs were spontaneous. Now everyone knows what's coming, so it's hard to get a real reaction. I still try to do it in every show.

**20** *After all these years, what do you think of Patrick Carr?*

Well, Patrick's writing a book about a rock 'n' roll star, and I think he should have written one about Bill Monroe.

Seriously, Patrick is a great writer. His review in *Country Music Magazine* of my *Rockabilly Blues* album is the single best review ever written about any of my music.



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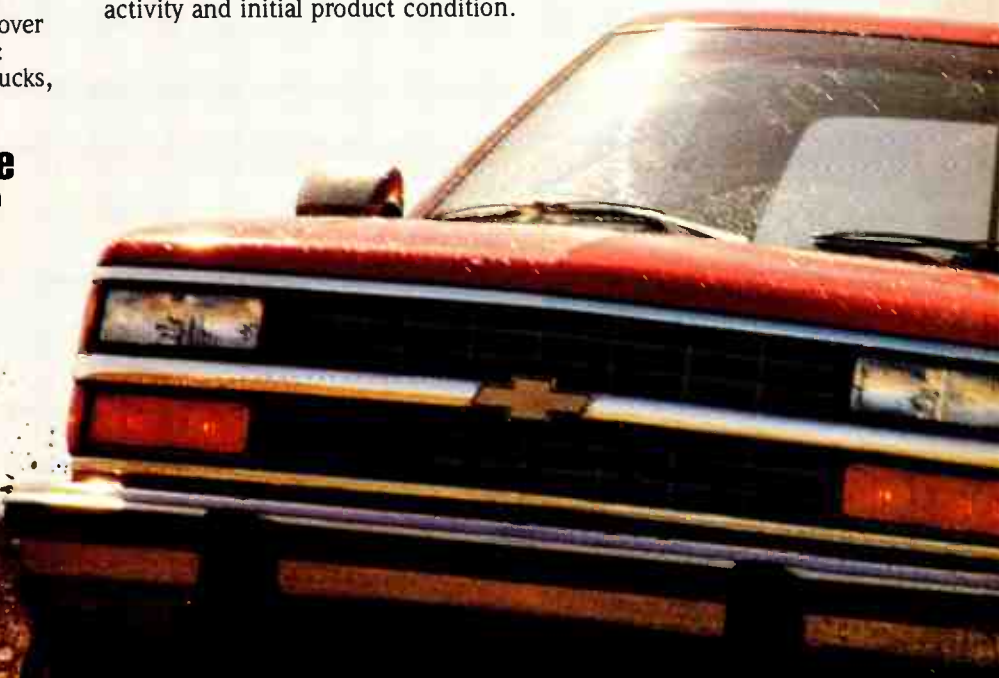
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# Record Reviews

## Alan Jackson

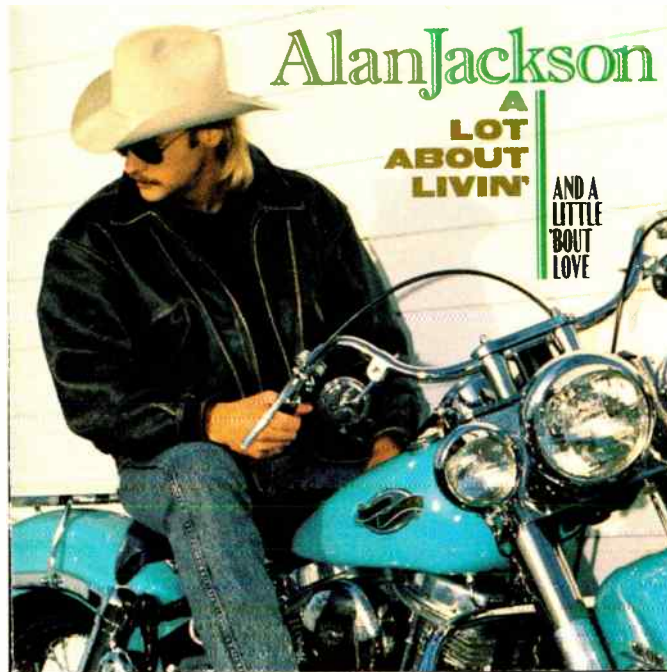
*A Lot About Livin' (And a Little 'Bout Love)*  
Arista 18711

**T**uning in to *A Lot About Livin' (And a Little 'Bout Love)*, Alan Jackson's new album, is not only a refreshing experience but a reassuring one. While Garth Brooks is busy becoming the conscience of rural American youth and George Strait is discovering whether he can be a movie star and chew gum at the same time, Jackson is back home in Nashville, still making records that bristle with a sort of lean and hungry edge that the above-named superstars seem to have lost.

Maybe it's because Jackson is so young, fresh-faced and seemingly uncomplicated and can unleash that captivating baritone of his with such ease that I'm always slightly taken aback by his talent as a songwriter; his writing really is one of the strands that holds this album together. He wrote one selection on *A Lot About Livin'* on his own, and co-wrote six others with the likes of Jim McBride, Don Sampson and Randy Travis.

Mind you, you don't have to scan Jackson's lyrics for any higher or hidden meanings. It's all pretty basic, unadorned, boiler-plate country fare. His songs seldom dazzle you with sophisticated metaphors or self-conscious cleverness—though "She's Got the Rhythm (And I Got the Blues)," which he co-wrote with his pal Randy Travis, does have a great hook.

But that straightforwardness is what's so great about his songs. More and more—as both songwriter and singer—Jackson impresses me as a kind of latter-day Vern Gosdin or contemporary Cal Smith.



(He's certainly as accomplished a singer as either.) He comes at you, with both his singing and his songwriting, with an uncomplicated and unfettered emotional directness.

The strength of his lyrics lies in their disarming simplicity and earthy sincerity—qualities that you'd have to go all the way back to a 10-year-old George Jones or Vern Gosdin album to find. "Who Says You Can't Have It All" (Jackson/McBride) is, for instance, the sort of forlorn lament that would have been right at home on Jones' classically mournful 1976 album, *Alone Again*. (See *Classic Record Reviews*.)

Just as important, Jackson sounds like he's having a lot of fun on *A Lot About Livin'*. Listen to him "yee-hawing" and "uh-huhing" between verses on "Chattahoochee" (Jackson/McBride), a lively, Cajun-flavored, coming-of-age reminiscence about girls, fast cars and drinking beer in the moonlight. He turns in a similarly

sterling performance as the studio band revs it up for "Mercury Blues" (Robert L. Geddings/K.C. Douglas). "Aw, put it in high gear now!" he barks at the pickers as they shift into a tire-squealing instrumental break. And you can almost hear Jackson's sly grin as he glides through "She Likes It Too" (Zack Turner/Tim Nichols), a song about girls—and boys—who like to ride motorcycles.

Producer Keith Stegall, who's been riding shotgun for Jackson at the console since the beginning, deserves a lot of credit here, too. He keeps Jackson tightly focused on the contemporary, hard-country sound that suits him best and coaxes some great "live"-sounding performances out of the studio band, which is comprised of the usual gaggle of high-priced, A-Team suspects: Eddie Bayers, Weldon Myric, Stuart Duncan, Roy Huskey Jr., Brent Mason and others.

So, folks, not to worry if

Garth Brooks is pondering an early retirement or George Strait is thinking of going Hollywood. Country's mainstream is still in capable and wise hands when you've got irresistibly talented journeymen like Alan Jackson still minding the home fires.

—BOB ALLEN

**George Jones**  
*Walls Can Fall*  
MCA 10652

**G**eorge Jones deserved the Hall of Fame years ago. Now he's an icon, a vision of country music past who sang from the depths of his soul, faced the demons of success and excess, surrendered to them, then, at oblivion's edge, broke free and triumphed. Hank didn't. Neither did Lefty, Wynn Stewart or Keith Whitley. George Glenn Jones is one of few in the business able to excel musically during the worst of times and survive to be honored for that.

But the business today differs greatly from the way it was in George's early days. His fellow MCA artist, Trisha Yearwood, on the heels of her finest album yet (see last issue's review), recently commented to a major national news magazine that in 20 years she doesn't want to be trying for a hit but wants to "have made good investments." Yearwood taking the business end seriously makes sense. After all, why strive for a successful musical career only to wind up broke? Aside from Buck Owens, Eddy Arnold and a few others, George and many of his peers ran through big money like a hot knife through butter, winding up at times with six-figure debts and three-figure assets.

# Record Reviews

Some faulted *And Along Came Jones*, George's first MCA album which was produced in New Traditional style by Kyle Lehning, though I thought it was fine. With Emory Gordy Jr. in the producer's seat, he falls back to the old traditional (i.e.—more Marty Brown than Randy Travis).

"I Don't Need Your Rockin' Chair," more tribute than masterpiece, features sing-alongs from the younger crowd, including Jones admirers Garth Brooks, Travis Tritt and Alan Jackson, along with Joe Diffie, Pam Tillis, Clint Black, T. Graham Brown and Patty Loveless. It's impressive, and everyone probably felt good recording it, though like most all-star sing-alongs, it's hardly going to stand with his best. Master honky tonk composer Wayne Kemp's outstanding "Don't Send Me No Angels" is putty in George's hands, as is the remake of "You Must Have Walked Across My Mind Again." The revival of the 1966 Merle Haggard hit, "The Bottle Let Me Down," is a pleasant surprise, a song I'm surprised he didn't try years ago.

Even less-than-impressive songs like "Drive Me to Drink" are redeemed by "There's the Door," one of those dramatic laments that no one masters like George. The album ends with the celebratory, Cajun-flavored "Finally Friday," a roarer in the tradition of the Faron Young classic, "I've Got Five Dollars and It's Saturday Night."

I hope that country singers never quit singing from their souls as George has from the beginning and continues to do here. May the pursuit of the bottom line never become so important that young, marketing-oriented artists and producers abandon heart and soul to "construct" sterile records cynically aimed at certain marketing groups. That's already happening, and the day that becomes the norm, we all lose. The searing emotion of George's voice, and those like him, have enhanced plenty of

profit margins. Thank God we still have plenty of singers who can blow everyone away just singing one line of a song. They learned it from George, and his bottom line for the ages is that bronze Hall of Fame plaque he picked up last fall.

—RICH KIENZLE

## Garth Brooks

*The Chase*  
Liberty 98743

All things considered, there must be lots of pressure on both Garth Brooks and long-time producer Allen Reynolds every time they step in the studio to start a new project these days. It must be increasingly difficult to set all expectations aside, forget that the national press is scrutinizing your every move and promoters are offering you vast sums of money to play one-night stands in superdomes, and simply hunker down, touch base with what got you there and get the job done.

There must also be a certain pressure to reassure your millions of fans that even though *Fortune Magazine* said you grossed 20-some million dol-

lars last year, and even though you now publish your own quarterly fanzine called *The Believer*, you haven't really changed: that you're still the same good ol' boy with a business degree from Oklahoma State who still drives the same old pick-up and wears the same size cowboy hat.

In the first regard, Brooks and Reynolds stand up to the pressure fairly well, and in the latter, it's significant that in the very first two lines he sings on *The Chase*, Brooks assures us: "This ain't comin' from no prophet, just an ordinary man." These lines come from "We Shall Be Free," a rousing anthem to human rights and freedom of choice written by Brooks and Stephanie Davis that features a snappy, gospel-style back-up vocal arrangement on top of the serious lyrics. Brooks certainly has his heart in the right place here, even though "We Shall Be Free" may sound to some ears a bit like a middle-class white boy's anemic take on Martin Luther King Jr. With its anthemic reach and well-intentioned philosophizing, the song ultimately leaves me wondering who that really is behind door number three.

John Denver with a twang? A country and western James Taylor for the monster mall generation? Or a latter-day Rod McCuen in a cowboy hat? Whatever, he's courageous.

There are a few other songs on *The Chase* which attempt to cut as deep, though in a more subjective way. Brooks seems on solid ground here. "Somewhere Other Than the Night" (written by Brooks and Kent Blazy), for example, is a stark tale about a married couple forced to confront each other with their unmet needs and emotional inadequacies; in so doing, they find new strength and understanding. "Learning to Live Again" (Stephanie Davis and Don Schlitz) is another uncomfortably authentic slice of life: a fleeting portrait of a lost and lonely man who, after the collapse of a long relationship, faces the jittery, traumatic ordeal of a first date with someone new.

"Mr. Right (Or Mr. Right Now)," written by Brooks, is a swifty, barroom buddy's rakish confession to a woman he's just met that, even though he's looking for love (or at least says he is), in the heat of the moment he's ready and willing to settle for a lot less. "Night Rider's Lament" (Michael Burton) is another token tip of the ten-gallon hat to Brooks' Oklahoma roots. (I think, in real life. The Mighty Garth, like Clint Eastwood, is actually allergic to horses.) Even given these two numbers, it seems to me that the rodeo cowboy/barroom flavor grows fainter with each new Brooks disk. After all, the boy is growing up.

Brooks also serves up a couple of cover tunes here. One is a rendition of Lowell George's "Dixie Chicken," which features some spirited vocals from Brooks and his guest, Trisha Yearwood, but still sounds homogenized compared to Little Feat's classic version of the song. Brooks' cover of the Patsy Cline standard, "Walkin' After Midnight," is as pleasant as it is forgettable.

If you discount these two



# Record Reviews

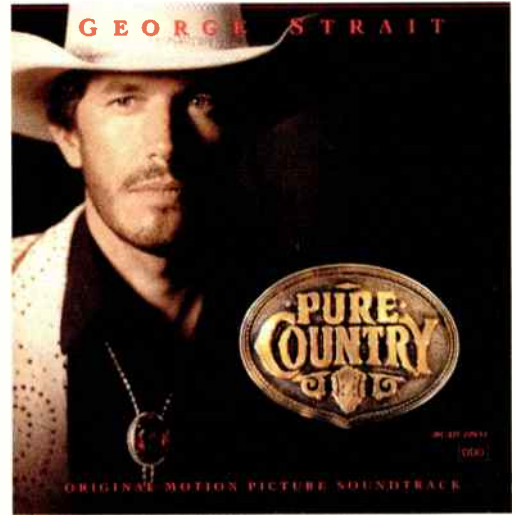
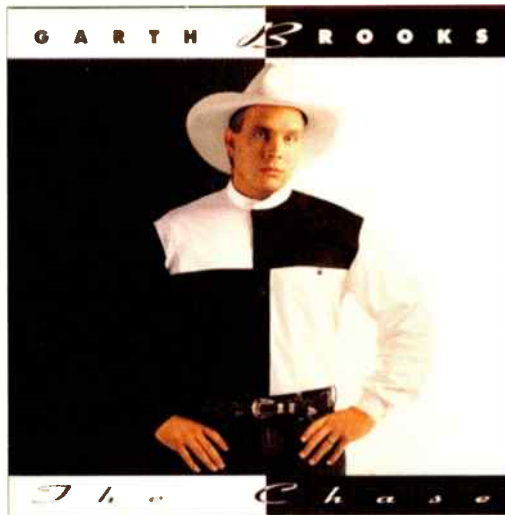
semi-inspired covers, Garth fans may complain that they're getting a whole lot less pure, undistilled Garth here for their money this time around, especially when you consider that *The Chase*, at least in CD format, costs a dollar more than any previous country album. Will this make a difference?

"Face to Face," written by Tony Arata, who also gave us "The Dance," closes out *The Chase*. It's certainly a commendable song, and probably the first in country music to deal head on with the issue of date rape. It's always irritated me that country music has, with few exceptions, so steadfastly shied away from real social commentary except in its blandest forms. Hats off to Brooks that he's used the pulpit of his immense popularity to fly in the face of that trend and say a few things that need to be said. This tendency to speak out is, after all, one of his long suits.

Admittedly, a new Garth Brooks album, by dint of the sheer impact and the vast audience it's bound to have, is destined to be scrutinized and judged a little more rigorously than, say, the latest platter from The Oak Ridge Boys or Lee Roy Parnell. *The Chase* is certainly a listenable and engaging piece of music, by any standards. And I'm sure that many millions of listeners will find it compelling and provocative. If I didn't particularly, maybe that's because I'm still reeling a bit from the media blitz that accompanied Garth's rise to fame. Give me another year. —BOB ALLEN

## George Strait *Pure Country* MCA 10651

Maybe it's because he finally realized that the country music world has become too competitive for anyone, even an artist of his stature, to just stand in their own tracks and pitch the same old fast ball down the middle. Or maybe it's simply



because someone saw a way to make George a whole bunch of money. Whatever the reason, Strait, the perennial stick in the mud and stand-up guy in a white hat, has come through with some major change-ups this time around: He's got a new producer (MCA's Tony Brown), he grew a beard, and he's even starring in his first movie.

*Pure Country*, Strait's latest album, just happens to be the soundtrack to the movie of the same name in which he makes his cinematic debut. How convenient, you might say. Indeed: In part, the album seems to be a half-hour-long musical cross-merchandising piece for the film; and, as such, it suffers somewhat as an album.

"Heartland," the song that opens *Pure Country*, and, which I take it, is the movie's theme song, is a major part of the problem here. It's not only terribly out of sync with the rest of the album; it sounds like a cereal commercial—like an awkward parody of Hollywood's notion of what a country song should be, replete with all the appropriate clichés and "Morning in America" buzz words. With its wailing rock guitar and crashing drums, it comes across as an intrusion amid the low-key fiddle and steel-based arrangements which Tony Brown has tastefully used on much of the rest of the album.

The presence of "Heartland," along with a couple of other half-baked selections, throws off the sequencing of the album as a whole and lowers the level of what might otherwise have been another solid Strait effort.

Now let's talk about what's good about *Pure Country*, which is naturally quite a lot. For starters, Strait and Brown have seen fit to include two fine, latter-day, honky-tonk ballads by Jim Lauderdale: "The King of Broken Hearts" and "Where the Sidewalk Ends." Strait does an exquisite job with them—nearly as fine a job as Lauderdale himself did with the two songs on his *Planet of Love* album, released earlier this year. There are some other winning moments as well, actually quite a few of them. Strait hits the mark dead center with "When Did You Stop Loving Me" (Monty Holmes/Danny Kees), a tender barroom lament. And he provides just the right gusto on a pair of good-natured, tongue-in-cheek, macho man celebrations: "She Lays It on the Line" (Clay Baker) and "Overnight Male" (Kim Williams/Ron Harbin/Richard Fagen). On "Last in Love" (J.D. Souther/Glenn Frey), Strait once again reminds us just how much his enduring appeal lies in his strength as a romantic balladeer.

Considering what an out-

standing singer George is, purists will no doubt contend that it's too bad all of *Pure Country* doesn't display a similar level of inspiration. Too bad, but understandable, perhaps. The bottom of the barrel is George's duet with his son, George ("Bubba") Jr., on the closing sequence of "Heartland." (Bad enough we have to suffer through this song once, but twice!?) Granted, Bubba's off-key crooning is cute and charming for the first couple of listens. But it quickly becomes sandpaper to the ears.

I dunno. Maybe I need to see *Pure Country* (the movie) in order for *Pure Country* (the album) to hang together the way an album is supposed to. I do know that Tony Brown and George Strait should be a magical combination. Maybe next time around they will be, totally. For now, *Pure Country* (the album), uneven and muddled song collection that it is, reminds us what a clumsy, often misguided alliance it usually turns out to be when Hollywood turns to Nashville looking for fresh fodder for its entertainment machine.

George Strait, keeper of the flame of one of the authentic sounds in American music, Western swing, deserves better—and is certainly capable of better. Acting is fine, so long as Hollywood doesn't cause him to lose sight of what's really important. —BOB ALLEN

# Record Reviews

## Kathy Mattea

*Lonesome Standard Time*

Mercury 314 512 567-2



I couldn't take *Time Passes By*, Mattea's previous album. She wanted to try something less commercial; in fact, she discussed that effort in interviews when the album was released. For folkies or the Baby Boomers newly landed in the world of country, the music on that record undoubtedly seemed comfortable and cozy. But the album's problems were symbolized by the pompous, pretentious "From a Distance" and the Woodstocky "Time Passes By." Musically, I thought such numbers, in the interest of broadening her audience, put her in danger of losing the consistency and punch of her previous, admittedly more commercial, work.

*Lonesome Standard Time* gives Mattea back her edge by returning her to the mainstream. Where she sounded listless and bland last time, this time the energy's back, the fire restored to her husky voice and to the songs themselves. She rips through the muscular, catchy title track as well as the loping, bluesy "Lonely at the Top," a witty number with overtones of Lyle Lovett.

Most of the introspective numbers are at least of high quality. "Standing Knee Deep in a River (Dying of Thirst)" may be a ponderous title, but Mattea makes the song work. Likewise, her performance of Nanci Griffith's self-conscious, name-dropping "Listen to the Radio" makes it a more substantive song than it ever was otherwise. The powerful "Last Night I Dreamed of Loving You" gets a resolute, sober delivery from Mattea that effectively delivers the message.

Steve Key's "33, 45, 78 (Record Time)," a smart, snappy song using the metaphor of outdated technology, (percolators, drive-in movies, rotary phones and particularly

vinyl records), affords Mattea the opportunity to shine with one of her finest performances ever. The next number, a sharp-edged, hard-driving reading of the old Emmylou Harris/Rodney Crowell tune, "Amarillo," is nearly as good. These high points render the two truly pompous ballads, "Slow Boat" (complete with silly sound effects at the opening) and "Seeds" (an exercise in pretentiousness), mere curiosities that don't spoil the rest of the album (CD listeners can easily bypass such turkeys).

The strengths of Mattea's work on *Lonesome Standard Time* serve as a reminder of her talents and vocal skills. Every artist has their ups and downs, and this time Mattea's curve has taken a sharp jump upward. —RICH KIENZLE

## Ray Kennedy

*Guitar Man*

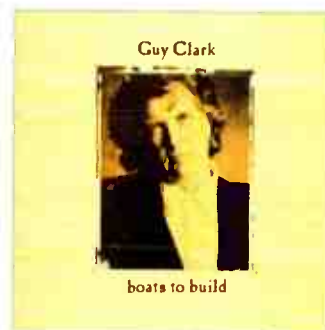
Atlantic 82422

Calling an album *Guitar Man*, with the artist standing in a Dwight Yoakam-style crouched pose and holding a guitar for the cover photo, long ago became a cliché. Happily, Ray Kennedy's second album is anything but a cliché, though his voice, in the mold of Randy Travis and John Anderson, is a bit too derivative. That minus, however, is canceled by the tight, muscular arrangements, which employ plenty of acoustic instruments and give the album as a whole a loose, demo-like feeling. Kennedy's rip-roaring lead guitar work (played under the pseudonym "Art Deco") enhances nearly every song.



The best moments are dominated by witty numbers. The prime examples are the careening "Love Won" (written by Kennedy, Monty Powell and Pat McLaughlin), "Complicated" and "9/10ths of the Law" (complete with wah-wah guitar, a staple of 1960's rock music that's surprisingly effective in this arrangement). Kennedy's shuffle performance of the silly honky tonk novelty, "No Way Jose," makes it stronger and funnier than it would be otherwise. Likewise, the filler songs, "Easy Goin'" and "All She Ever Wants is More," co-written by Kennedy and Jim Rushing, are at least enjoyable fluff. The weakest moment is "It's Not Like You," a flimsy Kennedy/Bobby David/Red Lane ballad that sounds way too much like a Randy Travis knock-off.

Kennedy can tackle more serious tunes, proven by the moving "Back in My Cowboy Days," a wistful Kennedy/Don Henry tale mixing youthful innocence with the more sobering loss of a brother in Vietnam. The song is rendered all the more effective because of Kennedy's understated vocal and the jaunty, light-hearted arrangement. Just as successful is the confessional Curtis Wright/Robert Orrall/Doug Millet song, "The Man Who Never Was," which works as a no-holds-barred shouldering of blame for blowing a relationship. The closing track, the autobiographical "Guitar Man" (not the mid-60's Jerry Reed rocker that Elvis covered), ends it with a boot-scoting bang (and plenty of Kennedy's flaming licks).



Kennedy's strong points here are many, though I don't think this quite reflects what he's capable of. A bit more emphasis on standing out from the crowd vocally would surely do it. He's got his own sound, a clear personality and then there's always that guitar picking. —RICH KIENZLE

## Guy Clark

*Boats to Build*

Elektra Nonesuch 61442

Years ago, Nonesuch Records' Explorer Series traveled to the dustiest corners of the world, recorded everything from drums in Burundi to gamelans in Indonesia and brought back some wonderful, overlooked music. Last year the label realized that a lot of great music right here in the United States was so neglected that it might as well be hidden in the deepest jungle. So they launched the American Explorer Series, a venture immediately justified by the release of Jimmie Dale Gilmore's *After Achille*, one of the finest country albums of the past five years.

This year the Series has showcased another gifted singer-songwriter—Guy Clark. Like Gilmore, Clark's beloved by musicians and critics but ignored by the general public and, like Gilmore's *After Achille*, Clark's *Boats to Build* is also one of the best country albums in recent memory. Clark is better known for the songs he's written for others ("Desperadoes Waiting for a Train" for The Highwaymen and others, "Heartbroke" for Ricky Skaggs and "She's

# Record Reviews

Crazy for Leaving" for Rodney Crowell) than for the songs he's sung, but there's nothing quite like hearing 10 of Clark's Texas parables at one sitting.

With his swept-back, silver-streaked hair, square jaw and broad shoulders, Clark looks like a Confederate senator in an MGM movie. His voice is a 19th-century baritone, whose laconic drawl reminds one of Hal Holbrook impersonating Mark Twain or Clark Gable playing Rhett Butler. It's an actor's voice more than a singer's voice, but it's perfect for Clark's storytelling songs, which have a 19th-century fondness for aphorism, the short phrase that is too quirky to be familiar and too fitting to be forgotten.

One of Clark's best new songs, "Ramblin' Jack and Mahan," is a tribute to two fellow songwriters, Ramblin' Jack Elliot and rodeo champ Larry Mahan, with a knack for one-liners like "I got these lines in my face tryin' to straighten out the wrinkles in my life." When Clark recalls an all-night session when the three of them were "cowboyed all to hell—the room smelled like bulls; the words sound like songs," he could be talking about himself, for he, too, has the knack of grabbing just the right snatches of conversation for his songs.

As a result *Boats to Build* is filled with nuggets like "You can play it straight or play it from left field; you got to play it just the way you feel," or, "Too much onion'll make you weepy; too much preachin'll make you sleepy." or, "Sometimes I use my head, sometimes I get a bigger hammer," or, "You gonna get your money's worth no matter what it costs," or, "She's got answers to some questions that I would not dare to ask," or, "Sometimes I can't find my heart with two hands." It's no easy task to come up with couplets so concise, so perfect (just try it sometime), especially when they slip into the melody as easily as a kayak in the current.

Who else but Clark would



think of comparing Nashville's outlaw movement to Paris' impressionists in a song called "Picasso's Mandolin" and then hire Sam Bush, the world's top cubist picker, to play the title character? Rodney Crowell helped write and sing "Jack of All Trades," Clark's latest unsentimental tribute to manual labor. Emmylou Harris helped him sing the album's most affecting love song, "I Don't Love You Much Do I," and Jerry Douglas' slide guitar reinforces the swampy two-step of "Baton Rouge." Not only is this Clark's best album ever, but it rivals Joe Ely's *Love and Danger* as this year's best country album.

—GEOFFREY HIMES

## Diamond Rio *Close to the Edge* Arista 18656

**W**ay back when, back before the four Top Five singles, back before the CMA award as Vocal Group of the Year, Diamond Rio was known as The Tennessee River Boys. Arista Records thought the old name sounded too bluegrass and made the band change it, but it's the remaining whiff of bluegrass that distinguishes the group from the dozens of other twentysomething, country-pop bands in Nashville these days. It's just the merest whiff, but the mountain influence can be heard in the tight, three-part harmonies and the skillful picking that makes Diamond Rio sound like a younger Nitty Gritty Dirt Band.

Diamond Rio's second album, *Close to the Edge*, is a



fairly conventional outing in these Days of Garth: It has the jingly pop melodies, the punchy rock rhythm section, the New South vocal style (not too twangy but still Southern) and the paradoxical family-values lyrics (raising hell on Saturday night and praying for a wife like Mama on Sunday morning). Lead singer Marty Roe (named after Marty Robbins) has an appealing if undistinctive tenor, but when he blends in with Gene Johnson and Dana Williams, the closely bunched voices stay in tight formation like sky-show airplanes with almost Everly-ish results.

Unfortunately, most of the songwriting on *Close to the Edge* isn't of Everly Brothers quality. The kick-off number, "Oh Me, Oh My, Sweet Baby," has an irresistible melodic bounce, and "This Romeo Ain't Got Julie Yet" marries a similar hookiness to the delightful pun of the title. But songs like "It Does Get Better Than This," which explains that hanging out with the guys can't compare with making out with a special woman, or "In a Week or Two," a procrastinator's confession, fail to capitalize on their promising premises, because the melodies and verse lyrics are so ordinary. Several other songs don't even have an original premise.

The title tune, which closes out the album, is completely different from everything else that preceded it and suggests that Diamond Rio possesses untapped potential. Written by Johnson, the sextet's mandolinist, and bluegrass great Carl Jackson, "Closer to the Edge" is a witty number about a la-

dies' man coming perilously close to real romance and marriage, and its brisk, darting melody gives the harmony singers quite a workout. The arrangement also allows the band members to show off their instrumental chops, and Jimmy Olander's pin-point guitar runs and Dan Truman's rolling piano arpeggios are genuinely impressive. This song reminds one of Ricky Skaggs' great country-bluegrass albums of the early 80's, and that's a much worthier ambition than trying to sound like another Alabama.

—GEOFFREY HIMES

## Mike Reid *Twilight Town* Columbia CK 48967

**W**hen Mike Reid played for the Cincinnati Bengals in the early 70's, lots of folks thought he was too small to be an NFL defensive tackle, but Reid used his smarts to get to three Pro Bowls. These days, many people think Reid's voice is too small to make it as a country singer, but once again he has relied on his wits to beat the odds on his second album, *Twilight Town*.

There's never been any argument about Reid's songwriting ability, not after penning hits for Bonnie Raitt, Collin Raye, The Judds and Ronnie Milsap. The doubts have centered on Reid's voice, which, admittedly, is a rather modest baritone, limited in range and power. Reid has been smart enough to accept those limits and stay within them (unlike, say, a certain Mr. Bocephus), and his understated approach not only makes room for his storytelling to work but actually reinforces it.

Consider, for example, Reid's version of "I Can't Make You Love Me," which was such a massive hit for Raitt last year. There's no way Reid could match Raitt's glorious vocal, so he doesn't even try on his new album. Instead



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76511-D90313

# Record Reviews

he strips the song down to a piano and vocal performance, flavored with just a bit of synth and pedal steel. It's one of those rare songs that can stand up to dozens of different interpretations; in this one the author's lean arrangement and fatalistic vocal create an atmosphere of late-night isolation perfect for the lyrics' plea.

"Man with a Hammer" and "Working with the Right Tools" are both uptempo, honky-tonk salutes to blue-collar workers. This is an over-worked theme these days, but Reid goes beyond the usual clichés to find something new to say. He doesn't pretend that playing piano on stage is the same thing as bolting on car doors and nailing on roof shingles; he even remembers "when I got my diploma, I kinda let it go to my head." His father forcefully warned him not to act so high and mighty, for "it was a man with a hammer invented the wheel, built the house you live in and my automobile." He adds that some experience with sawing wood and getting the pieces to match is good training for any of life's more practical problems.

Reid, who wrote these songs with such collaborators as Allen Shamblin, Troy Seals and Rory Michael Burke, plays keyboards on nine of the 11 cuts, always backed by his producers, bassist Rick Chudacoff and drummer Peter Bunetta. As a "Piano Man," Reid betrays the influence of Billy Joel and Elton John in his pop melodies and ambitious harmonies (the chord changes in "I Can't Make You Love Me" create the mood just as much as the lyrics). He has a touch of their corniness, too, as he milks the themes of homesickness and the repentant lover for the most obvious of catch phrases and melodies. When he succeeds in converting the pop craftsmanship of Joel and John to the plain-speaking, down-to-earth idiom of country music, though, he achieves something quite singular.

—GEOFFREY HIMES



## Lorrie Morgan

*Watch Me*

BNA 07863-66047

**W**ith her two previous albums, Lorrie Morgan proved herself to be one of the best of the new female vocalists, because as one of my colleagues put it, "Morgan cares about her music." I agreed. And to that I'd add, "And she's willing to take chances." On her last album, for example, she took a number of risks—the wonderfully offbeat title track, "Something in Red," the sardonic "Except for Monday" and covers of tunes by George Jones, Little Anthony and The Imperials and the pop-rock group, Journey. The results were excellent. Four singles reached the Top Ten, and the album went Gold (now platinum). Her debut album, *Leave the Light On*, was just as good, just as edgy and achieved similar success. So, why in the world, with the same talented artist and the same producer (Richard Landis), is this album loaded with safe, dull, middle-of-the-road tracks?

"I Guess You Had to Be There" is most symptomatic of the problem. It's a standard cheating ballad that builds to a most predictable climax—he was there, with someone else. And there's a Skip Ewing tune, "You Leave Me Like This." No sense beating a dead horse—it's typical Ewing. "Behind His Last Goodbye" is just another not-so-memorable lost-love song. "From Our House to Yours" is one of those sappy, overly melodra-



## Chris LeDoux

*Watcha Gonna Do with a Cowboy*

Liberty 98818

**C**hris LeDoux is the former world champion rodeo star about whom Garth Brooks sang in "Much Too Young (To Feel This Damn Old)." Before retiring in the early 80's, he won the bareback bronc-riding crown, and once he gave up that life, he settled into running a Wyoming ranch and built his own house there of logs and stone. The guy does all this, and you expect him to be a great singer, too?

The point is, he's nothing special as a singer, and it doesn't matter. Before this, his second major-label release, he'd recorded and released nearly two dozen albums of cowboy songs, modern and traditional, on his own. His fans don't buy them expecting to hear a world-class singer, they buy them expecting to hear a world-class cowboy do a little singing, especially a little singing that conjures up the kind of personality it takes to live that rodeo life in the first place. LeDoux gives them that. And cowboy music, along with cowboy poetry, is pretty hot stuff these days, which doesn't hurt his cause either.

So who's to quibble too much that his dusty voice has trouble with really strong melodies like "Making Ends Meet" or "Look at You Girl"? With Jimmy Bowen behind the board, there's still plenty of atmosphere. In fact, LeDoux works more or less the same musical arena as Garth Brooks—tracks like "Call of the Wild" are beefed up with the exact same kind of 70's-rock fuzz guitar cast in a country setting, while "Hooked on an 8 Second Ride" is basically straight-ahead rock with country vocal phrasing. That tune and "Call of the Wild" use sound effects and/or sustained chords to create a welcome aura of drama that buttresses the vocals, as does "Little

matic songs tracing the life of a friendship. For better takes on the theme without the sap, check out Tammy Wynette's "Half the Way Home" or folk-rocker Joan Armatrading's "Friends."

One cut, "What Part of No," could have made up for some of the above. The song itself is on a par with Emmylou Harris and Paul Kennerley's "Woman Walk the Line," where a woman is out by herself just trying to unwind and ends up having to fend off some dolt who won't leave her alone. With lines like "I don't need no company/And I don't want to dance/What part of no don't you understand?," it could have been a decent kiss-off tune, but Lorrie's delivery is just too sweet and unassertive. A little more "Louise" and a little less "Thelma" would have driven this one home. And this is the only complaint I've got with Lorrie's vocals. She's usually right on the money...she nails the title track and first single, "Watch Me," so why not this one?

"Watch Me," then, ranks as one of the album's high points. And there are a couple of others. "Someone to Call Me Darling" is a fine ballad that Lorrie pours herself into heart and soul. And her cover of the mid-70's Bonnie Tyler pop hit, "It's a Heartache," isn't bad. But, unfortunately, that's as good as it gets. That concern for the music and challenging edge that made Lorrie better than a lot of her peers is just not here. Hopefully, next time out she'll recapture those elements of her music.

—GEORGE FLETCHER

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World Radio History

# Record Reviews

Long-Haired Outlaw." "I'm Ready If You're Willing," meanwhile, is pure party-time, while "Cadillac Ranch" seeks to overcome adversity with humor. Following a snappy fiddle/steel intro, Garth his own self joins LeDoux for "Whatcha Gonna Do With a Cowboy," which is not, despite its title, about rodeo competition, but about a more universal sort of scoring.

*Whatcha Gonna Do with a Cowboy* reminds me of similar efforts from other borderline singers such as NASCAR drivers or even former rodeo champ Larry Mahan. Face it, we're not talking here about artistry. At the same time, it's hard to work up much in the way of bad feelings towards such an obviously good-natured project by someone so obviously eager to please. For all his recording experience, and even for the songs he writes himself (four of these ten), LeDoux comes across mainly as a guy who knows he got here on the basis of more than musical talent alone, and is just happy to be here at all.

—JOHN MORTHLAND

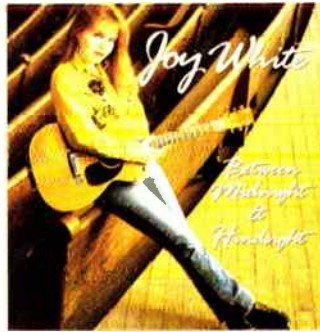
## Joy White

*Between Midnight and Hindsight*

Columbia CK 48806

Great title, no? I can also see why Joy White so quickly attracted the attention of stars like Marty Stuart, who goes gaga in her press kit. She has a voice as bright and hot and wet as that red lipstick she wears, sort of a country Madonna, or a second coming of Tanya Tucker (while the first is just getting comfy with middle age, no less). In other words, she has a lot going for her.

And still a ways to go. The album starts up with the perfectly-crafted tune, "Little Tears," a sing-along which skims her trembling voice over a shuffling beat and ought to be a stone country hit single. She follows that up with "True



Confessions," which is more breathy, even torchy, and in a wiser, more resigned, pop singer-songwriter vein. And for the rest of the set, White proves herself equally inclined to wear either hat without revealing much in the way of a sense of direction for that you-bet-it's-lovely voice. There's a big corporate push on for this debut, though, and I hope it doesn't result in a situation like Shelby Lynne's, where doing perfectly okay still amounts to falling short of overblown expectations, and is thus perceived as a disappointment.

I say that because *Between Midnight and Hindsight* has such an instant-stardom-or-bust feel to it, because it's so calculated that tracks like "Those Shoes" become a little too pat. Also because while the press material doesn't give many hints as to her age, she looks and sounds too young for an album which, with very few exceptions, carries the weight of the world on its shoulder—it's hard to believe she's as sad, or as experienced, as most of these songs suggest. Now let's look at the bright side.

"Hey Hey Mama," the whoop of a young woman leaving home not out of anger or rebellion, but simply because it's time, rings utterly true. "Wherever You Are," with its ominous, twangy lead guitar, an acoustic guitar that sounds like a mandolin, and a folkie melody, is a grabber, starting right at the beginning, when Joy sings, "Front door slammed and the back door too/You left me and I left you." "Why Do I Feel So Good"



weds pop singer-songwriter (it could be Elton John playing the piano that sets the tone) to country narrative effectively. And if some of the other singer-songwriter material is too forgettable to be saved even by her voice, "Bittersweet End" makes her at least a distant descendent to Kitty Wells, and you need only hear her sing the words "Wishful Thinking" to open the song of the same name to understand that this woman has a bit of the mountain life in her soul. Given a reasonable opportunity to develop, she should have lots more to show off in the future.

—JOHN MORTHLAND

## Suzy Bogguss

*Voices in the Wind*  
Liberty 98585

I guess I used to be a little more sanguine about relationships than I am these days, so I suspect I'm going to be a little easier on Suzy's album than I might have been a while back.

There's a lot of shattered relationships on this album, and they all seemed to have sneaked away while the involved parties were otherwise involved. Ain't that the cold, hard truth?

And Suzy's got the voice for delivering that cold, hard truth. She's always been a torch singer, a voice that sounds at home in weepy bars. To her credit, she's also got a good ear for plucking odd songs out of the air. She is a songwriter (two credits on this

album), and she likes songwriters—and it shows in her song selection, from the inestimable Lowell George ("Heartache") to two cuts from John Hiatt ("Drive South" and Lovin' a Hurricane") to a particularly nice cut from Cheryl Wheeler ("Don't Wanna"). There's also Matraca Berg and Gary Harrison's slinky "Eat at Joes" and a few cuts co-written by her husband, Doug Crider, including the first hit, "Letting Go."

This is a good album; I guess I wish it was a little harder country. I'm a little bored with the faux-Reba McEntire Vegas arrangements, but I'm not sure it's a valid criticism. When Suzy cranks, like she does on "Heartache" and "Drive South," she is the best there is, a singer who can twist your heart around her fingers. Her voice has echoes of Linda Ronstadt, echoes of Kitty Wells, and a little touch of Billie Holiday. She can sing cowgirl with the best of them, though (like on Chuck Pyle's "Other Side of the Hill").

If this seems like an equivocal review, it is. Suzy Bogguss is simply the best of the new crop of women vocalists, and I expect great things from her. This is good, but not great, which even I realize isn't fair. On the balance, my favorite cuts are "Heartache" and "How Come You Go to Her," which Suzy wrote with Anthony Smith and Michael Garvin. Try as I might, I just don't like "Letting Go." It's like using a cannon to smash a gnat.

So, Suzy, I'm driving from Santa Fe to Albuquerque. It's almost dawn, and it's cold, and I'm beat up from rock-climbing, and, mentally, I'm jello, my life having turned on a point without consulting with me first. I watch the first tendrils of red light beat over the mesas, feel the wheels buzz, and you come on the radio.

"He loves his damned old rodeo," you sing, "as much as he loves me."

Thanks, darlin'.

—MICHAEL BANE



# Classic Record Reviews

As part of our ongoing 20th Anniversary Celebration, we are reprinting *Classic Record Reviews* of some of the albums making our editors' lists of the 20 Best Albums of the Past 20 Years. So far we've redone Willie's *Phases and Stages* from March 1974 and Johnny Cash's *Rockabilly Blues* from January/February 1981. Herewith *Hall of Famer George Jones' Alone Again* from December 1976.

## George Jones *Alone Again* Epic KC-34290

George Jones was the undisputed star of the Willie Nelson Picnic this year, and apparently no one was more sur-

prised than George himself. What, he must have been thinking, could this new audience possibly want with an old-fashioned country singer? It probably never occurred to self-effacing George that quality will win out every time.

This latest Jones album reflects that lesson learned. It's a departure of sorts for him, but it's not what you'd call a "progressive" album. It is his most under-produced LP in years, with minimal orchestration and choral accompaniment. In this, it resembles his older albums more than it does any prior Epic efforts. The emphasis here is entirely on that unmistakable George Jones voice—and that's what attracts the new, younger audience, just as it attracted previous generations of country fans.



The material is more consistently strong this time, too, as though the entire project were a labor of love, something to be worked over very carefully. That attitude has paid off handsomely. Hear the way George dips to a terse growl and then to a drawn-out moan in such distinctive cuts as "Ain't Nobody Gonna Miss

Me" and "I'm All She's Got." Consider the depths he seems to sing from in "Over Something Good" and "Right Now I'd Come Back and Melt in Her Arms," and especially "A Drunk Can't Be a Man," a grim reading destined to be recognized as a classic. Finally, there's the central image of "Stand on My Own Two Knees," which in the hands of a lesser singer would come off too corny, but which George is able to invest with such feeling that the song is transformed into high drama.

He's singing like that all over this album, squeezing the words for all they're worth, timing his delivery for maximum impact. *Alone Again* gives us George Jones at his best, and what could be better than that? —JOHN MORTHLAND

# TOP 25

## Albums

## Singles

- |                           |   |
|---------------------------|---|
| 1. Garth Brooks           | <i>The Chase</i>                                    |
| 2. Billy Ray Cyrus        | <i>Some Gave All</i>                                |
| 3. Garth Brooks           | <i>Beyond the Season</i>                            |
| 4. George Strait          | <i>Pure Country</i>                                 |
| 5. Garth Brooks           | <i>No Fences</i>                                    |
| 6. Brooks & Dunn          | <i>Brand New Man</i>                                |
| 7. Vince Gill             | <i>I Still Believe in You</i>                       |
| 8. Wynonna                | <i>Wynonna</i>                                      |
| 9. Garth Brooks           | <i>Ropin' the Wind</i>                              |
| 10. Alvin & The Chipmunks | <i>Chipmunks in Low Places</i>                      |
| 11. Alan Jackson          | <i>A Lot About Livin' (And a Little 'Bout Love)</i> |
| 12. Alabama               | <i>American Pride</i>                               |
| 13. John Anderson         | <i>Seminole Wind</i>                                |
| 14. Mary-Chapin Carpenter | <i>Come On Come On</i>                              |
| 15. Tanya Tucker          | <i>Can't Run from Yourself</i>                      |
| 16. Trisha Yearwood       | <i>Hearts in Armor</i>                              |
| 17. Garth Brooks          | <i>Garth Brooks</i>                                 |
| 18. Various Artists       | <i>Honeymoon in Vegas</i>                           |
| 19. Travis Tritt          | <i>t-r-o-u-b-l-e</i>                                |
| 20. Clint Black           | <i>The Hard Way</i>                                 |
| 21. Reba McEntire         | <i>For My Broken Heart</i>                          |
| 22. Lorrie Morgan         | <i>Watch Me</i>                                     |
| 23. Randy Travis          | <i>Greatest Hits, Volume 2</i>                      |
| 24. Randy Travis          | <i>Greatest Hits, Volume 1</i>                      |
| 25. Ricky Van Shelton     | <i>Greatest Hits Plus</i>                           |

- |                                      |   |
|--------------------------------------|---|
| 1. George Strait                     | <i>I Cross My Heart</i>                       |
| 2. Tanya Tucker                      | <i>Two Sparrows in a Hurricane</i>            |
| 3. Alan Jackson                      | <i>She's Got the Rhythm (I Got the Blues)</i> |
| 4. Vince Gill                        | <i>Don't Let Our Love Start Slippin' Away</i> |
| 5. Clint Black                       | <i>Burn One Down</i>                          |
| 6. Brooks & Dunn                     | <i>Lost and Found</i>                         |
| 7. Alabama                           | <i>I'm in a Hurry (And I Don't Know Why)</i>  |
| 8. Hal Ketchum                       | <i>Sure Love</i>                              |
| 9. Garth Brooks                      | <i>Somewhere Other Than the Night</i>         |
| 10. Restless Heart                   | <i>When She Cries</i>                         |
| 11. Kathy Mattea                     | <i>Lonesome Standard Time</i>                 |
| 12. Mark Collie                      | <i>Even the Man in the Moon Is Crying</i>     |
| 13. Trisha Yearwood                  | <i>Walkaway Joe</i>                           |
| 14. Tracy Lawrence                   | <i>Somebody Paints the Wall</i>               |
| 15. Lee Roy Parnell                  | <i>Love Without Mercy</i>                     |
| 16. Mary-Chapin Carpenter/Joe Diffie | <i>Not Too Much to Ask</i>                    |
| 17. Sammy Kershaw                    | <i>Anywhere But Here</i>                      |
| 18. Billy Dean                       | <i>If There Hadn't Been You</i>               |
| 19. Reba McEntire                    | <i>Take It Back</i>                           |
| 20. John Montgomery                  | <i>Life's a Dance</i>                         |
| 21. Randy Travis                     | <i>Look Heart, No Hands</i>                   |
| 22. Ricky Van Shelton                | <i>Wild Man</i>                               |
| 23. Doug Stone                       | <i>Too Busy Being in Love</i>                 |
| 24. Billy Ray Cyrus                  | <i>Wher'm I Gonna Live</i>                    |
| 25. Lorrie Morgan                    | <i>Watch Me</i>                               |

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# People

## I'LL TRADE YOU...

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The only problem might be who gets to keep the cards. You know the kids will want to get in on this one, too.

## COUNTRY MUSIC HALL OF FAME INDUCTS STARS

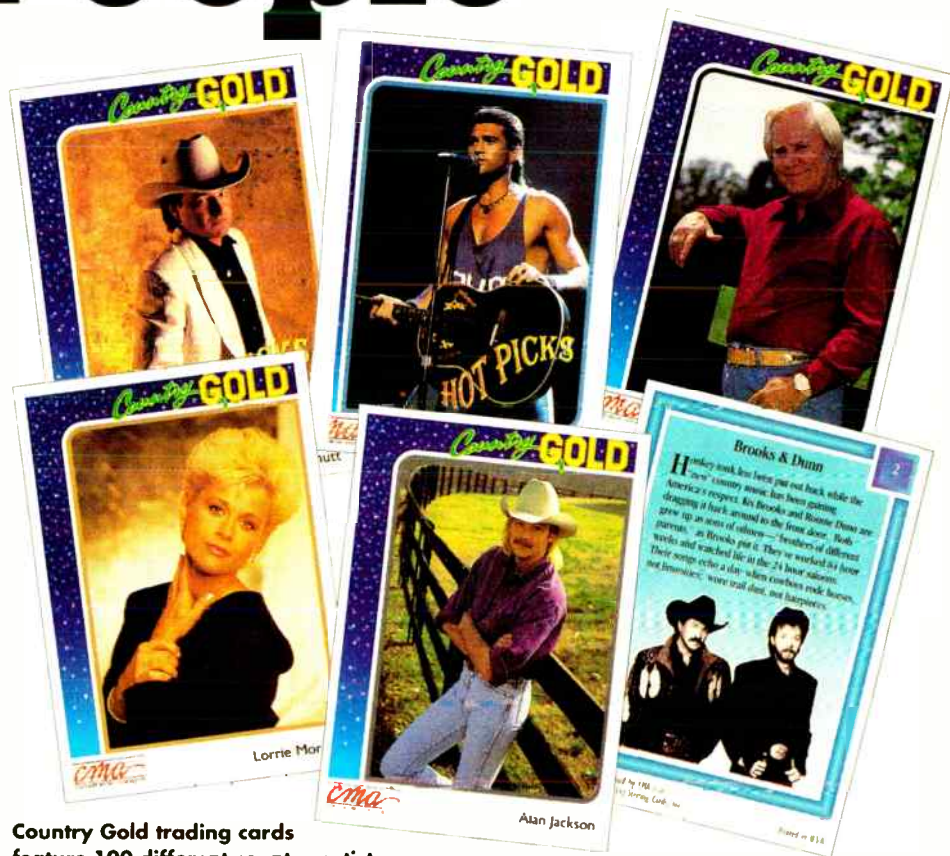
Following the end of Country Music Week, **Billy Ray Cyrus**, **The Four Guys**, **Janie Fricke**, **Patti Page**, **Gram Parsons**, **Connie Smith**, **Marty Stuart**, **Steve Wariner** and **Trisha Yearwood** were inducted into the Country Music Hall of Fame Walkway of Stars. Located in the Hall of Fame lobby, on Music Row, the plaques can be viewed by fans visiting the Hall of Fame at 4 Music Square East.

## HAPPY BIRTHDAY, MARTY

Big-hearted **Lorrie Morgan** presented **Marty Stuart** with a special birthday gift, a jacket that belonged to her late husband, **Keith Whitley**. Marty was humbly moved with Lorrie's thoughtfulness. So am I.

## SWEET BOYS ALABAMA

While the rest of us were scratching our heads allowing as how we should do something for the hurricane victims in Florida and Louisiana, those mighty Southern boys did something. Yep, **Alabama** took



Country Gold trading cards feature 100 different country artists.

to the stage performing and made thousands of dollars for the homeless. Accolades from me to thee, and may the jewels in your crown shine like the love in your heart has so shined for your fellow people. You made me proud, sweet boys Alabama—Southern proud.

## RADIO HALL OF FAME

First off, I wasn't aware there was a Radio Hall of Fame. Since there is, I deem it a privilege for the world of broadcasting that WSM's Grand Ole Opry, one of the world's longest-running radio shows, be inducted. Other Hall of Fame members include **Guglielmo Marconi**, **Bob Hope**, **Jack Benny**, **Groucho Marx** and more. The Grand Ole Opry, which began broadcasting in 1925, was inducted in the "Program" category of the Hall of Fame. As you all know, Opry cast members include both legends and many of today's contemporary stars. Names like **Roy Acuff**, **Bill Monroe**, **Jimmy Dickens** and **Minnie**

**Pearl**, along with stars like **Garth Brooks**, **Vince Gill** and **Randy Travis**, make up the roster of 68 cast members.

## AFTER ALL THESE YEARS

After all these years, 20,000 screaming fans showed up in Central City, Kentucky, and welcomed hometown boys **Don** and **Phil Everly**. Featured guests on the second annual event were fellow Kentuckians **John Prine**, **The Kentucky Headhunters** and **Marty Brown**.

## QUITTERS CAME

"Welcome Quitters" the sign read over the front door of the **Waylon Jennings/Jessi Colter** mansion in the trendy Brentwood suburb of Nashville. Jaguars and used pickups lined the driveway as the famed and near-famed amassed, Mexican covered dish in hand, for the most fun party of the season. The guests were all former Waylon employees. The

Reporter: Hazel Smith

Editor: Rochelle Friedman

# People

## CHIPMUNKS IN LOW PLACES



Behind Simon, Alvin and Theodore left to right are: Janice Karman, producer; Mike Martinovich, Sony/Nashville VP of Marketing; Tammy Wynette; Roy Wunsch, Sony/Nashville President; Ross Bagdasarian Jr., producer; Waylon Jennings; John Boylan, record producer; and Jack Lameier, VP Epic/Nashville, celebrating the release of *Chipmunks in Low Places*. Tammy and Waylon dueted with the trio as did Charlie Daniels, Billy Ray Cyrus and Alan Jackson.

list of names isn't nearly as impressive as those at an awards show; however, I've never had more fun or felt more at home. But it's always like that at Waylon and Jessi's. When it comes to friends, they are the best. Food was spread on the Jennings' huge dining room table and across the bar. Guests filled plates and went poolside to eat where tables were covered with rose-colored linen tablecloths. A pinata centerpiece filled with flowers graced each table. After dinner we gathered in the living room for a "guitar pull." The evening ended way too soon. As the guests departed, Jessi and Waylon presented each of us with a wall tablet fit for framing that read: "All for One and One for All We Did Rock 'n' Roll." Amen. That just about says it all.

### MARTY, ED, PATSI & SUSAN

The above are heroes. Let me tell you why. **Jerry and Tammy Sullivan** play gospel bluegrass, and their upright bass got stolen from their vehicle. **Marty Stuart** and The Sullivans have been forever friends as well as fellow music makers. Marty, who produced the duo's last CD, offered a \$200 reward for the safe return of the instrument. He announced the re-

ward at a press conference and on *Crook & Chase*. **Patsi Cox** and **Susan Collier** with Stuart's PR firm, Gurley and Company, along with *Billboard's* **Edward Morris**, made up flyers with Marty's reward offer printed on them. The trio walked among the winos, homeless and forgotten, and handed out the flyers. Soon the bass was located in a downtown pawn shop and was returned by a homeless man who collected the reward. And Marty, Ed, Patsi and Susan became heroes.

### IN HOLLERING DISTANCE OF HOME

**Sammy Kershaw** and entourage went on location to shoot his video, "Anywhere But Here," and were in hollering distance of my Caswell County, North Carolina, home. According to my niece **Lisa Boone**, 15, "It's so cool seeing the video with the fence beside the road and knowing it was shot in Brown Summit."

### YOU'RE ON LONESOME STANDARD TIME

**Kathy Mattea** has always had a flair for hit songs. Her new CD is certainly no exception to the rule. Produced by **Brent Maher**, **The Judds'** former producer,

*Lonesome Standard Time* is one of the better recordings to get my attention recently. In celebration of the new recording, those trendy folks at Mercury Records, including **Harold Shedd**, **Paul Lucks**, **Sandy Neese** and **Bobby Young** and a bevy of media folks, including me, amassed at the world famous Bluebird Cafe for an excellent acoustic treatment of the new music. **Mattea** threw in just enough of the older songs to make for a most entertaining time. She and her band sat ITR (in the round), exactly like the songwriters do when they cast their wares upon the waters. **Kathy** needed no help with an acoustic set. Unlike some of her peers, she is as astute a musician as she is a singer. And also, she cut her hillbilly teeth singing at the Bluebird and attends songwriter showcases on a regular basis. Free drinks, chips and dip and **Mattea** music. Then we assembled at **F. Scott's**, a quality eatery with several forks and varied menu, where we dined, wine, chatted and watched **Kathy's** video of "Lonesome Standard Time." I'd wager this is a biggie for the West Virginia hillbilly girl. The entire album has been touched by Midas, as was the evening of fun. Even before **Larry Cordle** and **Jim Rushing** penned the excellent song, I was living on "Lonesome Standard Time," weren't you? The first time I heard "Lonesome Standard Time," **Larry Cordle** sang it to me at my office. The ink wasn't dry on the page. "Smash," said I, and right I was. But I hear all the hits before they hit the charts.

### THEY LOVE A PARADE

**Nitty Gritty Dirt Band** must love a parade. The group was Honorary Parade Marshalls at the Mountain State Festival in Elkins, West Virginia. The festival is an annual event and is 52 years old. Isn't that special?

### MAN NAMED BLACK

**Clint Black** came to town singing his heart out for the Nashville Songwriters Association, bare-headed and wearing a black suit and black T-shirt. The RCA recording star sang all his hits and then some to the 15,000 in attendance at Starwood Amphitheater.

**Black's** show opens by curtains rising to reveal a huge hill resembling a rock, with an opening in the middle. Lights flash, thunder rolls, followed by a blast, when through the rock steps **Clint** amidst flashing colored lights. A pretty impressive sight for a country star, I might add. **Clint** has a great band, and he looks better than



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time of  
the year!



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

*the Danbury Mint*  
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## Christmas on Main Street by Martha Leone

### A numbered limited edition collector plate trimmed in 23kt gold

In this small town, the magic of Christmas is still alive. Children frolic on the frozen pond and carolers serenade their neighbors on Main Street, while others pitch in to decorate the town's tree. Ever so faintly, you can hear Grandma greeting visitors from her porch, as the captivating aroma of fresh-baked pies escapes into the crisp winter air.

Now, this charming portrait of yesteryear has been captured on a fine porcelain collector plate by artist Martha Leone. Residing in a small town herself, it's easy for Leone to take us back to a simpler time, abounding in nostalgia, warmth, and cheer.

#### A Limited Edition

"Christmas on Main Street" is appearing on a collector plate for the very first time. Created

for the Danbury Mint by Artifacts, each plate will be trimmed with a band of 23kt gold and accompanied by a personalized Danbury Mint Certificate of Authenticity. The edition size will be limited to a maximum of 75 firing days, and the price for this plate is just \$27.

#### No Obligation - No Risk

You can acquire "Christmas on Main Street" with our *Guarantee of Satisfaction*. If you are not delighted with your plate, simply return it within 30 days of receipt for a prompt replacement or refund.

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# People

ever. As he performed song after song, I kept waiting for songs that moved me like "A Better Man" and "Put Yourself in My Shoes," but the new ones didn't quite make it for me. I'd wager that with "meatier" lyrics, Clint Black could leave the entire town in his dust. He is that good. Hatless Clint encored wearing his black Resistol. Jacketless with those muscles pushing through the cotton, the man named Black was a pretty sight by midnight.

The opening acts were **Billy Dean** and **Emmylou Harris**. Both performed first-class shows. Dean looks like a matinee idol, and Emmylou Harris has been one of the most influential women in country music for the past two decades. Dean performed his hits, and Emmylou sang many of my favorite songs. It was a great night in the City of Music. I went home thankful that I am a small part of this wonderful business.

## ZILLION DOLLAR PHOTO

Long-legged **Alan Jackson**, sexy **Travis Tritt**, Texas proud **Mark Chesnutt**, Okie **Joe Diffie**, beautiful **Patty Loveless**, handsome **Joe Diffie**, hatless **Clint Black** and cute **Pam Tillis**. All these precious present stars joined their favorite



New Hall of Fomer **George Jones** got a little help from his friends.

legend, **Mr. George Jones**, at Woodland Studios where they recorded the wonderful "I Don't Need Your Rockin' Chair." If this isn't the Vocal Event of the Year for '92, I might just jump off the river bridge. And I can't swim. Jones' entire album,

*Walls Can Fall*, is his finest work ever. Congrats to producer **Emory Gordy** for a job well done. I for one would love to see **George Jones** have another hit single and album. **Garth Brooks** and **T. Graham Brown** were not present when the zillion dollar photo was taken, but they did participate in the project. These two would have upped the price a couple mill. By the way, the "Rockin' Chair" video, as I write, is going great on both CMT and TNN.

## PLAYBOY PATTY

Course, we all know **Patty Loveless** looks fine enough for the *Playboy* pages. Course, Patty only removed her two Justin boots for the photo shoot. Country girls don't have to take off their clothes to get attention. All they have to do is sing. Do you hear me, Hollywood?

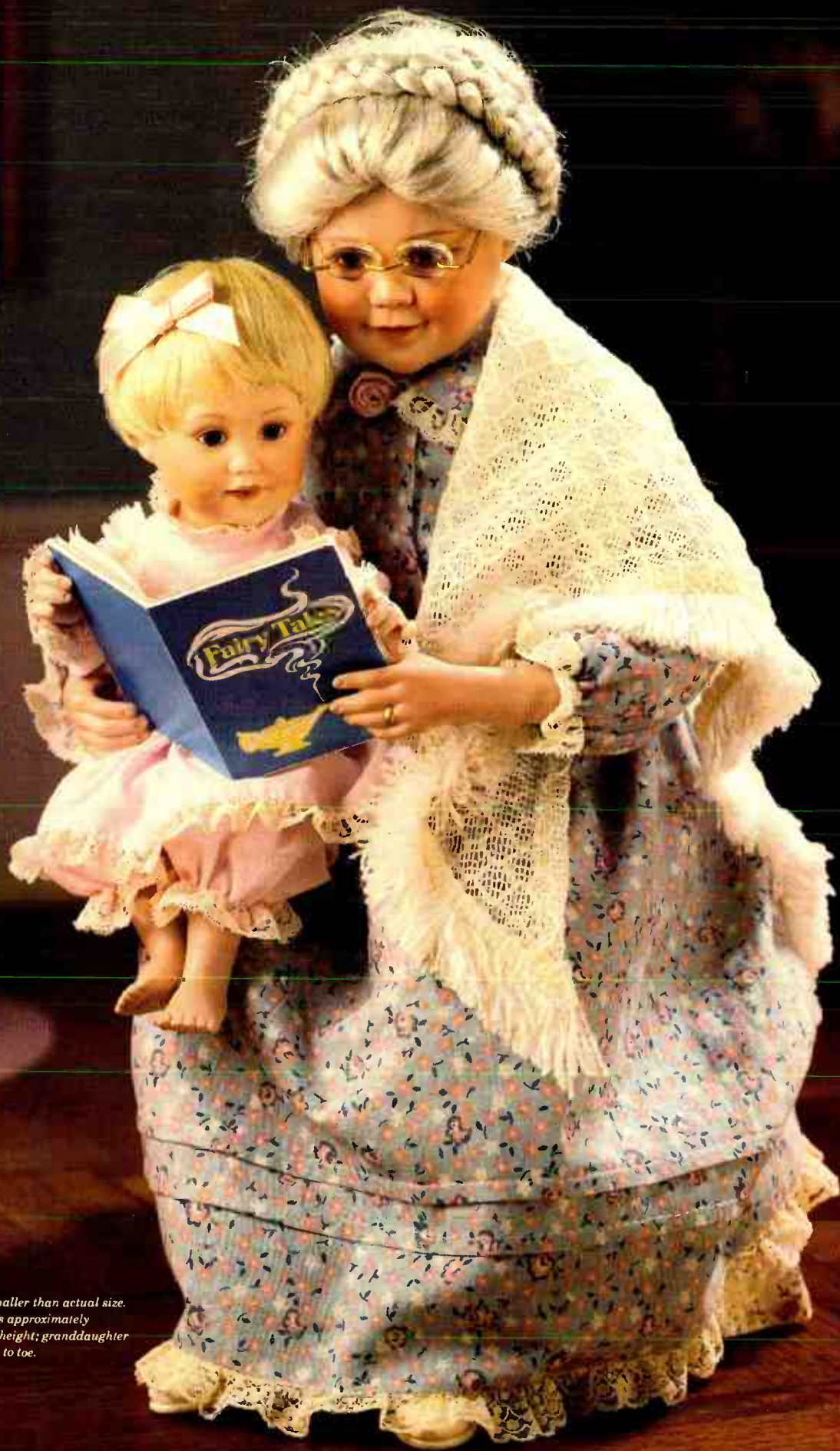
## SOMETHING IN RED

Sure, all of us know that *Something in Red* is the title of **Lorrie Morgan's** platinum CD. Besides, all of us know "Something in Red" was a chart-topping single for the sultry hillbilly goddess. What you don't know, however, and I am going to tell you, is that while performing at Opryland's GEO Theater, Lorrie went to the edge of the stage, shaking hands with the fans in attendance. As she stepped back, Lorrie fell backward over a stage monitor. With dress over her head, it was revealed that underneath, like the song says, she was wearing "something in red." Luckily, she wasn't hurt.

## JUST CALL ME A CAMEL-RIDING COWBOY



Sponsored by the Voice of America, **Dan Seals** traveled to Alma-Ata, Kazakhstan, for the Voice of Asia contest. The annual event features professional musicians from around the world getting together to share their music. Doesn't this photo just scream "Just Call Me a Camel-Riding Cowboy"?



*Dolls shown smaller than actual size. Grandmother is approximately 13 1/2" seated height; granddaughter is 8" from head to toe.*

# People

## CHARLIE RELOCATES

After 16 years with the CBS family, **Charlie Daniels** moved to Liberty Records, where labelhead **Jimmy Bowen** described him as an "Ambassador for Country Music" and expressed pleasure and pride with the signing. Following the announcement, Charlie and his band hosted the annual Charlie Daniels Jam at the Starwood Amphitheater. Proceeds from the event went to the T.J. Martell Foundation, a project Bowen chaired in Nashville this year, which benefits various organizations. **Toy Caldwell**, who has performed at every Jam, performed, along with **Willie Nelson**, the **G.E. Smith Saturday Night Live Band** and an army of talent from the country and rock world.

## KRIS SURFACES SOMEWHERE ON THE ROAD

Nashville's loss was Hollywood's gain when **Kris Kristofferson** did forsake us two decades ago. Kris Kristofferson, Nashville songwriter turned Hollywood matinee idol and movie star, turned up on the same bill somewhere in the world with **The Pirates of the Mississippi**. The Pirates were more than thrilled when Ole Gravel Throat joined them onstage for a rousing sing-a-long of Kris' "Me and Bobby McGee".

**Aaron Tippin** gets around these days. He's on tour with **Clint Black** and recently visited **Marla Maples** backstage at **The Will Rogers Follies**. Oh, the rigors of performing.



## LOTS GOING ON WITH TIPPIN

When **Aaron Tippin** showed up at Opryland Music's parking lot, he thought his publishers were throwing a do for his certified Gold CD, *Read Between the Lines*. He was only halfway right. In addition to a gold-plated hubcap with his



CD commemorating the Gold certification, manager **Narvel Blackstock**, presented Aaron with a spanking new Chevrolet Silverado truck. Tippin was still running around in his car, Daisy, the same car that brought him to town, and was the inspiration for his hits, "There Ain't Nothing Wrong With the Radio" and "I Wonder How Far It Is Over You." Tippin, thankful for the new truck, says he will also keep Daisy.

On another front, Tippin has been touring the country with **Clint Black** on Clint's "The Hard Way" tour. Both are enjoying the successful outing.

And, when he's not onstage himself, Tippin gets a chance to see other stars. In New York he attended a performance of the musical, *The Will Rogers Follies*, where he visited backstage with one of the stars, **Marla Maples**. Who says touring's not any fun?

## LARRIE LONDON TAUGHT US TO LOVE

"I'll pay for the session" were the last words **Larrie London** ever said to me. When he got sick and when he died, grownups wept. As a drummer, Larrie was the best. As a friend, there was none better. **Dolly Parton's** flowers were car-size. The card read, "I Will Always Love You—Dolly Parton." **Jerry Reed's** flowers were taller than my 5'5" frame. **Reba McEntire** wept at the funeral. **Tony Brown**, VP A&R at MCA, played keyboards with Elvis at the same time London played drums. Tony is tough, but Larrie's illness and death humbled him like a child. Brown flew to Texas where Larrie was hospitalized following an attack during a demonstration of his drums. **Vince Gill** was in L.A. for the ACM Awards when he learned Larrie was hos-

## A MARTY PARTY



**DeFord Bailey Jr.** and great dobro innovator **Josh Graves** join **Marty Stuart** on the front porch of a house somewhere near Leipers Fork, Tennessee. The event was the shooting of Marty's video, "Now That's Country." Marty always remembers his roots. Naw I'd say that's country.

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# People

pitalized; he went through the riots to get to the airport and caught a red-eye to Dallas/Ft. Worth to be near his friend. Larrie London was not a rich man by any stretch of the imagination. But Larrie was rich with love, if not money. With all the well-off friends and acquaintances I have, it was the session drummer, Larrie London, who said, "I'll pay for the session." He was that kind of person. Music Row lost a great friend and Heaven gained the greatest drummer to ever pick up a pair of sticks.

## LOVE & SYMPATHY

My love and sympathy go to my dear friends, **Earl and Louise Scruggs**, on the tragic death of their youngest son, **Steve Scruggs**. An accomplished musician, Steve was a member of The Earl Scruggs Revue until the band retired in the late 70's. He was the youngest of the Scruggs brothers; **Gary** and **Randy** survive. Steve also had two daughters. As reported last issue, Steve and his wife **Elizabeth** died from gunshot wounds inflicted by Steve. On behalf of the Scruggs family, Randy Scruggs made the following statement: "The Scruggs family wishes to thank those who have expressed their love and support during this most sad and difficult time. Steve and Elizabeth lived an enthusiasm and commitment to one another that turned everyday life into an eloquent dream. How sad to awake and find them gone. We love and miss them."

## WHAT YOU DIDN'T SEE ON TV DURING CMA WEEK

At the ROPE (Reunion of Professional Entertainers) awards banquet held at the Opryland Hotel, industry pioneer **Owen Bradley** won the Ernest Tubb Humanitarian Award, **Faron Young** was awarded in the artist category for having charted songs in three decades, **Sheb Wooley** of "Purple People Eater" fame received the songwriter accolade, bassist **Bobby Dyson** won in the musician category while the great **Buddy Lee**, booking agent extraordinaire won in the Business Category. Best-looking outfit of the night was the silvery jacket worn by pretty Miss **Norma Jean**, who is now a mature lady and still sings great.

**Billy Dean** and **Vince Gill** both vocalized at the Nashville Songwriters Association International Hall of Fame banquet held at Lowes Vanderbilt Plaza Hotel Ballroom. **Max D. Barnes** and **Wayland Holyfield** were inducted into the NSAI Hall of Fame.

The ASCAP dinner was held at the

## OUTSIDE THE MUSIC MILL



You never know who you might see walking down the sidewalks of Music Row. And you don't know who you might see on the front porch posing for pictures on Music Row. In this case it was hunks-in-pairs **Billy Ray Cyrus** and **Tracy Lawrence** seated on the front porch of the Music Mill located on Roy Acuff Place, where **Billy Ray** recorded his hits.

Opryland Hotel where the food was scrumptious, booze flowed free and I dressed in black. The 1,000 dined on delicious steak and salmon, the main course for dinner. Hollywood's **Martin Sheen** presented **Alan Jackson** the award for ASCAP's Song of the Year for "Don't Rock the Jukebox." Sheen's biz in Nashville is his songwriting son, **Ramon Estevez**, who has opened a publishing company on Music Row. **Mark McEwen** of *CBS This Morning* presented **Pat Alger** with the Songwriter of the Year award. Alger has written songs like "The Thunder Rolls" and "Unanswered Prayers" for **Garth Brooks**. ASCAP exec **Connie Bradley** was stunning in a red, floor-length, low-cut gown. CMA's **Teresa George** wore a strapless number featuring a black velvet top and a short, green balloon skirt. **Reba McEntire's** gold lame blouse and black floor-length skirt was a knockout, as was **Alan Jackson's** short leather jacket. **Mary-Chapin Carpenter**, **Eddy Arnold**, **T. Graham Brown** and **Marty Stuart** were also present. Under **Doug Howard's** leadership, Polygram was named Publisher of the Year.

BMI held their banquet under the big top in the parking lot back of the building on Music Row. Tournedos was the main course of the night for the 900 in atten-

dance. A surprised **Vince Gill** was named Songwriter of the Year for having the most (four) charted songs. **John Ims** won the Robert J. Burton Award for writing the most performed song, the **Trisha Yearwood** career launcher "She's in Love With the Boy." Tree Publishing was named BMI's Publisher for the 19th time. A shocked **John Hartford** received an award commemorating five million performances of his evergreen hit, "Gentle on My Mind." Hartford's song has been recorded by 833 artists and sold over 15 million recordings. Pretty frocks were worn by, among others, **Lorrie Morgan**, who had on a short, feathered dress with V-neck. Lorrie's hair was especially attractive, swept back on the sides, with bangs. **Marie Barrett-Hartford's** short, black velvet, off-the-shoulder dress was a looker, as was **Jodie "Mrs. David Allan" Coe's** black lace short gown, matching lace hat and cowboy boots. Stars on hand were **Kevin Welch** and **Kelly Willis**, **Kitty Wells**, **Kathy Mattea**, **Aaron Tippin**, **Alabama**, **Clint Black**, **Sammy Kershaw**, **Pam Tillis** and **Jimmy Buffett**.

Backstage at the CMA Awards show, during the question and answer period, **Garth Brooks** told me he sings to **Taylor** and changes her diaper. **Sandy** added, however, that when daddy pulls the dia-

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| <b>Tumbling Tumbleweeds</b><br>Sons Of The Pioneers      | <b>Red River Valley</b><br>Slim Whitman                                   | <b>The Streets Of Laredo</b><br>Marty Robbins              | <b>South Of The Border</b><br>Patsy Cline                        | <b>Take Me Back To My Boots and Saddle</b><br>Jimmy Wakely  |
| <b>Cattle Call</b><br>Eddy Arnold                        | <b>Home On The Range</b><br>Gene Autry                                    | <b>Pistol Packin' Mama</b><br>Al Dexter                    | <b>Old Shep</b><br>Red Foley                                     | <b>Have I Told You Lately That I Love You</b><br>Gene Autry |
| <b>Bury Me Not On The Lone Prairie</b><br>Tex Ritter     | <b>The Shifting Whispering Sands</b><br>Jim Reeves                        | <b>Don't Fence Me In</b><br>Bing Crosby                    | <b>I'm Thinking Tonight Of My Blue Eyes</b><br>The Carter Family | <b>Twilight On The Trail</b><br>Sons Of The Pioneers        |
| <b>New San Antonio Rose</b><br>Bob Wills                 | <b>I'm An Old Cowhand</b><br>Patsy Montana                                | <b>Goodnight Irene</b><br>Ernest Tubb & Red Foley          | <b>Along The Navajo Trail</b><br>Sons Of The Pioneers            | <b>You Are My Sunshine</b><br>Jimmie Davis                  |
| <b>The Last Roundup</b><br>Rex Allen                     | <b>The Prisoner's Song</b><br>Vernon Dalhart                              | <b>I Want To Be A Cowboy's Sweetheart</b><br>Patsy Montana | <b>Sioux City Sue</b><br>Bing Crosby                             | <b>That Silver-Haired Daddy Of Mine</b><br>Gene Autry       |
| <b>Cool Water</b><br>Sons Of The Pioneers                | <b>Whippie Ti Yi Yo (Get Along Little Doggie)</b><br>Sons Of The Pioneers | <b>Empty Saddles</b><br>Sons Of The Pioneers               | <b>Beautiful, Beautiful Brown Eyes</b><br>Jimmy Wakely           | <b>Wagon Wheels</b><br>Sons Of The Pioneers                 |
| <b>Riders In The Sky</b><br>Vaughn Monroe                | <b>When It's Springtime In The Rockies</b><br>Montana Slim                | <b>My Little Cherokee Maiden</b><br>Bob Wills              | <b>Blue Yodel ("T" Is For Texas)</b><br>Jimmie Rodgers           | <b>Happy Trails</b><br>Roy Rogers & Dale Evans              |
| <b>High Noon</b><br>Tex Ritter                           | <b>Nobody's Darlin' But Mine</b><br>Jimmie Davis                          | <b>Down In The Valley</b><br>Slim Whitman                  | <b>Deep In The Heart Of Texas</b><br>Bob Wills                   | <b>AND MORE!</b>  |
| <b>Someday You'll Want Me To Want You</b><br>Elton Britt |   |  |  |   |

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# People

## BY GEORGES—IT'S THE POSSUM



By Georges, it's two Georges in George Jones' video, "I Don't Need Your Rocking Chair." It's the greatest singer in the world, Jones himself, and the greatest boxer in the world, George Foreman, plus the video production crew. Isn't it a blast! Course by now all of you know about George "The Possum" going to the dogs. But it's okay because it's pet food. The Possum has signed his first sponsorship. George Jones Country Gold Pet Food will be on the shelves soon.

per out, he sometimes is too slow putting the dry diaper under the little princess and gets wet. Speaking of Brooks, when all-time hero **George Jones** was inducted into the Country Music Hall of Fame, Garth wept and so did Joe Diffie. Alan Jackson's beautiful off-white jacket was leather, he told when I asked. Don't Alan's britches just cling to him in all the right places? Just like his songs curling around the music at all the right places. Ribbons were worn by performers and guests alike; green an awareness of the environment and red an awareness of AIDS. **Kathy Mattea** wore three red ribbons for three friends who died of AIDS. Her statement about it was the most poignant of the entire night. Girls, I'll never be the same. **Billy Ray Cyrus** kissed me on the mouth, mixing his sweat with my perfume. Couldn't hardly stand it! If **Lisa Hartman**'s backless dress had been any lower, you could've seen her bikini panties. Residents of Humphreys County picketed **Tanya Tucker** outside the Opry House. Tanya sold some acreage for a landfill, and the homefolks are teed off.

Our illustrious leader **Russell Barnard** took the chains off **George Fletcher** and **Kathy Gray** and allowed them to accompany him to the awards.

The best-looking man present was

**Fletcher Foster**, formerly of Nashville, now residing in Los Angeles and working with Arista Press Artist Development.

**Ronna Rubin** and **Susan Niles** were busy proliferating about never being in my column. There you are, girls!

The week virtually took its toll on all of us, but it was wonderful. The ladies are prettier, the men more handsome, songs better—Hollywood ain't seen the day.

## CRUISING

**George Jones**, **Tanya Tucker** and **Collin Raye** can be found entertaining the fans on the USS/Norway cruise ship this January. I would certainly appreciate it if Russell sent me on a cruise...after I fainted, of course.

## GIVES ANIMALS A HAND (AND A CHANCE)

Good gal **Janie Fricke** took time out of a very busy road schedule to film Public Service Announcements for the Society for Prevention of Cruelty to Animals. Janie stressed the importance of adopting pets and the importance of having these animals neutered or spayed. Janie has a menagerie of pets on her Texas ranch.

## GIVE TRACY A HAND

**Tracy Lawrence** was so concerned with the plight of the homeless following the devastation of Hurricane Andrew, he provided two semi-trucks which people loaded with donations for victims in both Florida and Louisiana. Tracy took it a step further and co-wrote "Give the Fans a Hand" with **Kenny Beard** and **Hank Cochran**. The song was made into a video to be sold. Proceeds from the project will be further given to assist both states. Stars who joined Tracy for the video were **Ricky Skaggs**, **Ronnie McDowell**, **Les Taylor**, **B.B. Watson**, **Joe Stampley**, **Eddie London** and many others. This is a wonderful gesture on Tracy's part and I think we should all join in and give Tracy a hand.

## SPONSORS

Frontier Series Westernwear has just hired the pretty body of **Billy Dean** to don their merchandise. I'll guarantee you their britches will look better on Billy's butt than most anybody else's.

## AIN'T IT A SHAME

Harlan isn't in the Country Music Hall of Fame. Who's to blame? Harlan isn't in the Country Music Hall of Fame. (Food for thought for next year.)

**Harlan Howard**'s Ninth Annual Birthday Bash benefitting the Nashville Songwriters Association International was his best ever. Hosted by **Mel Tillis** and **Richard Leigh**, this year's turnout was...well, there was barely room to walk. Some of the guests were **Tony Arata**, **Karen Brooks**, **Gary Burr**, **Mark Collie**, **Jill Colucci**, **Austin Cunningham**, **Paul Davis**, **Steve Dorff**, **Paulette Carlson**, **Billy Dean**, **Angela Kases**, **Hal Ketchum**, **Susan Longacre**, **Lyle Lovett**, **Dennis Morgan**, **Mac McAnally**, **Thom Schuyler**, **Allen Shamblin**, **Randy Sharp**, **Russell Smith** and **Ray Wiley Hubbard**. Course Harlan, Mel and Richard sang, too. With Harlan's party, everybody wants to sing. And everybody has a splendid time. This year it was so great hearing Tillis' band, **The Statesiders**. There's just no better band in the world.

Look over the list, there's a labelhead, a pop artist, country artists, millionaires, producers and poor folks. Nobody is better than nobody else at Harlan's Bash. Wouldn't it be nice if everybody's house was like Harlan's Bash. Thanks, Harlan, for giving us some of you for nine years.



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# People

## SNAKE, RATTLE AND ROLL AGAIN

One of the most fun sounding charities around has got to be **The Bellamy Brothers' Snake, Rattle and Roll Jam**. This years event was held just outside San Antonio, Florida. You can bet your life The Bellamys know what to do with the bucks generated from the event. The dollars go to the homefolks in Florida who survived the hurricane. Joining the duo for the event were **Aaron Tippin, Michelle Wright and Jett Williams**.

## MEANEST PERSON IN THE WORLD

The meanest person in the world award goes to whoever stole **Grandpa Jones'** boots that he'd worn since the 1930's, his prized banjo, his valuable guitar and irreplaceable clothing. Someone broke into Grandpa's motorhome and made off with tons of his personal things. Anybody who'd steal from Grandpa Jones would steal from their own grandparents. Grandpa Jones is everybody's grandpa. Come on, you mean person. Return the goods.

## ROY ACUFF: 1903-1992



At 2:35 A.M. on November 23, 1992, Roy Acuff, the 89-year-old "King of Country Music," died of heart failure at Baptist Hospital in Nashville. Acuff had been hospitalized since late October. At his own request, he was quietly buried the morning of his death at Nashville's Spring Hill Cemetery beside his wife, Mildred, who died in 1981. An Opry member since the 1930's and co-founder of Acuff-Rose Publishing Company in 1942, Acuff became the first living member of the Country Music Hall of Fame in 1962. Watch for more soon.

## OUTSIDE MACK'S



Sawyer Brown had so much fun filming their video, "Cafe On the Corner," at Mack's Cafe, where the "Row" goes for "meat + three," that they decided to return with bossman Dick Whitehouse for a chow down. Somebody took a shot of 'em, left to right, "Hobie Hubbard, Duncan Cameron, Vice Prez/Curb Dick Whitehouse, Mark Miller, Jim Scholten and Joe Smith. FYI, Sawyer Brown's album and hit video are also titled *Cafe On the Corner*. The video was a killer.

## EYE SAW

Eye Saw "Big Daddy" Harlan Howard at Toucan's, 16th Avenue's trendy eatery. Since Maude's closed its doors, Harlan and others had to find new places to graze.

Eye Saw Mike Reid at the Slice of Life three times!

Eye Saw Lionel Cartwright at the corner of 17th and Grand driving his blue Toyota auto.

Eye Saw that good-looking Luke Lewis dining across the table from me at Mid-Town. As I told you before, Luke is the brand new President at Mercury Records. I don't only dine with legends, I dine with heroes.

Eye saw Rob Crosby at South Street, and we saw fit to drink a champagne toast. Why? It was sundown.

Eye Saw Fletcher Foster having breakfast at Slice of Life with me. Aren't you jealous?

Eye Saw Ronna Reeves and The Kentucky HeadHunters at Mere Bulles, a trendy eatery.

Eye Saw Mark O'Connor, Live 'n Kickin' and Little Texas at F. Scott's, another trendy eatery.

Eye Saw new RCA labelhead Thom Schuyler sitting across the table from me dining at L & N Seafood. Thom is also Chairman of the Board of the Country Music Association. Do I dine with royalty? You bet your sweet copyright.

Eye saw Billy, Terry, Adam and Jeremy Smith dining at Swett's across the table from me. That night I saw Swett's on the six o'clock news. See, the restaurant was robbed the same day, and I almost fainted when it came on TV. They caught the robbers, so I've dined at Swett's three times since the holdup. By the way, the "turnip green man" was shot in the leg during the daylight robbery. No one else was injured. I'm glad they didn't shoot the cook.

## STRAIT TO MY HEART

*Pure Country*. Just watch for the movie, and while you view this flick, keep in mind that the star, George Strait, belongs to me. Produced by the renowned Jerry Weintraub, this is Strait's first go at acting as far as anyone knows except me. See, the truth is anytime George sings a love song or smiles at some girls, he is really acting. He truly saves all his love for me.

# CMSA NEWSLETTER OF THE COUNTRY MUSIC SOCIETY OF AMERICA JANUARY/FEBRUARY 1993

# Newsletter

## REVIEWS & FEATURES

### It's Your Turn

Our editors had their say in *Country Music Magazine's* 20th Anniversary Issue (September/October 1992)....Now it's your turn. Inside of this *Newsletter* are some of the Top Ten and Top 20 Album lists sent in by CMSA members. We've followed a format similar to the one we used in *CMM*, including illustrations of some of these albums. If you haven't sent in your list, it's not too

late. We'll continue to publish them in upcoming issues. ( We already have a number of them on hand that didn't fit in this issue.) Hope you enjoy this special presentation. And remember, the *CMSA Newsletter* is your section. If there's something you'd like to see, tell us. We look forward to hearing from you....and Happy New Year!

### Exceptional Ronnie McDowell

*Town, county and state fairs play host to country stars during the summer and fall throughout much of the United States. The Northeast is no exception. Connecticut member Sandra Scaglione saw Ronnie McDowell in Country Music Magazine's home state.*

I attend many country concerts in the course of a year and have never been disappointed by any artist. In their own way they are all great, and because of that, it takes something exceptional for a performer to stand out from the crowd. Well, I found Ronnie McDowell to be exceptional. Not only is he multi-talented, but he is also an artist who has both feet firmly on the ground. His interaction with his audience was, in my opinion, unprecedented. He entertained the fans while keeping about him the air of being "just one of the gang." Anyone who is looking to see a truly wonderful concert, and wants to feel an instant bonding with a performer, should go to Ronnie's show. This picture was taken last summer at the Brooklyn Fair Grounds in Brooklyn, Connecticut.

**Sandra Scaglione**  
Jewett City, Connecticut

### An Inmate Speaks Out

*Eddie Hayes, a CMSA member in prison in Florida, gets his say below.*

I'm a new member of the CMSA, and I wish I had become one sooner because it's a very informative organization. I do have one small problem. I'm presently incarcerated, and I've been noticing your Pen Pal section. I don't understand some of the people who put ads in this section. They start off telling about themselves and who and what they like, and usually



Sandy Scaglione meets Ronnie McDowell.

close with "Will answer all," but then they put "No inmates."

I understand you've got a lot of people incarcerated that think of nothing but scams and games, but you have that type of person in the free world, too. Everyone should not be judged the same. If they got a letter from Johnny Cash, or one of the "Outlaw" stars of country music, they wouldn't write back?

### In This Issue

- Members Pick Top Albums
- Sonny James in Legends
- Collections
- Readers Create

Editor: George Fletcher

Executive Editor: Helen Barnard

Art Director: Katheryn Gray

Recently I answered an ad and was very fortunate that a real country lady named Sandie answered me back. She told me that the reason she put an ad in was because she was tired of seeing so many ads reading "no inmates" and discriminating against people. My hat is definitely off to Sandie. I know this is long, but maybe you could edit it down so it could be printed and let a new member have his say.

**Eddie Hayes**

Indiantown, Florida

*Longtime members know why we allow "No prisoners, please." We value the input of all members—regardless of their situation—but there have been problems with some incarcerated members. The most recent incident involved correspondence between an imprisoned sex offender and a young girl.—Ed.*

### Album and Single of the Month

The November poll results are in, and after a year and a half at the top, someone has knocked Alan Jackson out of Number One. George Strait takes over with *Pure Country*. He's followed by Vince Gill's *I Still Believe in You*. Alan's *Don't Rock the Jukebox* is not out of the race completely—it holds Number Three. Rounding out the album tallies are Travis Tritt's *t-r-o-u-b-l-e* at Number Four and Reba's *For My Broken Heart* at Five.

In singles, Randy Travis grabs Number One with "If I Didn't Have You," one of the new songs included on his hits package. Alan Jackson takes second with "Love's Got a Hold on You." Vince Gill's "I Still Believe in You," the title track from his album, is third. George Strait takes fourth with "So Much Like My Dad," and Reba rounds things out with "The Greatest Man I Never Knew."

### Members' Top Album Picks

■ ■ ■ ■ ■

**JEFF STONE**

*Fruitport, Michigan*

#### TOP TEN OF THE 80'S

**Judy Rodman**

*A Place Called Love*

Touches my heart, so much depth and feeling in each song, a true country talent.



**Judy Rodman**

*Judy*

A breath of fresh new talent in the late 80's.

**Mel Tillis**

*After All This Time*

Keeps the twin fiddle sound alive, with emotional songs as well.

**Ricky Skaggs**

*Highways and Heartaches*

One of the best country singers of all time.

**Suzy Bogguss**

*Somewhere Between*

A wonderful mix of old and new.

**Faron Young**

*Here's to You*

Still great after all these years.

**Reba McEntire**

*Reba*

Her ballads touch the most sensitive nerves.

**Randy Travis**

*Old 8x10*

Travis does great on every song.

**George Strait**

*If You Ain't Lovin'*

The best Strait collection I've heard.

**Ed Bruce**

*Greatest Hits*

Honest, cowboy country.

Honorable mentions go to Holly Dunn, George Jones, Girls Next Door, Oaks, Larry Boone, Alabama, Gatlins and The Foresters.

**JANET PRICE**  
*Stokesdale, North Carolina*  
**TOP TEN ALBUMS**

**Vince Gill**  
*Pocket Full of Gold*

**Vern Gosdin**  
*Chiseled in Stone*

**Emmylou Harris**  
*Roses in the Snow*

**Waylon Jennings**  
*Dreaming My Dreams*

**Willie Nelson**  
*Red Headed Stranger*

**Ricky Skaggs**  
*Waitin' for the Sun to Shine*

**Marty Stuart**  
*Hillbilly Rock*

**Jerry and Tammy Sullivan**  
*A Joyful Noise*

**Randy Travis**  
*Storms of Life*

**Dwight Yoakam**  
*Guitars, Cadillacs Etc. Etc.*

**STACY KOPSIAN**  
*Chicago, Illinois*  
**TOP TEN ALBUMS**

**George Strait**  
All of his albums are good!

**Reba McEntire**  
*My Kind of Country*  
Her best album ever, just pure, traditional country songs.



**Alan Jackson**  
*Here in the Real World*  
One of the best debut albums I've ever heard.

**Hal Ketchum**  
*Past the Point of Rescue*  
One of the best new male vocalists.

**Kelly Willis**  
*Well Traveled Love*  
Great new female. Doesn't get nearly enough airplay.



**Highway 101**  
*Highway 101*  
Paulette's voice + great songs = fantastic album. It's simple math!

**Gary Morris**  
*Faded Blue*  
Vintage Gary, before he had to improve himself to the country world.

**Steve Wariner**  
*It's a Crazy World*  
"Lynda," "The Weekend," Mac McAnally and Vince Gill on background vocals....'nuff said.

**Michael Martin Murphey**  
*River of Time*  
Has humor, concern for the environment, toe-tappers and his son, Ryan.

**Larry Gatlin & The Gatlin Brothers**  
*Partners*  
Catchy tunes combined with their special harmonies—you can't help but sing along.

**Marty Stuart**  
*Hillbilly Rock*  
Country, bluegrass, blues and rock all in one album!

**Garth Brooks**  
*No Fences*  
His best. Combines real country with meaningful lyrics.

**The Judds**  
*Why Not Me*  
Judds music at its best.

**The Oak Ridge Boys**  
*Bobby Sue*  
Great harmonies, great songs.

**Alabama**  
*Mountain Music*  
One of their first and best.

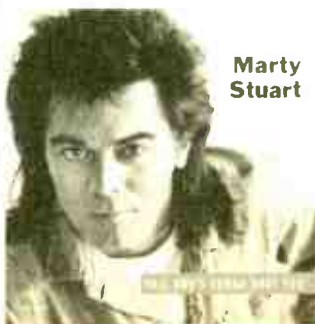
**TIM BLACK**  
*Peoria, Illinois*  
**TOP TEN ALBUMS**

In no particular order:

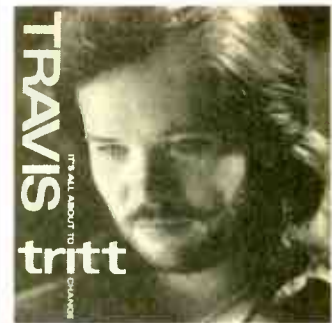
**Alabama**  
*The Closer You Get*  
The Artists of the Decade at their peak.

**Reba McEntire**  
*Reba*  
This album has it all—from "I Know How He Feels" to "Respect" to "Sunday Kind of Love."

**Lorrie Morgan**  
*Something in Red*  
I didn't think she could get any better than her debut. I was wrong.



**Marty Stuart**



**Anne Murray**  
*Harmony*  
Sentimental favorite—I played this one over and over while writing my master's thesis. I owe Anne my degree.

**Randy Travis**  
*Always and Forever*  
I don't need to say anything.

**VALERIE KEPPEL**  
*North East, Pennsylvania*  
**TOP TEN ALBUMS**

**Travis Tritt**  
*It's All About to Change*  
Country-rock and pure ballads. What more could you want?

**Marty Stuart**  
*This One's Gonna Hurt You*  
Just give it a listen!

**Bonnie Raitt**  
*Nick of Time*  
The big break for a legend in the making.



**Meatloaf**

**Bat Out of Hell**

Pure classic rock. I love my country, but I still need my rock.

**Dolly Parton, Emmylou Harris, Linda Ronstadt**  
**Trio**

Great harmonies, great songs.

**INXS**

**Kick**

Just keep hitting "Repeat."

**John Mellencamp**

**Whenever We Wanted**

Greatness with a message.

**Tanya Tucker**

**What Do I Do With Me**

Title should have been "Greatest Yet."

**Randy Travis**

**Always and Forever**

How can anyone live without "Forever and Ever, Amen"?

**Dwight Yoakam**

**If There Was a Way**

The mixture is complete!



**MIKE SHIPLETT**  
Akron, Ohio  
**TOP TEN ALBUMS**

**Loretta Lynn**

**Best of Loretta Lynn**

A *Country Music Magazine* album featuring the queen of them all at her peak.

**Alabama**

**Feels So Right**

Absolute perfection without peer.

**Alabama**

**My Home's in Alabama**

Honest debut.

**Loretta Lynn**

**Here I Am Again**

Distinctive, honest, pure country.

**Clint Black**

**Killin' Time**

Captures Texas' honky tonk circuit sound flawlessly.

**Loretta Lynn**

**I Remember Patsy**

The only legend entitled to and capable of creating personal, extraordinary versions of her friend's music.

**Dottie West and Kenny Rogers**

**Everytime Two Fools Collide**

The second best duet of all time.



**Hal Ketchum**

**Past the Point of Rescue**

Exciting, fresh sounds from someone who doesn't have the "hat act" sound.

**Loretta Lynn**

**We've Come a Long Way Baby**

Quality country material in the age of country-disco crossovers.

**Lynn Anderson**

**Rack**

Her voice—powerful and emotional.

**TERRY KLINE**  
Bowling Green, Ohio  
**TOP 20 ALBUMS**

In no particular order:

**Gram Parsons**

**Grievous Angel**

**Guy Clark**

**Old Number One**

**Jack Clement**

**All I Want to Do in Life**

**Randy Travis**

**Storms of Life**



**Joe Ely**

**Honky Tonk Masquerade**

**Marshall Chapman**

**Me, I'm Feeling Free**

**Emmylou Harris**

**Luxury Liner**

**Carla Olson and Gene Clark**

**So Rebellious a Lover**

**Rosanne Cash**

**Seven Year Ache**

**Waylon Jennings**

**Honky Tonk Heroes**

**Rodney Crowell**

**Ain't Livin' Long Like This**

**Jerry Jeff Walker**

**Viva Terlingua**

**Willie Nelson**

**Red Headed Stranger**

**Matraca Berg**

**Lying to the Moon**

**Prairie Oyster**

**Everybody Knows**

**Lone Justice**

**Lone Justice**

**Ray Wylie Hubbard and The Cowboy Twinkies**

**Ray Wylie Hubbard and The Cowboy Twinkies**



**The Long Ryders**

**State of Our Union**

**Kennedy Rose**

**Hai Ku**

**Jesse Winchester**

**Jesse Winchester**

**ROXANNE JOHNSTON**

*Hibbing, Minnesota*

**TOP TEN ALBUMS**

**Johnny Cash**

**Blue Train**

These songs put me in mind of the television show he had years ago.

**Waylon Jennings**

**Leavin' Town**

Love that voice!

**Buck Owens**

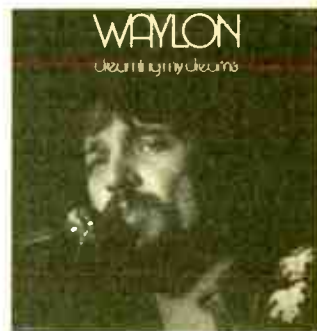
**Sings Harlan Howard**

Vocally, he's at his best here.

**The Louvin Brothers**

**Ira and Charlie**

They weren't the first, but to me the best. Love that harmony!



**Waylon Jennings**

**Dreaming My Dreams**

That voice again! And what a job on Hank Williams' "Let's Turn Back the Years."

**John Fogerty**

**Blue Ridge Rangers**

He did here almost 18 years ago what my favorite artists are doing now—old country with a kick.

**Jann Browne**

**It Only Hurts When I Laugh**

The first female voice in years to make me sit up and take notice.

**Marty Stuart**

**Tempted**

Love the music, the songs, the beat.

**Jerry and Tammy Sullivan**

**A Joyful Noise**

Just beautiful from start to finish.

**Marty Stuart**

**This One's Gonna Hurt You**

Marty at his best, vocally and otherwise. I just like this man's style.

Honorable mentions: Marty's *Hillbilly Rock*, Buck Owens' *Tiger By the Tail*, Johnny Cash's *The Fabulous Sound of Johnny Cash* and Waylon's *Ramblin' Man*.

## Collecting the Magazine

Members help each other complete their magazine collections.

- Does anyone have a copy of the December 1974 issue of *Country Music Magazine* with Waylon Jennings on the cover for sale? Also, any other issues featuring Waylon prior to February 1975. Send list, prices. **Lotus Roberts, Rt. 4 Box 88, Harrison, AR 72601**
- For sale: complete collection of *Country Music Magazine* from the first issue, Sep '72, to Nov/Dec '92. Includes "no date" Hank Jr. issue. **Emma Haine, 3137 Kittery Ct., Fort Collins, CO 80526.**

## Information, Please

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

- Looking for a copy of Charley Pride's "Crystal Chandeliers." **Geneva Dixon, 252 S. 4th St., Frankfort, IN 46041**
- Wanted: pictures, albums, videos, etc. on Nanci Griffith, Kitty Wells, Emmylou, Loretta, Alison Krauss and The Judds. **Bonnie Harmon, Rt. 1 Box 310, Kermit, WV 25674.**
- For sale: Barbara Mandrell's album, *This Time I Almost Made It*. Make offer. Also: other albums by Barbara, Louise and others, CD's by Lee Greenwood and John Schneider. **Nancy Winton, Rt. 3 Box 3468-A, Manchester, TN 37355.**
- Lynn Anderson LP's wanted: *Top of the World*, *Keep Me in Mind*, *The World of Lynn Anderson*, *Cry* and *Back*. Also, any LP's of her mama, Liz Anderson. Sorry, can't pay more than \$5.00 per item. **Sue Parker, 990 W. Main, Apt. 206, Waterbury, CT 06708.**
- Wanted: Holly Dunn memorabilia—photos, articles, videos. Send list, prices, condition. **Doug Hendricks, 21692 T.R. 175, Mount Blanchard, OH 45867.**
- Tanya Tucker items wanted, especially appearances on *Shannon's Deal*, *Oprah*, *Good Morning America* and 1991 TNN/*Music City News* Awards. Also, Judds items, especially Bob Hope Christmas special, hosting *Nashville Now*, awards show appearances, Alabama special and Christmas album. Send list and prices. Will send VHS tape. Also have videos for sale on *Lorrie Morgan*, *Judds* and *Tanya*. **Dana Stein, 345 East 80th St., #10B, New York, NY 10021**
- Looking for VHS tape of *Kenny Rogers' TV movie, Gambler IV, Luck of the Draw*. It aired November 3-4, 1991. **Stacy Hermann, 426 N. Nesmith, Sioux Falls, SD 57103.**
- For sale: photos of country artists onstage and offstage. Also, LP's, 45's, cassettes, magazines, posters and clippings. I want onstage and offstage photos of *Crystal Gayle* and *Tanya Tucker*; and am looking for the 1983 LP or cassette *Sesame Street Country*. **Galen Duncan, 3517 Grier Nursery Rd., Street, MD 21154.**
- For sale: country music cassettes, old and new, \$3.00 each. **Jean Graves, 406 Beverly Dr., Statesville, NC 28677.**
- Looking for anything on The Judds and Wynonna. I'm a serious fan and collector. Will pay reasonable price for anything you have to offer. **Heather Lee Risch, 4304 E. 26th St. #56, Sioux Falls, SD 57103-4131**

- Wanted: records, pictures, tapes, articles on Skeeter Davis and Davis Sisters. List conditions, price. **N. Ellis, 16 N. Stewart St., Danville, IL 61832.**
- Looking for photos, magazines, video tapes and anything else on *Billy Ray Cyrus*. Also a tape of how to do the *Achy Breaky* dance. **Richelle Origer, Rt. 1 Box 85A, Omaha, AR 72662**
- Interested in anything and everything on *George Strait*. Will pay reasonable prices. **Gloria Walsh, 191 Gates Pond Rd., Berlin, MA 01503.**
- Wanted: anything on *Travis Tritt*—posters, magazines, etc. **Lillian TeFoe, South Rd., Moriatt, NY 12960.**
- Wanted: VHS tape of 3-4-92 *Late Night in Nashville* with *Rodney Crowell*. Will send tape or reimburse. **Melissa F. Combs, 631 Cuesta Del Mar #20, Oxnard, CA 93033.**
- Wanted: anything on *Marty Stuart*, especially pre-1990. Have some information. Looking for early albums, *Marty with a Little Help from My Friends* and *Let There Be Country*. **Joan Gusick, Box 368, Ft. Benton, MT 59442.**
- For Sale: 2,000 country albums (many autographed), concerts on cassette, T-shirts, autographed photos, videos and memorabilia. Sell and trade. Two stamps for list. **Tom Weaver, 406 Winston Ave., Wilmington, DE 19804-1855.**
- Wanted: VHS recordings of award shows, 1980-1990. Also anything on The Judds. Will pay reasonable prices. **Kathryn Jueneemann, RR#1, Box 54A, Clements, MN 56224.**
- Looking for anything on *Holly Dunn*—appearances on *Lifestyles of the Rich and Famous*, *Celebrities Offstage*, *Grand Ole Opry Live* (8-31-92), hosting *Nashville Now's Father's Day Show* (6-15-92). Will pay reasonable price or send VHS tape. **Cheryl Wilson, Box 114, Beaverdale, PA 15921**
- For Sale: 2 LP's on 1 CD—*Carlene Carter's Musical Shapes and Blue Nun*. Brand new, \$25 post paid. **Wilfried Lannoy, 1211 Trumbulls Corners Rd., Newfield, NY 14867.**
- Wanted: Tom T. Hall CD's—*His Finest Collection* (issued 1990 by Polygram) and *The Essential Tom T. Hall 20th Anniversary Album*. Also *George Jones' Shine On* and collectibles on *Waylon Jennings*. **Jim Cowie, RR#1, Beeton, Ontario, Canada L0G 1A0.**
- Wanted: pictures, magazine articles, videos, or anything else on *Kevin Welch* and *Hal Ketchum*. **Dannea Bermel, 211 Beach, Rockford, MN 55373.**
- Wanted: *Emmylou Harris'* first album, *Gliding Bird*; early *Dolly Parton* albums, *Hello I'm Dolly*, *As Long as I Live*, *The Fairest of Them All*, *A Real Live Dolly* and *Golden Streets of Glory*; and the first *Highway 101* single, "Some Find Love." **Hanne Aaby, Post Boks 153, 1371 Asker, Norway.**
- Wanted: VHS tape of *Marty Stuart* and *Travis Tritt's "No Hats Tour"* concert on Pay-Per-View on October 9. Also any other *Marty TV* appearances. Will pay reasonable price. **Vicki Bryant, 13349 NW Hwy. 24, Rossville, KS 66533.**
- Wanted: VHS copies of *Hee Haw's* 25th Anniversary reruns from 9-19 and 9-26-92. Also want LP's or CD's of *Becky Hobbs*, *Molly* and *The Heymakers* and instrumentals by *Buck Owens* and *The*

- Buckaroos*. **Vern Kongsle, P.O. Box 234, Towner, ND 58788.**
- Does anyone know where I can purchase the *Willie Nelson* tape, *Who'll Buy My Memories, The IRS Tapes* (Sony A22323)? Will pay reasonable price for original or tape. **Virginia Nowell, P.O. Box 4005, Alamogordo, NM 88311**
- Wanted VHS tapes of *Ricky Van Shelton*, 1987-89, especially awards shows, TV appearances, etc. Also want *RVS* appearance on *Video Morning* a few months ago. **Barbara Bennett, 3537 Shakertown Rd., Antioch, TN 37103.**
- Wanted: photos of *Reba* at *Fan Fair* fan club party. Also want copy of *Reba* on *Arsenio Hall*. **Todd McCurdy, 8032 Blackhawk Dr., Sacramento, CA 95828.**
- Wanted: *Johnny Gimble's Texas Dance Party* on cassette or LP. **Harry Shultz, 100 Colfeetown Rd., Easton, PA 18042.**
- For Sale: *Randy Travis* newsletters Spring '86-June '87, six in all, \$6 for set; *Jane Fricke*, Sept. '80-Nov. '83. Total of 25, make offer. Also looking for *George Strait Budweiser* commercials on VHS. Also life-size posters advertising *Budweiser*, *Resistol*, *Tony Lama* and *Wrangler*. **Jo Ann Bishop, Rt. 2 Box 54, Lawton, OK 73501**
- Looking for Sept. 1991 issue of *Country Song Round-Up* with article about *Lorrie Morgan's Something in Red*. Will pay any reasonable price. **Lu Morley, 361 Tonga Dr., Hiawatha, IA 52233.**
- Wanted: VHS copy of the 2-25-92 Grammy Awards show where *Mary-Chapin* performed "Down at the Twist and Shout" with *Beausoleil*. Will pay reasonable price. **Joseph Howard, 138 SW 51st Ter., Cape Coral, FL 33914.**
- Wanted: LP's from 60's—*Bill Anderson*, *Liz Anderson*, *The Browns*, *Dick Curless*, *Dave Dudley*, *G. Hamilton IV*, *Wanda Jackson*, *George Jones*, *Norma Jean*, *Buck Owens*, *Bonnie Owens*, *Hank Snow*, *Ernest Tubb*, *Porter Wagoner*, *Kitty Wells*, etc. **Vladislav Janko, 280 Haas Ave. #7, San Leandro, CA 94577.**
- LP's for sale: *Freddie Hart, Easy Loving, Super Kind of Woman, The Pleasure's Been All Mine, Country Heart and Soul and Sure Thing*; *Hank Locklin, The First 15 Years*; *Don Gibson, If You Ever Get to Houston*; *Bobby Bare, Cowboys and Daddys*; *Buck Owens, Ruby*; *Merle Haggard, Songs I Always Sing and Let Me Tell You About a Song*; *David Houston, The World of David Houston*. **Jane Erwin, Box 210, John Boswell Rd., Peru, NY 12972.**
- Wanted: tape or recording or just the words to the song, "Thank You for Touching My Life." It was recorded in 1975, can't remember the artist. Will pay reasonable price. **Perry L. Parker, Rt.#1 Box 420, Dahlonga, GA 30533.**
- Looking for the words to, or the record of, *Eddy Arnold's* song, "My Daddy Is Only a Picture That Hangs on the Wall." **Harry Rusk, 1830 Burk Rd., Blaine, WA 98230.**
- Wanted: VHS tape of *Texas Connection* tribute to *Bob Wills*, shown 7-4 and 7-11-92. **W. Reed, 11115 Greenlawn Ave., Culver City, CA 90230.**
- Seeking *Pirates of the Mississippi* fans to trade photos with. Also interested in buying or trading any videos (concerts, TV shows) on them. **Jeanne Nai, 30**

- Brookside Ave., Naugatuck, CT 06770.*
- Have photos, VHS tapes on most country stars, including award shows. **Nancy, P.O. Box 180153, Richland, MS 39218.**
- Wanted: VHS copy of *Ricky Van Shelton's TNN special, From Grit to Gold*. **Donna Barrington, 123 Brown Rd., Pitts, GA 31072.**
- Wanted: tape, LP or CD of *Elton Britt's There's a Star Spangled Banner Waving Somewhere*. Will pay affordable price. **Sue Cornell, 512 Fairway Dr., Kerrville, TX 78028.**
- Wanted: anything on *Reba*—records, magazines, articles, newsletters, photos, etc. **Torry Hansen, P.O. Box 594, Hayfork, CA 96041**
- Wanted: VHS tape of *Nashville Now* from 8-26-92 with *Bill Clinton*, *Al Gore*, *Gary Morris*, *Gary Mule Deer*, *Tom T. Hall*. Will pay for tape and postage or send tape first. **Ellen V. Thompson, P.O. Box 116, St. Thomas, ND 58276-0116.**
- Wanted: *Judd* memorabilia. Also, anything on *Alison Krauss* or *Matthews*, *Wright* and *King*. Especially interested in VHS tapes. **Darla Chasteen, Rt. 1 Box 234, Rock Island, OK 74932.**
- Wanted: copy of *Nashville Now* from 5-30-91, *Tracy Lawrence's* first appearance on the show! Will pay for a copy. **Stacey Ross, 5022 Slash Pine Dr., Montgomery, AL 36116.**
- Wanted: *Conway Twitty* memorabilia—candid photos, books, videos and anything from his fan club. Please send list and prices. Would also enjoy hearing from other *Conway* fans! No inmates, please. **Leslie Gardner, 7533 Madora Ave., Canoga Park, CA 91306.**
- For sale: country albums and 45's. I have *Dolly*, *Reba*, *Atkins*, etc. Send specific artists/titles wanted with reply stamp. **J. Cunningham, 134 Berwick St., Berwick, ME 03901-2702.**
- Looking for several *Reba McEntire* cassettes to complete my collection. If you have any for sale, please send list and prices. **Debbie Tawney, Rt. 4 Box 22, Newton, WV 25266.**
- For sale: *Music City News*, 1970-present, \$1.00 each plus S&H. Also want LP's by "Big Sam" *Marowitz*. **J. Genske, 1818 Helene #4, Madison, WI 53711**
- Hank Sr. stuff wanted: books—*Our Hank Williams* by *Allen Rankin* and *Lilly Stone* and *Hank Williams* by *Bill Koon*—plus pictures, articles, records, whatever! **Bob Vogel, 80 Beaver Grade Rd., McKees Rocks, PA 15136.**
- LP's for sale: *Roger Miller*; *Jack Greene, Green Country*; *Faron Young, I'd Just Be Fool Enough*; *Tennessee Ernie Ford, Hymns*; *Marge Singleton, Soul*; *Homer & Jethro, Old Crusty Minstrels*; *Tommy Cash, Six White Horses*; *Terry Stafford, Say Has Anybody Seen My Sweet Gypsy Rose*; *Hank Williams Sr., Greatest Hits*; *Bill Anderson, But You Know I Love You*. **Jane Irwin, Downs Rd., Box 210, Peru, NY 12972.**

## Pen Pals

Make new friends by mail. *Pen Pals* is a means of introducing CMAA members with similar interests who wish to correspond. It is not a "personals" column. Physical descriptions and requests for romance will not be printed. We reserve the right to edit for space and style.

• Hi from California! My name's Susie.

I'm 35 years old and happily married. I like country music, animals, taking pictures, movies, books and modeling. I'd like to meet new friends of all ages and interests, from everywhere. **Susie Cutawararat, P.O. Box 75, Suisun City, CA 94585.**

•Hi from Northern California! My name is Debbie, 37 years old. I'm married and the mother of one boy and two girls. I'd love to hear from fans of Loretta Lynn, Crystal Gayle and Marty Robbins. Also want to hear from other mothers who've named their girls after Loretta or Crystal. No inmates, please. **Debby Hauger-David, 3321 Trinity St., Eureka, CA 95501.**

•Hi! My name is Billie Jean Nix, and I'm a 15-year-old country music fan. Garth, Aaron Tippin and Reba are a few favorites. I love to write letters to anyone—guys or girls. No inmates, please. **Billie Jean Nix, 409 Lily Dr., Winder, GA 30680.**

•Howdy! I'm a 28-year-old, single country gal. I grew up on country and gospel. My favorite is Billy Dean. I'm looking for pen friendships from all 50 states and other countries. So all y'all guys and gals 25+, write me. I'll answer all. No inmates, please. **Rebecca A. Bryan, RRI, Bellflower, MO 63333.**

•Hi there. My name is Thomas. I'm a 25-year-old inmate in Texas and would like to correspond with men and women of all ages. Favorites are Garth, Clint, Lorrie Morgan, Reba, Mark Chesnutt, Paul Overstreet and more. **Thomas E. Parker #585941, Rt. 2, Box 20, Midway, TX 75852.**

•Hi, I'm a 15-year-old female country music fan who'd like to hear from guys and girls (15-19). Favorites are Reba, RVS, Garth, Kenny Rogers, Clint, Barbara Mandrell and Kathy Mattea. No prisoners, please. **Jennifer Durham, 1801 Pintail, Kirksville, MO 63501.**

•Hi. My name is Doug. I'm 21 and like country music and some rock. Favorites are Cher, Chicago, Loretta Lynn, Patsy Cline, Vince Gill, George Jones, Billy Ray and many more. Hobbies are bowling, movies, walks, parties. Send picture if you want. **Doug Phillips, 700 S. Lewis Ln., Apt. 600, Carbondale, IL 62901.**

•Hi, I'm Leslie, born 10-21-54. I'm crazy about country music. Favorites include Conway, Clint, George Strait, Steve Wariner, Aaron Tippin and Billy Ray. Hope to hear from you! **Leslie Gardner, P.O. Box 3212, Canoga Park, CA 91306.**

•Hi! My name is Stormy. I'm 14, and I love country music. Favorites are Tanya, Travis Tritt, Randy Travis, Reba and Lorrie Morgan. I like camping, fishing, hiking and listening to music. Would like to write to anyone around my age. **Stormy Lynn Barrett, 32 Hillside Ave., Porter Corners, NY 12859.**

•I'm a 24-year-old country girl who's living in the city. I like Dwight, Wynonna, Willie, Travis Tritt and more. No inmates, please. **Tammy Swiggum, P.O. Box 42981, Los Angeles, CA 90050.**

•Hi. My name is Liz, and I'm 31. Looking for single guys to write to, age 31-48. I love country music. My favorites are Eddie Rabbitt, Alabama and many more. I'll write to all. **Liz Hopkins, P.O. Box 246, Hollis, NH 03049.**

•Hi, my name is Lisa. I'm 20 and love country music. Some favorites are

Garth, Vince, Reba, Travis, Tanya, Billy Ray, Lorrie Morgan, Dolly and more. I like movies, cards, reading history books, watching TV and crosswords. I'd love to write to males or females, 15-30. No prisoners, please. **Lisa Holman, 129 Valley Vw., Joplin, MO 64804.**

•I'm a 30-year-old, single, female environmental technology student. I've been a country fan for three years. Favorites are Don Williams, Pirates of the Mississippi, Travis Tritt, Garth, Reba, Kenny Rogers and The Highwaymen. I enjoy movies, music, classic cars and avoiding obnoxious drunks. Interested in hearing from real cowboys living in the Western part of the country. No inmates. **Marcia Stewart, Box 396, Cornish, ME 04020.**

•Howdy! My name is Shannon. I'm a 17-year-old country fan. Favorites are Garth, Billy Dean, Little Texas, Mark Chesnutt and Reba. Also like photography, comedy, rodeos, movies and dancing. Would like to correspond with males, 16-23, but will answer all. **Shannon Mitleff, 12463 Wallace Dr., Cllo, MI 48420.**

•Hi! My name is Mark. I'm a single, 30-year-old male. I'd like to hear from single females, 18-40, in all 50 states and Canada. Hobbies are sports, traveling, outdoors and animals. Favorites are Reba, Billy Ray, Doug Stone, Dolly, Tammy, Tanya, Garth, The Oaks, The Statlers, Trisha Yearwood, Barbara Mandrell, Don Williams and more. No prisoners, please. **Mark McFadden, 3229 Agate Dr., Santa Clara, CA 95051-1107.**

•Hi, I'm a 23-year-old, single, female country fan. Favorites are Alan Jackson, Tanya, Loretta, Randy and Alabama, to name a few. Interests are camping, hiking, playing pool, reading and going out with friends. I like writing and receiving letters, so all you country fans, guys and girls, drop me a line. Send photo, I'll do same. **Carol Steele, 305-C Jaycee Manor, Martins Ferry, OH 43935.**

•Hi! I'm a 57-year-old, married lady. Love country and gospel music. Some favorites are RVS, Alabama, Alan Jackson and more. Want to write to ladies only, 40-65, especially those who go to Branson. No prisoners or chain letters. Will answer all I can. **Mrs. Alvin Kahle, P.O. Box 42, Alma, KS 66401.**

•Hi. My name is Leann. I'm 15 years old and a big country fan. Favorites are Garth, Mark Chesnutt, George Strait and more. Like to write letters, ride horses, dance and meet new friends. Would like to hear from cowboys, 12-18. No inmates, please. **Leann Schmidt, RR 1 Box 344, Johnstown, NE 69214.**

•Hi, my name is Joyce. I'm a 49-year-old country girl who loves country music and making new friends. Some favorites are Vern Gosdin, Alan Jackson, Travis Tritt and Earl Thomas Conley. I collect records and tapes. Would like to hear from other fans. **Joyce Sumrall, P.O. Box 94, Morton, MS 39117.**

•Hi, my name is Susan. I'm 20 years old and enjoy country and rock music. Favorites are Randy Travis, Billy Ray and Kathy Mattea. Would like to hear from anyone 19 and up. Hobbies are horseback riding, writing letters, going to malls and reading. **Susan Weeks, 3557 Walter Dr., John's Island, SC 29455.**

•My name is Bernice. I love country mu-

sic—George Strait, Clint Black, Alan Jackson, Travis Tritt, Marty Stuart, Sammy Kershaw and Elvis. Also like NASCAR racing and reading Louis L'Amour. I'm 67 and would like to hear from males or females around my age. Will answer all. **Bernice Guild, 164 Forest Ave., Brockton, MA 02401.**

•Country girl, age 29, would like to hear from single country men, 21-40. Have lots of hobbies. Some favorites are Garth Brooks, Kentucky HeadHunters, The Oaks, Clint Black, Alan Jackson and many of the old ones, too. No prisoners, please. **Jennifer Wilson, 414 S. 1st., Odessa, MO 64076.**

•I'm into baseball, stock car racing, action movies, horror and sci-fi books, guitars and music! I love Marty Stuart, Restless Heart, Jimmy Page, Paul "Ace" Frehley and Yngwie Malmsteen. Will answer all. **Patricia Herring, P.O. Box 575, Strong, AR 71765.**

•Hello, Wild Rose fans! My name is Julie Yocum, and I'm looking to correspond with other fans. I'm also a fan of Pam Perry, Diamond Rio and The New Coat Creek Girls. **Julie Yocum, P.O. Box 34, Mapleton Depot, PA 17052.**

•Hello! I'm a 22-year-old country music fan from New Mexico. Favorites are Garth, Vince Gill, Billy Ray, Brooks & Dunn, Aaron Tippin and more. Have many other interests and would love to hear from anyone who'd like to write. No prisoners, please. **Sandy Herrera, 1109 Missouri, Artesia, NM 88210.**

•Hi. My name is Vicki, and I'm 22 years old. Favorite singers are Alan Jackson, Travis Tritt, Marty Stuart, Garth, Paul Overstreet, Clint Black and, most of all, Mark Chesnutt. Would love to hear from anyone, any age, who loves country music. Will answer all. **Vicki Johnston, 325 E. 3rd, Prineville, OR 97754.**

•Hi, I'm a 16-year-old girl whose world revolves around country music. Some favorites are Alan Jackson, Garth, Clint, Travis Tritt, Marty Stuart, Billy Ray and Reba. Would love to hear from cowboys out there, females welcome also. Send photo, will do same. No inmates, please. **Melissa McGee, Rt. 1 Box 503, Moselle, MS 39159.**

•I'm a 56-year-old woman who enjoys country music and family history research. Interested in corresponding with people who share these interests, especially if you have Creason, Dolan, McCord or Presley family ties, as well as Davis or Smith ties from Pennsylvania. **Mary Ann Creason Rohde, 5797 Sycamore, Rialto, CA 92376.**

•Hi, my name is Dee. I'm a 39-year-old woman and country music fan. I enjoy k.d. lang, Mary-Chapin, Suzy Bogguss, Nanci Griffith, Lorrie Morgan, Patty Loveless and Kathy Mattea, to name a few. I love two-stepping, swing and line dancing. Would love to hear from k.d. lang fans, especially women, 30-50. Photos welcome. **Dee Greenberg, 1615 Commonwealth Ave. Apt. 11, Brighton, MA 02135.**

•Hi there! My name is Kelly. I'm a 24-year-old woman wanting to hear from other Marty Stuart fans. Also like Hal Ketchum, Steve Earle and Kevin Welch, but Marty is my absolute fave! Hobbies include writing poetry, short stories and songs and playing with my cat. Will try

to answer all, age 20-30. No inmates, please. **Kelly Kramer, 1130 Donegal Springs Rd., Mount Joy, PA 17552.**

•Hi, my name is Jerry. I'm 44. Favorites are Reba, Crystal Gayle, The Judds, Johnny Cash, Alabama and The Statlers. Other interests are reading, crafts, arts, unusual collections and singing. Would like to hear from women. 35-44, with same interests. **Jerry Stock, 1457 Navahoe Dr., Mt. Lebanon, PA 15228.**

•Hi, my name is Sabrina. I'm a 15-year-old country fan. Favorites include Garth, Vince Gill and Reba. Will write to all, 13-18. **Sabrina Harper, 3565 Beechwood Dr., Hubbard, OH 44425.**

•Hi! My name is Sheila. I'm a 41-year-old country music lover. Would love to hear from others. Favorites are Mark Chesnutt and Clinton Gregory. No prisoners. **Sheila D. Morgan, P.O. Box 8095, Greenville, SC 29604.**

•Hi, my name is Melissa. I'm a 24-year-old, single mother with a 6-year-old daughter. We love country music, rodeos, biking and camping. We have a dog and six cats and live outside Austin. Would like to hear from all. No inmates, please. **Melissa Nichols, 36 Apple Blossom, Buda, TX 78610.**

•Hi! I'm a 22-year-old country music fan who would love to hear from you. Some favorites are Billy Ray, Billy Dean, Hal Ketchum, Restless Heart and Wynonna. Hobbies include watercolors, basketry, cross-stitch, hiking and bicycling. I also collect postcards, so please send one. No inmates, please. **Melody Gilmore, P.O. Box 774, Worthington, OH 43085.**

•Hi! My name is Stacy, and I'm a 20-year-old country music fan. My favorite is George Strait. Also like Hal Ketchum, Kelly Willis, Marty Stuart, Brooks & Dunn and more. I enjoy reading, bike riding and concerts. No inmates, please. **Stacy Kopsian, 2937 N. Allen, Chicago, IL 60618.**

•Hi, my name is Gail. I'm a 45-year-old, female truck driver who is temporarily incarcerated. I love country music. Favorites are Alan Jackson, Vince Gill, Travis Tritt, Alabama and many more. I love the outdoors, cooking, reading and traveling. Will answer all. Send photo. I'll do same. **Gail Voigt #972598, MBCC SHU-B, P.O. Box 11492, Oklahoma City, OK 73136.**

•Hello, I'm a 22-year-old, single girl from Pennsylvania. I love almost all country stars out there, and enjoy lots of things. Would like to hear from guys, 21-29. **Rayna Hostedler, Box 68, Shanksville, PA 15560.**

•Native American, age 34, single, enjoy writing letters. Favorite artists are Garth, Clint Black, Restless Heart and Diamond Rio. Would like to hear from anyone who would like a new friend. **Steven Nelson, P.O. Box 1644, Window Rock, AZ 86515.**

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

# Sonny James

*Sonny James was a master of crossovers and covers. Disregarding stylistic boundaries, The Southern Gentleman made country hits out of rock, R&B and pop oldies.*



by Rich Kienzle

**“A**ll my friends won't know who it is!” It was 1952 and singer James Loden, also known as “Sonny,” was upset. Ken Nelson, Capitol Records' A&R man, wanted to sign him, but suggested that the singer change his name. Nelson's commercial instincts suggested a high potential for mispronouncing the name “Loden.” He suggested the more recognizable “Sonny James,” fusing Loden's nickname with his actual first name. “Sonny,” Nelson explained, “the friends that know you up to now can add two and two together. Little kids that can hardly speak can still say ‘Son-James!’”

A reluctant Loden agreed. Nelson took it a step further, dubbing James “The Southern Gentleman,” which gave the youthful name “Sonny” a bit more maturity. It took several years after that to get a real hit, but by 1957 everyone knew Sonny James. Never a “rockabilly” in the style of Elvis or Carl Perkins, James began his career in country, achieved his initial stardom as a pop singer, but then found his enduring success when he returned to country. His voice was the key. Smooth and capable of handling a variety of material, Sonny, like Marty Robbins, had few limits on what he could sing.

His speciality was “covering” songs, recording songs that had been hits for others, in the distant and not-so-distant past. He tackled everything from blues and traditional country tunes to rhythm and blues and pop. In the process he revived a wide variety of good songs that hadn't been heard for years, and the formula stood him in good stead from the mid-1960's to the early 80's. He wasn't the first to do it. Many Red Foley hits were also covers of then-current records. James, however, made it a specialty, all the more remarkable for his skill at integrating the songs into his own style.

James Loden was born in Hackleburg, Alabama, on May 1, 1929. Unlike other

singers who took to music as a hobby, his family was already involved in performing. The Loden Family, consisting of his parents and two sisters, toured the South and performed on the radio. In 1933, picking a mandolin, eight-year-old James did his first show with them in Birmingham, Alabama. As he grew, he also learned fiddle and guitar, and by his teens was a seasoned performer in the region.

A member of the National Guard, Sonny went on active duty when the Korean War began in 1950. He served in support duty in Korea with the 252nd Truck Company, supplying combat troops with ammunition, playing guitar in his spare time and making his first tries at songwriting. Discharged in 1952, he started playing fairs in the South and met guitarist Chet Atkins. Not yet an RCA Victor producer himself, Atkins was beginning to help RCA producer Steve Sholes at sessions. As an active studio musician, he had many contacts and introduced Sonny to Ken Nelson that year.

Sonny's first four Capitol releases, which appeared in 1952, attracted no attention. His fifth single, “That's Me Without You,” was the first to click, breaking into the Top Ten early in 1953. Only “She Done Give Her Heart to Me” charted in 1954. Nothing else succeeded until “For Rent” reached Number Nine in 1956, followed by “Twenty Feet of Muddy Water” and “The Cat Came Back.”

On October 10, 1956, he recorded “Young Love,” a teenage love ballad originally written and recorded by Ric Cartey. There were no fiddles or steel guitars on this recording, its neutral sound having clear crossover potential. Released December 10, 1956, it hit the country charts on December 19th, and the pop charts ten days later, entering at Number 43. It was a Number One country hit, and the flipside, “You're the Reason I'm in Love,” reached Number Six.

Things were a bit different on the pop side. Sonny, the master of the cover, was himself covered when Dot Records had blond movie heartthrob Tab Hunter record “Young Love”—Hunter's version chased Sonny's up the pop charts. The two singles actually battled for the Number One position through the winter of 1957. Hunter's remained at the top longer, undoubtedly helped by his film career.

Sonny's stardom now established, his drawing power on the road was formidable, though his pop music career quickly faded. He had a couple more country hits with “First Date, First Kiss, First Love” and a cover of “Lovesick Blues,” then in 1959 left Capitol for the small, Atlanta-based NRC label. “Jenny Lou” was a modest hit at NRC before he moved again, to RCA, in 1961-1962. The dozen recordings he made in Nashville, produced by his old friend Chet Atkins, went nowhere. After re-recording “Young Love” and a fine version of the pop hit “Apache,” he reached a low with “Hey Little Ducky,” which featured Sonny singing about lost love to a Donald Duck imitator. Dot Records signed him for one LP in 1962.

By 1963 he re-signed with Capitol, now produced by veteran Nashville studio pianist Marvin Hughes, who assisted California-based Nelson by producing some of the company's artists in Music City. A couple of Top Tens followed. Then in 1964 he scored his second Number One with “You're the Only World I Know.” Several other Top Five recordings followed. Finally, in 1967 with “Need You,” James hit his stride, producing an unbroken string of sixteen Number One records through 1972.

James found a winning formula, covering rock, rhythm and blues and pop oldies his way, his voice and formidable acoustic guitar-picking dominating most singles.



The Number Ones speak for themselves. "Behind the Tear," Adam Wade's hit "Take Good Care of Her," "Heaven Says Hello," covers of The Seekers' pop hits "I'll Never Find Another You" and "A World of Our Own," "Need You," "It's the Little Things," The Chordettes' 1950's pop hit "Born to Be With You," and in 1969, Roy Orbison's "Only the Lonely" were but a few of them.

When producer Kelso Herston replaced Marvin Hughes in 1969, he and James continued the formula with a successful revival of Johnny Preston's pop hit, "Running Bear." Other Number One covers were "Since I Met You Baby," Ivory Joe Hunter's R&B favorite, and the pop songs "It's Just a Matter of Time" (a Brook Benton oldie) and Petula Clark's "My Love."

Sonny's professionalism made him a favorite of legendary TV variety host, Ed Sullivan, who eventually began booking him for four appearances on his CBS show each season. James' deeply held moral principles, ingrained in him from childhood, held firm when he became a star. Unlike many hard-drinking country artists, James not only didn't drink, he went further. He steadfastly refused to play in clubs where alcohol was served, which limited his touring greatly, though it had no appreciable effect on his overall success.

Nothing was beyond his grasp musically. In 1971 he took the funky Jimmy Reed blues number, "Bright Lights, Big City," to Number One, and did likewise with Theresa Brewer's "Empty Arms." In 1972, his version of Gene Pitney's "Only Love Can Break a Heart" reached Number Two. His final Capitol chart-topper was "That's Why I Love You Like I Do."

But with Ken Nelson about to retire from Capitol, he was ready for a change. On May 15, 1972, Columbia Records announced James had signed with them. "When the Snow Is on the Roses," originally recorded by pop singer Ed Ames, was his first Number One there. He continued the cover formula with a churning Top Five version of Don Rondo's 1957 favorite, "White Silver Sands."

Sonny took the producer's chair in 1973 to produce another young country singer's cover of a pop oldie. The artist was Marie Osmond, the song "Paper Roses," a ballad that was originally a 1960 pop hit for Anita Bryant. It was Marie's first country hit record, and when it crossed over to the pop charts, it effectively launched her career. His final Number One came in 1974 with Warner Mack's composition, "Is It Wrong (For Loving You)." In 1976 his Bicentennial "concept"

COURTESY LES LEVERET



LP, *200 Years of Country Music* (featuring Sonny's soulful version of Vernon Dalhart's 1925 million-seller, "The Prisoner's Song"), earned him considerable critical acclaim.

In 1977 he cut *In Person, In Prison*, a live, in-concert album at the Tennessee State Prison with a backup band consisting of inmates. That collection yielded two 1977 hit covers: Jimmie Rodgers' "In the Jailhouse Now" and the George Hamilton IV favorite, "Abilene." But through the late 70's, changing times and trends diminished his record sales. In 1979 he signed with Monument Records with modest success. A stint with Dimension Records in 1981 yielded one hit: "Innocent

Lies." His 1982 Dimension LP featured Ricky Skaggs and The Whites.

The times changed for Sonny James. Today, comfortable after his peak years, he's seldom heard from. Yet most of his recorded material still holds up, a validation not just of the quality of the songs, but of the durability and quality of his formula. Many commercial formulas in country music produce mediocrity. Sonny James proved that commerciality and quality can go hand in hand.

### Albums Available

See For CMSA Members Only page.

# Readers Create



## Tracy Lawrence Debuts

Stephen Ferris, who sent the Billy Ray Cyrus sketch in the last issue, drops in again, this time with Tracy Lawrence. Stephen, you may remember, is from Beaumont, Texas.

## New England Country Tribute

*Gordy Brown of Cambridge, Massachusetts, president of the New England Country Music Historical Society, composed this tribute to members of their New England Country Music Hall of Fame. Though each of the artists mentioned in this poem were (or are) based in New England, many of them built national reputations. How many do you recognize?*

### New England Country Hall of Fame

I was driving down the highway through New England one fine day,  
When I heard the sounds of country  
and I heard somebody say,

"We've got country, folk and bluegrass  
and a hundred songs to sing,  
all the memories of a lifetime  
as we play upon our strings.  
All the people who have made it,  
all the places they have played.  
Can't we save it all together  
and remember all they gave?"

Eddy Zack and Cousin Richie  
with their Hayloft Jamboree,  
Babs and Maril, Jerry and Sky,  
that sweet country harmony.

Elton Britt, the highest yodeler,  
Georgia Mae's first white guitar.  
Don Stover's five-string banjo,  
they've all played both near and far.

The Bradleys and The Lillys  
and Tex Logan played their songs,  
at the Hillbilly Ranch in Boston,  
but sadly now it's gone.

Hal Lone Pine and Betty Cody,  
from Maine to Wheeling's Jamboree,  
and Gene and Flo The Singing Hoopets  
were also there to see.

There's The Baron, our Dick Curless—  
played Korea for a hitch,  
In our Hall of Fame together,  
all will have a special niche.

Yodelin' Slim Clark and Kenny Roberts  
bring back such memories,  
Joe Val's New England Bluegrass Boys,  
high lonesome harmonies.

There's Clyde Joy, and England's Grandpa  
and his partner, Willie Mae,  
At the Circle Nine and Lone Star,  
we'd often hear them play.

All those ranches in New England  
with their Sunday Jamborees,  
in the hills or by the ocean,  
our music flows along the breeze.

Let's not forget the thousand others  
who have sung their country song,  
played a fiddle, picked a banjo,  
sang folk or gospel all day long.

So let's put it all together,  
all their treasures, all their names,  
though some are gone they'll be remembered,  
in New England's Hall of Fame.

—Gordy Brown

## Goodbye to a Friend

*"After 13 years of unconditional love and devotion, my best friend passed away," says Mrs. Artie Walker of Pompano Beach, Florida, about the loss of her beloved pet. Her tribute is below.*

### Samantha

So patiently you were right by the door  
Those days are gone, you wait no more.  
I turn the key, I look and listen,  
That familiar face, that bark, it's missing.  
My thoughts go back to when we did meet,  
You were all ears and clumsy feet.  
To see you then, how could I know,  
The love between us that would grow.  
Each job I started, large or small,  
You worked beside me through them all.  
We were best friends so many years,  
This time who'll lick away my tears?  
Today I suddenly turned to stare,  
I'm sure I saw you standing there.  
If I had been the first to go,  
Would your heart ache and miss me so?

—Mrs. Artie Walker

## Ray Price Tribute

*Member Hudson (Budd) Hawk, of Monongahela, Pennsylvania, and his brother, Bob, got together to write this "tribute to Ray and the many songs he has made great through his interpretations. Though largely ignored by today's radio programmers in favor of young talent sprouting up, the esteem in which he is held is obvious at his concerts."*

### Price is Right

I play my Ray Price records every night  
'til almost dawn.  
They Help Me Make it Through the Night  
since My Baby's Gone.

Those City Lights, so warm and bright,  
with promises and charms  
took you away, Just Out of Reach  
of my two Crazy Arms.

I Lie a Lot about my feelings,  
Night Life makes me yearn  
For the Good Times when our love was not  
Another Bridge to Burn.

You wouldn't Take Me as I Am,  
Burning Memories fill each night.  
Ways to Survive help soothe my Pride,  
so I guess that Price is right.

Burning Bridges can't be crossed,  
so I'm Walking on New Grass.  
It's Only Love I'm looking for  
to Touch My Heart at last.

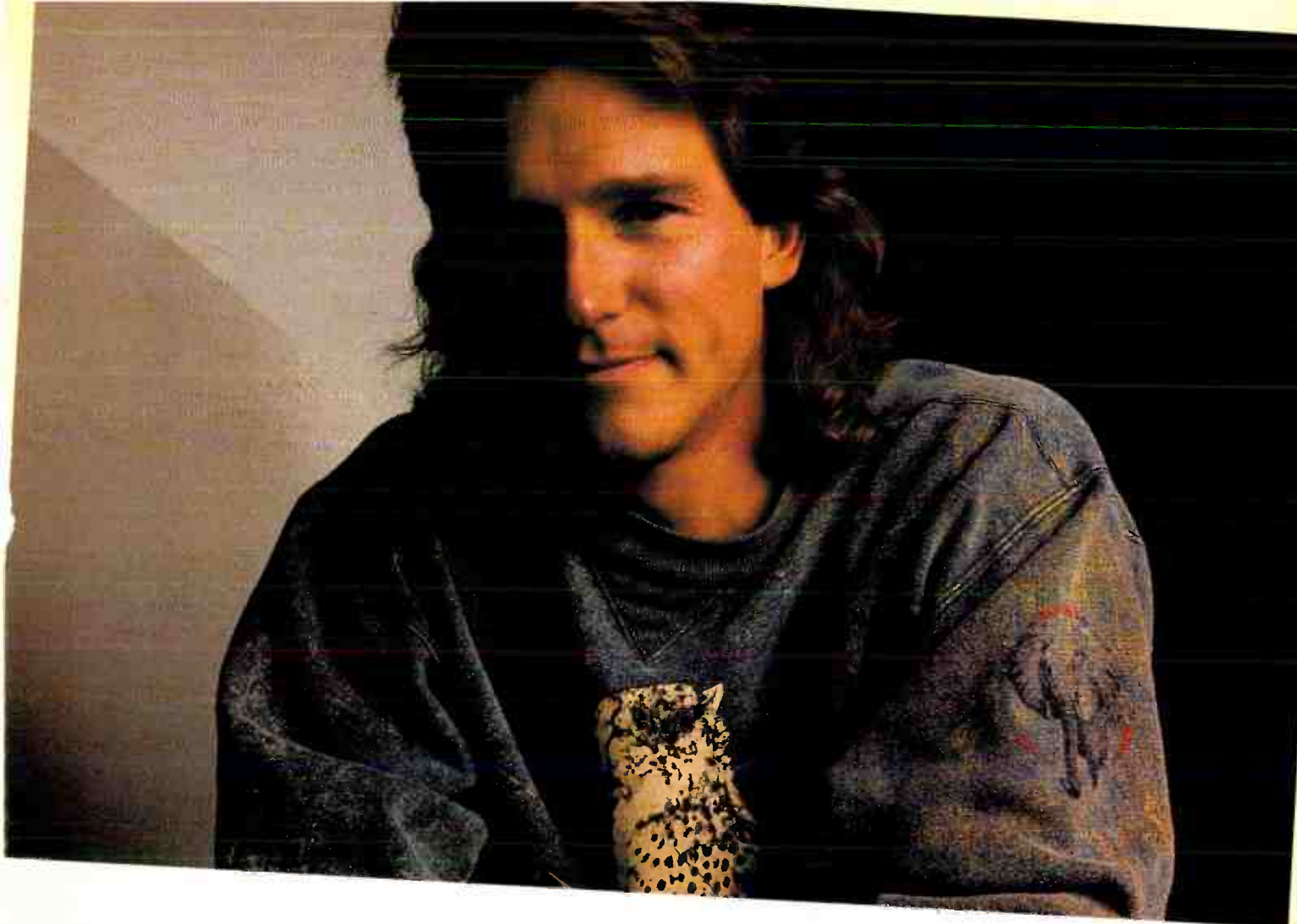
You wouldn't Take Me as I Am,  
Burning Memories fill each night.  
Ways to Survive help soothe my Pride,  
so I know that Price is right.

—Budd and Bob Hawk



## Shelby Lynne Revisited

From Flushing, Michigan, comes member Virgie Warren, a big Shelby Lynne fan. Virgie writes, "I was impressed with the sketch of Shelby Lynne in the March/April issue and wanted to send a sketch that I did of Shelby. I really enjoy the Newsletter section of *Country Music Magazine!*"



# BILLY DEAN

by Bob Millard

*What you hear is what you get with this singer and songwriter.*

**A**t four o'clock in Nashville, on a quiet, forgotten side street a few blocks off Music Row, I watched Billy Dean, six-foot-four, long-haired and handsome, get out of his little blue car with a portable phone to his ear. A question from a newspaperman somewhere in Texas bounced off a satellite hanging in synchronous orbit 25,000 miles above the Earth and freezes the lanky artist in his tracks halfway across the quiet street. For the next several minutes he paces around in the middle of the road, tired, lost in thought, waving his free hand, laughing and telling the details of his life for about the umpteenth time in a week. If a car hadn't come around the corner, trying to pass the narrow lane between the cars parked on-street, this might have gone on 'til sundown.

Billy Dean has been catching up on his interviews. During the past year he has had a Number One hit, "Somewhere in My Broken Heart," and three Top Fives, "You Don't Count the Cost," "Only the Wind" and "Only Here for a Little While." He won The Academy of Country Music Awards' Song of the Year honors as co-writer of "Somewhere in My Broken Heart" and also Best New Male Singer. (He was also nominated for the CMA's Horizon Award this year.) Still, his pile of press clippings, stacked against his manager's other clients (The Judds), was practically nonexistent. Folks were hearing and obviously appreciating his songs, but few knew much about this no-hat hunk.

This past May, Dean became his own manager, hired a new publicist and went to work letting people know there is a

story behind his music and a personality behind his rugged, Patrick Swayze-style good looks. After he had done four national television appearances and maybe ten other interviews in four days, I chuckled under my breath at the sight of Dean, mobile phone still pressed to his ear, being led gently by the arm out from in front of traffic by Tammi Jackson, his winsome young publicist.

Inside the small, tastefully remodeled apartment he shares with wife Cathy, a large friendly dog and a shy cat, we relax for a while in Dean's living room, which doubles for a demo studio for the 30-year-old singer/songwriter. Dean, a friendly man who laughs easily, laughed at my first question: "So, who is this Billy Dean guy, really?"

"Boy, that's a good one," he says. "Most people sort of read along from my bio and

ask me to paraphrase something off that."

I reminded him that only three weeks earlier, I had been the guy who wrote his bio.

"Oh, yeah," he said, and laughed again. "You know, you have to ask yourself that question—Who Are You?—several times in your career, especially in your early career. You have to find out who you are yourself before you can tell other people. I went back and forth with who I was for a long time, and I mean that musically. I guess I'm a combination of a lot of different people that I've admired, such as my father. Actually, he was a singer/mechanic.

"I feel like musically what I am is, I'm not a traditional country singer and I never will be. I just don't do that well. If I'm gonna categorize myself, I'd put myself in the same category with Mary-Chapin Carpenter, Suzy Bogguss, Dan Seals...I want to be hip country!"

Though there is West Coast pop in many of his melodies, there are Southern acoustic folk themes in many of his lyrics that set him apart. Dean, whose summer hit was the nostalgia-laden "Billy the Kid," often deals in his music with elements of love and loss in reference to his small-town upbringing.

Born April 2, 1962, in the tiny town of Quincy, Florida, near Tallahassee, Billy Dean was named after his father, an auto mechanic who doubled as a weekend bandleader. The father became disabled in 1972, but continued playing and encouraged his son to play. Dean has been playing guitar as long as he can remember, and was good enough to sit in with his father's band for the first time when he was only eight. In his early teens he enjoyed a wide variety of musical styles. He sang in a barbershop quartet and learned the repertoire of Crosby Stills & Nash. At 15, he was writing his own songs and playing in hotel lounges along the Gulf Coast.

His mother worked three jobs to put him through private schools, but he was first held back a year, later skipped a grade, and by the end of the 12th grade, had become disillusioned with education. As a star athlete at the secondary level, Dean got a basketball scholarship at a nearby college, but left after a year. The sport was no fun when it became his job.

"Plus, I had always been on a winning team. Ever since I was a little kid, we always won everything—baseball, football, basketball, everything," he explained. "When I got to college, we were struggling. We had a losing record. I didn't like that. And I sat on the bench, and I didn't like that. I had always been the star basketball player; you know. So there I was,



Billy, Cathy and man's best friend at home.

not good enough to even play on a losing team. It was humiliating. I just said, "That's enough. I'm going home."

At home there was only one thing for him, and that was music. He won the local Wrangler Country competition, went to Nashville and placed in the finals. He got a lot of encouragement to stay here, which he slowly built into a career as a writer and session singer. In the early days, though, he toured out of Nashville as a solo performer on the motel lounge circuit.

Two significant things happened to him during the next ten years—his father died in 1983, and around 1985, he met Cathy Massey, a sassy, freckled, good-

looking radio advertising saleswoman. These two events are linked most closely with the themes of romance and nostalgia in his music. Losing his father only strengthened Dean's attachment to his hometown and childhood memories. You can hear this in "Billy the Kid," especially. Meeting and eventually marrying Cathy gave Dean the experience of love that both he and his music had avoided until then.

"Up until then I had been a confirmed bachelor," he says. "I enjoyed being alone, but not lonely. Before Cathy, if I ever did get close to someone, I always felt like I had to make a decision between being a husband with a family or being a singer. My dad had made that choice. I think he could have had a shot in this business. He chose to be a husband. He already had his kids. I kind of steered away from that.

"See, I found as a writer that it was always nice to be honest and write about what you think and what you feel. At the beginning I wouldn't record any love songs. I felt like I didn't really have that much experience with love, in order to write about it. I wasn't an authority.

"But, I did know about loss. I had experienced loss of my father and a lot of other close friends. I could talk about growing up and getting older and missing my childhood. I could talk about simple philosophies, simple things in life that some people tend to overlook, that give you pleasure. I'm a happy person, and I felt like a lot of people are unhappy. I know a few of the reasons that I am happy, and I tend to write about those positive things and try to share that with other people.

"My whole philosophy behind my whole life and the music is to get what I can out of this life while I'm here," he confessed. "I made a decision early that I would either be a beach bum with the freedom of roaming around with no money in my pocket, being a writer or whatever, or I was going to do it with money in the bank and do it first class. I chose to try to go this route...Call it selfish or whatever, but I look at it like this, this is the one and only life that I have."

So, says Dean, his music will evolve with his experience in life. If he and Cathy have a child, it'll probably show up in his music. It's his plan that good, bad or indifferent, with Billy Dean, what you hear is what you get.

"My whole philosophy in life, you can hear it in the music," he finished. "That's how I put together who I am and what I'm gonna say with my music. You don't take for granted your time down here. I haven't even begun to really scratch the surface."

# A Christmas Prayer

By

*Zolan*

Kneeling on a red velvet pillow, a little girl pauses for her evening prayers. With her shining eyes raised and her tiny hands clasped reverently, all the wonder of a child's innocence and faith shine in her radiant little face.

Exquisitely crafted of fine bisque porcelain and lovingly hand-painted, "A Christmas Prayer" is the *very first* collector doll inspired by the work of award-winning artist Donald Zolan. Through the finest porcelain artistry, "A Christmas Prayer" captures the inner beauty, joy and innocence of a young child—with her luminous blue eyes, softly rounded features and rosy complexion. Dressed in a soft white velour nightgown, with red satin ribbons and snow white lace, she simply glows with the joy of the holiday!

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## Respond by: February 28, 1993

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*Shown smaller than actual size of 14 1/2" (kneeling).*

# Reba McEntire

## Respect and Admiration

*Although she has far more fame (and money) than most will ever have, Reba McEntire shares the same hopes, dreams and fears as any working mother. Family love and respect for one another are what keep her going. ♣ By Marjie McGraw*

**F**ace to face, Reba McEntire is less intimidating than her accomplishments. She's a minute package of porcelain skin, soft red curls and exquisitely done make up. That's what you notice first—her make up is so perfect, so color-matched that you hardly know it's there; it enhances rather than creates. The second thing you notice is her direct gaze; she looks you straight in the eye, unflinching, unwavering. That's when you realize there's substance behind the flawless exterior.

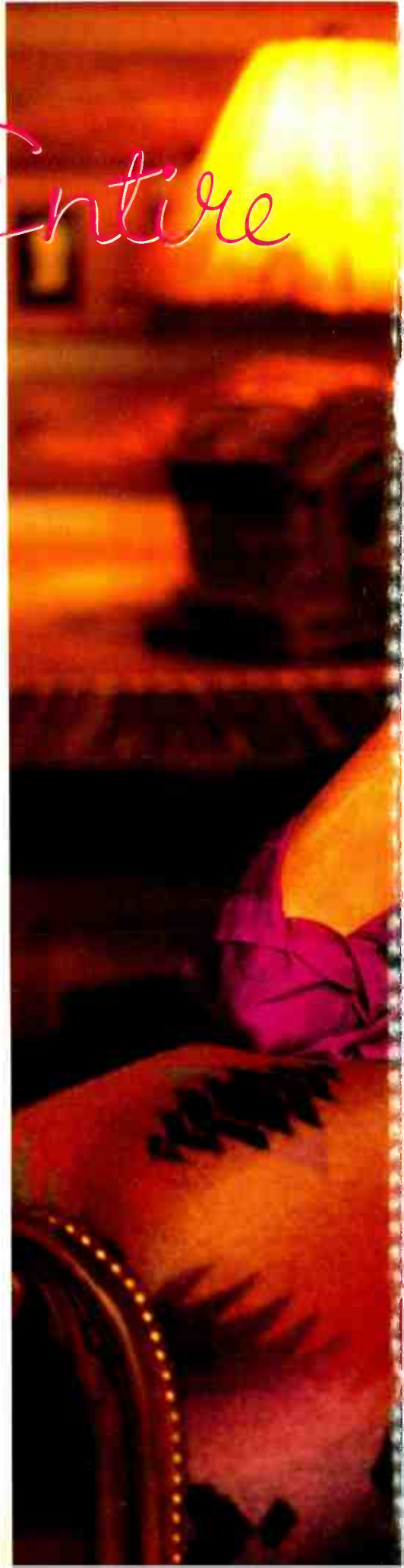
Reba may be a combination of churning talent, steel will and compulsive ambition, but she radiates calm. She could never be called an overnight success; her career has built slowly, forged by a burning determination to succeed in a man's world, whether it was barrel racing on the rodeo circuit or taking the male-dominated music industry by the horns. She did it quietly, with sure footwork, and she made it to the top rung of the ladder, although she doesn't see it quite that way. "I've never been at the top," she says modestly, echoing Garth. "There is always somebody out there that's better, faster, wittier and does something different that sells more tickets or albums or is more popular. I've always been the bridesmaid."

It's part of the compulsive, over-achiever complex. When a woman who's picked up a Grammy, been honored as smash 1986 Entertainer of the Year and awarded Female Vocalist of the Year a combined total of 15 times by the Country Music Association, the Academy of Country Music and *Music City News*, as well as collecting a flock of other awards, says she's a "bridesmaid," it's hard to imagine who the bride might be.

"I think when people see themselves as the stars that other people do, it's all pretty much over," she states, and says she isn't the only one who feels that way. "Last night Eddie Rabbitt walked up to Connie Smith and said, 'Hi, Connie, I sure do enjoy your music; you've got a great voice. Oh, I'm Eddie Rabbitt.' I slapped him on the shoulder and said, 'Thunder, Eddie! Everybody knows who you are.' And he said, 'Well, you never know...'"

She likens it to school. "It's like when you're in the first grade, and the graduating class of that year is your best example of a graduating class. Then when you get to graduate, it's not that big a deal."

That attitude is what has allowed Reba to keep pushing her envelope. She's taken her gift for conveying emotion in song and expanded it to videos and mov-





## Reba McEntire

*"Once I got the part, then I thought, 'I wonder how many aspiring young actresses read for this part, dying to get it, and it's like my summer vacation.' I took it more seriously then."*

ies. "Whoever's in New England" and "Is There Life Out There" won top video awards; her portrayal of the shotgun-slugging spouse of a survivalist in the movie *Tremors* and her work as the female lead in NBC's *The Gambler IV* earned her critical acclaim.

"I chose to get into acting," she explains, "just to see what it was like, to try it, to see if I could do it; to see if I would be accepted in the movie industry." And lest you think she's cocky about waltzing in and "earning" a role, she says, "I cheated because I went on my name; you can always get in a little bit easier if you have a name already."

But when she landed the part, reality set in. "Once I got the part, then I thought, 'I wonder how many aspiring young actresses read for this part, dying to get it, and it's like my summer vacation.' I took it more seriously then. I really started working hard because I don't want to take anything away from anybody who deserves it more than I do. And then it became a big deal to me for it to work, for me to do good.

"*Tremors* was my first movie. I read for the part two or three times—they weren't convinced that Reba McEntire, who lives a glamorous life on the road, could be out in the desert with no make up and her hair pulled back for two months. It was a big challenge for me—I wanted to prove myself to Hollywood. I said, 'Give me the dirt part. I'll take it, I'll work my best.' The only time I complained," she laughs, "is when they didn't have a port-a-potty down there on location. I was in the desert, drinking water like a camel, and I had to go to the bathroom. Well, the guys, of course"—it's a man's world, remember?—"are going behind the little shrubs. There were snakes everywhere, and I was not going to get bit on the butt by a rattlesnake! I called my agent and said, 'I don't want to complain, but all I want is a port-a-potty out here.'"

Once her request was filled, it was a lot easier to concen-

trate. "I worked very, very hard to prove myself. I think I've gained a lot of ground in the motion picture department. I went out during the ACM Awards, met with directors, producers, heads of companies, just to say, 'Hi'—put the face and the name in front of them, so if anything ever comes up in a script or a project, my face will pop in front of them when I'm gone."

Nothing's come up so far, but she's still reading scripts, hoping to find a role she's comfortable with. "I'm not going for lead roles," she emphasizes, "I'm going for a character actor, somebody that just pops in a little bit." Why would a high-profile recording star choose such a lowly film role? "So I work with different directors, different companies and different actors—so I can learn. One of the most important things to me is to gain admiration and respect; that's really important to me. That's why I'm not jaded on winning awards, because every time I win an

award, I know somebody loves me. I know somebody says, 'I like what you're doing.' That means more to me than being the best actress in the world or getting the lead part in a great movie with a great script and great director. I want them to say, 'Wow, Reba really did it smart.'"

And while she's going through this learning process, there's one award Reba hasn't walked home with. "I want to win an Oscar," she concedes, verbally setting a goal without a hint of self-consciousness. "It may take me a lot of years, but I do—I want to win an Oscar." And why not? It's the only visible mountain McEntire hasn't yet scaled.

Acting isn't the only growth process she's recently encountered. The birth of her son, Shelby, two years ago, coupled with the tragic death of her tour manager and seven band members last year, has left an indelible imprint. Her happiness and contentment with Shelby juxtaposed

with the heartbreaking grief of death multiplied by eight caused her to re-evaluate almost everything. "Everything changed. I married a man I totally love, love to be with, respect, admire, trust. Then I had Shelby with him. With Shelby it was total happiness and bliss; he gave me something in my life that I had never been given before. When the tragedy happened, I felt like saying, 'Screw this. I don't ever want to love anybody else again; I don't ever want to get close to anybody.'

"On the other hand, that's not the lesson to learn from this. It's love every minute you can, live life to the fullest, each minute as if it is your last. Learn from it—get your ducks in a row, get right with God. Where do you go, what do you believe in, what do you feel in your heart is the right thing to do? I grew immensely. I went within myself; I was a pretty outward person, and I'm more of an inward person now. I listen more; I'm quieter.

"I was never mad at God," she continues. "I knew that it happened for a reason, so I trusted Him; I know He





knows best. That brought Narvel and me real close together because he leaned on me, I leaned on him; we were inseparable during the ordeal. It made me realize that my time can be any minute, Narvel's time can be any minute, so could Shelby's, my mom, dad, brother and sisters."

Her response to the grief was to pour her emotions into her music. *For My Broken Heart*, an album full of heartbreak and emotion, became her fastest-selling album. Was it hard to celebrate a double-platinum certification when it was born of disaster? "No," she answers with a small smile. "This album has healed so many people; it has helped so many people. I just got through reading about a guy who went up on the mountain to talk to one of the gurus. He said, 'What is death? How do you talk to somebody about death?' And the guru said, 'It is like having a horse on the dining room table when you're having a big party. Everybody's uncomfortable about the horse being there—they don't want to touch it, so they won't talk about it. And everybody leaves still uncomfortable. But if you said, 'The horse is there and he's okay', then everybody can go on with a normal conversation.' That's the way death is. If you talk about death, it makes everybody more at ease and relaxed—they can go on with their lives a little better knowing it has been accepted. You deal with it. You still miss them, you still hurt, but we've talked about it.

"That's what this album has done. It's given me a chance to talk about it. It's helped the families, it's helped their friends, my band and crew, everybody here in the office, 'cause we've talked about it; we've sung about it. And I talk about it in interviews."

Although the album is full of painful themes, Reba maintains it wasn't planned, it was simply where she was at the time. "I think misery loves company; that's the songs I wanted to sing. I had a lot of good, uptempo, happy songs pitched to me—I didn't even want to hear them. I didn't want to say anything that was short of ripping your heart out."

But you didn't have to experience death to relate to the album—the title track deals with the shocking realization that the world indifferently keeps turning despite a broken relationship. Reba points to other topics covered as well: "'The Greatest Man I Never Knew' has made daddies realize they need to spend more time with their kids and tell them they love 'em. 'Is There Life Out There' has sent many, many women back to school. I get at least two women a night saying, 'I'm graduating from high school' or 'I'm going to get my GED' or 'I'm going to go back to college.' It's really, really neat."

It was, for all involved, a healing project. Once you realize life is fragile, unpredictable and fleeting, there's a ten-



Reba's videos are unique. "Is There Life Out There" with Huey Lewis, "The Night the Lights Went Out in Georgia" and "For My Broken Heart" are like short films, showcasing Reba's acting talents.



dency to burrow in with those you love. "Shelby is the first thing I think of in the morning," she concedes. "I just want to go see Shelby. Then I get him out of his bed and put him in bed with me and Narvel, and we just play and have a good time. When I'm at work, that's who I want to go home to, 'cause Narvel is here at work and I get to see him every day. I want to go home and see Shelby—then I can't wait till Narvel gets home. It's just a real good life."

But there are compromises. Reba, who admits she's always wanted the best of both worlds, hired a nanny for Shelby for those times she can't be with him and has chosen to fly nightly to her concerts so she's home when he wakes up. If the flight

is over two hours, Shelby and his nanny come with her and stay overnight. Has she experienced the inevitable career/baby conflict? "At first I didn't want to be away from him a minute," she says. "I felt that his growing up years were very important; the first two years are very crucial for me to be there. But I wanted my career, and I didn't ever want to slow down—I still wonder what else we can do. It's the challenge, it's not the money."

Her company, Starstruck Entertainment, is living proof of Reba's career dedication—it now has a management arm, a publishing division, a horse farm and a jet charter service; a far cry from the tiny enterprise she started out with. In fact, until she married Narvel, the company

## Reba McEntire

*"The scripture I was reading at that time really gave me a lot of strength," she recalls. "It said, 'The person who is behind the mule plow in the field and looks back is the fool.'"*

was known as simply "Reba's Business." "I'll never forget the day me and Narvel were sitting on the bus. He said, 'Okay, let's think up a name for our new company.' It needed to be something bigger, more diversified than Reba's Business. It kind of hurt my feelings at first, 'cause, you know, when you start something, it's my baby, it's my deal." She chuckles, "It's not my baby any more; I'm a part of it, and I'm very proud of it, but it is just not my baby—it's everybody's."

Much of Starstruck's success is due to the attitude of its owners—both believe in giving people room to grow and promoting from within. "Narvel turns 'em loose," she proudly explains. "Every person we hire blossoms—they're young, hungry and very ambitious—their department just explodes.

"I like to see people have the opportunity to express themselves and to show what they can do, no matter what gender. Women have to work harder and prove themselves—she's a 'bitch', where a man is 'tough'. They have to get around that, work harder and basically keep their mouth shut and prove themselves, which is not fair, but that's the bottom line, the ink in bold letters. That's what I have learned. I've done very well, but I didn't cram myself down anybody's throat. I didn't say, 'Because I'm a woman, you have to give me this.' I just worked twice as hard and I don't demand anything."

These days, Reba trusts Narvel implicitly with managing the business, but concedes that even if husband and wife are on the same track, it's sometimes difficult to work together—like when it's midnight and you're still talking tour schedules or payroll. "That's about all we talk about," she laughs. "Or the horses or Shelby. But it does get tense. It really does."

How does the couple work through the stress? "We talk about it. I'm real bad to sulk up and brood, so I know immediately when that happens, it's confrontation time. It needs to be in our bedroom, quiet at night, when nobody else is around—then we have it out. I don't like Shelby to hear it; I don't want Rose, the housekeeper, or Cindy, the nanny, to hear it. I learned great lessons after one divorce. That's probably what caused my first divorce—I didn't talk about it.

"You've got to work at marriage," she continues. "I don't care if you marry the person of your all-time dreams and you're madly in love—it's work. It's a lot of work. These little ole kids that bebop into a marriage and think they want a roommate, somebody to pal around with, they're in for the shock of the century! And there are a lot of days I could just say, 'Forget it,' but I boo-booed on the first; I don't want to

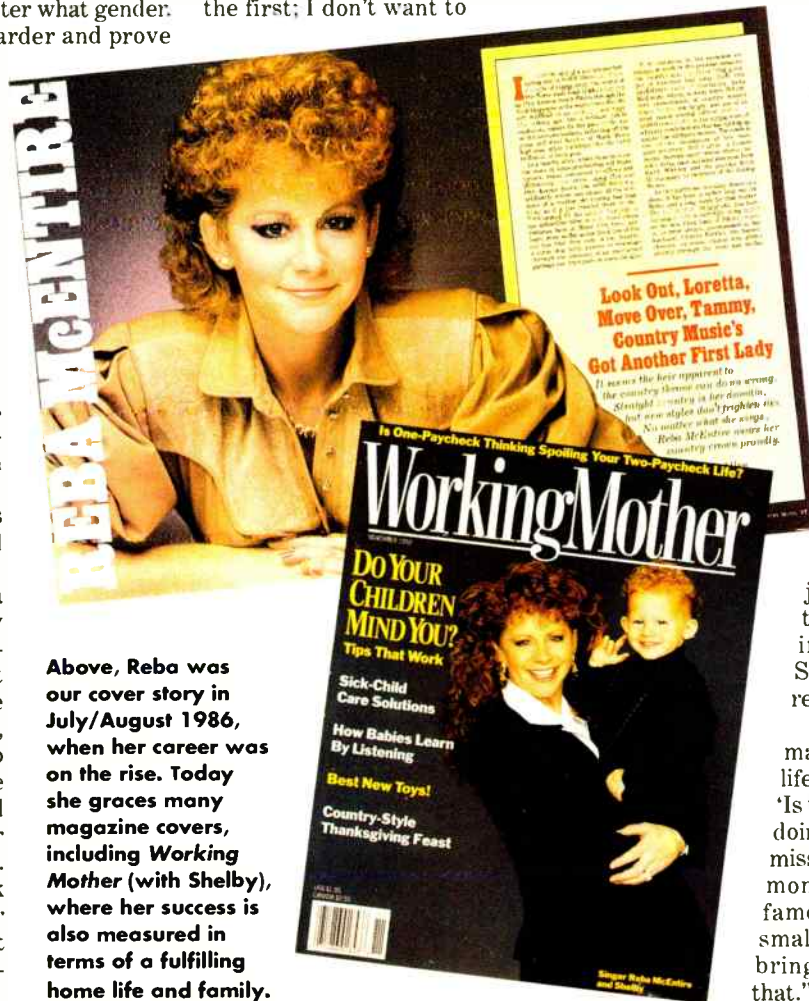
boo-boo again."

Reba's the first to say that all her wisdom about marriage and men wasn't won easily, especially in the aftermath of her divorce. "The scripture I was reading at that time really gave me a lot of strength," she recalls. "It said, 'The person who is behind the mule plow in the field and looks back is the fool.' So whatever I do from here on, look ahead and don't look back. At the time I was going through the divorce, I did nothing but plow on. I worked, I changed my life, moving from Oklahoma to Tennessee, just staying busy and trying to think up bigger and better things to do in my career."

The Bible isn't her only guide in life. Reba cites her mother as her biggest role model—not only did Jacqueline McEntire instill in her both drive and tenacity, she set a damn fine example of how to raise children. "Mama worked all the time. She said the most important thing is you spend time with your children, then you go do your own thing and let the child play by himself. Don't feel like you have to give work time and play time to the child; you have to have time to yourself, and the child has to have time to himself."

Would she ever veer off the parenting course her mother set? "Mom and Daddy had four kids in five years," she relates. "I have one, and I'm gonna try to do a better job. I think if Shelby does a better job with his kids than me, then every generation will improve. I do that with Shelby, I do that with my career and with my marriage."

She pauses, then adds, "No matter what you achieve in life, you're always wondering, 'Is there something I should be doing? Is there something I'm missing?' You may have all the money in the world and the fame and the glory, but the smallest, simplest things will bring you more pleasure than that."



**Above, Reba was our cover story in July/August 1986, when her career was on the rise. Today she graces many magazine covers, including *Working Mother* (with Shelby), where her success is also measured in terms of a fulfilling home life and family.**

# Roger Miller

1936-1992

If Roger Miller had only written and recorded "King of the Road," he'd have made a substantial contribution to our business. But when he died in Los Angeles of throat cancer on October 25, 1992, we lost a lot more than the author of one classic song. A trailblazing writer, a unique singer who came along at a time when the music was growing and expanding in ways few younger fans can understand today, there was no one like him.

You've got to have been there to understand his stunning success in breaking down musical boundaries. In 1964 and 1965, when The Beatles dominated the music world, five Roger Miller singles crossed over into the pop Top Ten. In 1965 he won six Grammys. He easily grabbed the country audience, but also picked up many non-country fans who didn't care a hoot if they ever heard Buck, E.T., Loretta or George Jones.

Miller was a hit songwriter before anyone knew who he was. The vanguard of what became the Outlaw movement was rooted in his generation of Nashville singer-songwriters, all of whom emerged in the late 1950's and early 60's, including Hank Cochran, Bill Anderson, Mel Tillis, Roger himself and Willie Nelson. Though highly commercial, they brought more urbane ideas and experiences to their songs than many past writers, a perspective that changed the music and paved the way for everyone since.

Roger Dean Miller was born in Fort Worth, Texas, in 1936. One of three boys, he was separated from his brothers after his father's death and mother's illness. At age three, he was sent to tiny Erick, Oklahoma, to live with an aunt and uncle. His cousin's husband was none other than Sheb Wooley. Fifteen years older, with musical aspirations of his own, Sheb gave the boy a fiddle, and he learned to play. He picked cotton to earn the eight dollars for his first guitar, left school by the eighth grade and worked around local ranches.

In the Army in the early 1950's, Roger became an entertainer in Army Special Services, serving in Korea and then near Atlanta, where his sergeant, Horace Burns (brother of Homer & Jethro's Jethro Burns), was impressed enough to help him get an RCA Victor audition in Nashville after his 1957 discharge. RCA passed; Mercury Records didn't. His first single, cut in October 1957, was a generic



COURTESY DONNA JACKSON

honkytonker few noticed. He worked at Nashville's Andrew Jackson Hotel as a bellhop, then played fiddle on the road with Minnie Pearl and drums as part of Faron Young's road band before leaving music for a time.

He returned as Ray Price's drummer, and during 1958 his songwriting career took off. Price had a huge hit with Miller's "Invitation to the Blues." Faron Young took "That's the Way I Feel" to the Top Ten, and Ernest Tubb did likewise with "Half a Mind." Jim Reeves took "Billy Bayou" to Number One for five weeks. George Jones cut several songs he wrote with Miller, including "Tall, Tall Trees."

After an unsuccessful period with Decca, RCA finally signed him, and "You Don't Want My Love" (known now as "In the Summertime") went Top 20. "When Two Worlds Collide," which he and Bill Anderson wrote, became his first Number One in 1961, followed by the lesser hit, "Lock, Stock and Teardrops." By 1963, he was frustrated and ready to quit music to try acting in Hollywood.

But one of those odd twists of fate intervened. Inside Miller the commercial songwriter was an off-the-wall side, a "hip hillbilly" personality that surfaced only slightly on "In the Summertime." He confined that side of himself to the goofy novelty songs he made up to perform for friends. Smash Records producer Jerry Kennedy recorded him singing a number of these songs, after which Miller moved to California.

Then Smash released "Dang Me," which broke both the country and pop Top Ten in 1964. Other hits followed, including the knowing and hilarious teenage booze song, "Chug-a-Lug," and "Do-Wacka-Do." Miller didn't compromise his music to achieve his crossover success. His records were nothing more than stripped down, acoustic hillbilly records built around his own snappy, gut-string guitar picking and sly, even cocky vocals. His vocals often resembled those of a hip jazz singer. At times he even burst into scat-singing, a jazz technique substituting vocal sounds for lyrics, as he did at the beginning of "Dang Me."

Then came "King of the Road." More than a mere hobo song, Miller's always-potent gift for imagery made it as surely an American classic as "Sixteen Tons." The six Grammys he received for "King" were hardly surprising. For a time he was a presence on both the pop and country charts with "Engine, Engine #9," the vivid "One Dyin' and a-Buryin'," the goofy "Kansas City Star," "England Swings" (which appeared at a time when Brit culture was hip in the U.S.) and the poignant "Husbands and Wives." He became wealthy, and was part-owner of downtown Nashville's famous King of the Road motel for years. He also had a successful NBC-TV variety show in 1966.

"Walkin' in the Sunshine" in 1967 and "Little Green Apples" in '68 were his last big hits. His 1970 *Trip in the Country* album, a retrospective of songs he wrote for others, remains a classic among his fans and a honky tonk masterpiece. Inducted into the Nashville Songwriters' Hall of Fame in 1973, he conquered drug problems around that time and moved to Santa Fe, New Mexico.

Still another outlet found him. Long-time Miller fan Rocco Landesman asked him to write the score for the 1985 Broadway musical, *Big River*, based on Mark Twain's classic novel *Huckleberry Finn*. That year he won Broadway's prestigious Tony Award for the Best Score in a musical. Old country songwriters, however, seldom quit. He and Dwight Yoakam co-wrote "It Only Hurts When I Cry," which appeared on Yoakam's most recent album. Today, in a world where hip hillbilly singer-writers abound, it's fitting to remember they do so only because Roger paved the way. For that, and much more, he will be missed. —RICH KIENZLE



*By Michael Bane*

**Y**ou know what Sammy Kershaw don't mind?

Being compared to George Jones.

"Man," he says, "that don't bother me at all. I sound like Jones, but I sound like Sammy. It's just natural we sound alike, you know?"

Everybody pretty much knows. Since "Cadillac Style" cracked the charts last year, Sammy Kershaw's been sounding like George Jones all over the place. Chalk up another one for Louisiana, "the party capital of the world—no kidding, they roar every night of the week."

Kershaw, cousin of the Cajun musical legend Doug Kershaw, grew up in South Louisiana, bayou country, sandwiched between Lafayette and the Gulf of Mexico. It wasn't easy, either. His father died when he was 11, and Kershaw's mother went to work full-time as a waitress to support four kids. Around the time his father died, Kershaw got a cheap electric guitar, courtesy of his grandfather, from Western Auto. Coupled with an environment where the music seems to seep up from the marshy ground, Sammy's die was cast.

"I mean, it's been my life. My whole life," he says. "I can remember my mother rocking me when I was two or three years old, her singing Hank Williams songs to me. Then, when I got to be about five years old, along come Jones."

Here is Sammy Kershaw's first memory of George Jones:

"He had a pair of baby blue cowboy boots on," Sammy says. "I'll never forget it. I was a young boy, guess I was about 12 or 13, and I met him. Those boots were handmade, and he told me how much they cost. Them boots just fascinated the hell out of me. Then I met him again a few years later, and George remembered where he met me, and he even remembered my name. It was pretty wild. My hero, to remember my name like that."

Sammy first walked out on stage professionally when he was 12 years old—"Four nights a week at nightclubs; then I'd go to school during the day." His mother, realizing there was nothing to be done, arranged for Sammy to go to work for J.B. Perry, one of the many crack musicians who worked the bayou country. So here's this kid Sammy, doing whatever it was J.B. wanted him to do—unloading the car, hauling equipment, making sure the sound systems more-or-less worked, playing guitar in the shows, even singing a little in the shows. Mostly, though, learning the ropes.

"J.B., he was one of the best showmen I ever saw," says Sammy. "I mean, as far as gettin' with the people, bein' a part of the people. That's what it's all about, and

*From the Louisiana bayou to Music City, USA, Sammy Kershaw has kept his dream alive.*

# SAMMY DON'T MIND

that's what I learned from J.B. Those people in the audience, they're people just like you are, and you're people just like them. That's the whole thing, just having fun with them. Once they see you're having fun, they're going to have fun. And, boy, do I have fun."

And why not? Sammy's seen more than a stage. After working for J.B. seven or eight years—time seems to get all murky back in the bayou—Sammy was on his own, but the big-time seemed to always be hanging just out of reach. So there were always the day jobs, working oil fields, welding, carpentry, running a dry-cleaning business, even playing a little baseball.

"Hell, I'm a good carpenter," Sammy says. "Pretty good welder. If you got a dream, and that dream is strong enough, you gonna learn what you have to do to survive, to keep the dream alive, until something does happen. You may not like it, getting up every morning and going to a job you don't like to do, or maybe it's not a very comfortable job, like being out in an oil field. But you gotta do it. To keep the dream alive."

But sometimes, you know, the dream burns low, like the light from the cheap kerosene lamps that once cast flickering light in the Louisiana roadhouses. Maybe there's a new wife and a little girl, two other kids from another marriage that didn't make it through the long nights on the road. Maybe it's time, Sammy thinks, to grow up. So the day job becomes a good-money career, traveling around the South remodeling Wal-Mart stores.

"I had to get out of the business for a little while," Sammy says. "'cause, you know, traveling around singing, it was hard to keep yourself fit"—and he's not talking about workouts here—"I had to get out of it to straighten myself out a bit."

So he's working down in Texas, remodeling a Wal-Mart and starting his own remodeling business, pretty much happy as a clam, when he gets the proverbial call from out of the blue.

"This guy had seen me 10 years ago in a nightclub in Lafayette called Cowboy's," Sammy says, and, heck, he's still pretty much amazed by this. "Wanted me to send a tape and picture up to Nashville to show to some people. So I did that."

And the dream flared right back up, and suddenly it's lay down the power saws and hammers and head up the road to Nashville, where there's a quick showcase with Mercury Records A&R guy Harold Shedd and A&R Manager Buddy Cannon, wham bam, the long-dreamed-of record deal.

"It just took off," he says. "Just like that."

And did he change anything?

"Heck, no," Sammy says. He knows what they like, the people out there. He plays a little Mel Street, and he plays a

little Lynyrd Skynyrd.

"Different flavor, man," he says. "Call it Southern Fried Rock 'n' Roll. Southern fried. When you think of it, you think of country, but you think of country with an edge. That's all it is."

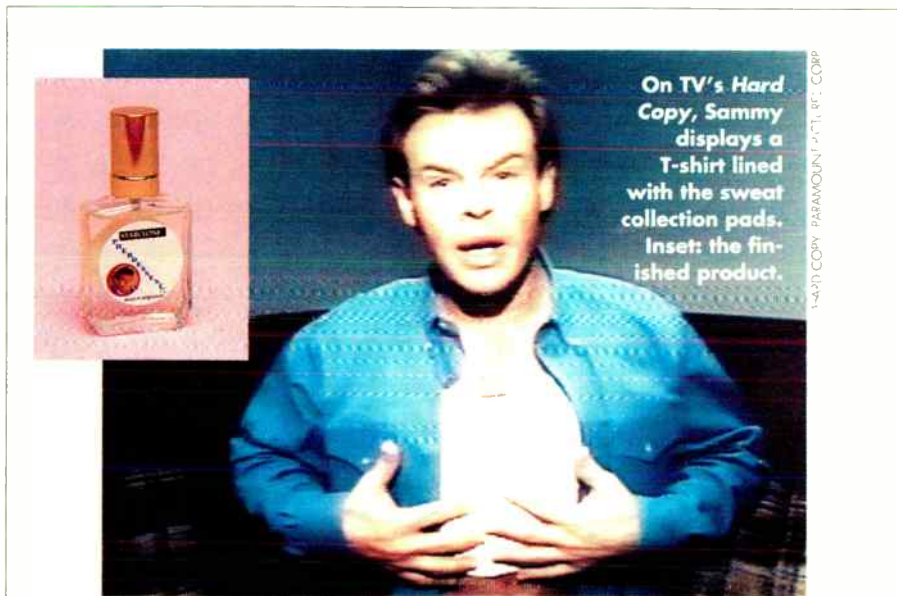
And, on the whole, he's got no patience with the Music City poobahs, the ones who sigh and tell him how much they hate the music business.

"I tell 'em to go work somewhere else, maybe in the oil fields," he says. "I

poor-boyed it for 21 years. I don't feel like I'm some kind of money-making machine. That's not what I'm in this business for. Man, I just love what I'm doin', and if them other guys don't, let 'em get out. 'Cause the people know, man. This is what I've always wanted to do, and that's what I'm doing. Hell, man, it's in my heart."

And if it doesn't work, well, Sammy's got a fall-back.

"I can still build some of the prettiest houses you'll ever see," he says. ■



## BOTTLED SWEAT? NO SWEAT!

I'm sorry, but it's hard to imagine getting all hot and bothered about, as *The Tonight Show's* Jay Leno terms it, celebrity sweat.

Somebody must be. I mean, why else would they be "harvesting" the bodily fluids of Sammy Kershaw to remanufacture into Sammy Kershaw's Starclone perfume, two ounces for \$18; \$22 including a cassette.

"Sammy Kershaw's Starclone launches 'pheroessence,' a history-making new category of fragrance," says George Gordon, the former ad agency chief who came up with this idea in the first place. "There's a little bit of Sammy in every drop of Starclone, and fans already think it's special."

"You know where Sammy's coming from," one industry insider tells me. "He'll try anything once."

Here's what Sammy's trying:

The idea is to harvest Sammy's sweat by using special pads sewn into the waist, upper chest and back of his shirt while he's performing, sort of like body-Pampers. As Sammy's performances are pretty dynamic, the body-Pampers soon fill up with sweat, liquid gold, which is then packed in dry ice and shipped to the Health and Sciences Center at the University of Colorado Medical School (I'll bet you thought I was making all this up). There, probably in darkened laboratories that look like the set of old monster movies, lab-coated gnomes distract the essence d'Sammy, a pheroessence, as it were, which is mixed with herbs, flowers, exotic oils and heaven knows what else to create Starclone.

"Starclone," adds Gordon, "is like an aroma autograph."

It's probably worth noting that part of the proceeds from Starclone goes to Sammy's favorite charity, the Kemp Research Center at the Children's Hospital in Denver, with other royalties going to the Monell Chemical Sense Center at the University of Pennsylvania.

The response so far has been, "pretty great," says Elizabeth Thiels, Sammy's publicist. An impromptu, thoroughly unscientific survey revealed that most male fans didn't have any problem with their significant others wearing another man's sweat.

Then again, nobody asked me.

—MICHAEL "THE OLD SWEATHOG" BANE

# Buried Treasures

by Rich Kienzle

**Bill Monroe:** Columbia Country Classics' beautifully packaged volume, *The Essential Bill Monroe: 1945-1949* (CK 52478), marks the first time all of Monroe's Columbia material, previously available on various Columbia, County and Rounder albums, has been assembled in one place. These 40 songs (on two CD's or cassettes) include the complete output by The Blue Grass Boys with Lester Flatt and Earl Scruggs, the band which is considered to have truly defined bluegrass.

The first session, in February 1945, showed Monroe still seeking a sound, with fiddler Howdy Forrester's wife Sally Ann playing accordion in the band (with little positive or negative impact). It nonetheless produced some Monroe standards, "Kentucky Waltz," "Rocky Road Blues" and "Goodbye Old Pal" among them. Things jelled after Flatt, Scruggs and fiddler Chubby Wise joined Monroe, and a few titles from the September 1946 sessions say it all: "Summertime Is Past and Gone," "Blue Moon of Kentucky," "Will You Be Loving Another Man" and "Mother's Only Sleeping." The next two sessions in October 1947, yielded "Little Cabin Home on the Hill," "My Rose of Old Kentucky," "Little Community Church" and "Molly and Tenbrooks," all of which, again, speak for themselves.

Flatt and Scruggs were gone by the time Monroe's final Columbia date took place in 1949, replaced by future legend Mac Wiseman on vocals and guitar and Rudy Lyle on banjo. A year later, Monroe, angered when Columbia signed The Stanley Brothers, moved to Decca; nevertheless, his Columbia recordings remain a touchstone. My only problem with this set is the fact that 14 of these songs are unissued alternate takes, not the issued and best-known versions. The released versions should have been used, and alternate num-



bers added when a significant musical difference existed. The booklet design is fine and has excellent annotation and recording data.

**Roy Acuff:** *The Essential Roy Acuff* (CK 48956) is the first-ever CD issue of Acuff's Columbia material. It includes Acuff standards from 1936 to 1949, such as the original "Great Speckled Bird," "Precious Jewel," "Wreck on the Highway," "Fireball Mail," "Steel Guitar Blues," "Night Train to Memphis," "Freight Train Blues," his 1947 hit version of "Jole Blon," "Waltz of the Wind," "Tennessee Waltz" and his 1947 remake of "Wabash Cannon Ball" which, unlike the 1936 original, features Acuff himself doing the vocal. Three numbers are alternate takes: the 1937 number, "Steel Guitar Blues," featuring dobroist Clell Summey, "This World Can't Stand Long" from 1947 and "Lonesome Old River Blues." Since it's doubtful we'll ever see anything like a definitive Acuff Columbia boxed set, this covers the important material. Hopefully it won't end with this collection.

**Gene Autry:** As with the Acuff set, *The Essential Gene Autry* (CK 48957) is the first CD issue of Autry's Columbia material. It covers 18 songs from 1933 to 1946, and includes "The Yellow Rose of Texas," "The Last Round-Up," "Tumblin' Tumbleweeds," his huge hit version of "Mexicali Rose," the pop Western number "Take Me Back to My Boots and

Saddle," his theme song "Back in the Saddle Again," a slick pop version of "Blueberry Hill" (an old pop song when he recorded it in 1940,) his 1941 hit version of Jimmie Davis' "You Are My Sunshine," "It Makes No Difference Now," "Deep in the Heart of Texas," "I'm Thinking Tonight of My Blue Eyes," "Ole Faithful" and "Red River Valley." This is indeed the essential Autry, though he too deserves a boxed set, since the old Murray Hill LP boxed set of Columbia material is long out of print.

**Bob Wills:** Columbia has a number of Wills packages available today, and this new one, *The Essential Bob Wills* (CK 48958), which I annotated, really doesn't have any surprises, though it covers the high points of Wills' 1935-1947 years with Columbia. Normally, on projects I worked on I give you only the facts, but one noteworthy difference worth pointing out between this and other Wills compilations is producer Bob Irwin's superior audio work. This is the best and clearest any of these tracks have ever sounded. The tracks are largely familiar ones: "Osage Stomp," "New San Antonio Rose," "Right or Wrong," "Miss Molly," "Texas Playboy Rag," "Stay A Little Longer," "Roly Poly," "New Spanish Two Step" and "Brain Cloudy Blues" among them. Six numbers here are alternate takes of well-known numbers, including "Steel Guitar Rag,"

"Bob Wills Special" and "Miss Molly."

The booklets on the Columbia volumes have some problems. The Bill Monroe session information lists banjoist Rudy Lyle as a bassist. On page five of the Wills, the year of the "Steel Guitar Rag" session is listed as 1939 instead of 1936 (not my error), and the Wills session information based on Bob Pinson's research should have been credited. Production problems caused pages 3 and 10 to be mistakenly switched between the Acuff and Autry volumes. To its credit, Sony's ready to correct and replace these. If you get either package with the mistake, call the Sony Music Quality Control Hotline at (800) 255-7514 for a replacement.

**Hank Snow:** By the time Bear Family's series of Hank Snow boxed sets is completed, every single recording The Singing Ranger made, beginning with his Canadian material from 1936 to 1947 through his final RCA sides of the late 1970's, will be available. The 12-CD box (that's right, 12), *The Singing Ranger Volume 3* (BCD 15502), covers his complete sessions from 1958 through 1968 with a few later gospel and Hawaiian numbers thrown in. The total: 327 numbers covering everything he did in that period—both singles and vocal and instrumental LP's.

There were plenty of hits during this time, among them "Chasin' a Rainbow," "The Last Ride," "Miller's Cave," "Beggar to a King," "I've Been Everywhere," "The Man Who Robbed the Bank at Santa Fe," "Ninety Miles an Hour (Down a Dead End Street)," "The Wishing Well" and "Breakfast with the Blues." Snow's album output during this period shows his eclecticism. As Bear Family's Richard Weize has said of Snow's albums, he constantly tried new concepts and, in doing so, avoided the mistakes many artists of his generation made.

Some of his contemporaries recorded album after album mixing their current hits with lame covers of others' hits, which did not work at all.

This material is all beautifully remastered so that Snow's clear voice and superb guitar work can be heard. Along with this huge chunk of Snow's career is the usual full color, photo laden book by Charles Wolfe, based on new interviews with Hank and including complete recording information.

**Hank Williams Jr.:** Right now, three Hank Jr. reissues are available. For a review of *The Bocephus Box*, which covers his hits from the late 1970's to the present, see *Essential Collector* in this issue. We'll review the other just-released box set, *Living Proof*—which covers his MGM years—in next issue's *Buried Treasures*.

The single CD (or cassette), *The Best of Hank Williams Jr., Volume 1: Roots and Branches* (Mercury 849-575), a 20-song collection Gregg Geller produced and I annotated, traces Hank's evolution at MGM, beginning with his earliest recordings in 1964, and ending in 1975. Though he began as a clone of Hank Sr. ("Standing in the Shadows," "Long Gone Lonesome Blues"), he quickly began forging his own trail with songs like "Rock in My Shoe" and "I Was With Red Foley (The Night He Passed Away)." Hank was touring with Foley when he died in Indiana in 1968 (not 1967 as the notes state). His own voice began developing with the ominous "Cold Cold Ground," and over time, he subtly added more rock-oriented songs like "Free Born Man" and "The Kind of Woman I Got." The final five songs come from the classic 1975 LP, *Hank Williams Jr. and Friends*, that teamed Hank with some of Southern Rock's best musicians. One tune included is the previously unissued "Long Time Gone."

**Charlie Rich:** Charlie Rich's latest album, *Pictures and Paintings*, is the masterpiece we all knew he had in him after his successful but empty Epic hits of the 70's. But his first big

pop hit came in 1965 with "Mohair Sam" on Smash Records, where he cut a total of 29 songs, all available now on *The Complete Smash Sessions* (Mercury 314 512 643). Heavily reissued after Rich's success 20 years ago, this material's been out of print in recent years. There were many high points among Rich's Smash sides (produced in Nashville by Jerry Kennedy), among them his own compositions "Just a Little Bit of Time," "Blowin' Town," the magnificent ballad "I Can't Go On" and "Dance of Love." Wife Margaret Ann Rich penned "Down and Out" and "Everything I Do Is Wrong." The three previously unissued numbers are "Man About Town," Joe South's "Let the Party Roll On" and Margaret Ann's "Santa Claus' Daughter," a far better song than the title hints at. The only real losers were the attempts to create "Mohair Sam" sound-alike records.

**Roger Miller:** *The Best of Roger Miller. Volume 2: King of the Road* (Mercury 314 512 646), in preparation before his death, rounds out his career. *Volume 1* covered his recordings of hits he wrote for others. Though this set mainly focuses on Roger's own hits, it begins with one side of his 1957 Mercury single, "Poor Little John" (the other side's on *Volume 1*), his versions of "Billy Bayou" and "Home" (both 1959 hits for Jim Reeves) and "Big Harlan Taylor" (a 1959 hit for George Jones). These four rightly be-

longed on *Volume 1*.

All Roger's standards are here: "Dang Me," "Chug-a-Lug" and the classic 1965 crossover smash, "King of the Road," along with "Kansas City Star," "England Swings" and "Engine, Engine #9" (whose melody is nearly identical to The Everlys' "Walk Right Back"), "Do-Wacka-Do," "You Can't Roller Skate in a Buffalo Herd," "My Uncle Used to Love Me But She Died" and non-hits like "Reincarnation" and "It Happened Just That Way." His later, more thoughtful hits like "Husbands and Wives" round things out, as do his hit covers of "Little Green Apples" and "Me and Bobby McGee."

**Flatt & Scruggs:** I annotated F&S's *The Complete Mercury Recordings* (Mercury 314 512 644), which brings together all 28 songs from their 1948-1950 Mercury sessions, for the first time on a domestic CD (these are on German Bear Family's *Volume 1*). Beginning with their 1948 Virginia sessions, it ends with their final sessions before joining Columbia in 1950 and includes all the classics, among them their original versions of "Foggy Mountain Breakdown," the Morris Brothers' "Old Salty Dog Blues," "My Cabin in Caroline," "God Loves His Children," "I'll Never Shed Another Tear," "Bouquet in Heaven," "I'm Going to Make Heaven My Home," "So Happy I'll Be," "No Mother or Dad" and the rest.

### How to Get These Treasures

Available in formats shown at prices shown: *The Essential Bill Monroe: 1945-1949* (CK 52478), 2 cassettes \$16.95, 2 CD's \$29.95/*The Essential Roy Acuff* (CK 48956), *The Essential Gene Autry* (CK 48957), *The Essential Bob Wills* (CK 48958) each volume \$12.95 cassette, \$19.95 CD/Hank Snow, *The Singing Ranger, Volume 3* (BCD 15502), a 12-CD boxed set, \$329.00/*The Best of Hank Williams Jr., Volume 1: Roots and Branches* (Mercury 849-575); Charlie Rich, *The Complete Smash Sessions* (Mercury 314-512-643); *The Best of Roger Miller, Volume 2: King of the Road* (Mercury 314-512-646); Flatt & Scruggs, *The Complete Mercury Recordings* (Mercury 314-512-644) each volume \$14.95 cassette, \$21.95 CD/Tompall Glaser, *The Outlaw* (BCD 15605) and *The Rogue* (BCD 15596) each CD \$29.95.

Send check or money order payable to *Country Music Magazine* to Dept. 010293, 329 Riverside Ave., Suite 1, Westport, CT 06880. Add \$2.00 postage and handling for first item ordered, \$.95 each additional. Canadian orders add \$3.00 extra. **CMSA Members, see For Members Only page for discounts.**

**Tompall Glaser:** Today, original Outlaw Tompall Glaser seems barely remembered. During the peak of the movement, while pals Waylon and Willie prospered, he had only minor chart hits, though his Hillbilly Central studios in Nashville were the spiritual center of the movement. Perhaps he was too quirky to be marketed easily, though he admits in the notes in one of the collections that drug use may not have helped the situation.

Glaser cut three LP's for ABC/Dot Records, and Bear Family's *The Outlaw* (BCD 15605) combines the two 1977 LP's: *Tompall and His Outlaw Band* and *The Wonder of It All*. Though neither album sold, Glaser's freewheeling eclecticism deserved better. He tackled everything from "How I Love Them Old Songs" and "Storms Never Last" to "Duncan and Brady," "Release Me" and "Sweethearts or Strangers." He even created a Memphis soul arrangement of Waylon's "You Can Have Her." His voice alternates between raw and a texture that conjures up Marty Robbins.

*The Rogue* (BCD 15596) combines Tompall's third ABC album (which was never released), *Unwanted Outlaw*, with a more recent collection of classic pop and country. *Unwanted Outlaw* was co-produced by Tompall and Jimmy Bowen, and includes Harlan Howard's "Like an Old Country Song," Tompall's own "Sad Country Songs" and Bob McDill's hilarious "Don't Think You're Too Good for Country Music." The newer set mixes country standards like Red Foley's "Chattanooga Shoe Shine Boy," Eddy Arnold's "I'll Hold You in My Heart," Gene Autry's "Tears on My Pillow," Floyd Tillman's "I Love You So Much It Hurts" and Jimmie Davis' "Shackles and Chains" with pop standards including Cole Porter's "True Love," Russ Morgan's "Forever and Ever" and Kay Kyser's "Open Heart, Open Arms." The old and new fit together surprisingly well. My sole regret is that the backup musicians aren't identified for any of the material.

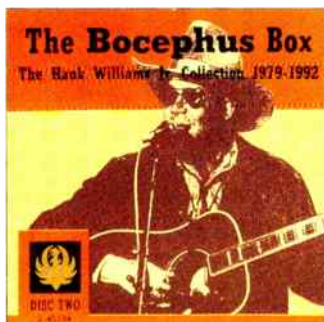
# Essential Collector

by Rich Kienzle

## • Recordings •

**Hank Williams Jr.:** The current boxed set craze has yielded two Bocephus boxes—the first is Capricorn's *The Bocephus Box* (Curb 45104). The second Hank box, covering his MGM years, will be reviewed in next issue's Buried Treasures. The 62 songs on the three-CD (or cassette) Capricorn box are the definitive package and beautifully cover Hank's recording career from 1979-1992. The only omissions are material from his *The New South* and *One Night Stands* LP's, unavailable due to unspecified legal restrictions.

From there, we get a virtual recitation of his career from the *Family Tradition* album through *Maverick*. Name a hit and it's here: "Whiskey Bent and Hell Bound," "Texas Women," "Dixie on My Mind," "Man of Steel," "Gonna Go Huntin' Tonight," "Ain't Misbehavin'," "All My Rowdy Friends Have Settled Down," "There's a Tear in My Beer" (with Hank Sr.) and all the rest, right up to this year's "Hotel Whiskey" with Clint



Black. Every album's high points are here, and the compilers' honesty even led them to include the awful (by Hank's own admission) "To Love Somebody," the work of schlock producer Ray Ruff, whose work marred part of the *Family Tradition* LP.

As in most of these sets, fans get something they didn't have before. Sometimes this amounts to worthless filler or alternate takes that are indistinguish-

able from the originals. Not this time—the seven unissued live recordings and four unissued studio outtakes are all of high quality. The outtakes (songs recorded for but not included on certain albums) are largely terrific. From *Rowdy* comes "Waitin' on the Tables to Turn," a Jerry Lee Lewis-style honkytonker. Among the two outtakes from *Montana Cafe* are a hot version of Johnny Rivers' 1965 rocker, "Secret Agent Man," and "Wild Dogs." From the *Wild Streak* sessions comes a gut-ripping Southern rock version of Muddy Waters' blues, "Mannish Boy."

The unreleased live recordings are mostly rockers: a medley of George Thorogood's "I Really Like Girls" and Chuck Berry's "Rock and Roll Music," The Georgia Satellites' 1986 smash, "Keep Your Hands to Yourself," The Rolling Stones' "Honky Tonk Women" and Aerosmith's "Walk This Way." Unreleased live versions of "A Country Boy Can Survive" and an acoustic version of "All my Rowdy Friends" are also included. The set ends with a gutbucket version of Hank Sr.'s "Low Down Blues," recorded during a live broadcast in February 1992. All in all, this is the best box set done on any current country artist. A few other record companies who keep botching their box sets could learn from this one.

**Roy Orbison:** Unlike most boxed sets which deal (like the Hank box above) with an artist's work for one label, Sony Special Products' *The Legendary Roy Orbison* (CBS 46809) covers Roy's entire career. The 75 tracks on four CD's or cassettes begin with his first Je-Wel single, "Tryin' to Get to You" and "Ooby Dooby," and run through the high points of his brief period with Sun Records ("Go, Go, Go" and "Rockhouse"). His brief, unproductive RCA period is represented by Nashville-produced tracks like the ballad, "Paper Boy," and the

rockers, "The Bug" and "Almost Eighteen," which did little to show his true potential.

The meat of this collection, of course, are Orbison's five years with Nashville's Monument Records (1960-65), where he



found his voice. Aided and abetted by owner Fred Foster's affinity for what he was doing and by his own songwriting relationship with Joe Melson, Roy soared throughout his association there, the first hints coming with "Uptown," followed by "Only the Lonely," his first big hit with the label. Such American masterpieces as "Blue Bayou," "Candy Man," "Dream Baby," "Mean Woman Blues," "Running Scared" and "Oh Pretty Woman" came afterward. After plowing through the Monument years in depth, the set picks up songs from his short but unsuccessful stints with MGM, Mercury and (briefly) Monument again, along with several performances for movie soundtracks. It would have been nice to see complete discographical information, but the material largely speaks for itself.

**The Statler Brothers:** Everyone knows that The Statlers (the only hosts of a current TV variety show) have deep roots in gospel music, where the act began in 1955, under the name The Kingsmen. *The Statler Brothers Gospel Favorites* (HD 2012) is a 22-track compact disc that includes the boys singing just about every gospel song that ever mattered, from "Amazing Grace," "Rock of Ages," "Precious Memories"

and "Turn Your Radio On" to "The Old Rugged Cross," "Sweet By and By," "Precious Memories," "Just a Little Talk with Jesus" and "How Great Thou Art." They also tackled Stuart Hamblen's "This Ole House" and "Over the Sunset Mountains." Several numbers are originals, such as "I Believe I'll Live for Him" and "Jesus Is the Answer Everytime." If you ever wanted this portion of The Statlers' repertoire all in one place, this is an excellent way to get it.

**Waylon Jennings:** RCA has so far dropped the ball badly on reissuing classic country. Until they wise up enough to do a Waylon boxed set (don't hold your breath), fans of their catalog have to make do with various budget-style, stingily-programmed compilations. One is the eight-song Waylon CD, *Are You Sure Hank Done It This Way* (RCA 61139), featuring the title track along with four other hits: "I've Always Been Crazy," "Don't You Think This Outlaw Bit's Done Got Out of Hand," "I'll Go Back to Her" (the flipside of "Can't You See") and "Shine." Non-hits included are Waylon's great version of "House of the Rising Sun" and "Belle of the Ball."

## • Videos •

**Marty Robbins:** No Nashville Network existed in the 1960's—nothing even close. The networks were just beginning to build shows around country artists, and most shows were syndicated. Porter, E.T., Bill Anderson, Buck Owens, The Wilburns—and Marty Robbins—all hosted such programs. *The Best of the Marty Robbins Show, Volume 1*, out now, appears ten years after his death, nearly a quarter-century after the 39 shows were taped in 1968 and 1969.

This collection features 21 of Marty's solo performances. Sitting with his tiny Martin guitar, his backup band and long-time background vocalists,



Don Winters and Bobby Sykes, he runs through "El Paso," "Don't Worry," "Singing the Blues" and "Tonight Carmen." He indulged his love for the West, doing "Tumbling Tumbleweeds" and other Western favorites with Winters and Sykes. He also sings Roy Acuff's "Low and Lonely" and Hank Williams' standards, "Long Gone Lonesome Blues," "I Could Never Be Ashamed of You," "Lovesick Blues" and "Take These Chains from My Heart." Though many legal hurdles must be cleared before such shows can be released on home video, it would be nice to see some of the other artists' old shows compiled this well.

**Waylon Jennings:** Hallway Productions, who previously examined Waylon's life on an outstanding video documentary, complements that pack-



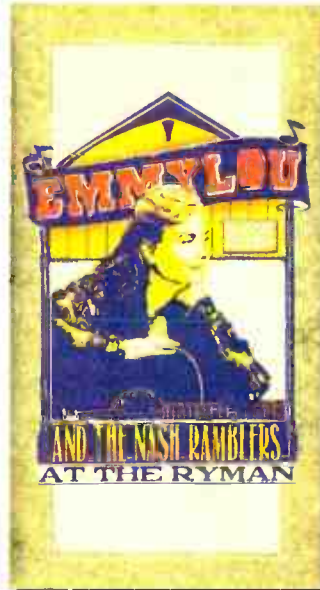
ag with *The Lost Outlaw Concert*. It captures Waylon at his peak, before drug, health and money problems slowed him down. Recorded at the Opry on August 12, 1978, the video remained unreleased for 14 years. It's difficult to understand why Jennings roars and growls as he stomps through ten of his biggest songs, from "Luckenbach, Texas" and "This Time" to "Good Hearted Woman," "Are You Sure Hank Done It This Way," "Honky Tonk Heroes" and "Lonesome, On'ry and Mean."

Though he's had ups and downs since, this is the Waylon

who bowled everyone over in the 70's and 80's. And for newcomers to country who might see Waylon as a relative Elder Statesman, it should be a revelation. It's amusing now to recall the outrage aroused in the more straitlaced elements in Nashville by his music and appearance in the 70's; many castigated both him and Willie as threats to country music's integrity when they were the only ones singing about Hank (or in his spirit).

**Emmylou Harris:** If you enjoyed Emmylou's *Live at the Ryman* album and/or the video version aired on TNN, the video is now available for home viewing. The 12-song, 45-minute performance with her all-acoustic band, The Nash Ramblers, showcases her traditional roots with some contemporary material thrown in. Kicking off with Steve Earle's "Guitar Town," she mixes honky tonk favorites like the Hank Williams hit, "Half as Much" (written by Western swing bandleader Curley Williams—no relation), Jack Clement's "Guess Things Happen That Way," Creedence Clearwater's "Lodi," Stephen Foster's ancient number "Hard Times," the old Dion pop hit "Abraham, Martin and John," Stonewall Jackson's "Smoke Along the Track," Nanci Griffith's "It's a Hard Life Wherever You Go" and the New Grass Revival's "Calling My Children Home."

There's special homage paid to Bill Monroe through three of his numbers: the instrumental "Scotland," "Walls of Time" and "Get Up John," which he originally wrote and recorded as an instrumental until Marty Stuart and Jerry Sullivan



added gospel lyrics. The Ramblers do a great job, particularly mandolinist Sam Bush. Makes one wish someone would discover videos of her work with earlier bands that included Rodney Crowell, Ricky Skaggs and Albert Lee. We can always hope.

**Country Gold:** Rhino Records' video division has released two syndicated TV specials from the late 70's/early 80's, titled *Country Gold, Volumes 1 and 2*. *Volume One*, the better of the two, hosted by Dennis Weaver, spotlights artists of the late 70's. Loretta Lynn sings "Coal Miner's Daughter" and Patsy Cline's "She's Got You." The Gatlin Brothers perform "All the Gold in California." Recent jail guest Lynn Anderson is seen in a garden, dressed in a bizarre Snow White outfit, lip-synching "Rose Garden" and the 50's pop hit, "Cry."

Merle Haggard lip-synchs Jimmie Rodgers' "Miss the

Mississippi and You": Waylon performs "Clyde" and "Nashville Women." The Carter Sisters perform, and Mel Tillis does his 1970 hit, "Heart Over Mind." Barbara Mandrell is captured doing "Sleeping Single in a Double Bed," while Roy Clark, then at his peak, is seen doing "San Antonio Rose," the awful "Yesterday When I Was Young" and "Sally Was a Good Old Girl." Ernest Tubb sings "Waltz Across Texas," then closes the show singing "Walkin' the Floor Over You" with Merle Haggard.

A comment on the outer sleeve of *Volume Two*, which covers the Urban Cowboy era, states Elvis had the first country Gold record (never mind that Elton Britt had one in the 1940's). This show was badly hosted by actor Robert Urich, whose attempts to "sing" with Waylon and Jerry Reed provide comedy. Only a few performances stand out. Waylon's "Ain't Livin' Long Like This" is powerful; so is his duet with Reed on the 60's soul classic, "Hold On, I'm Comin'." Reed's "Amos Moses," "When You're Hot You're Hot" and "East Bound and Down" are pleasant, as are Ricky Skaggs' "Crying My Heart Out Over You" and "Highway 40 Blues." Tammy Wynette's "Apartment No. 9," "D-I-V-O-R-C-E" and "Stand by Your Man" medley works, while the overdone "Rocky Top" doesn't.

The low points are many. Urich tells us Lee Greenwood is "the future of country music" (thank God that didn't come true!). Ray Price does a boring "Help Me Make It Through the Night" and "For the Good Times." Sylvia's two awful songs explain why her hitmaking career was short; Janie Fricke's no better. It would have been nice if pop crooner B.J. Thomas had sung his great 1965 rendition of "I'm So Lonesome I Could Cry." Instead, he does two other songs, one of them the "downhome" country standard, "Raindrops Keep Fallin' on My Head." Skaggs, Reed, Tammy and Waylon are great. Otherwise, if you want a relic of some of the worst music of the Urban Cowboy era, this is it.

### How to Get These Collectibles

**Recordings:** Hank Williams Jr., *The Bocephus Box* (Curb 45104) 3-CD or 3-cassette set, \$45.95 cassettes, \$59.95 CD/*The Legendary Roy Orbison* (CBS 46809) 4-CD or 4-cassette set, \$59.95 cassette, \$79.95 CD/*The Statler Brothers, Gospel Favorites* (HD 2012) CD only \$11.95/*Waylon Jennings, Are You Sure Hank Done It This Way* (RCA 61139) \$6.95 cassette, \$12.95 CD. **Videos:** *The Best of The Marty Robbins Show* (V8E) \$29.95/Waylon Jennings, *The Lost Outlaw Concert* (V4D) \$19.95/Emmylou Harris, *Live at the Ryman* (V6C) \$24.95/Various Artists, *Country Gold Volume 1* (V7J) and *Volume 2* (V7N) \$19.95 each volume. Send check or money order to Nashville Warehouse, Dept. 010293EC, P.O. Box 290216, Nashville, TN 37229. Add \$2.00 postage and handling for first item, \$.95 each additional. Canadian orders add \$3.00 extra. CMSA members see For Members Only for discounts.



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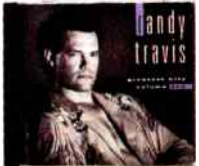
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Steve Miller Band—Grt Hits 1974-78 (Capitol) 290-171

Barry Manilow—Greatest Hits (Arista) 288-670/398-677

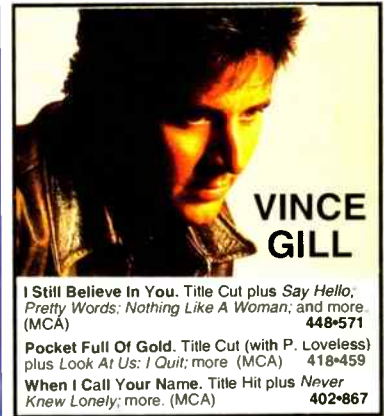
Eagles—Grt. Hits, 1971-75 (Asylum) 287-003

Meat Loaf—Bat Out Of Hell (Epic) 279-133

Boston (Epic) 269-209

Simon & Garfunkel's Greatest Hits (Columbia) 219-47

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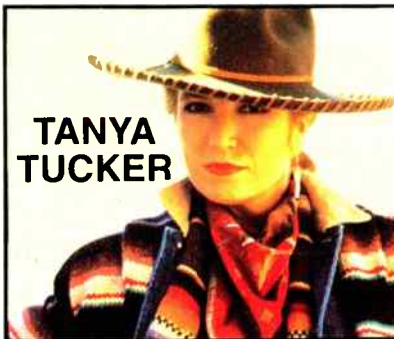
Rev. Milton Brunson & Thompson C.C.—My Mind Is Made Up (Word/Epic) 437-053

Amy Grant—Collection (Reunion/Geffen) 442-129

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Michael W. Smith—Change Your World (Geffen) 446-955



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



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**Wynonna Judd—Wynonna.** *No One Else On Earth; I Saw The Light*; etc. (MCA/Curb) 435-909



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



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**Pam Tillis—Homeward Looking Angel** (Arista) 446-963

**The Mavericks—From Hell To Paradise** (MCA) 446-450

**Smoky Mountain Players—Smoky Mountain Hits** (Brentwood) 446-310

**Lee Greenwood—Love's On The Way** (Liberty) 445-270

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**Various Artists—Disney's Country Music For Kids** (Walt Disney Records) 444-315

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

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

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**Lyle Lovett—Pontiac** (MCA/Curb) 366-229

**Charly McClain—Ten Year Anniversary** (Epic) 359-299

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

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**Roger Miller—Golden Hits** (Smash/Mercury) 427-963

**Randy Travis—High Lonesome** (Warner Bros.) 427-666

**Jimmie Dale Gilmore—After Awhile** (Elektra/Nonesuch) 427-369

**Jerry Lee Lewis—Killer: The Mercury Years, Vol. 1, 1963-68** (Mercury) 426-536

**Steeleye Dan—Gold—Grt. Hits** (MCA) 435-693

**Patty Loveless—Up Against My Heart** (MCA) 428-094

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

**Merle Haggard & Willie Nelson—Pancho And Lefty** (Epic) 317-990

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

**Robin Lee—Heart On A Chain** (Atlantic) 423-178

**Shelby Lynne—Soft Talk** (Epic) 423-111

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

**Marty Stuart—Tempted** (MCA) 416-305

**Buck Owens—Kickin' In** (Capitol/Curb) 415-125

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

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

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

**Bill Monroe & The Bluegrass Boys—Live At The Opry** (MCA) 403-030

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

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

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

**R. Kelly & Public Announcement—Born Into The 90's** (Jive) 433-250

**Garth Brooks—No Fences!** (Liberty) 411-587

**The Charlie Daniels Band—A Decade Of Hits** (Epic) 321-067

## COUNTRY HALL OF FAME

**Hank Thompson—Country Music Hall Of Fame** (MCA) 440-388

**Uncle Dave Macon—Country Music Hall Of Fame** (MCA) 440-370

**Roy Rogers—Country Music Hall Of Fame** (MCA) 440-362

**Bob Wills—Country Music Hall Of Fame** (MCA) 440-354

**Grandpa Jones Live—Country Music Hall Of Fame** (MCA) 440-347

**Tex Ritter—Country Music Hall Of Fame Series** (MCA) 422-436

**Kitty Wells—Country Music Hall Of Fame** (MCA) 416-370

**Ernest Tubb—Country Music Hall Of Fame** (MCA) 416-354

**Red Foley—Country Music Hall Of Fame** (MCA) 416-347

**Loretta Lynn—Country Music Hall Of Fame** (MCA) 416-339

**Phil Collins—Serious Hits...Live** (Atlantic) 448-944

**Radney Foster—Del Rio, TX 1959** (Arista) 448-852

**Tim Mensy—This Or Heart** (Giant) 445-817

**Tony Bennett—Perfectly Frank** (Columbia) 445-486

**Matthews Wright & King—Power Of Love** (Columbia) 439-679

**Best Of T. Graham Brown** (Liberty) 439-570

**Chet Atkins & Jerry Reed—Sneakin' Around** (Columbia) 432-765

**Trisha Yearwood** (MCA) 426-148

**The Best Of Eddy Raven** (Liberty) 439-554

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

**Ray Charles—Greatest Country & Western Hits** (DCC Compact Classics) 427-757

**Sweethearts Of The Rodeo—Sisters** (Columbia) 427-583

**Color Me Badd—C.M.B. (Giant/Reprise)** 426-916

**The Bellamy Brothers—Rollin' Thunder** (Atlantic) 417-956

**Willie Nelson—Grt. Hits (And Some That Will Be)** (Columbia) 311-001

**The Bellamy Brothers—Diamond Rio** (Arista) 424-739

Contains explicit lyrics which may be objectionable to some members.

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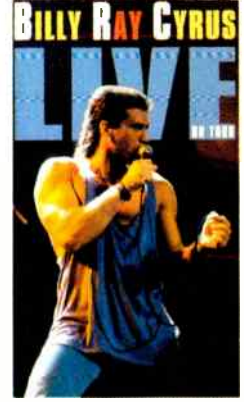
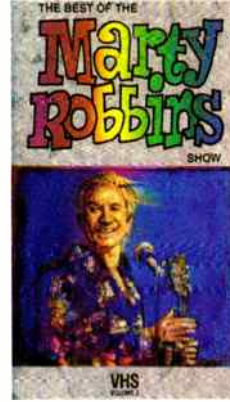
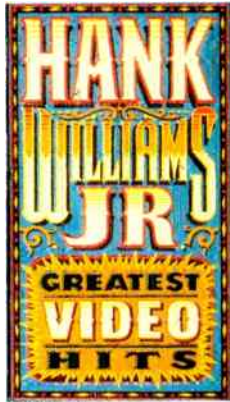
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# COUNTRY MUSIC



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

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

## HANK WILLIAMS JR. Greatest Video Hits - 40 mins.

If you're a Hank Jr. fan, you don't want to miss this brand new release either. It includes exclusive, behind-the-scenes footage plus the Grammy-winning duet and ACM and CMA Video of the Year *There's A Tear In My Beer* (with Hank Williams.) Also featured are: *All My Rowdy Friends Are Coming Over Tonight*/Young Country/My Name Is Bocephus/If It Will It Will. That's 3 CMA and 3 ACM Video of the Year Award Winners. Item No. V81 - \$29.95

## COUNTRY MUSIC ON BROADWAY Filmed 1964, N.Y. City - 96 mins.

Here is the first full length country music movie ever filmed. See Hank Williams in his only filmed appearance, uncut and crystal clear. Enjoy 30 full musical numbers by Hank and headliners like George Jones, Porter Wagoner, Hank Snow, Wilma Lee and Stony Cooper. Including: Hank Sr. - *Hey Good Lookin'*/George Jones - *White Lightning*/Hank Snow - *Moving On*/Porter Wagoner - *Satisfied Mind*. AND MORE! Item No. G8F - \$49.95

## 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

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

Here is the brand new video that everyone has been waiting for. Garth's NBC special complete with additional interview and backstage footage. There are fifteen hit songs, including: *Not Counting You/Rodeo*/*Two Of A Kind, Workin' On A Full House*/*We Bury The Hatchet*/*The Thunder Rolls*/*The River*/*What She's Doing Now*/*Papa Loved Mama*/*If Tomorrow Never Comes*/*Friends In Low Places*/*Shameless*. AND MORE! Item No. V3H - \$29.95

## ELVIS PRESLEY The Great Performances - 40 mins.

Elvis fans are still raving about these two videos. They include the recently discovered first-ever recording of *My Happiness*...plus his first Hollywood screen test...plus controversial live performances. Written and directed by acclaimed filmmaker Andrew Solt there is even an 8-page limited edition collector's booklet...27 HITS IN ALL! Choose volume 1 or 2. Vol. 1 (*Center Stage*) Item No. G5F - \$19.95/Vol. 2 (*Man & His Music*) Item No. G5II - \$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 Hero*/*Cold Hearted Woman*/*Luchenbach*, *Texas*/*The Eagle*/*Amanda*. AND MORE! Item No. V3Q - \$29.95

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

## 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 A Man And His Musk - 55 mins.

This additional Marty Robbins video was recorded live at the Opry in 1980. "Funnin' around" was what he called it. And that's precisely what this video is all about. It includes his version of Elvis' *That's All Right (Mama)*, plus these other great selections: *Ribbon Of Darkness*/*Devil Woman*/*Big Iron*/*Among My Souvenirs*/*Don't Worry*/A *White Sports Coat*/*My Woman, My Woman, My Wife*/El *Paso*. AND MUCH MORE! Item No. G1G - \$39.95

## MARTY ROBBINS Best Of His TV Show Vol 2 - 55 mins. **NEW!**

Here is the newly released volume two of Marty's popular TV show. It contains more of the great standards of country music including: *Take Me Back To Tulsa*/*Mississippi River Blues*/*Anytime*/*Streets Of Laredo*/*Deep Water*/*Heart Full Of Love*/*Candy Kisses*/*Never Tie Me Down*/*Old Red*/*Devil Woman*/El *Paso*/*Time Changes Everything*/*Kalua*. 22 SONGS IN ALL, with various excerpts of the humor Marty was famous for. Item No. V9I - \$29.95

## ROY ORBISON Live In Texas - 31 mins.

Roy Orbison Live captures for the first time in full Hi-Fi Stereo the timeless quality of Roy's unmistakable "sound". It includes 10 of his biggest hits, songs which have resulted in over 50 million sales in four different decades. This lineup includes: *Oh, Pretty Woman* (*Introduction*)/*Crying*/*Only The Lonely*/*In Dreams*/*Mean Woman Blues*/*Blue Bayou*/*Candy Man*/*It's Over*/*Oh, Pretty Woman* and *Running Scared*. Item No. G1A - \$19.95

## CHARLIE DANIELS Homofolks And Highways - 90 mins.

Go behind the scenes with Charlie in the recording studio, on the road in his touring bus, on his ranch in Tennessee, At The Cowboy Hall Of Fame, even at his high school reunion. Watch and listen to Charlie perform hits like *The South's Gonna Do It*, (*What This World Needs Is*) *A Few More Rednecks*/*The Devil Went Down To Georgia*, *Simple Man*, *Long Haired Country*, *It's My Life*, *In America*, *Old Rock And Roller*. AND MORE! Item No. V5B - \$19.95

## BILLY RAY CYRUS Presenting His First Video - 25 mins.

With the success of his debut single, *Achy Breaky Heart*, his career has taken off like a rocket, playing to sold-out crowds across the country and consistently staying at the top of the country music charts. If you are a fan, you don't want to miss his first video. It features a mix of behind-the-scenes profile footage and clips that showcase the many sides of Billy Ray and his music, plus his hits *Achy Breaky Heart* and *Could've Been Me*. Item No. V9H - \$19.95

## COUNTRY LINE DANCING **NEW!** Featuring Achy Breaky - 35 mins.

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

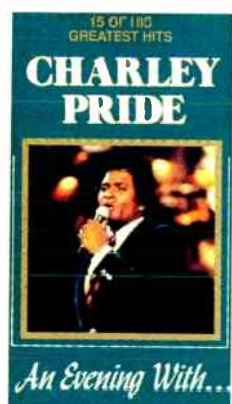
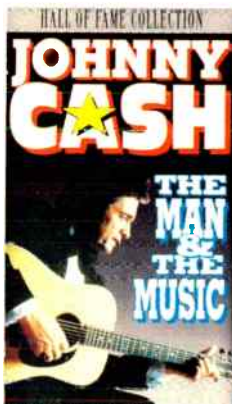
## BILLY RAY CYRUS Live On Tour - 60 mins. **NEW!**

Here is Billy Ray's latest video release featuring 14 great songs performed live on stage, including: *Should I Stay Or Should I Go*/*These Boots Are Made For Walkin'*/*She's Not Cryin' Anymore*/*Wher'm I Gonna Live?*/*Someday, Somewhere, Somehow*/*Could've Been Me*/*I'm So Miserable*/*Never Thought I'd Fall In Love With You*/*Ain't No Good Goodbye*/*Some Gave All*/*Only Time Will Tell*/*Achy Breaky Heart*. AND MORE! Item No. V3B - \$29.95

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

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

# VIDEO BONANZA



## 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

## THE JUDDS

**Their Final Concert - 90 mins.**

This spectacular finale features all their greatest hits as mother and daughter raise their voices together for one last memorable event. You'll hear them sing all your favorites: *Born To Be Blue/Give A Little Love/Mama, He's Crazy/Don't Be Cruel/Grandpa/Guardian Angel/Why Not Me/Love Is Alive/Love Can Build A Bridge*, and 10 MORE! You also hear them reminisce about those memorable moments in their past. Item No. V7H - \$29.95

## GEORGE JONES

**Same Ole Me - 60 mins.**

They call him "Possum." They also call him "Country Music's Living Legend." *Same Ole Me* is the story of George Jones, finally told his way with the help of such great stars as Roy Acuff, Loretta Lynn and Johnny Cash. It includes hits like: *He Stopped Loving Her Today/Bartender's Blues/The Race Is On/She Thinks I Still Care/White Lightning/Why Baby Why/Some Day My Day Will Come*, AND MORE! Item No. G4Z-\$29.95

## JOHNNY CASH

**The Man And The Music - 90 mins.**

Here is a long-overdue reissue of one of the best documentaries ever made on a country singer. Its timing is particularly opportune, for it was shot at the very moment that Johnny burst beyond the world of country into the national mainstream. You'll see him on the road, in the studio, traveling back to his roots, mingling with friends and fans and performing hits like *Ring Of Fire* and *Orange Blossom Special*. It is a must! Item No. V9D - \$19.95

## 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: *Betsy'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/Ribble Rattle*. Item No. V1U - \$24.95

## REBA

**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/It's 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

## RAY PRICE/JIM REEVES

**(With Ernest Tubb) - 60 mins.**

Shot from 1954 through 1956, this classic collection features: R. Price: *Crazy Arms/One Broken Heart Don't Mean A Thing/Don't Let The Stars Get In Your Eyes/You Done Me Wrong/Sweet Little Miss Blue Eyes/Run Boy*; J. Reeves: *I've Lived A Lot In My Time/Then I'll Stop Loving You/Under Comes A Sucker/Down In The Caribbean/Bimbo/Mexican Joell'm Hurtin' Inside*; E. Tubb: *Dear Judgell'm With A Crowd*. 24 IN ALL! Item No. V1S - \$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

## CONWAY TWITTY

**King Of Hits - 45 mins.**

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

## CHARLEY PRIDE

**An Evening With... - 48 mins.**

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

## 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

## 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

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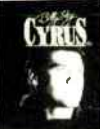

## Food Items

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# COUNTRY MUSIC CLASSIFIED

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CELEBRITY PHOTOS. Send SASE - Name favorites. Photoworld I, P.O. Box 31836, Houston, TX 77231.

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## Recordings

NASHVILLE'S OLDEST RECORD COMPANY interviewing country singers to record. Free literature. (615) 391-3450.

RECORD WITH DJ FONTANA (drummer for Elvis Presley). Contact offices: (615) 731-6620.

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## Songwriters

SONGWRITERS! LYRICS needed for recordings! Royalties possible. NWC Studio, Box 171101, Nashville, TN 37217.

POEMS, SONGS WANTED. \$100,000 - recording contract possible! Free appraisal. Majestic Records, Box 4256, Linden, TX 75563.

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LYRICS, poems for musical setting and recording. \$1,000 for best poem. Satisfaction guaranteed. Talent (CM), P.O. Box 31, Quincy, MA 02169.

SINGERS SEEKING TO RECORD - BEWARE, check with Legal Protection Bureau Nashville. (615) 847-1494.

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COUNTRY MUSIC'S OLDEST independent record company. Interviewing country singers to record. (615) 391-3450.

## Publications

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## Songwriters

PROFESSIONAL DEMOS. Sample, \$1.00. Free information includes free instrumental bonus. Hollywood Records, 603 First-CM, Oceanside, CA 92054. (619) 757-7446.

SINGERS, SONGWRITERS needed. Free! Applications: United Agency, Box 862-D, New York, NY 10009.

NASHVILLE COMPANY SEEKING new artists and/or material for promotion. 1-(800) 758-SONG. Gem Songs, 235 E. Main Street, Suite 120, Hendersonville, TN 37075.

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REGIONAL MAGAZINE seeks writers. Send samples to: Disc Respect, 1105 W. Idaho, Boise, ID 83702.

HOW TO WRITE A COUNTRY SONG. Learn from the masters, the art, the craft and the business. Send \$9.95 plus \$2.00 S&H to: Mel Wilson, P.O. Box 1348, Cumming, GA 30130.

SERIOUS SONGWRITERS ONLY. Demo-publishing info. Price list, \$5.00 S/H. Timespan Music, Box 23565, Nashville, TN 37202.

## Publications

## Songwriters

SINGER/SONGWRITER information service. Tip sheets, addresses, free production. Call free: 1-(800) 345-2694.

## Videos

LEARN TO DANCE COUNTRY WESTERN style two-step, waltz, swing, polka. Instruction by America's leading country western teachers. Write for free catalogue. SASE: Image Makers Video Service, P.O. Box 422-M, Rockland, MA 02370. (617) 871-0400.

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LINE DANCE BASICS. Achy Breaky, Tush Push, six more country line dances made easy. Send \$32.95 ppd to: Salt Creek Productions, Route 1, Box 386, Depew, OK 74028. (918) 367-6063.

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CALIFORNIA NUDE BEACHES 1 - 15; Nudist Beauty Contest 1 - 10. 2 hours. \$35/each. Catalog \$2.00. T&A Video, 904 Silverspur Road, Suite 414-US, Rolling Hills Estates, CA 90274.

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## Classified Information

*Country Music* classifieds target your perfect market --- every issue is read by more than 3.6 million country music fans who are proven mail order buyers of records, tapes, videos, memorabilia and all kinds of products and services that make up the traditional country living lifestyle. Don't miss our March/April issue. Send in your ad order today. The closing date is Wednesday, January 20th.

The advertising rates are: regular word classified ads \$4.75 per word for one issue - for three prepaid issues, the rate is \$4.45 per word, per issue. Minimum ad 10 words. Classified display is \$340 per column inch for one issue - for three prepaid issues, the rate is \$310 per column inch, per issue. All classified advertising must be prepaid with order. For display advertising, please include your camera ready artwork.

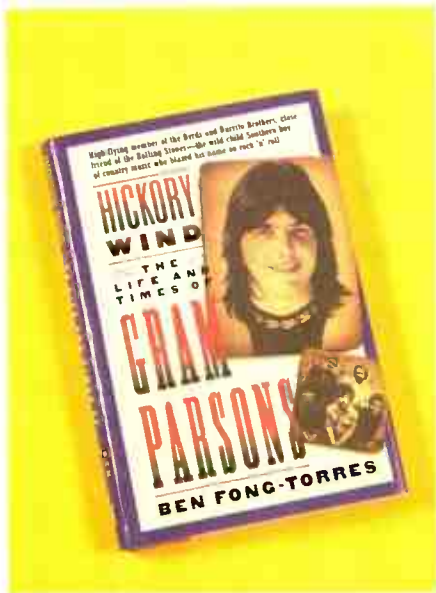
Mail copy, payment and any artwork to: *Country Music*, Classified Department, P.O. Box 570, Clearwater, Florida 34617. Telephones: National 800-762-3555; Local 813-449-1775.

World Radio History

# EDITOR'S CHOICE

## HICKORY WIND: THE LIFE AND TIMES OF GRAM PARSONS

He lived hard, died young and never had a hit record. But long after his death, the music and style of Gram Parsons echoes through the work of many successful artists. When he died of a drug overdose in 1973, his protege and singing partner, Emmylou Harris, vowed to maintain his musical vision. Nineteen years later, Emmylou Harris, The Desert Rose Band, Dwight Yoakam, Rodney Crowell, Rosanne Cash, Barry and Holly Tashian and many rock stars all draw inspiration from Parsons' unique blend of country and rock. Who was Gram Parsons? The answers and the helter-skelter life are all covered in the book, *Hickory Wind: The Life and Times of Gram Parsons*, the first

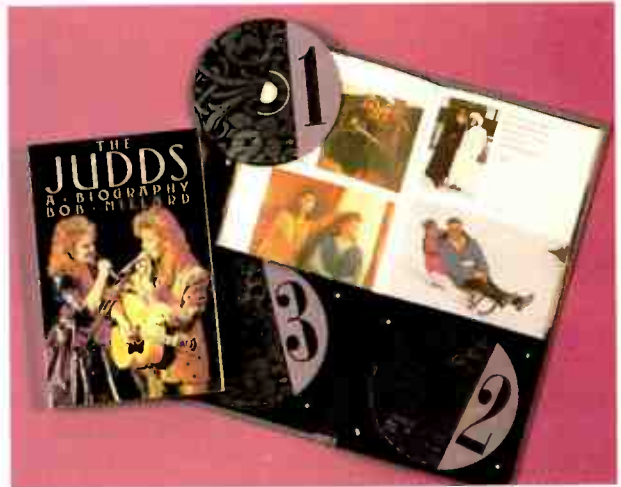


major biography of the poor little rich kid who started a revolution in country-rock and burned out in the Southern California desert at the age of 26—his body filled with drugs and alcohol. Parsons, an artist whose musical legacy has been compared to everyone from John Lennon and Paul McCartney to Hank Williams Sr., had a life that reads more like Tennessee Williams: a saga steeped in Southern money, mental illness and rampant alcoholism. Chronicling Parson's life, author Ben Fong-Torres captures everything, from his childhood days, to enrollment at Harvard, to joining the rock band, The Byrds, to forming the band, The Flying Burrito Brothers, to his death, and finally, to the impact his work has left behind. Rich Kienzle reviewed *Hickory Wind* (Essential Collector, September/October 1991 issue, *Country Music*) and pointedly states, "Parson's story was tragic, yet Fong-Torres does both it and his genius justice." For only \$19.95, #B8G, this 236-page biography includes photos and a discography.

## THE JUDDS COLLECTION AND BIOGRAPHY

What a great idea! BMG Music has put together a boxed-set collection filled with all of The Judds' biggest hits from day one to their final days together as one of America's most-loved duos. *The Judds Collection: 1983-1990* consists of three compact discs or three cassettes packaged in a colorful lilac binder, a 32-page collector's booklet enhanced with rare photos from Naomi's personal collection and insightful quotes from Naomi and Wynonna. Combining 44 dynamic recordings with additional songs from their studio work tapes, *The Judds Collection* includes: "Mama He's Crazy," "Why Not Me," "Girls Night Out," "Grandpa (Tell Me 'Bout the Good Old Days)," "Give a Little Love," "River of Time," "Guardian Angels," "Love Can Build a Bridge," "One Man Woman," "When King Jesus Calls His Children Home" and many more! For only \$39.95 cassette or \$45.95 CD, #RCA66045, you get a lifetime of memories with The Judds.

In addition to the above boxed-set, a brand new, updated edition of the biography, *The Judds*, is now available. Bob Millard took his original biography on The Judds and revised



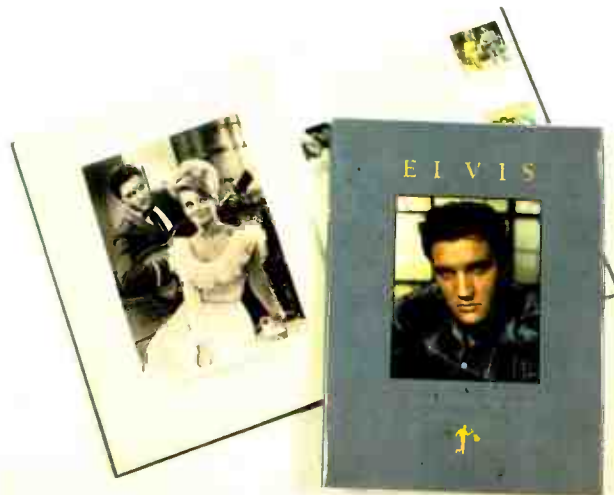
it to give us a more in-depth look into their lives. This new edition includes everything, from their growing-up years in Kentucky, to their early struggles to make it big in the country music industry, to Naomi's tragic illness—which led to her sudden retirement from the music business—and on to Wynonna's first solo attempt. Their story is one of perseverance, good fortune and unyielding will and faith. Now you can read about this legendary hot duo. *The Judds* has been our Number One, best-selling book. There's no doubt this new edition will be the same. Its 214 pages contain plenty of photos, and it only costs \$3.99, #B5H.

## 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 hard-cover, 11" x 14" book. This is truly a unique collection!





## BILL ANDERSON'S VIDEO SCRAPBOOK

For over 30 years, Bill Anderson has compiled a lengthy, diversified and impressive list of show-business credits. He's been a country music songwriter, recording artist, entertainer, television personality, game show host, soap opera star, movie star, restaurant spokesman and author. In retrospect, he laughs and says, "No wonder I'm so tired!" Now, in yet another ambitious venture, Bill hosts his very own and very first full-length video biography, *Bill Anderson's Video Scrapbook*. Bill takes time out from his many varied activities to trace his incredible career and share with his fans the warmth, the nostalgia, the humor and the love that have gone into making him an American entertainment legend. Ease this cassette into your VCR, and travel with Bill back to his early days in South Carolina, his growing-up years in Georgia and, most interesting, through



five decades of his recording, touring and television career—culminating in his emotional induction into both the Nashville Songwriters' Hall of Fame and the Georgia Music Hall of Fame. See and hear all the great music: "Still," "The Tips of My Fingers," "Po' Folks," "Bright Lights and Country Music," "I Wonder If God Likes Country Music" (with Roy Acuff), "Deck of Cards" and more. Plus, look and listen as Bill shares special moments with Johnny Cash, The Statler Brothers, Glen Campbell, Jean Shepard, Grandpa Jones, Waylon Jennings, Tammy Wynette and others. We've sold a lot of these videos already—no collection is complete without one! Even Rich Kienzle confirms, "As both entertainment and a historical document, the video is well worth having" (Essential Collector, May/June 1992 issue. *Country Music*). *Bill Anderson's Video Scrapbook* sells for only \$19.98, #V1B.



## 1993 SONGWRITER'S MARKET

All you struggling songwriters, get your songs into the right person's hands with the new *1993 Songwriter's Market* book. This valuable reference tool contains the vital ingredients you need to succeed in marketing your song! Here you'll find 2,500 listings of song markets, each with complete, current information on: contact names, royalty/pay rates, song submissions, types of songs wanted and tips from the "buyer." Plus list-

ings of clubs, associations, contests, workshops and songwriting publications. You'll also find sections on getting started in the songwriting business, structure of the music business, submitting your songs, contracts, copyright, record keeping, international markets and co-writing. In the *1993 Songwriter's Market*, you'll find everything you need to help you make the best deal for yourself and your songs, including these new features: 550 *new* listings of song markets (updated since 1992) entailing music publishers, record companies, record producers, managers and booking agents; a songwriter's roundtable which features representatives of ASCAP, BMI and SESAC, the three American performing rights societies, who describe their organizations, their function and the benefits of membership; close-up interviews with various professional singer/songwriters who share their insights and career-building experiences in the music business, including one interview with a country music artist, Aaron Tippin; independent country music publisher Steve Rose's realistic view of the music industry; details on the distribution of royalty money from a song, and lots more! In the fast-paced music industry, contact names and addresses change constantly. This book will help you keep on top of all the latest information, so you can accurately target your market! For only \$19.95, #B5N, the *1993 Songwriter's Market* is everything you need to make a song work.

## ELVIS 1993 WALL CALENDAR

This calendar is hot off the press! Just look at dreamy-eyed Elvis Presley captured on 12 months of the *1993 Elvis Wall Calendar*. All 12 glossy, close-up pictures capture Elvis' younger days, when he still seemed naive but oh-so-attractive. The pictures are 12" x 12" and the entire calendar opens up to 12" x 24"—plenty of room to jot down notes!

And, scattered throughout the calendar, are facts about Elvis' life and career. For example, do you know the day Elvis recorded *Heartbreak Hotel* or what date it was when he purchased Graceland for \$100,000? Buy this, and you will! The *1993 Elvis Calendar* sells for \$10.95 (#G6F). Don't miss out on all these great collector's photos!



## I LOVE COUNTRY MUSIC BASEBALL CAP

You've seen our ever-so-popular "I Love Country Music" T-shirt. Now you can get the same design on a baseball cap. The "I Love Country Music" baseball cap comes in midnight black with the words "I Love Country Music" and the designs of the guitar and banjo all in puffed white. To add a nice touch, the words "Country Music" and "love" are highlighted in a subtle red. The baseball cap is 100% polyester, with foam lining inside the top-front and mesh in the back for ventilation—it is extremely comfortable. The cap costs only \$5.00, #G2N.



## DIAMOND CHIP WATCH

Move over, Gucci! Here is a gorgeous, 24-karat, gold-layered watch with a *real diamond!* We have proudly displayed our *Country Music Magazine* logo in gold, contrasting nicely with the black face and pebble-grain, genuine leather strap. The diamond and the gold-color hour, minute and second hands add a handsome touch to the highly accurate, quartz electronic analog movement. This watch is so good-looking that Tony Bunting, a Vice President of *Country Music Magazine*, wears his daily, and I must say it looks sharp! The *Country Music* diamond watch is for both men and women and only costs \$19.95, #G4L. I have given this watch to family and friends as gifts, and they just love it—it looks more expensive than it is!



### JOHNNY CASH: COME ALONG AND RIDE THIS TRAIN

This has got to be one of the most phenomenal collections of recordings and insights into American history ever assembled! *Johnny Cash: Come Along and Ride This Train* brings together 87 songs on four CD's, and covers Cash's saga and Americana numbers from 1960 to 1977. It begins with the material from his *Ride This Train* album, then continues with *Blood, Sweat and Tears*, *Mean As Hell: Ballads from the True West and Bitter Tears*, and follows through with *America*, *From Sea to Shining Sea* and *The Rambler* albums. Cash ran the gamut on these, from the wild West to dramatic incidents in American history, to life in rural America, to vignettes from his own Arkansas boyhood. Among the Cash standards that debuted on these albums are "Busted," "Mr. Garfield," "The Ballad of Ira Hayes" and "25 Minutes to Go." And, as Bob Allen states in his superb liner notes, "Much of this music is a testament to Cash's most vital, creatively focused, and thematically ambitious period as a writer, singer and interpreter..." *Johnny Cash: Come Along and Ride This Train* also includes a 32-page booklet with original comments about his *Ride This Train* album from Merle Travis and Tex Ritter, and liner notes detailing the immense influence the American Indians have had on him. Illustrating this booklet are various publicity shots of Cash in his Western movies—many of them never published. When Marty Stuart came to *Country Music Magazine's* office to visit Publisher Russ Barnard, Marty couldn't wait to get his hands on our copy of *Come Along and Ride This Train*—he got it! And for anyone who knows Marty, he only collects the best! This set costs \$99.95, #BCD15563.

### JOHNNY CASH: THE MAN IN BLACK (1959-1962)

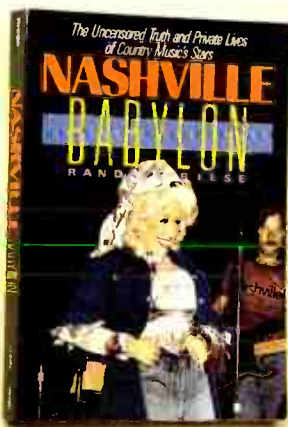
Here is yet another fantastic compilation of Cash's recordings, brought together in a five-CD Bear Family boxed-set. *Johnny Cash: The Man in Black* covers four of his most distinguished recording years from 1959-1962. Included in this 134-song collection are: "The Great Speckled Bird," "If We Never Meet Again," "Were You There (When They Crucified My Lord)," "I'll Remember You," "I Got Stripes," "Five Feet High and Rising," "Second Honeymoon," "Tennessee Flat Top Box," "Sing It Pretty Sue," "Bonanza," "I'm Free From the Chain Gang Now," "Tall Man," "Five Minutes to Live," "The Big Battle," "The Girl in Saskatoon," "An Empty Chair," "Relief is Just a Swallow Away" and "The Fable of Willie Brown." For \$129.95, #BCD15562, also included is a 39-page booklet illustrated with photos of Johnny in his younger days, liner notes explaining the meanings behind the songs, his move to Hollywood, a discography and more.

### JOHNNY CASH: THE MAN IN BLACK (1954-1958)

And, finally, here is a third Johnny Cash boxed-set by Bear Family, also titled *Johnny Cash: The Man in Black* but covering his recording years from 1954-1958. Packaged in a handsome, five-CD boxed-set, this arrangement consists of over 100 songs: "Don't Make Me Go," "Next in Line," "Home of the Blues," "Doin' My Time," "Oh Lonesome Me," "Oh What a Dream," "What Do I Care," "All Over Again," "Walkin' the Blues," "Sugartime," "Born to Lose," "You're the Nearest Thing to Heaven," "Fools Hall of Fame" and lots more. Also included is a 36-page booklet filled with plenty of photos of a young Cash (some previously unpublished), a self-written life story, an outline of his life from 1954-1958, and even a discography. For only \$129.95, #BCD15517, you don't want to miss out on this fine collection or on "The Man in Black" during his prime.

## NASHVILLE BABYLON

*Nashville Babylon* brings the private lives and secret lies of country music's most notorious characters out of the closet and bedroom and into the spotlight. Extensively illustrated with revealing photographs, this is a fascinating collection. If you are curious about the deaths, marriages, adulteries, prisonmates, drugs and murders that surround some of the best-known country music stars, you'll love this book. In it you will find stories about Barbara Mandrell's life-threatening accident, Johnny Cash's struggle to overcome drug addiction, Loretta Lynn's psychic powers, Tammy Wynette's unfortunate marriages, the grizzly murder of Opry star, Stringbean, and how Spade Cooley killed his own wife, to name a few. To quote Jerry Lee Lewis, "You scared of me? You should be. Why do you think they call me The Killer?" This fascinating, behind-the-scenes look at Nashville, its music and its stars—whose lives are often more lurid than the lyrics they record—is entertainment at its best. This 275-page book sells for \$12.95, #B4C.



## KITTY WELLS & JOHNNY WRIGHT FAMILY SHOW

*Kitty Wells & Johnny Wright Family Show* video is 60 minutes of live entertainment which will delight your entire family. You'll see Kitty sing many of her greatest hits, such as: "Back Street Affair," "Crying Steel Guitar Waltz," "Making Believe," "I Heard the Jukebox Play" and more. Johnny Wright (Kitty's husband) of the famous duo, Johnny & Jack, sings your favorite Johnny & Jack songs, along with Bobby Wright (Kitty and Johnny's son) of *McHale's Navy* fame. Johnny's songs include: "We Live in Two Different Worlds," "Ashes of Love," "Poison Love" and more. Bobby solos on "Walk On Out of My Mind," "Long Tall Texan" and "Heartaches by the Number." You will also see performances by Ruby and Carol Sue Wright (Kitty and Johnny's daughters) and Decca recording star, Bill Phillips, singing "Make the World Go Away," "When Two Worlds Collide" and more. *Kitty Wells & Johnny Wright* video is only \$39.95, #G3A.

## 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.



## NASHVILLE WAREHOUSE EDITOR'S CHOICE

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# FOR CMSA MEMBERS ONLY

## VOTE

### MEMBERS POLL/JANUARY 1993

Your opinions can help influence record companies, radio stations, record stores, concert promoters, managers and performers. As a CMSA member, you have an organized way of making your opinion known, by filling out the Poll. We'll publish the results, and forward them to those involved in the business of country music who are interested in what fans are thinking and doing.

#### Bought Any Good Records Lately?

1. Did you buy any albums (records, cassettes or compact discs) in the last month?  Yes  No  
How many records? \_\_\_\_\_ cassettes? \_\_\_\_\_ CD's? \_\_\_\_\_

2. In the boxes below, write the numbers of any of the albums on the Top 25 list in this issue which you bought in the last month.

3. For any albums you bought in the last month not on the Top 25 list, write performer's name and album titles in the space below. (Attach a separate sheet if you need more room.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

#### Your Choice for Album and Single of the Month

4. List the numbers of your top five favorites from the Top 25 in this issue.

Singles (list 5 numbers)

Albums (list 5 numbers)

#### Do You Use These Products?

5. Do you smoke cigarettes?  Yes  No  
If yes, which brand(s) do you prefer?

\_\_\_\_\_

6. Do you drink beer?  Yes  No  
If yes, which brand(s) do you prefer?

\_\_\_\_\_

7. Do you drink liquor?  Yes  No  
If yes, which brand(s) do you prefer?

\_\_\_\_\_

#### Who Can Vote

Only CMSA members are eligible to vote. If you are a member, write your membership number here \_\_\_\_\_  
If you are not a CMSA member but would like to join and vote immediately, enclose your check for \$16 for a one-year CMSA membership (you get an extra year of *Country Music Magazine*, too).

Fill out poll and mail to: January Poll, *Country Music Magazine*, 329 Riverside Avenue, Suite 1, Westport, Connecticut 06880.



Sonny James recorded a live prison album in 1977.

#### Sonny James Special

Currently, there are only two Sonny James packages available. One is a Bear Family CD that pairs the commercially unsuccessful RCA recordings of both Sonny and Roy Orbison. *Roy Orbison/Sonny James* (BCD 15407) consists of songs cut in the late 1950's by both artists. Sonny James songs featured here include "Apache," "Magnetism," "Young Love," "No Lana," "Legend of the Brown Mountain Light," "Listen to my Heart," "Innocent Angel," "Broken Wings," "The Day's Not Over Yet," "Dance Her by Me (One More Time)," "Time's Running Backwards for Me" and the horrible "Hey Little Ducky." Available on CD only. Regular price \$29.95, members' price \$27.95.

Also available is the Sonny James volume in Columbia's *American Originals* series (CBS 45066). Featured here are ten numbers from the later part of his career: "A Little Bit South of Saskatoon," "A Little Band of Gold," "Abilene," "Come On In," "In the Jailhouse Now," "What in the World's Come Over You," "When Something Is Wrong with My Baby," "When the Snow Is on the Roses," "A Me Esposa Con Amor" and "Is It Wrong (For Loving You)." Available on cassette only. Regular price \$9.95, members' bargain price \$7.95.

See the bottom of this page for complete ordering information. Be sure to include your membership number if taking discount.

#### Buried Treasures Special

This issue's Buried Treasures column features items from Bear Family, Mercury and Columbia Records, covering important artists like Bill Monroe, Gene Autry, Bob Wills, Hank Snow, Charlie Rich, Hank Williams Jr., Flatt &

Scruggs, Tompall Glaser and two recently departed legends—Roy Acuff and Roger Miller. There's something for everyone, covering the full range of country style. And CMSA members can take advantage of discount pricing. Members may deduct \$2.00 off the price of Columbia's *Essential* packages on Bill Monroe, Roy Acuff, Gene Autry and Bob Wills. On Bear Family's latest Hank Snow box, *The Singing Ranger Volume Three*, a 12-CD set, members pay \$299.00—a discount of \$30. Members take \$2.00 off the regular prices of the Mercury reissues on Hank Jr., Charlie Rich, Roger Miller and Flatt & Scruggs. And on the Tompall Glaser CD's, members are entitled to \$5.00 off the regular price—pay \$24.95 instead of \$29.95. Be sure to include your membership number when taking discount. See ordering instructions on the Buried Treasures page.

#### Essential Collector Special

CMSA members are also entitled to a discount on items listed in *Essential Collector*. You may deduct \$2.00 off the price of each item covered in this section. This time around, Rich Kienzle finds "essentials" on Emmylou Harris, Waylon Jennings, Marty Robbins, Hank Jr., Roy Orbison, and The Statlers. Include your membership number when taking discount. See ordering instructions on the *Essential Collector* page.

#### How to Order

To order items listed on this page, send your check or money order to *Country Music Magazine*, Dept. 010293N, 329 Riverside Avenue, Westport, Connecticut 06880. Include \$2.00 postage and handling for first item, \$.95 each additional. Canadian orders add \$3.00 additional postage.

# Letters

*20th Anniversary Letters continues with coverage of our Editors' lists, the past 20 years in country music in general and other stars and concerns featured in our last two issues. September/October and November/December 1992 seem to have passed muster with all concerned.*

## Stuart's Paid His Dues

Just wanted to say thanks for all the great coverage on Marty Stuart—a hugely talented and multi-faceted artist who deserves to hit it big. No one can say he hasn't paid his dues. And can he write or what? His article in the November/December issue is tight, smooth, funny and evocative; he made me feel like I was right at that excited but determined 13-year-old's shoulder all summer long. If he ever gets around to writing Chapter Two, I'll be eager to read it. Thanks again and congratulations on 20 years!

Judi Hardin  
Macomb, Illinois

## Stuart Coverage Fantastic

As both a subscriber to *Country Music Magazine* and a member of Marty Stuart's fan club, I would like to say congratulations to both of you; to *Country Music Magazine* on your 20th anniversary—I hope you continue another 20 years—and to Marty Stuart for the great story, "In the Footsteps of a Good Man: Coming of Age with Lester Flatt," and the picture spread as well. I believe this goes to prove that not only is Marty a great entertainer, but a great writer, too. The photo shot by Leonard Kamsler was fantastic! I also enjoyed reading the Letter from the Publisher, the record review on Marty's album, *Let There Be Country*, and Marty's story, "Glitter Turns to Gold."

DeAnna Roehike  
Delano, Minnesota

## Marty's Story a Hit

What a great cover and article on Marty Stuart in the November/December issue. And thanks so much for letting Marty tell his story about leaving home at age 13 to go on the road. I've often wondered how it happened and what it must have been like. Talk about fate! When he says he was put on this earth to crusade for Hill-billy Music—I believe him!

Julie Kokos  
Grant Park, Illinois



## Legends Paved the Way

In the September/October issue of *Country Music Magazine*, in the lists of Twenty Who Mattered, I was relieved artists such as Waylon Jennings and Willie Nelson, along with the likes of Merle Haggard, Ricky Skaggs, Alabama, Dwight Yoakam, etc., were listed time and again.

For 35 years I have grown up with the many legends of country music and welcomed some of the new-age talent, such as Clint Black, Alan Jackson, Mike Reid, etc.—they keep the integrity and flavor of country music alive. However, without Waylon Jennings, Willie Nelson, Dolly Parton, Hank Williams and others, the way would not have been paved for these new disciples of country music. Thank you, *Country Music Magazine*, for giving credit where credit is due.

Jana Walsh  
Carmichael, California

## Bob Kingsley Matters, Too

Congratulations on your 20th Anniversary! Your magazine has been there for those of us who loved country music before it was the "in" thing to do, and I'm glad you're still around 20 years later!

A comment, though, about the "20 Who Mattered" section. I was very surprised not to see the name of Bob Kingsley on anyone's list. Much like yourself, Bob has been championing the cause of country for nearly two decades, first as producer, and then adding his voice to the position

of host, of *American Country Countdown*. Equally as passionate about the newcomers as he is about those who pioneered the country genre, Bob has been the source for country information for millions of country radio listeners (both here and abroad) for nearly 20 years.

Barbara D. Silber  
Manager, Country Program Sales  
ABC Radio Networks  
New York, New York

## RVS Overlooked in Top 20

I cannot understand how all your lists of the Twenty Who Mattered in country music left out Ricky Van Shelton. Ricky certainly did do a lot in the late 1980's to bring people over to country music. All of his albums have been outstanding, and even *Country Music Magazine* critically acclaimed his first two. Ricky has a pure voice and the best voice in country music today. I think this is one artist you overlooked.

Ann Womack  
Nashville, Tennessee

## Stewart Shines in 20th

Congratulations on your 20th Anniversary. The September/October Anniversary Issue of *Country Music Magazine* was great! I especially liked the editors choosing their Twenty Favorite Albums and Twenty Who Mattered most in country music since 1972. I am glad the editors didn't overlook Gary Stewart's work in country music. Gary Stewart is the best singer in the past 20 years! I wish you would have an article or story on Gary in your magazine.

Lorene Hopkins  
Kernersville, North Carolina

## Thumbs Up for 20 Who Mattered

Congratulations on 20 years and a wonderful 20th Anniversary Issue. I particularly enjoyed the article, Twenty Who Mattered; it points to the most important reason I read *Country Music Magazine*—your editors understand that much of country music's best lie below the Top 40 surface. Thanks to your reviews and articles, I've discovered vital, moving music I might not otherwise have noticed. I've not always agreed with your reviews, but I've always found them to be professional and fair.

Jean Gilliland  
Decatur, Alabama  
*Jean sent her list. See the CMSA Newsletter for members' Top 20 lists.—Ed.*



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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 March/April 1993 issue.

1. What recent TV movie did Reba McEntire work on with Kenny Rogers?
2. Which Billy Dean hit reached Number One?
3. Two country legends passed away recently. One was "King of the Road" the other was "The King of Country Music." Who were they?
4. What is the name of Travis Tritt's dog?
5. Name the new album from Alan Jackson.
6. When was Johnny Cash's first time on *Country Music Magazine's* cover?
7. Chevy's 1/2-ton pickup gives you the best MPG of any full-size pickup. What are its EPA city and highway MPG estimates?

### ANSWERS TO LAST ISSUE'S QUIZ:

1. Lester Flatt
2. Western beat
3. Kentucky
4. It's to be made of poured concrete
5. *Tears of Fire*
6. MCA
7. More than 98%



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### Yoakam Heads Top 20

Congratulations on 20 years! May the next 20 be just as satisfying and just as successful. When I look back upon the last 20 years of country music, I am amazed at just how dramatically the landscape has changed. There is more acceptance of hybrid forms of country music—Western and cowboy music is finally making a comeback (thank God!), and big business has discovered Nashville, for better or for worse. If you were to ask me what 20 albums really impressed me over the last 20 years, I would not hesitate a moment for the album that would head my list, *Guitars, Cadillacs, Etc., Etc.* by Dwight Yoakam.

Jana Pendragon  
Long Beach, California

### Conway and Loretta

I recently purchased a copy of your September/October issue and was pleased to see George Strait on the cover. I certainly disagreed with some of your favorite albums. I've been collecting music for 30 years, and you can't beat Conway Twitty and Loretta Lynn. I don't think they ever wrote a bad piece of music.

Connie Allnut  
Watkins, Iowa

### David Allan Coe

I just finished reading your September/October issue and also the October *Country America* citing the top 100 songs of all time. Once again my favorite artist was surprisingly excluded from mention. I'm speaking of David Allan Coe, who writes, sings, and plays the most pure country music ever.

Sheryl Brooks  
Coos Bay, Oregon

### Marty Robbins Missing

I was extremely disappointed and very surprised that Marty Robbins was not included among choices listed for Twenty Favorite Albums and Twenty Who Mattered—in the September/October issue of *Country Music*—as he'd cut quite a wide swath in all fields of music: country, Western, pop, Hawaiian, calypso, gospel, etc. from the mid-50's on, until his untimely death in December of 1982. (Many choices listed were not nearly as notable or prominent, or so loved by fans.)

Louise Moyer  
Stetsonville, Wisconsin

### And Where's Wariner?

In response to your article Twenty Who Mattered in your September/October issue, I'm going to quarrel with your 11 editors. Not one of them mentioned Steve Wariner. On page 20 is a picture of him receiving his 12th Number One hit, "Tips of My Fingers." On August 29, 1992, an estimated 10,000 turned out to see him perform in Schertz, Texas. *Believe me, Steve matters!*

Dot Clark  
San Antonio, Texas

### Babs and The Brothers

How could Barbara Mandrell be left off the editors' lists? She was the first person to really expand the country music audience. What about The Statler Brothers? Heavens, they contributed to country music for years and are still very popular with the country music fan.

Vicky Berzfeld  
St. Louis, Missouri

Check again. Mandrell was included in a *Twenty Who Mattered* list.—Ed.

### Cover Boy Strait

Congratulations on your 20th Anniversary issue and thanks for putting the right guy on the cover! We've all heard the term Cover Girl—George Strait is most definitely a Cover Boy. The cover picture proves that while Garth may be the hottest singer in country music, George is still the sexiest singer in the business. I also loved the feature on George's movie and the great pictures. *Twenty Who Mattered* was very informative, and I was glad to see that George made the list.

Wanda Chandler  
McKenzie, Tennessee

### Strait Cover a Winner

Thank you for the great picture of George Strait on the cover of your September/October issue, not to mention the story and pictures on his status as a movie star. I really didn't recognize the handsome, bearded George with his guitar, but I loved it. I wouldn't miss this movie for the world. From what I've seen and heard about George, he just has to be the nicest, most well-liked country singer in the business today.

Mary Hoffman  
Pinehurst, North Carolina

### Strait is Number One

Thank you so much for the wonderful cover picture and great story about George Strait in the September/October issue. He has been, and remains, my Number One favorite. The CMA may overlook him in favor of flashier, rock-type entertainers, but his latest release, "So Much Like My Dad," has topped the charts, and now comes his first movie! I can hardly wait to see it—George is sure to be great in it! What a handsome guy, a true gentleman, plus all that singing ability and a terrific band to back him up!

Patricia Ford  
Wichita Falls, Texas

### Correction on Top 25

I received the November/December issue of *Country Music Magazine* yesterday, and I was looking through it and noticed an error on the Top 25 page in the Singles column. You have listed under Number 25: Little Texas, "You and Me Forever." The correct title is, "You and Forever and Me."

Kelli Horton  
Albany, Georgia

### Billy Ray Has Class

Thank you so much for the pull-out poster and article on Billy Ray Cyrus in the November/December issue. I was very disappointed in Travis Tritt when he said that "Achy Breaky Heart" was silly and had no message. No matter how bad a day I have, all I have to hear is "Achy Breaky Heart," and I feel as fine as a frog hair split three ways. Billy Ray has class and style.

Donna Earley  
Alexandria, Virginia

### Giving Gilmore His Due

Thank you for John Morthland's tremendous article on Jimmie Dale Gilmore in the November/December issue. Like Bob Allen's review of *After Awhile* in the previous issue, it is sensitive and supportive of the talents that set him apart, and yet reveals how very much he belongs to the country music industry. Thank you so much for recognizing that there are people way beyond Austin who believe that Jimmie Dale Gilmore is a great songwriter and performer.

Jane Ehemann  
Shippensburg, Pennsylvania

### Branson's Stars

I am writing in response to Mr. Bane's article, "Planet Branson," in the November/December issue. I am familiar with the town and the shows. Mr. Bane's statement, "You will not see great music," is not true. He did not even mention

The Presleys' show, and they are one of the best on the strip. They have been going strong for 26 years. *The Ozark Country Jubilee* is another show that has been there for a long time. I also did not like him making fun of Shoji Tabuchi. Mr. Tabuchi is a very talented performer.

Kathy Wade  
Dallas, Texas

### Background on Branson

I really enjoy your fine magazine and just finished reading the piece by Michael Bane in the November/December issue titled "Planet Branson." I agree with Mr. Bane's conclusions about Branson, Missouri, as a whole. It does a great job of entertaining families and retired folks with a huge dose of red, white and blue and down-home country show biz, but musical magic isn't really necessary in a Branson show and probably wouldn't be recognized if it were happening.

The nation's first coast-to-coast country music television show, *The Ozark Jubilee*, was broadcast from Springfield, Missouri, approximately 35 miles north of Branson. The show aired for seven years from the mid-1950's to the early 1960's. Its star was Red Foley, and anybody who was anybody in country and early rock 'n' roll appeared. The show repeatedly advertised the beauty of the Southern Missouri Ozarks and invited folks to vacation and attend the show while in the area. It was this atmosphere that inspired and gave confi-

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Concerts by Area

<p>ID# Area</p>	<p>801 Tennessee/KY</p> <p>802 Illinois/Indiana</p> <p>804 Texas</p> <p>805 Colorado</p> <p>806 Pennsylvania</p> <p>807 New York</p> <p>808 New England</p> <p>280 Maryland/VA/WV</p> <p>298 Ohio</p> <p>417 North Carolina</p> <p>323 Florida</p> <p>198 Alabama/Miss.</p> <p>305 SC/Gorgia</p> <p>130 Missouri</p> <p>284 Michigan</p> <p>286 Wisconsin/Minn.</p> <p>316 Washington/OR</p> <p>291 Arkansas/LA</p> <p>312 Iowa/Nebraska</p> <p>325 Arizona/NM</p> <p>400 Oklahoma/Kansas</p> <p>221 N Dakota/S Dakota</p> <p>233 Wyoming/ID/MT</p> <p>230 Nevada/Utah</p> <p>230 No. California</p> <p>803 So. California</p> <p>131 New Jersey/DE</p> <p>140 Hawaii/Alaska</p>
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- Legal Secretary
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dence to The Mabe Brothers (Baldknobber's Show) and the Lloyd Presley Family. They were the first to build theaters on Highway 76 in Branson. The well-known names came later—the crowd was already there.

Randle Chowning  
Springfield, Missouri

### Waylon's Been Slighted

Thank you, thank you for the 20 Questions interview with Waylon Jennings and reviews on Vince Gill and Neal McCoy in the September/October issue. The first country music I ever listened to was by Waylon Jennings, and he made a country music convert out of me. I listen to them all now. I still feel Waylon has been slighted by the industry that owes him so many listeners. I also feel that Vince and Neal are not getting the big boost they deserve from the industry.

Opal Glass  
Springfield, Missouri

### Cheers Special Olympics

I was so pleased to see Hazel Smith's coverage of the "Fair Shake" project benefiting Special Olympics, in the People section in the July/August issue. In September we got the opportunity to thank one of the many artists involved, T. Graham Brown, who performed in Monroe, Louisiana, and took time out of his busy schedule to see us. Our thanks go out to all the wonderful artists that donated their time and talent to "Fair Shake." Our country people are wonderful!

April Martin  
Ouachita Parish Sheriff Department  
Monroe, Louisiana

### Closed-Captioned Videos

I am hard of hearing, but I enjoy listening to country music even though I may not understand the words. In the July/August issue of *Country Music*, a small article in the People section caught my attention. I was very excited to learn that Nashville's RCA has closed-captioned their country music videos! I have watched the videos, and now I am able to understand the lyrics. I hope more label companies will follow suit! Thank you, RCA! And, thank you, *Country Music*, for publishing this wonderful news for the hearing impaired.

Sheryald Johnson  
Lakewood, Colorado

### Norma Jean on Road

In response to the question about Norma Jean Beasler in Letters in the November/December issue, "Pretty Miss Norma Jean" is very much on the scene! I've seen her at Fan Fair and the R.O.P.E. benefits at Gabe's in Nashville. I also saw her on TNN's *Nashville Now* show, and she still tours. She had her own radio show at KLPR in Oklahoma City, was on Red Foley's *Ozark Jubilee* for three years,

U.S. Postal Service

Statement of Ownership, Management and Circulation  
PS Form 3526, July 1982 - Required by 39 U.S.C. 3685

1A. TITLE OF PUBLICATION: COUNTRY MUSIC. 1B. PUBLICATION NO. 4 1-8 9 0 2 DATE OF FILING: 9/29/92 3. FREQUENCY OF ISSUE: B-MONTHLY. 3A. NUMBER OF ISSUES PUBLISHED ANNUALLY: 6. 3B. ANNUAL SUBSCRIPTION PRICE: \$15.98. 4. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION: 600 3rd Avenue, 9th Floor, New York, NY 10016. 5. COMPLETE MAILING ADDRESS OF THE HEADQUARTERS OF GENERAL BUSINESS OFFICES OF THE PUBLISHER: SAME. 6. FULL NAMES AND COMPLETE MAILING ADDRESS OF PUBLISHER, EDITOR AND MANAGING EDITOR: PUBLISHER, Russell D. Barnard, Country Music Magazine, 329 Riverside Avenue, Westport, CT 06880. EDITOR: Same; MANAGING EDITOR: Same. 7. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.) FULL NAME: Silver Eagle Publishers. COMPLETE MAILING ADDRESS: 600 3rd Avenue, 9th Floor, New York, NY 10016; Mr. William H. Peck, Jr., Prentiss Non Marital Trust c/o Peck, Sprague & Poor P.O. Box 239, Oyster Bay, NY 11771; Mr. Adrian Keller, 145 Central Park West, Apt. #11CC, New York, NY 10023; Mr. Werner Sonn, Henri Stern Watch Agency, 10 Rockefeller Plaza, New York, NY 10020; Mr. Alexander McFarren, 1130 Park Avenue, New York, NY 10028; Mr. Ralph J. Weiger, Sand Spring Road, Mt. Vernon, NJ 07976; Mr. David Rosow, Moore & Munger, Inc. 140 Sherman St., Fairfield, CT 06430; Mr. Leonard Boehner, Morris & McVeigh, 767 Third Ave., New York, NY 10017. The Emjock Holding Co., 116 East 68th St., New York, NY. Russell D. Barnard, 145 East 74th St., New York, NY 10021; Mr. Bahman Kosrovani, 1619 Third Ave., New York, NY. Mr. Paul Glen, 1216 Block Rock Trail, Scottsdale, AZ 85253; Mr. Henry C.B. Lindh, North Creek Ridge, Greenwich, CT 06830; Mr. John Bucher Stires & Co., 130 East 40th St., New York, NY 10016; Mr. Malcolm G. Chace III, Wanskuck Company, 304 Pearl St., Providence, RI 02907; Mr. Martin McNeil, 345 79th St., Brooklyn, NY 11209; Mr. John D. Archbold, Foxlease Farm, Upperville, VA 22176; Ms. Bertha Younkins, 508 Woodlands Ave., Grove City, PA 16127; Mr. John H. French II, 71 East 71st St., New York, NY 10021; Mr. Peter E. Bronstein, Bronstein, Vanveen & Bronstein, 400 Madison Ave., New York, NY 10017; Mr. Seth B. French, P.O. Box 314, Locust Valley, Long Island, NY 11560; Ms. Ellen Mercer French, 116 East 68th St., New York, NY 10021; Mr. Richard Metz, 580 Park Ave., New York, NY 10021; Mr. Michael Weatherly, 1036 Harbor Rd., Southport, CT 06490; Mr. Byam Stevens, Jr., Stillmon, Maynard & Co., 61 Broadway, New York, NY 10006; Ms. Lydia Foote c/o Leonard Boehner, Morris & McVeigh, 767 Third Avenue., New York, NY 10017; Mr. John R. Winterbotham, 1 East Schiller St., Chicago, IL 60610; Mercer Investment Co., 230 Park Ave., New York, NY 10169; Mike Michaelson, 135 East 71st St., New York, NY 10021. 8. Known Bondholders, Mortgagees, and Other Security Holders owning or holding one percent or more of total amount of Bonds, Mortgages or Other Securities: None

Event and Nature of Circulation	Average No. Copies Each Issue During Preceding 12 Months	Actual No. Copies of Single Issues Published Nearest to Filing Date
A. TOTAL NO COPIES (Net Press Run)	720,329	771,067
B. PAID CIRCULATION		
1. Sales through dealers and carriers, street vendors and counter sales	32,050	42,094
2. Mail Subscription	650,175	685,722
C. TOTAL PAID CIRCULATION (Sum of 10B1 and 10B2)	682,225	727,816
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS SAMPLES, COMPLEMENTARY, OTHER FREE COPIES	1,229	1,378
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F. COPIES NOT DISTRIBUTED		
1. Office use, left over unaccounted, spoiled after printing	2,979	3,017
2. Return from News Agents	33,896	38,856
G. TOTAL (Sum of E, F1 and 2-should equal net press run shown in A.)	720,329	771,067
10. I certify that the statements made by the above are correct and complete. Russell D. Barnard, Publisher.		



moved to Nashville in 1960, was on the Grand Ole Opry and a regular on Porter Wagoner's show for eight years. She had an album on Columbia and 23 RCA albums. Her many hits include, "Let's Go All the Way," "Go Cat, Go" and others.

Virgie Warren  
Flushing, Michigan

*Our Georgia connection, D.J. Bob Grady, has also seen Norma Jean. Her fan club address: P.O. Box 2183, Brentwood, Tennessee 37024.—Ed.*

#### O.K. on Alabama Review

As I read the review of Alabama's newest album, *American Pride*, in the November/December issue, I was pleasantly surprised—I agree with 90% of what was said. I couldn't wait to find out who wrote it, and when I read the name, Bob Allen, my mouth dropped open. The first thing in *Country Music Magazine* I ever read was an article that he wrote trashing Alabama. Whatever he's doing lately, keep on doing it. Way to go, Bob!

Kim Frymire  
Post Falls, Idaho

#### O.K. on Alabama Review—No!

In regard to the review Bob Allen gave to the new Alabama album, *American Pride*, it's one thing to talk about a group, but don't talk about the fans. The working class people that can't afford a new mulcher for their pickup truck are the ones that keep country music where it's at, not these hot-shot writers or big-time Nashville executives—just remember this the next time you listen to the song "American Pride," Mr. Allen.

Michael Hall  
Lexington, Kentucky

#### Mary-Chapin Carpenter's Friends

I read the review of Mary-Chapin Carpenter's new album, *Come On Come On*, in the September/October issue and was intrigued by Geoffrey Himes' comments on the lyrics he thought were "untethered abstractions." This description brought to mind the lyrics of Amy Ray and Emily Saliers (The Indigo Girls), whose lyrics could be called the ultimate in "untethered abstractions." Just a thought, but maybe Mary-Chapin has been influenced by the style of her two friends.

Susan Rieckhoff  
Woodhaven, Michigan

#### Stuart Review Smarts

I can hardly believe what I have just read. In the September/October Record Review section of *Country Music Magazine*, does John Morthland actually want us to think that Marty Stuart is undeserving of his long overdue success? How, I ask you, could he possibly have ever seen Marty's talents as "slight"?

Suzan Patterson  
Danville, Virginia

#### To the Defense of Billy Ray

I am very glad that the world does not revolve around your opinions, Geoffrey Himes! I just read the record review of *Some Gave All* in the September/October issue of *Country Music Magazine* and was tempted to cancel my subscription! If record sales are any indication, I believe that your opinion just doesn't hold water.

Wanda Ganson  
Churchville, Virginia

#### Valuable Vince and Rich

Thank you, Rich Kienzle, for the praise and approval on Vince Gill's new release, *I Still Believe in You*, in the September/October issue. He has waited so long to get the recognition he deserves. We were also pleased that he received the

Male Vocalist award for the second time, and the CMA Awards Show was presented so well with Vince and Reba McEntire hosting.  
Luellen Young  
Naples, Florida

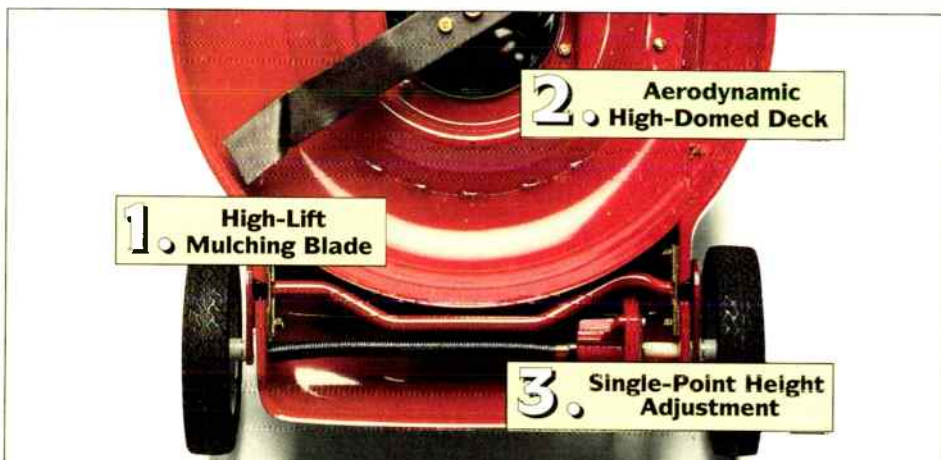
#### Hee Haw Silver

What a surprise I had this fall when I turned *Hee Haw* on! *Hee Haw's Silver Anniversary* had George Jones, Tammy Wynette and Faron Young. Now there's a good show.

Mary Ahrensfield  
Pottsville, Pennsylvania

#### Stars and Stripes and Billy Ray

I am not a great Billy Ray Cyrus fan, and so I feel that I can say this quite objectively. Whoever thinks that Billy Ray can-



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**Hobbs and Putnam in Zimbabwe, Strait in Las Vegas and Stuart and tailor Manuel in Lakota country, South Dakota. Stuart pal John Smith snapped the photo.**

not sing should have heard him sing The National Anthem the opening night of the baseball World Series. It has never been sung any better. Hats off to you, Billy Ray! You gave me goose bumps!

Jenny Cutshaver  
Palacios, Texas

#### **Sow and Reap with Garth**

Garth Brooks was scheduled to do a concert in Monroe, Louisiana, on November 13th. Ticket sales got messed up, and many people didn't have a chance to buy them. Because of the mix-up, Garth gave concerts on November 5th, 6th and 13th. To me, someone who would give three concerts instead of the scheduled one must really care for his fans.

Kelly Reddick  
Start, Louisiana

*Good marketer, too.—Ed.*

#### **Shelton—a Life Saver**

Ricky Van Shelton is the best singer on the country and gospel charts. His gospel album, *Don't Overlook Salvation*, puts me to sleep at night. Ricky has been a life-saver for me. I'm 68 years old and have some serious medical problems. His beautiful voice and music have helped me through some pretty rough nights. I also want to thank Ricky for putting his children's book, *The Tales of a Duck Named Quacker*, in braille and sound at the Texas School for the Blind in Austin. I have an 11-year-old grandson there.

Blanche Nesteby  
Canyon, Texas

#### **Hobbs in Zimbabwe**

We were recently honored to have Becky Hobbs and The Heartthrobs for a concert here in Zimbabwe. When I heard she was

coming, I booked front row seats. Becky is a wonderful and very thoughtful person who gives a dynamic performance. I got to meet her and her band after the show. If anyone hasn't seen Becky and the guys in concert, treat yourself.

Thanks for a brilliant magazine.

Ivor Putnam  
Bulawayo, Zimbabwe

#### **Mr. and Mrs. George Jones**

My favorite singer is George Jones. Not only is he a great singer, but he and Nancy are wonderful people. I lost my brother in February 1992. He was also a George Jones fan. During his 2 1/2 years of illness, George and Nancy sent him cards, tapes and also took time to call him on occasion. When my brother was in good health, he traveled many a mile to go see George, but believe me, George and Nancy more than repaid him. I was glad to see George get the Hall of Fame award. He has deserved it for a long time.

Betty Moffett  
Decatur, Illinois

#### **Wild Rose Visits Girl Scouts**

This summer three members of the group Wild Rose came out to visit us at our resident Girl Scouts camp, Camp Tanglewood. Pam Gadd, Wanda Vick and new addition, Donna Harrison, spoke to all of our campers about how they made their way into the music business and what it took to make their dreams a reality. Then, since they had never attended camp before, the staff members turned the tables and taught them a few camp songs to add to their collection! Wild Rose, come back and see us soon.

Camp Tanglewood  
Central Savannah River Girl Scouts  
Augusta, Georgia

#### **Appreciation for Strait**

Over the years George Strait has proven time and again that he is mindful and appreciative of his many fans. Every December George performs several nights in Las Vegas, Nevada. As a Strait fan, I must say it is the ultimate concert setting. As always, George greeted many fans after each show. George's non-celebrity demeanor has always been refreshing and is a determining factor in his public appeal.

Renee Wallace  
Altha, Florida

#### **Catching Up With Justin Tubb**

Justin Tubb recently came down to attend our Brackenridge High School Class Reunion and sang for us "Looking Back to See," "Waltz Across Texas" and "Lonesome 7-7203." We like to see him occasionally. Justin was born in San Antonio, and I went to school with him. He was in the Quill & Scroll Honor Society and was elected as one of the Sgts.-at-Arms of our senior class.

Ellen Baylor Webster  
San Antonio, Texas

#### **One Last Word on Marty**

Enjoyed your cover article on Marty Stuart—even if he did write it himself. I first met Marty in February 1980 here in Des Moines when he made his debut as a member of the Johnny Cash troupe. Since that time we have traveled together, he has been a guest in our home, we have settled the world's problems many times over sitting up into the wee hours of the morning on his bus. There are not many people I would feel comfortable introducing to the religious world of the Lakota Indians, but Marty has shown the respect and dignity to be accepted. Our family loves him as one of our own.

One more thing. If you are ever in a car with Marty, don't let him touch your cassette player.

John L. Smith  
Des Moines, Iowa

#### **Greetings of the Season**

*Country Music* correspondent Ivan Lustig of Czechoslovakia once again sends greetings: "Hallelujah, brothers! Blessed Christmas!" *Country Music Magazine* salutes all its readers and especially those who have witnessed the holiday season and the coming of the new year with us for 20 years.

#### **Sweeps Winners**

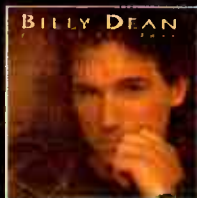
Latest lucky winners—of the June/July and August/September \$1000 Renewal Sweepstakes—are J. L. Chambers of Denver, Colorado, and A. H. Lewis of Pottsville, Texas. Congratulations!

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