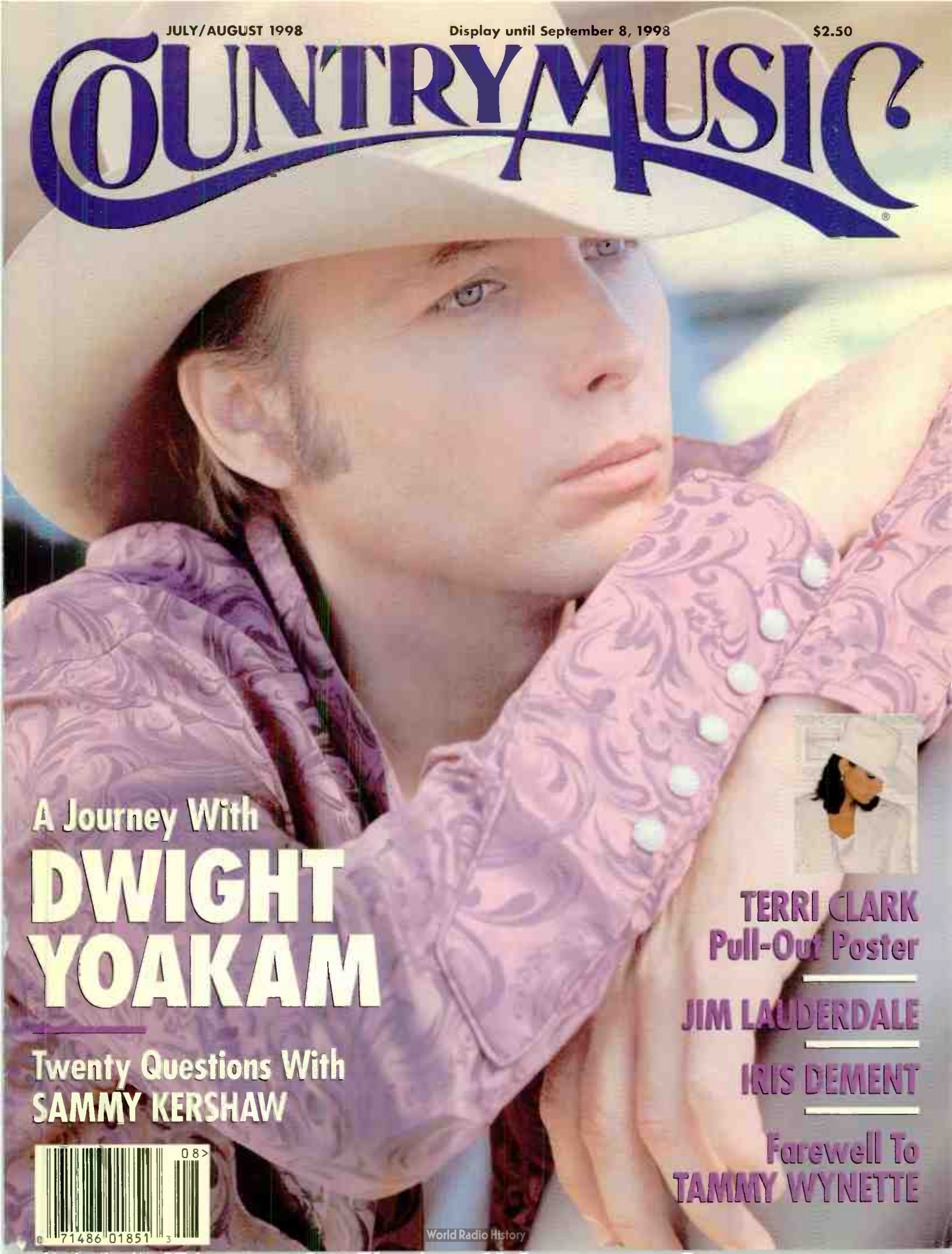


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Twenty Questions With  
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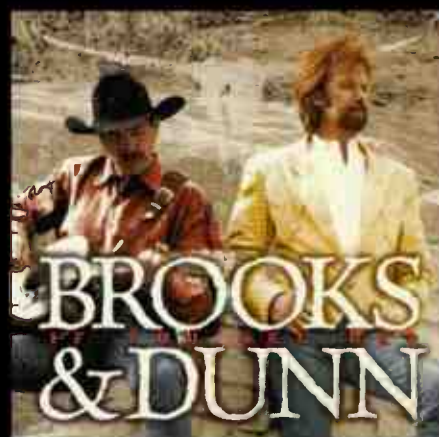
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# COUNTRY MUSIC

## FEATURES

### 36 Terri Clark Pull-Out Centerfold

The Canadian born singer has a third album out and is touring once again. Get the photos and the facts.

### 40 Farewell to Tammy Wynette

*by Russ Barnard*

The death of Tammy Wynette affected many. To Russ Barnard and *Country Music Magazine*, it was also a personal loss. Herewith some fond memories and a sad goodbye from a true fan.

### 44 Jim Lauderdale: You Know His Songs

*by Bob Allen*

What do George Strait, Patty Loveless, Mark Chesnutt and Vince Gill have in common? Well, aside from being country stars, they have all sung a Jim Lauderdale song or two. With another new album out now, Jim's ready for his turn on the top of the charts.

### 48 The Spellbinding Music of Iris DeMent

*by Bob Allen*

There's no compromise in the honesty of Iris Dement's music. Some like it, some don't, but there's no denying its emotional power.

### 54 20 Questions with Sammy Kershaw

*by Bob Allen*

The outspoken singer talks about being on top, being on the farm and being 40. Far from shy, Sammy's take on life is, as usual, enlightening.

## COVER STORY

### 30 A Journey with Dwight Yoakam

*by Patrick Carr*

It's that time again.... Time for a new album, and therefore another chat with our musical hero. And, as Patrick discovers, some things remain the same, but quite a few have changed. Add movie star to country star and Dwight's evolution into himself is becoming clear. At 41, subtle changes in his thinking and his approach to his music are beginning to show.

## DEPARTMENTS

### People

*by Hazel Smith*

Country music's in the movies (again), an Oak becomes a grandpa, and Restless Heart reunites. There's an award for Charlie Daniels and a Number One for Steve Wariner. Earl & Louise celebrate 50 years, and Billy Ray helps out some children. Hazel says farewell to Tammy Wynette, and we say goodbye to Rose Maddox and Eddie Rabbitt. Plus more.

### Records

Randy's back in true form. Dwight's on top, and Jones don't get any better. Joe Ely, Kieran Kane and Suzy Bogguss

7

soar. There's new ones by Terri Clark, Faith Hill, Steve Wariner, Gary Allan and newcomer Shane Stockton.

### Letters

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### For Members Only

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### Top 25

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### Buried Treasures

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*by Rich Kienzle*

Charlie Rich, Rose Maddox and more.

### The Final Note

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*by Patrick Carr*

More words to live by.

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44



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# People

## GRANDPA ALLEN

The Oak Ridge Boys' **Duane Allen** became a grandpa for the first time. His daughter gave birth to a whopping 9 lb., 4 1/2 oz. baby boy, **Mark Allen Martin**.

## WHO IS AND WHY

Who is **Allison Moorer** and why would **Robert Redford** direct her video? Redford, a friend of MCA prez **Tony (wow) Brown**, was introduced to Moorer by Brown. Tony produced several songs for the soundtrack of Redford's flick, *The Horse Whisperer*. Allison's song, "A Soft Place to Fall," is on the soundtrack. When Redford met Allison, he gave her a cameo role in the movie and offered to produce her video. Allison's other claim to fame is she is the sister of singer **Shelby Lynne**.

## ONE-BOOK DEAL

I see in the paper that Doubleday will not follow through with **LeAnn Rimes'** two-book deal. The publisher's decision came because her first book, *Holiday in Your Heart*, had "only moderate sales." A reportedly two-million-dollar advance is history, so to speak. LeAnn's so busy touring, doing TV and talking a movie deal, I don't know when the 15-year-old would have time to write. She's got to learn to drive soon. A girl with a \$100,000 Dodge Viper needs to be driving that car.

## WILL & THAT OTHER SONG

Must mention former Nashvillian, **Will Jennings**, lyricist of the original song from *Titanic*, "My Heart Will Go On." It won the Academy Award. Will, for economic reasons, moved from Music Town to Los Angeles to write songs. I recall going to his house when he lived here; he had a three-legged sofa and the skinniest cat I'd ever seen. These days, both Will and his cats are a lot better off, and at last count he had three houses on each continent or thereabouts. This is Will's second Oscar; his first was for the wonderful "Up Where We Belong," the theme from *An Officer and a Gentleman*.

## JACK'S FRIENDS



Ramblin' Jack Elliott's latest CD, *Friends of Mine*, features such performers as **Guy Clark**, **Emmylou Harris**, **Nanci Griffith** and guitarist **Roy Rogers**, all of whom joined Elliott in performance at a recent album release party at Nashville's *Caffe Milano*. Backstage, Elliott chatted post-concert with Griffith (left) and Harris.

## TRISHA TIME

If you haven't looked at your hillbilly clock, then you are the only person around who doesn't know it's **Trisha Time**. **Trisha Yearwood** has been honored by CMA, the Grammys and ACM. Trisha is no 30-day wonder; she has been around and is a well-seasoned pro. Although she did not take home the Oscar, Trisha's version of "How Do I Live" was, to me, the finest performance on the Academy Awards show. I thought she did herself and country music proud. She looked stunning and sang like an angel. Still, I swore when "that other song" won.

## DIDJA LISTEN?

If you really listened, then you heard the wonderful "Act Naturally" during the Academy Awards show. I always yell, "Yeah, Big John." If you are in the know like I am, then you know that "Act Natu-

rally" is sometimes referred to as "They're Gonna Put Me in the Movies," which is the first line of the standard song. Why do I say Big John? For **Johnny Russell**, silly. Surely you know Big John co-penned the song (with **Voni Morrison**). If you didn't, now you do, and that places you in the hip loop. So there.

## RESTLESS HEART, HISTORY REPEATING

Newly re-formed **Restless Heart**, re-signed by Mr. **Joe Galante** to their former label, RCA Records, is being produced by the group's former producers, **Scott Hendricks** and Arista chief **Tim DuBois**. **Larry Stewart** has re-joined his pals as lead singer, and the group—who were a major act in the 80's—will be opening for **Vince Gill**. Turn-about is fair play.... Back then, Vince Gill opened shows for Restless Heart when nobody knew who he was. **Patty Loveless** and **Chely Wright** will also be featured with Vince this summer.

Reporter: Hazel Smith

Editors: Rochelle Friedman/George Fletcher



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- Rhett Akins—*What Livin's All About* (Decca) 23•6992
- ◉ Doryle Singletary—*Ain't It The Truth* (Giant) 23•5952
- Jim Lauderdale—*Whisper* (BNA Records) 23•5556
- ◉ Wade Hayes—*When The Wrong One Loves You Right* (DKC Music/Columbia) 23•4740
- The Thompson Brothers—*Blame It On The Dog* (RCA) 23•4732
- Paul Brandt—*Outside The Frame* (Reprise) 23•0615
- ◉ Delbert McClintan—*One Of The Fortunate Few* (Rising Tide) ★ 22•5698
- Jason Sellers—*I'm Your Man* (BNA Records) 22•5680
- David Lee Murphy—*We Can't All Be Angels* (MCA) 22•1713
- Kenny Chesney—*I Will Stand* (BNA Records) 22•1267
- ◉ Dean Miller (Capitol Nashville) 22•0277
- Lonestar—*Crazy Nights* (BNA Records) 21•4676
- Dwight Yoakam—*Under The Covers* (Reprise) 21•4528
- Sons Of The Desert—*Whatever Comes First* (Epic Nashville) 21•1391
- ◉ The Ranch (Capitol Nashville) 18•8425
- ◉ Alabama—*Dancin' On The Boulevard* (RCA Nashville) 18•7153
- Big House (MCA Nashville) 18•6759
- ◉ Clay Walker—*Rumor Has It* (Giant) 18•6692
- ◉ Kevin Sharp—*Measure Of A Man* (Asylum) 17•3641
- John Michael Montgomery—*What I Do The Best* (Atlantic Nashville) 16•6603
- ◉ Garth Brooks—*Fresh Horses* (Capitol Nashville) 14•1952

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## KING OF THE MOUNTAIN

- George Strait—*Easy Come, Easy Go* (MCA) 46•7308
- ◉ George Strait—*Pure Country* (MCA) 44•8753
- ◉ George Strait—*Ten Strait Hits* (MCA) 43•2617
- ◉ George Strait—*Chill Of An Early Fall* (MCA) 41•7634
- George Strait—*Livin' It Up* (MCA) 40•7684
- George Strait—*Beyond The Blue Neon* (MCA) 37•9198
- George Strait—*If You Ain't Lovin' You Ain't Livin'* (MCA) 36•6906
- ◉ George Strait—*Greatest Hits, Vol. 2* (MCA) 36•1006
- George Strait—*Ocean Front Property* (MCA) 35•3250
- George Strait—*#7* (MCA) 34•5389
- ◉ George Strait—*Greatest Hits* (MCA) 33•4466
- George Strait—*Does Fort Worth Ever Cross Your Mind* (MCA) 33•0704
- ◉ George Strait—*Blue Clear Sky* (MCA) 16•8583
- George Strait—*Lead On* (MCA Nashville) 11•1583

## HIT MAKERS

- ◉ Alan Jackson—*Who I Am* (Arista) 48•6233
- ◉ Tracy Byrd—*No Ordinary Man* (MCA) 48•4758
- James Bonamy—*Roots And Wings* (Epic) 21•4718
- ◉ Michael Peterson—(Reprise) 21•4544
- Ricochet—*Blink Of An Eye* (Columbia) 21•2761
- Joe Diffie—*Twice Upon A Time* (Epic) 18•8607
- Tracy Lawrence—*The Coast Is Clear* (Atlantic Nashville) 18•4978
- ◉ Tracy Byrd—*Big Love* (MCA Nashville) 17•0464
- ◉ The Best Of Austin City Limits: Country Music's Finest Hour—Various Artists (Columbia/Legacy) 16•7338
- Br5-49 (Arista Nashville) 16•6546
- John Berry—*Faces* (Capitol Nashville) 16•5738
- Travis Tritt—*The Restless Kind* (Warner Bros.) 16•4822
- ◉ Jeff Foxworth—*Crank It Up: The Music Album* (Warner Bros.) 16•4806
- Ty Herndon—*Living In A Moment* (Epic) 16•4079
- Trace Adkins—*Dreamin' Out Loud* (Capitol Nashville) 15•9582
- Neal McCoy (Atlantic Nashville) 15•8055
- Kenny Chesney—*Me & You* (BNA Records) 15•7917
- Bill Engvall—*Here's Your Sign* (Warner Bros.) 15•5945
- Mindy McCready—*Ten Thousand Angels* (BNA Records) 15•5473
- Bryan White—*Between Now & Forever* (Asylum) 15•1357
- ◉ Diamond Rio—*IV* (Arista Nashville) 14•9146
- ◉ Patty Loveless—*The Trouble With The Truth* (Epic) 14•8874
- Martina McBride—*Wild Angels* (RCA) 13•9071
- Blackhawk—*Strong Enough* (Arista) 13•7059
- Collin Raye—*I Think About You* (Epic) 13•5814
- ◉ Trisha Yearwood—*Thinkin' About You* (MCA Nashville) 11•8703
- Clay Walker—*If I Could Make A Living* (Giant) 10•3440

## BLUEGRASS

- Mac Wiseman—*The Mac Wiseman Story* (CMH) 27•6949
- Jim & Jesse—*Y'all Come: The Essential* (Epic/Legacy) ★ 23•4815
- ◉ J.D. Crowe & The New South—*Live In Japan* (Rounder) ★ 22•5714
- ◉ Longview (Rounder) ★ 22•1762
- ◉ Claire Lynch—*Silver And Gold* (Rounder) ★ 22•1754
- Bela Fleck—*Double Time* (Rounder) 18•8433
- The Osborne Brothers—*Greatest Bluegrass Hits Volume 1* (CMH) 18•5041
- Rice, Rice, Hillman & Pedersen—*Out Of The Woodwork* (Rounder) 17•9457
- Lester Flatt & Earl Scruggs—*Tis Sweet To Be Remembered* (Columbia/Legacy) ★ 17•9085
- The Del McCoury Band—*The Cold Hard Facts* (Rounder) 16•6793
- Jahn White—*The White Album* (Rounder) 16•5100
- ◉ The Cox Family—*Just When You're Thinking It's Over* (Asylum) 16•1760
- The Stanley Brothers—*The Complete Columbia Stanley Brothers* (Columbia/Legacy) 15•1159
- Bill Monroe—*16 Gems* (Columbia/Legacy) 15•1142
- ◉ Alison Krauss—*Now That I've Found You: A Collection* (Rounder) 12•0345
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- ◉ Bob Woodruff—*Desire Road* (Imprecint) 18•2121
- Wilco—*Being There* (Reprise) ★ 17•0241
- Townes Van Zandt—*High, Low And In Between* (EMI) ★ 16•8393
- ◉ The Bottle Rockets—*The Brooklyn Side* (ESD Minn./Tag/AI) 13•8065



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**Patsy Cline's Greatest Hits** (MCA) 36•5924



**Brooks & Dunn**  
Bordertown (Arista Nashville) 15•5309



**The Derolers**  
Reverb Deluxe (Sire/Watermelon) ★ 23•5531



**Mark Chesnut**  
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**Chris Knight**  
(Decca/MCA Nashville) 23•5515



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- Tom Petty & The Heartbreakers**—Greatest Hits (MCA) 47•4411  
**Nirvana**—Nevermind (DGC) 44•2046  
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**Jimmy Buffett**—Songs You Know By Heart (MCA) 33•9911  
**Creedence Clearwater Revival**—Chronicle: The 20 Greatest Hits (Fantasy) 30•8049  
**Van Halen** (Warner Bros.) 28•6807  
**Chumbawamba**—Tubthumper (Universal) 22•7553  
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**Fleetwood Mac**—The Dance (Reprise) 21•7869  
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**Savage Garden** (Columbia) 18•6601  
**Aerosmith**—Nine Lives (Enhanced CD) (Columbia) 18•3905  
**Paula Cole**—This Fire (Imago/Warner Bros.) 17•0035  
**Elton John**—Love Songs (MCA) 16•8625  
**Matchbox 20**—Yourself Or Someone Like You (Lava/Axtion) 16•8161  
**Shawn Colvin**—A Few Small Repairs (Columbia) 16•7593  
**Fiona Apple**—Tidal (World Records/Columbia) 16•3584  
**The Wallflowers**—Bringing Down The Horse (Interscope) 16•3477  
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**Bryan White**  
 The Right Place  
 (Asylum)  
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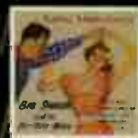
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 Years Of Hits (Epic)  
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**Alabama**—Greatest Hits Vol. 3 (RCA) 12•3513  
**Alabama**—Greatest Hits Vol. 2 (RCA) 12•3489  
**Alabama**—Greatest Hits (RCA) 12•3471  
**Marty Stuart**—The Marty Party Hit Pack (MCA Nashville) 12•1350  
**Collin Raye**—The Best Of... (Epic) 22•0988



**Gary Allan**  
 Used To Be A Star  
 (Decca)  
 17•3633



**Big Sandy And His Fly-Rite Boys**  
 Feat'n' Kinella Lucky  
 (HighTone Records) 23•6786

## BEST OF THE REST

- Joe Doffie**—Third Rock From The Sun (Epic) 48•9260  
**Rodney Foster**—Labor Of Love (Arista) 48•9070  
**David Lee Murphy**—Out With A Bang (MCA Nashville) 48•8916  
**David Ball**—Thinkin' Problem (Warner Bros.) 48•7066  
**Jeff Foxworthy**—You Might Be A Redneck If... (Warner Bros.) 47•4833  
**The Mavericks**—What A Crying Shame (MCA Nashville) 47•4403  
**Blackhawk** (Arista) 47•3397  
**John Michael Montgomery**—Kickin' It Up (Atlantic) 47•3157  
**Collin Raye**—Extremes (Epic) 47•3025  
**Dwight Yoakam**—This Time (Reprise) 45•6913  
**Brooks & Dunn**—Hard Workin' Man (Arista) 45•4025  
**John Michael Montgomery**—Life's A Dance (Atlantic) 45•3746  
**Vince Gill**—I Still Believe In You (MCA) 44•8571  
**Alan Jackson**—A Lot About Livin' (And A Little 'Bout Love) (Arista) 44•7458  
**Shenandoah**—Greatest Hits (Columbia) 43•6808  
**Brooks & Dunn**—Brand New Man (Arista) 42•9969  
**Alan Jackson**—Don't Rock The Jukebox (Arista) 42•0935  
**Vince Gill**—When I Call Your Name (MCA) 40•2867  
**Rodney Foster**—Diamonds And Dirt (Columbia) 36•6211  
**Lyle Lovett** (MCA/Curb) 35•3755  
**Dwight Yoakam**—Guitars, Cadillacs, Etc., Etc. (Reprise) 34•4614  
**Steve Earle**—Guitar Town (MCA) 34•5793  
**Big Sandy And His Fly-Rite Boys**—Swingin' West (HighTone Records) 23•6794  
**Dale Watson**—Cheatin' Heart Attack (HighTone Records) 23•6760  
**Dale Watson**—I Hate These Songs (HighTone Records) 23•6752  
**Jimmie Dale Gilmore** (HighTone Records) 23•6737  
**Jimmie Dale Gilmore**—Fair & Square (HighTone Records) 23•6729  
**Chris Cummings** (Warner Bros.) 23•5903  
**Lee Roy Parnell**—Every Night's A Saturday Night (Career Records) 21•2720  
**Chris LeDoux**—Live (Capitol Nashville) 21•2647  
**Marty Stuart**—Honky Tonkin' What I Do Best (MCA) 17•6263  
**Joe Ely**—Honky Tonk Masquerade (MCA Nashville) 17•5786  
**Daryle Singletary**—All Because Of You (Giant) 16•9078  
**David Lee Murphy**—Gettin' Out The Good Stuff (MCA Nashville) 16•8575  
**Deryl Dodd**—One Ride In Vegas (Columbia) 16•7619  
**Rick Trevino**—Learning As You Go (Columbia) 16•1976  
**Paul Brandt**—Calm Before The Storm (Reprise) 15•9053  
**Billy Dean**—It's What I Do (Capitol Nashville) 15•3965  
**Tracy Lawrence**—Time Marches On (Atlantic Nashville) 14•7082  
**James Bonamy**—What I Live To Do (Epic) 14•4279  
**Clay Walker**—Hypnotize The Moon (Giant) 13•9626  
**Alabama**—In Pictures (RCA) 13•7018  
**Jeff Foxworthy**—Games Rednecks Play (Warner Bros.) 13•3322  
**Dwight Yoakam**—Dwight Live (Reprise) 12•8389  
**Ty Herndon**—What Mattered? Most (Epic) 12•7779  
**John Michael Montgomery** (Atlantic Nashville) 12•1467  
**Rick Trevino**—Looking For The Light (Columbia) 12•0451  
**Wade Hayes**—Old Enough To Know Better (DKC Music/Columbia) 11•7028  
**Bryan White** (Asylum) 11•0734  
**Little Texas**—Kick A Little (Warner Bros.) 10•3457  
**Brooks & Dunn**—Waitin' On Sundown (Arista Nashville) 10•2277  
**Amazing Grace 2**—Various Artists (Sparrow) 22•2786  
**Lonestar** (BNA Records) 14•0772



**Vince Gill**  
 High Lonesome Sound  
 (MCA Nashville)  
 16•8567



**Deano Carter**  
 Did I Shame My Legs For This? (Capitol Nashville) 16•6397



Contains explicit lyrics which may be objectionable to some members.

\* Selection available on CD only.

• Selections with this symbol count as two.



## People



It's a new saddle for George Strait's appropriately named horse, Jack, compliments of the Jack Daniel's Distillery, one of George's tour sponsors this spring.

### COUNTRY ALIVE AND WELL

65,000 fans stood out in the cold and rain to see my main man, **George Strait**, at the Sun Dome in Phoenix, Arizona. That's 20,000 more fans than turned out for **The Rolling Stones**. George is hitting the big venues with a big show this season. His entourage includes **Tim McGraw**, **Faith Hill**, **John Michael Montgomery**, **Asleep at the Wheel** and 16-year-old **Lila McCann**. Yep, country is alive and well, and George Strait's heart is in the right place. Horseman and cowboy, Strait missed the Kentucky Derby this year for the first time in a long time. Seems the Derby coincided with the prom night of George and **Norma's** son, **Bubba**, so the couple stayed close to home. Do rock 'n' rollers do family stuff this wonderful?

### CHARLIE THE PIONEER

I expect that **Garth Brooks**, **Marty Stuart** and **Travis Tritt** would honor **Charlie Daniels**—who was stunned upon receiving the Pioneer Award at the ACM's. You know that good guys like Garth, Marty and Travis are gonna do their part to honor the man who put the word "Jam" in country music with his once annual Volunteer Jams. But when two former presidents, Republican **Gerald Ford** and Democrat **Jimmy Carter**, step up to the mike to honor an entertainer, you know the man has done more than fiddled "The Devil Went Down to Georgia." Charlie, all-

American as they come, has given far more than talent. As President Carter pointed out, Charlie has touched upon every musical genre from jazz to rock, folk to Western swing, and honky tonk to gospel. Best known for his celebrated country-rock sound, Charlie is the genuine papa of that particular genre. I'm sure Charlie won't kill his manager, **David Corlew**, even though he threatened to do so live and on TV. Seems Corlew didn't tell Daniels the real reason he was going to the ACM Awards. Personally, I like David. Let him live, C.D.

### HOTTER 'N A FIRECRACKER LIT ON BOTH ENDS

One of Music Row's hottest properties is finally getting his due. **Steve Wariner's** recent single, "Holes in the Floor of Heaven," on his brand new label, Capitol Records, went all the way to the top. And you guys should have seen how Steve went over at the Country Music Expo (sponsored by WFMS in Indianapolis, where I give great radio daily). They gave their hometown boy the hero's welcome he deserved. Country music fans are just marvelous anyway. I've never met a country music fan I didn't like. They don't come no better than those around mighty Indy. I'd like to take this time to say thanks to all the fans for treating me so good and for listening to WFMS and for reading *Country Music Magazine*. A couple of days or weeks later—who can count when you're having fun—

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# People

high above Music City on BMI's balcony, Steve was honored. Opry pals **Bill Anderson** and **Jeannie Seely** attended the event, as did a very frail **Chet Atkins**. Steve, who used to be a jeans and "T" man, was dressed in a black silk shirt (I had to straighten the collar) and a tan custom suit. Money might not make the man, but the man is making the money these days and nights. It's time, Steve. The latter event was also attended by a new Nashville resident, our own **George Fletcher**.

## THE PROM

When **Chely Wright** received an invitation from an Altoona, Pennsylvania, high school graduate to be his date at the senior prom, she was a little dubious and had the guy checked out. Seems the young man is smart, does community service and has been accepted at Rutgers on a football scholarship. Did Chely go to the prom? Can a duck swim?

## A TWO-DAN-HILL TOWN

Yes, I did take myself down to BMI on the Row of Music for the Number One party honoring "Love of My Life," and it was a Two-Dan-Hill kind of day. One of the Dans is a bigwig at Polygram Publishing. The other is a Canadian songwriting big-



Our Hazel and her man, Sam, at a recent do.

wig who co-wrote the Number One smash with Keith Stegall for **Sammy Kershaw**. If Sammy Kershaw is there, so am I. You might remember songwriter Dan Hill from one of the few pop songs I can actually hum, "Sometimes When We Touch." Killer song!

Before the party, Farmer Sammy had been out plowing on his ever-growing es-

tate, which may reach Southfork proportions any day now. Off the tractor, Sam ran by the barn to check a horse in labor and took a "proud parental" look at another mare and her week-old baby stud.

## EARL & LOUISE'S 50 YEARS

**Glen Duncan** and **Billy Smith** have made enough music in their lives to determine who is the best living musician on the planet. "Earl Scruggs," they declared, and we did an iced tea toast. The occasion, honoring Earl and **Louise Scruggs** on their 50th wedding anniversary, was held at the Gibson Guitar Cafe, hosted by their sons, **Randy** and **Gary**, along with the grandchildren. Dressed in a stunning white dress with sequined and rhinestone bodice, Louise was lovely; however she feared that **Marty Stuart** might compare her dress to a **Porter Wagoner** stage outfit. He didn't, but Marty did attend with his bride, **Connie Smith**. Other luminaries included **Tom T.** and **Dixie Hall**, **Waylon Jennings** and **Jessi Colter**, **The Del McCoury Band**, **Patty Loveless** and **Emory Gordy**, **Sonny Osborne** and **Osborne** band members **Terry Smith** and **Terry Eldredge**, **Travis** and **Theresa Tritt**, **Ramona (Mrs. Grandpa) Jones** and family, **The Whites**, **Kitty Wells** and **Johnny Wright**, **Uncle Josh Graves**, **Marie** and **John Hartford**, **Peter Wernick**, **Pete** and **Kitsy Kuykendall** and others from all over this country. To say the music was great is like saying Mt. Everest is big. **Russell**, sorry you missed this one. I never had a better time.

## TENNESSEE TORNADOES

By count—according to Storm Tracker 2000, ABC-TV affiliate Channel 2 and our friend, super weatherman/meteorologist **Davis Nolan**—there were some 168 tornadoes traced in the State of Tennessee on April 16, the day of storms. My daughter-in-law, **Sharon Collie Smith**, seven months pregnant, was at her place of employment at Baptist Sunday School Board downtown when one of those tornadoes hit there directly. As she walked down several flights of stairs, with a window at each turn, she saw small flying debris get larger at each floor. She actually saw cars lifted off the ground. Sharon escaped injury. Her husband (my son, **Terry**) picked up six-year-old **Tyler** and four-year-old **Tara** from school, and they were at home in Hendersonville, where there was hail but no damage. Billy and his boys, **Adam** and **Jeremy**, were home in Hermitage when they heard on TV a tornado would reach them soon. They went into their basement and pulled a sofa over the three of them in time to hear the whistle of the

## PLANT A STAR'S TREE



The Oak Ridge Boys are among the stars whose trees you can buy—and plant—in a new program from conservation group American Forests. Tree seedlings have been harvested from the homes of participating stars, and are offered for sale by the organization. Among the country stars supporting the effort are **Emmylou Harris**, **George Jones**, **Suzy Bogguss**, **Trisha Yearwood**, **Bryan White** and **Marty Stuart**. Oak Ridge Boy **William Lee Golden** and American Forests President **Jeff Meyer** check out some of the country star saplings. For more information, call 800-320-8733.



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# People

storm that segued into a roar that sounded like a jet plane bolting over at tree-top level. Fortunately there was no structural damage. Twenty-four hours later I rode through the area and could hardly recognize it. Trees over 100 years old that lined the Hermitage, President **Andrew Jackson's** mansion, are no more. East Nashville, the hardest hit neighborhood, looked like a war zone. Area resident **Robert K. Oermann** bolted to his basement when he heard the sound "like a train" and knew it was a tornado. He saw the church across the street was almost gone, so he waded through power lines and downed trees to get to United Neighborhood Health Services where his wife, **Mary Bufwack**, is director. Our own **George Fletcher**, another East Nashville resident, had no phone or electricity for 10 days. I never lost power. Was I scared? To death! Did I pray? With all my heart.



Travis and Theresa Tritt welcome daughter Tyler Reese.

## TRAVIS, THERESA 'N' TYLER

Travis and Theresa Tritt are the proud parents of daughter, **Tyler Reese**. Talking to Travis' pal **Marty Stuart** on the phone, I learned Travis is "plumb crazy over that baby." When I asked, Marty also said he had had a message from the ailing **Johnny Cash** saying he was in Jamaica, "scratching and thinking of him."

## ALWAYS THE GIVER

Always quietly giving. **Billy Ray Cyrus** is ready to rid himself of his beloved "Judy," the 1971 Chrysler he used on the cover of his *Trail of Tears* album. Billy Ray is putting the vehicle on the auction block, and the highest bidder not only gets the car, they will receive round trip tickets for two and hotel accommodations to Fan Fair, where they will be special guests backstage at the Mercury show. The money for the auction goes to St. Jude's Children's Hospital.

I try to keep up with all of Billy Ray's generosity, but there's no way. His heart is as big as they come.

## TAMMY

Knowing that **Russell Barnard** came to Nashville for **Tammy Wynette's** funeral service and memorial, and knowing that he will write a far better tribute than I could dream of doing, I will make mine short. I still can't believe Tammy's gone, but I don't believe she would want to come back if she had the offer. She was in constant pain most of the time. Music was Tammy's life, and singing was the only time her pain seemed to subside. As **J.D. Sumner & The Stamps** sang "Peace in the Valley," I felt Tammy had finally found pain-free peace. It was fitting that her dear friend, **Dolly Parton**, who looked and sounded angelic, sang her song "Shine On" honoring Tammy. It was comforting when **Wynonna** sang "How Great Thou Art," and it was healing when **Lorrie Morgan** sang "Amazing Grace" for her idol. The music could not have been more perfect. **Norro Wilson** eulogized Tammy with very few words but with a lot of heartfelt love. Norro, a man who knew Tammy well enough to say he always thought of Tammy as an angel, now he knows she is an angel.

I have to mention **Nancy and George Jones**. The night of Tammy's passing, they took her four daughters (one of them, **Georgette**, was George and Tammy's daughter) to their house, and the next day, I understand it was George and

## ROSE MADDOX: 1925-1998

The brilliant career of Rose Maddox had its ups and downs, but despite long-time heart problems, she continued performing and recording until it was impossible. On April 16, she became yet another legend to leave us in 1998, dying of kidney problems at an Oregon nursing home at age 72.

Her rural Alabama roots exemplified the impact of the Great Depression on the rural South. The youngest of six children, she was born in 1925 near rural Boaz, Alabama, to sharecropper **Charlie Maddox** and his wife, **Lula**. The family moved west in 1933, settling in California's San Joaquin Valley to do farm work. Music rescued most of the kids from that life in 1937 when Rose and her brothers began singing hillbilly, pop and gospel at **KTRB** in Modesto.

World War II sent the Maddox brothers into the service. When they returned, the act took on the new image and flamboyance of post-war California. Their stage outfits (designed by pioneer Western designer **Nathan Turk**) earned them the name of the "Most Colorful Hillbilly Band in the Land." Blaring, stabbing electric guitar licks, pulsating slapped bass and a wildly varied repertoire gave them a nervous,

edgy sound anticipating rockabilly. Their frenzied charisma screamed from the grooves of their **Four Star** recordings as it did onstage, and Rose's costumes, lusty, ripsaw vocal style and animated stage presence projected "attitude" a decade before **Patsy**.



The group stayed together through a Columbia record deal, when Rose made her first solo records. After they disbanded in 1956, she had numerous hits on Capitol, including a two-sided 1961 duet with rising star **Buck Owens**, "Mental Cruelty" and "Loose Talk," and "Sweethearts in Heaven" in 1963. "Sing a Little Song of Heartache," her biggest solo hit, came in

1962. The year a suggestion from long-time admirer **Bill Monroe** led to the landmark LP, *Rose Maddox Sings Bluegrass* (Monroe's mandolin anonymously graced five songs).

Rose toured with **Buck Owens'** package show in the late 60's but gained greater recognition in later years recording and performing country and bluegrass. Her love of singing and life itself sustained her despite her failing health, long after heartier souls would have given up.

—RICH KIENZLE





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**THE FRANKLIN MINT**

# People

## LIKE FATHER, LIKE SON



While in Florida performing with George Strait, Tim McGraw joined his dad Tug McGraw at a Major League Baseball Players Alumni Association benefit "Legends of Baseball" game in St. Petersburg. Tug was a championship pitcher during his major league career, and just like ol' Dad in his heyday, Tim was voted MVP. Proceeds from the event benefit the All Children's Hospital, the Children's Home of Tampa, and the MLBPA. Left to right: Tug McGraw, son Tim and Tug's fellow major league pitching legend, Mudcat Grant.

Nancy that went with the girls for them to choose interment needs for their mother. I believe Nancy Jones must come close to being a saint.

As the world mourns the great Tammy Wynette, let us not forget her family, including her four daughters and her husband, **George Richey**, about whom Dolly Parton so eloquently stated, "He stood by his woman." Tammy was George's life, and he is totally lost and devastated without her.

Any good thoughts, positive feelings, or prayers you might say on behalf of George and Tammy's girls in Tammy's memory is fitting and proper. There's a hurt far greater than yours and mine.

## OTTO KITSINGER

Allow me to dedicate this column to **Otto Kitsinger**. Following a heart attack, the 54-year-old Otto passed away. Otto's name was never in lights, but it was in credits. He was the writer and historian for all **Ralph Emery's** projects, including the long-running TV show, *Nashville Now*, wrote a weekly syndicated country music column that ran in several papers and was much in demand to write liner notes. A great mind that walked amongst us has departed, and I have lost a friend.

## EDDIE RABBITT: 1944-1998

They titled Eddie Rabbitt's most recent album *Beatin' the Odds* to celebrate an apparent victory over cancer after a May 1997 surgery that removed part of his left lung. The triumph was all too short. He was 56 when he died at Nashville's Baptist Hospital on May 7, but his death wasn't announced until private services and burial had taken place. He's survived by wife, Janine, a daughter and son. His son, Timothy, died in 1985.

Rabbitt was neither traditionalist nor Outlaw. A singer of his times, his engaging voice and personality were solidly in the mainstream. The songs were catchy, their production open to pop elements but never burying the country feel. His distinct, overdubbed vocal harmonies made the difference. Unlike today's hits, when you heard an Eddie Rabbitt record, you *knew* who it was.

Born November 27, 1941, in Brooklyn, New York, Edward Thomas Rabbitt grew up in New Jersey, son of Irish-born parents, inspired by a father who played fiddle and accordion. A scoutmaster showed him some guitar chords, and Rabbitt became devoted to country,



eventually quitting high school (he later earned a diploma). He recorded and played local clubs in the mid-60's, then in 1968 moved to Nashville with \$1000 in his pocket. A writer's job with Hill and Range Music led him to a break when Elvis' dramatic 1970 version of Rabbitt's compelling, moody "Kentucky Rain"

earned a Gold record. Ronnie Milsap's 1974 hit version of Rabbitt's "Pure Love" coincided with Rabbitt's own record deal with Elektra. After three respectable singles, "Drinkin' My Baby Off My Mind" became his first Number One in 1976.

From then through 1990, Rabbitt virtually owned the charts. Of 35 *Billboard* Top Ten singles from 1976 through 1990, 17 went to Number One (including duets with Crystal Gayle and Juice Newton), a hit streak that continued with Elektra, Warner and finally, RCA. His biggest hit, "Every Which Way But Loose," was the theme of Clint Eastwood's 1978 film. In March 1981, two of his finest singles, "Drivin' My Life Away" and "I Love a Rainy Night," both went Gold. Even as a star, Rabbitt remained grounded, reserving considerable time for his family.

In a year when we've said goodbye so often that it's almost numbing, one can sum Eddie Rabbitt up simply enough. He never postured or overreached. And his songs, singles and artistic longevity, honorable legacies that helped define his era, all will endure. —RICH KIENZLE



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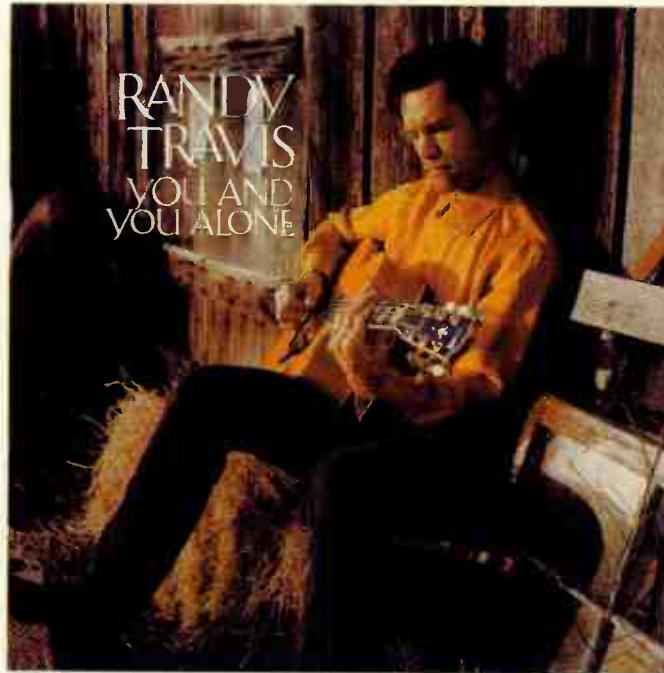
## Randy Travis

*You and You Alone*  
Dreamworks DRMD-50034

Maybe it's time to take the "neo" off Randy Travis' neo-traditionalist tag. After all, it's been a dozen years since he burst on the scene so spectacularly with "1982" and "On the Other Hand." Like the original traditionalists, Travis has a big, twang-rich voice that cracks the soap-opera surface of adult romance and digs deep down where the problems are real and the solutions are anything but easy. And like the old guard, Travis has had trouble with country radio lately; he's only had one Number One since 1992, and no Top 10 hits in more than three years.

Here he tries to jump-start his career with a new album, *You and You Alone*, on a new label, Dreamworks. James Stroud, the producer with the Midas touch, is heading up the new Nashville division of Steven Spielberg and David Geffen's company, and Stroud's first signing was Travis. Stroud and Travis co-produced the album with Music Row's new hot shot, Byron Gallimore. The trio has done a good job of rounding up songs well suited for the singer and crafting arrangements that pretty much stay out of his way. The result is a terrific, old-fashioned country album. Now let's see if radio responds.

The first single is "Out of My Bones," which opens with Aubrey Haynie's high, lonesome fiddle set against Brent Mason's low, gut-wrenching guitar. Travis' one-of-a-kind voice slides in between them and summons up the ghosts of a half-century of honky-tonk singing. The lyrics aren't much—just your typical "I'm-trying-to-get-over-you" for-



mula—but Travis invests them with such pain—as if her memory really were swimming in the marrow inside his bones—and such hard-won dignity that you believe every word.

Many of the album's songs work the same way. They feature a catchy tune, an old-school flavor and a familiar Music Row formula, and Travis' throaty purr transforms them from this year's radio fodder to the next decade's fondly remembered classics. "One Word Song" is a typical love ballad, but Travis lingers over the vowels with such tenderness that he captures a depth of devotion only hinted at in the songwriting. "I'm Still Here, You're Still Gone" is a run-of-the-mill heartbreak song, but the keening blend of Travis' and Alison Krauss' voices on the chorus captures the aching want of a lover left behind. "Easy to Love You" piles up the cliches, but it has a lovely melody, and Vince Gill and

Melba Montgomery help Travis get all of it.

The most obvious asset of Travis' voice is its rich, cushiony tone, which sounds hushed and intimate even when he's belting out a chorus. Less obvious is his voice's rhythmic agility; it can pounce on a syncopated beat like a cat on a mouse. Many singers follow the band on bouncy swing tunes, but Travis leads the way on the finger-snapping "Stranger in My Mirror," "Only Worse" and the title track.

The album misplaces its sense of restraint on two heavy-handed message songs, "I Did My Part" and "Satisfied Mind," where overblown, Garth Brooks-like arrangements drown Travis' subtlety. On the other hand, two songs prove just how good Travis can be when he gets hold of a song with some real detail in the verses and a chorus with some resonance.

The first, Wayne Carson's "Horse Called Music," is the tale of a broken-hearted cow-

boy riding his stallion across the Montana mountains beneath "a cinnamon sky." Or maybe it's really an allegory about a musician hitting the road ("riding alone on a horse he called music") to get away from a troubled home. Travis' vocal is so mesmerizing, so mysterious, that it fits both interpretations.

Best of all is "Spirit of a Boy, Wisdom of a Man" by Trey Bruce and Glenn Burtnik. It begins with a 16-year-old boy learning that his girlfriend is pregnant and wondering what he should do. It ends with a 40-year-old married man at a truck stop getting an invitation to spend the night with a waitress.

If this were a conventional country song, the chorus would simply have the characters "do the right thing" as if it were the easiest thing in the world. But this is no ordinary song, and the chorus leaves the protagonist pulled in both directions between "what feels good and what feels right." If Travis were a conventional singer, he'd turn the song into a sentimental morality lesson, but he's no ordinary singer. He realizes how hard those choices are, and his vocal captures that dilemma as few singers ever have.

—GEOFFREY HIMES

## Dwight Yoakam

*Long Way Home*  
Reprise 46918

Everyone knows where Dwight's been most prominent in the past couple years. Sure, there was *Under the Covers*, an album many fans hated and one that even I feel less kindly toward than I did when I reviewed it here. But much of his time has been spent in the movies (his the-

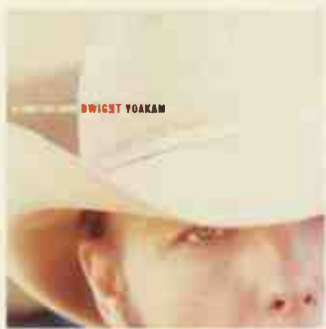


## Record Reviews

ater roots go back to his high school days). What's more, he's gotten good reviews and better roles, most notably in *Sling Blade*. That sort of thing can set the warning lights flashing if, as sometimes happens, the artist blows off music in search of Oscar nominations.

Dwight, of course, has never played the game any way but his own, which may explain why *Long Way Home*, a collection of 13 originals produced, as usual, by Pete Anderson, shows a mature, introspective and thoroughly invigorated Yoakam who's anything but distracted. You'll find no covers here, and that's good because his own writing has sufficiently improved to the point that he doesn't need to draw on oldies. As for the music, it remains sparse like most of Yoakam's work, sometimes a bit more acoustic than electric, spiced here and there with string sections. His compositions capture a variety of moods, all with an unrelenting sense of urgency and immediacy. Combined with his fierce performances, he's jumping boot-first into the void just as he did 12 years ago with *Guitars, Cadillacs, Etc., Etc.*

"Same Fool" reflects the honky-tonk wisdom of the humbled with a bit of attitude as well. "The Curse" pays homage to Johnny Cash while exploring the dark, obsessive sides of love. The collapse of a relationship dominates the roaring "Things Change," while "Yet to Succeed" drives into even deeper despair. On "I Wouldn't Put It Past Me" he looks at the dangers and exhilaration of overkill in love. The cerebral honky tonk lament, "These Arms," will reassure anyone who doubted his hard country roots, as will the ballad, "Yet to Succeed," while "That's Okay" explores the facade of the stiff upper lip in the face of heartbreak to a bouncing Bakersfield rhythm (with Anderson playing his butt off as usual). "Only Want You More" explores a hopeless entrapment in love filtered through a gut-ripping arrangement.



The unrelenting sadness and memories of happier times in the Haggard-esque ballad, "I'll Just Take These," balances the title song, which examines optimism and hope in a way that would be preachy were it coming from anyone else. The dramatic "Listen," another excursion into hopefulness, shows Dwight, like other singers, drawing musically on the dignity and spirit of Roy Orbison. "Traveler's Lantern," a magnificent traditional bluegrass original with a strong message of aid and comfort, brings him back to bluegrass, accompanied by the legendary Ralph Stanley on banjo and harmonies. I kind of wish the album had ended there. "Maybe You Like It, Maybe You Don't," a half-baked, Elvised-up version of "Only Want You More," isn't bad, but doesn't add a thing.

I've always been a Kris Kristofferson fan, but it's a fact that by the time he started serious movie work, his greatest songs had already been written. Dolly wasn't exactly creating a lot of great music when she was starring in *9 to 5*. Had Dwight never stepped before the camera, he'd have probably recorded this same record. It would be a masterpiece. That he did it amid all this makes it all the more so. —RICH KIENZLE

**Joe Ely**  
*Twistin' in the Wind*  
MCA MCAD-70031

**Y**ears ago, when I lived in Dallas, I got to hear a lot of genuine Texas country-blues-rock music. It was available



primarily in an area known as Lower Greenville Avenue, in small clubs and barrooms, and in medium-sized theaters. Some of my favorite musical memories of that time are of catching Joe Ely and lead guitarist/partner in crime Butch Hancock tearing up the stage at an old, down at the heels, 800-seat theater at the lower, more urban end of Lower Greenville, then going around back and listening from the parking lot to live conjunto music coming out of a dusky Mexican dive I didn't dare go into alone.

Sweat popped out on Ely's brow a few songs into sets that invariably contained one of my favorite songs of all time. "Me and Billy The Kid." There is Texas-flavored country music, and then there is Texas music itself. Ely and his band have been defining the latter genre from the barbecue joints of Lubbock to Rockefeller's in Houston, with even more significant impact on the Austin scene, for decades. Because it is a raw, cutting edge, Southwestern amalgam of Tex-Mex, hard blues, country and rock 'n' roll, his music rarely found its way onto commercial country radio playlists even at the height of the 70's Outlaw period. Don't expect to hear it on today's in-your-face, vanilla country radio, either. But do get this new CD.

Free from the constraints of Nashville, Ely continues a trend of acoustic-based music that started with his last effort. There's plenty of electric guitar and pedal steel, but accordion, mandolin, dobro, gut-and steel-stringed acoustic guitars, and attenuated echo

effects set an intimate tone for Ely's blood-vessel-poppin' intensity.

From the outset, Ely rolls his outlaw stories and images into the minor keys that make Spanish guitar so haunting, and the flatted 3rds and 7ths that give blues its edge. Marty Robbins made quite an impact with West Texas tales and sounds in such hits as "El Paso" and "Big Iron," but Joe Ely has followed that vein clear to the bone. In this instance, Ely opens this fine 12-song CD with "Up on the Ridge," which starts out sounding gut-string Spanish and ends up in a searing blues jam equal to just about anything from Derek & The Dominoes' "Layla" sessions.

"My heavy heart pounds hard tonight down this highway in the wind," Ely sings in the opening line of the title track, a song that asks the timeless question: "How did I become this broken man?" Rather than romanticize the wild-ass youth he had been, he admits "that's just the way I was back then." It has cost him love and plenty more, and while you and I might rather not have experienced that sort of loss that leaves you on the fringe of society and sanity, it's exhilarating to experience the emotional impact of it through hard-driving music and the nasal insistence of Ely's voice.

There's fun on this album, too. "Nacho Mama" is the sharp rejoinder from a waitress to some impertinent remarks set against cheesy organ and solid, syncopated drums and bass. As in, "I'm not'cho mama, I didn't bring you into this world." Another cool use of food imagery for homesickness is "Sister Soak the Beans." It's also real jolly. "If I Could Teach My Chihuahuas to Sing" is a waltz-time polka of a party song that's sort of a cross between a drunkard's dream and pure nonsense.

Near the end, Ely lays out a classy Western-jazzy blues shuffle with "Gulf Coast Blues." It's timeless. Patsy



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Cline would have been perfectly comfortable covering this.

On the whole, Ely—like all true Texas troubadours—is probably an acquired taste; something like pickled jalapenos. If you already have a taste for him, you won't want to miss this fabulous collection. If you haven't tried Ely, *Twistin' in the Wind* is a fine place to dig in. —BOB MILLARD

### Terri Clark

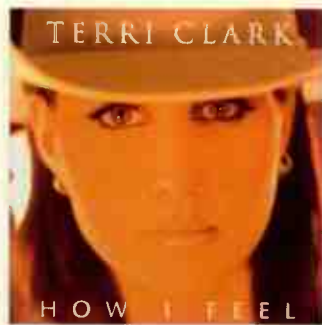
#### *How I Feel*

Mercury 314-558-211

In crass industry parlance, Terri Clark is what you might call The Total Package. She's great looking. She's a fine singer with an impressive stylistic range and sharp commercial instincts. She's got an extroverted, cowgirlish stage presence that's brash and spunky, yet delightfully sensual. And if talent alone was the only thing that turned the wheels of the music industry, I feel certain this Alberta-born singer would already be on her way to becoming the next Reba McEntire.

Most of the 12 songs on *How I Feel*, Clark's third and newest album, merely confirm these lofty notions. Along with producer Keith Stegall, Clark has put together a mighty impressive collection of tunes that's sharply in tune with the contemporary marketplace, yet also manages to make a few vivid personal statements. On *How I Feel*, she covers all the predictable and necessary stylistic bases (twangy, early-Ronstadt-style ballads, neo-honky-tonk laments, a couple of high-energy radio ditties, even a torchy blues-tinged love song). Yet Clark also manages to break some new ground and serve up a few surprises, as well.

*How I Feel* opens with Clark's cover of labelmate Kim Richey's lovely ballad of heart-break and slow recovery, "I'm Alright." As much as I adore Richey's magnificent original



version of the song, Clark more than does it justice. Stegall's cool, meandering arrangement, buttressed by jangly layers of acoustic guitars, perfectly enhances the song's melodic intensity and its mood of tentative hopefulness in the face of emotional devastation.

On the more pop-flavored "Now That I Found You" and the hard-driving "Every Time I Cry" (written by Bob Regan and Karen Staley), Clark packs a similarly intense emotional wallop.

Clark deliciously turns up the twang factor and gets more earthy on the bluegrass-flavored "This Ole Heart" (written by Tony Lane and David Lee) and the steel- and fiddle-driven "Cure for the Common Heartache," a wistful honky-tonk lament featuring harmonies by Alison Krauss. "That's Me Not Loving You" (Bob DiPiero and Chris Waters) is a sassy, "told-ya-you'd-miss-me" country lament that's adorned with exquisite steel guitar figures from Paul Franklin, Sonny Garrish and Dan Dugmore.

There are a couple of throw-away songs on *How I Feel*—like "You're Easy on the Eyes" (Clark, Tom Shapiro and Chris Waters). With its goofy lyrics and annoyingly persistent hand claps and cow bells, it's merely the sort of over-sung, over-produced, drive-time drivel that's better left to some of her contemporaries.

On the other hand, Clark explores some fresh musical horizons on the stunning anthem, "Till I Get There" (Clark, Shapiro, Waters), a "road" song that's brimming with a

sense of yearning and the hunger for self-discovery. "Unsung Hero" also stretches thematic boundaries with its celebration of a higher and more selfless kind of love.

For a long while it's seemed inevitable to me that sooner or later the impressive dimensions of Terri Clark's talents would become more than a poorly-kept music industry secret. Though she's had a few hits, *How I Feel* really sounds like the album that will finally get the word out.

—BOB ALLEN



### George Jones

#### *I Don't Get Any Better Than This*

MCA MCAD-70005

So far, 1998 has been a bitch. I've been knocking out one obituary after another, death calls flying over my phone lines, while my colleague Patrick Carr moved a lot of us with his Final Note essay in the March/April issue with the title of George's old hit, "Who's Gonna Fill Their Shoes?" Not only have we lost a number of elder statesmen and women (most recently Tammy and Rose Maddox), but Cash and Waylon, so young and vital not long ago, are impaired bigtime, while others in Nashville face illnesses that sooner or later will bring more obits than any of us want. It's not just the artists. It forces us to glimpse our own mortality more than we want to admit. Death has been a part of this music since before honky tonks even existed, but it's still tough to face.

And yet here's George, still

touring, and he even has his own TNN show: a variety show no less, in the tradition of Tennessee Ernie, Jimmy Dean, Cash, The Statlers, etc. He whom everyone expected would be eulogized in 1980 is pushing 67, doing all this, and making mature, gripping albums that outclass most of today's Gold and platinum throwaways. With songs from veterans like Bobby Braddock and newcomers including Monty Holmes, much is memorable here, from the story of a Vietnam vet in Braddock's "Wild Irish Rose" (complete with a recitation) to the silly "Small Y'All."

The title song, a proud reaffirmation of George's generation, is fun enough. Nonetheless, on top of the cameos from Hag, Willie and Bobby Bare, hearing Waylon, Cash and the active-but-ailing Johnny Paycheck is bittersweet. "Got to Get to Louisiana" was the single mistake. The superfluous T. Graham Brown guest vocal doesn't foul things up as much as the too-slick arrangement; it does neither George nor Cajun music justice. Compare that with the simple, bare-bones Monty Holmes-Donny Kees ballad, "When Did You Stop Lovin' Me," or even "No Future for Me in Our Past" and "I Said All That to Say All This." (Those last two would be dumb wordplay numbers in anyone else's hands but George's.) His magnificent revival of Jeannie Seely's 1966 hit, "Don't Touch Me," stands as an eloquent tribute to both the song and George's weathered but unbowed voice. The closing gospel number, "I Can Live Forever," could be an elegy for all who've gone on.

But don't think that this album is a downer. In fact, it's positively a life-affirming statement that the World's Greatest Country Singer, in his fifth decade in the studio, is doing some of his greatest work. No one can ever fill his shoes. And right now, he's doing that very nicely himself.

—RICH KIENZLE



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## Suzy Bogguss *Nobody Love, Nobody Gets Hurt* Capitol 57310

This is Suzy Bogguss' seventh album—that most people have heard. There were a couple of brilliantly self-produced records she made to sell from the stage before she got her deal, and one or two I heard that Capitol shelved in the early years. The problem was that Bogguss had such a superior instrument in her voice, and so little self-assertion in business situations, that no one knew what she ought to be singing or how to frame it instrumentally. Since *Aces*—and undoubtedly partly due to slowing down in mid-decade to have a son—she has asserted herself to good advantage. She has finally come fully forward as producer and songwriter with husband Doug Crider. *Nobody Love... sees* Bogguss and Crider take the reins completely, and the outcome is surprising and more intimate than any of her previous albums.

Suzy really found her niche when she insisted on cutting off-center masterpieces by such folk-influenced singer/songwriters as Ian Tyson, Cheryl Wheeler, John Hiatt, Tom Russell and Nanci Griffith. The title track, "Nobody Love, Nobody Gets Hurt," written by the underestimated Bobbie Cryner, is a wonderfully gentle yet literate story of a bumbling convenience store robber and the cashier who probably understands him better than anyone after reading his misspelled holdup note. Bogguss pulled in some hits to get pals Kathy Mattea, Trisha Yearwood, Alison Krauss, Patty Loveless and Garth Brooks to join in on the backing chorus for this engaging number. Mattea also sings on "When I Run," a moving slice of self-admission that her demons only chase her when she tries to escape facing them. Can't you just identify with that?



"Somebody to Love" is an unflinching, sympathetic tale of a woman always finding Mr. Wrong, if she finds anyone at all. "You gotta be tough and hold out honey, 'cause what you really want is somebody to love." Bogguss and Matraca Berg co-wrote this edgy, ultimately optimistic country rocker. It has a searing groove and a back beat that defies you to sit still. "Moonlight and Roses," written by Cheryl Wheeler (and first appearing on Wheeler's 1990 Capitol album, *Circles & Arrows*), is a ballad that begs repeat playings. Bogguss exercises her powerful upward vocal range, and I clearly heard the Linda Ronstadt and Emmylou Harris influences she claims.

"Take Me Back" originated as a duet between the husband and wife team of Julie and Buddy Miller, and Bogguss wanted to keep the effect here, so she got Garth Brooks to join her, pulling back to give her the stand-out place in the track. Some accomplishment that, eh? It's an acoustic-based waltz with that old Bristol, Tennessee, Carter Family feel, thoroughly updated. "Train of Thought," with its simple beauty and message, features Yearwood and Krauss again in a perfect blending of backing voices. There is a palpable tension in Bogguss' delivery, an infectious, wistful melancholy that feels good and bad concurrently, and if music isn't about making you feel something, what is it for?

My only complaint is the first track, "Just Enough Rope." It has a monotonous melody and an ace Nashville studio players' version of a blues treat-

ment: perfectly executed, but ultimately bland and soullessly hacked out. It just seems so formulaic and far too long; not to mention poorly cast for Bogguss. But that's only one man's opinion of one song because, for my money, there's no better female singer anywhere, not just commercial country music. This new Bogguss is an 11-song bonus deal; well worth the money.

—BOB MILLARD



## Steve Wariner *Burnin' the Roadhouse Down* Capitol 94482

Ever since the early 1980's, when Steve Wariner had already been on the scene for half a decade, I've been making sporadic predictions that big things were just around the corner for this Indiana-born singer/songwriter and former Chet Atkins guitar protege.

But, at least until now, it never quite came to be. Since 1983, Wariner has scored a dozen or so Number One singles on nearly a half-dozen different record labels. Yet he's never quite managed to string these periodic commercial breakthroughs into anything approaching full-fledged stardom.

In recent years, Wariner—not only an uncommonly gifted singer and songwriter, but a masterful guitarist as well—seemed to settle into a comfortable but somewhat unfulfilled niche as Music Row's perennial Mr. Nice Guy—a guy who maybe never finished last, but seldom set the pace either.

But finally, more than 20 years after he first broke into the country charts with an obscure 1978 single called "I'm Taken," Wariner's long years of waiting in the wings finally seem to be over. During the first half of 1998, he's practically held the top of the charts hostage—as both a songwriter and singer. More amazing, he's done it without a solo single of his own. "Longneck Bottle," the Garth Brooks monster hit, which Wariner co-wrote (and sang and played guitar on), had a good ride at Number One. So did "What If I Said," his duet with newcomer Anita Cochran. And Clint Black took "Nothing But the Taillights," a tune he penned with Wariner, to the top of the charts.

Judging from the 12 lively and inspired tracks on *Burnin' the Roadhouse Down*, Wariner's new album, and his first for Capitol, these are exciting and inspired times for him. By any measure this is a fine album—perhaps his best and most fully realized ever.

These 12 cuts (all but one of them produced and co-written by Wariner) wonderfully capture the creative momentum of his long-awaited, much-belated "arrival."

On the swifty, sprightly title tune, "Burnin' the Roadhouse Down," it's Garth Brooks' turn to lend Wariner a hand. And once again, as on "Longneck Bottle" (which, like "Roadhouse," was co-written by Wariner and Rick Carnes), the two of them sound like they're having a heck of a good time together. (Don't ask me why, but Brooksy, whose solo singing usually sounds incredibly ordinary to me, always seems to shine on duets.) This same sense of playful bravado, infused with deliciously clever vocal and guitar licks delivered against an insistent, breakneck rhythm, proves the magic touch on other delightful uptempo tunes like "Road Trippin'" and the shuffly lament, "I Don't





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Know How to Fix It."

On the other side of the coin, Warner has never seemed to cut quite so deep or sound so soulful as he does on lovely ballads like "Holes in the Floor of Heaven," "Love Me Like You Love Me" and "Every Little Whisper."

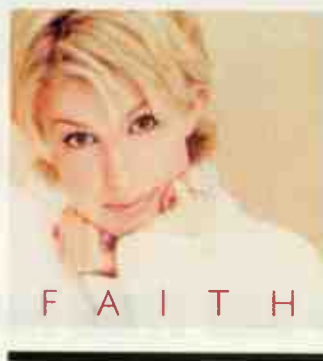
If Warner has had to endure one persistent bad rap over the years it's that he often sounds too smooth, too poppish—too bland. Much of this stems from the fact that he possesses neither the high-lonesome alto of a Vince Gill nor the craggy baritone of a Randy Travis. His relaxed, expansive and—let's face it—smooth, almost countrypolitan singing style finds its full strength in the mellower mid-ranges. Thus, even when he lets loose on honky tonkers like "Smoke from an Old Flame" or "A Six Pack Ago," the results are more like latter-day Ray Price than early Haggard.

"What If I Said," Warner's glossy hit duet with Anita Cochran, is thrown in here as a sort of bonus track. It's far fluffier than anything else on *Burnin' the Roadhouse Down*, and, in my estimation, not an accurate measure of what either artist does best.

Warner's subtle strengths as a song interpreter come through much more vividly on a lyrically and emotionally complex song like "Big Tops" (which Warner co-wrote with Marcus Hummon). Here, the end-of-summer sadness of watching the tents come down and the circus leave town is equated with the mid-life dimming of a long marriage.

Admittedly, two decades is a long stretch of woodshedding for even the most patient artist. But it seems like each and every precious musical lesson that Warner has learned in his 20 years as an "also-ran" has found its way on to *Burnin' the Roadhouse Down*. For listeners, the result is a chance to hear one of Music Row's most gifted artists and most decent human beings shine like he's never shined before.

—BOB ALLEN



## Faith Hill

*Faith*

Warner Bros. 9-46790

**A** lot has happened to Faith Hill in the three years since she released her last album, *It Matters to Me*. She sold two million copies of that record, put five singles into the Top Ten, broke up with her producer/fiancé Scott Hendricks, married fellow superstar Tim McGraw, took a break after four years of non-stop touring and gave birth to a daughter. If ever there were a time to reinvent yourself as an artist, it's after three years of major changes like that. And it's a very different Faith Hill who re-emerges on her new album, *Faith*.

Obviously Hill wasn't going to make another record with Hendricks, who produced her first two, so who would be her next producer and what would that say about her new direction? Would she go more country? Or more pop?

She hired her husband's studio coach, Byron Gallimore, to handle seven of the tracks on *Faith* and newcomer Dann Huff to handle the other five. Hill's most important decision, though, was to co-produce all dozen songs herself, for a consistent sound ties all 12 tracks together. It's the sound of a woman who wants to be a pop diva in the same league with Celine Dion, Whitney Houston, Mariah Carey, Shania Twain and Sheryl Crow. It's the sound of someone aiming for the over-the-top, music-swelling, tonsil-baring moment without

much concern for subtlety or country music tradition.

Hill certainly has the pipes and the looks to join the diva brigade. She was born with a special instrument—a marvelously supple soprano that still sounds twinkly and charming even as she pumps it up to roof-rattling volume—and she shaped its power in the churches of Alabama. But that regional flavor has now been scrubbed off in favor of a pop sound so universal in its pure vowels, crisp consonants and melodically embellished melodrama that it could sound at home on any radio anywhere on the globe.

When she belts out Aldo Nova's "I Love You" or Matraca Berg's "You Give Me Love," Hill opens her throat and lets the sound gush forth as if trying to drown the listener in a flood of emotion. When Dolly Parton or Tammy Wynette sang about love, they told stories that were rooted in "My Tennessee Mountain Home" or "Apartment #9," populated with hard-to-handle Southern men and stoic mothers. By contrast, Hill, like her fellow pop divas, acts as if love can be abstracted from such specific circumstances and turned into an ideal represented by a big, quivering note.

Hill's defenders are sure to write letters to this magazine and point out that every song on the album features pedal steel, fiddle and acoustic guitar. But these instruments don't turn the songs into country music anymore than the tin whistle on "My Heart Will Go On" makes Celine Dion an Irish singer. *Faith* is pop-diva music—more appealing than Dion's or Carey's records, less interesting than Houston's or Crow's—but pop-diva music just the same.

Hill even sings Crow's composition, "Somebody Stand By Me," a pop-gospel hymn that allows Hill to go back to church for a few minutes. It's the best thing on the album, actually, for it sounds more natural and less studied than

anything else. Almost as good is Gretchen Peters' "The Secret of Life," which boasts an actual story line and encourages Hill to ease back on the throttle and understate the vocal.

Everything else seeks to overpower the listener. The first single, "This Kiss," features co-writer Beth Nielsen Chapman on the galloping chorus harmonies that aim to stampe us into a response. Even when she slows down for a ballad like "Let Me Let Go," she pumps up the swooning chorus as much as she can, this time with help from Vince Gill. For the obligatory duet with McGraw, Hill picked a shamelessly maudlin ballad by Diane Warren, chief muse for divas everywhere.

There's nothing wrong with crossing over from country to pop if you build a bridge rather than take a ferry. The Mavericks built just such a bridge when they made *Trampoline*, one of the year's most imaginative, pleasurable albums. With *Faith*, however, Hill has purchased a one-way ferry ticket and now stands on the opposite shore, waving vigorously and singing so loudly we can still hear her back here in country land.

—GEOFFREY HIMES

## Kieran Kane

*Six Months, No Sun*

Dead Reckoning DEAR-0008

**I**t's been a decade since The O'Kanes, Kieran Kane's collaboration with fellow songwriter Jamie O'Hara, came and went. Now, Kane continues as one of the owners of Dead Reckoning Records along with Harry Stinson, Tammy Rogers and Mike Henderson, ignoring the demographics of the moment in favor of very personal music. Kane's last album skillfully mixed originals and the occasional cover. The vision this time is darker and moodier. As usual, Kane's arrangements are a model of economy, creat-



# A Loving Tribute to a Princess

*Plays the moving melody of "Candle in the Wind, 1973"* 



Pearls not included

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*Unique, raised-relief  
embossing on fine porcelain*

*Lavished with rich 22-karat gold on rim and raised feet*

*Intricate golden filigree enhances the stunning portrait art*

Actual size of about 3 1/2 inches wide.

### *"Diana, Queen of Our Hearts"*

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# Record Reviews

ing much with just a few largely acoustic instruments.

A virtual documentary, "Table Top Dancer," explores the conundrum of an exotic dancer struggling to raise her kids while earning enough to escape the very lifestyle that feeds her. The hard-line brutality of "Kill the Demon" falls outside the goody-two-shoes approach to confronting destructive urges. "Physical Thing" looks at the addiction itself. "(You're Just) Takin' Up Space" succeeds as a sarcasm-laden slam at both trophy girlfriends and male chauvinism, in a format that could be seen as a slam at the gimmicky "radio" material shoehorned onto too many albums nowadays. The lament at inability to shake a long-gone love sits at the heart of "Foolish as That May Be." Similar pessimism and futility permeate the title number. "To Whom It May Concern" goes one step further, delving into despair and suicide.

As in the past, Kane skillfully puts gossipy, voyeuristic small-town culture under a microscope in "In a Town This Size." An unusual trio of songs begins with a brief, Travis-style fingerpicking exhibition titled "48 and Goal" that segues into a heartfelt version of Louis Armstrong's schmaltzy 1960's oldie, "What a Wonderful World." A song not worth reviving even before the film *Good Morning Vietnam* did just that, Kane turns it into a glimmer of hope amid the black moods. He then shifts into a bluegrass version of Johnny Bond's classic "I Wonder Where You Are Tonight" with Tammy Rogers adding fiddle and harmonies (other Dead Reckoners are all over the record). "Hysteria" complements "Table Top Dancer," being a dead-on, documentary-style glimpse into urban nightclubbers. To put a final, individualistic dollop of icing on the cake, he



ends the album with "J'aime Faire L'Amour," sung without translation.

*Six Months, No Sex* fits the Dead Reckoning credo of individuality. You'll find no "hook" songs, nothing about longnecks or pickup trucks or any of the usual Music Row garbage. Kane never played it safe, and, given the somber mood here, he isn't about to start now. Hear, hear.

—RICH KIENZLE

## Shane Stockton *Stories I Could Tell* Decca DRND-70021

**P**roducer Mark Wright has a long history on Music Row, one that has bloomed the last few years via a penchant for "the real stuff," as I paraphrase his own, more scatological, characterization. He works with the quintessential modern-day honky-tonk king, Mark Chesnutt. Now he's come up with another singular, genuine and unforgettable country vocalist and song-writer: Shane Stockton.

There's a million lanky young guys in starched jeans doing their best Merle Haggard imitation out there, and many of them are in the charts. Not many ever get that inner feel, the blues bent that makes Hag truly different. Stockton doesn't try to sound like anybody but himself, but that "feeling" thing is the element that lets him sing the dreaded first-person personal love song without coming off like a pandering wimp. There's a quaver of pain and

depth behind it; something more perfect commercial voices can't learn from a thousand vocal coaches.

What you've probably heard thus far from this terrific debut CD is the single, "What If I'm Right." Stockton builds a tension in this simple plea that elevates it above the run-of-the-mill. On the CD, that tune is followed by an exquisite, loping, easy example of Western swing: "I Didn't Know Love Felt This Way." He cops a little "Ah!" in honor of Bob Wills in there, showing a respect, I think, for the father of the genre. There's a lot of that fiery, sun-baked, dust-in-your-eyes Texas in Stockton's sound, and it's a breath of fresh air after all the generic Nashville pap I have to listen to.



On "Train, Train," Stockton uses his country blues chops to good effect, along with a refreshing acoustic guitar and fiddle feel that dissolves into weeping pedal steel worthy of any of the classics by Hag and Lefty Frizzell that he cut his teeth on back in the tumbleweed and mesquite prairie he was raised in just west of Ft. Worth. Then comes the big surprise: "Geronimo." Put this in the car player, roll down the windows and go fast with this at top volume. It's a pure Western tale of a cowboy who is managing to run from the legendary Apache war chief. "Geronimo is right behind, and he can ride without water longer than I can, this Arizona sun is sure to blind me, here is where we see if I'm a man." Maybe it is a guys' tune—riff with stinging slide guitar—but it's strong

as gas, and there are damn few of those even thrown in for filler on anything other than Travis Tritt records anymore.

The title song is a mid-tempo tale about a man who can't drink, cry or forget his way out of "this pounding pain that used to be my heart." Delivered with feeling, vocal power and a blues twang, you will believe every word. "My Life's an Open Book" is a wonderful Western-flavored slow dance number that owes debts in melody and lyric to priceless influences Merle Haggard, Roger Miller and Tom T. Hall in their prime, if you ask me. Bluegrass meets the Western feel on the CD's ender, "Billy Saw the Light." It is, as with all the rest of these tunes, a terrific linear narrative: real stuff about real people. "I just hope people see that the music is real... and it's part of me," Stockton says. Yes, it is, and you can tell.

So, this newcomer, who writes all his own material, establishes himself as a cut above the dime-store romance of the new hats. With a radio hit already establishing him in the mainstream, he also delivers better material and performance than country radio seems to demand these days. There's a new voice on the horizon, and if you haven't already heard Shane Stockton, you need to.

—BOB MILLARD

## Gary Allan *It Would Be You* Decca DRND-70012

**T**hese days it seems like even the most well-intentioned young honky tonkers get bogged down in the Nashville music industry's great leveling process. Sooner or later they end up recording sappy pop-country ballads to appease contemporary country radio. Or they end up letting the wizardry of the multi-track recording



## Record Reviews



process and digital mixing dull the razor's edge of their live sound.

This sure hasn't been the case so far with Gary Allan, a 29-year-old Southern California surfer who cut his musical teeth on the Buck/Merle Bakersfield Sound and did a long musical apprenticeship in the honky tonks of Orange County, California. *It Would Be You*, Allan's second and latest album, merely confirms and strengthens the notions planted by *Used Heart for Sale*, his 1996 debut album. He's one of the most exciting, talented and raw-edged neo-honky tonkers to emerge from the West Coast country scene since Dwight Yoakam's appearance 12 or 13 years ago.

Aside from his resolute hard country instincts, Allan's biggest asset is his voice. It's tough, twangy, yet versatile and expressive. He can affect a raunchy, macho swagger on raw-edged bar-room ballads like "I've Got a Quarter in My Pocket" (co-written by Jake Kelly and Billy Yates), "Red Lips, Blue Eyes, Little White Lies" (Kostas and Brent Moyer), or a Conway Twitty oldie like "She Loves Me, She Don't Love You." Yet he can be hauntingly tender and subtle on stirring ballads like the title tune (Kent M. Robbins and Dana Hunt) and the lovely "I'll Take Today" (Kent Robbins and Will Robinson).

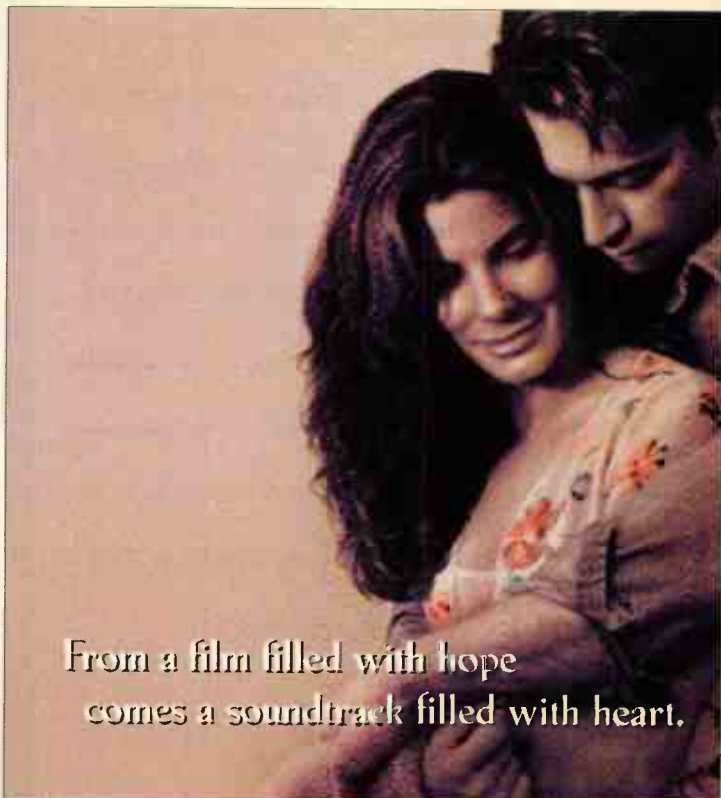
Throughout the 12 cuts on *It Would Be You*, Allan and his producers, Mark Wright and Byron Hill, have done an impeccable job of evoking the

vintage honky tonk road-house sound and spirit. Yet without throwing in a single, sappy radio ballad, they've managed to make an album that, at the same time, sounds thoroughly contemporary. Their mastery not only comes through on the big picture of their song choices, but on countless little flourishes, like the clicking Tic Tac guitar rhythm tracks, edgy harmony arrangements and thrilling steel and fiddle turn-arounds on songs like Bob McDill's and Wayland Holyfield's "It Took Us All Night Long to Say Goodbye" (a minor chart single for Danny Wood nearly 20 years ago). Again and again, as on the aforementioned ballads, they remind us that you don't need strings and overbearing background vocals to bring out a song's exquisite tenderness.

*It Would Be You* also has a "hidden" track that's not even listed in the credits, yet shows another dimension of Allan. It also reminds us that, musically speaking, he's very much his own man—determined to play it the way he hears it, and tell it like it is. "We're Living Like There's No Judgment Day" is a stark, haunting commentary on the way random violence and senseless killing erode our shared sense of community. To the sole accompaniment of an acoustic guitar, Allan relates the sardonic tale of the murder of an elderly storekeeper by a handful of teenagers after beer money and how it rips the heart out of a small town.

Besides being one fine album, *It Would Be You* will also serve as an object lesson if Decca, Allan's label, can get some airplay on these tracks. It will be refreshing proof that the country radio industry, which lately seems to be going through a crass, insidious era of dumbing down, still hasn't completely shut its doors to good, solid, neo-traditional-based music.

—BOB ALLEN



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\*"To Make You Feel My Love" is also available on Garth Brooks' box set "The Limited Series."

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**We've been here before, catching up with Dwight on what he's into at the time of a new album release. But this time, Patrick notices some subtle changes in Dwight's thinking and his approach to his music. At 41, Yoakam's evolution into himself is unfolding.**

A  
JOURNEY  
WITH  
Dwight Yoakam

by Patrick Carr

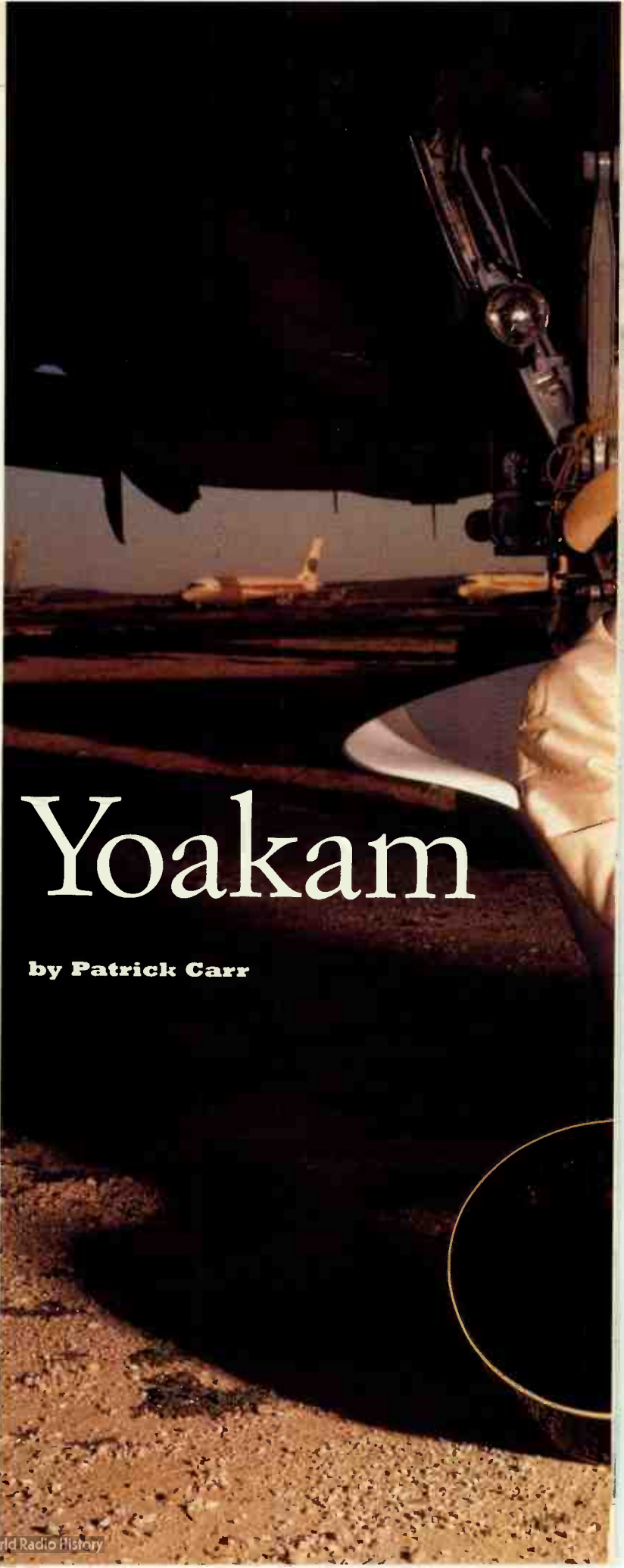
**O**ur last Dwight Yoakam cover story, three years ago, began as follows:

"Our visits have assumed a certain form, perhaps even an aspect of ritual. Upon completion of a new Dwight Yoakam album, following complex negotiations and preceeding its release to the public, a veteran *Country Music* correspondent—myself the first and second times, John Morthland the third, now me again—ventures west to Hollywood, gets himself to the appointed place at the appointed hour, and waits for Dwight.

"Dwight is always late, but never that late—he will arrive soon, as usual, breathless and sincerely apologetic—and so one gets a little time to look around."

Almost nothing has changed. There's a new Dwight Yoakam album, *Long Way Home*; we're in Hollywood; I'm the interviewer again; and as far as we know, Dwight is very much his same self doing very much his same things, only more so (which is also customary). In fact, the only obvious change is the site of the office. It has moved a mile or two northwest along Sunset Boulevard, migrating to the opposite side of the street into the Directors' Guild building, and it has grown just a little. The view is different, turned 180 degrees from Dwight's previous panorama of the Hollywood hills. Now you look out from his conference room over tourist

BANDEE ST. NICHOLAS







World Radio History



Hollywood in the foreground, then across downtown Los Angeles towards the airport, the mountains, and the ocean. Quite a vista. It's big out there where the New World ends.

Dwight bustles in, hatless, dressed way down, and we settle at the conference table for our chat. We like to start light, so we begin with the subject of biscuits: Dwight Yoakam's Bakersfield Biscuits, that is, now in the freezer section at selected supermarkets here and there. The whole business began as a lark, Dwight says, "but people liked 'em. On the internet, people started asking us for them. So something that started as tongue in cheek has turned into something that's been fun. It's still tongue in cheek—just a bigger tongue and a bigger cheek." The biscuits themselves are good: the old-fashioned country kind, not sweet, a little salty, very nice when served with Jimmy Dean's conceptually related sausage products or anything else you enjoy on a biscuit. It might be disappointing to learn that the recipe isn't a Yoakam family tradition out of Kentucky or even an element of Dwight's personal lifestyle—no, he isn't a secret concocter of cornbreads, dumplings, or other Southern comfort foods—but the product won't let you down, I guarantee it. The customary high D.Y. standards *have* been applied.

Biscuits covered, we move on to coasters. Sitting in a neat pile on the conference table are some interesting examples Dwight found in a discount store, made by cutting the centers out of old 33 r.p.m. record albums and backing them with cork. *Charlie Rich's Golden Hits*, on the Sun label, supports my Diet Coke; Dwight's iced tea sits on Glen Campbell's *Gentle on My Mind*. That's cool, Dwight thinks, even though, yeah, creating the coasters must have meant throwing away the actual music, and the B-side labels were also destroyed in the process. Myself, I enjoy watching old Charlie and Glen absorbing fluids in a useful kind of way.

Of course, the coasters aren't important (and neither are the biscuits) except as indicators of Dwight's character traits: the perfectionism that forces him to do things *right*—songs, recordings, home decor; wholesale baked goods—and the gift of finding joy in the details, using the keys in symbols to take him places. Watching and listening as he hunts through the Capitol labels among his coasters, noting their design changes through the 60's and 70's and rhapsodizing on the associations of each evolution—time-tripping around the culture, the art of his peers and predecessors, and his own life—you see a man with a winning combination: compelled to create from his musical past, recycling and synthesizing with unusual intensity (not to mention skill), he's also blessed with a love of the process. Which of course you can hear when he sings, his music being as eloquent and affectionate an exploration of formative passions as we have a right to desire.

He has fun with label art for most of Interview Tape One, Side A, about 20 minutes' worth, until the auto-reverse mechanism on the tape recorder makes its little noise, prompting me to get down to business.

"Okay, Dwight. You've been spending more time in movies, with the screenplay you're writing and your parts in *The Newton Boys* and *When Trumpets Fade*. Does that mean you're spending less time on music?"

He answers immediately. "Ironically, not. I wrote 12 songs for this album; usually I write 75 to 80 percent of the material, but I've

never written quite that many before. Before I left for *The Newton Boys*, I was writing the screenplay, and Pete [Anderson] and I talked about this, and his observation was that he thought I was in the midst of just creating a lot of words, and the story I was creating in the screenplay acted as a catalyst for turning back towards the words that I choose to use in articulating my emotions through music. I ended up going down to Austin to work on *The Newtons* without a guitar, and naively I thought that I would stay there for three-and-a-half months without a guitar and be so focused on doing the movie that I wouldn't have a desire to play, let alone write. I was there about a week and a half, and I went out and found a guitar. Richard Linklater, the filmmaker, was very efficient, and stayed to his five-day-a-week schedule, and I worked about three of the five days, usually. So that left me with several days a week when I was not on the set, not required to be on the set, in a hotel in Austin, staring out the window, watching the river run past. And if I sit very long and start contemplating things, I turn to music as a means of articulation. It's been that way since I was a little kid with that Kay, dragging it around and sitting in my room with it."

A brief pause, then, "So, no, I don't think that one excludes the other, and I don't think that one will ever replace the other. The first place I ever performed in public, though, on stage, was in junior high school as an actor; in a play. There is a bit of irony in that. I came to public performance of my music, in a true sense, through a high school theater department, because they put on the variety show that allowed me to take a band there and do this rockabilly material in front of an audience, and have a response to that, and..."

He gestures to imply everything that followed: leaving home in Ohio, going to college, developing his own music, playing the clubs around L.A., almost giving up, eventually connecting to Warner Bros. with *Guitars, Cadillacs, Etc., Etc.* in 1986, and keeping the flame ever since. *Long Way Home*

is the seventh of his regular albums; he also has one hits collection, one live set, one Christmas album, and *Under the Covers*, his most explicit yet thoroughly re-imagined rendition of the radio music of his youth. And in what is now a full-fledged second career; his movie credits include *Red Rock West*, *Roswell*, *Don't Look Back*, and the much-applauded *Sling Blade*, wherein his acting talent really began showing itself.

That movie also signalled the rapid rise to fame of its Arkansan writer, director, and lead actor, Billy Bob Thornton, to whom Dwight was introduced by a mutual movie business ally. "I wasn't sure there was a guy really named Billy Bob that was in L.A. functioning and working for real," Dwight laughs. "Then I saw *One False Move* and was blown away with his talent as an actor and director. When I read *Sling Blade*, I said, 'Please, yes, let me meet this guy.'"

And of course it all worked out as well as it possibly could. Dwight's *Sling Blade* character, the evil Doyle Hargraves, was a natural scene stealer; and Dwight realized the potential of the part very nicely. When the compliments showered down, more than a few landed directly on him.

Which he enjoyed. "To stand on the shoulders of the talent Billy Bob possessed, and the rest of us were able to share in as a victory, was something that I'll probably never experience again in





“I’ve been writing like crazy. What I’ve done is be less deliberate about it, more spontaneously responsive to it.”

my life,” he muses. “It was almost parallel to coming off the street with my EP with Pete and the original band, having it be signed to Warner Bros., then having it further realize success on a national level and lead to a career.”

Predictably, the success of Dwight’s Doyle produced multiple offers of the same basic role in other movies. Also predictably, Dwight didn’t want to play. “Someone would be very hard pressed to write a malicious redneck character that was as interesting and fascinating to explore and perform as Doyle was for me. I don’t know that I would find the further tilling of that soil very interesting, and I don’t know that it would help me to evolve. So having said that, I’m still looking for opportunities to play other kinds of characters. Which is why *The Newton Boys* was interesting. It was great to go somewhere else with it, ‘cause my character in *The Newtons* is persnickity, almost hypochondriac.”

Persnickitiness and hypochondria are not, of course, elements of the real-life Yoakam character, though it’s safe to say they’re closer to home than ole Doyle’s outright sadism. Either way, Dwight found it in himself to render them well and suggest a lot else, too; the person he created is a far more intriguing bank robber than any of the Newtons themselves. Which figures. Dwight doesn’t allow himself mediocre performances, or for that matter short-sighted career choices.

His next role, a relatively small part as a rigid World War II field commander in the HBO movie, *When Trumpets Fade*, took him to another very different place. The winter mud of Germany was the location, some of the most vicious fighting of the war the context, and as Dwight sits in sunny Hollywood, looking back on the experience and imagining the historical reality—about which, naturally, he has informed himself a good deal more thoroughly than is strictly necessary—he speaks with a mixture of adult revulsion and little-boy attraction quite common in thinking men who have not known warfare personally. We spend a significant portion of Tape One, Side B in that shadowland, trying to feel our way around the Hurtgen Forest in the winter of ‘44-’45 with the ghosts of the *Wehrmacht* and the 28th United States Infantry Division. Which makes for interesting talk but irrelevant *Country Music* reading, so we’ll move on.

Music is relevant. “You know, Dwight, the opening bars of this new album, on ‘Same Fool,’ have a great Ralph Mooney-type, Waylon-period steel guitar. Did you take it from ‘Rainy Day Woman?’”

“That or ‘Only Daddy That’ll Walk the Line.’ It’s not how the song started, though. What started it for me was just that scale thing on the acoustic guitar—I came up with that on my own—but then I wanted to hear an answer, and I thought ‘Ralph Mooney steel,’ that moving kind of thing he did. It’s a real distinctive use of rhythm in country music that was almost singularly unique to Waylon, and even unique to Waylon in one period. Once he found half time—you know, around ‘Good Hearted Woman’—everything seemed to be in the half time groove, but before that, it really straddled rock and country, like Johnny Cash’s did, as you and I have discussed before. It’s almost Cajun, actually. Buck and I were talking about that. He heard ‘Same Fool’ and he alluded to it. Yeah, the underlying rhythm is Cajun. I often wonder if Waylon got it there. It’s harmonica; it’s any of the breath-oriented instruments; it’s an exhale-inhale thing. Bellows instruments. The drone. Bagpipes. Again, that Scottish/Irish/Welsh folk music. That’s probably why it resonated in my head. Cajun music’s an outgrowth of Acadian sound, which is, again, that old mix of Scottish, Welsh, Irish, French. Go back and it’s Celt, Gaul, drone instruments, dulcimer—the Appalachian music.

“So I started with the scale thing on the acoustic guitar in the hotel room, then heard the steel, then got into that almost accordion thing I was doing on the chords. Of course, the hardest part of this whole equation is me trying to explain these things to Pete when I get back to L.A. God bless him, he’s wrestled with it for 17

years now, and he’s done a masterful job, as far as anybody could have, of recreating and articulating what I’m hearing in my head.”

A momentary pause. “So the thing about the use of steel the way that Ralph Mooney did it with Buck, and with Waylon later on, and with what we did on ‘Same Fool,’ is that it’s played as an electric guitar part, not as a steel part. Pete and I talked about that years ago. He was the first to observe it. Being the masterful virtuoso on the guitar, he heard it immediately. There’s a very simplistic, ringing, cutting sound to that playing, that West Coast steel sound—I always think of Waylon as West Coast country music, even though he cut a lot of that stuff in Nashville, because he came out of Arizona. The other song on this record that’s got that sound is ‘I Wouldn’t Put It Past Me.’ The steel answers there like an electric guitar would; it’s another call-and-answer thing.”

He pauses a moment to let his mouth catch up with his brain, then continues. “The beast to wrestle with on ‘Same Fool’ was, after I wrote the first verse, I thought, ‘Boy, if I’m gonna continue with this syntax rhyme, I’m gonna have to work—I’m just the same fool, the old fool, the one fool, that you won’t fool no more. How am I going to keep that going? How many fools can I come up with?’ So it was pretty hairy to go ahead and finish it, but I liked it a lot, so it was worth the effort. It drives along. I like playing that song.”

We talk in this vein about other songs on the album, then switch to a more general view of his songwriting processes.

“I’ve been writing like crazy,” he says, happily. “What I’ve done is be less deliberate about it, more spontaneously responsive to it. Sony makes a little flat-mike tape recorder, it’s a full-size cassette, has a little speaker in the back, just palm size, and I was able to use that when I started writing on this album. I bought, like, three of them and put them in places where I know I’m going to be, like my office at home, I’ve got one *there*. And I’ve consciously left a guitar in that room, and left a guitar in another room, as an outgrowth of how I worked on *The Newtons*. In the hotel room I had a guitar and a tape recorder in an environment where normally I wouldn’t have thought that I would deliberately place those items, so that I had access to them in an ancillary way to something else I was there to do.”

This is progress, he thinks. “Probably a consequence of my being so specific and, kind of, *organized* at times, in terms of my physical environment, is that I’ve had just one room in my house where I’d go to write.”

Not that such an approach doesn’t have its merits. “I think there is something to that. I think there is a bit of a touchstone element to it, and there’s a reason that you’re drawn to the place you’ve chosen. Maybe that’s the tear in time we step through. It’s your access point.”

In the end, however, “I think what happens is that your nature to be a writer, to write, eclipses that as the *sole* access point. That’s what I’m finding with exploring other parts of myself as a writer.”

As, for instance, on “the night before I went to Austin when I stopped working with the guy who’s been transcribing what I’ve been dictating on my script. We were in the office at my house where I had a great old Martin slope-shouldered. It just kind of happened that I had in there, ‘cause I only recently acquired the guitar, last January or February. So we’d stopped working, and we were talking about a film idea that Billy [Bob Thornton] and I had discussed, and I said, ‘You know what the thesis of that piece is? It’s about—’ I thought about it, and I jumped up and walked over and grabbed the guitar, and I started just doodling on the guitar, which was what having the guitar in that room allowed me to do at that moment. And I began the riff that became the title track for *Long Way Home*. It was an outgrowth of the synthesis of the writing of my script, as well as the discussion about this other piece that we were perhaps going to produce, plus the conversation that I was having with the person in the



room, and my own thoughts about the dynamics of the relationship that I had with somebody else at the time, and the things that had happened in my life in the preceding year and a half. And I wrote that riff and the first line, that whole (*singing*) 'Don't look inside. Don't look there...'

"So that was an outgrowth of proximity and the *spontaneity* of proximity to the instrument, and so now, deliberately (*a self-mocking little laugh*), I've placed some tape recorders around in places where I'm going to be, and guitars, so I can act on the thought. What I want to capture is me singing a melody. I want to record a melody and a thesis that's taking shape at that moment. Sometimes now it's just a melody. This album, I started with some melodies that just *began*, and then I wrote from the emotional hue of that melody, the emotional color there."

As usual, a lot of the color was blue. The man in his songs—early songs, middle-period songs, brand new songs—is lonely, lost or almost lost, damned or deserted or double-crossed in love. Which provokes the usual question, and in turn the usual half-answer: Dwight prefers to speak indirectly, if at all, about his real-life romantic relationships, but, also as usual, we get around to semi-specifics in the end. It's relevant to know that Dwight is now 41.

"Do you want a family, Dwight?"

"Yes, I do. There's a lot compromise involved in that, though—but for the last five years or so, I've been willing to make those compromises. But I've finally realized that, my past protestations to the contrary, I'm a romantic. So I won't settle. I want to fall in love, which of course gets harder as you get older. You find yourself looking at the person to whom you're attracted a little more closely than you might have when you were younger. But, yes, in the recent past I've made an excursion or two. Three times in my life so far; I remember really falling in love, and it's been nice to revisit that recently."

"What happened? Why didn't it last?"

"There were other complications. It was two lives, ships in the night. That's what some of this is about, maybe, this album. We were ships at sea, not a pair of ships leaving port together. There was a dilemma as regards to navigation. The problem was the cargo aboard this specific ship headed towards this specific destination. Short of committing a maritime crime..."

"So the ships went their separate ways?"

"Yeah. But I'm aware of the destination of the vessel, and its point of origin, and its home port, and I think that's where things have been left at this point."

He pauses, reflecting. "You know, I'm thinking about how I used the word 'fool' so much on this album. Perhaps I was expressing something about the foolishness of romance. Of risk. But, yes, I would love to be married and have a family. Will I? I don't know. Do I have to? No."

That sounds okay, especially when he goes on to explain that he's fought too long and hard building a good creative life to screw it all up for the sake of need. For true love, maybe. So save your tears, girls, and polish up that syntax.

Now it's time to round up the other usual questions. How's Dwight's Hollywood hills house, which he'd just bought and begun to renovate at the time of our last visit? It's finished, he says, and



The actor in Dwight discovers new talents. In *The Newton Boys*, he plays a bank robber. In *When Trumpets Fade*, he plays a lieutenant colonel in a doomed battle in World War II.



that's freed up his creativity; the same part of the brain that designs your ideal home writes your new song or three, and it only has so much energy. His ranch, which burned down a few years ago, is also rebuilt.

What's he listening to right now? Badfinger, he says, "just for kicks. Just revisiting 1973 in my head and my heart. And I've got Ralph Stanley on the CD in the truck. I had Wynn Stewart in there blowing pretty hard and heavy, too. Actually, that might have been as much an inspiration for that Ralph Mooney steel guitar. I'm pretty sure Mooney was on that stuff."

What's his latest gun? "What's my latest gun? Oh, great! You're going to print this? Oh, yeah, I can tell you, 'cause I'm doing the western. It's a Single Action Army, Cavalry Model, with the seven-and-a-half-inch barrel, in .45 Colt. I fool with it when I'm working on the script."

What's he reading? He just finished up *West of Rome* by John Fante. "He was Charles Bukowski's favorite writer. He's amazing. He's not given to overly florid descriptions; he just kills you with his directness."

Did he really duet with Tom Jones on "The Last Time" at the [Hollywood] House of Blues? You bet. "Yeah. I jumped up and we spanked a pretty good version of it." And is that really Bonnie Bramlett singing backup for him on "The Curse"? Yes, it really is. "She sings just magnificently. Still. No, not still. Why wouldn't she? She's a singer!"

Eventually, somehow or other—I think it's when the tape machine is off and we're just chatting about where we've each been traveling—we luck into a solid, certified Dwight-type subject which also delivers an ending for this story.

It's about old airliners: a place out in the Mojave desert where used-up TWA Convair 880's have been parked (forever?) in the moisture-free air. Dwight went there to pose for his new record's cover.

"You know," he says, "there's something very, er...there's something that causes a bout of self-examination when you stand in an environment like that and just gaze at—in this case, machines, but it's almost as if they're beings, entities. The 880 was one of the first passenger jets, from the early 60's, they look like a Boeing 707 or a DC-8, but they're actually even more swept-wing and more virile. There's a memory of virility and speed. The airport manager and I were talking, and he said, 'Yeah, the guys that flew these, they told me, they were fast.' They weren't efficient—they were loud, they burned a lot of fuel, they didn't hold many people—but, yeah. You can't have both. They look faster than anything on the runways today. I looked up underneath, and it was all cables. No fly-by-wire there. You grabbed that stick, it meant something. You weren't *advising* the aircraft; you were pushing and pulling it. Old, forgotten eagles. Their home is in the sky.

"Think about where those jets were. They went everywhere. London-New York nonstop. Rome. And not just Rome, but Rome in 1965. If they could talk. They were the epitome of the jet-set era. They were there when Anouk Aimee made *A Man and a Woman* in Paris. When The Beatles landed at Kennedy. It's like, you stand there and you can hear an echo.

"I loved looking at them. They're just kind of haunted. I felt a very eerie kind of affinity. There, at some point, aren't we all? The shell of us.

"They're such a long way from home, aren't they?"





**TERRI CLARK**

COUNTRY MUSIC MAGAZINE JULY/AUGUST 1998



PULL-OUT  
CENTERFOLD  
OF-THE-MONTH

# TERRI CLARK

## Facts of Life

### Personal Data

*Given name:* Terri Lynne Clark  
*Birthplace:* Medicine Hat, Alberta, Canada  
*Current Residence:* Nashville, Tennessee  
*Family:* Mother, Linda Clark; father, Les Sauson; brother, Peter; sister, Tina; maternal grandparents, Ray and Gladys Gauthier  
*Instruments:* Guitar, cowbell  
*Hobbies:* Rollerblading, collecting guitars and Beanie Babies  
*Favorite color:* Forest green  
*Favorite foods:* Pizza and steak  
*Favorite albums:* Sara McLachlan, *Surfacing*; Jann Arden, *Happy*; The Judds, *Why Not Me*; Matchbox 20, *Yourself or Someone Like You*; k.d. lang, *Absolute Torch & Twang*  
*Favorite song she's written:* "Not Getting Over You"  
*Favorite place to visit:* California  
*Favorite movie:* *Titanic* and *Good Will Hunting*



### Vital Statistics

*Birthdate:* August 5, 1968  
*Height:* 5'11"  
*Color eyes:* Hazel  
*Color hair:* Brown

### Recording Career

*Record Label:* Mercury Records, 66 Music Square West, Nashville, Tennessee 37203

*Albums*

<i>Terri Clark</i>	1995**
<i>Just the Same</i>	1997*
<i>How I Feel</i>	1998

\*\*platinum album (1,000,000 sold)  
 \*Gold album (500,000 sold)

*Singles*

- "Better Things to Do"
- "When Boy Meets Girl"
- "If I Were You"
- "Suddenly Single"
- "Poor Poor Pitiful Me"
- "Emotional Girl"
- "Just the Same"
- "Now That I Found You"

### Selected Awards

*Billboard Magazine's* 1995 Top Female Country Artist  
 TNN/*Music City News* Country Awards Female Star of Tomorrow, 1996  
 Winner of three 1996 Canadian Country Music Association Awards: Rising Star, Single of the Year for "Better Things to Do," and Album of the Year for *Terri Clark*  
 Juno award, Best New Solo Artist, 1997  
 Big Country Awards 1997 Best Female Vocalist  
 Winner of three 1997 Canadian Country Music Association awards: Female Vocalist of the Year, Album of the Year for *Just the Same*, and CMT/Maple Leaf Foods Fan's Choice Award.

### Musical History

Terri began playing guitar at age nine. At 15, she began singing in clubs in Medicine Hat, Alberta. In 1984 she won first prize

in an Alberta country singing contest. In 1987, she moved to Nashville at the age of 18 and began singing at Tootsie's Orchid Lounge. In 1989 she was discovered by her manager, Woody Bowles. In 1992 Terri signed a songwriting contract with Tree Publishing, and in 1994 she signed with Mercury Records.

### Current Projects

- On tour with Brooks & Dunn and Reba McEntire
- Appearing at major fairs and festivals during the summer
- Will do a 15-city tour of Canada in May and October
- Taping a television special in Canada to be aired on CBC entitled *Terri Clark: Coming Home*.

### Fan Club

Terri Clark Fan Club, P.O. Box 1079, Gallatin, TN 37066. *Fan Club Hotline:* 615-451-2818.



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# TAMMY WYNETTE

1942-1998

## One of a Kind, End of an Era

By Russ Barnard

**A**s the last notes of tribute to Tammy Wynette faded in the Ryman Auditorium, Emmylou Harris looked at me through misty eyes and said, "End of an era." That captured the moment. Earlier, Billy Sherrill had said, "One of a kind." That captured the woman.

For three days, those two thoughts had weighed heavily. First there was the pall of realization that Tammy had unexpectedly left our stage for the last time. The sadness at the loss of a friend and colleague was deep for those who had known and admired her personally and professionally and for millions who had only known her through the love of her music.

For those of us who have been at *Country Music Magazine* during 25 of Tammy's 30-year career, the emotions flowing from the loss of Tammy Wynette's personal presence were accompanied by an even more devastating feeling that this was, at least, the beginning of the end of an era. Tammy's career had essentially overlapped that of CMM. Her death was the first of any major star whose presence was prominent throughout the full life of this magazine.

"The end of an era." It may be an overused phrase. In Tammy's case, the thought that pervades is the era of her generation of country music, the generation of Johnny Cash, Loretta Lynn, Merle Haggard, Willie Nelson, Waylon Jennings and Dolly Parton. The generation whose careers were born after World War II. The generation of performers who had picked cotton or plowed a field, who lived through the great migration from rural, agricultural America to urban, industrial America. The generation that sang country because they were country. The realization that we are at the beginning of the end of that era is what made the symbolism of Tammy's death so powerful.

At the funeral, several legends of that gen-

eration were noticed by their absence, due either to issues of their own health or that of family members. That thought was dramatically brought home when Merle Haggard, who appeared by video because he couldn't come, sang these words:

*If I could only fly  
I'd bid this place goodbye  
And come and be with you.  
But I can hardly stand  
And I've got nowhere to run,  
Just another sinking sun  
And one more lonely night.*

That it was Tammy Wynette's death bringing reality down so hard was unexpected and, for me personally, stunning, because of my real and symbolic connection to her. I met Tammy the first time in the summer of 1967. I was a young executive at CBS Records in New York, the parent company of her label, Epic Records. Tammy was a young singer. Everyone in the company knew she was going places, and we wanted to go along. Her first hit, "Your Good Girl's Gonna Go Bad," had made it to Number Three on the charts a couple of months before. The first of her Number One hits, the magnificent "My Elusive Dreams" duet with David Houston, was climbing the charts, and her first solo Number One single, "I Don't Wanna Play House," was only weeks away. The combination of her unique, powerful, vulnerable voice and her unique, powerful producer, Billy Sherrill, was about to rock the country music world like no female had since Patsy Cline and Loretta Lynn. Within a year, after hitting Number One with "Take Me to Your World," "D-I-V-O-R-C-E" and the career-making "Stand By Your Man," she was the hottest property in country music male or female. The entire company's powerful machinery was behind her success,





*Heartache and pain  
never sounded so good.  
She lived it and felt it,  
and her audiences  
could tell.*





but it was primarily due to what went on in the studio. Sherrill's amazing ability to harness her great talent with great songs written by the likes of Bobby Braddock, Curly Putman, Glenn Sutton and George Richey, not to mention Tammy and Sherrill's own composition, "Stand By Your Man," led to an unprecedented run at the top.

Shortly after that beginning, I left CBS and started *Country Music Magazine*, so we were there to chronicle that run. And chronicle it we did: 11 major features, including six cover stories, and all the album reviews. She was even the journalist on one of the cover stories. Five years after her turbulent marriage to George Jones had ended, I asked her if she would conduct an interview of Jones for our June 1980 issue. She loved the idea. Jones came to Tammy's house, along with me and our photographer. George Richey, who was Tammy's husband by then and also a longtime friend of Jones, sat in, too. She did a great job. She had prepared a good list of questions and improvised others as the interview progressed. Jones was relaxed, and Tammy really got him to talk. There was lots of laughter. In addition to showing skill as an interviewer, she demonstrated her talent as a prankster at Jones' expense. She confided in me beforehand that she had a trick in mind for her last question. When the time came, Tammy off-handedly said, "By the way, who is your favorite female singer?" "Connie Smith," replied Jones with not a second's hesitation, but as the words passed his lips, you could see in his face recognition of his mistake. "I think we're through with the interview," Tammy countered with feigned indignation. "No, you know you're my favorite," he fumbled. "Of course, Connie Smith has to be second." She countered with, "Connie's second and I'm first. That's a much better way to end the interview." A funny ending to a good piece of journalism.

Of course, "Stand By Your Man" will always define Tammy's musical identity in the public eye. But, for me at least, her most self-revealing, personal musical statement was "Til I Can Make It on My Own," a gripping performance by a woman in pain pulling herself out of a miserable situation, delivered with all the tearful vulnerability her voice was made for. Co-written in the wake of her divorce from Jones by Tammy and George Richey, soon-to-be husband of her last, longest and most satisfying marriage, in 1976 it became her first Number One hit in more than two years. More important, it ushered in her professional reconciliation with Jones. They may have made tabloid

headlines in their turbulent marriage, but they made glorious music in Billy Sherrill's recording studio. It began during the marriage with their first Number One hit together, "We're Gonna Hold On." Now, in the calm after the storm, it would reach greatness with their Number One hits together, "Near You," and the grand classic country duet, "Golden Ring," also in 1976.

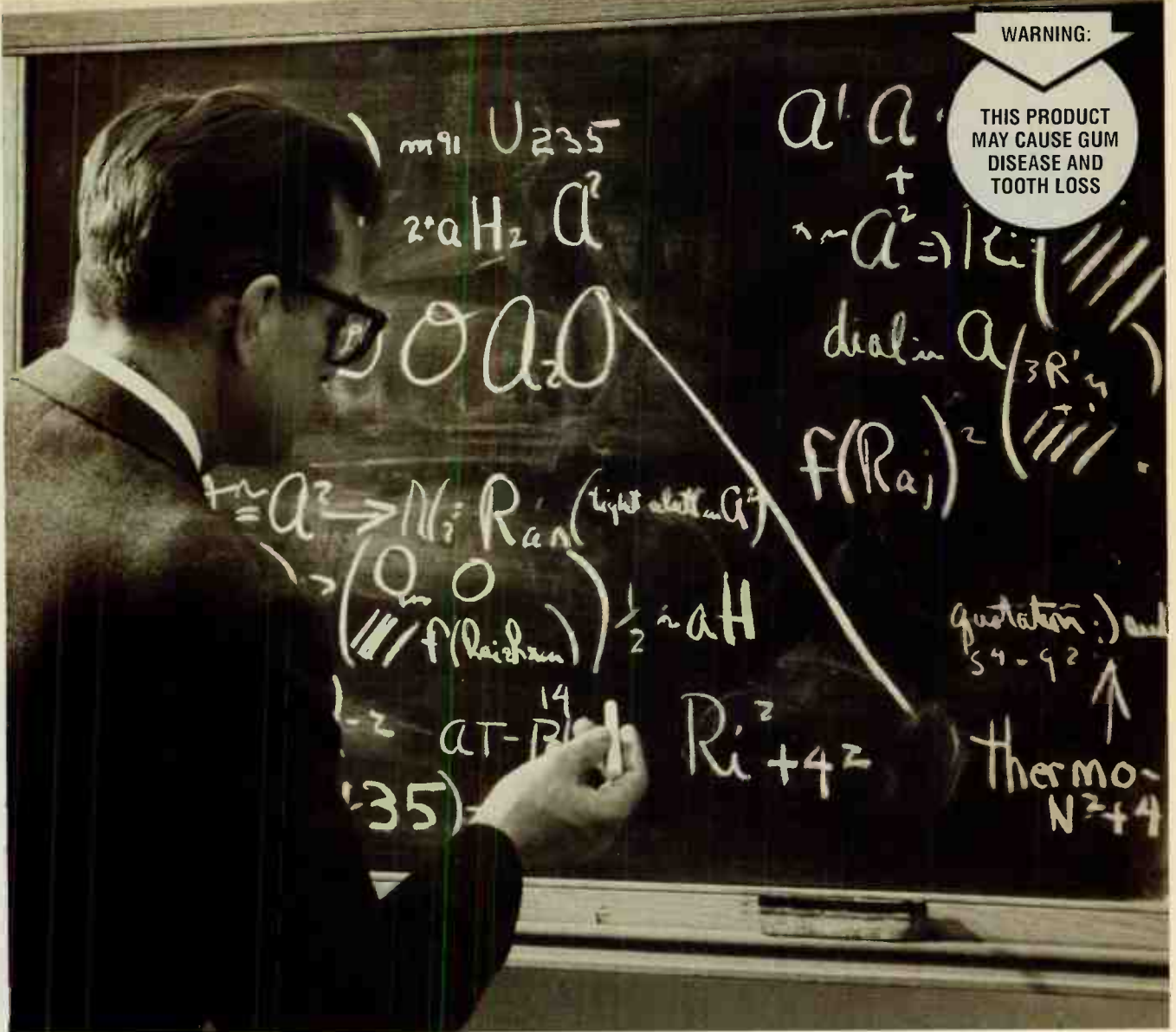
Her 1978 marriage to George Richey marked the beginning of the first truly stable period in her life, which lasted 20 years till the moment of her peaceful death, asleep at his side. As her friend and publicist, Evelyn Shriver, said, "She deserved an easy death. She had a tough life." While we at CMM did not expect Tammy to become the symbol for the beginning of the end of an era, we saw the end itself coming. In our March/April issue, which appeared just before Tammy's death, Managing Editor Rochelle Friedman titled Patrick Carr's Final Note column "Who's Gonna Fill Their Shoes," after George Jones' hit lamenting the passing of Jones' musical heroes, the generation of Hank Williams, Roy Acuff and Ernest Tubb. Referring to the passing or imminent passing of our generation of musical legends—Carl Perkins had just died, Cash and Waylon were unwell—Patrick said, "Watching my favorites take their leave is sad, but at least I know it's an organic, inescapable process far beyond human control. The death of their musical values, on the other hand, has felt neither natural nor inevitable." That column drew more mail than anything we have published for a long time, showing that you too sometimes feel, these days, like you're looking into a void.

At the Ryman, Merle gave the goodbye, Dolly gave the sermon. She gave it by setting her thoughts about the parable of the talents to the tune of "Amazing Grace." Celebrating her friend's talent, she sang:

*God gave us all a special gift,  
He meant for it to shine.  
He meant for it to shine.  
Shine on, shine on, for all to see,  
God's light inside your soul,  
Shine on, shine on, shine on.*

All of these thoughts were in my mind at the end of the day of Tammy Wynette's funeral. The duality of sadness at the passing of both a great singer I had known for 30 years and the musical generation she represented. One of a kind. End of an era. ■





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# Jim Lauderdale

## You May Not Know His Name, But You Know His Songs



*His songs have been recorded by George Strait, Patty Loveless, Mark Chesnutt, Vince Gill and others. Now this singer/songwriter is ready for his own turn on the top of charts.*

*By Bob Allen*

**T**hough Jim Lauderdale's name is not yet a household word, he is already quite a legend up and down Music Row. He may well be the closest thing that Nashville's current generation of tunesmiths has to a Harlan Howard, a Boudleaux Bryant, or a J.D. Loudermilk.

Thus, as Lauderdale sits quietly in a booth picking at his lunch of pasta and salad at Merchant's, an upscale restaurant on Nashville's Lower Broad, just across the street and down a couple of blocks from the Ryman and Tootsie's Orchid Lounge, his presence does not go unnoticed. You can see the other lunchtime diners occasionally stealing discreet glances in his direction. Now and then someone gets up and walks across the dining room to shake his hand or say hello. One of them, a pretty young blonde woman, hands him a business card and implores him, before she melts back into the crowd, "Call me, okay?"

Even if you've never heard of Jim Lauderdale, you've almost certainly heard his songs. George Strait has recorded no fewer than eight of them, including the hits, "Where the Sidewalk Ends" and "The King of Broken Hearts." Lauderdale's quirky "We Really Shouldn't Be Doing This" can be heard on

Strait's most recent album. The Strait connection alone has sufficiently built up Lauderdale's royalty account to pay for the house he recently bought his parents near Flat Rock, North Carolina.

"I really try to come up with something for George every time he makes an album," Lauderdale explains as he picks gingerly at his salad and waves across the room at some acquaintances at another table. "When he was doing his latest album, I kept playing songs for him and he kept passing on them. Then, on the very last day that he was tracking, I played him "We Really Shouldn't Be Doing This." That was one of the songs I was determined to save and record myself. But I finally just said, "All right! Here!"

Since 1991, Lauderdale has released nearly a half-dozen solo albums to much critical acclaim but little commercial success. Thus far, it's been better-known artists like Strait who've repeatedly struck Gold and platinum with covers of his tunes. Their records are the ones that have swelled Lauderdale's bank account and enabled him to maintain homes in Nashville and Southern California, not his own modestly selling releases.

Mark Chesnutt certainly helped boost Lauderdale's "house" fund when he topped







the charts a while back with Lauderdale's "Gonna Get a Life." as did Patty Loveless when she took "Halfway Down" to Number Six in *Billboard's* country charts. Lauderdale also penned "You Don't Seem to Miss Me," a stunning Loveless/George Jones duet that appears on Loveless' most recent album and was recently released as a single. Vince Gill ("Sparkle"), Buddy Miller ("Hole in My Head"), Gary Allan ("Wake Up Screaming"), Joy Lynn White and Dwight Yoakam (White and Yoakam dueted on "It's Better This Way" on White's last album), Doug Supernaw, Jann Browne and Mandy Barnett have also gotten mileage from his original tunes.

*Whisper*, Lauderdale's latest album (on BNA, RCA's sister label), not only introduces 13 new Lauderdale compositions; it's also an ambitious tribute to his country and bluegrass roots. Nearly every song on *Whisper* is a collaboration with writers and musicians who've had a particularly big impact on him over the years. These include Harlan Howard (he and Lauderdale co-wrote two songs on *Whisper*—"Goodbye Song" and "We're Gone"), Melba Montgomery (she and Lauderdale co-wrote "What Do You Say to That"), Buddy Miller (they co-wrote "Hole in My Head" on which Miller plays lead guitar and sings harmonies) and songwriters Frank Dycus and John Scott Sherrill, who also co-wrote several tracks with Lauderdale. Bluegrass master Ralph Stanley and his Clinch Mountain Boys enliven *Whisper's* finale, "I'll Lead You Home," a song which Lauderdale wrote especially for the occasion.

"My previous albums, even though I'm artistically really happy with all of them, never really did commercially what I wished they would have," explains Lauderdale, who, before shifting his base of operations to Nashville a few years ago, spent quite a few years songwriting and leading his own band in Southern California. Even today he tends to be more closely associated with so-called "alternative country" artists like Buddy Miller; Lucinda Williams and Joy Lynn White than with mainstream Nashville.

"There was a period of time when I couldn't get a major label deal in Nashville, and I thought, if I ever did get another record deal again, I wanted to make a very country album," adds the North Carolina-born Presbyterian minister's son. "Unlike some of my earlier albums, I didn't want there to be any gray areas on *Whisper*, where people could go, 'Well, it's kinda blues...it's kinda rock....It's not really country.' I wanted to make an album that fits my definition of country." He pauses and laughs uneasily at this last thought. "I hope that, ironically, I didn't end up making an album that's too country for today."

Quite often there's a vivid, quirky distinctiveness and a sense of emotional urgency spiced with an undercurrent of humor that set Lauderdale's songs apart and make them jump out at you. You can hear these qualities on cuts like "In Harm's Way" and "Hole in



My Head" on *Whisper*.

Not surprisingly, Lauderdale admits that his approach to songwriting has often been similarly quirky, and occasionally even laced with a nail-biting sense of urgency. Lightning-like flashes of inspiration may sometimes precede or follow occasional bouts of arch-procrastination compensated for by nerve-wracking 'round-the-clock writing sessions.

"A lot of times I'll just go ahead and book studio time and book the musicians [for demo sessions], and then a few days beforehand I'll just pull my hair out trying to come up with stuff," he laughs. "Sometimes I'll even go into the studio, and I won't have anything. I'll pull out some lyric sheet that [co-writer] Frank Dycus has given me, and a melody will just pop into my head. I'm slowing down on doing it that way, though, because it's kind of nerve-wracking," he insists. "Your nervous system can only take so much."

Lauderdale recalls that the melody and most of the lyrics to "Where the Sidewalk Ends" came to him during a phone call with the song's co-writer John Leventhal. Yet, he explains, other songs, like "The King of Broken Hearts," can take a lot longer.

"When I was living in California, I'd read a book about Gram Parsons, who's one of my all-time favorites and a big influence on me. In the book, someone was recalling how Gram used to be at people's houses, partying, and he'd put on a George Jones record and start crying, and tell everybody, 'That's the king of broken hearts!' When I read that, I just got this lightning bolt and got this melody. But it took me about a month to finish the lyrics. I went back out to Joshua Tree National Monument (a national park in Southern California, where Parsons, after his death, was cremated by some of his friends), where I often used to go to write songs. It was a full moon and I was hanging out at this place called Cap Rock, and the rest of the lyrics just came to me. It's still one of my favorite things that I've ever written."

Lauderdale, 41, has been writing songs since he was a novice bluegrass banjo picker fresh out of high school in Chapel Hill, North Carolina. Yet he never really had a big payday until 1992, when Strait recorded "Where the Sidewalk Ends" and "The King of Broken Hearts" almost back to back. This breakthrough came shortly after the 1991 release of Lauderdale's own first album, *Planet of Love* (produced by Rodney Crowell and John Leventhal). "Sidewalk" and "The King of Broken Hearts" both ended up on the multi-million-selling soundtrack of the film, *Pure Country*.

The Strait monster cuts were the culmination of years of scuffling for Lauderdale. He starred in musicals in New York City and elsewhere. (He and Grammy-winning

singer/songwriter Shawn Colvin appeared with The Red Clay Ramblers in a short-lived play about Jesse James called *Diamond Stud*.) He fronted The Jim Lauderdale Band in Southern California and worked with various West Coast country artists before relocating to Nashville in the early 90's. Acclaimed HighTone recording artist Buddy Miller used to be his guitar player and harmony singer.

"Buddy has really become a force to be reckoned with," he says proudly of his former bandmate who currently balances the demands of a blossoming solo career with frequent stints as Emmylou Harris' lead guitarist. "Even back then I used to find myself thinking, 'I should be his harmony singer.' I'd really like to do a duet album with Buddy sometime, even though he's so busy these days. We've really got this vocal blend, this kind of brother thing going. We've sung so much together over the years, it's a real intuitive thing."

Though it's only in the 1990's that Lauderdale has made a big splash in Nashville, Music City was actually his first stop, back when he left North Carolina on a long musical odyssey that would eventually take him to New York (where he first met Buddy Miller and Miller's wife and musical collaborator, Julie Miller), Chicago and L.A. before finally bringing him full circle back to Nashville again.

"I first came to Nashville in the summer of 1979," he recalls. "I quickly realized I was not gonna cut it here at the time. My idea of country was bluegrass, Hank Williams, George Jones and Buck Owens. The stuff I was writing then didn't really fit in. I went to one publishing company, and I kinda got turned down, and that totally spooked me. Luckily, though, I kept writing."

"When I first came here my goals were to meet George Jones and hang out with him, and meet [bluegrass master] Roland White and hang out with him," he adds. "My roommate at the time played dobro with Wilma Lee Cooper, so I'd go to the Opry about every weekend. That's the only time I got to meet George back then. But I started hanging out at the Station Inn [Nashville's venerated bluegrass club], and I started sitting in with Roland, and we started singing together. Because I'd listened to so many Kentucky Colonels albums that he was on, we had a great vocal blend. We ended up recording nine or ten cuts at Earl Scruggs' Sound Studio. Earl would come around and bring us coffee—he was the nicest guy in the world. Marty Stuart also played on some of the tracks. Sadly, though, I couldn't get a deal. I was a total unknown, and none of the bluegrass labels wanted to take a chance with me. But I hope that one of these days those tracks that Roland and I made will see the light of day."

After that, Lauderdale "kind of traveled around a bunch and spent all my earnings on demo tapes of the songs I was writing." It was in California that he finally began to find his musical wings. "When I first went to L.A., I wasn't intending to stay long and I didn't wanta like it," he laughs. "Then I went to a club one night and heard Rosie Flores, and I realized what a great scene was going on out there. It was just a really cool time to be there. Of course, Dwight [Yoakam] was out there, and I started working a lot with [producer/ace guitarist] Pete Anderson. There were a lot of great aspiring singer/songwriters: Lucinda Williams, Chris Gaffney, Dale Watson.... And the Palomino Club, which was just steeped in musical history, was still up and running back then. I saw a lot of good music there, and participated in a lot of it, too."

Lauderdale's base of operations gradually began shifting back to Nashville in 1989 when he signed as a staff writer with Blue Water Music, and for the first time began getting a small salary to write songs. "At first I was kind of afraid to make the move from the Coast," he admits. "I just thought if I moved here and didn't get a record deal, it would devastate me totally. See, I'm totally unskilled in anything but music. But, as I started getting more and more songs cut, I began to feel comfortable and realized it was a pretty cool time to be here."

Today, with his original songs in more demand than ever, and his own major label career well under way, Lauderdale insists he's had to become a little more methodical, and driven, about his writing—even to the point where lately it's been difficult to break away long enough to visit his parents down at that new house in Flat Rock.

"But that's just the way it is," he shrugs. "Those lightning flashes of inspiration are the easy part. Overall, writing is a difficult process, and a tough business. In order to survive, you just have to put forth as much effort as you can. These last few years I've kind of been in a bubble, just writing so much and not listening too much to [country] radio, or whatever's going on out there."

"Lately, though I have watched some videos and listened a little to radio just to try and get an idea of what's going on. But not too much," he adds with a cautionary nod of his head. "I don't wanta copy whatever trends are going on, and it's always important to keep my head clear for that next melody. It might come from something you overhear somebody say in conversation, or it might come from a lyric sheet somebody gives you, or something somebody tells you over the phone. You really never know where it might come from, but you've gotta be ready for it when it does." ■



From Heaven on Wings

# Angel of Peace

by Patricia Rose



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# The Spellbinding Music

## Iris DeMent

*Rural overtones and honest declarations make DeMent's music a little off the mainstream. Like it or hate it, there's no compromise in her reality.*

BY BOB ALLEN

**T**he cavernous amphitheater at Wolf Trap, in Vienna, Virginia, a distant suburb of the nation's capital, is practically deserted at midafternoon. A few technicians are on stage putting up lights and running through an early sound check. The evening's show is still four and a half hours away.

Seated behind a borrowed piano, Iris DeMent, who's opening for country-folk veteran John Prine, is banging away on the ivories, tossing off snippets of original songs from her three acclaimed albums, along with passages from country classics like Lefty Frizzell's "That's the Way Love Goes" and Tom T. Hall's "That's How I Got to Memphis."

DeMent's unmistakable voice—raw, yet immensely commanding as it mixes the formalism of Pentecostal hymnals with the fervent righteousness of a latterday Molly O'Day—casts a spell, even in this unlikely setting. It billows out of the huge speakers, carries through the rafters, wafts across the sun-splotched summer lawn and rides gently on the warm breezes that rake the tall pines and maples around the open-air pavilion.

Sitting alone, near the back of the empty hall, I fall to wondering just what it is about DeMent's music that's so utterly compelling. Why does it so often seem to cut to the emotional and spiritual quick—particularly for those of us who, as adults, at times find ourselves adrift in this new age, uncomfortably removed from our real or imagined roots?

DeMent, it occurs to me, has the power to remind us of our better selves. Of who we once were. Or at least who we would like to think we once were, before we found ourselves navigating in a world of moral compromise, cynicism and blurred emotions. It makes perfect sense when DeMent explains to me a little later how she herself was similarly adrift, without personal or musical direction, for years. She recalls she was halfway through her 20's before she mysteriously tapped into the emotional well-spring of her own one-generation-removed Arkansas heritage and found her voice. Found her calling.

DeMent's sound is a little too old-

timey—okay, let's not mince words here: a little too country—to get sandwiched between Shania Twain and John Michael Montgomery on your typically slick contemporary country FM format—you're more apt to hear her on one of your so-called "Americana" or alternative country stations. And thus far the sales on her three albums—her 1993 debut, *Infamous Angel*; *My Life* (1994); and *The Way I Should*, her most recent (on which she's joined by everyone from blues belter Delbert McClinton, to guitar aces Mark Knopfler, John Jennings, Lonnie Mack and Steuart Smith)—have been modest. Nevertheless, DeMent's live shows have enthralled audiences from Alaska to the UK, and she's featured on the soundtrack to the Robert Redford film, *The Horse Whisperer*, in addition to having been nominated for a Grammy in 1997.

DeMent, though, is one of those rare artists whose impact and importance go beyond mere airplay or sales figures. Merle Haggard, particularly moved by the version of his "Big City" which she contributed to the Haggard tribute album, *Tulare Dust*, called her "the best singer I ever heard." Hag has since co-written with DeMent and even invited her out on the road to play piano with him. "The day Merle called me, I literally didn't know what to do with myself the entire rest of the day," DeMent remembers. "I was, like, numb. He was such a big influence on me, on my life, since I was a kid."

It's typical of DeMent, that, even though a bit road weary and jet-lagged as she wanders out among the empty seats to talk about her music, and her life, sounds like a woman with a calling.

"I still remember how the first song I wrote to completion was like a revelation," she recalls softly. "I knew that was what I was going to do. In church I always grew up with this idea that everybody had a calling, and that was something that stuck with me even after I left the church. I couldn't get over that belief—that you're supposed to do something, and you're supposed to get that feeling that lets you know. So by the time I was 25, I was pretty discouraged, because I'd never gotten that feeling about anything. Then I picked up my brother's guitar





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one day and started writing this song. It wasn't a good song, but it was almost like a voice said, 'Here's your calling.'

"I'd never been so sure of anything in my whole life," she adds. "And I've never lost that feeling since."

Though born in Paragould, Arkansas, the youngest of 14 children, DeMent has scant memory of her early years there. Since leaving her native state at age five, when her father traded his meager wages as a farm and factory worker for a job as a gardener and custodian in a Southern California amusement park, she's only been back to visit.

"My parents weren't the kind of people who were very affected by what the neighbors were doing, that we should have the things that they had, that we should look like or talk like them," she recalls. "In fact, they seemed totally immune to anything like that. Consequently I feel like I grew up in this house, this whole environment, that was created by them. We had a certain religion we adhered to, we ate certain things. They went out of their way to find churches that were full of people from that part of the country they were from—in fact, one of the ministers was from the same town in Arkansas as them. Their expectations for their 14 kids were pretty clear: They wanted the boys to be preachers and the girls to be gospel singers.

"I just loved my parents so much, and I've just always been really curious about them," adds DeMent, who, from the ninth grade on, was the only child in her huge family still at home. "They were old when I was born. My father was 53, and my mother was in her late 40's. And they were different. I can remember being very little and wondering where they came from and what that life was like. I'd hear stories—my dad talking about his growing up years. And there were a lot of relics in the house that triggered these sorts of things: fiddles, old pianos, old pictures and old songbooks.

"So, even though I grew up in Southern California, inside the house it was very much Arkansas. I was always very aware that there was this other place that we came from. We'd come home on Sunday and have singings. I remember the neighbor kids crawling up to the windows and looking in at us like we were lunatics. Actually, for a whole lot of my life I was embarrassed by our family. We were just so strikingly odd."

By age 16 DeMent had grown disillusioned with organized religion. She left the church and quit high school for a job at K-Mart. (She later got her GED.) Around this same time, her dad retired, and he and her mother moved, first to a farm near Sacramento, then back to Arkansas, where they ended up back in the same house they'd lived in years ago. "I'm glad he did get to live back in Arkansas before he died," she says of her father, whose passing is mentioned in her lovely song, "No Time for Tears."

She recalls that her parents' departure from Southern California "started this uprooted wandering kind of thing for me. I lived at Lake Tahoe with a sister of mine. She and I moved around a little bit. To make a long story short, I had a boyfriend who took a job in Indianapolis. And the day I got there, I fell in love with the Midwest, and I've never had any desire to leave."

Later she moved to Topeka, Kansas, then on to Kansas City, where she met her husband, Elmer: Aside from a few years in Nashville, K.C. has been home ever since.

DeMent remembers that all through those years she dabbled at songwriting, but without much success. "A lot of people like Bob Dylan and Joni Mitchell, a lot of these folk artists, were affecting me in my teenage years. Those guys were hip and cool, and they were who I wanted to be like. I had this idea of what 'cool'



ROCKY SCHENCK

*"So, even though I grew up in Southern California, inside the house it was very much Arkansas. I was always very aware that there was this other place that we came from."*

writing was, and that everything I did wasn't cool. I tried to write that way, and to tell you the truth, I never got past two lines," she adds. "I guess it just blocked me. I was just tied up in knots by it. But then I just snapped out of it when I was 25. Not just with my writing, but as a person in general. That's when I left behind the notion that my way of doing things wasn't okay."

Except at church and around the house, she'd never done any performing until then. She met with good response when she started trying out her original songs at open-mike nights in Kansas City clubs. So the next stop was Nashville. She was totally naive about the workings of the music business, yet confident in her calling. She waited tables, worked as a secretary, and started a maid service. ("Oh, that's a hard job!" she sighs. "I'd work three hours and come home feelin' like I'd worked ten.") And she once again made the rounds of the open mikes.

After a year or so, nothing much was shaking. Someone at a party gave her the phone number of producer Jim Rooney, who's sort of the king of Nashville's folk/country nexus, having produced albums by John Prine, Nanci Griffith, Hal Ketchum, Robert Earl Keen and others in that groove. "I walked around with his number for a long time—I was not really aggressive, ya know. Finally it came down to a

jam, when I got this offer from a publishing company and I needed some advice. So I finally called him." She laughs. "Jim said, 'Can you be here in five minutes?' I'd just gotten out of the shower, and I remember dryin' my hair really fast!

"We've had a great friendship ever since," she says of Rooney, who went on to produce her first two albums. "He's just a good, decent person. He's one of the greats around there, that's for sure."

Her friendship with Rooney notwithstanding, DeMent found her songwriting taking a slightly different turn and felt the need for a different musical setting for the *The Way I Should* sessions. Whereas the contemplative music on her first two albums was framed around her vocals and old-timey, gospel-style piano, producer Gary Scroggs helped her flesh out the pointed, occasionally even angry songs like "Quality Time" and "Wasteland of the Free" on the new album with a fuller, more aggressive band sound.

"I've always tried to avoid anger in my music," she elaborates. "But I decided not to do that this time. Somewhere along the line I made the decision to just be more blunt and straightforward about what I had to say. I worried about that a lot," she adds with a vague frown. "A lot of things I say in those songs, my own family doesn't agree with. There's always that dilemma in life about being honest with yourself or worrying about hurting people.

"I pretty much expected to lose a lot of people, and that was also pretty scary, to tell you the truth," she admits with an uneasy laugh. "Because I don't sell that many records as it is! But actually I've sold more records this time—it hasn't been a boom, by any means. I get the sense that I probably lost some people, and gained a few more."

But with DeMent, record sales figures aren't the cake, but just the icing. Just a means to an end. Something to enable her to live comfortably while she keeps writing her songs and doing what she feels she was meant to do.

"I never did grow up with this concept of money being a factor in any decision you made in your life, musically or otherwise," she says with an emphatic nod of her head. "It was always about doing something that mattered and made you happy and God wanted you to do.

"That was it, and that's the way I feel about what I'm doing now."



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## 20 Questions with SAMMY KERSHAW

By Bob Allen

*Sammy Kershaw has never been one to bite his tongue. He's outspoken, aggressive, determined and right in your face.*

*Lately, these qualities have been paying off in a big way for the Louisiana-born singer, who recently turned 40. His current album—appropriately titled *Labor of**

*Love—was produced by Mercury/Nashville's A&R chief Keith Stegall, arguably the hottest producer in Nashville right now.*

*"Love of My Life," a hit single from the new album, soared to Number One (Kershaw's first trip to the top of the charts since 1993's "She Don't Know She's Beauti-*

*ful"), pushing sales of *Labor of Love* past the half-million, Gold mark within a few weeks of its release.*

*We caught up with Kershaw at Cypress Island, his 80-acre farm/office complex just outside Nashville. We shot our 20 Questions at him, and true to form, he shot back, from the hip.*

**1** *Boy, Sammy, looks like you're back in the fast lane again!*

Tell ya what, man! We've been touring hard since the last week of January, and for the sixth year in a row we'll keep goin' right until mid-December. This year we had 80 dates booked before January first. But, you know me, Bob. I stay busy all the time anyway. Gotta make hay while the sun shines!

**2** *What's it like working with Keith Stegall? Seems like he worked a little of the same magic with you that he's been working with Alan Jackson for so long.*

I'm gonna tell ya, the boy's a genius, man! I really think Stegall saved my career; to be honest with ya. I think *Labor of Love* might be the best album I'll ever do in my career.

**3** *What did Keith do that the other producers didn't—or couldn't—do?*

I dunno exactly what he did, or how he did it, to be honest, Bob. I think he was just able to bring somethin' out in me that nobody had touched on yet. I can't explain it really....I know he dropped keys in my vocals—not as high anymore, and made the vocals fuller. Just different things like that. He brought different type songs to the table, and just great production. I'm tellin' ya, Keith's a genius. He's definitely gonna produce the next one, too!

**4** *When you listen to the half-dozen or so albums you've made since 1991, do you hear any evolution in your music?*

You know, I don't really know. (*Pauses.*) To me, I'm still doin' the same thing I was doin' in the beginning. Most other people hear the changes, but, see, I don't. But it is different, according to everybody else. So I guess it doesn't really matter if I hear it or not, as long as other people hear it and think I'm growin'. But to me, I've lived the same life this



year I lived last year. I have the same emotions I've always had. To me, it's all the same.

**5** *Tell me about your place, Cypress Island.*

Well, there's a town in Louisiana, my home state, named Cypress Island, and that's what we're callin' our farm. That's because it's laid out so it's surrounded by water, by this big ol' creek that runs all along the front of the property. It's eight minutes from downtown Nashville, but you get out here and you'd swear you're way out in the middle of nowhere.

**6** *I understand you've taken over every aspect of your career and moved it all out here.*

That's right, and things are running a whole lot better. We have management here, publishing, fan club. We're fixin' to build a recording studio, a television studio. We have our horse farm, and our cows. Everything is here, man!

**7** *Most people have all their business stuff down on Music Row, don't they?*

Yeah, well, I used to, too. But the problem was that all the people who handled my business were downtown in a little bitty building—so small you couldn't change your mind! No windows, it was always dark. I wouldn't go down there but maybe twice a year. I wouldn't talk to 'em on the phone for a week or two at a time.

Well, now that I've got it all out here in the country, all under one roof, this is the first place I come to when I get home. Now we have a real organization, and there's people here who are like family to me—they are my family. They care about me and want to get rid of that perception some people have about me.

**8** *What perception is that? Tell me about that.*

Aw, hell...you know, Bob, some people think I'm an asshole—you know that! It's because I say what I wanta

say, and you either like it or you don't. I'm not a yes man. I'm nobody's boy. But I hate havin' some people goin' around sayin' those things about me.

**9** *That must hurt at times. Does it?*

Well, yeah, but the people that say that don't know me, Bob. All people need to do is take a little time to get to know me. Once you get to know me, man, I'd do anything in the world for you, if I can. If I can't, I'll be the first one to tell you I can't—but that *can't* word is not in my vocabulary very much.

**10** *I believe it! I know you're not a man to dream small dreams. You flipped me out the last time I talked to you. You told me you'd like to be governor of Louisiana some day.*

Yes, I will be the governor of Louisiana one day. I'm serious. It's not a hoax. It's probably gonna be a long time before I do that, but I want people to know, you better take me serious.

**11** *What's your platform going to be?*

Biggest thing is, Bob, I'm not gonna bullshit nobody, whether it's good or bad. First thing I'm gonna do is come out there and look 'em in the eye and tell 'em, "This is the way it is! This is what needs to be done, folks!" And cut some of that wasted money. Because, damn, taxes are so high! It don't make any sense to me!

**12** *Do you see yourself campaigning like Jimmie Davis, Louisiana's famous "Singing Governor"?*

I think that when I do become governor, I'll have to leave the music alone, because I'm gonna wanta run the best damn house I can. I've been that way about the movie thing, too. Once in a while I'd love to do movies, but I don't wanta get heavy into it, because it's gonna take away from my music. My music is first. So, when I make the change, I'll make

the change. But it's gonna be a while yet.

**13** *You still got your Harley-Davidsons?*

I have one left. I had four at one point, but I sold 'em. I just didn't have time to ride 'em. That's the bad part.

**14** *That must have hurt, too.*

Yeah, a little bit, because they were hard to come by. They were some pretty nice bikes. But I've still got Haunted Heart, my '92 Softtail.

**15** *Are you a gentleman farmer or do you get out there and really get your hands dirty?*

Hell, yes, I get my hands dirty whenever I can! I got a bulldozer, a tractor. I spend a lot of time out on the tractor. I can't let everybody else have all the damned fun! I mean, you take that shirt off, put a pair of shorts on, just get out in the hot sun and go around that field plowing. You're by yourself, you can think about a lot of things when you're just goin' around in circles. Yessir. I love it!

**16** *You were over 30 before you got your big break in country music. You did just about everything along the way—stand-up comedian, club singer, carpenter, a DJ, welder, worked in a rice mill, ran a dry cleaning business. Did you ever reach a point where you thought, "Well, it just ain't gonna happen for me"?*

No. That never entered my mind. I always knew one day I was gonna have a hit record. I didn't know how many I'd have, but I always knew I was gonna have at least one.

**17** *What's been your best moment in the music business?*

Probably the best moment was steppin' foot on the Grand Ole Opry for the first time. That's a trip! That's the only time I ever had stage fright in my life. Only time! And I guess seein' my career last as long as it has, and seeing the potential that it could

go on a lot longer. And movin' toward that dream of being inducted into the Country Music Hall of Fame.

**18** *And the worst moment? What would that be?*

Oh, Lord, I don't know....I'm not into blowin' smoke up people's butts. Ya know, I just like people to—*goddamn*, be honest with me, man. Because I'm gonna be honest with you. I'm talkin' about everything in life, not just the music business. Let's all cut the b.s. and just be honest with everybody. I always say that most problems can be taken care of in five minutes, so why go through bullshittin' each other for two hours just to get to that five minutes? I mean, no matter how long we live, we'll never get that two hours back. So let's just cut the b.s. and get on with bein' friends. That's how I feel about it, man.

**19** *You recently turned 40. That makes you an old man in the country music business? You must feel all those young artists breathing down your neck.*

(Laughs.) Yeah, but I can tell ya, it's gonna take a lot for them to knock this old man outa here! I love what I do, I mean what I do, and whatever I do, it's balls to the wall. I do believe in my music. I believe in the life that I've lived. If I could go back, I don't think I would ever change anything in my life, because I have learned so much. I've learned how to become a survivor and all that stuff....Nope, I'm not the kind who's gonna step aside and let you just walk on in over the top of me. Now, I ain't gonna step on yer toes, though. (Laughs.) I might have to kiss the ass those toes are attached to tomorrow!

**20** *So they're gonna have to carry you out kicking and screaming, huh?*

Absolutely! I'm here, and you're gonna have to kill me! Because as long as I can breathe, I'm gonna be comin' at ya!



# Letters

## Reba's Life and Music

In regards to the May/June issue, I wanted to say how much I enjoyed reading about Reba. I never knew so much about her. Now I know. She has been my favorite singer since I was six or seven. Before now I loved her music, and wondered how she comes up with such great songs. Now I know about how her life has so much to do with many of her songs. I would love to have a pull-out poster of her in one of the issues ahead.

Jennifer Zurek  
Omaha, Nebraska

## Reba or Loretta

I just received the May/June issue with Reba McEntire on the cover, and I was very let down *again!* Reba *again!* her sixth cover story so far.

As an avid fan of Loretta Lynn, I have waited the past 19 years for another Loretta cover feature. She has not graced your cover since 1979—almost two decades ago. Dolly has been given nine covers, Tammy and Reba six covers, Barbara Mandrell and Emmylou Harris five covers, and Loretta with only four covers.

Already this year *Music City News* and *Country Weekly* have devoted full cover features to Loretta Lynn. I think Loretta Lynn and her millions of loyal fans are long overdue another *Country Music Magazine* cover story.

Rick Cornett  
Toledo, Ohio

We're workin' on it.—Ed.

## Faith & Tim

I just subscribed to *Country Music Magazine* because of the great article on Faith Hill in the March/April issue. Faith and Tim are my favorite two country artists. I hope to see Tim on one of the issues coming up.

Malia Van Alstyne  
Fonda, New York

## Faith & More

I like the picture of Faith Hill on your March/April magazine. You see, I am a big Faith Hill fan. I also enjoyed the story on Bill Ray Cyrus. And I like the pull-out poster of Ricky Van Shelton. Thanks for your time for putting out such a great magazine for country music lovers to enjoy.

Travis Cullingford  
Porterville, California



## Faith Hill McGraw & John Berry

I'd like to request a cover story on John Berry. I don't believe you've ever had him on your cover before. With him just coming back on tour after vocal cord surgery and a new CD to be released in June, I think this would be a great time to honor him with a cover story.

I loved the interview with Faith H. McGraw for the March/April issue. I think everyone is interested in this "Country couple of the 90's."

Keep up the great work.

Cindy Meece  
Donalds, South Carolina

## Faith Inside and Out

I just received my March/April issue. Thank you for recognizing the fact that even though Faith Hill has been out of the scene lately, she's just as talented as ever! She is truly one of the rare entertainers who is beautiful on the outside as well as the inside.

Kyra Love  
Montoursville, Pennsylvania

## The Lynns

I'm a newcomer to your magazine, but I've got to say what a great job on the story called "Sister Act" by Michael Bane in the May/June issue. And I have to add that they don't need their mother's name, because they do have what it takes to be great—now and for a long time to come.

William C. Spangenburg Jr.  
Bainbridge, New York

## Lynn on Lynns

I was delighted by the article, "Sister Act," about Patsy and Peggy Lynn in the May/June issue. I've got their album, *The Lynns*, and I love their sound. Their harmonies, their great band, and the excellent arrangements are super!

Their current release, "Woman to Woman," is moving up the chart well in this area (Baltimore). I am hoping that their next single release will be "I Won't Leave This World Unloved." This song has H-I-T written all over it!

It would be of great interest to readers if a future article on The Lynns might tell more about their own families, husbands and children, their homes, how they write their songs, and favorite pastimes. Also, what are their plans for taking their act on the road?

Laura D. Lynn  
Baltimore, Maryland

## Toby Keith

Thank you so much for the great article on Toby Keith in your May/June 1998 issue of *Country Music*. It was one of the most interesting and informative articles I've read about this wonderful singer, songwriter, restaurant and race horse owner, father and holder of the best smile in all of country music! It is so nice to see him getting more well-deserved recognition these days.

Barbara Beach  
Tucson, Arizona

## Martina McBride

I just want to thank you for your great article on Martina McBride (May/June 1998). It's about time a magazine started recognizing her. Martina, in my opinion, is the best singer around, and she deserves all the recognition she gets and much more! I would love you to do a cover story on Martina sometime in the future.

Katie Wingo  
Westminster, Maryland

## Martina Is Tops

First of all, I would like to say that I have loved your magazine ever since I started to listen to country music back in 1993. I was just writing to let you know that I appreciate the article on Martina McBride in the May/June issue. I personally believe she is the best female country music artist out there. She has a wonderful voice, but it is her class and sophistication that I admire in this great woman. She stands on what she believes, and her



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music proves it. I wish more people would recognize this great talent, and hopefully she will be recognized with an ACM or CMA award for best female artist. I hope to one day see her live in concert when she comes out West.

John Wong  
Patterson, California

### BRC a Must See

Country music has not been very honest with BRC. Yes, he will find his second wind and third and fourth if he needs it. Thank you, Bob Allen, for the article in the March/April issue.

I believe you now know this wonderful and talented, down-to-earth person. He is the boy next door. I saw him perform in March of '93 in Michigan, and I can't stay away from his concerts. He is very real with his fans. I am, yes, female, but 58 years old and have been to hundreds of concerts since I've been 13 years. I've seen all the legends along with the King. But Billy Ray is on top of must see.

If you have been to a BRC concert, he has to be pulled from the stage. He hates to disappoint a single fan.

"Achy Breaky" is not all the man is.

Nancy L. Card  
Grand Ledge, Michigan

### Billy Ray Cyrus & Bob

Thanks for the great story on Billy Ray Cyrus! His true fans will always be there for him. Country radio stations have been so unfair to him—it was thrilling to see a very positive article about him. Bob Allen's writing really showed Billy Ray's personality. Kudos to Bob Allen for the terrific article.

M.L. Buzzeo  
Stamford, Connecticut

### Billy Ray Revealed

I just read and reread the Bob Allen article on Billy Ray Cyrus in your March/April issue. I found it to be both interesting and revealing. Revealed is a talented singer/songwriter, with depth and heart, who puts emphasis on his goals for the future, rather than looking back too much. Revealed is a country artist who loves his fans and never misses an opportunity to say so. Recently there was a fan club open house at the office. Billy showed up with his guitar, and those of us who were there were treated to quality time spent singing, talking and joking with our favorite guy. It's amazing how many people he knows by name or face. Revealed also in the article is the feeling that the country music community is beginning to take him seriously. They should.

Gail Blevins  
Baltimore, Maryland

### Cramer, Bradley and More

Rich Kienzle, thank you for the "in-put" on Floyd Cramer and Owen Bradley in the March/April issue of *Country Music*

*Magazine*. Why, when our legends of country music pass on, aren't they featured on the cover of said magazine? Is it because it would be hard to sell in stores, etc., if, say, Grandpa Jones, Floyd Cramer or Owen Bradley, Justin Tubb or Carl Perkins were on the cover? Is Tammy Wynette going to be featured? These are the ones we've lost since the first of this year! Maybe they'll be featured on the cover of *The Journal*!

Ruth Roberson  
Cumming, Georgia

### Correct Date

Olene Tubb, Ernest Tubb's second wife, died December 26, 1997, not in January 1998, as stated in 20 Questions with Porter Wagoner in the March/April issue.

### Centerfold Alan Jackson/Facts Error

I just received my issue of my May/June 1998 *Country Music Magazine*.

First let me say, what a centerfold of Alan Jackson! Thank you very much. In the personal data of Alan Jackson, where you list Alan's family, you missed Alan and Denise's youngest little girl, Dani Grace, born 8-28-97. Thank you again for your great magazine.

Candy Goodell  
Midland, Michigan

*Apologies to Alan, Denise and Dani Grace.—Ed.*

### RVS Sends Fan to Her Reward

Oh, Lord, I have died and gone to my reward—it must be true as here is a pull-out poster of Ricky Van Shelton in *Country Music* (March/April), and I just knew I would never live long enough to see that.

Now Music Row needs to wake up to the facts that all RVS fans know—Ricky is one of the nicest guys around and has the best singing voice ever in country music.

Alice J. Gore  
Denton, Texas

### RVS One of the Greats

What a pleasant surprise to receive the March/April issue yesterday and find an article on one of the best. Not only the neat pull-out but some nice things that were said by one of the truly great singers that has come out in the last 15 years, so unlike most of today's clones with their computerized sound of music. Ricky Van Shelton is one of the few that the minute the music starts, you know it's Ricky.

No, I'm not some young, last-minute fan. I started writing during WWII while at sea in the southwest Pacific. My songs might not be in the Kristofferson league, but I know some are far better than this watered-down version that the American public has been forced to swallow the past few years.

All you hear in Nashville and elsewhere is that country music has lost 45-



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to-50% of their listeners and record buyers. As a long time businessman, if I'd lost 10% of mine, I'd be searching as to why.

Bob Payne

Georgetown, Illinois

### RVS Centerfold Great

Thank you, thank you, thank you! The March/April issue of *Country Music Magazine* arrived today. To my utter delight, I discovered your centerfold for the month was none other than Ricky Van Shelton, my favorite artist ever in country music.

It seems to be the fact today, that radio stations and magazines are controlled by so called "marketing experts" rather than a artist's talent or by country music fans' requests. As far as I'm concerned, Ricky Van is one of the most talented artists in country music today—his newest album, *making plans*, is proof of that. Yet, he continues to be ignored by country music radio and magazines.

Thank, God, there are still a few radio stations and magazines that listen to us, the fans, and give us what *we* want. *Country Music* is one of those magazines.

Joyce Poore

LaSalle, Michigan

### Bob's One Step at a Time Review

In response to the review of George Strait's *One Step at a Time* in the May/June issue: Well, Mr. Allen, you said it all, these ten songs just radiate—oh, do they ever! I just can't stop playing this album. No repetition on this, each song a gem. They fly through the air alright. Yeah, every melody. Thanks again, George, and God bless this kind of country music.

M.O. Yerardi

New Port Richey, Florida

### Brandt, Twain, McCready, McCoy

I'm really starting to wonder whether you actually take the time to read the

Record Reviews before sticking them into the issues. Geoffrey Himes, Bob Allen and Bob Millard need to repress their inappropriately harsh comments down a notch or two. All three spent each word reflecting on every adverse aspect of the artists' new releases in the March/April 1998 issue. Paul Brandt, Shania Twain, Mindy McCready and Neal McCoy all received an undeserved butchering of their talents. I'll be the first to admit that Neal McCoy isn't on the top of my "most-wanted" CD list, but nobody deserves the kind of destructive criticism that he and the others received.

Jenny Logan & Becky Evenson  
Cambridge, Wisconsin

### Shania Reaches Her Goal

About your review of *Come On Over*, in the March/April issue: poison pen? No! I enjoyed your review, but I think you missed or overlooked what the album is really all about.

Shania has worked hard to reach her dream, she has overcome great adversity to achieve her goal. She is trying to tell us that life can be wonderful, joyful and exciting. That you don't have to settle for mundane or abusive lives. That you too can reach your dream and enjoy life, if you will just reach for it. I loved every yip, uh uh oh, na na, moan, whisper, because that shows she is having fun.

Lighten up, Bob. If this is aimed at ten-year-olds, I'm just an elderly child.

Betty Kemp  
Olathe, Kansas

### Listening on the Road

Why can't I buy tapes anymore? My record store tells me that Ray Condo, The Hollisters, Dale Watson, Wayne Hancock and just about any other decent artist you can name are available only on CD. My new Silverado doesn't have a CD player, and neither do the vehicles of anyone I know. Besides a jukebox, can you tell me any place where country music sounds better than on the road? It's hard to believe that new country acts are going to build much of a following if they aren't reaching a big part of their audience.

Rick Johnson  
Scranton, Arkansas

### What's Travis Up To?

While visiting my grandparents recently, my grandmother pulled out her *Country Music* magazines. Great magazine, good pictures and articles. But, with all the excitement of Hollywood mixing it up with Nashville and country music, how could you forget Randy Travis in your write-up on the premiere of Steven Seagal's movie, *Fire Down Below*, in the People section (November/December 1997)?

As with the other country artists you mentioned that appeared in the movie, Randy also had a prominent role as a

double-crossing, quick-drawing, U.S. Marshal. When today's fickle music fans turned their backs on Randy after his great success at bringing back country in the 80's, he started acting. And why not? America could use more singing cowboys. You did acknowledge that he recently signed with DreamWorks elsewhere in the magazine.

Again, great magazine...but so typical of today's country music business. What's the saying, "Leave with the one that brought you to the dance"? Well, when country music is no longer on top, and these teenybopping, yuppie, so-called listeners turn their dials, we true fans will at least be able to see Randy Travis on the big screen.

What a sad comment on country music, when Nashville celebrates a new female artist, that has not even been on tour yet, out-selling Patsy Cline. As far as I'm concerned, Jimmy Bowen is the Antichrist of country music, and Garth Brooks is the Beast! If it ain't country, it ain't Randy Travis...

Greg Morris

Mesquite, Texas

Major feature on Randy Travis coming soon.—Ed.

### Second Time Around

If you thought you'd seen the review of Ray Condo's *Swing, Brother, Swing* in the May/June issue before, you're right. Through a technical error, we reprinted it in place of Rich Kienzle's review of Ray's current album, *Door to Door Maniac*. We did, however, get the CD cover right. Both were great reviews. Apologies to Ray and his fans.

### Loves Final Note

I agree with you on your page in the March/April issue called "The Final Note." Who is going to fill their shoes? It brought tears to my eyes. I remember Ernest Tubb, Roy Acuff, Bill Monroe, Lester Flatt & Earl Scruggs, etc.

I thank you for a job well done.

Levi Zimmerman

Ephrata, Pennsylvania

### Final Note Just Fine

As a 15-year-old in the fall of 1958, I discovered Johnny Cash for the first time. I have been a fan ever since. I want to thank you for writing in your March/April column what I have been thinking about concerning Johnny Cash, Waylon Jennings and Carl Perkins.

I have been a country fan for almost 40 years, and it makes me very sad to see where it is today. Although I enjoy many currently popular singers, I become very angry at not being able to hear the older ones on radio. Almost every concert I attend where I get talking to other fans, they feel the same way. I realize radio is aimed at teenagers and those in their 20's, although I have a 27-year-old whose favorite singer is Waylon Jennings.

My daughter and I are very sad Waylon is not touring anymore and perhaps Johnny Cash too, but we are also grateful for all the years they have been performing. I hope they keep recording. The young people today have no idea at what they have missed. They only know the sound-alikes—how sad.

Again, thank you so much for a column that said it all.

Sandra Cohen

Wall, New Jersey

### Great Station Plays Oldies

Just wanted to let you know that we have a radio station here in West Michigan that really plays a lot of the older tunes. It is not uncommon to hear Ernest Tubb, Carl Smith, Kitty Wells, Ferlin Husky, and a lot of the old favorites: WCUZ 101.3 out of Grand Rapids, Michigan.

Dee Dee Shinabarger

Greenville, Michigan

### Takes Issue with Final Note

I think it's great that we live in a country that allows us to practice free speech... Some agree with our opinions, some may not. After reading Patrick Carr's editorial in the March/April edition, I am compelled to practice my right to speak freely.

Although I totally agree with his opinion that Jennings, Perkins, Cash and especially George Jones were the best thing to happen to country music, I think the key word is "were." As we have moved from the horse and buggy to current modes of transportation, so must we move from the past greats to the current acceptables. I'm old enough to remember that in the past it was also popular to glorify booze, pill-popping, womanizing and whatever the craze of the week might be. Sadly, that was the image of some of the good ole boys. We've progressed from "good-timin' men" to "hat acts."

I say give credit where credit is due. There is some great talent out there today if you just glean through it. I will be the first to admit there is a lot of fluff and frill, here-today/gone-tomorrow types, but there is real talent.

The one thing I disagree with most is including George Strait in with the "current generation" singing males because he has been around for 17 years and consistently gets better and better.

Brenda Brock

Washburn, Tennessee

### Sweepstakes Winner

The winner of our February/March 1998 \$1000 Renewal Sweepstakes is: C.L. Simpson of San Antonio, Texas.

Send Letters to the Editor to Country Music Magazine, One Turkey Hill Road South, Westport, CT 06880. Mark envelope: Attention, Letters. Sign your full name. We reserve the right to edit for space and style.



## CHEVROLET presents the COUNTRYMUSIC QUIZ

Answers to these questions can be found by reading this issue of *Country Music Magazine*. Answers will be published in the September/October 1998 issue.

1. What was the name of Dwight Yoakam's character in the film *Sling Blade*?
2. Which country legend said that Iris DeMent was "the best singer I ever heard"?
3. Where was Terri Clark born?
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NATIONAL FINALS RODEO (NFR) tickets, December 4th - 13th, Las Vegas. First choice tickets. 1-(888) NFR-RODEO. http://www.NFR-Rodeo.com

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For Ad Rates Call (800) 762-3555  
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POEMS WANTED FOR MUSICAL SETTING and recording. We pay above costs on selected poems. Jeff Roberts Publishing, 299 Newport Avenue (CM), Wollaston, MA 02170.

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SONG POEMS/LYRICS NEEDED in Nashville. Send immediately. Paramount, Box 210907-C, Nashville, TN 37221.

AWARD WINNING SONGWRITER/recording artist credited with 8 chart records, offering co-writing on accepted material. Send best song lyrics to: Ramsey Kearney, 602 Inverness Avenue, Nashville, TN 37204. 1-(615) 297-8029.

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# FOR CMSA/ACADEMY MEMBERS ONLY

## RECOMMENDED RECORDINGS

Notable reissues on artists covered in this issue of *The Journal*. This time around, we look at the Louisiana Hayride. A lot of material is available on the program's most prominent stars. Here are some of the highlights.

**Hank Williams:** *40 Greatest Hits* (Polygram 821233) includes material recorded before and during Hank's two stints on the Hayride, starting with "Move It on Over," a hit when he started on the show. The remainder include "A Mansion on the Hill," "Lovesick Blues," "Mind Your Own Business," "You're Gonna Change (Or I'm Gonna Leave)," "Lost Highway," "I'm So Lonesome I Could Cry," "Nobody's Lonesome for Me," "Cold Cold Heart," "Hey Good Lookin'," "Half as Much," "Jambalaya (On The Bayou)," "Kaw-Liga," "Your Cheatin' Heart," "I Saw the Light" and many more Williams classics. Available on cassette or CD. **Regular price \$16.95 cassettes, \$29.95 CD's. Members' price \$14.95 cassettes, \$27.95 CD's.**

**Webb Pierce:** Some of the recordings made by Webb and other Hayride artists for the Pacemaker label co-owned by Pierce and Tillman Franks are available on *Webb Pierce and His Southern Melody Boys 1950-1951* (Krazy Kat KK CD 16). Pierce recordings include "Drifting Texas Sand" and "Hawaiian Echoes." He can also be heard singing on "Hayride Boogie," a song issued under Tillman Franks' name that with slightly different lyrics in 1956 became Pierce's country hit, "Teenage Boogie." Other numbers are Pierce duets with his first wife Betty and with Hayride guitarist Buddy Attaway. Available on CD only. **Regular price \$19.98. Members' price \$17.98.**

**Faron Young:** *Live Fast, Love Hard: Original Capitol Recordings: 1952-1962* (Country Music Foundation CMF-020D) includes material from the beginning of his Capitol career through 1961, and a 1962 Opry performance. Songs are "Goin' Steady," "Just Out of Reach," "If That's the Fashion," "If You Ain't Lovin' (You Ain't Livin')," "I've Got Five Dollars and It's Saturday Night," "Live Fast, Love Hard, Die Young," "Hello Walls," a live Opry performance of "Three Days" and much more. Available on cassette or CD. **Regular price**

**\$13.98 cassette, \$19.98 CD. Members' price \$11.95 cassette, \$17.98 CD.**

**Slim Whitman:** The *Capitol Vintage Collections* set on Whitman (Capitol 54321) was issued in 1997 and co-produced by Capitol EMI's Cheryl Pawelski and our own Rich Kienzle. It contains 15 Imperial tracks from 1952 to 1971, most of them early numbers recorded at the KWKH studios during his Hayride days. Those tracks are "Love Song of the Waterfall," "Indian Love Call," "Song of the Old Water Wheel," "Keep It a Secret," "My Heart Is Broken in Three," "North Wind," "Secret Love" and "Rose-Marie" and more. Available on CD only. **Regular price \$15.98. Members' price \$13.98.**

**Elvis Presley:** *The Sun Sessions* (RCA 6414) includes all of the material that Elvis recorded for Sun Records during his time with the Hayride as well as, in some cases, studio talk and alternate takes of the same songs, which add up to 30 tracks. These include "That's All Right (Mama)," "Blue Moon of Kentucky," "Good Rockin' Tonight," "Milkcow Blues Boogie," "Mystery Train," "I Forgot to Remember to Forget," "I Love You Because," "Blue Moon" and many more. Available on cassette or CD. **Regular price \$11.98 cassette, \$17.98 CD. Members' price \$9.98 cassette, \$15.98 CD.**

**Johnny Horton:** *Honky Tonk Man: The Essential Johnny Horton: 1956-1960* (Sony Legacy 64761) covers 36 tracks from his Columbia years when he reigned as the Hayride's biggest star. The numbers cover all his hits and many obscurities, including "Honky Tonk Man," "I'm a One Woman Man," "When It's Springtime in Alaska (It's Forty Below)," "The Battle of New Orleans," "Johnny Reb," "Goodbye Lonesome (Hello Baby Doll)," "Sink the Bismarck," "Sleepy-Eyed John," "North to Alaska" and many more. Available on cassette or CD. **Regular price \$13.98 cassette, \$21.98 CD. Members' price \$11.98 cassette, \$19.98 CD.**

**How to Order:** To order items listed here, use the coupon on this page (or write your order out on a separate sheet), and send check or money order to Nashville Warehouse, Recommended Recordings, Dept. 070898N, P.O. Box 292553, Nashville, TN 37229. Include \$3.95 postage/handling per order. Canadian orders, add \$3.00 additional postage.

## SPECIAL DISCOUNTS...FOR MEMBERS ONLY

CMSA and Academy Members are entitled to discounts on products offered in the *Buried Treasures* and *Essential Collector* sections. Due to space constraints, *Essential Collector* takes a break this time around, but Rich Kienzle has some great finds in *Buried Treasures*. Members may take \$2.00 off the regular prices of all BT items except the Bear Family boxed sets. On those, members may deduct \$27.50 off the Charlie Rich set—pay just \$82.50. On the Sheb Wooley, Rose Maddox and Little Jimmy Dickens sets, members pay just \$103.50 each—a savings of \$34.00. Include membership number if taking discount. See complete ordering instructions on the *Buried Treasures* and *Essential Collector* pages.

## MEMBERS POLL/AUGUST 1998

# VOTE

CMSA and Academy members, get your vote in now for the Album and Single of the Month. And, if you don't mind, please tell us about your album purchases this month. We'll publish the results in the next issue—your opinion counts!

### Bought Any Good Records Lately?

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

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

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

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

### Your Choice for Album of the Month

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

Singles (list 5 numbers)                      Albums (list 5 numbers)  
                         

Fill out poll and mail to: August Poll, *Country Music Magazine*, P.O. Box 60218, Nashville, Tennessee 37206-0218.

## RECOMMENDED RECORDINGS ORDER COUPON

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TITLE	CODE	FORMAT	PRICE

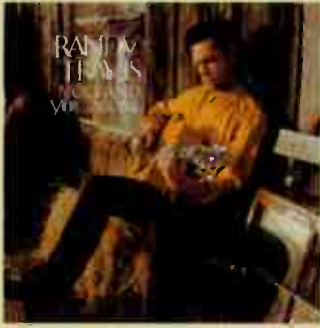
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Postage/handling: \$3.95 per order. Canadian orders add an \$3.00 additional postage.



# TOP 25

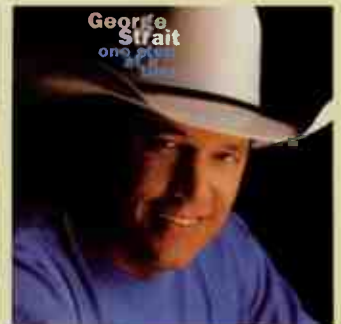


## Albums

1. Garth Brooks ..... *The Limited Series (boxed set)*
2. LeAnn Rimes ..... *Sittin' on Top of the World*
3. George Strait ..... *One Step at a Time*
4. Shania Twain ..... *Come On Over*
5. Faith Hill ..... *Faith*
6. Garth Brooks ..... *Sevens*
7. Tim McGraw ..... *Everywhere*
8. LeAnn Rimes ..... *You Light Up My Life—  
Inspirational Songs*
9. Steve Wariner ..... *Burnin' the Roadhouse Down*
10. Trisha Yearwood ..... *(Songbook) A Collection of Hits*
11. Randy Travis ..... *You and You Alone*
12. Brooks & Dunn ..... *The Greatest Hits Collection*
13. Dixie Chicks ..... *Wide Open Spaces*
14. Martina McBride ..... *Evolution*
15. John Michael Montgomery . *Leave a Mark*
16. Clint Black ..... *Nothin' But the Taillights*
17. George Strait ..... *Carrying Your Love with Me*
18. Jo Dee Messina ..... *I'm Alright*
19. Kenny Chesney ..... *I Will Stand*
20. Sammy Kershaw ..... *Labor of Love*
21. LeAnn Rimes ..... *Blue*
22. Soundtrack ..... *The Horse Whisperer*
23. Clay Walker ..... *Rumor Has It*
24. Collin Raye ..... *The Best of Collin Raye—  
Direct Hits*
25. Mark Wills ..... *Wish You Were Here*

## Singles

1. Faith Hill ..... *This Kiss*
2. Randy Travis ..... *Out of My Bones*
3. Steve Wariner ..... *Holes in the Floor of Heaven*
4. Tracy Byrd ..... *I'm from the Country*
5. George Strait ..... *I Just Want to Dance with You*
6. Garth Brooks ..... *Two Pina Coladas*
7. Tim McGraw ..... *One of These Days*
8. Michael Peterson ..... *Too Good to Be True*
9. Mark Wills ..... *I Do (Cherish You)*
10. Reba McEntire/  
Brooks & Dunn ..... *If You See Him/If You See Her*
11. Jo Dee Messina ..... *Bye Bye*
12. Toby Keith ..... *Dream Walkin'*
13. Shania Twain ..... *You're Still the One*
14. LeAnn Rimes ..... *Commitment*
15. Clint Black ..... *The Shoes You're Wearing*
16. Gary Allan ..... *It Would Be You*
17. John Michael  
Montgomery ..... *Love Working on You*
18. Kenny Chesney ..... *That's Why I'm Here*
19. Lonestar ..... *Say When*
20. Clay Walker ..... *Then What*
21. Mark Chesnutt ..... *I Might Even Quit Lovin' You*
22. Trisha Yearwood ..... *Perfect Love*
23. Ty Herndon ..... *A Man Holdin' On*
24. Sammy Kershaw ..... *Matches*
25. Terri Clark ..... *Now That I Found You*



# Alan Jackson: As Country As Country Gets

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Country Album  
of the Year



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JACKSON**

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Alan Jackson's "as country as country gets" and now he's available on a fine porcelain collector's plate only from the Bradford Exchange! "Everything I Love," a heartwarming portrait, honors this working class hero and his top-selling album.

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# EDITOR'S CHOICE



### RYMAN AUDITORIUM MUSIC BOX

Back in stock! This popular, collectible music box depicts country music's greatest landmark—the beloved Ryman Auditorium, former home of the Grand Ole Opry. This highly detailed, carefully painted ceramic gem stands 5" tall and plays the country music classic, "The Tennessee Waltz." We sold another version of this music box back in 1986. It was amazingly popular! And so is this new one, which we think is just as good—if not better—than the old version. Check out the intricate detail work on the Ryman—the individual windows, the roof—not to mention the carved "stones" and other raised details on the base. A gorgeous piece! The Official Ryman Auditorium Collectible Music Box makes a great gift for yourself or any country music fan. It's also a fine addition to any music box collection. Ask for Item #G1X, \$14.95.

### TOP SELLERS! COUNTRY MUSIC MAGAZINE LOGO T-SHIRTS AND "I LOVE COUNTRY MUSIC" T-SHIRTS

Any time is the perfect time to wear the widely-recognized *Country Music Magazine* logo on a heavy-duty, made to last T-shirt. The *Country Music* logo T-shirt is 100% cotton and Made in the USA by Champion. Available in navy blue or red, both featuring a classic white logo. Or, you can choose the "I Love Country Music" T-shirt. This navy blue shirt features a guitar and banjo with red and white lettering. It, too, is a high-quality, 100% cotton garment...and it's Made in the USA. For the *Country Music* Logo T-Shirt in navy blue, ask for Item #G2P. For red, ask for Item #G2Q. The "I Love Country Music" T-Shirt is Item #G2O. Order adult sizes M, L, XL or XXL. Each shirt is \$14.95.



### COLLECTOR'S ITEM! THE OFFICIAL ACM AWARDS SHOW PROGRAM BOOK

Available now, the *Official Souvenir Program Book* of the 33rd Annual Academy of Country Music Awards show! Last year, the book was one of our top sellers. And this one will be too. Here's why: It's the same book given out to the stars and ACM members who attend the annual awards show, and it's filled with gorgeous color photographs and question-and-answer sessions with all of the ACM nominees for the year, along with a complete listing of past award winners, behind the scenes photos from years past, and an exclusive look at ACM Awards Show highlights from the past three decades. You'll also find historical information on the Academy of Country Music, and a detailed explanation of all the awards categories. You watched the show on April 22, 1998. Now you can treasure the memories with this one-of-a-kind Collector's Item. Order your *Academy of Country Music Official Souvenir Program Book* today! Item #B5Z-98, \$19.95.

### RARE VIDEO! LEROY VAN DYKE IN WHAT AM I BID?

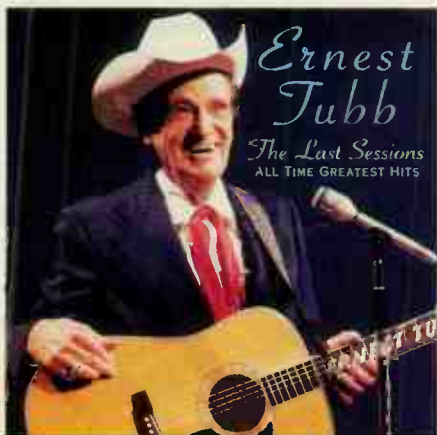
In 1957, Leroy Van Dyke was dubbed "The World's Most Famous Auctioneer" after the Top Ten success of his classic single, "The Auctioneer." Ten years later, Van Dyke had the starring role in the film, *What Am I Bid?*, which also starred Tex Ritter and Faron Young, along with Al Hirt, Johnny Sea and Leroy's cousin, real-life auctioneer Ray Sims—the man who inspired "The Auctioneer." The movie relates the story of a character named Pat Hubbard, who returns home from the Navy and wants to be an auctioneer instead of following in the footsteps of his country music singer father. In addition to the action, there's plenty of music in this entertaining film.

After the movie's 1967 theatrical release, it faded into obscurity, never reissued or released on video cassette. Leroy didn't even have a copy of his own, and for years he and his wife Gladys searched for the movie and its owner. Finally, in 1997, Gladys found the master print and secured the rights to the film. Now, for the first time ever, *What Am I Bid?* is available on VHS videotape. Don't miss this entertaining family film. 92 minutes. Item #V8U, \$24.95.



# Nashville Warehouse

**CMM EXCLUSIVE! RARE REISSUES ON ERNEST TUBB, THE WILBURN BROTHERS, JEAN SHEPARD, AND MORE OF YOUR FAVORITE COUNTRY LEGENDS**



*Ernest Tubb*  
The Last Sessions  
ALL TIME GREATEST HITS

These collections, from First Generation Records (a label formed by the late, great steel guitar player Pete Drake to record his friends), were previously available only through the Ernest Tubb Record Shops in Nashville. Now, through this exclusive offer, these treasured recordings are available to readers of *Country Music Magazine*—many on CD for the first time. Don't miss your chance to pick them up today! Be sure to specify format and use proper code number.

**Ernest Tubb, *The Last Sessions: All-Time Greatest Hits*** compiles 47 of E.T.'s best-loved hits, all recorded in the years just before the legendary Texas Troubadour's death. Included on this two-CD or double-cassette set are "A Month of Sundays," "Sometimes I Do," "A Good Mind to Love Her Anyway," "Half My Heart's in Texas," "Walking the Floor Over You," "Jealous Loving Heart," "You're the Only Good Thing," "Papers and Pens," "Waltz Across Texas," "Set Up Two Glasses Joe," "You Nearly Lose Your Mind," "Answer the Phone," "Our Baby's Book," "Soldier's Last

Letter," "Let's Say Goodbye Like We Said Hello," "Thanks a Lot," "Seaman's Blues," "Blue Eyed Elaine," "Filipino Baby," "Letters Have No Arms," "I'll Step Aside," "Mr. Jukebox," "Drivin' Nails in My Coffin," "That Wild and Wicked Look in Your Eyes," and many, many more. This is one of the most thorough E.T. sets available. Available on double-cassette or double-CD. The double-cassette is #FGC-108, \$15.98. The double-CD is #FGCD-108, \$21.98.

**The Wilburn Brothers** features ten of the famous brothers' most beloved songs, both hits and rare album cuts, many unavailable for years: "I Know a Goodbye When I See One," "If I Can't Have All of You (Just Give Me What You Think Is Fair)," "I've Never Outgrown (My Love for You)," "Hands," "Roll Muddy River," "Making Plans," "What I Had with You," "I'm Gonna Tie One on Tonight," "Trouble's Back in Town" and "Knoxville Girl." Available on cassette or CD. Cassette is #FGC-08, \$8.98. CD is #FGC-08CD, \$12.98.

**Stonewall Jackson** includes ten classic recordings, both hits for Jackson and covers of other top songs. Featured here are the Top Ten hits "Why I'm Walkin'," "Waterloo," "Don't Be Angry," "I Washed My Hands in the Muddy River" and "A Wound Time Can Not Erase," plus three more: "I'm Just an Old Chunk of Coal (But I'm Gonna Be a Diamond Some Day)," "There's No Shortcuts to Get

Over You." "Let the Sun Shine on the People," plus two more. Available on cassette or CD. Cassette is #FGC-07, \$8.98. CD is #FGC-07CD, \$12.98.

**Jean Shepard** also mixes up hits and rare tracks. Included are the hits "Slippin' Away," "Seven Lonely Days," "Dear John" and "Second Fiddle to an Old Guitar." Also here are "Too Many Rivers," "The Palm of Your Hand," "What Would I Do," "Then He Touched Me," "Leavin' Fever" and "All Alone in Austin." Available on cassette or CD. Cassette is #FGC-09, \$8.98. CD is #FGC-09CD, \$12.98.

**Ernest Tubb, *Live from The Lonestar Cafe***. Here's a truly historic recording featuring the legendary E.T. in concert at New York City's famed country nightspot. Neither E.T. nor the Lonestar are still with us, but this piece of country music history, recorded on the night of May 10, 1978, stands as fitting tribute to both legends. The ten tracks included here feature E.T. at his best, energized by the crowd and performing his hits as if for the first time. Included are "Oh Lonesome Me," "Thanks a Lot," "In the Jailhouse Now," "Waltz Across Texas," "A Month of Sundays," "Rainbow at Midnight," "Filipino Baby," "Tomorrow Never Comes," "Slippin' Around" and "Walkin' the Floor Over You." A priceless gem for any fan of country music and its vivid history. Available on cassette or CD. Cassette is #FGC-105, \$10.98. CD is #FGC-105CD, \$15.98.



*Jean Shepard*  
SIDE ONE - Too Many Rivers • The Palm of Your Hand • Leavin' Fever • All Alone in Austin  
SIDE TWO - Slippin' Away • Seven Lonely Days • Dear John • Second Fiddle to an Old Guitar  
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*The Wilburn Brothers*  
SIDE ONE - I Know a Goodbye When I See One • I Can't Have All of You (Just Give Me What You Think is Fair) • Hands • I've Never Outgrown (My Love for You) • Hands  
SIDE TWO - Roll Muddy River • Making Plans • Trouble's Back in Town • Knoxville Girl  
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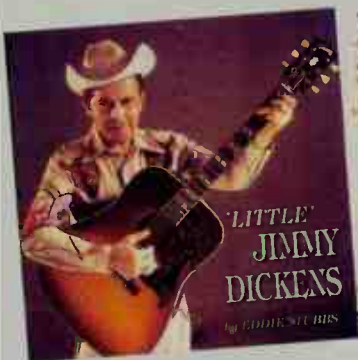
# Buried Treasures

by Rich Kienzle

**Charlie Rich:** Since Charlie Rich's untimely death in 1995, many wondered when Bear Family would reissue his complete output for Sam Phillips' Phillips International label (produced by Bill Justis), including nearly three dozen demo recordings he made there. *Lonely Weekends* (BCD 16152) assembles 93 songs on three CD's, much of it material that had been released before. Disc One contains all the released recordings (and various alternate takes). Unissued studio tracks appear on Disc Two and the demos on Disc Three. Some numbers, such as "Whirlwind," can be heard in their original form as well as with the overdubbed vocal chorus and sax of the original single that were slathered on this and other Rich recordings. That he was his own man can be heard on his moody instrumental, "Red Man," far jazzier than the usual Sun instrumentals. "Lonely Weekends," Rich's first hit, is here, as are two demonstrably better undubbed alternate takes.

The demos merit special mention. Some of this material appeared during Rich's lifetime, and as Hank Davis points out in his outstanding annotations, Rich felt a lot of what appeared was too sloppy and raw to be released. No matter. In many ways, the best of it captures the true essence of Charlie Rich before he linked up with producers Chet Atkins, Jerry Kennedy or Billy Sherrill: wonderfully moody, dark, enticing and gripping, often all at once. These very private moments include "Ain't It a Shame," an original that's sent chills up my spine since the first time I heard it. His demo version of "There Won't Be Anymore," which he later recorded for RCA, outclasses that version. A flawed demo of "The Ways of a Woman in Love," the song Rich wrote for Johnny Cash, is interesting, if nothing else.

Along with terrific early



photographs, the booklet showcases Hank Davis' biography with song notes, fortified with new interview material with Charlie's widow, Margaret Ann. Her insights tell much about the torment that accompanied his 1970's stardom and such things as the family's refusal to move to Nashville, his later years and his sudden death.

**Charlie Rich:** Facts only on *Big Boss Man* (Koch CD-7971), since I annotated the collection. This set picks up where the Sun collection left off, with Rich recording in Nashville under Bill Justis' direction. The sound here was Nashville Sound, Chet Atkins-style, complete with The Anita Kerr Singers. Included is the centerpiece of his time with the label, the 1963 LP *Charlie Rich on Groove* (a subsidiary RCA label). It featured an explosive "Big Boss Man," his original drinking song titled "Mountain Dew," the smooth "River Stay 'Way from My Door," "Old Man River," the bluesy "Let Me Go My Merry Way" and a remake of "The Ways of a Woman in Love."

Along with that album's 12 songs, this collection features five additional RCA tracks. His version of the Lonnie Johnson rhythm and blues hit, "Tomorrow Night," is included, along with "I'm Right Behind You," "Now Everybody Knows" and "Share Your Love with Me." "I Don't See Me in Your Eyes Anymore" was reissued by RCA in the 1970's after "Behind Closed



Doors" and "The Most Beautiful Girl" finally gave Rich the fame he'd long deserved. Despite the song's age, it became a chart hit.

**Sheb Wooley:** Bear Family's previous Sheb Wooley releases covered his decidedly uneven 1955-1970 pop material. *That's My Pa* (BCD 15902), 113 songs on four CD's, focuses exclusively on country (some of the material reissued on Bear LP's over a decade ago), starting with his first session for Nashville's independent Bullet label in 1945. It adds his 1947-48 Blue Bonnet recordings and his 1951-1972 country material for MGM. The 1945 Bullet single, "Oklahoma Honky-Tonk Gal," isn't bad, though the Blue Bonnet and early MGM material done in Texas is pretty uneven.

Things improved musically when he started recording in California in 1950 with sessionmen including Jimmy Bryant, Speedy West and Joe Maphis. Unfortunately, Wooley's hit and miss songwriting continued—though "Love Is a Fever," with Joe Maphis and Speedy West in the back-up band, is outstanding. After 1956, his country sessions featured backing from L.A. pop and jazz sidemen (including the hit version of "The Purple People Eater" included here), until he went back to Nashville in 1961, where he recorded his hit, "That's My Pa."

Whether Wooley's work merits a boxed set is debatable, but the packaging is excellent, as are Kevin Coffey's

notes, based on new interviews, and done with the singer's cooperation.

**Little Jimmy Dickens:** Bear Family concludes their Little Jimmy Dickens project with the second half of his Columbia career on the four-CD, 95-track *Out Behind the Barn* (BCD 19218). It picks up Dickens' recording career in 1957 and takes it through the remainder of his career (wisely bypassing the mediocre post-Columbia material he recorded for Decca). Through most of the period covered here, Dickens, like many of the singers of his generation, was not having many big hit records. That didn't mean he wasn't creating some memorable music. During this time he recorded "I Got a Hole in My Pocket," one of the two Dickens songs Ricky Van Shelton revived.

To this day, Dickens' skill with a ballad is still mentioned with awe in Nashville (at least among those who know). His classic 1964 version of the Harlan Howard ballad, "Life Turned Her That Way," a 1967 hit for Mel Tillis which was later revived on Ricky Van Shelton's debut album, is included, as is "When Your House Is Not a Home." Also here are his 1962 hit, "Violet and the Rose," and his 1963 version of Harlan Howard's "Another Bridge to Burn." Even with a smooth vocal chorus backing him, Dickens' cathartic vocal was as unrestrained as ever. In addition, all of his LP's from this time, including *Big Man in Country Music*, *Handle with Care*, *Out Behind the Barn* and *Big Songs* are in this collection, as are some smoother remakes of earlier hits. His last big hit, 1965's "May the Bird of Paradise Fly Up Your Nose," is really the last memorable track here. Given most record companies' tendencies to follow one hit with others in the same vein, the remaining Columbias tended toward lousy novelties



unworthy of Dickens' time and talents. In the broader context, those throwaways are few. The packaging is excellent. The booklet is laden with photos, insights from Dickens and some interesting facts from Eddie Stubbs.

**Maddox Brothers and Rose:** In production well before Rose Maddox's recent death, *Maddox Brothers and Rose: The Most Colorful Hillbilly Band in America* (BCD 15850) covers the group's Columbia years from 1952 through 1958. Along with the group's complete work for the label, the four-CD, 96-song boxed set offers all of Rose's solo material and her (undistinguished) 1955 duets with her sister-in-law, released under the name of Rosie and Retta. One qualifier: fans of the group's 4-Star Records, some of them rockabilly (before that term even existed), may find much of this set disappointing.

Columbia inexplicably toned down the group's sound, substituting acoustic guitars and occasional banjo (or annoying harmonica) for the crazed, blasting electric guitars and general anarchy of the 4-Star recordings. This "country" sound certainly set Rose's voice out front, at the cost of sacrificing the group's manic, roaring edge. The one constant came with Rose's vocals, which were largely above-average performances of songs that varied in quality. The material can be inspired as in "Wild Wild Young Men" and "Death of Rock and Roll," or sometimes mediocre as with the cover of The Carlisles' "No Help Wanted." Interesting curiosities pop up like Rose's solo 1953 ballad, "There's No Right Way to Do Me Wrong," a Nashville Sound recording before such a thing existed.

One thing beyond criticism is Bear Family's packaging. Given the Maddox Brothers' photogenic nature, the photos are outstanding on their own, but the ultracool cover is itself a treasure. The booklet features a complete discography and a fine biographical overview by Bob Oermann. Now Bear Family needs to tackle the 4-Star Maddox Brothers

material, which is generally considered their greatest work.

**The Carter Family:** Rounder has just released the final two CD's in its 10-disc series encompassing The Carter Family's complete Victor recordings. The 18 tracks that make up *Longing for Old Virginia: 1934* (CD 1071) include some of their best known numbers from this period, including "Are You Tired of Me, My Darling," "East Virginia Blues," "Hello Central, Give Me Heaven" and the gospel favorite, "I'm Working on a Building." Many of the songs here, as explained in Charles Wolfe's excellent notes, resulted from A.P. Carter's obsessive quest to dig up old material. Some of Wolfe's research puts the kibosh on stereotypes of where A.P. found his songs. Consider "Hello Central," which might seem to be a song that emerged from the hills. Wolfe dashes that romantic assumption by explaining that it was actually a vaudeville favorite written by a pop composer in 1901. He also reveals the black roots of the gospel tune, "There'll Be Joy, Joy, Joy."

The 16-song *Last Sessions* (CD 1072) finishes up their 1934 recordings and includes their 1941 session for Bluebird, the final material the original Carters did as a unit after Sara and A.P. divorced. The early material includes "The Sailor Boy," "Faded Coat of Blue" (a ballad going back to the Civil War) and "I'll Be Home Someday." After recording for ARC and Decca, they returned to

Victor in 1941 for a final 13-song session. The difference of a decade was considerable. They'd gained greater experience working on the Mexican border stations, and Maybelle was handling composing duties herself by now, with Sara bringing along some gospel tunes she'd picked up in California, including the vintage 1915 number, "Keep on the Firing Line," now a gospel standard. The remaining material encompassed folk tunes including "Rambling Boy" and "Waves on the Sea," a song dating back to the British Isles. This marked the end of the original Carter Family. Sara and A.P. had gone their separate ways, and Maybelle would maintain the Carter name with daughters Helen, Anita and June. Wolfe's excellent research here is just the tip of the iceberg: He's currently working on the definitive book on the Carters.

**Eck Robertson:** Eck Robertson was, without question, the pioneer old-time fiddler to record when his "Arkansas Traveler" was recorded with fiddler Henry Gilliland in June of 1922. Robertson, however, was far more than a pioneer. A champion Texas fiddler once beaten in a contest by John Wills, Bob Wills' dad, Robertson was a gifted musician whose career continued into the 1950's (he lived until 1975). The 16 tracks of *Champion Texas Fiddler: Vintage Recordings 1922-1929* (County 3515) focus on that early material, including, of course "Ar-

kansas Traveler," along with Texas fiddle favorites like "Sallie Gooden," "Great Big Taters in a Sandy Land," "Amarillo Waltz," "Done Gone," "Billy in the Low Ground" and "Brownskin Girl."

Western swing fans who understand the swing end better than the fiddle end can learn much here, not only about Robertson's own career, but about the Texas fiddle tunes at the heart of Bob Wills' repertoire before he ever thought of forming a band. Indeed only "Sallie Gooden" features Robertson fiddling alone. Other songs include fiddle and guitar backing, and two others piano accompaniment. Bob Wills, who knew these songs from boyhood, later recorded several of them on an LP of Texas fiddle tunes which was released by Longhorn Records in the 60's. Charles Wolfe's excellent notes provide a decent overview of Robertson's life with a nicely designed booklet.

**Various Artists:** While many stereotype early country as being dominated by fiddles and banjo, those in the know realize there were some phenomenal guitarists in those days. *Old-Time Mountain Guitar* (County 3512) provides 18 examples of the best players around, recorded from 1926 to 1931. Prominent here is brilliant fingerpicker Sam McGee, a mainstay of the Grand Ole Opry who played with his brother Kirk until his (Sam's) death in 1975. His 1926 recordings of "Buck Dancer's Choice" and "Franklin Blues" are long overdue for reissue. So is the work of West Virginia guitarist Frank Hutchison and the important work of another West Virginian, Roy Harvey, best known for his work with Charlie Poole. Numbers like "Greasy Wagon" with Leonard Copeland and Copeland's duet with slide guitarist Jess Johnson on the 1930 instrumental "Guitar Rag" speak for themselves. More obscure players aren't overlooked, including little-known textile workers Dave Fletcher and Gwen Foster. Davey Miller and Melvin Dupree. Robert Fleder's notes capably explain the "parlor guitar" tradition at the heart of early country guitar.

### How to Get These Treasures

Available in formats shown at prices shown: Charlie Rich, *Lonely Weekends* (BCD 16152), three-CD boxed set, \$110.00/Charlie Rich, *Big Boss Man* (Koch CD-7971), CD only, \$17.98/Maddox Brothers and Rose, *The Most Colorful Hillbilly Band in America* (BCD 15850), four-CD boxed set, \$137.50/Sheb Wooley, *That's My Pa* (BCD 15902), four-CD boxed set, \$137.50/Little Jimmy Dickens, *Out Behind the Barn* (BCD 19218), four-CD boxed set, \$137.50/Carter Family, *Longing for Old Virginia: 1934* (Rounder CD 1071), CD only, \$17.98/Carter Family, *Last Sessions* (Rounder CD 1072), CD only, \$17.98/Eck Robertson, *Champion Texas Fiddler: Vintage Recordings 1922-1929* (County 3515), CD only, \$17.98/Various Artists, *Old-Time Mountain Guitar* (County 3512), CD only \$17.98. Send check or money order payable to Nashville Warehouse, Dept. 070898, P.O. Box 292553, Nashville, Tennessee 37229. Add \$3.95 postage and handling. Canadian orders, add an additional \$3.00 postage. **CMSA Members, see For Members Only page for discounts.**

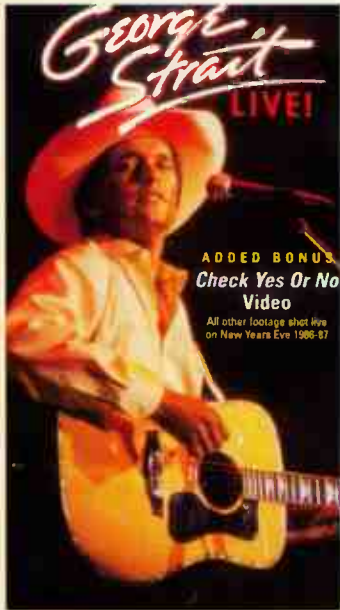
Offer expires October 31, 1998



# VIDEO BONANZA

## NEW! GEORGE STRAIT

**Live!—60 mins.**  
George and his fabulous Ace in the Hole Band give their all in a classic live performance taped New Year's Eve 1986. The concert includes 16 Strait hits, like "Unwound," "The Fireman," "Amarillo by Morning," "Does Ft. Worth Ever Cross Your Mind," "All My Ex's Live in Texas," "You Look So Good in Love," "Marina Del Rey" AND MORE! Plus, as a bonus, the tape includes George's videoclip for "Check Yes or No"! Item No. V5K - \$19.95



## HANK WILLIAMS

**Hank Williams Tradition—60 mins.**  
In the *Hank Williams Tradition* traces Hank's life story through rare film clips, music and revealing interviews with friends and fellow performers such as Roy Acuff, Minnie Pearl and Chet Atkins. Included are performances of many of Hank's greatest songs by today's top country artists, who also tell how Hank inspired their careers. There are also five hit songs performed by Hank himself. Item No. V2M - \$19.95

## PATSY CLINE

**Remembering Patsy—60 mins.**  
This heartfelt celebration features 17 Patsy Cline songs and 10 rare television appearances. You'll meet Patsy through intimate home movies, personal letters and fond reminiscences from her loved ones, both family and friends. Item No. V1E - \$19.95

## NEW! BROOKS & DUNN

**Greatest Hits Video Collection—55 mins.**  
Containing 14 top hit videos from this wildly popular, award-winning duo, this new tape is sure to be a best-seller. Included here are "Brand New Man," "Boot Scootin' Boogie," "Little Miss Honky Tonk," "My Maria" AND MORE! Item No. V9W - \$19.95

## CHARLEY PRIDE

**An Evening With—45 mins.**  
Listen to the rich baritone sounds of Charley Pride, the Country Music Association's 1971 Entertainer of the Year—and one of the top country record sellers of all-time. This noteworthy performance includes many of his highly acclaimed, best-loved hits, including "Kiss an Angel Good Morning," "Is Anybody Goin' to San Antonio," "All I Have to Offer You Is Me," "Just Between You and Me," "A Whole Lot of Lovin'" AND 9 MORE! Item No. V1C - \$19.95

## LOUISIANA HAYRIDE—62 MINS.

During its heyday the *Louisiana Hayride* rivaled the *Grand Ole Opry* in the number of careers that it spawned. Hank Williams Jr. narrates this documentary, which explores the Shreveport, Louisiana, musical roots of such venerable stars as Hank Williams Sr., Johnny Cash and George Jones. This unique program uses old photographs, film clips and live transcriptions of radio show recordings to tell its story. Item No. V8W - \$14.95

## BILL MONROE

**Father of Bluegrass—90 mins.**  
With the cooperation of Bill Monroe, ex-Blue Grass Boys and other performers he influenced, this documentary clearly defines Bill Monroe's unique role in American music. It covers his early years in Kentucky with great footage. The era of The Monroe Brothers, his early years on the Opry, the Flatt-Scruggs-Wise version of The Bluegrass Boys—all are here in full. This video is a must for any Bill Monroe fan. Item No. V2K - \$19.95

## MERLE HAGGARD

**The Best of—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," "Mama's Hungry Eyes," "Today I Started Loving You Again," "When Times Were Good," "Okie from Muskogee," "Stay Here and Drink" AND 11 MORE! Item No. G3F - \$19.95

## THE NASHVILLE STORY—71 mins.

Grant Turner takes you on tour as he narrates how Nashville became "Music City USA," the Country Music Capitol of the World. You'll visit all the famous landmarks while Ernest Tubbs, Roy Acuff and Minnie Pearl tell you how they got started. You'll see all of these stars perform on the stage of the old Ryman Auditorium, as they sing some of their most famous songs. Also appearing are Porter Wagoner, Dolly Parton and others. Item No. V20E - \$39.95

## COUNTRY ON BROADWAY

**Filmed in New York—96 mins.**  
See Hank Williams in his only filmed appearance, uncut. Enjoy 30 full songs by Hank and other top country headliners like George Jones, Hank Snow and Porter Wagoner. Includes such great performances as: Hank Sr., "Hey Good Looking"/George Jones, "White Lightning"/Hank Snow, "Moving On"/Porter Wagoner, "Satisfied Mind" AND MORE! Item No. G8F - \$39.95

## TIM MCGRAW

**An Hour With Tim—60 mins.**  
Here are interviews, behind the scenes footage and background information, plus all five videos from his best-selling album, *Not a Moment Too Soon*, including "Refried Dreams." Item No. V7R - \$19.95

## ROY ROGERS & DALE

**EVANS SHOW—40 mins.**  
From ABC-TV (1962), featuring The Sons of Pioneers and others, this video includes classic Western hits like "High Noon," "Cool Water" and "Old Paint Needs a Paint Job." Item No. V6U - \$19.95

## WOMEN OF COUNTRY MUSIC

**VOLUMES 1 & 2—45 mins. each**  
*Volume 1* (Item No. V1Y) includes "He Thinks He'll Keep Her"/Mary Chapin Carpenter, "Something In Red"/Lorrie Morgan, "It's a Little Too Late"/Tanya Tucker, plus hits by Emmylou Harris, Loretta Lynn, Patsy Cline, Kitty Wells and others. *Volume 2* (Item No. V2Y) includes "Cryin' in the Rain"/Tammy Wynette, "It's Never Easy to Say Goodbye"/Wynonna Judd, "Hurt Me Bad"/Patty Loveless, plus hits by Reba McEntire, Dolly Parton,

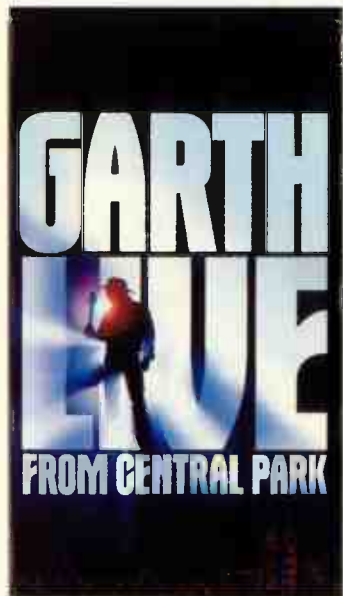
Barbara Mandrell, Rose Maddox and others. Each volume is a wonderful celebration of the contributions female singers and songwriters have made to country music. Only \$14.95 each, or both for \$27.90. YOU SAVE \$2.00!

## TOOTSIE'S ORCHID

**Lounge—60 mins.**  
Kris Kristofferson, Faron Young and others join host Willie Nelson for this all-star program celebrating Tootsie's famous Orchid Lounge, where a group of songwriters hung out together 30 years ago and penned some of America's most popular songs. Included is footage of Jim Reeves, Patsy Cline, Ray Price and others. Item No. V1N - \$19.95

## GARTH BROOKS

**Live TV Special—85 mins.**  
Here is Garth's first NBC-TV special, complete with additional interview and backstage footage. There are 15 hit songs, including "Not Counting You," "Two of a Kind, Workin' on a Full House," "Much Too Young (To Feel This Damn Old)," "The Dance," "Rodeo," "We Bury the Hatchet," "The Thunder Rolls," "The River," "Friends in Low Places" AND MORE! Item No. V3H - \$29.95



## NEW! GARTH BROOKS

**Live from Central Park—120 mins.**  
Here it is—as seen on HBO—the most talked-about event in country music in all of 1997. Garth's concert in New York City's Central Park is captured here in all its excitement and spectacle, including special guest appearances by Billy Joel and Don McLean. Garth rolls through all of his top hits during the course of the two-hour show, with a total of 21 songs included here. Item No. V8X - \$19.95

## GARTH BROOKS

**Video Collection Vol. 2—34 mins.**  
Included on this most recent Garth Brooks video are such chartbusters as "We Shall Be Free," "Standing Outside the Fire," "The Red Strokes" and "The Change" from Garth's *Fresh Horses* album. There's also behind-the-scenes footage and exclusive interview footage. If you're a Garth fan, don't miss it. Item No. V21B - \$16.95

## ERNEST TUBB

**Thanks Troubadour Thanks—62 mins.**  
Here's the story of "America's Troubadour," from his birth in Depression-era Texas, his friendship with Mrs. Jimmie Rodgers, first recording sessions and early radio shows, to the

Grand Ole Opry. This unique video features classic performances and his top hits. It's narrated by Skeeter Davis and others whose lives he touched. Item No. V2N - \$19.95

## RICKY VAN SHELTON

**To Be Continued...—35 mins.**  
Here are some of Ricky's early videos plus two live performances and an interview. Included are "Crime of Passion" and "Living Proof." Item No. G5W - \$24.95

## VINCE GILL

**I Still Believe in You—24 mins.**  
Vince Gill has joined the esteemed ranks of country's premier entertainers. Now you can enjoy this popular star on his only home video performing many of his top hits. Among the favorites included here are "When I Call Your Name," "Never Knew Lonely," "Pocket Full of Gold," "Liza Jane," "Look at Us" and "I Still Believe in You." Item No. V1M - \$19.95

## TRAVIS TRITT

**Greatest Hits From the Beginning—50 mins.**  
Along with exclusive, never-before-seen footage on this video are hits like "Country Club," "Here's a Quarter (Call Someone Who Cares)," "Can I Trust You with My Heart," "The Whiskey Ain't Workin'," "Help Me Hold On," "t-r-o-u-b-l-e," "Tell Me I Was Dreaming." Item No. V10P - \$19.95

## HIGHWAYMEN LIVE

**On the Road Again—60 mins.**  
Cash, Nelson, Kristofferson and Jennings are together on this European Tour. You'll meet them backstage, talking candidly about their lives and their music. Then you'll see them on stage from the opening bars of their theme song, "Highwayman," until the final chord of "On the Road Again." Item No. V2S - \$14.95

## WAYLON JENNINGS

**Lost Outlaw Performances—60 mins.**  
The master recording of this memorable concert was never released and lay forgotten in the vaults of RCA since 1978. Now we bring it to you in its entirety, as it was recorded on August 12, 1978, at the Grand Ole Opry. Here is the "Outlaw" period in all its glory, with eight Number One singles, including "Luckenbach, Texas" and "Good Heated Woman." Item No. V4D - \$19.95

## MARTY STUART

**Hillbilly Rock—25 mins.**  
Marty's most recent home video features six songs including "Cry, Cry, Cry," "Hillbilly Rock," "Little Things," "Tempted," "Now That's Country," "Hey Baby" and "Kiss Me, I'm Gone." Item No. V6M - \$14.95

## DON WILLIAMS

**Video Collection Vol. 1: Echoes—55 mins.**  
Here are 14 of Don's personal favorites, including "Good Ole Boys Like Me," "The Ties That Bind," "That's the Thing About Love," "Till the Rivers All Run Dry," "It Must Be Love," "I'm Just a Country Boy" AND MORE! Item No. V10E - \$19.95

## SECOND FIDDLE TO A STEEL

**GUITAR—107 MINS.**  
*Second Fiddle to a Steel Guitar* is a rare production featuring 17 old-time artists and 30 great songs including "Born to Lose," "Jambalaya," "Hello Walls," "Don't Let Me Cross Over" and "Two Worlds Collide." You'll see stars like Lefty Frizzell, Dottie West, Bill Monroe, Webb Pierce, Faron Young, Minnie Pearl and others, both on-stage and backstage. Item No. V7E - \$29.95

## ALAN JACKSON

**Greatest Video Hits Collection—75 mins.**  
This new collection features 18 songs from throughout Alan's red-hot career, including

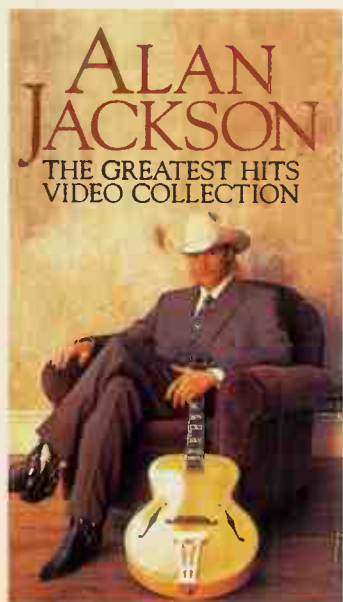


# VIDEO BONANZA

"Blue Blooded Woman," "Here in the Real World," "Wanted," "Chasin' That Neon Rainbow," "Don't Rock the Jukebox," "Someday," "Midnight in Montgomery," "Chattahoochee," "Mercury Blues," "(Who SAYS) You Can't Have It All," "Tall, Tall Trees," "Summertime Blues," "Livin' on Love," "Gone Country," "Song for the Life" **AND MORE!** Item No. V10J - \$29.95

## ALAN JACKSON Livin', Lovin', and Rockin' That Jukebox—28 mins.

Here are seven Number One videos from two double platinum albums by one of the most popular country entertainers around. Included here are "Don't Rock the Jukebox," "Someday," "Midnight in Montgomery," "She's Got the Rhythm (And I Got the Blues)," "Chattahoochee," "Mercury Blues" and "Tonight I Climbed the Wall." Item No. V6K - \$19.95



## LORETTA LYNN Honky Tonk Girl—60 mins.

This personal portrait follows Loretta from rural Kentucky to the clubs of the Northwest, from her first appearance on the Grand Ole Opry to the 1970's Country Music Entertainer of the Decade. This video features never-seen home movies and photos and over 20 songs and performances. Item No. V8A - \$24.95

## NEW! MARY CHAPIN CARPENTER

**Jubilee: Live at Wolf Trap—90 mins.**  
The brilliant singer/songwriter is captured live at one of the country's best-known venues—Wolf Trap, in Virginia. Carpenter performs many of her top hits, and welcomes fellow singer/songwriters Shawn Colvin and Joan Baez in guest duets. Songs included here are "Passionate Kisses," "I Feel Lucky," "Keeper for Every Flame," "Shut Up and Kiss Me," "Only a Dream," "I Am a Town," "Stones in the Road," "The Hard Way," "He Thinks He'll Keep Her," "Down at the Twist & Shout" **AND MORE!** Item No. V6V - \$24.95

## 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 a few of his friends—such great stars as Roy Acuff, Loretta Lynn and Johnny Cash. In addition to the "up close and personal" look you'll get at this country legend, the video also includes great performances of hits like "He Stopped

Loving Her Today," "Bartender's Blues," "The Race Is On," "She Thinks I Still Care," "White Lightning," "Why Baby Why" and "Some Day My Day Will Come." Item No. G4Z - \$19.95

## GEORGE JONES Live in Tennessee—54 mins.

Taped live at the Knoxville Civic Coliseum, this video features George thrilling the audience with 15 of his biggest hits including "I Don't Need Your Rockin' Chair" and the Number One country song of all time, "He Stopped Loving Her Today." There's also "The Race Is On," "Who's Gonna Fill Their Shoes," "Bartender's Blues," "One Woman Man" **AND MORE!** Item No. V1X - \$24.95

## GEORGE JONES Golden Hits—50 mins.

This most recent video presents George Jones talking about his greatest hit songs and performing these songs at the time each one was released. We're taken into a time capsule that allows us to experience the career of this "living legend" as it unfolds. Some of the 14 songs are "White Lightning" (2/9/59), "Near You" (12/11/76) and "He Stopped Loving Her Today" (4/12/80). Item No. V3T - \$19.95

## MARTY ROBBINS & ERNEST TUBB—60 mins.

Catch these two legends in the early days of their careers—rare footage of the pair performing some of their classic hits. There are 26 songs here, including such favorites as "Walkin' the Floor Over You," "Singin' the Blues," "So Many Times," "Time Goes By," "So Doggone Lonesome," "Tomorrow Never Comes," "I Can't Quit," "Pretty Words," "They'll Do It Every Time" **AND MORE!** Item No. V2G - \$29.9

## WEBB PIERCE Greatest Hits—52 mins.

Before his death, Webb personally created a compilation of his greatest hits from rare filmed performances, narrating and providing background on the songs, their writers and their origins. This unique video contains 17 of Webb's favorite hits including "There Stands the Glass," "I Ain't Never," "Rocky Top," "Someday," "Tupelo County Jail," "Wondering," "More and More," "Slowly," "Take the Time It Takes," "It's Been So Long" and "In the Jailhouse Now." Item No. V2R - \$19.95

## COUNTRY MUSIC HALL OF FAME 25TH ANNIVERSARY CELEBRATION—90 mins.

Yesterday's legends, today's brightest superstars. For one magical night, they share the spotlight of country music's greatest spectacular—the Country Music Hall of Fame 25th Anniversary Celebration. There are classic Hank Williams favorites performed by Alan Jackson, Randy Travis and Tanya

Tucker...Clint Black sings and plays the guitar of Jimmie Rodgers...Emmylou Harris, Patty Loveless and Pam Tillis pay tribute to Patsy Cline, Loretta Lynn and Kitty Wells...and so much more. Item No. V10Y - \$19.95

## DWIGHT YOAKAM Just Lookin' for a Hit—30 mins.

Dwight's first video features hits like "Honky Tonk Man," "Guitars, Cadillacs," "Streets of Bakersfield" and "Long White Cadillac," plus an interview and performance footage from the I.R.S. label production, *The Cutting Edge*. Item No. G1E - \$19.95

## REBA MCENTIRE Live—60 mins.

This new video includes "Respect," "Is There Life Out There," "The Greatest Man I Never Knew," "Walk On," "For My Broken Heart," "Why Haven't I Heard From You," "Does He Love You" (with Linda Davis), "Take It Back," "Till You Love Me" and "Fancy." Item No. V10X - \$24.95

## TAMMY WYNETTE In Concert—60 mins.

This popular re-release features 24 classic hits from "The First Lady of Country Music" including such standards as "Stand By Your Man," "D-I-V-O-R-C-E," "Take Me to Your World," "I Don't Want to Play House" and "Your Good Girl's Gonna Go Bad." Item No. G1F - \$19.95

## DWIGHT YOAKAM Pieces of Time—40 mins.

Dwight's latest video features 11 songs, including "Suspicious Minds," "The Heart That You Own," "Turn It On, Turn It Up, Turn Me Loose," "Takes a Lot to Rock You," "You're the One," "Ain't That Lonely Yet" **AND MORE!** Item No. V9P - \$19.95

## THE STATLER BROS. What We Love to Do—40 mins.

As a celebration of their 31st anniversary in country music, The Statler Brothers recently released this fine video, their first in over a decade! Featuring such Statler classics as "Elizabeth," "My Only Love," "What We Love to Do," "Atlanta Blue," "Maple Street Memories," "Sweeter and Sweeter," "You've Been Like a Mother to Me" and "Let's Get Started," this is one that fans won't want to miss. Item No. V6A - \$19.95

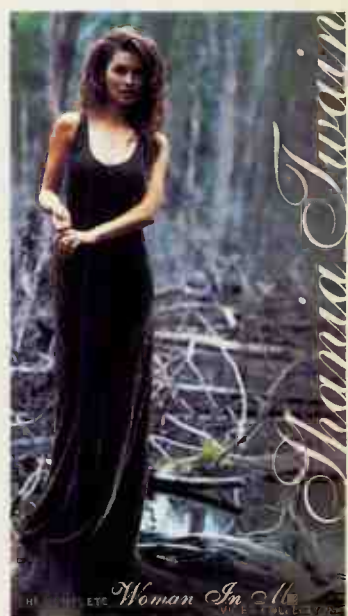
## ROGER MILLER King of the Road—60 mins.

Here is the story of the life and career of one of country music's most notable talents. A brilliant songwriter and fine entertainer, Roger Miller was loved the world over. Here you'll see Roger perform some of his top hits, including "England Swings," "Dang Me," "Chug-A-Lug" and, of course, "King of the

Road," narrated by Waylon Jennings, and featuring comments from family and friends. Reviewer Rich Kienzle called this video "an engrossing and definitive portrait of a true Nashville original." Item No. V20G - \$19.95

## SHANIA TWAIN The Complete Woman in Me Video Collection—35 mins.

For the first time ever, all eight of the video clips from Shania's breakthrough album, *The Woman In Me*, are available in one place. Included here are: "Whose Bed Have Your Boots Been Under," "Any Man of Mine," "The Woman in Me (Needs the Man in You)," "(If You're Not in It for Love (I'm Outta Here)," "You Win My Love," "No One Needs to Know," "Home Ain't Where His Heart Is Anymore" and a previously unreleased version of "God Bless the Child." Item No. V10M - \$14.95



## WAYLON JENNINGS My Heroes Have Always Been Cowboys—60 mins.

Filled with good humor and great music, *My Heroes Have Always Been Cowboys* presents the rugged world of cowboys against a background of Jennings' classic songs, including "Mamas Don't Let Your Babies Grow Up to Be Cowboys," "Sweet Mother Texas," "A Long Time Ago," "I've Always Been Crazy," the title track, **AND MANY MORE FAVORITES!** Item No. V10W - \$24.95

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## More Words to Live By

Other voices are going to do my talking this month. I found them, as I've done before, in *Twang! The Ultimate Book of Country Quotations* by Raymond Obstfeld and Sheila Burgener.

"I think country music has made it known that they're pretty much not interested in my music. I might as well go where I'm invited." —*Emmylou Harris, on moving towards Adult Alternative music, 1995*

"I don't listen to country radio because I don't hear enough songs that sound country to me. That's my privilege. It's my radio."

—*Tom T. Hall, 1996*

"I worry about the future of a country music community that has no respect for its history. There has never been a time when country radio was so disrespectful of its elders. I'm saddened."

—*George Jones, 1996*

"It's the record-making machine that I hate. That's my big gripe about Nashville. The machine is a money eater; a glutton for money, and if you don't have the big bucks behind you, you don't get nowhere."

—*Johnny Cash, 1996*

"I hate to quote anything Mac Davis ever said, but I believe in music. It's one of the real hopes of the world."

—*Waylon Jennings, 1980*

"I'm gonna do this my way. I'm gonna do it like I want to do it. If you don't like it, then kiss my ass and get out of the way."

—*Dwight Yoakam, 1994*

"Being in a band is sort of like high school with money."

—*Lee Roy Parnell*

"I have so much fun on stage that I should pay to get in."

—*Marty Robbins*

"Beautiful women I thought were unreal would walk up to me and say, 'Sign this.' Only there was nothing in their hands. So I just dove in and had a blast."

—*Garth Brooks, 1993*

"You get up there in the spotlight and you can't really see the crowd, and I can hide under my hat."

—*Tim McGraw, 1995*

"You go out and perform in front of live people, lookin' out at the faces, and it's real easy to come on and turn on. But in the studio it's just a bunch of old, ugly men."

—*Neal McCoy, 1996*

"People don't come to the shows to see you be you. They come to see you be them, and what they want to be."

—*Dolly Parton*

"I have a whole audience that really doesn't know my music. They know me as a celebrity, so to speak, a tabloid queen."

—*Tanya Tucker*



Tom T. Hall



Loretta Lynn



Merle Haggard

"If Barbara Walters was interviewing me, I'd figure her career was as dead as mine."

—*Tom T. Hall, 1993*

"[The fans] bring us baked goods to the show—candies, cookies, cakes, chocolate. Want to see how big my butt has gotten?"

—*Lorianne Crook, 1996*

"Never forget that the American audience is essentially moral and sentimental."

—*Eddy Arnold*

"Divorces, split-ups, extra boyfriends and girlfriends: I don't know where people find the time."

—*Loretta Lynn, 1994*

"Nothing men do surprises me. I'm ready for them. I know how to whack below the belt."

—*Patsy Cline*

"Marijuana is like sex. If I don't do it every day, I get a headache."

—*Willie Nelson, 1988*

"I got tired of falling down. You either mature or you die."

—*Roger Miller*

"I knew toward the end I was dying. I just didn't know if there was anything I could do about it. That's what addiction is."

—*Steve Earle, 1996*

"I never get tired of people telling me I'm not as big of a pain in the ass as they thought I was going to be."

—*Travis Tritt*

"I finally got this thing figured out: the more records you sell, the more guitars you can buy."

—*Marty Stuart, 1994*

"Success is having to worry about everything in the damned world except money."

—*Johnny Cash*

"I started out even. It took me 30 years to get five million in debt."

—*Merle Haggard*

"The kids are the ones who make the sacrifices. They pay the price for our stardom."

—*Kix Brooks, 1996*

"I started writing music because I got tired of looking in the bottom drawer for material everyone else had turned down. It was like picking out your cleanest dirty shirt."

—*Vern Gosdin, 1994*

"Songwriting at its best is very rarely poetry; it's usually narrative and practically journalism. It's a form of literature, but one you can consume while you're driving your car."

—*Steve Earle*

"Songs are like jokes; there's not an original one anywhere."

—*Archie Campbell*

And finally, one bittersweet thought from the late Tammy Wynette in 1993, when she was enjoying her life. "The sad thing about happy endings," she reflected, "is that there's nothing to write about."

Editor-at-Large Patrick Carr has been with CMM since September 1972.

# GPC



BEST SMOKE OF THE DAY

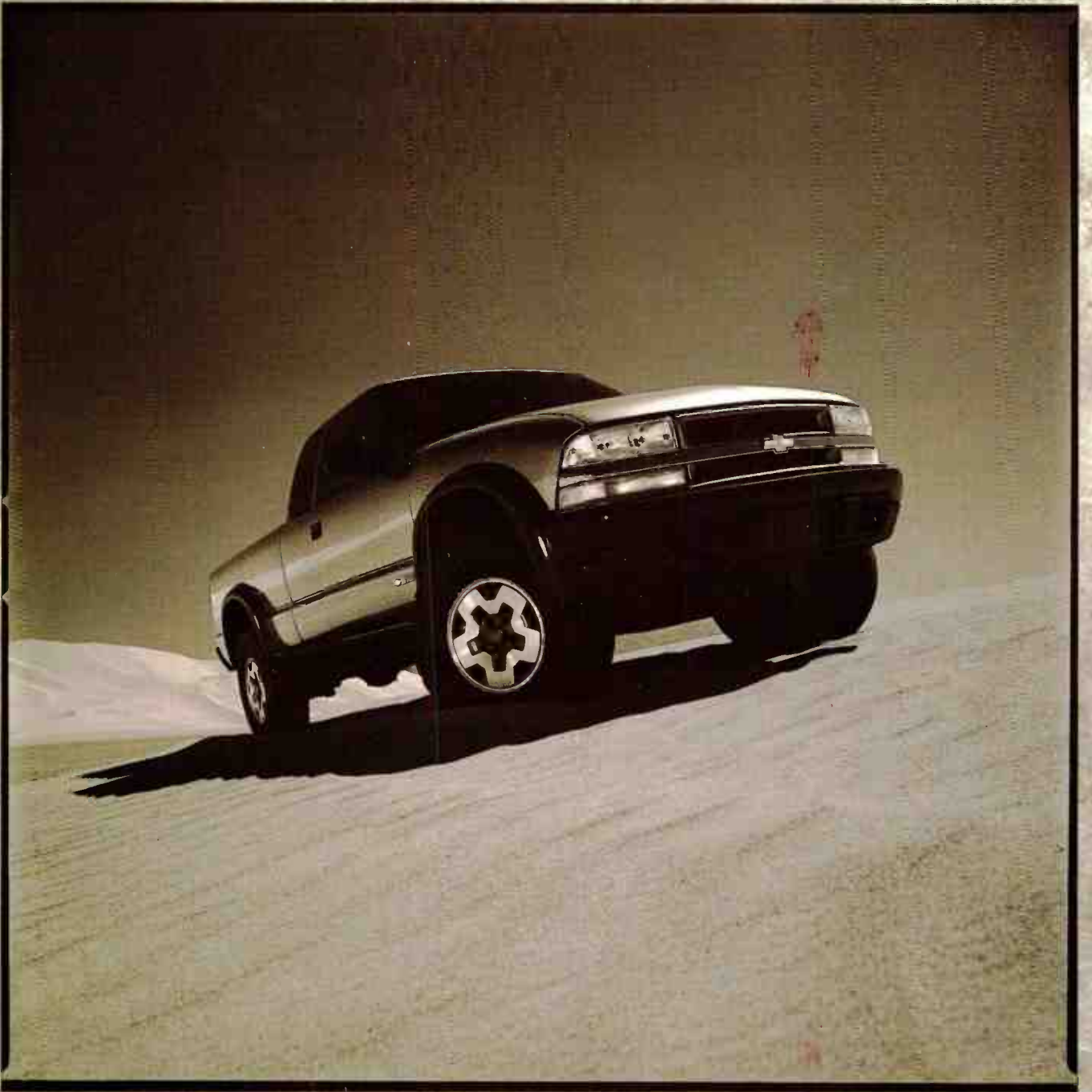
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