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Series: Speech File Backup Files
Subseries: Chron File, 1989-1993

OA/ID Number: 13775
Folder ID Number: 13775-001

Folder Title:
Country Music Awards, Nashville 10/2/91 [OA 8329] [1]

Stack:	Row:	Section:	Shelf:	Position:
G	26	21	6	7

(Duggan/Grossman)
September 24, 1991
Draft Two
COUNTRY.TS

PRESIDENTIAL REMARKS: COUNTRY MUSIC
NASHVILLE, TENNESSEE
WEDNESDAY, OCTOBER 2, 1991
xxxxx PM

[Introductory acknowledgments]

After a long day, it's just great to be here -- with friends, and personal heroes. I don't just come here as President. I come as a fan.

You know, Country music is my window on "the real world."

In Washington, I have to sit hours on end without hearing a breath of down-home American English. So when I want to hear nouns and verbs, when I want to hear plain Anglo-Saxon words, I turn to country music. Country songs never lecture about "infrastructure;" they sing about trucks and trains and roads.

Country entertainers are as real as your millions of fans. You treat each other as family. America is your neighborhood.

And you make great neighbors. You listen. You sympathize. You aren't afraid to be sad or mad or glad. You don't put on airs. Somehow, you capture emotions.

But your also serve. Country performers and hometown radio stations create public service programs that make a difference. Thanks to you, we'll reach the day sooner when every adult in this country knows how to read.

Barbara and I will always be grateful for what you did for our troops in the Gulf and for their families -- for the blood drives and the letter writing campaigns and the USO shows.

It's a real joy to be with you for this celebration. It's easy to see why America loves country music: Country music loves America.

Thank you, and God bless each and every one of you.

# # #

(Duggan/Grossman)
September 24, 1991
Draft One
Country Music

PRESIDENTIAL REMARKS: COUNTRY MUSIC
NASHVILLE, TENNESSEE
WEDNESDAY, OCTOBER 2, 1991
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In Washington, I have to sit hours on end without hearing a breath of down-home American English. So when I want to hear nouns and verbs, when I want to hear plain Anglo-Saxon words, I turn to country music. Country songs never lecture about "infrastructure;" they sing about trucks and trains and roads.

Country entertainers are as real as your millions of fans. You treat each other as family. America is your neighborhood.

And such good neighbors you are. Country performers and hometown radio stations are creating public service programs that are making a difference. Thanks to you, we'll reach the day sooner when every adult in this country knows how to read.

Barbara and I will always be grateful for what you did for our troops in the Gulf and for their families -- for the blood drives and the letter writing campaigns and the USO shows.

It's a real joy to be with you for this celebration. It's easy to see why America loves country music. That's because country music loves America.

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# # #

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 3, 1991

REMARKS BY THE PRESIDENT
AT COUNTRY MUSIC AWARDS

Grand Ole Opry
Nashville, Tennessee

10:05 P.M. EDT

THE PRESIDENT: Thank you, thank you, Reba, and congratulations to all of tonight's award winners. It's great to be here with friends and with the music I love. And Barbara and I come here as fans.

Country music gives us a window on the real world. And when I want to feel a surge of patriotism or turn nostalgic or even when I need a little free advice about Saddam Hussein I turn to country music. (Laughter and applause.)

But country songs do say a lot about life and sometimes -- and this is true -- in the Oval Office, I read a sentence that's under the glass, right-hand corner of my desk and it says, "If we're gonna see a rainbow we'll have to stand a little rain."

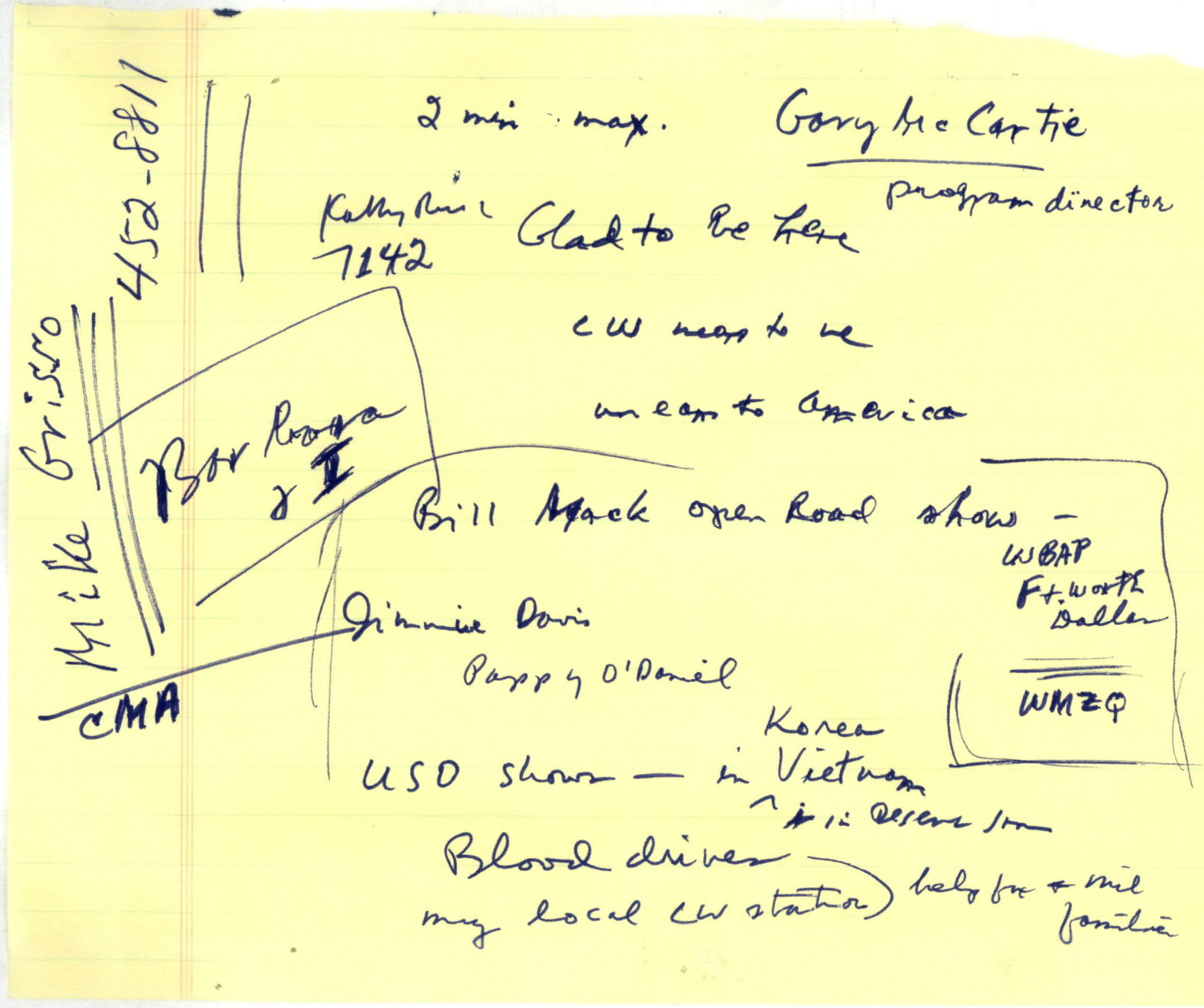
And country entertainers treat each other as family. Let me just say that Barbara and I sympathize with the country music family on the loss of a great lady, Dottie West. (Applause.) And we are very sorry that our dear friend, Minnie Pearl, could not be with us tonight. She's not been well. And, Minnie, you have America's prayers and best wishes. (Applause.)

And Barbara and I will always be grateful for what the country music family did for our troops in the Gulf and for their families. (Applause.) You sure helped them "stand a little rain," so when Desert Storm went by they could see that magnificent rainbow.

You know, it's easy to see why America loves country music -- country music loves America. Thank you and may God bless this great country of ours. (Applause.)

END

10:09 P.M. CDT


2 min max.
Gary McCarthie
program director
Kathy Rice
7142
Glad to be here
CW means to me
means to America
Bill Mack open Road shows —
WBAP
Ft. Worth
Dallas
Jimmie Davis
Pappy O'Daniel
WMZQ
Korea
USO shows — in Vietnam
Blood drives
my local CW station
help for a mil
families
Mike Grisso
452-8811
Bob Rosa
CMA

Oct. 3 –

at a Hotel in D. C.

ethnic overtones

K of C.

You're Thirty-two.
Do I love you?
You bet I do!

—

Now that you are eight times four

Here in the real world

Oak Ridge Boys

a lot of crossover

Here in the real world -

raising a family -

some friends in low places

Jerry Jeff Walker

or Blake

15-16 october

Trains, and trucks, and ~~[illegible]~~
Mama

Minnie Pearl

Education, literacy,

Desert Storm

concerts - for returning troops

country radio

Garth Brooks - Kathy Mattea

Country Stars -
did go to the Gulf
& even more played
in welcome home
shows

CMA has project
literacy
PSAs encouraging
people to learn to read -
a video on cities & schools

Lobster night - Slatterys?

- Speechwriting colleagues?

Loan note for Mom + Dad.

Kennedy Ctr. for September

- call GW professors - set back on track w/ computer class, business pub pol.

Michiko and Emi —

Mr. Peebles.
Tom Grubbs

Tony Das at State
647-6317
is on a system ✱ CIDS
Ag. →

25TH ANNUAL CMA AWARDS SHOW--TENTATIVE RUNDOWN

1.	OPENING PRODUCTION NUMBER NEW NASHVILLE CATS - "Restless" (w/guests)	3:30	3:30
2.	OPENING TALK/SHOW WELCOME - Reba McEntire	1:00	4:30
3.	BREAK #1	2:56	7:26
4.	AWARD #1	3:00	10:26
5.	TRAVIS TRITT "Here's A Quarter"	2:20	12:46
6.	AWARD #2	3:30	16:16
7.	ALAN JACKSON "Don't Rock The Jukebox"	2:30	18:46
8.	BREAK #2	3:58	22:44
9.	AWARD #3	3:30	26:14
10.	MARY CHAPIN CARPENTER "Twist & Shout"	2:50	29:04
11.	AWARD #4	3:00	32:04
12.	MARK CHESNUTT "All My Old Flames Have New Names"	2:10	34:14
13.	BREAK #3	2:36	36:50
14.	AWARD #5	3:30	40:20
15.	MIKE REID "t b a"	3:00	43:20
16.	AWARD #6	3:00	46:20
17.	TRISHA YEARWOOD "t b a"	2:20	48:40
18.	BREAK #4	4:18	52:58
19.	AWARD #7	3:00	55:58
20.	GEORGE STRAIT "You Know Me Better Than That"	2:45	58:43
21.	AWARD #8	3:00	1:01:43
22.	VINCE GILL "t b a"	3:55	1:05:38
23.	BREAK #5	2:35	1:08:13
24.	AWARD #9	3:30	1:11:43
25.	DOUG STONE "In A Different Light"	1:30	1:13:13
26.	AWARD #10	3:00	1:16:13
27.	PAM TILLIS "t b a"	2:00	1:18:13
28.	BREAK #6	3:58	1:22:11
29.	GARTH BROOKS "t b a"	3:00	1:25:11
30.	AWARD #11 'HALL OF FAME'	5:00	1:30:11
31.	REBA McENTIRE "For My Broken Heart"	3:35	1:33:46
32.	BREAK #7	2:20	1:36:06
33.	CLINT BLACK "t b a"	2:00	1:38:06
34.	[redacted]	3:00	1:41:06
35.	BREAK #8	2:26	1:43:32
36.	AWARD #12 ENTERTAINER OF YEAR	3:00	1:46:32
37.	GOODNIGHTS	:30	1:47:02
38.	CLOSING CREDITS	1:10	1:48:12

NEED: 1:58:52
HAVE: 1:48:12
UNDER: 10:42
LESS: 3:00 (for applause, none is added in above on songs)
UNDER: 7:42 (Before Anniversary Bumpers)
LESS: 2:40 (For Anniversary Bumper 8 x :20 = 2:40)
UNDER: 5:02 (VERY, VERY TENTATIVE)

(Duggan/Grossman)
September 24, 1991
Draft One
Country Music

PRESIDENTIAL REMARKS: COUNTRY MUSIC
NASHVILLE, TENNESSEE
WEDNESDAY, OCTOBER 2, 1991
xxxxx PM

Country music is my window on "the real world."

In Washington, I have to sit hours on end without hearing a breath of down-home American English. So when I want to ~~hear~~ listen to "life its ownself" ~~nouns and verbs, when I want to hear plain Anglo-Saxon words~~, I turn to country music. Country ~~songs~~ never lectures about "infrastructure;" they sing about trucks and trains and roads. but so much more strategy vs. values, litigation vs. love they don't talk about politics they sing about patriotism

Country entertainers are as real as your millions of fans. You treat each other as family. America is your neighborhood.

And such good neighbors you are. Country performers and hometown radio stations are creating public service programs that are making a difference. Thanks to you, we'll reach the day sooner when every adult in this country knows how to read.

Barbara and I will always be grateful for what you did for our troops in the Gulf and for their families -- for the blood drives and the letter writing campaigns and the USO shows.

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Thank you, and God bless each and every one of you.

# # #

Country music

THE WHITE HOUSE

WASHINGTON

January 18, 1990

Dear Bob:

On October 25, 1989, I was pleased to sign H. J. Res. 401, proclaiming October as "Country Music Month".

Country music is an integral part of our American musical heritage and its popularity continues to grow. Your efforts as original sponsor made "Country Music Month" possible. Please accept this pen commemorating my signing of this legislation.

Sincerely,

George Bush

The Honorable Bob Clement
House of Representatives
Washington, D.C. 20515



Country Music

THE WHITE HOUSE

Mr. Bill Hoster
Apartment 109
518 East Town Street
Columbus, Ohio 43215

THE PRESIDENT

January 31, 1990

Dear Bill,

It was nice to hear from you and learn about your love for country music. There is something special about that music. It's so natural, and so are the folks who sing it!

Thank you, too, for your comments about the fight against drugs. Although there is a long way to go, we are encouraged.

Barbara joins me in sending best wishes to you, and tell Gus and Linda hello. They are special to us, too.

Sincerely,

George Bush

Country Music Month, 1990

By the President of the United States of America

A Proclamation

Whether they tap their feet to the spirited sound of bluegrass or quietly hum along with the soulful melodies of traditional ballads, millions of Americans—and, indeed, fans around the world—enjoy listening to country music each day. However, country music is more than a favorite source of entertainment; it is also a rich and colorful expression of the hopes, experiences, and values of the American people.

Encompassing a wide range of musical genres, from folk songs and religious hymns to rhythm and blues, country music reflects our Nation's cultural diversity as well as the aspirations and ideals that unite us. It springs from the heart of America and speaks eloquently of our history, our faith in God, our devotion to family, and our appreciation for the value of freedom and hard work. With its simple melodies and timeless, universal themes, country music appeals to listeners of all ages and from all walks of life.

The popularity of country music, both throughout the Nation and throughout the world, is a great tribute to generations of talented American composers, musicians, lyricists, and singers. This month, we gratefully acknowledge their many gifts to us and proudly celebrate the uniquely American art form that is country music.

The Congress, by House Joint Resolution 603, has designated October 1990 as "Country Music Month" and has authorized and requested the President to issue a proclamation in observance of this month.

NOW, THEREFORE, I, GEORGE BUSH, President of the United States of America, do hereby proclaim October 1990 as Country Music Month. I invite all Americans to observe this month with appropriate ceremonies and activities.

IN WITNESS WHEREOF, I have hereunto set my hand this twelfth day of October, in the year of our Lord nineteen hundred and ninety, and of the Independence of the United States of America the two hundred and fifteenth.

George Bush

THE WHITE HOUSE

WASHINGTON

Country Music Month, 1989

It gives me great pleasure to join all Americans in observing October as Country Music Month.

Country music displays its richness in a variety of forms -- from cowboy ballads to trucking songs -- using instruments ranging from bluegrass banjos to electric guitars. Yet all of these elements share a unique ability to speak to our hearts. Whether describing the pain of a lost love, recalling the struggles of joblessness, renewing our patriotism, or reaffirming the blessings of a strong family life, country songs emerge from the everyday experiences of ordinary Americans.

As a longtime country music fan, I am pleased to pay tribute to this uniquely American form of music. I encourage all Americans to join in appropriate recognition of this wonderful part of our cultural heritage during the month of October.

Barbara joins me in sending best wishes to country music artists and fans across the United States for a successful celebration. May God bless you, and may God bless America.



FROM

THE WHITE HOUSE

WASHINGTON, D.C.

SPECIAL DELIVERY

Mrs. Jo Walker-Meador
Executive Director
Country Music Association
7 Music Circle, North
Nashville, Tennessee 37203

Jan



Photographs: Bruce Roberts

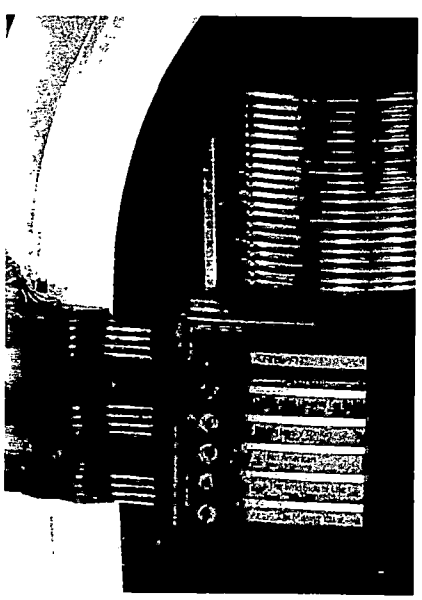
Flashy cowboy boots underscore country music's glitzy-but-earthy image at Nashville's Country Music Hall of Fame.

A Well-Heeled History Of Country Music

"I'm puttin' on my walkin' shoes tonight," sings Tanya Tucker in a current country music hit. Chances are those shoes are *boots*, mainstays in many a country crooner's wardrobe for more than half a century.

If one image best unites the great diversity of styles collectively called country, it is the boot. Unadorned, intricately tooled, or gaudily sequined, the pointy-toed and heavy-heeled boot has shod performers throughout the genre's evolution.

A jukebox stocked with Hank Williams and Lefty Frizzell recordings serenades Hall of Fame visitors.



Ernest Tubb kept time with a booted toe as he sang his 1941 hit "Walking the Floor Over You," as did Johnny Cash while grumbling his 1956 hit, "I Walk the Line." Singing cowboys Gene Autry and Tex Ritter practically lived in their boots. Hundreds of younger stars, such as Reba McEntire and Randy Travis, continue the tradition.

A walk through Nashville's Country Music Hall of Fame brings visitors face to foot with boots of the stars, among them "Yodeling Cowgirl," Patsy Montana; "The Duke of Paducah," Whitey Ford; and "King of the Cowboys," Roy Rogers.

Among the boots, thousands of other artifacts collected from 60 years' worth of country singers and songwriters fill the Hall of Fame: Patsy Cline's cigarette lighter recovered from the wreckage of her plane crash, Elvis Presley's gadget-filled gold Cadillac, and hotel stationery bearing Charlie Rich's scribbled outline of "Everytime You Touch Me." Guitars owned by Chet Atkins, Doc Watson, and Hank Williams recall country music standards by some of the legends.

One display represents the early days of the Grand Ole Opry, broadcast over Nashville radio station WSM beginning in the 1920s. Microphones, radios, and instruments stand against a backdrop of advertisements for longtime Opry sponsors, including Goo Goo Clusters and Martha White Flour. Photos show comedian Grandpa Jones kicking up his heels in characteristic enthusiasm, and Minnie Pearl in her new hat hollering "how-DEE!"

The sounds of country music permeate the museum's maze of displays. Recordings of radio broadcasts and stage concerts mix with jukebox tunes, movie soundtracks, and videotaped interviews with country stars.

No Hall of Fame visit is complete without a stroll among the plaques honoring inductees (53 to date) and the Walkway of the Stars, where tiles bear the names of hundreds of favorites.

A new exhibit, "Country Music Backstage," features items from well-known performers and rising stars. Not surprisingly, most wear boots.

Admission to the Country Music Hall of Fame is $6.50 for adults, $1.75 for children ages 6-11. This includes a tour of Studio B, where many country hits were made and where guests can participate in the recording process. For details write Hall of Fame, 4 Music Square East, Nashville, Tennessee 37203; call (615) 256-1639.

Also of interest to country music fans is a tour of the newly restored Ryman Auditorium, the original home of the Grand Ole Opry; call (615) 254-1445. Northeast of Nashville at Opryland USA, the Opry's home since 1974, visitors can attend live broadcasts; call (615) 889-3060. ◇

Costumes lavishly adorned with sequins, studs, and embroidery became trademarks for such crooners as Marty Robbins, Patsy Cline, and Dolly Parton.



THE WHITE HOUSE

WASHINGTON

1990 MAR 12 PM 6:21

March 12, 1990

MEMORANDUM FOR THE PRESIDENT

THROUGH: CHRISS WINSTON CW

FROM: MARY KATE GRANT MKG

SUBJECT: COUNTRY AMERICA MAGAZINE

Country America has asked for a column under your by-line on what country music means to you, which has been assigned to me. (Attached is a copy of Country America, with a picture of you and Lee Greenwood on page 33.) While I am familiar with the country singers you listen to, I was hoping you would have the time to answer a few questions for the piece:

Why do you like country music over other types of music?

I love the beat and I particulary like the lyrics. There's a reality to the lyrics. "Life its ownself" as author Dan Jenkins would say. I also like the patriotic themes and the religious themes.

At what point in your life did you become a fan?

I became a country fan 10-15 years ago.

Any particular songs mean a lot to you? Any memories of a certain song?

I think of Lee Greenwoods's "Proud to be an American" and Reba's song about "Any Good News Today" because it reflects America's view that all they hear is bad news. I love "Mo" Bandy singing "Americana." I love the Oak's song about an "American Family" - it accurately reflects our love of family values. I hate to single out 3 because so many of my favorites singers have great songs.

Of the following values, which do you think country music promotes the most (ranking):

Patriotism ALL THREE ABOUT THE SAME - THAT'S WHY I LOVE IT.

Family _____

Faith in God _____

Any other values? _____

If you had to name three or four country music "greats," who would you pick? Any current favorites -- either performers or hit songs?

Impossible, but Roy Acuff and Jimmy Dean. Now, Randy Travis, George Strait, Ricky Van Shelton, Oak Ridge Boys, Alabama, Larry Gatlin, Loretta Lynn, Crystal Gayle, Lee Greenwood, Mo Bandy, Johnny Cash, Dolly Parton . . . . . .

Any anecdotes about your travels with Loretta Lynn, Crystal Gayle, Lee Greenwood or other stars?

Travelling with Loretta, Crystal and Peggy Sue was great. They'd sing on the bus,- they'd wave to the passers by, they'd perform - never complaining. They were down to earth -- real people. Mo Bandy did the same, a sensitive guy. He campaigned tirelessly. I'll never forget it. Lee Greenwood didn't tour, but he appeared a lot. The Oaks were at the Convention. Larry Gatlin and brothers appeared with me in Kansas City and elsewhere. None were "big shots." All were there because they believed and generally wanted to help.

Thank you very much.

Janet Williams
CMA

City/State: Nashville, TN
Event: Country Music Awards
Date: 9/13/91

OFFICE OF PRESIDENTIAL ADVANCE

CONTACT SHEET

CONTACTS:

Name	Office	Phone Number
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Presidential Advance Fax Number		202/456-2820
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DAN Petrole	USSS	(202) 395-4011
John Herrick	WH Press	202-456-7565
JO WALKER-MEADOR	CMA	(615) 244-2840
Michael Keen	USSS	615-736-5841
Helen Farmer	CMA	(615) 244-2840
Jammy Genovese	CMA	(615) 244-2840
Peggy Whitaker	CMA	615 244-2840
Ed Benson	CMA	"
Irving Waugh	Exec Producer	"
Ken Inhoff	Pres Helicopter Sqdn	703-640-2364
MELANIE FLY	Opryland USA	615-871-5668
JENNIFER GROSSMAN	WH SPEECHWRITING	(202) 456 7750
Bob Whitaker	GM. Opryland Park	615-871-6604
Gordon Stephens	Chief/Loss Prevention-Opryland	615-871-6683
JERRY STROBEL	OPRY HOUSE	615-889-7507
Daniel Eldridge	Opryland Security	615-889-6600
CORPORAL BOB WHITE	OPRYLAN SECURITY	615-889-6600 EXT. 1707
George Adams	Secret Service	615/736-5841
MARK BARNETTE	WH COMMUNICATIONS	202/395-4040

NOTE-GORDON KOCH WILL BE WH COMMU LEAD FOR TRIP - AVAIL THRU 202/395-2000

ANDY FOSTER	WH POLITICAL	202/456/6510

OPRYLAND USA

2802 Opryland Drive
Nashville, Tennessee 37214
615-889-6600

Information For Release

CONTACT: Tom Adkinson
Public Relations

Helen Farmer
(615) 244-2890

THE GRAND OLE OPRY HOUSE

NASHVILLE, Tenn.--The Grand Ole Opry House, which was dedicated on March 16, 1974, has become one of the most famous--and most popular--performance venues in the nation. It was designed and built to be the world's largest broadcast studio and to be the home every weekend of the year for the Grand Ole Opry. This multi-faceted building also is used for television productions, concerts, theatrical productions and special gatherings.

The Opry House is at the same time massive and intimate, modern and rustic, informal and efficiently modern. Construction was begun on November 12, 1971, and when the building was completed, it became an integral part of Opryland U.S.A.

To create a warm rustic appearance, brick was chosen for the walls, while wood panels, handrails, brass door sills and trim were placed at the entrances and feature points. A sloping concrete-shingled roof carrying a shake-shingle effect was designed to enhance the rural charm.

The roof slopes downward in three directions, forming covered porte-cochere entrances at the front and two sides. The side entrances allow guests to enter the balcony level from the outside, thereby avoiding congestion in the main lobby.

more

Photocopy-Preservation

The auditorium portion of the building covers 45,000 square feet and has seating for 4400 people--2000 on the orchestra level and 2400 in the balcony. Seating is in specially designed contoured wooden pew-type benches that are covered in burnt-orange colored carpeting.

(Carpeting on the benches helps the auditorium's acoustics. Human bodies and hard surfaces reflect sound differently; with all seating covered with soft material, a partially-filled auditorium has the same acoustical characteristics of a full auditorium.)

Orchestra seating is fan-shaped, and balcony seating partially wraps around a thrust stage. This provides perfect sight lines from all seats; no columns or other obstructions interfere.

The stage is 110 feet wide and 68 feet deep and is floored with maple hardwood. Located at center stage is a disc of dark oak flooring, six feet in diameter, taken from the Ryman Auditorium (the former home of the Opry) and inset into the stage. The depth of the stage can be increased to 81 feet by means of a 13-foot hydraulically-operated lift that rises out of the orchestra section. This additional depth is especially useful in the production of television shows.

Lighting for the huge auditorium is controlled by a Thorn memory system that permits automated, preset stage lighting. The Thorn system can accommodate 160-channel memory-controlled lighting cues, and it can control two million watts of power for full color lighting.

Photocopy-Preservation

The main sound system consists of a cluster of 72 speaker horns mounted 33 feet above the stage. Mounted underneath the balcony are 36 additional sp akers fed by a solid-state delay systen that assures that sounds directly from the stage, sounds from the main speaker cluster and sounds from the reinforcement speakers all arrive at the listeners' ears at the same instant. There are 50 microphone outputs on the stage and a 16-track audio recording capability. The audio control room is located at the back of the orchestra level.

Functioning separately from the main auditorium is a television production center that is highlighted by a 300-seat studio. The studio is equipped with a semi-circular cyclorama and is approximately 90 feet square. The studio has the same audio capability as the main auditorium. Adjacent to the studio are the lighting, audio and video control rooms necessary for the production of television shows.

Other facilities in this portion of the Opry House are the master control facilities that handle the transmission of The Nashville Network's satellite signal and a videotape editing suite that is one of the most elaborate and efficient of its kind in the nation. Also part of the television production center is a 12,000-square-foot area for set and prop construction and storage.

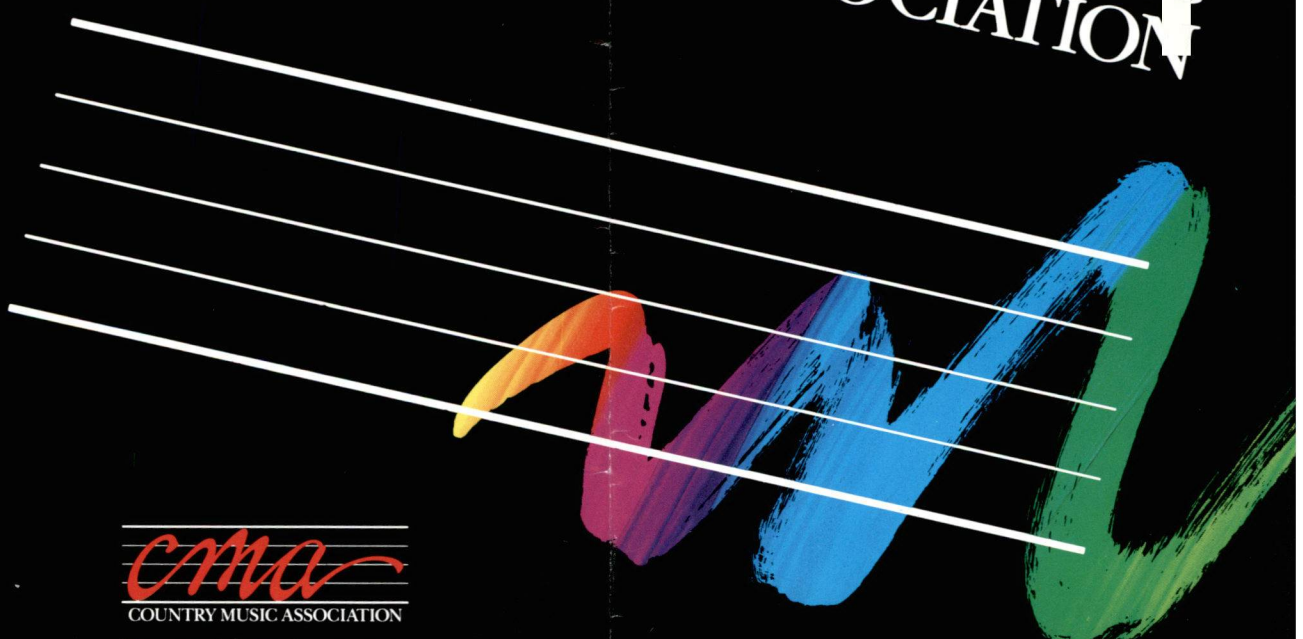
Located between the main auditorium and the television production center are a suite of offices used by the staff of the Grand Ole Opry, 12 dressing rooms, a first aid station, storage space and a lounge area for the use of performers during rehearsals and show production.

Photocopy-Preservation

#

GLOBALLY EXPANDING AMERICA'S MUSIC

COUNTRY MUSIC ASSOCIATION



COUNTRY MUSIC ASSOCIATION

For more information contact:
Country Music Association
One Music Circle South
Nashville, Tennessee 37203
615 / 244-2840

Getting The Facts Straight

Close Up Magazine: CMA's monthly publication CLOSE UP, gives CMA members an up close look at informative news stories, perspectives and columns affecting the Country Music industry.



Ad Agency Presentations: Since 1963, CMA has continued to take Country Music's story to the advertising community, providing research data on the scope and quality of Country Music's audience. CMA's ad agency efforts are intended to keep dollars flowing into Country radio, television and other media. In 1989 CMA initiated a landmark series of in-house presentations to major agencies in New York, Chicago, Detroit, Los Angeles, Dallas, Houston and Atlanta. The presentations illustrate that the Country Music audience represents a large consumer segment which should not be overlooked in media planning.

BURRELL ADVERTISING INC.
Ogilvy & Mather Worldwide
J.Walter Thompson USA
Y&R YOUNG & RUBICAM INC.
ABELSON-TAYLOR, INC.
BBDO WORLDWIDE
NW Ayer
LOIS/GGK
DMB&B D'ARCY MASIUS BENTON & BOWLES, INC.
FCB FOOTE, CONE & BELDING COMMUNICATIONS, INC.
WRG WELLS, RICH, GREENE, INC.
CME CAMPBELL-MITHUN-ESTY
TLK Lehara-Laird-Kudner
LEO BURNETT COMPANY - INC. ADVERTISING
Bozell
Bayer Bess Vanderwarker

News from CMA:

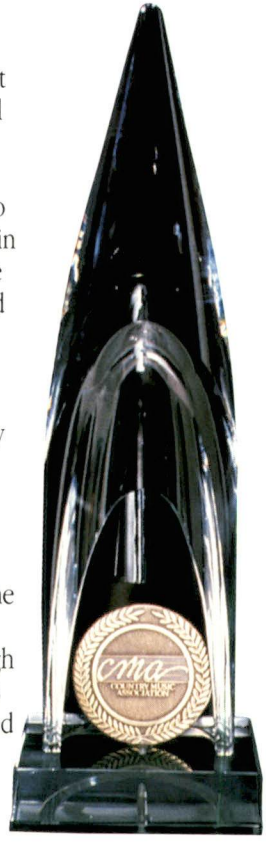
In addition to ongoing ad agency presentations, CMA also publishes News From CMA to give advertisers, radio stations and the press a quick overview of the latest news about Country Music.

Poised For The Future

For more than three decades CMA has been open to the challenges dictated by the ever-changing music world. More than any other force, CMA has helped propel Country Music to an unprecedented worldwide popularity. Touted as an organization by which others are measured, CMA stands poised to prove that even greater successes lie ahead.

Recognizing Professional Excellence

Each year millions of viewers see the winners of the coveted CMA Awards. But CMA recognizes excellence in other areas as well. It established the Country Music Hall of Fame in 1961 and bestows this highest honor every year as a part of the CMA Awards Show. CMA also honors outstanding achievements in radio with 6 broadcast awards. The annual Founding President's Award is given to the person who has rendered exemplary service on CMA's behalf, and the Media Achievement Award and the Wesley Rose Foreign Media Achievement Award recognize journalists who have broadened the visibility of Country Music. SRO Awards are given to recognize excellence in the touring industry. In 1983, the CMA board inaugurated the Irving Waugh Award of Excellence. Named for its first recipient, the award is intended to highlight singular achievements having a profound impact on the state of the industry.



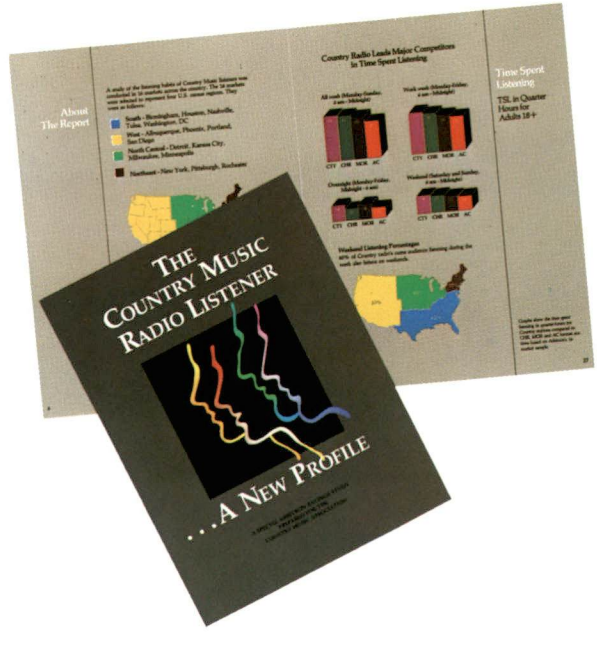


Information, Marketing and Research Materials



Country Radio Station List: Annually, CMA surveys all broadcasters in the U.S. and Canada to compile a complete listing of the more than 2,100 full-time Country radio stations. The CMA listing is the most extensive and detailed available for any radio format.

Reference Guides: Hundreds of industry personnel are included in this quick and easy cross-reference guide of artists, managers, record labels, talent agents, producers, publishers, etc.



Country Music Audience Profiles: CMA consistently commissions research information on Country Music consumers, their attitudes, their demographic characteristics and their listening and purchasing habits.

Tackling Tough Issues

Networking and Professional Growth: Buyers and sellers of live entertainment are the target group at CMA's annual SRO Convention, successor to the Talent Buyers Entertainment Marketplace. Marrying talent showcases, an expo marketplace and educational sessions, SRO brings those who book talent for fairs, auditoriums, parks, theatres and other venues together with the movers and shakers of the industry. SRO is traditionally held in conjunction with the CMA Awards Show in October.





A hotbed of topics are discussed at the CMA-sponsored Music Industry Professional Seminar. MIPS sessions are held each March as part of the Country Radio Seminar — the Country radio industry's biggest get-together. CMA also coordinates the Artist/Radio Tape Sessions, a unique opportunity for stations to get customized liners from top name Country artists.



CMA also hosts periodic town meetings, inviting representatives from all areas of the industry. The Town Meeting serves as an opportunity for Country Music professionals to explore how changes in the business will affect their jobs and the industry's future.

Legislative Affairs: CMA has always taken an active role in political issues which affect the music industry, including tape piracy, copyright revision, home taping and product labeling. CMA's main focus is to protect the rights of those who create and perform the music.



Spreading The News

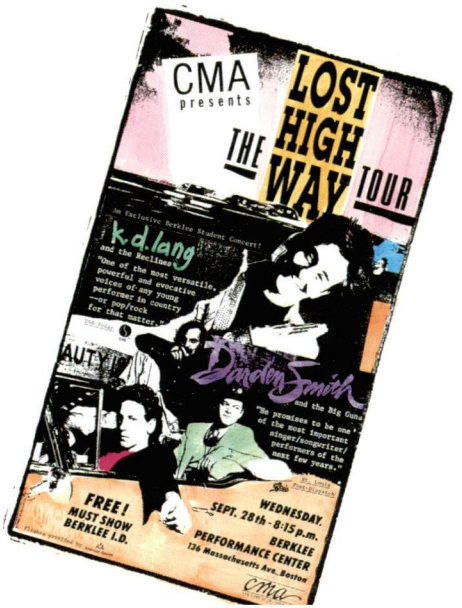
European Market Development: Since CMA established a European Market Development office in London in 1982, Country Music has become increasingly popular in Europe. CMA's presence provides a forum to stimulate European music industry involvement with Country Music. In 1986, CMA funded the first UK Country album chart compiled by Gallup. That same year, CMA and the UK divisions of the major record labels jointly organized the first Country Music promotion and marketing campaign to expand the market for Country records. The campaign met with notable success in the 80s and continues into the 90s as CMA strives for more media attention and a larger market share in the emerging European community.







Developing A Younger Audience: In the late 80s, CMA took to the road with its Lost Highway Tour, a series of college concerts/workshops aimed at educating and exposing college students to the new genre of Country artists who have youth audience appeal. From the campus of Boston's Berklee College of Music to UCLA, from the College Media Journal (CMJ) National conventions in New York to the National Association of Campus Activities (NACA) conventions, the Lost Highway Tour has continued to make inroads with the college-aged consumer. CMA's demonstrated success at attracting a younger demographic to Country Music yielded a tie-in since 1989 with the NACA Services Corporation (NSC).



Happen



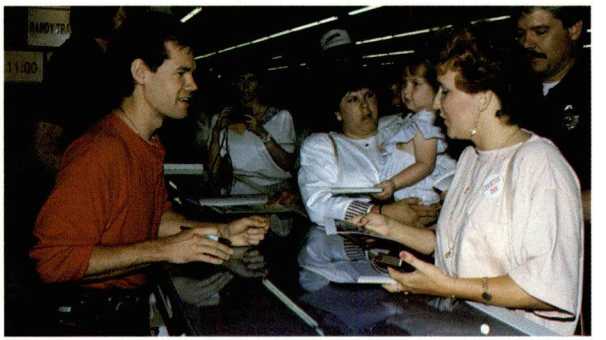






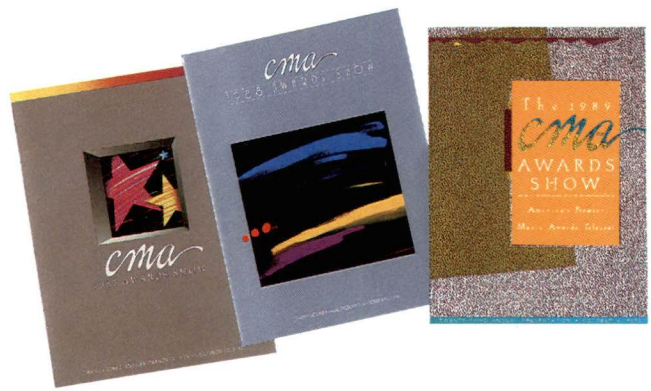
INTERNATIONAL COUNTRY MUSIC FAN FAIR

International Country Music Fan Fair: Each June the Tennessee State Fairgrounds resounds with the best of Country Music, the cheers of 24,000 sunburned Country fans and a million camera clicks. Since 1972 Fan Fair has played host to such acts as Alabama, Johnny Cash, Reba McEntire, Randy Travis, The Judds, Garth Brooks, Vince Gill, Barbara Mandrell, Clint Black, k.d. lang, Gary Morris, Tammy Wynette, Patty Loveless, Dwight Yoakam and Ricky Skaggs. Fans from Jackson to Japan and Denver to Denmark experience more than 30 hours of concerts and hundreds of Country star offering photo and autograph sessions. Fan Fair is co-sponsored by CMA and the Grand Ole Opry. Proceeds are put into a special fund and used to market and promote Country Music.



Making The Music

America's Premier Music Awards Telecast: The first music awards on network television, the CMA Awards Show has long been considered the most prestigious and spectacular awards evening in Country Music. Since its first telecast in 1968, the CMA Awards Show has consistently captured top ratings and expanded the audience for Country Music. Televised on the CBS network, the show is sponsored by top national advertisers such as Kraft, McDonald's, General Motors and Kelloggs.





Captivating The Country...



A Heritage of Challenges

The late 1950s were booming years for rock 'n' roll. With fewer Country radio stations and dwindling record sales, Country Music was taking the back seat to the sounds of Elvis Presley, Buddy Holly and Bill Haley. That's when a group of Country Music heavyweights decided an organization was needed to rejuvenate the Country Music industry. In 1958, Connie B. Gay, Dee Kilpatrick and Wesley Rose, among others, founded the Country Music Association. It was the first organization ever formed to promote a type of music. A little over 230 people joined that first year with a spirit of putting personal interests aside to pull for the common good.



Strength In Numbers

Today, CMA boasts a membership of almost 6,500 Country Music industry professionals in 27 countries. Artists, musicians, artist managers, producers, songwriters, record companies, radio stations, concert promoters, and publishers are among the groups represented in CMA's 14 individual membership categories. CMA's membership also includes some 700 organizational members. Member support and involvement makes a vital contribution to CMA's promotion and development of the Country Music industry.

CMA is guided by a Board of Directors comprised of 60 top music industry executives who serve gratis and pay their own expenses. This group of dedicated volunteer leaders is CMA's number one asset. The association's day-to-day activities are executed by a professional staff of fewer than 20 people.

CMA, headquartered in Nashville, with an office in London, is a not-for-profit corporation tax-exempt under IRS Code Section 501 (c) 6.



And The World.

COUNTRY MUSIC ASSOCIATION

CMA AWARDS

A BRIEF EXPLANATION

Any mention of the CMA Awards elicits the question, "How are the winners chosen?" The answer to that question does much to explain why the CMA Awards are so highly regarded and coveted by the recipients. CMA Award winners are chosen by the combined votes of ALL individual Country Music Association members. The award winners are not chosen by fans, nor by a panel of judges - but by their own peers - members of the music industry.

The CMA Board of Directors has authorized the presentation of awards for excellence in 12 categories. All categories, except Category 4 (Song of the Year), Category 10 (Musician of the Year) and Category 12 (Horizon Award) are limited solely to the nominations and vote of the CMA membership. The Song of the Year nominees are those receiving 10 or more nominations from the membership and the top five songs from the combined tabulation of the Country singles charts from BILLBOARD, CASHBOX, THE GAVIN REPORT and RADIO AND RECORDS. To be a candidate for the Musician of the Year award, a musician must have played on at least one album or single which has appeared in the top 10 of the Country album or singles charts from BILLBOARD, CASHBOX, THE GAVIN REPORT or RADIO AND RECORDS during the eligibility period. Nominations for the Horizon Award are made by CMA board members, then submitted to the entire CMA membership during the second and third rounds of voting.

The eligibility period for all awards categories spans from July 1 of the previous year through June 30 of the current year. In categories 2 and 3 (Single and Album of the Year), records must have been FIRST released during the eligibility period. Voting is limited to the current individual members of the Country Music Association.

The election is conducted as follows: Each CMA member may nominate one act in each category on the first ballot. Any act, record or song receiving 10 or more nominations on the first ballot will become an official nominee and will then be submitted to the entire CMA membership on the second ballot. On this ballot CMA members vote for five nominees in each category. The results are tabulated, and the five receiving the most votes in each category are listed as finalists on the third ballot. On this final ballot, members vote for one in each category. The awards selection procedure was established by CMA's Board of Directors. The entire balloting process is conducted and certified by the international accounting firm Deloitte Touche.

PUBLIC INFORMATION OFFICE
ONE MUSIC CIRCLE SOUTH • NASHVILLE, TENNESSEE 37203 • (615) 244-2840 FAX (615) 726-0314

RULES OF ELECTION - CMA AWARDS

AWARD DEFINITIONS

These awards are to honor those who are known as, and have achieved fame as, Country Music performers, musicians, producers, songwriters and directors. The eligibility period in all categories is July 1 through June 30.

CATEGORY NO. 1 - ENTERTAINER OF THE YEAR

This award is for the act displaying the greatest competence in all aspects of the entertainment field. Voter should give consideration not only to recorded performance, but also to the in-person performance, staging, public acceptance, attitude, leadership, and overall contribution to the Country Music image. Award to artist.

CATEGORY NO. 2 - SINGLE OF THE YEAR

This award is for single records only. The single must have been released for the first time during the eligibility period. Tracks from albums are not eligible unless released as a single during the eligibility period. Award goes to artist and producer.

CATEGORY NO. 3 - ALBUM OF THE YEAR

This award is for an album as a whole unit. The album should be judged on all aspects, including, but not limited to, artist's performance, musical background, engineering, packaging, design, art, layout, and liner notes. At least 60% of the product in the album must have been first mastered or released during the eligibility period. Award to artist and producer.

CATEGORY NO. 4 - SONG OF THE YEAR

This award is for a songwriter. Except as noted below, any Country Music song with original words and music is eligible based upon the song's Country singles chart activity during the eligibility period. In this category, the second ballot will contain the nominations receiving at least 10 votes from the membership, and the top five songs from the combined tabulation of the Country singles charts from BILLBOARD, CASHBOX, THE GAVIN REPORT, and RADIO & RECORDS. From this group, the membership will vote for the top five. Award to songwriter(s).

CATEGORY NO. 5 - FEMALE VOCALIST OF THE YEAR

This award is based on individual performance on records or in person. Award to artist.

CATEGORY NO. 6 - MALE VOCALIST OF THE YEAR

This award is based on individual performance on records or in person. Award to artist.

CATEGORY NO. 7 - VOCAL GROUP OF THE YEAR

A group is defined as an act, composed of three (3) or more people all of whom normally perform together and none of whom is known primarily as an individual performing artist. This award is based on the vocal performance of the group, as a unit, either on records or in person. The award is to the group.

CATEGORY NO. 8 - VOCAL DUO OF THE YEAR

A duo is defined as an act, composed of two people, both of whom normally perform together and neither of whom is known primarily as an individual performing artist. This award is based on the vocal performance of the duo as a unit, either on records or in person. The award is to the duo.

CATEGORY NO. 9 - VOCAL EVENT OF THE YEAR

An event is defined as an act, composed of two or more people, who perform together and either or all of whom are known primarily as individual artists. They must have performed together, as a unit, on a single record released within the eligibility period, with each separate act receiving billing on the record label. Award to each artist.

CATEGORY NO. 10 - MUSICIAN OF THE YEAR

This award is for a musician known primarily as an instrumental performer either on records or in person who may or may not have musical accompaniment. In order to be eligible, a musician must have played on at least one album or single which has appeared in the top 10 of the Country album or singles charts from BILLBOARD, CASHBOX, THE GAVIN REPORT, or RADIO AND RECORDS during the eligibility period. Voter must also indicate the name of the recording for which the person is being nominated. Award to the musician.

CATEGORY NO. 11 - MUSIC VIDEO OF THE YEAR

The MUSIC VIDEO OF THE YEAR AWARD is for an original audio-visual program (a video) not more than 10 minutes in length featuring the performance of not more than one song or medley. The video must have been first released for exhibition or broadcast during the eligibility period. The video should be judged on all audio and video elements, including but not limited to, the artist's performance, video concept and production. Award to director.

CATEGORY NO. 11 - HORIZON AWARD

The HORIZON AWARD is awarded to that artist, whether individual or a group of two or more, who has for the first time demonstrated in the field of Country Music the most significant creative growth and development in overall chart and sales activity, live performance professionalism, and critical media recognition. No act shall be nominated for the HORIZON AWARD which has previously won that award or which has previously been a final ballot nominee for any other Country Music Association annual award as an individual or as a group, 75% or more of whose members comprise the act. No act shall be nominated for the HORIZON AWARD more than twice.

Nominations for the HORIZON AWARD shall be made by the Board of Directors of the Country Music Asssociation, and shall be submitted to the membership of the Association upon the second round of voting for the annual Country Music Association Awards pursuant to the rules and regulations governing the balloting on such annual awards. Award to artist.

COUNTRY MUSIC ASSOCIATION

CMA AWARDS SHOW HISTORY

The Country Music Association Awards Show celebrates an impressive milestone in its illustrious history when the 25th annual awards are presented in 12 categories of excellence on October 2, 1991 with host Reba McEntire.

Broadcast as a two-hour CBS Television network special, the CMA Awards Show is touted as "America's Premier Music Awards Telecast", having been on major network television since 1968, before any other music awards show.

The first CMA Awards were presented to the cream of the Country crop at an awards banquet and show in 1967. But CMA felt this was an event that could be expanded and used to broaden the appeal and the audience of Country Music. In 1968 CMA board member Irving Waugh (then president of WSM, Inc.) was successful in selling the idea of a televised awards show to the ad agency of J. Walter Thompson who in turn sold the idea to Kraft. Kraft continued its affiliation with CMA until 1987.

The Second Annual Awards Show was held in the Ryman Auditorium and taped by NBC for rebroadcast on the Kraft Music Hall. Roy Rogers and Dale Evans hosted the show, during which Glen Campbell was named Entertainer of the Year; "Honey", written by Bobby Russell, was named Song of the Year; and the crossover smash "Harper Valley P.T.A." was Single of the Year.

In 1969 the show was broadcast live. Johnny Cash dominated the evening and set a CMA record by winning five awards: Entertainer of the Year, Male Vocalist of the Year, Single of the Year for "A Boy Named Sue", Album of the Year for JOHNNY CASH AT SAN QUENTIN and Vocal Group of the Year with June Carter.

1970 marked the introduction of a new award, Vocal Duo of the Year, while Comedian of the Year was presented for the last time. Merle Haggard won four awards: Entertainer of the Year, Male Vocalist of the Year, Single of the Year and Album of the Year for "Okie From Muskogee". Haggard was nominated for nine awards that year, a record which remains to this day.

The Fifth Annual CMA Awards Show was the first which was sponsored by Kraft but was not a part of the Kraft Music Hall. Instead it merited an hour of its own on NBC. Charley Pride was named both Male Vocalist and Entertainer of the Year.

The CBS Television Network began broadcasting the show in 1972, an association which has continued since. That year Loretta Lynn became the first woman to win Entertainer of the Year. For the first time, the Statler Brothers won Vocal Group of the Year, an award they won for six consecutive years.

Bob Precht of Sullivan Productions joined the team as producer in 1976, and the program was

expanded from 60 to 90 minutes. It was also the year of the "Outlaws", with Waylon Jennings and Willie Nelson winning three awards: Single of the Year for "Good Hearted Woman", Vocal Duo of the Year and Album of the Year for WANTED - THE OUTLAWS with Jessi Colter and Tompall Glaser.

Ronnie Milsap won three awards in 1977: Entertainer of the Year, Male Vocalist of the Year and Album of the Year for RONNIE MILSAP LIVE. Single of the Year honors went to Kenny Rogers for "Lucille", and the song's writers, Roger Bowling and Hal Bynum, captured Song of the Year honors as well.

Another milestone for the show was reached in 1978 when the program was radio simulcast for the first time. Dolly Parton was named Entertainer of the Year, while Crystal Gayle and Don Williams took home respective Female and Male Vocalist honors.

In 1980 Barbara Mandrell and Mac Davis hosted the show for the first of three successive years. The following year, the 15th Annual CMA Awards Show marked a Country Music "first" when Barbara Mandrell won a second consecutive Entertainer of the Year Award. That year also marked the introduction of the Horizon Award with Terri Gibbs taking the honors.

Alabama made history in 1982, becoming the first group to win the Entertainer of the Year Award. Single, Song and Album of the Year trophies were captured by "Always On My Mind", performed by Willie Nelson.

1983 marked CMA's 25th anniversary as a music trade association, and the 17th Annual CMA Awards Show included a dramatic technological first - a synchronized stereo radio simulcast distributed by satellite over the Mutual Broadcasting System. The radio broadcast included the airing of a Pre-Awards Show (preview of the live telecast) and a Post-Awards Show (interviews with winners, nominees and industry executives). The three-hour radio package helped deliver the show to its largest audience ever. 1983 also saw the introduction of the Irving Waugh Award of Excellence, presented for the first time to the man for whom it was named--Irving Waugh. Alabama was the repeat winner of the Entertainer of the Year Award, and also took Album of the Year for THE CLOSER YOU GET and Vocal Group of the Year honors.

The 1984 CMA Awards Show was hosted by Kenny Rogers and featured a special appearance by Lionel Richie. Alabama made history by winning Entertainer of the Year for an unprecedented third time. Lee Greenwood repeated as Male Vocalist of the Year and Reba McEntire was named Female Vocalist of the Year.

The 19th annual telecast in 1985 was hosted by Anne Murray and Kris Kristofferson and was highlighted by an emotional and moving acceptance speech by Ricky Skaggs as he was named Entertainer of the Year. The young traditionalists captured top honors in almost every category with The Judds, Reba McEntire and George Strait garnering trophies in critical categories. The

first-ever Video of the Year Award was presented to Hank Williams, Jr., who declared that he also made a little audio.

1986's presentation featured the marriage of several music forms as Alabama joined pop superstar Lionel Richie, and Ricky Skaggs teamed with gospel queen Amy Grant. The long-awaited and much-touted trio of Dolly Parton, Linda Ronstadt and Emmylou Harris also performed. Willie Nelson and Kris Kristofferson shared hosting duties on the 20th annual telecast, and Reba McEntire took home the coveted Entertainer Of The Year award.

The 21st annual show was hosted by Kenny Rogers, who was joined by the best in contemporary Country Music. Randy Travis, Reba McEntire, George Strait, The Judds, Ronnie Milsap, T. Graham Brown, Holly Dunn, The O'Kanes, Restless Heart and Sweethearts of the Rodeo showcased their talents from the stage of the historic Grand Old Opry. Hank Williams, Jr. exuberantly accepted Entertainer of the Year, Randy Travis garnered three awards, and Holly Dunn captured the Horizon Award. Reba McEntire won an unprecedented fourth consecutive Female Vocalist of the Year Award, while the husband and wife team of Ricky Skaggs and Sharon White won Vocal Duo honors.

The 1988 CMA Awards Show marked the first two-hour awards telecast, as CMA produced its first show in a new association with CBS Television. Dolly Parton hosted for the first time, and Hank Williams, Jr. continued his winning streak at the 22nd annual show, taking home the Entertainer of the Year award. K.T. Oslin ended Reba McEntire's four-year reign as Female Vocalist of the Year and also received Song of the Year honors for her self-penned "80's Ladies". Ricky Van Shelton and Kathy Mattea racked up Horizon Award and Single of the Year honors respectively. Randy Travis repeated as Male Vocalist and The Judds captured Vocal Duo. A new award, Vocal Event Of The Year, was introduced that year, and was awarded to Dolly Parton, Emmylou Harris and Linda Ronstadt.

In 1989, Texans made a strong showing. George Strait won Entertainer of the Year for the first time, while fellow Texan Clint Black walked away with the Horizon Award, and Hank Thompson was inducted into the Hall of Fame. Lorrie Morgan gave a touching speech on behalf of her husband, the late Keith Whitley, who received Single of the Year for "I'm No Stranger To The Rain". Kathy Mattea was named Female Vocalist of the Year. In accepting Song of the Year for "Chiseled In Stone", cowritten with Vern Gosdin, Max D. Barnes dedicated the award to his son who was killed in an auto accident.

The 1989 show, hosted by Anne Murray and Kenny Rogers, had more musical numbers and set changes than any previous telecast, highlighted by Dolly Parton's stirring rendition of the gospel tune "He's Alive" backed by a 100-piece choir. The awards show was first in its time slot in the ratings race.

George Strait repeated as Entertainer of the Year in 1990, and Kathy Mattea picked up her second Female Vocalist award. Her husband, Jon Vezner, picked up Song of the Year honors with cowriter Don Henry for "Where've You Been". Clint Black beamed as he was named Male Vocalist of the Year, while a stunned Garth Brooks won the Horizon Award. Brooks also picked up Video of the Year for "The Dance". Vocal Duo of the Year, The Judds, tearfully accepted their sixth consecutive award.

Also in 1990, The Kentucky HeadHunters gave humble thanks on being named Vocal Group of the Year; their PICKIN' ON NASHVILLE lp was named Album of the Year. Vince Gill gleefully accepted his Single of the Year award for "When I Call Your Name", and Mary-Chapin Carpenter proved to be an instant hit with her performance of the biting "Opening Act". In one of the show's most emotional moments, Tennessee Ernie Ford was inducted into the Country Music Hall Of Fame. The "24th CMA Awards Show" telecast, hosted by Reba McEntire and Randy Travis, was once again first in the television ratings.

COUNTRY MUSIC ASSOCIATION

CMA FACT SHEET

* PURPOSE: Founded in 1958, CMA was the first trade organization formed to promote a type of music. The objectives of the organization are to guide and heighten awareness of Country Music to consumers and the media, to demonstrate Country Music as a viable medium to advertisers and other commercial users, and to act as a forum for industry communication and interaction.

* MEMBERSHIP: 6,000 industry professionals in 28 countries

  700 companies and organizations

  To qualify for membership, individuals must be directly and substantially involved in the industry. Annual dues - $50. There are 14 individual membership categories. Major categories are:

Artist/Musician Affiliated	Record Company Artist Manager/Agent	Talent Buyer or Promoter Publisher

  Organizational (company) membership annual dues - $125 to $5,000

* LEADERSHIP: Chairman of the Board - Roy Wunsch, CBS, Nashville; President - Tom Schuyler, Nashville; Board of Directors - 36 Directors and 25 Officers.

  Board members are volunteer leaders who pay their own expenses to attend meetings.

* ELECTIONS: Two directors are elected by members in each category for two-year terms. There are also six directors at large and four lifetime directors. Officers are elected by the directors for one-year terms.

* PROFESSIONAL STAFF: Nashville office - 16, London office - 2

  Staff Directors

Jo Walker-Meador, Executive Director	Helen Farmer, Special Projects
Ed Benson, Associate Exec. Director	Teresa George, Public Information
Janet Bozeman, Membership	Martin Satterthwaite, European Operations

* CMA MAJOR ACTIVITIES:

  CMA Awards Show - Long considered the premier awards in Country Music, the CMA Awards have been carried on major network television since 1968 when they became the first music awards to be televised. The show is currently broadcast live as a two-hour CBS network special. In 1990, the CMA Awards Show won the ratings sweep for CBS, bringing in a 17.2 rating and a 26 share. The 1991 CMA Awards Show will air Wednesday, October 2, 8 - 10 p.m., CDT.

  International Country Music Fan Fair - Begun in 1972, Fan Fair is cosponsored by the Country Music Association and the Grand Ole Opry. In 1990 the attendance reached 24,000 fans plus 300 media representatives from around the globe.

International Market Development - CMA established a European Market Development office in London in April, 1982. In 1984 and 1988, CMA-commissioned market research evidenced great market potential for Country Music in the U.K. In 1986, CMA funded the first U.K. Country album chart compiled by Gallup. The first joint label Country Music marketing campaign, called "Discover New Country", was launched that same year. Subsequent campaigns in 1987, 1988, 1989 and 1990 followed.

SRO '90 - Traditionally held the weekend prior to the CMA Awards telecast, SRO, formerly the Talent Buyers Entertainment Marketplace, will be held October 3-6 of 1991, **after** the CMA Awards. The annual confab, held at Nashville's Stouffer Hotel, offers participants panel discussions, round table forums and live talent showcases. SRO brings the movers and shakers of the industry in contact with those who book talent for fairs, auditoriums, parks, theatres and other venues. The SRO Agents Marketplace facilitates the actual buying and selling of talent.

Music Industry Professional Seminar - MIPS was initiated in 1983 to broaden the scope of the annual Country Radio Seminar (which is operated by the Country Radio Broadcasters) to appeal to non-broadcast industry members. CMA sponsored the addition of MIPS and the Artist Radio Tape Sessions to the Country Radio Seminar.

Lost Highway Tour - In 1988, CMA took to the road with its Lost Highway Tour, a series of college concerts/workshops aimed at educating and exposing college students to the new genre of Country artists who have youth audience potential. Held first at Boston's Berklee College of Music, then at the College Media Journal (CMJ) National Convention in New York and at UCLA, the Lost Highway Tour has continued to make inroads with the college-aged consumer.

* INFORMATION, MARKETING AND RESEARCH MATERIAL AVAILABLE

Country Radio Survey - Updated annually, the survey gives a complete listing of full and part-time Country radio stations in the U.S. and Canada. This year's findings concluded there are 2,075 full-time stations programming Country Music in the U.S. and Canada. The survey is available in a comprehensive published edition and on mailing labels.

Reference Guides - Updated on a regular basis, the reference guides provide detailed listings of record company personnel, publishers, publications, producers, personal managers, publicists, talent agencies and an extensive artist/label/manager/agent cross-reference.

"The Country Music Listener...A New Profile" - Published in 1988, the latest CMA-commissioned Arbitron study, "The Country Music Listener..." is part of a comprehensive marketing package created by CMA, which includes printed leave-behind materials and a sales video.

"Go For The Heart" Video - CMA's newest sales video, the 10-minute production focuses on the breadth of the current Country Music audience and its value to advertisers and other commercial users.

COUNTRY MUSIC ASSOCIATION

CMA HISTORY

Founded in 1958, CMA was the first trade organization ever formed to promote a type of music. CMA, originally consisting of only 233 members, now has more than 6,000 members in 31 countries. The objectives of the organization are to guide and enhance the development of Country Music throughout the world; to demonstrate it as a viable medium to advertisers, consumers and media; and to provide a unity of purpose for the Country Music industry.

Initially, CMA's Board of Directors included nine directors and five officers. Wesley Rose, president of Acuff-Rose Publishing, Inc., served as CMA's first chairman of the board. Broadcasting entrepreneur and executive Connie B. Gay was the founding president.

There were nine original categories of membership in CMA: artist/musician; artist manager/booker/promoter/agent/ballroom operator; composer; disc jockey; music publisher; radio/tv; record company; publication; and affiliated (including persons actively involved in Country Music who did not fit any of the other categories). Later three more categories were added: international, advertising, and record merchandiser; and the agent/manager/booker/promoter category was split into artist manager/agent and talent buyer/promoter. With the additional growth of the membership and technological advances, further changes were made in the categories: record merchandiser became record/video merchandiser and audio/video communications (formerly radio/tv) was divided into radio and television/video. The current 14 categories cover all facets of the music industry.

CMA membership is composed of those persons or organizations who are involved in Country Music, directly and substantially. Each membership category is represented by two directors; there are six directors-at-large and five lifetime directors. Officers are elected by the directors each year for a one-year term. Officers and directors receive no salary or compensation from CMA. They serve the organization gratis, paying all their own expenses.

The following is a list of CMA's presidents and chairmen:

	PRESIDENT	CHAIRMAN		PRESIDENT	CHAIRMAN
1959	Connie B. Gay	Wesley Rose	1976	Ron Bledsoe	Jim Foglesong
1960	Connie B. Gay	Wesley Rose	1977	Dan McKinnon	Norman Weiser
1961	Ken Nelson	Steve Sholes	1978	Joe Talbot	Don Nelson
1962	Ken Nelson	Steve Sholes	1979	Ralph Peer II	Tom Collins
1963	Gene Autry	Wesley Rose	1980	Ralph Peer II	Tom Collins
1964	Tex Ritter	Frances Preston	1981	Tandy Rice	Bruce Lundvall
1965	Tex Ritter	Frances Preston	1982	Ken Kragen	Rick Blackburn
1966	Bill Denny	Hal Cook	1983	Joe Galante	Sam Marmaduke
1967	Paul Cohen	Roy Horton	1984	Dick McCullough	Ralph Peer II
1968	Hubert Long	Jack Loetz	1985	Dick McCullough	Sam Marmaduke
1969	Bill Williams	Bill Gallagher	1986	Rick Blackburn	Joe Galante
1970	Harold Hitt	Ben Rosner	1987	Al Greenfield	Jim Foglesong
1971	Wade Pepper	Dick Broderick	1988	David Conrad	Jack Eugster
1972	Bill Farr	Hubert Long	1989	Connie Bradley	Roger Sovine
1973	Frances Preston	Joe Talbot	1990	Roger Sovine	Connie Bradley
1974	Wesley Rose	Joe Talbot	1991	Thom Schuyler	Roy Wunsch
1975	Jerry Bradley	Bill Denny			

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The list of CMA's accomplishments is actually a spectrum of important milestones in the history of Country Music. The following exemplify some of CMA's major contributions to the Country Music industry and its membership.

THE CMA AWARDS. The Country Music industry's most highly-coveted and preeminent awards are presented annually to outstanding Country artists, as voted by CMA's membership, to honor excellence in artistry. The awards were inaugurated in 1967. The following year, the CMA Awards Show was taped for television broadcast for the first time, and has been broadcast live over network television each year since 1969. Kraft began its sponsorship in 1968, and was the sole sponsor of the annual television broadcasts of the Show until 1987. Dolly Parton hosted the 1988 CMA Awards Show, which was sponsored by the Kellogg Company, McDonald's Corp. and Toyota Motor Sales. Beginning in 1983, a stereo radio simulcast of both the Show and Post Awards Party was broadcast over the Mutual Broadcasting System. Awards are presented in 12 categories.

THE INTERNATIONAL COUNTRY MUSIC FAN FAIR. Co-sponsored by CMA and the Grand Ole Opry, Fan Fair is a giant Country Music festival held each June in Nashville. The unique event enables Country Music fans to meet their favorite artists and attend numerous live performances all in one location throughout a week crowded with activities -- all for the price of a single ticket. Initiated in 1972, Fan Fair attracts thousands of fans from throughout the world. More than 24,000 fans attended Fan Fair 1990, and a younger Country Music fan was much in evidence.

THE RECOGNITION OF OCTOBER AS COUNTRY MUSIC MONTH. Presidents Nixon, Carter, Reagan and Bush have all recognized "October is Country Music Month" through proclamations and statements to commemorate the broadening scope of the celebration, which began with the establishment of Country Music Week in 1962. The celebration of Country Music Month is now recognized worldwide by presidents, governors and heads of state. To focus even more attention on the observance of the month, CMA, in conjunction with the National Association of Recording Merchandisers (NARM), initiated in 1983 an extensive merchandising campaign conducted on both the rack and retail level. Focusing on the CMA Awards, the point of purchase campaign is structured to boost sales and awareness of Country Music through September and October. Continuing with the theme of the successful 1985 campaign, "Bring Home Country's Brightest Stars", subsequent campaigns of the late '80s continued to break records for participation.

ESTABLISHMENT OF THE COUNTRY MUSIC HALL OF FAME. The Board of Directors of CMA, in 1961, established the Country Music Hall of Fame to immortalize Country Music's greatest contributors. The building that houses the Hall of Fame and Museum was erected in 1967. Since 1967, The Country Music Foundation has operated the first class facility, which has been called "America's favorite music museum". CMA continues to conduct the annual selection and induction into the Hall of Fame.

INVOLVEMENT IN LEGISLATIVE ACTIVITIES AFFECTING THE MUSIC INDUSTRY. CMA has taken an active role in legislative activities which affect the music industry, including participation in the Coalition to Save America's Music. The landmark law controlling record rental, enacted in 1984, was, in part, a result of CMA's constant lobbying efforts. As it has for the past several years, CMA will continue in the '90s to work vigorously, encouraging its members to make their voices heard as the US Congress considers enactment of laws to provide for royalty fees on the sales of audio tape and hardware. These fees would help compensate for the millions of dollars lost by the industry each year to home taping.

INTERNATIONAL MARKET DEVELOPMENT. In 1982, CMA established an office in London from which to accelerate development of the European market for Country Music. In 1984 and again in 1988, CMA commissioned research which evidenced great market potential for Country Music in the UK. CMA's UK Album Chart, the only systematically-organized Country Music chart outside the United States, inaugurated in August of 1985, was a major step in CMA's efforts in the UK. Compiled by the Gallup Organization, the charts appear bi-weekly in MUSIC WEEK as well as numerous consumer publications. In 1986, a Country Music merchandising campaign was organized by CMA, which coordinated the economic resources, business facilities, manpower and marketing expertise of five of the UK major record labels to expand the market bases for Country records. The campaign met with notable success, was a major marketing tool in the late '80s and will continue into the '90s.

MONTHLY TRADE MAGAZINE. CLOSE-UP magazine, compiled and published monthly by CMA for its membership, serves as a vital resource for the Country Music industry. Each month the publication features timely and informative news stories, perspectives and columns. Spotlighted are new companies, promotions and appointments, signings, video view, media news and awards, and radio promotions as well as profiles of developing Country artists, songwriters and musicians. CLOSE-UP serves as a communication network for an increasingly widespread industry.

PROFESSIONAL GROWTH SEMINARS. To encourage personal career growth among industry professionals, CMA sponsors the Talent Buyers Entertainment Marketplace in October and the Music Industry Professional Seminar (in conjunction with the Country Radio Seminar) in March. One of the largest and most respected of its type in the industry, Talent Buyers Entertainment Marketplace is attended by more than 400 buyers and sellers of entertainment each fall. With a successful marriage of panel discussions, round table forums and live showcases of talent, TBEM brings the movers and shakers of the industry in contact with those who book the talent in fairs, auditoriums, parks, theatres and other venues. TBEM's Agents Marketplace facilitates the actual buying and selling of talent. The Music Industry Professional Seminar (MIPS) was initiated by CMA in 1983 in conjunction with the annual Country Radio Seminar, held each year in late winter and sponsored by the Country Radio Broadcasters. The MIPS panels and the Artist Radio Tape Sessions have made the Country Radio Seminar one of the most comprehensive and effective educational forums in the industry. In 1986, CMA's professional growth seminars went "on the road" with regional workshops around the country. The tradition continued in 1987 with highly-regarded seminars on radio sales. Turning more toward the college-aged Country consumer in 1988, CMA took to the road with its "Lost Highway Tour", which features a Country Music concert and workshop. Held first at Boston's Berklee College of Music, then at the College Media Journal (CMJ) National Convention, the tours have met with much success. The Lost Highway Tour continued in 1989 with stops in Los Angeles and Chicago. Plans are underway to continue the tours into the '90s.

THE PROMOTION OF COUNTRY MUSIC THROUGHOUT THE WORLD. Through the attainment of positive publicity for Country Music in important newspapers, magazines and media all over the globe, CMA's constant reach to both national and international media has made Country news as far afield as Japan, Australia and Czechoslovakia. Programming of the format has become an integral part of Voice of America with a listening audience of millions abroad. Hundreds of national and international press representatives focus on Nashville and Country Music through coverage of Fan Fair and the CMA Awards Show each year. The production of promotional materials and audio-visual presentations demonstrating the appeal of Country Music is an integral function of the CMA Public Information Department.

THE COMPILATION AND DISSEMINATION OF RESEARCH MATERIALS. CMA compiles and disseminates, on a monthly basis, a complete reference guide which includes listings of record label personnel and artists; artist's label, manager and agent; publishers; publications; publicists; producers; talent agencies; personal managers; video outlets, etc. The most complete listing of all radio stations programming Country Music is compiled from CMA's comprehensive annual survey of all US and Canadian broadcasters. A CMA-commissioned Arbitron study was released in 1988. The study, entitled "The Country Music Listener . . . A New Profile," is part of a comprehensive marketing package created by CMA, which includes printed leave-behind materials and a 10-minute sales video describing the Country audience.

THE RECOGNITION OF PROFESSIONAL ACHIEVEMENT. CMA presents a number of awards each year to honor excellence of achievement in the profession. The Broadcast Personality of the Year Awards are presented annually to the most outstanding broadcast personalities in small, medium and major market categories. In 1987, the first CMA Awards honoring Radio Station of the Year, General Manager of the Year, Music Director of the Year and Program Director of the Year for each market category met with great success. The Founding President's Award (established by Connie B. Gay) is presented annually to an individual who has rendered outstanding service to CMA. The Media Achievement Award recognizes journalists whose work significantly broadens the visibility and awareness of Country Music. It is not an annual award. The President of the Association may present, at his/her discretion, a Special President's Award to honor individuals making noteworthy contributions to Country Music and/or CMA. Instituted in 1985, the Standing Room Only (SRO) Award honors an outstanding talent buyer or promoter. The Irving Waugh Award of Excellence was inaugurated by the Board of Directors in 1983 and was presented that year to the man for whom it was named -- Irving Waugh. The prestigious award was not again presented until 1987, when Frances Preston was honored. It is intended to highlight singular achievements having profound impact on the state of the industry.

Through CMA's leadership and guidance, Country Music has become one of America's most diplomatic ambassadors to the world. Industry leaders readily admit that CMA has won global recognition and has been the most important guiding force in the worldwide growth and expansion of Country Music. CMA, often called "The world's most active trade organization," continues its tradition of helping shape the direction and future of Country Music.

COUNTRY MUSIC ASSOCIATION

CMA Awards Show Viewers

General Demographics

Of those adults surveyed, when asked if they plan to watch the next CMA Awards Show, 30 percent said yes. If these people watch, as they plan to, this would add over 20 million viewers who did not watch the last show.

The largest segment of viewers by age group for last year's CMA Awards Show was between the ages of 25-34. This age group comprised 21.90 percent of the total audience.

Those who graduated from high school are 18 percent more like to have viewed the last CMA Awards Show than is the general population of adults.

Almost 20 percent (19.67%) of all adults who are employed in technical/clerical/sales fields watched the last Awards Show. Those who are employed in these fields are nine percent more likely to have watched the last awards show than is the general population.

Self-Concept

Over 50 percent of those adults who watched the last Awards Show consider themselves brand loyal. This group says they always look for manufacturers' names when making purchase decisions.

Over 50 percent (57.58%) of those who watched the last Awards Show consider themselves ecologists; concerned with environmental issues such as recycling, and feel that products which pollute the environment should be banned. In addition, among people who share these views, and those who disagree with them, the ecologist-minded respondents were nine percent more likely to watch the last Awards Show than those who are not as concerned with environmental issues.

Over 50 percent of those adults who viewed the last CMA Awards Show say they are impulsive shoppers: they buy on the spur of the moment. The index for this group is 116, which indicates that those impulsive shoppers are 16 percent more likely to have viewed the last Awards Show than are non-impulsive shoppers.

Over one-half (52.05%) of the last CMA Awards Show viewers consider themselves style conscious individuals who make an effort to keep up with changes and current trends.

Consumer Habits

Over 20 percent of those who bought merchandise from a mail-order catalog in the last 12 months watched the last Awards Show. Additionally, almost one-half of the viewers made such purchases in the last 12 months.

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Consumer Habits, Cont'd.

Almost 50 percent of the viewers made home improvements in the last 12 months. The index for this group is 128, indicating that those who made home improvements were 28 percent more likely to watch the last awards show than those who didn't make such improvements.

Almost 50 (47.78%) percent of the viewers of the last Awards Show have and use a Visa/Visa Gold or Mastercard/Mastercard Gold card.

Over 30 percent of the viewers of the last show bought living room, bedroom, or dining room furniture in the last 12 months.

20 percent of all U.S. adults who have a savings certificate watched the last CMA Awards Show. Also, over 50 percent (56.09%) of these viewers have a regular savings account. Almost 65 percent of the viewers have a checking account, and of all adults who have such an account, almost 20 percent watched the last awards show.

To read Simmons Choices computer printout:

#RESP	=	Total number of respondents for this survey.
(000)	=	The projected number of people, in thousands in the cell defined by the heading and stub.
VERT%	=	The result of percentaging the number "down" using the group defined by the heading as the base.
HORZ%	=	The result of percentaging the number "across" using the group fined by the stub as the base.
INDEX	=	A measurement of selectivity calculated by dividing HORZ% by the HORZ% for the total population (adults). An index of 120 indicates that the group defined by the stub is 20% more likely be in the group defined by the heading than is the universe.

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SIMMONS CHOICES SYSTEM
COUNTRY MUSIC ASSOCIATION

CMA AWARDS SHOW VIEWER
DEMOGRAPHICS, PSYCHOGRAPHICS,
CONSUMER HABITS

SOURCE: SMM 90 WGT: POP
TABLE BASE: TOTAL

ROW	CELL	TOTAL	WATCHED LAST SHOW	PLAN TO WATCH NEXT SHOW
TOTAL	#RESP	19874	3402	5672
	(000)	181131	32581	54345
	VERT%	100.00	100.00	100.00
	HORZ%	100.00	17.99	30.00
	INDEX	100	100	100
SEX: MALE	#RESP	10185	1627	2714
	(000)	86476	14495	23833
	VERT%	47.74	44.49	43.86
	HORZ%	100.00	16.76	27.56
	INDEX	100	93	92
SEX: FEMALE	#RESP	9689	1775	2958
	(000)	94655	18086	30512
	VERT%	52.26	55.51	56.14
	HORZ%	100.00	19.11	32.23
	INDEX	100	106	107
AGE 18-24	#RESP	2105	301	503
	(000)	25507	3830	6705
	VERT%	14.08	11.76	12.34
	HORZ%	100.00	15.02	26.29
	INDEX	100	83	88
AGE 25-34	#RESP	4452	678	1228
	(000)	43858	7134	12417
	VERT%	24.21	21.90	22.85
	HORZ%	100.00	16.27	28.31
	INDEX	100	90	94
AGE 35-44	#RESP	4007	703	1139
	(000)	36206	6534	10829
	VERT%	19.99	20.05	19.93
	HORZ%	100.00	18.05	29.91
	INDEX	100	100	100

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CMA AWARDS SHOW VIEWER
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CONSUMER HABITS

SOURCE: SMM 90 WGT: POP
TABLE BASE: TOTAL

ROW	CELL	TOTAL	WATCHED LAST SHOW	PLAN TO WATCH NEXT SHOW
AGE 45-54	#RESP	2727	585	885
	(000)	24795	5924	8893
	VERT%	13.69	18.18	16.36
	HORZ%	100.00	23.89	35.87
	INDEX	100	133	120
AGE 55-64	#RESP	2450	500	796
	(000)	21496	4522	7091
	VERT%	11.87	13.88	13.05
	HORZ%	100.00	21.04	32.99
	INDEX	100	117	110
AGE 65+	#RESP	4133	635	1121
	(000)	29268	4636	8411
	VERT%	16.16	14.23	15.48
	HORZ%	100.00	15.84	28.74
	INDEX	100	88	96
HIGHEST LEVEL COMPLETED: DID NOT GRADUATE HIGH SCHOOL	#RESP	3711	600	995
	(000)	41560	7308	12396
	VERT%	22.94	22.43	22.81
	HORZ%	100.00	17.58	29.83
	INDEX	100	98	99
HIGHEST LEVEL COMPLETED: GRADUATED HIGH SCHOOL	#RESP	8504	1687	2729
	(000)	71180	15113	24144
	VERT%	39.30	46.39	44.43
	HORZ%	100.00	21.23	33.92
	INDEX	100	118	113
HIGHEST LEVEL COMPLETED: ATTENDED COLLEGE	#RESP	3473	589	1023
	(000)	33812	5716	10005
	VERT%	18.67	17.54	18.41
	HORZ%	100.00	16.91	29.59
	INDEX	100	94	99

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CMA AWARDS SHOW VIEWER
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SOURCE: SMM 90 WGT: POP
TABLE BASE: TOTAL

ROW	CELL	TOTAL	WATCHED LAST SHOW	PLAN TO WATCH NEXT SHOW
HIGHEST LEVEL	#RESP	4186	526	925
COMPLETED: GRADUATED	(000)	34578	4443	7801
COLLEGE	VERT%	19.09	13.64	14.35
	HORZ%	100.00	12.85	22.56
	INDEX	100	71	75
EMPLOYMENT STATUS:	#RESP	10941	1850	3113
EMPLOYED FULL TIME	(000)	108437	19391	32200
(30+ HRS)	VERT%	59.87	59.52	59.25
	HORZ%	100.00	17.88	29.69
	INDEX	100	99	99
EMPLOYMENT STATUS:	#RESP	1205	246	362
EMPLOYED PART TIME	(000)	11721	2490	3692
(< 30 HRS)	VERT%	6.47	7.64	6.79
	HORZ%	100.00	21.24	31.50
	INDEX	100	118	105
EMPLOYMENT STATUS:	#RESP	12146	2096	3475
EMPLOYED FULL OR	(000)	120159	21881	35892
PART TIME	VERT%	66.34	67.16	66.04
	HORZ%	100.00	18.21	29.87
	INDEX	100	101	100
EMPLOYMENT STATUS:	#RESP	7728	1306	2197
NOT EMPLOYED	(000)	60972	10700	18453
	VERT%	33.66	32.84	33.96
	HORZ%	100.00	17.55	30.26
	INDEX	100	98	101
EMPLOYMENT STATUS:	#RESP	3169	492	847
RETIRED	(000)	20670	3226	5775
	VERT%	11.41	9.90	10.63
	HORZ%	100.00	15.61	27.94
	INDEX	100	87	93

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SOURCE: SMM 90 WGT: POP
TABLE BASE: TOTAL

ROW	CELL	TOTAL	WATCHED LAST SHOW	PLAN TO WATCH NEXT SHOW
INDIVIDUAL	#RESP	1700	326	517
EMPLOYMENT INCOME:	(000)	24406	4737	7448
$10,000 - $14,999	VERT%	13.47	14.54	13.71
	HORZ%	100.00	19.41	30.52
	INDEX	100	108	102
INDIVIDUAL	#RESP	8484	1387	2357
EMPLOYMENT INCOME:	(000)	80662	13863	23430
$15,000 OR MORE	VERT%	44.53	42.55	43.11
	HORZ%	100.00	17.19	29.05
	INDEX	100	96	97
INDIVIDUAL	#RESP	2944	479	835
EMPLOYMENT INCOME:	(000)	27756	4859	8250
$20,000 - $29,999	VERT%	15.32	14.91	15.18
	HORZ%	100.00	17.51	29.72
	INDEX	100	97	99
INDIVIDUAL	#RESP	4079	633	1073
EMPLOYMENT INCOME:	(000)	32674	5298	9015
$30,000 OR MORE	VERT%	18.04	16.26	16.59
	HORZ%	100.00	16.21	27.59
	INDEX	100	90	92
MARITAL STATUS:	#RESP	8592	1250	2202
SINGLE	(000)	72658	10634	18912
	VERT%	40.11	32.64	34.80
	HORZ%	100.00	14.64	26.03
	INDEX	100	81	87
MARITAL STATUS:	#RESP	11282	2152	3470
MARRIED	(000)	108473	21946	35433
	VERT%	59.89	67.36	65.20
	HORZ%	100.00	20.23	32.67
	INDEX	100	112	109

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CONSUMER HABITS

SOURCE: SMM 90 WGT: POP
TABLE BASE: TOTAL

ROW	CELL	TOTAL	WATCHED LAST SHOW	PLAN TO WATCH NEXT SHOW
OCCUPATION: PROFESSIONAL	#RESP	1681	221	397
	(000)	16290	2249	3990
	VERT%	8.99	6.90	7.34
	HORZ%	100.00	13.81	24.49
	INDEX	100	77	82
OCCUPATION: MANAGERS/ADMINSTRATORS	#RESP	1456	214	355
	(000)	15589	2463	4063
	VERT%	8.61	7.56	7.48
	HORZ%	100.00	15.80	26.06
	INDEX	100	88	87
OCCUPATION: CRAFT/PRECISION PRODUCTION	#RESP	1550	279	474
	(000)	14826	2725	4806
	VERT%	8.19	8.36	8.84
	HORZ%	100.00	18.38	32.42
	INDEX	100	102	108
OCCUPATION: TECHNICAL/CLERICAL/SALES	#RESP	3817	715	1153
	(000)	37678	7413	11911
	VERT%	20.80	22.75	21.92
	HORZ%	100.00	19.67	31.61
	INDEX	100	109	105
MARKETING REGION (NIELSEN): EAST CENTRAL	#RESP	3052	552	932
	(000)	25657	5251	8491
	VERT%	14.16	16.12	15.62
	HORZ%	100.00	20.47	33.09
	INDEX	100	114	110
MARKETING REGION (NIELSEN): NORTHEAST	#RESP	4914	697	1165
	(000)	40382	6054	9913
	VERT%	22.29	18.58	18.24
	HORZ%	100.00	14.99	24.55
	INDEX	100	83	82

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SOURCE: SMM 90 WGT: POP
TABLE BASE: TOTAL

ROW	CELL	TOTAL	WATCHED LAST SHOW	PLAN TO WATCH NEXT SHOW
MARKETING REGION (NIELSEN): WEST CENTRAL	#RESP	3180	634	1094
	(000)	29991	5973	10538
	VERT%	16.56	18.33	19.39
	HORZ%	100.00	19.92	35.14
	INDEX	100	111	117
MARKETING REGION (NIELSEN): SOUTH	#RESP	5023	991	1582
	(000)	53995	11045	17647
	VERT%	29.81	33.90	32.47
	HORZ%	100.00	20.46	32.68
	INDEX	100	114	109
MARKETING REGION (NIELSEN): PACIFIC	#RESP	3705	528	899
	(000)	31106	4258	7756
	VERT%	17.17	13.07	14.27
	HORZ%	100.00	13.69	24.93
	INDEX	100	76	83
HOUSEHOLD INCOME: 60+	#RESP	2795	407	695
	(000)	31937	4678	8407
	VERT%	17.63	14.36	15.47
	HORZ%	100.00	14.65	26.32
	INDEX	100	81	88
HOUSEHOLD INCOME: 40+	#RESP	6361	1025	1716
	(000)	68804	11347	19693
	VERT%	37.99	34.83	36.24
	HORZ%	100.00	16.49	28.62
	INDEX	100	92	95
HOUSEHOLD INCOME: 30,000 - 39,999	#RESP	3016	528	903
	(000)	28060	5146	8584
	VERT%	15.49	15.79	15.80
	HORZ%	100.00	18.34	30.59
	INDEX	100	102	102

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SOURCE: SMM 90 WGT: POP
TABLE BASE: TOTAL

ROW	CELL	TOTAL	WATCHED LAST SHOW	PLAN TO WATCH NEXT SHOW
HOUSEHOLD INCOME:	#RESP	3680	745	1189
20,000 - 29,999	(000)	30796	6943	10795
	VERT%	17.00	21.31	19.86
	HORZ%	100.00	22.55	35.05
	INDEX	100	125	117
HOUSEHOLD INCOME:	#RESP	2784	411	688
LESS THAN $10,000	(000)	21433	3261	5385
	VERT%	11.83	10.01	9.91
	HORZ%	100.00	15.21	25.12
	INDEX	100	85	84
NO. OF PEOPLE IN	#RESP	4900	673	1220
HOUSEHOLD: ONE	(000)	23081	3174	5867
	VERT%	12.74	9.74	10.80
	HORZ%	100.00	13.75	25.42
	INDEX	100	76	85
NO. OF PEOPLE IN	#RESP	7007	1256	2113
HOUSEHOLD: TWO	(000)	59128	10815	18311
	VERT%	32.64	33.19	33.69
	HORZ%	100.00	18.29	30.97
	INDEX	100	102	103
NO. OF PEOPLE IN	#RESP	6106	1124	1779
HOUSEHOLD: THREE -	(000)	73074	13249	21542
FOUR	VERT%	40.34	40.66	39.64
	HORZ%	100.00	18.13	29.48
	INDEX	100	101	98
NO. OF PEOPLE IN	#RESP	1861	349	560
HOUSEHOLD: FIVE OR	(000)	25847	5342	8626
MORE	VERT%	14.27	16.40	15.87
	HORZ%	100.00	20.67	33.37
	INDEX	100	115	111

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CMA AWARDS SHOW VIEWER
DEMOGRAPHICS, PSYCHOGRAPHICS,
CONSUMER HABITS

SOURCE: SMM 90 WGT: POP
TABLE BASE: TOTAL

ROW	CELL	TOTAL	WATCHED LAST SHOW	PLAN TO WATCH NEXT SHOW
TYPE OF DWELLING: TWO FAMILY	#RESP	1365	192	321
	(000)	10700	1400	2288
	VERT%	5.91	4.30	4.21
	HORZ%	100.00	13.08	21.38
	INDEX	100	73	71
TYPE OF DWELLING: 3 OR MORE FAMILIES	#RESP	4018	547	890
	(000)	29343	3993	6683
	VERT%	16.20	12.26	12.30
	HORZ%	100.00	13.61	22.78
	INDEX	100	76	76
BROADMINDED, OPEN-MINDED, LIBERAL: AGREE	#RESP	13415	2517	4154
	(000)	123765	24154	40177
	VERT%	68.33	74.14	73.93
	HORZ%	100.00	19.52	32.46
	INDEX	100	109	108
BRAND LOYAL: ALWAYS LOOK FOR MFR. NAME: AGREE	#RESP	9072	1777	2899
	(000)	81622	16340	26981
	VERT%	45.06	50.15	49.65
	HORZ%	100.00	20.02	33.06
	INDEX	100	111	110
ECOLOGIST: BAN PRODUCTS THAT POLLUTE: AGREE	#RESP	10581	2001	3212
	(000)	95437	18761	30156
	VERT%	52.69	57.58	55.49
	HORZ%	100.00	19.66	31.60
	INDEX	100	109	105
ECONOMY-MINDED: SHOP FOR SPECIALS: AGREE	#RESP	13311	2616	4211
	(000)	122661	25159	40664
	VERT%	67.72	77.22	74.83
	HORZ%	100.00	20.51	33.15
	INDEX	100	114	110

* Projection relatively unstable because of sample base - use with caution
** Number of cases too small for reliability - shown for consistency only

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07/17/91

SIMMONS CHOICES SYSTEM
COUNTRY MUSIC ASSOCIATION

CMA AWARDS SHOW VIEWER
DEMOGRAPHICS, PSYCHOGRAPHICS,
CONSUMER HABITS

SOURCE: SMM 90 WGT: POP
TABLE BASE: TOTAL

ROW	CELL	TOTAL	WATCHED LAST SHOW	PLAN TO WATCH NEXT SHOW
EXPERIMENTERS:	#RESP	5150	989	1637
CHANGE BRANDS OFTEN:	(000)	47784	10056	16175
AGREE	VERT%	26.38	30.86	29.76
	HORZ%	100.00	21.04	33.85
	INDEX	100	117	113
IMPULSIVE: BUY ON	#RESP	9373	1923	3097
SPUR OF THE MOMENT:	(000)	88262	18494	30234
AGREE	VERT%	48.73	56.76	55.63
	HORZ%	100.00	20.95	34.25
	INDEX	100	116	114
AD BELIEVER: ADV.	#RESP	4377	864	1400
GIVES TRUE PICTURE:	(000)	40461	8429	13280
AGREE	VERT%	22.34	25.87	24.44
	HORZ%	100.00	20.83	32.82
	INDEX	100	116	109
PLANNER: PLAN AHEAD	#RESP	11964	2192	3670
FOR EXPENSIVE	(000)	109902	21179	35157
PURCHASES: AGREE	VERT%	60.68	65.00	64.69
	HORZ%	100.00	19.27	31.99
	INDEX	100	107	107
STYLE CONSCIOUS:	#RESP	8972	1738	2856
KEEP UP WITH	(000)	83261	16960	27523
CHANGES: AGREE	VERT%	45.97	52.05	50.64
	HORZ%	100.00	20.37	33.06
	INDEX	100	113	110
BOUGHT MERCH. FROM	#RESP	8587	1688	2768
CATALOG LAST 12	(000)	79840	16216	26254
MONTHS	VERT%	44.08	49.77	48.31
	HORZ%	100.00	20.31	32.88
	INDEX	100	113	110

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