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

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Country Music Listener Facts

Country radio is the most listened-to of all radio formats. In a typical weekday, almost 15 percent (14.73%) of all U.S. adults tune to Country. Second and third are adult contemporary (13.72%) and contemporary hit radio/rock (11.54%), respectively.

Of all adults who graduated from high school, a larger number listen to Country on a weekly basis than those who listen to the other top formats. Over 15 percent (15.3%) of those who graduated from high school listen to Country. In comparison, 13.52 percent of those who graduated high school listen to adult contemporary and 12.51 percent to CHR/rock. In addition, those adults who graduated from high school are 5 percent more likely to listen to Country radio than is the general population.

More adults who own their residence listen to Country radio than any other format. (15.36% of those who own their residence listen to Country; 14.3% listen to AC and 10.5% to CHR/ROCK). According to the index for this comparison, adults who own their own residence are 4 percent more likely to listen to Country than is the total population.

Of those adults who are employed full time, more listen to Country radio than any other format. (15.75% of all adults employed full time listen to Country, 14.97% listen to Adult Contemporary and 12.94% listen to Contemporary Hit Radio/Rock).

Almost 1/4 of the people who live in the Southwest region* can be found listening to a Country radio station at any time. This figure (24.90%) is almost twice that of the next most popular format for that region. (adult contemporary, 11.79%) Of all the listeners of Country radio, almost 20 percent (18.98) live in the Southwest marketing region.

Of those adults who are heads of households, more listen to Country than any other format. 14.6 percent listen to Country, and next is adult contemporary with a 13 percent share.

13 percent of all adults who are employed as professionals and managers listen to Country radio on a weekly basis.

Over 34 percent of those who listen to Country have an individual employment income of \$35,000 or more.

Almost 40 percent of the adults who listen to Country on a weekly basis were involved in work-related purchase decisions of \$1,000 or more in the last 12 months. These adults also are employed as professionals and managers.

Adults who listen to Country on a weekly basis and are employed as professionals and managers are nine percent more likely to have been involved in a business computer software purchase decision in the last 12 month than the general population of professionals and managers is.

Today, more than ever, Country appeals to a broad range of ages. 12.4 percent of the Country radio audience is between the ages of 18-24. The largest group of Country listeners is within the 25-34 age bracket. Next largest is the 35-44 age group with a 21.4 percent audience share.



Note: radio listenership is based on a 24 hour time period where the listener must report hearing or more minutes of the respective format during one or more dayparts during the 24 hours. (6:00 a.m. - 10:00 a.m., 10:00 a.m. - 3:00 p.m., 3:00 p.m. - 6:00 p.m., 6:00 p.m. - 12:00 midnight, and 12:00 midnight - 6:00 a.m.)



Talk Show Audiences:

A breakdown of audiences by radio listenership

Nine top talk shows were cross-tabulated with the top three radio formats (Country, adult contemporary, contemporary hit radio/rock) to determine the breakdown of the viewing audience by music preference. Out of the nine shows in the survey, seven had a larger Country radio-listening audience than any other radio format. Here are the statistics:

14.64 percent of the viewing audience of the **Arsenio Hall Show** is comprised of Country radio listeners. Second is CHR/Rock with 14.43 percent of the audience.

More adults who watch the **Byron Allen Show** listen to Country radio than any other format. 11.05 percent listen to Country, and second, 9.38 listen to CHR/Rock.

Of the viewing audience for **Donahue**, more adults tune to Country radio than any other format. Almost 15 percent of the audience listens to Country.

The largest portion of viewers of **Live With Regis and Kathie Lee** listens to Country radio. Second is adult contemporary.

Within the viewing audience of the **Oprah Winfrey Show**, 13.29 percent listens to Country radio. Following is adult contemporary with 13.14 percent audience share.

Of the adults who watch **Sally Jessy Raphael**, a larger portion tunes to Country radio than any other format (13.19 percent). Following Country is adult contemporary with 12.91 percent.

The **Tonight Show** viewing audience contains more Country listening adults than any other radio format. 13.36 percent of the viewers listen to Country. Next is adult contemporary with 13.16 percent audience share.

Geraldo and the **Joan Rivers Show** were the two talk shows in which Country did not place first. For both shows, Country placed second with its listeners, having the second largest audience share.

Note: Radio listenership is based on a 24 hour time period where the listener must report hearing 5 or more minutes of the respective format during one or more dayparts during the 24 hours. (6:00 a.m. - 10:00 a.m., 10:00 a.m. - 3:00 p.m., 3:00 p.m. - 6:00 p.m., 6:00 p.m. - 12:00 midnight, and 12:00 midnight - 6:00 a.m.). Television viewership audiences are reported in terms of the average half-hour: the number of people viewing any part of each half-hour of a program is summed and divided by the total number of half-hours.



Entertainment Tonight viewers:

A Breakdown of Audience by Music Preferences

For the following comparisons, **Entertainment Tonight** viewers were cross-tabulated with the top three radio formats and their respective listeners in order to determine a break-down of its audience by music preferences.

Almost 12 percent (11.92%) of those who watch **Entertainment Tonight** listen to Country radio. Country holds the second largest audience share of **ET** viewers, placing second behind adult contemporary and ahead of contemporary hit radio/rock which holds a 10.33 percent audience share.

An estimated 2,945,000 adults who watch **ET** listen to Country radio. Next is CHR/rock with an estimated 2,553,000 of viewers listening to this format.

Source: Simmons

Note: Radio listenership is based on a 24 hour time period where the listener must report hearing 5 or more minutes of the respective format during one or more dayparts during the 24 hours. (6:00 a.m. - 10:00 a.m., 10:00 a.m. - 3:00 p.m., 3:00 p.m. - 6:00 p.m., 6:00 p.m. - 12:00 midnight, and 12:00 midnight - 6:00 a.m.). Television viewership audiences are reported in terms of the average half-hour: the number of people viewing any part of each half-hour of a program is summed and divided by the total number of half-hours.

Country is booming

More doors are opening for today's stars



By Greg Kinney

NO 'URBAN COWBOY': Like many of Nashville's new superstars, Garth Brooks has been offered acting roles, endorsements and commercials, but he's cautious not to stray from his country roots.

COVER STORY

Big deals, movie roles beckon

But many fear
success may
test the
music's
down-home
philosophy

By David Zimmerman
USA TODAY

Garth Brooks wheels around Nashville in the same red pickup he had before he got a recording contract — only now it has a phone that rings every mile or so.

Reba McEntire, a former rodeo barrel racer, ponders 10 movie scripts that arrived after her recent performance at the Academy Awards.

Clint Black, who once wandered through Houston's Bear Creek Park performing for anybody who asked, is touring as the first country headliner sponsored by Miller Lite, which underwrote the Who's 1989 reunion tour.

These are among the high-decibel marks of a country music boom that's testing the genre's down-home image and "don't get above your raisin'" philosophy. And it's bringing fundamental changes to an industry based on bed-rock sounds.

"It's going to be a whole new world, and it's going to be wonderful," promises Evelyn Shriver, a publicist who moved from New York to Nashville and corralled such star clients as Randy Travis, Ricky Van Shelton, K.T. Oslin and

6/3/91

Country picking its way up charts

Continued from 1D

Shelby Lynne.

Whether it's all wonderful remains to be seen. Some worry that success might spoil country, that high numbers make the industry wary of taking chances, and that egos may expand like some rock stars'.

There are still a few wild ones who emulate the hard-livin' honky-tonkers of old. But most of today's young country stars seem drawn more to the bottom line than to the trappings of glamour: They're eager-to-please careerists.

"There's a tremendous amount of professionalism, which somewhat reflects young people now," says Ken Kragen, who has guided the careers of Kenny Rogers and Lionel Richie, and now manages Travis Tritt. "They're much more focused and driven to do things properly."

Black says that his entourage allows no drinking before shows and that there's no space for the antics of Country Past, as when George Jones repeatedly missed shows, earning the nickname "No Show Jones."

"The record company wouldn't put up with that for one minute," Black says. "Too many other people are trying to do it right."

The latest measure of the country boom is a revised and more accurate *Billboard* charting system that moved 35 country albums — up from 20 the week before — into the top 200 on the mainstream pop chart. Brooks' album shot to No. 4.

And last week's annual *Billboard* and Arbitron radio survey indicates country radio has 11% of the listening audience, its highest share ever. That's less than one point below Top 40 listenership, which has been dropping.

It's not that Nashville didn't know how popular country was, it's that others are just finding out.

Writers from *Rolling Stone*, *Entertainment Weekly* and *People* have been trailing the touring Kentucky Headhunters, along with TV crews from *Real Life With Jane Pauley*, *Personalities*, VH-1 and HBO.

With President George Bush one of country's most outspoken fans, dozens of country stars, including Oslin and Ala-

bama's Randy Owen, have been guests at the White House.

"I've always had the theory that there are a lot of closet country people who like and buy country music but don't necessarily wear blue jeans and cowboy boots," says Los Angeles-based manager Jim Moray, who recently signed Shelton.

"I started catching on when I saw the youths in the audiences and the T-shirts with Cinderella and Megadeth," Brooks says. "I'm not just competing with country groups. I'm competing with rap groups, rock groups, pop groups."

At the moment, Brooks sits proud, his *No Fences* album No. 7 on the pop chart and No. 1 in country, with his debut, *Garth Brooks*, at No. 2. He's mulling two major beer endorsements, as well as commercials for soft drinks, fast-food chains and clothing companies. He's also been offered movie roles and a TV series.

Unlike country stars of yore, for whom such offers were scarce, Brooks is in a position to hang back, waiting for a deal that doesn't take too much time away from his music — and one that fits his image as perfectly as his traditional-with-a-quirk hat shape.

"Anything that you represent, represents you," says Brooks, who has "half a master's degree" in advertising.

Popularity and savvy have won lucrative deals for a few stars, but Shriver says country still gets short-changed. One problem, she says, is a persistent "keep country stupid" theory within the industry. But she says the music's higher visibility now can enable more stars to finagle their share of endorsements, TV appearances and other high-profile jobs that can increase record sales and liberate them from killer year-round touring.

These days, country concerts rival rock shows in sophisticated production. Black's handlers held him back from a major headline tour until they believed he could draw sell-out crowds and deliver a bang-up show.

"The whole industry has redefined itself," says Black, who travels in a caravan of four

buses and two tractor-trailers with state-of-the-art lighting and sound systems.

Like many rock stars, Black, Travis and others follow body-building regimens to boost their energy for coping with the rigors of the road.

Should they falter, many are prepared to take their places. Never has Nashville cranked out so many hungry newcomers, boosting competition in a genre where, as in pop, stardom increasingly depends on your next hit.

Though country's new arrivals may be starry-eyed, they're also more prone to look at the bottom line.

Chuck Flood, business manager for such performers as Shelton, Vince Gill, Patty Loveless and Mary Chapin-Carpenter, says some newcomers seek financial advice "even before a record deal is finalized."

"They think about their old age, wills, pension plans and estates. I don't think you saw that 10 years ago."

Successful clients often are told they can count on only "five, maybe six years of peak earning potential" and to "get your house, get it paid for and a considerable amount of money in the bank."

An idol of many ambitious performers is Dolly Parton. Without losing her country credibility, she's starring in two upcoming feature movies and owns companies that handle everything from music publishing to film production. McEntire, Travis and George Strait also are self-contained conglomerates. McEntire, who has her own publishing, publicity, advertising, promotion and fan club offices, says branching out helps "keep me fresh."

"My record sales just leaped after the Oscars. It's just like opening another door to a new kind of audience."

But the last time so many doors opened in country, they slammed shut. A decade ago, the Urban Cowboy trend raged. But it fizzled horribly, and the music took years — plus traditional revivalists Ricky Skaggs and Travis — to regain its focus.

"The Urban Cowboy craze was full of phonies," Brooks scoffs. "This time, it isn't. It's very sincere and it's going to be around for quite some time."

GOOD OL' TIMERS AND NASHVILLE NEWCOMERS MIX IT UP—WITH SMILES—ON COUNTRY MUSIC'S BIGGEST NIGHT

Some were country when country wasn't cool, and some weren't even born then. But when they all came together for the 24th annual Country Music Association Awards in Nashville last week, everyone seemed to fit right in.

George Jones crooned with Randy Travis. Barbara Mandrell planted a puck-er on Roy Rogers. And Hall of Fame inductee Tennessee Ernie Ford, 71, tipped his weathered hat to newcomer Clint Black, this year's Best Male Vocalist. As for guitarist Richard Young of the rowdy, rockish Kentucky Headhunters (winners of Best Album and Best Vocal Group awards), he simply thanked the crowd for "letting us be a part of your town." After the show the crowd headed for the lavish CMA party and the buffets of record company bashes scattered around Nashville.

"We've got so much to celebrate, we'd still do it even if I didn't bring home an award," said Black, toasting his good year by flying his entire family up from Houston. But Vince Gill, this year's Best Single winner, for "When I Call Your Name," was glad for his reason to be there. "Now I'm starting to have some fun," said Gill, long relegated to low-profile success.

For Randy Travis, however, who seems to be suffering a variety of the dreaded Susan Lucci syndrome, there was less to celebrate. Having again failed to cop the Entertainer of the Year award, to even winner George Strait's surprise, Travis could only look to next fall. But in a town where the once tempestuously married George Jones and Tammy Wynette can trade verses without throwing punches, hey, it could happen. □



▲ "It blessed my pea-pickin' heart," said Hall of Famer Tennessee Ernie Ford, signing autographs for some fans from the Air Force Academy Chorale.

▼ "This is a dream come true, and it's nothing like you could imagine," said Best Male Vocalist winner Clint Black, killin' time with his own cake at the RCA party.

► Horizon award winner Garth Brooks celebrated with wife Sandy and mom Colleen, a one-time country singer herself, who plans to be on her son's next album.



► As the specter of Hank Williams hovered nearby, country veteran Roy Rogers got a backstage smooch and an autograph from singer-author Barbara Mandrell.





◀ A bottle of champagne, a vacant stairwell and thou: Former Entertainer of the Year Reba McEntire and country iconoclast Lyle Lovett prepare to pop a post-awards cork.

▲ Duet partner T. Graham Brown affectionately calls her "pretty raucous," but Tanya Tucker was only a little cheeky with old pal Tammy Wynette at the CMA get-together.

everybody's income tax rates so we can have more jobs, growth, and opportunity for all the people of America?

You know, Roy Acuff composed a song called "We Live in Two Different Worlds." And the choice in 1984 is between two very different worlds. They see America wringing her hands; we see America raising her hands. They see America divided by envy, each of us challenging our neighbors' success; we see an America inspired by opportunity, each of us challenging the best in ourselves. We believe in knowing when opportunity knocks; they seem determined to knock opportunity.

Well, I believe the American people are saying, "Don't hold us back. Give us a chance and watch what we do." America has always been greatest when we dared to be great. And you can feel a new spirit in this land to excel again. The new patriotism is a mighty force for good, drawing us together—all of us, from every race, religion, and ethnic background—giving us courage and confidence to surge toward great new challenges in the future.

I believe America can and will meet our number one challenge in space: to develop a permanently manned space station and to do it within a decade. We can conduct new research, explore distant planets, unlock the vast potential for commercial ventures, and do it all for the sake of a more peaceful, prosperous world.

As American technology transforms the great black night of space into a bright new world of opportunities, we can use our knowledge to create a new American opportunity society here at home. We can ensure that every person has not only an

equal chance but a much greater chance to pursue the American dream.

We can build an America that offers productive, secure job opportunities for all our fellow citizens, from assembly line workers in our older industries to research scientists in new industries such as biotechnology, robotics, and information processing.

If we strengthen incentives, invest fully in the new technologies, and reach for great breakthroughs in productivity then, yes, we can and will outproduce, outcompete, and outsell anybody, anywhere in the world. We can ensure adequate supplies of affordable energy, because America must never again be held hostage by a foreign cartel. We can apply new agricultural technologies to preserve our soil and environment, and dramatically enhance crop yields for the benefit of millions who look to us for help and hope.

Our nation is more than 200 years old, but somehow America has never been younger, never been more filled with hope. Everything is before us. And if we keep America free, everything will be possible. The land that President Lincoln called "the last, best hope of man on Earth," will rise to meet her greatest days, and the eagle will soar.

Well, I thank you today for your warm welcome, and thank you for what you did for Tennessee and for America, and what you're doing for America and your State every day of the year.

Thank you again, and God bless you all.

Note: The President spoke at 11:19 a.m. in the Memphis Room at the Opryland Hotel.

Following his remarks, the President met at the hotel with local Republican leaders and Reagan-Bush campaign leaders.

Remarks at a Birthday Celebration for Roy Acuff in Nashville, Tennessee

September 13, 1984

Thank you, Roy. And thank you all, ladies and gentlemen. Thank all of you up here on the stage, the great artists of the first of all American art forms, country music. I guess

now that I've appeared at the Opry, I've really arrived.

I'm going to interject something here, just a little note that was not part of my

prepared remarks, except I might also say, Roy, that the whole thing of being here a couple of days early, no problem at all for me.¹ But if the 13th had fallen on tomorrow, I'd have really had problems then. [Laughter] Friday the 13th.

But I just want to say here that I talked this morning to the husband of Barbara Mandrell,² and he asked me if I would say thanks to so many of you who have contacted them and who have called and who've expressed concern. And I know that she's a member of the family and should be here, too. And you all know she was in an accident. And I told him that I was sure that everyone was doing what we were doing, and that was praying that everything was all right, and praying, also, for the tragedy of the White family, and a prayer that she'll be well soon. But he said she's doing very well; so is their son. And the children are all right, also. So, I thought you'd be glad to hear that.

And now, I'll get on with it's wonderful to be here in Nashville. And it's wonderful to be here in Tennessee. This is one of those special States. It's more than just a place; it's a state of mind. The secret of Tennessee, the way I see it, is its people and the music they make. And, you know, the man who founded the Opry explained a little about both when he said, "The Grand Ole Opry is as simple as sunshine. It has a universal appeal because it's built upon good will, it expresses the heartbeat of a large percentage of Americans who labor for a living." Well, I agree.

And now, we're here today to celebrate the 81st birthday of the King of Country Music. And, Roy, the other day I met with some senior citizens in the White House, and I told them the only way I could sum up my feelings about older folks is to greet them by saying, "Hi, kids." [Laughter] So, now I want to share my thoughts about a kid named Roy Acuff who, in a couple of days, will be celebrating the 42d anniversary of his 39th birthday. [Laughter]

¹ Mr. Acuff had earlier referred to the fact that his birthday was September 15.

² The President had telephoned Ken Dudley earlier in the day.

You know, he was born the son of a Baptist minister up in Maynardsville in 1903. He showed a certain talent for music when he was a boy, and he was so good at sports that he walked out of high school with 13 letters. The New York Yankees wanted him to come up north, but I guess Roy didn't want to leave home. He stayed in Tennessee, worked as a callboy on the L&N Railroad, and hung around the house learning to play the fiddle.

In the 1930's he joined a traveling medicine show, and he put together a group, and soon he had his own radio shows over in Knoxville. Roy started making records, and that was in the 1930's when labor practices were not what they could have been. In one session, it was so hot in the studio that the band recorded in their underwear. [Laughter] You may have heard of a few of the songs that they were working on. One was the "The Great Speckled Bird," and the other was "Wabash Cannonball." In an earlier appearance of mine—not here—Roy and his band played that, as he said, for about 45 minutes from—[laughter]—my entrance and greeting of a lot of people.

But he first played at the Opry in 1938. And soon he and the Smokey Mountain Boys were regulars, and they were so popular that they beat out Frank Sinatra in some of the national music polls. It's no exaggeration to say that Roy Acuff brought country music into the mainstream of American life. And he and his music were so much a part of our lives, it's said that during World War II when the Japanese would storm a beach they would yell, "To hell with Roosevelt, to hell with Babe Ruth, and to hell with Roy Acuff!" [Laughter]

A few years later a Governor of Tennessee was invited to appear at the Opry, and he turned it down with the statement that he thought country music was "disgracing the State." Roy Acuff didn't like that a lot. [Laughter] So, he ran for Governor in the next primary. [Laughter] He didn't win, but he made his point. I don't think a lot of politicians criticize country music anymore.

In 1962 Roy Acuff became the first living musician to be honored as a member of the Country Music Hall of Fame. A few years after that he was in a bad car accident, but

within months he was up and out of his sick bed to entertain the troops in Vietnam. And he was there to sing at the White House when the POWs returned in 1974.

Roy Acuff isn't just a great artist, he's a fine man and a patriot. He loves America, and he's stuck by her through thick and thin. I'm personally honored by the opportunity to come and to honor him. And, Roy, I know I'm speaking for everyone here when I say you will always be the King of Country Music and, therefore, the only appropriate thing to say on your 81st birthday is, "Long Live the King!"

There's one thing I want to add, something I was thinking about on my way down here on the plane. All of you are aware, I think, that there's a great resurgence of patriotic feeling sweeping the country. And it's heartening, and I've been moved by it. You could see it during the Olympics, how the crowds out in Los Angeles would wave the flag and sing along to "The Star Spangled Banner." And you can hear it in the popular music these days, and you'll hear it when Lee Greenwood sings "God Bless the U.S.A."

Now, there are a lot of reasons, I guess, why this good spirit has returned to our land. But it got a lot of encouragement from Nashville. It's the people of this city who never forgot to love their country, who never thought patriotism was out of style. And I know you were just expressing how you felt; you didn't know that you were doing your country a great service by keeping affection for it alive in your songs. But you were doing it a service, and I don't know if anyone has ever thanked you. But if not, thank you. People like you make me proud to be an American.

Now, this is such a fine day, and I look at all of you and somehow I don't see why the other side keeps saying things are so terrible in this country. According to them, we're in desperate straits. So, I hope you don't mind my asking, do you feel better off than you did 4 years ago? [Applause]

Could it be because the economy is expanding again, and we have real prosperity without inflation, and because there are 6 million new jobs in the country in the past 20 months, and that you have a friend in

the White House who doesn't believe that you're undertaxed? [Applause]

Well, then, let me ask you one more question: Is America better off than it was 4 years ago? [Applause]

Now, the other side keeps saying the answer to all this success is to start another old round of tax and tax and spend and spend. I think we all better remember that the other side's promises are a little like Minnie Pearl's hat—they both have big price tags hanging from them. [Laughter] But the price tag on those promises comes to over \$1,800 for every American household.

And I don't know about our opponents, but there's an old country and western song called "Home on the Range," where seldom is heard a discouraging word. I guess they haven't campaigned there yet. [Laughter] You could invite them here. If you don't, that's just as well. [Laughter] But they couldn't perform here anyway, because all they do is sing the blues. [Laughter]

The truth is there are things to be happy about and proud of in this country these days. The misery index is just about half what it was, and the forces of international communism have not, in these past few years, been gaining ground. And here at home the decent, homely virtues, the wholesome habits, are in style again.

There's so much before us, so much of the future to be seized and shaped by us. We can simplify the tax system so that people aren't sick with worry and confusion every April 15th. And if we do, we can continue to lower tax rates, which will further encourage the working men and women of this country and further encourage economic expansion.

We can continue the fairness of our foreign policy so that our friends will know that we're their friends, and our adversaries will know we're not a doormat.

And we can continue together to encourage respect for traditional values. We're greatly blessed in this country. We've been allowed to stand for something. So much of our greatness is behind us, but so much of our greatness is still before us.

dreams. And no matter what your party, I hope you can join with us this year and walk with us toward a better future. You're wanted and welcome. And no one should feel left out. Our party is open to you and waiting for you.

And I thank you so much. I thank you, Roy, and Lee, and all of you. God bless you all.

And now, Roy, we have a little something special for you here. I was going to bring it

in, but my pocket was full.

Note: The President spoke at 1:15 p.m. in the Grand Ole Opry Theater at Opryland, U.S.A. Following his remarks, a cake was brought out on stage and everyone sang "Happy Birthday." Prior to his appearance at the celebration, the President met with Mr. Acuff at his residence.

Following his remarks, the President returned to Washington, DC.

Remarks at a Ceremony Honoring Hispanic Excellence in Education

September 14, 1984

The President. Well, thank you all very much, and welcome to the White House. *Buenas tardes.*

This is National Hispanic Heritage Week, and I know you've been told already, and I can think of no better way of topping off the week's activities than with a ceremony that highlights the invaluable role of education.

With a median age of 23, compared to 31 for non-Hispanics, as a group, Americans of Hispanic descent are younger than their fellow countrymen. And this enormously increases the importance of education to the Hispanic community.

It's encouraging to observe, in recent years, the marked improvement in the level of schooling of young Hispanics. Since 1970 the percentage of college graduates has doubled, and the number of Hispanics finishing high school has increased dramatically. What we see is a picture of a group of our citizens on the move.

Americans of Hispanic descent are moving into the business and professional community as never before. They—and that includes some of you with us today—are playing a major role throughout this administration. This generation of young Americans of Hispanic descent, due to an expanding economy and increasing opportunity, will have it within its grasp to achieve more and advance further than any generation of Hispanics at any time, in any country of the world.

And this is especially true for the young people who are here today. I know you've been selected because you've demonstrated superior academic skills, outstanding leadership, or exemplary service to your community.

I want to congratulate all of you for your personal standards and for what you've already accomplished. I know your families are proud of you, and so am I. We want you to soar like eagles in the coming years as you finish your education. We want you to shine in whatever endeavor you choose when you get out of school.

We also hope you'll help others along—others who may be having a difficult time. The dropout rate among Hispanic students is still far from acceptable. I'm asking Secretary Bell to look into this, but let's not kid ourselves: There are no easy answers. We need your support in letting your peers, other young Hispanics, know just how vital it is to stay in school and get an education. You can help them understand what a bright future beckons if they'll just take advantage of their educational opportunities.

Perhaps some of you in the not too distant future may be teachers yourselves. And I can think of no other profession which offers as much of a chance to help others in such a meaningful way, doing things that will change people's lives.

And today, thanks to the efforts of responsible people all over the United States,

THE WHITE HOUSE

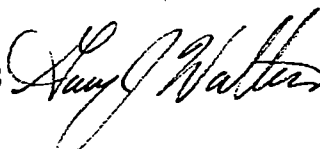
WASHINGTON

September 18, 1991

MEMORANDUM FOR: ROBERT SIMON

FROM:

GARY J. WALTERS



SUBJECT:

VIEWED MOVIES

As you requested, here are the movies that the President has seen since May 30, 1991.

June 1	Impromptu
2	What about Bob?
8	City Slickers
9	Hudson Hawk
21	The Marrying Man
22	Only the Lonely
July 5	Terminator II
6	Naked Gun 2 1/2
7	Soapdish
28	Regarding Henry
August 2	The Doctor
3	Mobsters
Sept. 6	Doc Hollywood
7	Delirious
13	Dead Again
14	The Commitments
15	Robin Hood

SENT EXPRESS MAIL TO:

Ms. Terry Moran
Assistant to Jo Walker-Meador
Country Music Association
1 Music Circle South
Nashville, Tennessee 37203

AND FAX TO: (615) 726-0314
Attn: Terry Moran

Enclosure: color photo of the President

GB/JW/TD/SMG/ltd

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Speechwriting/Tony Benedi/CF

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Country

September 17, 1991

I am delighted to join with everyone in celebrating Country Music Month this October.

Few art forms in the United States are more uniquely American -- or more widely acclaimed -- than country music. Like a favorite pair of faded blue jeans, this delightful musical style fits the way we live. From the lively sounds of Bluegrass, which capture the joys and optimism of a free people to the traditional ballads that resound with the themes of faith, family, and hard work, country music represents the heart of the American Experience. During the month of October, we proudly celebrate this art form and salute those musicians who give it life.

Although country music has millions of fans around the world, it is virtually impossible to listen to it without feeling that it was written expressly for us -- we cannot avoid sensing a special bond between ourselves and the artists. Indeed, part of the enduring appeal of country music is that it reflects our shared hopes, aspirations, and concerns.

As a longtime country music fan, I am delighted to join in recognizing its continuing importance to our Nation's cultural life. Barbara joins me in sending best wishes to fellow country music fans everywhere. God bless you.

GEORGE BUSH

Appendix I

“COME BACK
TO YOUR FATHER’S HOUSE”

ALFRED EMANUEL SMITH

Address before the American Liberty League dinner, Washington, D.C., and a national radio audience, January 25, 1936.

MR. CHAIRMAN, members and guests of the American Liberty League, and my friends listening in, as I have been told by the newspapers, from all parts of the United States: At the outset of my remarks let me make one thing perfectly clear. I am not a candidate for nomination by any party, at any time. What is more, I do not intend even to lift my right hand to secure nomination from any party at any time.

Further than that, I have no axe to grind. There is nothing personal in this whole performance in so far as I am concerned. I have no feeling against any man, woman or child in the United States. I am in possession of supreme happiness and comfort. I represent no group, and I speak for no man or no group, but I do speak for what I believe to be the best interests of the great rank and file of the American people in which class I belong.

I am here tonight also because I have a great love for the United States

of America. I love it for what I know it has meant to mankind since the day of its institution. I love it because I feel that it has grown to be a great stabilizing force in world civilization. I love it, above everything else, for the opportunity that it offers to every man and every woman that desires to take advantage of it.

No man that I know of or that I ever read of has more reason to love it than I have. They kept the gateway open for me. It is a matter of common knowledge throughout the country, and I do not state it boastfully, because it is well known, that, deprived by poverty in my early years of an education, that gateway showed me how it was possible to go from newsboy on the sidewalks of New York to the Governorship of the greatest State in the Union.

I have five children and I have ten grandchildren, and you take it from me I want that gate left open, not alone for mine—I am not selfish about it—not for mine, but for every boy and girl in the country. And in that respect I am no different from every father and mother in the United States.

Now, think it over for a minute, figure it out for yourself. It is possible for your children’s success to be your success.

I remember distinctly my first inauguration as Governor of New York, and I am not sure that the young folks understood it thoroughly, but there were three people at that inauguration that did understand it: One was my mother, and the other was my sister, and the third was my wife, because they were with me in all of the early struggles.

I am here for another reason. I am here because I am a Democrat. I was born in the Democratic party and I expect to die in it. I was attached to it in my youth, because I was led to believe that no man owned it. Furthermore, that no group of men owned it, but, on the other hand, that it belonged to all the plain people of the United States.

Now, I must make a confession. It is not easy for me to stand up here tonight and talk to the American people against a Democratic administration. It is not easy; it hurts me. But I can call upon innumerable witnesses to testify to the fact that during my whole public life I put patriotism above partisanship.

And when I see danger, I see danger. That is the stop, look and listen to the fundamental principles upon which this government of ours was organized. And it is difficult for me to refrain from speaking up. What are these dangers that I see? The first is the arraignment of class against class. It has been freely predicted that if we were ever to have civil strife again in this country it would come from the appeal to the passions and prejudices that come from the demagogues who, would incite one class of our people against the other.

In my time I met some good and bad industrialists. I met some good and bad financiers, but I also met some good and bad laborers. This I know—that permanent prosperity is dependent upon both capital and labor alike. I also know that there can be no permanent prosperity in this country until

industry is able to employ labor, and there certainly can be no permanent recovery upon any governmental theory of soak the rich or soak the poor.

And let it be said to the glory of our educational institutions, that even the children in our high schools know that you can't soak capital without soaking labor at the same time.

The next thing that I view as being dangerous to our national liberty is government by bureaucracy instead of what we have been taught to look to: government by law. Just let me quote something from the President's message to Congress:

"In thirty-four months we have set up new instruments of public power in the hands of the people's government, which power is wholesome and appropriate, but in the hands of political puppets, of an economic autocracy, such power would provide shackles for the liberties of our people."

Now, I interpret that to mean that, if you are going to have an autocrat, take me. But be very careful about the other fellow.

There is a complete answer to that, and it rises in the minds of the great rank and file, and that answer is just this—we will never, in this country, tolerate any law that provides shackles for our people. We don't want any autocrats, either in or out of office. We wouldn't even take a good one.

The next thing that is apparent to me is the vast building up of new bureaus of government, draining the resources of our people, to pool and redistribute them, not by any process of law but by the whim of the bureaucratic autocracy.

Well, now, what am I here for? I am here not to find fault. Anybody can do that. I am here to make a suggestion. Now, what would I have my party do? I would have them re-establish and re-declare the principles that they put forth in that 1932 platform.

Even our Republican friends, and I know many of them, have all agreed that it is the most compact, the most direct and the most intelligent political platform that was ever put forth by any political party in this country.

The Republican platform was ten times as long. It was stuffy, it was unreadable, and in many points not understandable.

No administration in the history of the country came into power with a more simple, a more clear, or a more inescapable mandate than the party that was inaugurated on the 4th of March in 1933. And, listen, no candidate in the history of the country ever pledged himself more unequivocally to his party platform than did the President who was inaugurated on that day.

Well, here we are. Millions and millions of Democrats, just like myself, all over the country, still believe in that platform. What we want to know is, why wasn't it carried out?

There is only one man in the United States of America that can answer that question. It won't do to pass it down to an Under-Secretary. I won't even recognize him when I hear his name.

Let us take a look at that platform and let us see what happened to it. Here is the way it started out:

"We believe that a party platform is a covenant with the people to be faithfully kept by the party when entrusted with power and that the people are entitled to know in plain words the terms of the contract to which they are asked to subscribe.

"The Democratic party solemnly promises by appropriate actions to put into effect the principles, policies and reforms herein advocated and to eradicate the political methods and practices herein condemned."

My friends, these were what we called "fighting words." At the time that platform went through the air and over the wire, the people of the United States were in the lowest possible depths of despair, and the Democratic platform looked to them like a star of hope. It looked like the rising sun in the East to the mariner on the bridge of a ship after a terrible night. But what happened to it?

First plank: "We advocate an immediate drastic reduction of governmental expenditures by abolishing useless commissions and offices, consolidating departments and bureaus, and eliminating extravagance, to accomplish a saving of not less than twenty-five percent in the cost of the Federal Government."

Well, now, what is the fact?

No bureaus were eliminated, but the alphabet was exhausted in the creation of new departments. And—this is sad news for the taxpayer—the cost, what we refer to as "housekeeping costs" over and above all emergencies, that ordinary housekeeping cost of government is greater today than it has ever been in any time in the history of the Republic.

Another plank: "We favor maintenance of the national credit by a Federal budget annually balanced on the basis of accurate executive estimates with-in revenue."

How can you balance a budget if you insist upon spending more money than you take in? Even the increased revenue won't go to balance the budget, because it is "hocked" before you receive it.

It is much worse than that. We borrow. We owe something. We have borrowed so that we have reached a new high peak of Federal indebtedness for all time. Well, that wouldn't annoy me so very much ordinarily. When I was Governor of New York, they said I borrowed a lot of money. If it solved our problems and we were out of trouble, I would say, "All right, let it go." But the sin of it is that we have the indebtedness, and at the end of three years we are just where we started. Unemployment and the farm problem we still have with us.

Now, here is something that I want to say to the rank and file: There are three classes of people in this country. There are the poor and the rich, and in between the two is what has often been referred to as the great backbone of America. That is the plain fellow that makes from \$100 a month up to the man that draws down five or six thousand dollars a year. There is that great big army.

Forget the rich; they can't pay this debt; if you took everything they got

away from them, you could not pay it, there are not enough of them. There's no use of talking about the poor. They will never pay it, because they've got nothing. This debt is going to be paid by that great big middle-class that we refer to as the backbone and the rank and file. And the sin of it is, they ain't going to know that they're paying it.

It is going to come to them in the form of indirect taxation. It will come in the cost of living, in the cost of clothing, in the cost of every activity they enter into. And because it isn't a direct tax, they won't think they are paying it, but take it from me, they are going to pay it.

Another point: "We advocate the extension of Federal credit to the States to provide for unemployment relief when the diminishing resources of the State render it impossible to provide for them."

That is pretty plain. That was a recognition in the national convention of the rights of the States. But what happened? The Federal Government took over most of the relief problems. They started out to prime the pump for industry in order to absorb the ranks of the unemployed, and at the end of three years their affirmative policy is absolutely nothing but the negative policy of the administration that preceded it.

We favor unemployment and old age insurance under State laws. Now, let me make myself perfectly clear so that no demagogue or no crack pot in the next week or so will be able to say anything about my attitude on this kind of legislation. I am in favor of it, and I take my hat off to no man in the United States on the question of legislation beneficial to the poor, the weak, the sick or the afflicted, men, women and children. Because when I started out a quarter of a century ago, when I had very few followers in my State, during that period I advocated, fought for and introduced, as a legislator, and finally as Governor, for eight long years, and signed more progressive legislation in the interest of men, women and children than any man in the State of New York. The sin of this whole thing, and the part of it that worries me and gives me concern is, that this haphazard legislation is never going to accomplish the purpose for which it was designed. And bear this in mind—follow the platform—"under State law."

Here is another one: "We promise the enactment of every constitutional measure that will aid the farmers to receive for their basic farm commodities prices in excess of cost."

Well, what is the use of talking about that? "We promise every constitutional measure." The Supreme Court disposed of that within the last couple of weeks. And, according to the papers the other day, some brilliant individual has conceived the idea of how to get around the Constitution. We are going to have forty-eight AAA's, one for each State.

The day that the United States Supreme Court decided the case I left my office to attend a board of trustees meeting. I got in a taxicab to go downtown. The driver was reading the extra, "Supreme Court Declares AAA Unconstitutional." We rode along for a few minutes and then we got caught at a red light. The taxi fellow turned around and said: "Governor, ain't there

any lawyers in Congress any more?" Just then the lights changed. I was afraid to answer him for fear I might disconcert him, but I was all ready to say: "Yes, son, but they don't function."

We got another plank! "We advocate strengthening and impartial enforcement of the anti-trust laws." What happened? The NRA just put a gas bag on the anti-trust laws and put them fast asleep. And nobody said anything about it. I don't know whether they are good or whether they are bad, but I know that they didn't work.

Another one: "We promise the removal of government from all fields of private enterprise, except where necessary to develop public works and national resources in the common interest."

NRA! A vast octopus set up by government that wound its arms around all the business of the country, paralyzed big business and choked little business to death. Did you read in the papers a short time ago where somebody said that business was going to get a breathing spell? What is the meaning of that? And where did that expression arise? I will tell you where it comes from. It comes from the prize ring. When the aggressor is punching the head off the other fellow, he suddenly takes compassion on him and gives him a breathing spell before he delivers the knockout wallop.

Here is another one: "We condemn the open and covert resistance of administrative officials to every effort made by Congressional committees to curtail the extravagance and expenses of government and improvident subsidies rendered to private interests."

Now, just between ourselves, do you know any administrative officer that ever tried to stop Congress from appropriating money? Do you think there has been any desire on the part of Congress to curtail appropriations? Why, not at all. The fact is that Congress is throwing them left and right, don't even tell what they are for. And the truth is that every administrative officer sought to get all he possibly could, to expand the activities of his own office, and throw the money of the people right and left.

As to the subsidy—never at any time in the history of this or any other country were there so many subsidies granted to private groups and on such a large scale. The fact of the matter is that most of the cases pending before the United States Supreme Court revolve around the point of whether or not it is proper for Congress to tax all the people to pay subsidies to a particular group.

Here is another one: "We condemn the extravagance of the Farm Board, its disastrous action which made the government a speculator in farm products, and the unsound policy of restricting agricultural products to the demands of domestic markets."

Listen, and I will let you in on something. This has not leaked out, so kind of keep it to yourself until you get the news. On the first of February we are going to own 4,500,000 bales of cotton. The cost is \$270,000,000. And we have been such brilliant speculators that we are paying thirteen cents a pound for it when you add storage and carrying charges, and it can

be bought in any one of the ten cotton markets of the South today for 11½ cents. Some speculators!

What about the restriction of our agricultural products and the demands of the domestic market? Why, the fact about that is that we shut out entirely the foreign market, and by plowing under corn and wheat and the destruction of foodstuffs, food from foreign countries has been pouring into our American markets, food that should have been purchased by us from our own farmers.

In other words, while some of the countries of the Old World were attempting to drive the wolf of hunger from the doormat, the United States of America flew in the face of God's bounty and destroyed its own foodstuffs. There can be no question about that.

Now, I could go on indefinitely with some of the other planks. They are unimportant, and the radio time will not permit it. But just let me sum up this way: regulation of the Stock Exchange and the repeal of the Eighteenth Amendment, plus one or two minor provisions of the platform that in no way touched the daily life of our people have been carried out, but the balance of the platform was thrown in the waste-basket. About that there can be no question.

And let us see how it was carried out. Make a test for yourself. Just get the platform of the Democratic party and get the platform of the Socialist party and lay them down on your dining-room table, side by side, and get a heavy lead pencil and scratch out the word "Democratic" and scratch out the word "Socialist" and let the two platforms lay there, and then study the record of the present administration up to date.

After you have done that, make your mind up to pick up the platform that more nearly squares with the record, and you will have your hand on the Socialist platform; you would not dare touch the Democratic platform. And incidentally, let me say that it is not the first time in recorded history that a group of men have stolen the livery of the church to do the work of the devil.

If you study this whole situation you will find that it is at the bottom of all our troubles. This country was organized on the principles of a representative democracy, and you can't mix socialism or communism with that. They are like oil and water. Just like oil and water, they refuse to mix.

Incidentally, let me say to you that is the reason why the United States Supreme Court is working overtime, throwing the alphabet out of the window, three letters at a time. I am going to let you in on something else. How do you suppose all this happened? The young brain trusters caught the Socialists in swimming and they ran away with their clothes.

It is all right with me if they want to disguise themselves as Karl Marx or Lenin or any of the rest of that bunch, but I won't stand for allowing them to march under the banner of Jackson or Cleveland.

What is worrying me is: Where does that leave us millions of Democrats? My mind is all fixed upon the convention in June in Philadelphia. The com-

mittee on resolutions is about to report. The preamble to the platform is: "We, the representatives of the Democratic party, in convention assembled, heartily endorse the Democratic administration." What happened to the recital of Jefferson and Jackson and Cleveland when that resolution was read out? Why, for us it is a washout. There is only one of two things we can do. We can either take on the mantle of hypocrisy or we can take a walk, and we will probably do the latter.

Now, leave the platform alone for a little while. What about this attack that has been made upon the fundamental institutions of this country? Who threatens them, and did we have any warning of this threat? Why, you don't have to study party platforms, you don't have to read books, you don't have to listen to professors of economics. You will find the whole thing incorporated in the greatest declaration of political principle that ever came from the hand of man—the Declaration of Independence and the Constitution of the United States.

Always have in your mind that the Constitution and the first ten amendments were drafted by refugees and by sons of refugees, by men with bitter memories of European oppression and hardship, by men who brought to this country and handed down to their descendants an abiding fear of arbitrary, centralized government and autocracy. All the bitterness and all the hatred of the Old World was distilled, in our Constitution, into the purest democracy that the world has ever known. There are just three principles and in the interest of brevity I will read them. I can read them quicker than I can talk them.

First, a Federal Government strictly limited in its powers, with all other powers except those expressly mentioned reserved to the States and to the people, so as to insure State's rights, guarantee home rule and preserve freedom of individual initiative and local control. That is simple enough. The difference between the State Constitution and the Federal Constitution is that in the State you can do anything you want to do provided it is not prohibited by the Constitution, but in the Federal Government, according that document, you can do only that which that Constitution tells you that you can do.

What is the trouble? Congress has overstepped its power. It has gone beyond that constitutional limitation, and it has enacted laws that not only violate that, but violate the home rule and the State's rights principle. And who says that? Did I say it? Not at all. That was said by the United States Supreme Court in the last ten or twelve days.

Second, the government with three independent branches: Congress to make the laws, the Executive to execute them, the Supreme Court, and so forth, and you all know that. In the name of heaven, where is the independence of Congress? Why, they just laid right down. They are flatter on the Congressional floor than the rug under this table here. They centered all their powers in the Executive, and that is the reason why you read in the newspapers reference to Congress as the rubber-stamp Congress.

We all know that the most important bills were drafted by the brain trusters and sent over to Congress and passed by Congress without consideration, without debate, and without meaning any offense at all to my Democratic brethren in Congress I think I can safely say without 90 percent of them knowing what was in the bills, what was the meaning of the list that came over.

And beside certain items was "must." Speaking for the rank and file of the American people, we don't want any Executive to tell Congress what it must do. We don't want any Congress to tell the Executive what he must do. We don't want Congress or the Executive, jointly or severally, to tell the United States Supreme Court what it must do.

On the other hand, we don't want the United States Supreme Court to tell either of them what they must do. What we want, and what we insist upon, and what we are going to have, is the absolute preservation of this balance of power which is the keystone upon which the whole theory of democratic government has got to rest, and when you rattle it you rattle the whole structure.

Of course, when our forefathers wrote the Constitution, it couldn't be possible that they had in their minds that that was going to be all right for all time to come, so they said, "No, we will provide a manner and method of amending," and that is set forth in the document itself. And during our national life we amended it many times.

We amended it once by mistake, and we corrected it.

And what did we do? We took the amendment out. Fine! That is the way we ought to do it. By recourse to the people.

But we don't want an administration that takes a shot at it in the dark and that ducks away from it and dodges away from it and tries to put something over in contradiction of it upon any theory that there is going to be a great public power in favor of it and it is possible that the United States Supreme Court may be intimidated into a friendly opinion with respect to it. But I found all during my public life that Almighty God built this country and He did not give us that kind of a Supreme Court.

Now, this is pretty tough for me to have to go after my own party this way, but I submit that there is a limit to blind loyalty. As a young man in the Democratic party I witnessed the rise and fall of Bryan and Bryanism, and in the memory of Bryan, what he did to our party, I know how long it took to build it after he got finished with it. But let me say this, for the everlasting memory of Bryan and the men that followed him, that they had the energy and the courage and the honesty to put into the platform just what their leaders told them.

They put the American people in the position of making an intelligent choice when they went to the polls. The fact of this whole thing is, I speak now not only of the Executive but of the Legislature at the same time—that they promised one set of things, they repudiated that promise, and they launched off on a program of action totally different.

Well, in twenty-five years of experience I have known both parties to fail to carry out some of the planks of their platform, but this is the first time that I have known a party, upon such a huge scale, not only not to carry out the planks, but to do directly the opposite thing to what they promised.

Now, suggestions—and I make these as a Democrat, acting for the success of my party, and I make them in good faith. Here are my suggestions:

Number 1—I suggest for the members of my party on Capitol Hill here in Washington that they take their minds off the Tuesday that follows the first Monday in November. Just take your mind off it to the end that you may do the right thing and not the expedient thing.

I suggest to them that they dig up the 1932 platform from the grave that they buried it in and read it over and study it, read life into it and follow it in legislative and executive action to the end that they make good their promises to the American people when they put forth that platform and the candidate that stood upon it 100 percent—in short, make good.

Third, I would suggest that they stop compromising with the fundamental principles laid down by Jackson and Jefferson and Cleveland.

Fourth, stop attacking the structure of our government without recourse to the people themselves, as provided in their own Constitution which really belongs to the people, and not to any administration.

Next, I suggest that they read their oath of office to support the Constitution of the United States and I ask them to remember that they took that oath with their hands on the Holy Bible, thereby calling upon God Almighty himself to witness their solemn promise. It is bad enough to disappoint us.

Sixth, I suggest that from this moment on they resolve to make the Constitution again the Civil Bible of the United States and to pay it the same civil respect and reverence that they would religiously pay the Holy Scripture. I ask them to read from Holy Scripture the paragraph of the prodigal son, and to follow his example, "Stop, stop wasting your substance in a foreign land and come back to your father's house."

In conclusion, let me give this solemn warning: There can be only one capital, Washington or Moscow. There can be only one atmosphere of government, the clear, pure, fresh air of free America, or the foul breath of communistic Russia. There can be only one flag, the Stars and Stripes, or the flag of the godless Union of the Soviets. There can be only one national anthem, "The Star-Spangled Banner" or the "Internationale." There can be only one victor.

If the Constitution wins, we win. But if the Constitution—stop, stop there—the Constitution can't lose. The fact is, it has already won, but the news has not reached certain ears.

See Roughneck Blues

by Bob Terry

~~handles~~

Drill pipe and mud
inokad y cattle.

work, grit

you coulda heard

a pin drop.

it got death by
grit

George Jerry Jeff Walker Bush

car without air condit -
Leppy - Do you know the
Wicks wrote ^{himself} 1950
Faded Love
in 1951 -

Wicks with Wick Wick Heard
1951

CW is a big family.

a hopper is a place
and a cove

no one is playing a steel
guitar in the background
as I recite these lines

It's a family - songs about
one mother, living & dead.

left us out of the blues -
face up to reality w/ a
sense of ironic humor and

Hats Off! Garth Brooks Tops Chart

■ **Pop music:** Country singer's new album topples Metallica. Fans are gleeful but have no illusions—next week GNR's sales will be counted.

By CHUCK PHILIPS
SPECIAL TO THE TIMES

Garth Brooks' new "Ropin' the Wind" is about to become the first country album ever to enter Billboard Magazine's national pop chart in the No. 1 spot.

Selling more than 300,000 copies since its Sept. 10 release, Brooks' album will unseat the heavy metal "Metallica," which has held the No. 1 position on Billboard's Top 200 album chart for four weeks, when the Sept. 28 issue of the trade magazine hits the newsstands this weekend.

Brooks' reign at the pinnacle of the pop music world is expected to be short-lived, however. Retailers are reporting phenomenal sales of the two new Guns N' Roses "Illusion" albums, which were released Tuesday and will show up on the Billboard charts next week. The "Illusion" albums may turn out to be the hottest records since Michael Jackson's "Bad" was released in 1987. Combined sales of the two GNR records topped the 500,000 mark in their first day in the stores.

But Brooks' expected short reign atop the pop list is not dampening the glee in country circles.

"This kid is so damn hot, it's unbelievable," said Jimmy Bowen, president of Capitol Nashville Records. "I've been in this business since 1953 and I can honestly say that I haven't seen this sort of reaction to an artist since Elvis."

The Country Music Assn. plans to throw a huge party in Brooks' honor Tuesday in Nashville, where Mayor Philip Bredesen will proclaim "Garth Brooks Day."

"From Florida to California, Garth Brooks rules," said Mike Fine, whose SoundScan company compiles sales figures for Billboard and the record industry. Fine said that Brooks' album topped sales in every retail market across the country except in the Northeast.

"Ropin' the Wind" outsold No. 2 "Metallica" by 150,000 copies, according to SoundScan figures. However, Metallica's album still holds the highest one-week total—600,000—of any release since Billboard started using SoundScan's computerized system to rank records in May.

Brooks, whose last album has sold almost 5 million copies thanks to such country smashes as "Friends in Low Places" and "Unanswered Prayers," said: "I'm not sure that this is as much a reflection of my music as it is a reflection of the great people that surround me." Brooks was in Dallas filming a concert video.

Mario DeFilippo, senior vice president of purchasing at the Troy, Mich.-based Han-

Please see ALBUM, F2

ALBUM

Continued from F1
dleman Co., an independent distribution firm that services more than 7,000 discount retail store outlets such as K mart and Wal-Mart, said that Brooks' top showing this week proves country music is making a comeback.

"It's a real phenomenon," DeFilippo said. "We've never seen such a response to a country artist before."

But Russ Solomon, president of the Sacramento-based, 84-outlet Tower Records chain, expects the two Guns N' Roses albums to push Brooks into the No. 3 spot next week.

"No doubt about it, pop music fans certainly love this guy," Solomon said. "Garth Brooks' record is selling great for us across the board. But it pales in comparison to Guns N' Roses. There's simply no competition."

Retailers reportedly sold an estimated 250,000 copies of both Guns N' Roses' "Use Your Illusion I" and "Use Your Illusion II" in the first

Pop Album Chart

Title (Label)	Rank Last Week	Rank 2 Weeks Ago	Weeks on Chart
1. "Ropin' the Wind" Garth Brooks (Capitol)	1
2. "Metallica" Metallica (Elektra)	1	1	5
3. "Unforgettable" Natalie Cole (Elektra)	2	2	14
4. "C.M.B." Color Me Badd (Giant)	5	4	8
5. "Luck of the Draw" Bonnie Raitt (Capitol)	4	3	12

—DENNIS HUNT

two hours it went on sale Tuesday, said Geffen Records, the Los Angeles hard-rock band's record label. By midday Thursday, the albums had each sold about 500,000 copies, a Geffen spokesman said.

Besides Brooks, two other albums also entered the national charts this week in the Top 20: rock groups Tesla, whose "Psychotic Supper" ranked No. 13, and Dire Straits, whose "On Every Street" finished No. 15.

For the Record

Wrong video—"The Doors: The Soft Parade, a Retrospective," which was released on video Sept. 12, entered the video rental chart at No. 38. Due to incorrect information supplied by chart compilers, Oliver Stone's movie "The Doors" was incorrectly reported at No. 38 in Thursday's Calendar. Stone's film will be available on video on Wednesday.

Photocopy-Preservation

DOUG GAMBLE

Sept. 16/91

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TO: CHRISTINA MARTIN
2 Pages

COUNTRY MUSIC AWARDS (Joe Duggan)

I WANT YOU TO KNOW I'M IN THE RIGHT SPIRIT TONIGHT. I WAS DRIVEN OVER FROM THE AIRPORT ON "PICKUP TRUCK ONE."

THERE MAY BE SOME WATCHING TONIGHT WHO AREN'T COUNTRY FANS ALL YEAR AROUND, BUT I AM. I KNOW THE DIFFERENCE BETWEEN RANDY TRAVIS AND TRAVIS TRITT.

ONE OF THE REASONS IT GIVES ME SO MUCH PLEASURE TO STAND ON THIS HISTORIC STAGE IS BECAUSE, JUST LIKE BARBARA MANDRELL, I WAS COUNTRY WHEN COUNTRY WASN'T COOL.

I DON'T KNOW HOW OTHER PRESIDENTS TOLD THEIR WIVES THAT A STATE DINNER AT THE WHITE HOUSE WAS COMING UP, BUT I TELL BARBARA "ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT."

IT LOOKS LIKE THIS IS MY YEAR TO MINGLE WITH ROYALTY. FIRST, QUEEN ELIZABETH, AND NOW, ROY ACUFF.

MORE...

- 2 -

DOUG GAMBLE

TO: CHRISTINA MARTIN - COUNTRY MUSIC (CONT'D)

COUNTRY MUSIC ENCOMPASSES SUCH HUMAN EMOTIONS AS GREED, LUST, ANGER, SADNESS,
HARD TIMES AND HEARTBREAK. BUT ENOUGH ABOUT LIFE IN WASHINGTON.

THE NATION IS SO MUCH RICHER FOR THE MUSIC WE CELEBRATE TONIGHT. AMERICA
WITHOUT COUNTRY MUSIC WOULD BE LIKE MINNIE PEARL WITHOUT A HAT.

The ^{West} Dusty Texas Roads

That's the way it was
in '51

- Pappy O'Daniel

George Jerry Jeff Walker Bush

Moe Bandy

Mary Chapin Carpenter -- get her into the Cosmos Club

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

Close Up

MAGAZINE

SEPTEMBER 1991



Reba McEntire To Host 1991 CMA Awards

Reba McEntire will host the "25th Annual CMA Awards" to be aired Wednesday, October 2 on CBS Television at 9 p.m. (EDT). This marks the second consecutive year she has hosted the show.

The two-hour special will be broadcast live from the Grand Ole Opry House in Nashville. "The CMA Awards" was the first of any music awards show to be carried on network television and has consistently scored high in the ratings. The telecast was number one in its time slot last year, according to A.C. Nielsen. In 1990, more than 27.2 million people watched the show, which gained an almost 20 percent increase in adults ages 18-24 over the previous year, evidencing Country's growing appeal to younger audiences.

McEntire's year has been one of triumph tinged with tragedy. Her current lp RUMOR HAS IT, containing the singles "You Lie", "Rumor Has It", "Fancy" and her latest hit "Fallin' Out Of Love", was certified platinum just a few weeks after her road manager and seven band members were killed in a plane crash enroute to a concert.

The Oklahoma native was discovered singing the national anthem at the National Finals Rodeo in 1975. A year later she cut her first record. Since then, she's sold out Carnegie Hall, become a member of the Grand Ole Opry and is now considered one of Country Music's leading female entertainers. She's also dabbled in acting with a notable appearance in the big screen science fiction movie "Tremors". McEntire is currently starring opposite Kenny Rogers in a two-part television movie "Luck of the Draw: Gambler IV" which airs in November.

In the past several years, she's filled in for Joan Lunden on "Good Morning America", guest hosted the "Home Show" and made dozens of television appearances, including a performance on this year's motion picture Academy Awards.

CMA's Entertainer of the Year in 1986, McEntire also garnered Female Vocalist honors for a record four times from 1984-1987. She's racked up dozens of other honors including a Grammy and numerous American Music Awards. She helped usher in Country traditionalism in the early 80s with such tunes as "The Last One To Know", "Whoever's In New

(continued on page 3)

▼ Clint Black and Carlene Carter announce the nominees for the 25th Annual CMA Awards.



— Photo by Allen Mayor

CONTENTS

Back-To-Back Breakers Robin Lee	4
SRO '91	5
CMA Award Nominees Named	6
Horizon Award Nominees	8
Liner Notes Kirk "Jelly Roll" Johnson	10
Broadcast Personality Finalists	12
I Write The Songs Gene Pistilli	14
Behind The Lens	16
Vocal Groups: New Singers, New Sounds	18
International	20
Side Bar	21
Talent Pool Dr. Robert Ossoff	22
Update Awards Media New Companies Newsline On The Move Signings	24
Fact File	30
Datebook	32

On The Cover . . . Reba McEntire will host the 1991 CMA Awards.



CMA board member Tim DuBois (right) poses a question to (l to r) Richard Leigh, Thom Schuyler and Don Schlitz. The songwriters were featured at a guitar pull hosted by CMA during the July board of directors meeting in Cleveland. WGAR sponsored the event, which was held at the Palace Theatre.



CMA board member Terry Cline (center) is all smiles as he, Dick Frank (left) and Kitty Moon (right) enjoy the reception preceding the guitar pull sponsored by CMA and WGAR in Cleveland.

Reba McEntire

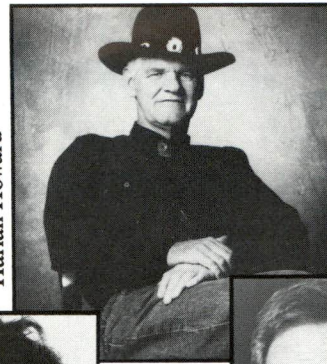
(continued from page 2)

England" and "New Fool At An Old Game" and showed her versatility with definitive versions of Aretha Franklin's "Respect", the Everly Brothers' "Cathy's Clown" and the rhythm & blues standard "Sunday Kind Of Love".

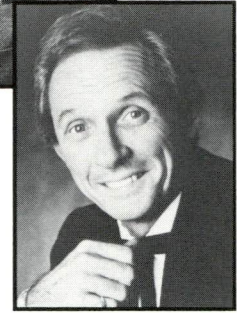
Last year, she shared hosting duties for the CMA Awards with Randy Travis and gave a stirring performance of "You Lie".

"This year's special will showcase Country Music's incredible new talents while acknowledging the rich heri-

Harlan Howard



Pam Tillis



Mel Tillis


Pam Tillis, Mel Tillis To Host 8th Annual Harlan Howard Birthday Bash

Country star Mel Tillis and Arista's Pam Tillis will keep the hosting duties all in the family as they join Harlan Howard for the Eighth Annual Harlan Howard Birthday Bash and Guitar Pullin' at 6:30 p.m. on Monday, September 9.


The industry-wide party will feature some of Music City's top songwriters, including Pat Alger, Joe Allen, Robert Byrne, Warner Bros. artist Beth Neilsen Chapman, Hank Cochran, Richard Leigh, John D. Loudermilk, Jackson Leap, Ron Peterson, Curly Putman, Allen Reynolds, Don Schlitz, Allen Shamblin, Billy Joe Shaver, Arista artist Steve Wariner and Curtis Wright.

The festivities honor Howard, who penned Country classics like "I Fall To Pieces", "Heartaches By The Number", "Pick Me Up On Your Way Down" and "I've Got A Tiger By The Tail".

Broadcast Music, Inc., Nashville Songwriters Association International, THE NASHVILLE SCENE and WSIX Radio are sponsors of the event, which will take place in the BMI parking lot at 10 Music Square East in Nashville.

Proceeds from the \$15 tickets will go to NSAI and the Nashville Songwriters Hall Of Fame. 

tage of the past 25 years. We felt Reba would be the perfect person to host this anniversary show," said Irving Waugh, executive producer for the CMA Awards. Waugh has served as executive producer since the CMA Awards were first telecast in 1968.

Bob Precht of Sullivan Productions will produce the show again this year. Walter Miller of Los Angeles will direct. For the ninth year, a stereo radio simulcast of the show will be satellite-delivered by the Mutual Broadcasting System. CTV will also carry the show live in Canada. 

BACK-TO-BACK BREAKERS



ROBIN LEE

- ★ Atlantic recording artist Robin Lee has gained a reputation as a sultry singer from hits such as "Black Velvet" and "Love Letter", but the Nashville native says she is really a free spirit who likes to have fun.
- ★ Robin got a chance to show a more lighthearted side of herself in the video "Nothin' But You". "I can honestly say there isn't anything that I don't like about that video. In the 'Black Velvet' video there were a few things I didn't like, particularly some shots from the rear. It was a sexy song and we sort of carried that over into the video for 'Love Letter'. But you can only wear a black leather jacket for so long. It was getting warm. 'Nothin' But You' is such an upbeat song that I wanted to do something fun. People tell me all the time that it seems more like the real me. It makes me look more human."
- ★ Her latest lp, HEART ON A CHAIN, was produced by James Stroud. "Working with James was great because not only is he a great producer, but he's also a great musician. He thinks like one of us. When we got in the studio he let my band play on the record. He accepts everyone's input. It's more like a group effort rather than a producer telling you what to do."
- ★ How does she feel about being a female in the music business? "I disagree with the notion that women are out. The day of the cowboy hat is in, but I think people are ready for a change. At one point, I was thinking maybe I could get a cowboy hat and a belt buckle and that would work. Or maybe I should have a sex change and become Rob Lee. No, seriously, it's time for a female to get in there and really kick."
- ★ Robin has recently signed with a publishing company and is currently concentrating on her songwriting. "If you focus on recording and being an artist, you tend to lose the realness of the music. Every song I write may not be the biggest hit, but it keeps me in touch with what I'm doing. I think it would mean more to me to have someone else cut one of my songs because that's an area of my talent that nobody's ever really seen."
- ★ What does Robin see for her future? "This is going to go on forever. I'm going to be a recording artist. I'm going to work the clubs and the road. It's always going to be a battle with the charts. Sometimes I'm guilty of thinking I'm not good enough to try things or that people wouldn't want to write with me. But all you can do is ask. Once you do it, you're either going to look great or stupid. People are going to talk no matter what you do."

cma
COUNTRY MUSIC ASSOCIATION

Close Up

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Nominees Announced For SRO '91 Awards

Nominees for the SRO '91 Awards, honoring outstanding professional achievement within the Country Music touring industry, have been announced by CMA. The SRO Awards, which were established last year, will be awarded October 5 during a gala banquet and show hosted by Roger Miller in Nashville. The event is part of CMA's entertainment expo, SRO '91, which takes place October 3-5 at the Stouffer Hotel and adjoining Nashville Convention Center.

SRO nominees were selected by a distinguished panel of CMA member artists, musicians, talent buyers, promoters, managers and booking agents. All CMA members in those membership categories received the final ballot.

Two SRO awards have been renamed in honor of individuals who made significant contributions in their respective fields. The award for Road Manager of the Year is now the Jim Hammon Award, in honor of Reba McEntire's road manager who died in a plane crash earlier this year. The Lon Varnell Award, which is presented to the talent buyer/promoter of the year, acknowledges the achievements of one of the nation's top promoters for over 40 years. Varnell died in February at the age of 77.

The SRO '91 awards nominees for each category are:

New Touring Artist of the Year: Mark Chesnutt, Vince Gill, Alan Jackson, Doug Stone, Travis Tritt.

Touring Artist of the Year: Alabama, Garth Brooks, The Highwaymen, The Judds, George Strait.

Support Services Company of the Year: Bandit Lites, Nashville; Florida Coach, Kissimmee, FL; Tom Kat's Catering, Nashville; Show Co., Dallas; Studio Instrument Rentals, Inc., New York.

Festival/Special Event of the Year: Big Valley Jamboree, Regina, Saskatchewan, Canada; Cheyenne Frontier Days, Cheyenne, WY; Houston Livestock Show & Rodeo, Houston; Jamboree In The Hills, Wheeling, WV; Volunteer Jam, Nashville.

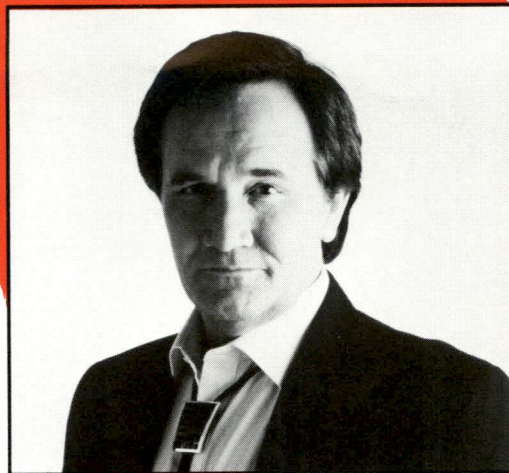
Club/Theatre of the Year: Cowboys, Dallas; Crazy Horse Steak House, Santa Ana, CA; Grizzly Rose, Denver; Harrah's, Reno, NV; Toolies Country, Phoenix, AZ.

Venue of the Year: Busch Gardens, Williamsburg, VA; DuQuoin State Fair, DuQuoin, IL; Grand Ole Opry, Nashville; Starwood Amphitheatre, Nashville; Westbury Music Fair, Westbury, NY.

Jim Hammon Award (presented to road manager of the year): Bo Bres (Lyle Lovett), Rick Crabtree (Ricky Van Shelton), David Hill (Sawyer Brown), Jim Hammon (Reba McEntire) (posthumously), Al Schiltz (K.T. Oslin).

Artist Manager of the Year: Bob Doyle/Pam Lewis, Doyle/Lewis Management; Stan Mores, Mores Nanas Golden Entertainment; Dale Morris, Dale Morris & Associates; Ken Stilts, Ken Stilts & Co.; Bob Titley, Bob Titley Management.

Talent Agent of the Year: Tony Conway, Buddy Lee Attractions; Joe Harris, Buddy Lee Attractions; Sol Saffian,



Roger Miller

William Morris Agency; Rick Shipp, Triad Artists, Inc.; Dan Wojcik, Entertainment Artists.

Lon Varnell Award (presented to talent buyer/promoter of the year): Don Gattis, Houston Livestock Show & Rodeo; Joe Gehl, The Gehl Group; Jim McCormick, Music Fair Productions; George Moffett, Variety Attractions; Steve Moore, Starwood Amphitheatre.


Other events on the SRO schedule include four talent showcases featuring 21 of Country Music's most exciting entertainers and SRO Expo '91, a full-service marketplace featuring talent agents, artists/touring attractions, record companies, sound/lighting/stage companies, catering companies, musical equipment companies, venues/clubs, bus companies, travel agencies, ticketing companies and hotel chains.

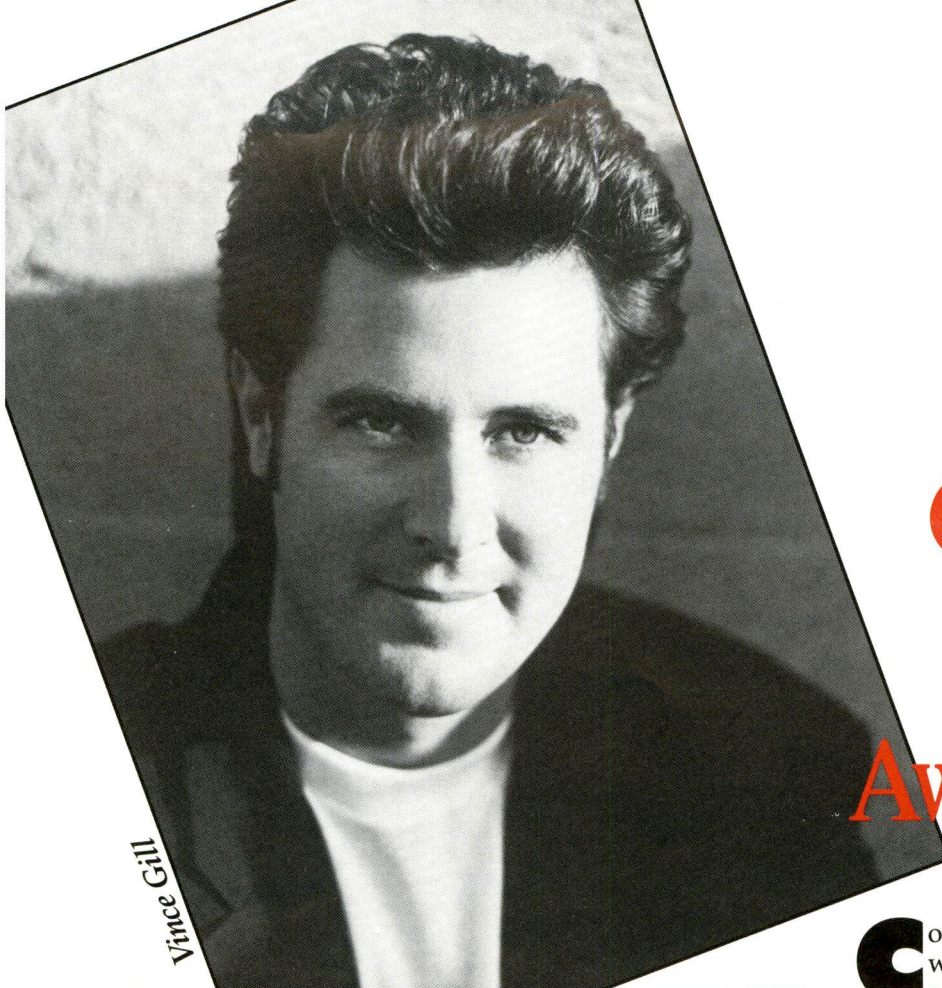
One highlight of this year's event promises to be Ken Kragen's keynote address to participants. Kragen, manager of Kenny Rogers and Travis Tritt, returns to SRO by popular demand. One of the country's most sought-after speakers, he will share the insights he's gleaned in over 30 years in the entertainment industry.

For the first time, CMA will present a conference focusing on the growing international marketplace. In addition, SRO attendees will participate in seminar sessions and roundtable discussions presented by the International Entertainment Buyers Association and the Nashville Association of Talent Directors. NATD's seminar will include an audio/visual presentation of the most honorable representations of the total image of Country Music and a panel discussion of how to overcome the lingering stereotypes of Country Music.

Friday evening's reception will be sponsored by Arista Records, Atlantic Records, BNA Entertainment, Capitol Nashville, Curb Records, MCA Records, PolyGram Records, RCA Records, Sony Music, Step One Records and Warner Bros. Records. Other sponsors of SRO events are West Rents, Lebanon, Tennessee; Cowboy's, Dallas, Texas; The Gehl Group, Ft. Lauderdale, Florida; Pace Facilities Group, Houston, Texas; and Redman Country Concerts, Richmond, Virginia.

In addition, Audio Visions, Omaha, Nebraska; Bandit Lites, Knoxville, Tennessee; AMUSEMENT BUSINESS, Nashville; POLLSTAR, Fresno, California; and PERFORMANCE, Ft. Worth, Texas are providing services to ensure that this year's SRO will bring the best of the touring industry to attendees.

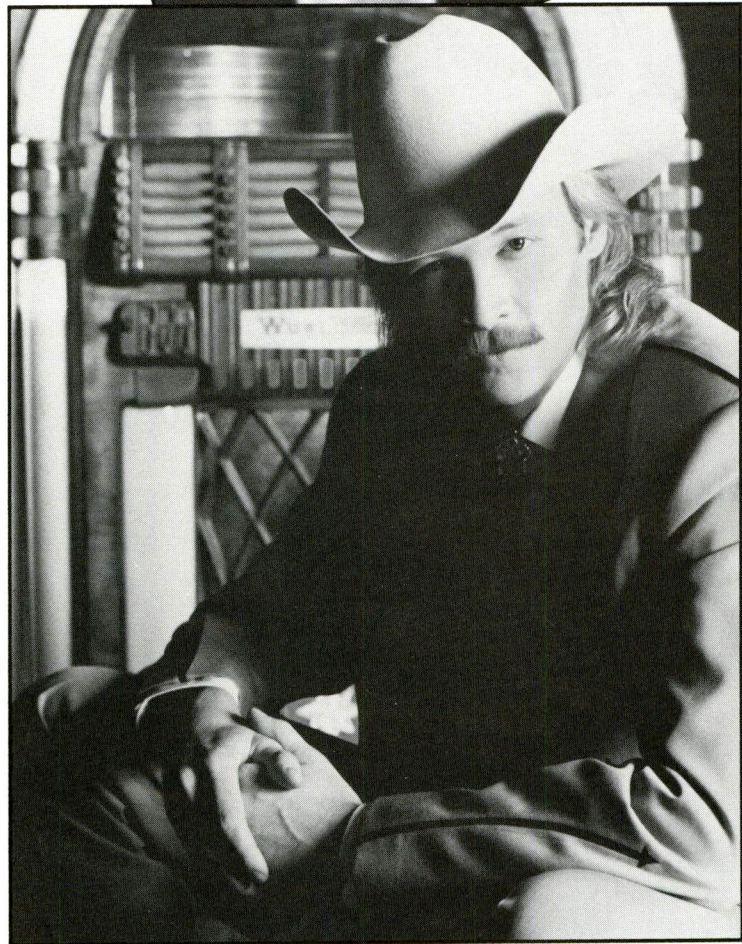
Registration information may be obtained by contacting CMA's Special Projects Department at (615) 244-2840. 



Vince Gill

CMA Awards

Gill, Jackson Top CMA Award Nominees



Alan Jackson

Country sensations Vince Gill and Alan Jackson tied with six nominations each when finalists were announced for the 25th Annual CMA Awards. Platinum-selling Garth Brooks garnered five nominations. All three singer/songwriters were first-time nominees last year.

Clint Black and Warner Bros. artist Carlene Carter announced the nominees in 12 categories from the Grand Ole Opry House in Nashville on August 15. Black captured three nominations.

Gill, who won Single of the Year last year for "When I Call Your Name", is up for 1991 Entertainer of the Year, Male Vocalist, Single and Album of the Year for "Pocket Full Of Gold", Vocal Event (as part of the New Nashville Cats) and Song of the Year for "When I Call Your Name" with cowriter Tim DuBois.

Jackson, who received four nominations last year, is up for Male Vocalist. In addition, his "Don't Rock The Jukebox" is nominated for Single, Song (with Roger Murrah and Keith Stegall), Album and Music Video. His songwriting earned another Song of the Year nomination for "Here In The Real World" with cowriter Mark Irwin.

Last year's Horizon Award winner Garth Brooks is up for Entertainer of the Year, Male Vocalist, Single ("Friends In Low Places"), Album (NO FENCES) and Music Video ("The Thunder Rolls").

Reba McEntire, who will host this year's show, garnered four nominations: Entertainer, Album (RUMOR HAS IT), Female Vocalist and Music Video for "Fancy".

Black was nominated for Male Vocalist, which he won last year, Entertainer and Album for PUT YOURSELF IN MY SHOES.

Others receiving multiple nominations were Pam Tillis for Horizon and Single ("Don't Tell Me What To Do"); Travis Tritt for Horizon and Single for "Here's A Quarter (Call Someone Who Cares)"; George Strait for Male Vocalist and

Entertainer; Chet Atkins for Musician of the Year and Vocal Event with Mark Knopfler, leader of the British rock band Dire Straits; Mark O'Connor for Musician and Vocal Event with the New Nashville Cats; and The Judds for Vocal Duo and Music Video ("Love Can Build A Bridge").

Music video directors Jack Cole and Bud Schaetzle garnered two nominations each: Cole for McEntire's "Fancy" and K.T. Oslin's "Come Next Monday"; Schaetzle for The Judds' "Love Can Build A Bridge" and Brooks' "The Thunder Rolls".

Artists receiving nominations for the first time include Tillis, Knopfler, Mark Chesnutt, Doug Stone, Mary-Chapin Carpenter and Diamond Rio. Winners will be announced on the 25th Annual CMA Awards which will air live Wednesday, October 2 on CBS Television at 8 p.m. (CDT).

The complete list of finalists in each category includes:

ENTERTAINER OF THE YEAR:

Clint Black	Vince Gill	George Strait
Garth Brooks	Reba McEntire	

SINGLE OF THE YEAR:

"Don't Rock The Jukebox"	Alan Jackson	Arista
"Don't Tell Me What To Do"	Pam Tillis	Arista
"Friends In Low Places"	Garth Brooks	Capitol
"Here's A Quarter (Call Someone Who Cares)"	Travis Tritt	Warner Bros.
"Pocket Full Of Gold"	Vince Gill	MCA

ALBUM OF THE YEAR:

DON'T ROCK THE JUKEBOX	Alan Jackson	Arista
NO FENCES	Garth Brooks	Capitol
POCKET FULL OF GOLD	Vince Gill	MCA
PUT YOURSELF IN MY SHOES	Clint Black	RCA
RUMOR HAS IT	Reba McEntire	MCA

SONG OF THE YEAR: (Awarded to songwriter)

"Don't Rock The Jukebox"	Alan Jackson/Roger Murrah/Keith Stegall
"Friends In Low Places"	Earl Bud Lee/Dewayne Blackwell
"Here In The Real World"	Alan Jackson/Mark Irwin
"The Dance"	Tony Arata
"When I Call Your Name"	Tim DuBois/Vince Gill

FEMALE VOCALIST OF THE YEAR:

Patty Loveless	Reba McEntire	Tanya Tucker
Kathy Mattea	Lorrie Morgan	

MALE VOCALIST OF THE YEAR:

Clint Black	Vince Gill	George Strait
Garth Brooks	Alan Jackson	

VOCAL GROUP OF THE YEAR:

Alabama	Kentucky HeadHunters	Shenandoah
Diamond Rio	Restless Heart	

VOCAL DUO OF THE YEAR:

Baillie & The Boys	Foster & Lloyd	Sweethearts of the Rodeo
The Bellamy Brothers	The Judds	

VOCAL EVENT OF THE YEAR:

Chet Atkins & Mark Knopfler
 The Highwaymen (Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson)
 Mark O'Connor & The New Nashville Cats (featuring Steve Wariner, Ricky Skaggs & Vince Gill)
 Dolly Parton with Ricky Van Shelton
 Randy Travis with George Jones

MUSICIAN OF THE YEAR:

Chet Atkins	Paul Franklin	Matt Rollings
Barry Beckett	Mark O'Connor	

MUSIC VIDEO OF THE YEAR:


	Director	
"Come Next Monday"	K.T. Oslin	Jack Cole
"Don't Rock The Jukebox"	Alan Jackson	Julian Temple
"Fancy"	Reba McEntire	Jack Cole
"Love Can Build A Bridge"	The Judds	Bud Schaetzle
"The Thunder Rolls"	Garth Brooks	Bud Schaetzle

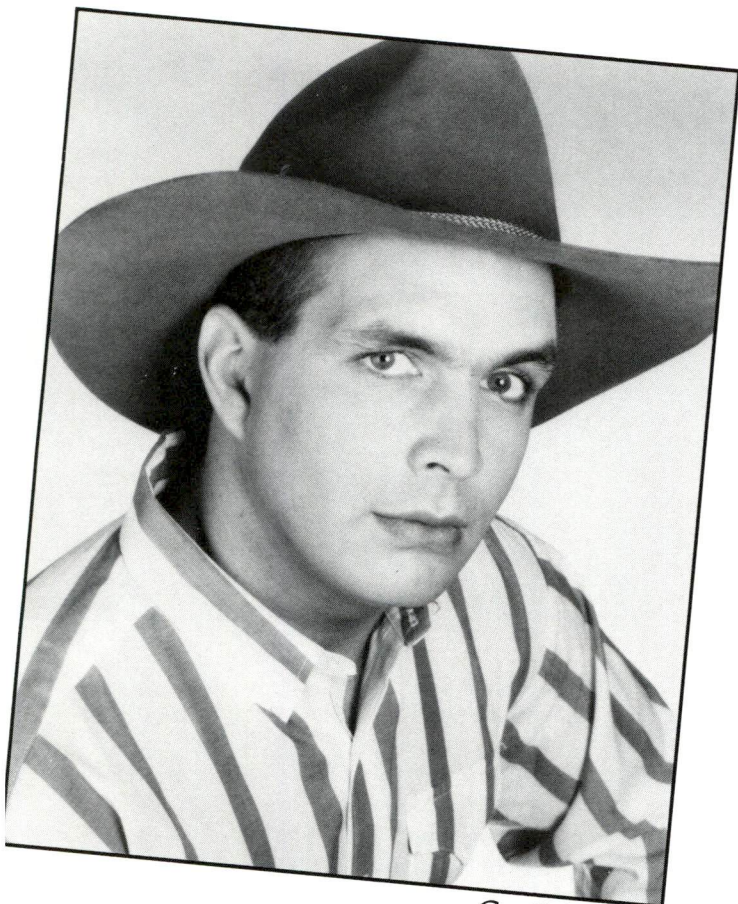
HORIZON AWARD:

Mary-Chapin Carpenter	Doug Stone	Travis Tritt
Mark Chesnutt	Pam Tillis	

The two-hour special will originate from the Grand Ole Opry House in Nashville. The CMA Awards was the first music awards show to be carried on network television and has consistently scored high in the ratings.

Irving Waugh serves as executive producer for the CMA Awards.

Bob Precht of Sullivan Productions will produce the show again this year. Walter Miller of Los Angeles will direct. For the ninth year, a stereo radio simulcast of the show will be satellite-delivered by the Mutual Broadcasting System. CTV will also televise the show live in Canada. 



Garth Brooks

CMA Announces
Nominees For

**H
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Finalists for the 1991 Horizon Award have been named by the Country Music Association. The five nominees are: Mary-Chapin Carpenter, Mark Chesnutt, Doug Stone, Pam Tillis and Travis Tritt.

The Horizon Award is given to the individual or group who has demonstrated the most significant creative growth and development in overall chart and sales activity, live performance professionalism and critical media recognition.

All five Horizon nominees have made a notable impact on Country Music during the past year.



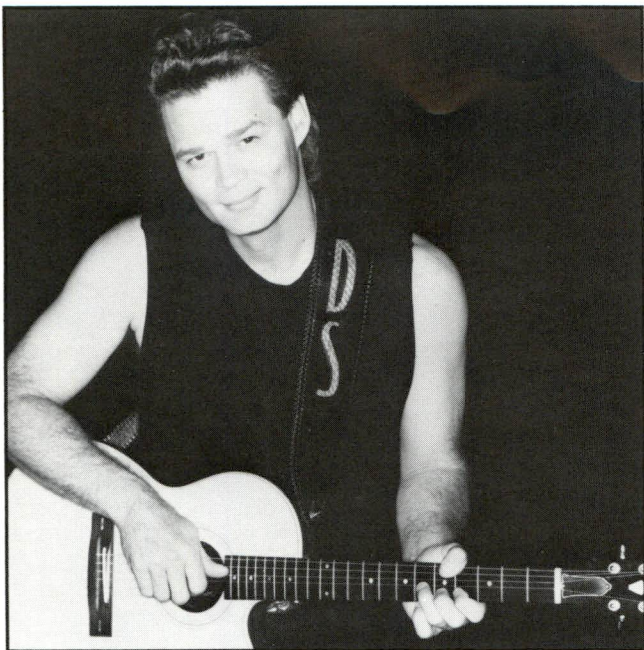
MARY-CHAPIN CARPENTER

Her biting performance of the satirical "Opening Act" on the 1990 "CMA Awards Show" brought Mary-Chapin Carpenter national acclaim and recognition as a young woman with much to say. She's found chart success with self-penned tunes like "How Do", "You Never Had It So Good", "Quittin' Time" and "Down At The Twist & Shout", and her three Columbia Records lps evidence a diverse musical artistry that blends blues, rock and folk with Country Music. Long a favorite in the Washington, D.C. area, Carpenter has expanded her audience throughout the United States and Europe.



MARK CHESNUTT

Talking firsthand with George Jones about the trials and tribulations of Country stardom is something Mark Chesnutt never imagined he would do. But his debut lp on MCA Records, *TOO COLD AT HOME*, has helped a lot of dreams come true for the Beaumont, Texas singer. Songs like "Blame It On Texas", "Too Cold At Home", "Brother Jukebox" and his current single, "Your Love Is A Miracle" have established him as one of Country Music's most talented new voices. Since the album's release, Mark has been busily touring the country, opening for such acts as George Strait, Reba McEntire and Merle Haggard.



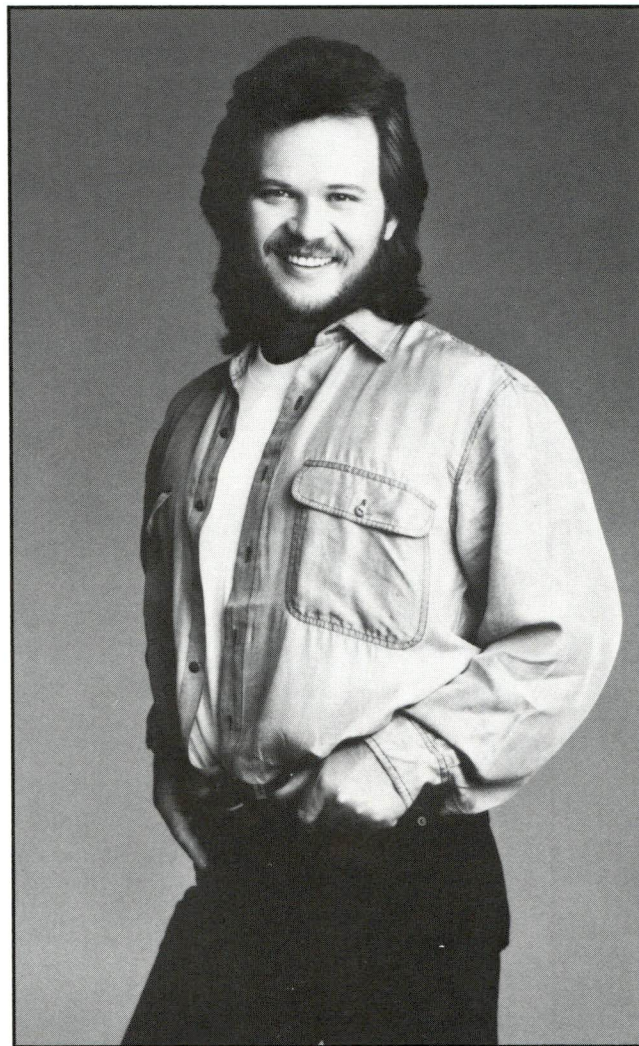
DOUG STONE

The "Stone Age" has definitely dawned on Country Music with the arrival of Doug Stone. His first Epic single, "I'd Be Better Off (In A Pine Box)", resulted in a Grammy nomination and launched a string of top five hits including "These Lips Don't Know How To Say Goodbye", "Fourteen Minutes Old", and "In A Different Light". The latter became the first number single for the Georgia native. His current single is the title cut from his second album, *I THOUGHT IT WAS YOU*.




PAM TILLIS

The daughter of CMA's 1976 Entertainer Of The Year, Mel Tillis, Pam Tillis is finally following in her father's footsteps. Following several years of musical experimentation, Tillis realized her true calling was Country Music. Signed to Arista Records, her first single, "Don't Tell Me What To Do", drew an immediate response from Country fans, industry executives and radio programmers and became Tillis' first number one record. She followed that with a top five hit, "One Of Those Things". Tillis' current single, the title track from her *PUT YOURSELF IN MY PLACE* lp, has just been released and promises to keep her in the Country spotlight.



TRAVIS TRITT

With a gold debut album and hit singles like "Country Club", "Help Me Hold On", "Drift Off To Dream", "Put Some Drive In Your Country" and "I'm Gonna Be Somebody" to his credit, Travis Tritt is firmly entrenched in the consciousness of contemporary Country Music. The Georgia native has dedicated himself to his ever-burgeoning career with an intensity and desire that has paid off handsomely with sold-out concerts, an appearance on "The Tonight Show" and national media coverage. The recent release of his second Warner Bros. lp, *IT'S ALL ABOUT TO CHANGE*, and the single "Here's A Quarter (Call Someone Who Cares)" have put him in a perfect position to bring more fans to the music he loves. 



Kirk “Jelly Roll” Johnson

Musician Kirk “Jelly Roll” Johnson prefers to let his harmonica do the talking. Ask him to sit down and talk about himself, and he’s reticent. Ask him to play you a song on the harmonica, and he can explore emotions too deep and complex for words.

“I think of the harmonica as the instrument closest to the human voice,” he reflects.

Jelly Roll, a lanky sort not at all like his name, has the deftness of a cat. His movements are fluid and slow. When he was accompanying an artist at a club recently, he stayed off to one side in a smokey, dim corner, slightly behind a plant. Dressed in dark colors that contrast with his pale skin, he plays with his eyes closed, rarely catching a spotlight’s harsh glare.

While many artists are in tune with their audiences, Jelly Roll seems to drift into his music so deeply that he almost forgets people are watching him. But audiences can’t help noticing the music he plays.

With a \$10 harmonica, Jelly Roll can transport a listener to the bluesy back

Although he still plays backup in clubs around Nashville, his most well-known work has come in the studio on tunes like “Turn It Loose” and “I Know Where I’m Going” by the Judds, “No Place Like Home” by Randy Travis, “I’d Be Better Off In A Pine Box” by Doug Stone and cuts by

“The harmonica kind of picked me.”

alleys of Beale Street or the jazz-filled sidewalks of Decatur and Bourbon in the French Quarter.

“The harmonica brings a lot of emotion to a song. It can be sad or mournful, happy. That’s what I try to do, listen to what the song is saying and respond to that.”

Mark Collie, Kenny Rogers and Reba McEntire to name a few.

Jelly Roll is the master of economy. “The tendency for most harmonica players is to play from the downbeat out,” says singer/songwriter Pat Alger (“The Thunder Rolls” and “Unanswered Prayers”). “And Jelly Roll is

always finding the right spot for the harmonica and then laying out for the rest of the song. He just plays in these tasty little spots."

Jelly Roll walks into a studio carrying a small, light case weighing a few pounds while other musicians

“I think of the harmonica as the instrument closest to the human voice.”

hire cartage companies to haul truckloads of equipment worth thousands of dollars from session to session.

Jelly Roll has over 100 harmonicas including, the most expensive, a \$300 bass harmonica. He can go through regular harmonicas as quickly as one a month. "The reeds wear out," he says.

With an instrument that's palm-size, he can shove one in his pocket or carry several in the glove compartment of his car. Even technological advances haven't hurt the tried and true harmonica. The quirky noises that come out of fancy electronic gadgets and synthesizers still haven't quite duplicated the harmonica.

He says of Nashville, "It's still real people playing real instruments."

Yet playing harmonica has some drawbacks. For every song, a producer is naturally going to call a drummer and several guitarists, but may not think to use a harmonica player. But long-shot odds don't daunt him.

When Jelly Roll was 19, he wanted to join a rock band but had one problem. His only musical training had been on the clarinet in school. Little use for that in a rock band. His dad had played what Jelly Roll calls "campfire" harmonica and urged his son to learn.

"I still remember. It's very vivid, and I don't know why. The harmonica kind of picked me. After I was playing for a week or two, I just got this feeling that this was the instrument for me. I could really express myself on it."

Playing harmonica in a rock band may not have been the best choice of instruments so he also filled in with the sax and clarinet as well.

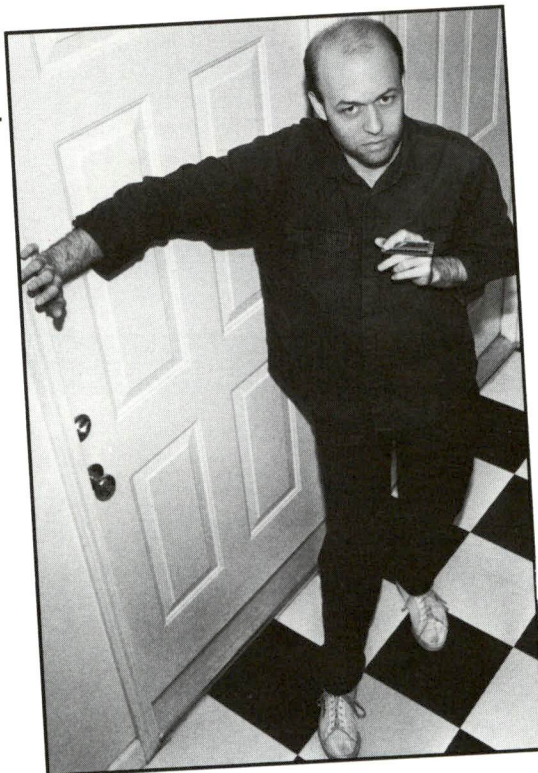
After a few years, Jelly Roll gave up the sax, clarinet and singing to "live and die by the harmonica", a risky

proposition in Nashville, a town filled with several thousand musicians. But before he quit singing, he was tagged with his nickname.

"First of all, there's kind of a tradition for harmonica players to have a nickname. And there's this blues song

called 'Jelly Roll Baker' I used to sing . . . and my friends decided that would be a good name for me."

Jelly Roll first got his start in Country Music performing on the road for Con Hunley. That led to



“He just plays in these tasty little spots.”

— Singer/songwriter Pat Alger

playing on one of Con's album which was being produced by Kyle Lehning.

"It was a good thing for me 'cause a little while after that Kyle started producing a new guy named Randy Travis, and he used me on those sessions too."

Almost everybody has tried the harmonica at one time or another.

"I think that's why people can really

relate to the instrument, because everybody has fooled around with one. It's not like the trumpet or flute or violin. You can't get any kind of sound if you picked one up. You really have to work to get a note. Anybody can pick up a harmonica. All you've got to do is breathe in and out, and you've got some notes."

And what about those B-Westerns where the cowboy is sitting around a campfire, playing the harmonica?

"I can usually tell if he can really play or not," he says picking up his harmonica and playing "Home On The Range".

"He's the only harmonica player I've ever met," Alger says, "who can cover so much ground from stone Country harmonica to the blues of Paul Butterfield, the white harmonica player of the 60s and 70s. And," Alger laughs, "he's the only harmonica player I've ever met who wasn't stoned and drunk all the time."

Alger first introduced Jelly Roll to MCA recording artist Trisha Yearwood ("She's In Love With The Boy") almost two years ago when both began backing Alger at small Nashville clubs. Recently, Trisha featured Jelly Roll on a cut off her new album.

"On 'Whisper Of Your Heart', we had finished the song, and it just felt like it was missing something but we really didn't know what," Trisha recalls. "I think it kinda hit (producer) Garth Fundis and I about the same second - Jelly Roll."

"We knew if we put him on there, his playing wouldn't stick out or be pretentious but if it wasn't there, you'd miss it. It's a real subtle thing, a real tasteful thing."

"You would never guess what he does for a living if you didn't know it.

He looks like an insurance salesman." Jelly Roll isn't in the insurance business but he sure knows how to sell a song with the harmonica. C

— Teresa George

cma

BROADCAST PERSONALITY

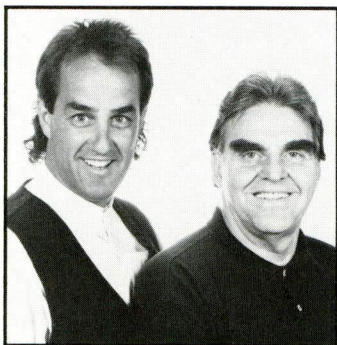
Finalists Named

The 1991 Broadcast Personality of the Year finalists have been announced by the Country Music Association. All interested full-time Country air personalities in the U.S. and Canada were eligible to enter.

Judging is conducted in two rounds by an anonymous panel of leaders in the broadcast industry. The first round determined this year's finalists. The second round will decide the winners in each market category. Winners will be recognized on the "CMA Awards Show" to be telecast live Wednesday, October 2 on the CBS television network.

Following are the finalists within each market category:

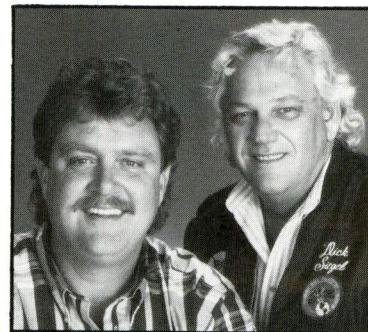
LARGE MARKET: (more than 1,000,000 metro)



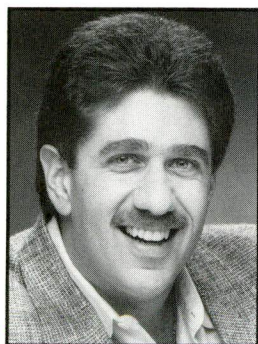
CHARLIE BUSH & JOHN HINES
KEEY, St. Paul, Minnesota



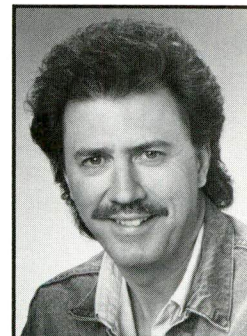
LUCY GRANT & DAVE PERKINS
WGAR, Cleveland, Ohio



HAL JAY & DICK SIEGEL
WBAP, Fort Worth, Texas



STU EVANS
KMLE, Phoenix, Arizona

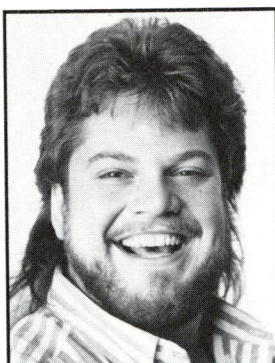


BILL WHYTE
WUBE, Cincinnati, Ohio

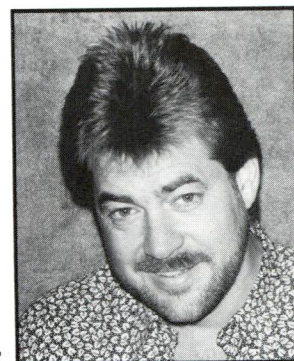
MEDIUM MARKET: (250,000 to 1,000,000 metro)



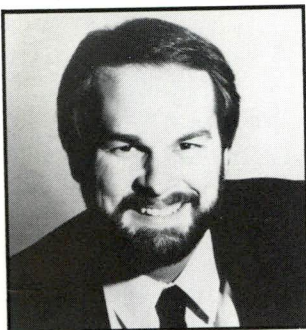
BIG JON ANTHONY & CAPTAIN BOBBY BYRD
WUSY, Chattanooga, Tennessee



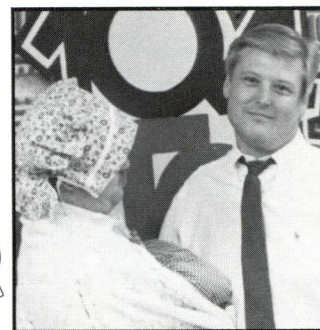
CHUCK "HOSS" BURNS
WSIX, Nashville, Tennessee



GARY LEE LOVE
KAYD, Beaumont, Texas



ERNIE BROWN
KVET, Austin, Texas

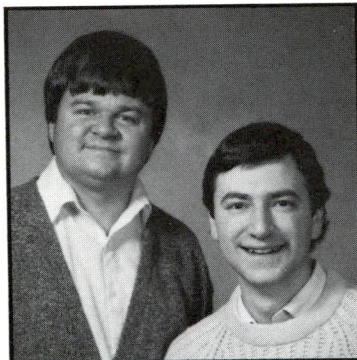


DALE MITCHELL & AUNT ELOISE
WTQR, Winston-Salem, North Carolina

SMALL MARKET: (under 250,000 metro)



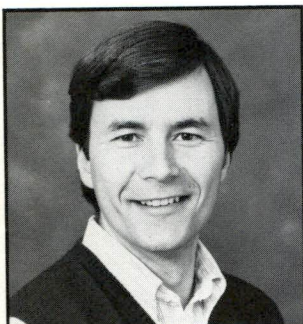
DANA CAROLE & MIKE LAWRENCE
KGEE, Odessa, Texas



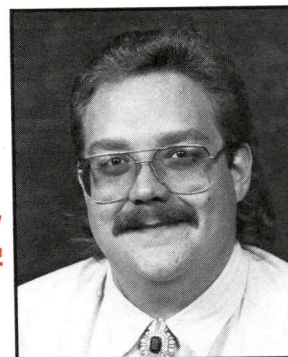
GEORGE HOUSE & JOHN MURPHY
WAXX, Eau Claire, Wisconsin



RICK MIZE & GWEN WILSON
WKNN, Biloxi, Mississippi

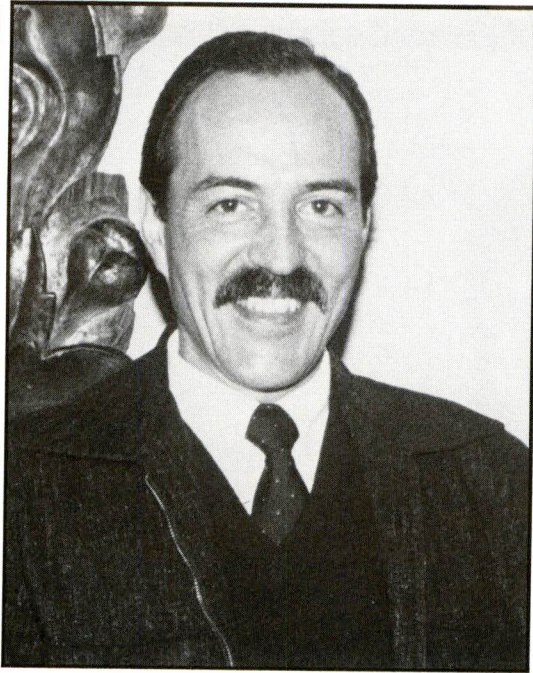


BOB DUCHESNE
WQCB, Brewer, Maine



BARRY SMITH
WHKR, Rockledge, Florida

Gene Pistilli



Twenty or thirty years ago, it was fairly easy to identify a Country songwriter. He was the hard-livin' guy driving a beat-up step-side pickup who hung out at Tootsie's with a bunch of other hard-livin' guys who drove beat-up step-side pickups. Today's new breed of Country tunesmith isn't so easily identifiable. In fact, if you take a look at Gene Pistilli's resume, the last thing you'd expect him to be is a Country songwriter.

"I started out in a rock 'n' roll band called Chips & Company with a fellow named Desmond Slattery - Dirty Des, a real character. He was a publicist for us on this cockamamie tour that turned out to be a scam. The promoter hadn't booked any hotels or any dates, he just got a couple hundred thousand dollars from this teen council and was going to put it in his pocket. So we find this out . . . Des was a real trouper. He said, 'You can either go home or we can have a fun summer. Let me see what I can scare up.' We were game. He booked a bunch of gigs for us that were very successful. We got a record deal on ABC Paramount. They put out a couple of records on us but we didn't go anywhere, and they dropped the band.

"Terry Cashman, who wrote 'Talking Baseball Blues,' said, 'I really like your stuff. If there's ever a chance, I'd like to work with you.' I had just decided that the music wasn't paying off, and it was time to go to school at night and put up industrial fencing in the day. Then I got a call from Terry, who says, 'My boss is retiring, and I'm the boss now. How about a job as a songwriter?'. My dad didn't understand why I couldn't do that at night. I always felt bad about that - it kind of broke his heart. So I started writing songs for ABC Paramount. I wrote a song called 'Sunday Will Never Be The Same' - Spanky & Our Gang, bing bing boom, big hit, and I go partners with Terry Cashman and Tommy West.

"Terry was the publisher, Tommy was the promotion man. Tommy had a friend, a young fellow from Pennsylvania, kind of a folksinger - Jim Croce. We produced Jim, but I wasn't very happy with the situation. So I left, but I

stayed friends with Jim and with Tommy's wife, Pat, who broke up with him. She had a friend, Tim Houser, who was in a band called Snake Oil. They were playing somewhere on Long Island, and I went out to see them.

"After the show we went back to their hotel and started jammin' and singing some old tunes, and the fellow who

**“You want to paint pictures, go to Paris.
You want to write songs, go to Nashville.”**

booked them said, 'If you guys teamed up I could get you some work,' so the Manhattan Transfer with Gene Pistilli was born. We had a great time. It was like Mickey Rooney and Judy Garland, 'Hey! My uncle's got a barn. We could put on a show!'. It wasn't as slick as it is now. We cut half the JUKIN' album in New York and half in Nashville. But the album didn't go anywhere, work kind of dribbled up. I left the band."

There's more to Gene's leaving the group than that. "We were opening for Lily Tomlin in Boston. Timmy wasn't at the rehearsal, so Lily walked in - she loved us. She said, 'You mind letting me review all your introductions to make sure none of your material conflicts with mine?'. Standard practice.

"In this one song, Timmy did a piece about a kid in the 50s with the sponge rubber dice on his rearview mirror and a pack of Marlboros rolled up in his sleeve. Well, she used that - the Marlboros rolled up in the sleeve - as the corner-piece of one of her bits. She said, 'Everything's fine, just don't use that cigarette thing. It's critical to one of my pieces.' No problem. Timmy's not at the rehearsal, so just before we went on, I told him not to use the Marlboro thing. Fine. We go on, get a standing ovation, and go into our encore number.

"Timmy gets up there and introduces it just like I never said anything. Lily's manager comes storming across the stage, looks at me and says, 'Lily's not going on tonight. You can tell the audience why.' I walked back in the dressing room and tried to strangle him. I really did. I left the group after that. I didn't want anybody to have to make a choice. I quit just in time. Just before they made it big.

"I got married and moved to California. A new life. You're in Hollywood so you try to be an actor. But unless you're working real parts - you arrive at 6 in the morning and sit and wait. Sometimes they'll put your makeup and costume on that early, then you'll wait until 4:30 for them to tell you, 'We're not gonna get around to you today'. It was a real disillusionment. I realized I was chasing two rabbits. Film-work was not for me.

"Bette Midler was an old friend from Manhattan Transfer days. David Yaeger, who used to manage us, called and said, 'Bette's making a movie. Maybe you could write a song for it.' So I wrote a song called 'Give My Soul To Rock 'N' Roll' for 'The Rose', which they used, although she changed to title to 'Sold My Soul To Rock 'N' Roll'. As my brother the attorney says, 'What's the big deal? From a legacy to a betrayal with one word. You're in the movie, aren't you?'. And it was."

Gene's list of acquaintances from his Hollywood days isn't limited to Bette Midler. Jane Jenkins, a friend from Brooklyn, is one of Hollywood's most sought-after casting

agents. She provided Gene with plenty of "day roles" to help make ends meet. And then there's his friend Gene Kirkwood.

"When I first met him, he was this hustler, always had some gambit going. He had an office on the MGM lot, and they didn't know it. He got to know the guard and had a phone, stationery with his name on it. When they found out that he had done this, they were so impressed with his nerve that they offered him a job, but he turned them down. He had gotten a better offer somewhere else.

"Sylvester Stallone had been all over town, and I think he'd gotten to the point where somebody was offering him \$300,000 and a percentage to let Burt Reynolds or Ryan O'Neal or somebody like that play Rocky. And he said, 'No, I'm Rocky'. Gene Kirkwood brings him to Chartoff and Winkler, who he was working for, and says, 'This guy's Rocky'. They went for it. This guy goes from having his car repossessed to executive producer of 'Rocky'. He had something like four points of the gross or the net, whatever the lowest is - but it was enough. It was millions.

"So he invites us to his house on Stone Canyon Boulevard. His neighbors are Blake Edwards and all these big time Hollywood people. As we drive up the hill I can see this schmut cloud covering Los Angeles - this beautiful view except there's this greenish, yellowish haze. Stallone calls while we're there, the latest psychic was there, Robert Powell - who played Jesus of Nazareth, this lovely French woman - her husband was an old-time comic, he was Mickey Rooney's partner - she was a delight, an old *Folies Bergere* girl, a gangster's girlfriend, she was a lot of fun.

Then I get the call every songwriter should get once in their life.

"We have dinner, then we get back in our car - I had this old Ford convertible that I just loved - it was like 'Love That Bob'. We're driving down the hill away from this house, and I said to my wife, 'If we were to stay here and be successful beyond our wildest dreams, this is it. This is it. We're outta here!'"

For Gene, the Los Angeles "mystique" had disappeared. "Maybe years ago when Clark Gable could ride his horse from his ranch in San Fernando Valley to his beach house in Malibu - maybe it was real special then. It's just like any other city now, except worse. Jack Kerouac called it a blather of asphalt and delay, and that was in the early 50s. It's not my cup of tea."

Gene started a new group, The Jazz Millionaires, upon his return to New York, but that city had also lost its appeal. "Teddy Erwin, a brilliant guitarist and songwriter - he just won an Emmy for music on 'The Guiding Light' - he kept saying to me, 'You ought to go to Nashville'. I kept saying, 'I don't write Country Music'. One day he said that, and I said that, and he got very angry with me, the first time I ever heard him raise his voice. He said, 'I didn't say you wrote Country Music. I said you ought to go to Nashville!'"

"This bulb went off in my head - you want to paint pictures, go to Paris. You want to write songs, go to Nashville. So we packed up the kids, sold the house and came to Nashville. I'm saying, 'What am I doing? I'm 40 years old, I'm selling my house, moving my wife and kids to be a

songwriter - to go to Nashville, it's like bringing bread to a bakery.' But he was right."

All Gene had to show for his efforts after two years in Nashville were some new friends. "I had this song, 'Too Gone Too Long'. I played it for Don Gant - he was Mr. Nashville Music to me. He takes it out of the cassette deck like he wishes he had rubber gloves on. 'Oh, it's a little swing thing, and I don't know what I could do with it'. Then I go to my ex-partner Tommy West. He was too busy to see me. I went to see Chet Atkins. He'd produced a couple records of my songs in the late 60s, early 70s. He wasn't home, so I left the tape for him.

"Went to see Margie Hunt over at CBS who says, 'You ought to get this song to Randy Travis'. To me that was like


Bette Midler was an old friend from Manhattan Transfer days.

saying, 'You ought to get this song to Frank Sinatra'. It was very sweet of Margie but nobody at CBS was going to cut it. It was the Tuesday before Thanksgiving, and I had one more appointment - with David Conrad at Almo Irving, who had been very supportive. He always had a minute to listen to my new stuff. I almost went home, I was so down. But I said, 'This guy's very busy, and he's making time for you'. As David tells the story, I blocked his car in the driveway so he couldn't get out. He might be right.

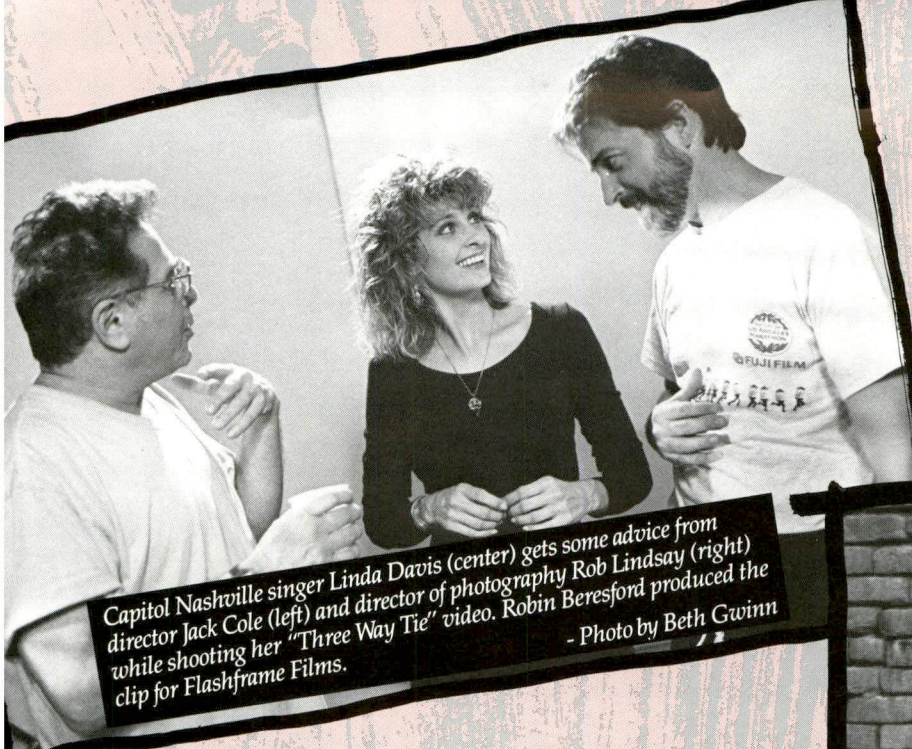
"I played the song and he said, 'Let me hear that again.' I knew when he said that . . . here's a guy who listens to 1,500 songs a day. When he says, 'Let me hear that song again, you've got something. He says, 'I'm going to play a song of mine for Martha Sharp for Randy Travis. You mind if I bring this with me?'. 'No'. He calls me that night, 'Martha loves it. She's gonna play it for Randy over the holiday weekend.' I'm high as a kite on that. Then I get the call every songwriter should get once in their life. Monday he calls me and says, 'He liked it so much they called a special session over the weekend, cut it with two other songs, - it's the one.' And that was that - my day on the carousel. You couldn't have written it in a movie to happen any better than it did."

Conrad remained a good friend - and supporter. "About three years ago, Troy Seals and I wrote a swing song called 'That's How The West Was Swung'. David said, 'You know who should record this song? Roy Rogers'. So two and a half years later, I find out that David has pitched it, and Roy Rogers cuts it with the Kentucky HeadHunters. I see David on a Friday afternoon - I'd heard about it that morning - he walks by and looks at me and says, 'Told ya!'"

With his background in jazz, pop and rock 'n' roll, Gene's brand of Country Music is full of diversity. "I write pop and some different things, but I don't enjoy any of them as much as Country. Country Music as it is now offers a wider scope for a writer. I can write a r&b kind of ballad, a swing tune or a hard drivin' Ricky Skaggs bluegrass thing. It's a golden age for me."

After seven years in Nashville, Gene calls himself a "godson of the South". He also admits to another epithet. "I have to face it. Country artists record my songs. I am a Country songwriter." 

— Janet Williams



Capitol Nashville singer Linda Davis (center) gets some advice from director Jack Cole (left) and director of photography Rob Lindsay (right) while shooting her "Three Way Tie" video. Robin Beresford produced the clip for Flashframe Films.
- Photo by Beth Gwinn



▲ Ralph Emery (right) makes a special appearance in newcomer Marty Brown's latest MCA video, "High And Dry". Director John Lloyd Miller shot the clip in Nashville. Marc Ball produced for Scene Three.

Capitol Nashville singer **T. Graham Brown** called on director **Jim May** for his latest video, "You Can't Take It With You". Brown's stylized performance is accompanied by a series of moving still-life portraits which were shot by **Mac Bennett** and **Gene Smith** in Nashville. **Mary Matthews** and **Joan French** produced the clip for **Studio Productions**.

Marty Stuart tapped long-time friend **Jerry Sullivan** to make a cameo appearance in his "Tempted" video. **John Lloyd Miller** directed the clip, an action-packed performance piece. **Scene Three's Cynthia Biedermann** produced.

Patty Loveless travelled to New Orleans' historic French Quarter for her new video, "He Hurt Me Bad (In A Real Good Way)". The clip follows a day in the life of three couples, and features a guest performance by **John Jorgenson** of the **Desert Rose Band** as Loveless' love interest. **Marc Ball** produced the video for **Scene Three**, and **John Lloyd Miller** directed.

Steve Wariner joined **Mark O'Connor** in a rural setting outside of Nashville for O'Connor's "Now It Belongs To You" video. Also appearing in the clip is O'Connor's 3-year-old son, **Forrest**, who is already following in his father's footsteps by putting bow to string. The video was directed by **Gustavo Garzon** for **Planet Pictures**.

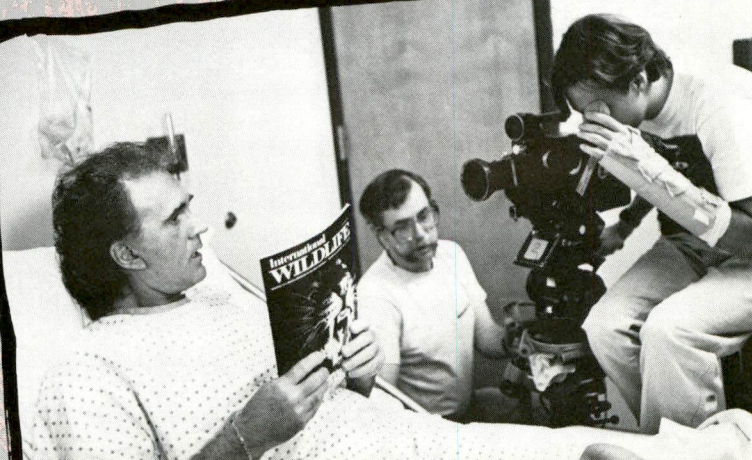
Jerry Landsdowne shot portions of his debut **Step One** video "I Give You What You Need" on location in Daysville, KY. The upbeat clip was produced and directed by **Kenny Kiper** for **Kenny Kiper Video Productions**.

The **Statler Brothers** used an old lumber mill in Richmond, VA for their latest **Mercury** video, "You've Been Like A Mother To Me". Director **Richard Jernigan** also shot footage in and around the Dallas/Ft. Worth area to intercut into the clip. **Marilyn Leamann** served as executive producer for **Leamann Productions**.

Lorrie Morgan recently completed the second video from her **SOMETHING IN RED** lp, "A Picture Of Me (Without You)". **Jack Cole** directed the clip in Nashville, which was produced by **Robin Beresford**.

Randy Franks, costar of NBC's "In The Heat Of The Night", shot his latest video, "Handshakes And Smiles", on location in Covington and Dahlonega, GA at the 17th Annual Dahlonega Bluegrass Festival. Special appearances included **Jesse McReynolds**, **Travis Lewis** and **Lewis Phillips** of **The Lewis Family** and **Mark Wheeler** of **The Marksmen**.

T.G. Sheppard (left) dons hospital attire for the filming of his latest **Curb** video, "One A.M.". **Paul Kaltenbach** produced and directed the clip in Rochester, New York.



BEHIND THE LENS



Mark O'Connor (center) and Steve Wariner (left) on location during the filming of the Warner Bros. video, "Now It Belongs To You". The video was directed by Gustavo Garzon for Planet Pictures.

- Photo by Caryn Wariner

Ronnie Milsap takes a trip back to the 50s for his latest RCA video, "Since I Don't Have You". Directed by Deaton Flanigen Productions and produced by Kimberly Lansing, the clip was shot at the Martin Luther King Magnate School in Nashville.

- Photo by Don Putnam



Vocal Groups:

New Singers | New Sounds

Being part of a vocal group requires a somewhat different attitude than that of a solo artist. A solo vocalist doesn't have to worry about sharing the spotlight or coordinating wardrobe, just two of the many concerns group members must take into consideration. What happens, then, when a group member leaves to pursue a solo career? CLOSE UP talked with three groups who have experienced personnel changes to find out how making a change affected the group.



HIGHWAY 101

When lead singer Paulette Carlson left Highway 101 to pursue a solo career, band members Curtis Stone, Cactus Moser and Jack Daniels auditioned approximately 15 people for the job and had narrowed it down to four. According to Stone, they knew after two songs – maybe after one – that Nikki Nelson was their new lead vocalist.

CU: What made Nikki stand out at her audition?

STONE: Her general attitude. The quality of her voice. She was Country but not hillbilly, and she has the ability to bring emotion to a lyric and a melody. She has all the best elements of my two favorite Country singers, Reba McEntire and Wynonna Judd.

NELSON: When I auditioned, I had strep throat and was taking antibiotics and trying to get well. I feel like I did a really terrible job. When they called me, I knew they were going to say, "Thanks for auditioning. See ya next time". They told me I had the job, and I was just in shock. I still have to pinch myself every once in a while.

STONE: There were probably people who thought we'd get somebody who looked like Paulette and sang like Paulette, and we'd just go out on the road and do a Highway 101 tribute to her. That was never our intention. Our intention was to do something different.

CU: What qualities did Nikki bring to the band?

STONE: Besides youth and vitality? She brings an energy, an enthusiasm. We've been doing this for 4 or 5 years, and it was starting to feel a little like going to work everyday. It's hard to feel that way when there's somebody saying, "Isn't this great! Two shows! I love the second show,

that's when I sing my best!" And she brings another ear that wants to make the same kind of music that we do.

CU: Nikki, did you have any trouble fitting in musically?

NELSON: Right from the very beginning it's been comfortable for me. I haven't had to do anything that I wouldn't have wanted to do.

STONE: The four of us all have the same vision of what we want to do. As it was the last couple of years . . . compromise was getting harder and harder to feel good about. Paulette is the best at what she does, but Nikki is the best at what she does too. We never would have done "The Restless Kind" or "Til I Get It Right" before because Paulette didn't sing like that. We probably wouldn't do "Just Say Yes" now with Nikki.

CU: You were recording a new album just a few weeks after Nikki joined the group. How did that affect your choice of material?

STONE: Some of the songs that we picked out for the record, we had picked before we even had a singer. We didn't want have people come in and sing the old tunes trying to sound like Paulette. Most of the audition songs were not old Highway 101 songs. It was a good process for us as far as seeing what other people could bring to a new song, and Nikki liked the same songs that we all did.

NELSON: It was good, too, because we were all learning the songs at the same time. They were working arrangements, and it was like going in and working together.

STONE: We're a new band and an old band at the same time. Nikki is like the glue. Everybody works real well together – it's a unit. If anyone else was to quit, I think we'd just find someone to plug in and go on. Maybe. I don't know if we could go through this whole thing again.



EXILE

In 1988, two members of Exile elected to leave that group to pursue solo careers within six months. CLOSE UP talked with Exile's Sonny Lemaire to discover the ramifications that losing two vocalists had on the group and with Paul Martin, who joined Exile during its transitional period.

CU: When Les Taylor left the group, was it a difficult process to replace him?

LEMAIRE: We got the word out, had tapes submitted, then set up a place to audition people. A mutual friend had told Paul we were looking for somebody, and he submitted a tape. Paul grew up playing and working in a studio that his dad owned, so there were all kinds of music – Country, bluegrass, commercials he'd written, heavy metal, a

The funniest thing to me is that nobody realizes I didn't want to be a lead vocalist.

— Paul Martin, Exile

complete variety of styles. We were blown away by the tape considering that he also played all the parts. We cancelled the auditions. Right then and there we said, "This is it".

MARTIN: The day they offered me the job, I was caught off-guard. I thought it was an audition. I walked in, and there wasn't anybody else around. I went away as an employee of the band.

CU: *What are Paul's strengths?*

LEMAIRE: Instrumentally he brings a lot of freshness to the band. We've never used outside players when we go into the studio, and whoever we chose had to fit into those standards. Paul did in an amazing fashion. He plays a variety of musical instruments. Not only guitar, keyboards and drums, but mandolin, banjo and steel. As a result of that, my songwriting stretched out. Now I can write things that the band can actually play.

CU: *Were you consciously looking for that?*

LEMAIRE: Not really. It seemed like we would know what we wanted when we heard it. There were lots of good tapes submitted, but Paul's was head and shoulders above everybody.

CU: *Paul, what reaction did you get from fans?*

MARTIN: I was accepted by the die-hard Exile fans right off the bat. The thing that made me feel good was that I was the 20th member of this group in the period of time it had been around. Member changes always meant it was time

When I auditioned, I had strep throat.

— Nikki Nelson, Highway 101

for the band to move in a new direction, to change with the times.

LEMAIRE: Musically, he fit in immediately. Then it was just a question of personalities beginning to mesh. It wasn't anything dramatic or drastic that had to happen, it just required us being out on the road together. The real challenge was yet to come. It's one thing for a lead singer to leave a band, but then our second lead singer left.

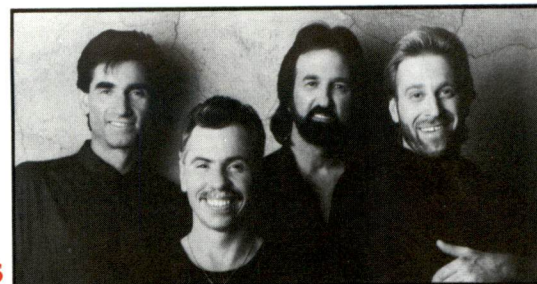
CU: *Was it disheartening when J.P. Pennington elected to leave?*

LEMAIRE: We were getting ready to renew the deal with Epic when Les quit. That shook things up - they put the deal on hold. As Paul was working in, they saw how great that was working, and we were getting ready to renew the deal again when J.P. left. It was really a difficult period for us.

CU: *Paul, you're not the "new guy" anymore, now that Mark Jones has become a member of the band.*

MARTIN: Mark came on as an employee, like I did. Now I'm a full partner - you might say I'm part of the debt now. Mark played on the last album, and as of January 1 this year he became a partner too. Now he's part of the debt. Splitting it five ways, it's not as bad.

LEMAIRE: I've learned one thing for sure. I knew this all along, but I know it for certain now. Nobody is irreplaceable.



OAK RIDGE BOYS

Perhaps no vocal group has endured such a highly publicized change of personnel as the Oak Ridge Boys did in 1986. According to Joe Bonsall, he, Duane Allen and Richard Sterban never considered anyone except Steve Sanders, who played guitar in their band, to become a member of the group.

BONSALL: Steve had played in our band for several years, and we'd all known him before that. He's a great singer, very soulful. We had to have a guy who was really a top-notch pro, and we got that with Steve. He just moved his stuff from one bus to the other.

CU: *Steve, did you suspect that you would be asked to become a singing member of the group after being in the band for so long?*

SANDERS: I'd been playing guitar with them, and I'm not really a guitar player! Later, they said they never had anybody else in mind but me. I never knew that - it was a total surprise to me.

CU: *Joe, you'd all known Steve for a long time. What factor did that play in the decision to add him as a vocalist?*

BONSALL: We needed somebody who had the same philosophy as the Oak Ridge Boys - it's a teamwork thing. And Steve shares that kind of "Hit 'em high, hit 'em low, and don't be afraid to get your uniform dirty" thinking that we have. It's the only way to make a group work - you've got to pull together.

CU: *Because of all the publicity, there were a lot of people watching the Oaks to see what would happen.*

BONSALL: From the moment Steve joined us as a singing member of the group, I figured the only way to answer any critics, cynics, fans and friends was to just be by-God great! If we hit that stage and we were great, they would realize why we did what we did. And it worked.

SANDERS: I think it helped because I had been with the band for so long, and the band has always been such a part of the Oak Ridge Boys show. It wasn't that drastic of a change. I was busier. Suddenly, I had a lot of extra things to do that I hadn't had to do when I was playing guitar.

CU: *You've had some big records since Steve joined the group.*

BONSALL: He's added some things to our group sound-wise that we didn't have before. When we sing as a group, Steve's voice is a little thicker so it has made us sound bigger. Also his voice is truer, so the pitch has been better. When he sings on his own, we've got a whole new entry. We've got a new act right here within the old act.

CU: *Joe, it seems like the change in personnel didn't have any adverse effect on the Oak Ridge Boys at all.*

BONSALL: I'm very thankful, and I feel very blessed that the Oak Ridge Boys are out there and doing well - especially in this day and age with all the new kids. I'm very proud of the fact that we're making it happen.

CU

— Janet Williams

We had to have a guy who was a top-notch pro, and we got that with Steve.

— Joe Bonsall, Oak Ridge Boys



The Bellamy Brothers got the royal stamp of approval when they were knighted at Augustusburg Castle in Chemnitz, Germany during their recent European tour. The Atlantic Records duo played to sold-out audiences during 11 shows in Germany, Switzerland, Austria and Norway.

Kevin Welch, Texas Tornados, Joe Ely, Brenda Lee, Jim Lauderdale, Butch Hancock and Jimmie Dale Gilmore performed at the prestigious Swiss Montreux Jazz Festival in July. Lauderdale, whose debut Reprise lp is slated for a fall release, also recently performed at Switzerland's Frutigen Festival and at the Bad Ischl Festival in Austria.

RADIO R-35 in Norway, reaching 60,000 listeners, adds to its Country programming this fall with a top 50 countdown show, "Country Music Countdown". Odd M. Stillerud is Radio R-35's program director.

For the second year in a row, Country fans across Canada will select the Bud Country Music Fan Choice Entertainer of the Year, an award sponsored by Labatt Breweries of Canada. Ballots were available in over 1,000 record stores during July and August. The winner will be announced during the "Canadian Country Music Association Awards Show" on September 15. The nominees for the fan-voted award are George Fox, Rita MacNeil, Anne Murray, Prairie Oyster and Michelle Wright.

Don Williams journeyed to South America for the first time to headline the Second Annual Skol Country Music Festival in Sao Paolo, Brazil. The RCA singer was joined by Asleep At The Wheel, Wild Rose, Doug Kershaw, Lee Roy Parnell and The Nashville Bluegrass Band. The August 28-September 1 event took place at the 12,000-seat Palladium. The Skol Country Music Festival was produced by Judy Seale of Refugee Management in Nashville.

Following appearances in Holland, England, Belgium and France, Emmylou Harris headlines the Seventh Osteen-Festival in Germany. Harris is also slated to perform at Switzerland's Gstaad Festival with Holly Dunn, Exile, Hoyt Axton and Jeff Turner on September 21.

Texas Tornados completed a successful European tour that included dates in Holland, Switzerland, England, Ireland, Norway and Sweden. Guy Clark, Peter Rowan, John Stewart and Townes Van Zandt toured the U.K. in August. Delbert McClinton and Kinky Friedman each performed in London. Friedman also hosted a four-hour U.K. television special, "Texas Saturday Night".

Norway's Arne Benoni embarks on his fall tour of the U.S. in October. The singer made several U.S. appearances earlier in the year with Country legends Grandpa Jones, Jack Greene, Tommy Overstreet, Charlie Louvin and Melba Montgomery. Additionally, Benoni is joined by Dottie West for a duet on his AS FOR ME lp.



Backstage at London's Cambridge Theatre, (l to r) Sandy and Garth Brooks get acquainted with Kevin Kane and Chris Hooper, members of the British band Grapes of Wrath.

CMA's United Kingdom Country Album Chart appears bi-weekly in MUSIC WEEK, the U.K.'s major trade magazine. It's featured on BBC Radio and in numerous consumer publications in the U.K. and Europe. The charts are compiled by Gallup, the organization which also compiles the British pop charts. Released every two weeks on Monday, the chart ranks the top 20 Country releases in combined sales of lps, cassettes and compact discs. The charts are compiled using Gallup's computer-based panel of 880 record outlets.

THIS WEEK	TWO WEEKS AGO	August 10, 1991
1	1	EAGLE WHEN SHE FLIES Dolly Parton — Columbia
2	3	THE LAST WALTZ Daniel O'Donnell — Ritz
3	2	NECK AND NECK Chet Atkins/Mark Knopfler — Columbia
4	5	ABSOLUTE TORCH AND TWANG k. d. lang and the reclines — Warner Music
5	4	SWEET DREAMS Patsy Cline — MCA
6	7	SHADOWLAND k. d. lang — Warner Music
7	6	ONE FAIR SUMMER EVENING Nanci Griffith — MCA
8	15	BRAND NEW DANCE Emmylou Harris — Warner Music
9	8	NO FENCES Garth Brooks — EMI
10	9	TRUE LOVE Don Williams — BMG
11	14	HEROES AND FRIENDS Randy Travis/Variou — Warner Music
12	10	LONE STAR STATE OF MIND Nanci Griffith — MCA
13	RE-ENTRY	KILLIN' TIME Clint Black — BMG
14	16	UNTOLD STORIES Kathy Mattea — PolyGram
15	12	CHILL OF AN EARLY FALL George Strait — MCA
16	20	ALWAYS AND FOREVER Randy Travis — Warner Music
17	13	LITTLE LOVE AFFAIRS Nanci Griffith — MCA
18	RE-ENTRY	OLD 8 X 10 Randy Travis — Warner Music
19	17	PUT YOURSELF IN MY SHOES Clint Black — BMG
20	RE-ENTRY	HERE IN THE REAL WORLD Alan Jackson — BMG

ARISTA TRIPLE THREAT



Co-producers Tim DuBois (left) and Scott Hendricks (right) get ready to hit the trail as they round up Arista's newest "hat" act, Steve "Tex" Wariner (?).



DuBois and Hendricks promise nine innings of hits, plenty of four-baggers and a top-notch ERA (Excellent Records from Arista) from "cap" act, Steve "Say Hey Babe" Wariner (?).



DuBois and Hendricks convince Steve Wariner to go "topless" for the release of his debut Arista lp, I AM READY.



Chris LeDoux (center) swaps his spurs for a soundboard as he prepares for his debut Capitol Nashville album. Co-producers Jimmy Bowen (left) and Jerry Crutchfield (right) help LeDoux make the transition from rodeo arena to recording studio.

- Photo by Beth Gwinn

Side Bar



Reba McEntire has been in the studio with producer Tony Brown working on the her forthcoming lp. Musicians on the sessions include Larrie Londin, drums; Leeland Sklar, bass; Steve Gibson and Michael Thompson on guitar; and John Jarvis and Matt Rollings on keyboards.



The Castle Recording Studios, Inc. have been busily working on projects for several Country artists. Recent patrons include Ricky Skaggs and Baillie and the Boys. Mac McAnally is producing Skaggs's new album and Rob Feaster is engineering. John Boylan is engineering and producing for Baillie and the Boys.



Producers Allen Reynolds and Richard Bennett are busy mixing the latest Emmylou Harris album. Harris recorded the album live at the Ryman Auditorium.

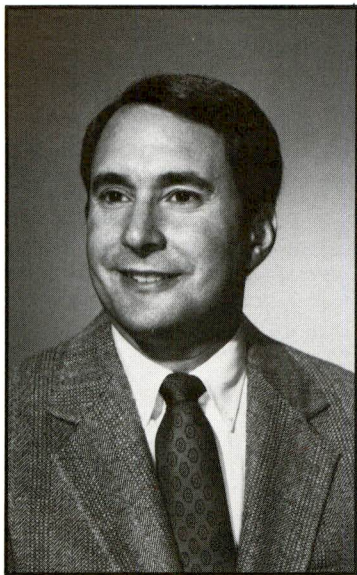


PolyGram artist Ronna Reeves has been cutting tracks at the Music Mill for her new album. Harold Shedd is producing the project. Also at the Music Mill, PolyGram artist Billy Ray Cyrus is mixing his first album for the label. Jim Cotton and Joe Scaife are producing for Cyrus.



Wynonna Judd was recently in the studio working on her debut solo album. Musicians on the session were Eddie Bayers, drums; Stewart Smith, guitar; Willie Weeks, bass; and Matt Rollings and Steve Nathan on keyboards. Tony Brown is producing the project.

TALENT POOL



ROBERT OSSOFF, D.M.D., M.D.

*Department of Otolaryngology
Vanderbilt University School of Medicine*

STAYING IN TUNE: Musicians have a certain degree of security in knowing that if an instrument breaks or gets out of tune, there *is* a way to repair it. But what does a Country singer do when his or her most important instrument, the human voice, "breaks"? Dr. Robert Ossoff specializes in the care of the ears, nose, throat, head and neck, but focuses his attention on the larynx (voice box).


PATIENTS INCLUDE: Larry Gatlin, Kathy Mattea, Randy Travis, Earl Thomas Conley, Ricky Van Shelton, Johnny Cash, Minnie Pearl, Pam Tillis, Lorrie Morgan, K.T. Oslin and Crystal Gayle.

TIME PASSES BY: During Fan Fair, Kathy Mattea was advised not to speak due to voice problems. "She's doing very well. She came in at an inopportune time as far as the fans were concerned and in terms of her busy touring schedule, but took time to miss only two performances. It was unfortunate, but if she waited until now, she probably would have missed eight or 10."

YOU ARE WHAT YOU EAT: "When people come in to see us, we examine what their risk factors are in terms of vocal qualities, specifically: are they drinkers, are they smokers, do they use caffeine, a lot of dairy products, are they choco-holics. The reason I stress the last three is because it is a known fact that a lot of caffeine, dairy products, and/or chocolate intake makes the mucus very thick, and the mucus should be thin and watery. It acts as a lubricant for the vocal cords."

HOPE ON THE HORIZON: "There's a young group of really dedicated professional people that just do everything right. Randy Travis is probably the first to emerge in that generation that we've had an opportunity to treat. We've had several in succession, three or four in a row that were Horizon Award winners. They are very clean living individuals. At least half the battle is won because you don't have to convince them to stop drinking or stop smoking."


DOCTOR'S ORDERS: "What we advise is not total elimination, but rather discretionary use. You have to modify the way the artist behaves in terms of lifestyle, not dramatically altering it to the point where it's not fun to live - just minor adjustments. Scheduling is very important. There has got to be some rest time in a seven-day week for those vocal muscles to get their strength back. We recommend a typical week as four performance nights followed by three days rest."

ASSET PRESERVATION: Dr. Ossoff's staff at the Vanderbilt University Medical Center will open a Voice Center this fall, fully dedicated to the care and preservation of the voice. "We need to focus on the whole support group that associates with the artist to help better educate them. I call it 'asset preservation', with the artist's voice being the asset. The message has to get out to that entire group. We want to teach what the early signs are so road managers and artists know what to look for. If you catch it early, sometimes you can be back on stage the next day." 

Discount Airfares For CMA Members



American Airlines is offering a special Meeting Saver Fare to CMA members who will be travelling to Nashville from September 27 - October 8. Tickets must be purchased seven days prior to departure in order to qualify for the exclusive low fare. The discounted fare is valid for roundtrip travel to Nashville on American Airlines and American Eagle domestic flights and is available only through the Meeting Services Desk.

For more information, call the American Airlines Meeting Services Desk at (800) 433-1790 and ask for STAR file #S-05Z1FM. 



CMA's Ed Benson (left) and Jo Walker-Meador (right) welcome Curb recording artist Hal Ketchum as he becomes a CMA member.

New CMA Organizational Members

CMA would like to recognize its newest Organizational and Patron Members and thank them for their support and involvement. The Board approved the following new members at its July meeting:

Broadcast Organizational Members

KATJ-FM, Victorville, CA
 KCLK-AM/FM, Clarkston, WA
 KGLL-FM, Fort Collins, CO
 KHOL-AM, Beulah, ND
 KIKT-FM, Greenville, TX
 KKWQ-FM, Warroad, MN
 KMRF-AM, Marshfield, MO
 KOYN-FM, Paris, TX
 KSTA-AM/FM, Coleman, TX
 KWLX-FM, Many, LA
 WAAI-FM, Hurlock, MD
 WAIS-AM, Nelsonville, OH
 WFGY-FM, Altoona, PA
 WGSQ-FM, Cookeville, TN
 WHLZ-FM, Manning, SC
 WHPO-FM, Hoopeston, IL
 WHVK-FM, Athens, AL
 WITL-AM/FM, Lansing, MI
 WJOD-FM, Galena, IL
 WKAA-FM, Tifton, GA
 WLRV-AM, Lebanon, VA
 WMCL-AM, McLeansboro, IL
 WMNI-AM, Columbia, OH
 WOKO-FM, Burlington, VT
 WPHB-AM/FM, Philipsburg, PA
 WTYL-AM/FM, Tylertown, MS
 CHEQ-FM, Smith Falls, Ontario, Canada
 CHSJ-AM, Saint John, New Brunswick, Canada
 CJQM-FM, Sault St. Marie, Ontario, Canada
 CJWW-AM, Saskatoon, Saskatchewan, Canada

Other Organizational Members


Ancy Records, Florence, MS
 Bison Entertainment, Wilmington, DE
 Country Music Video Magazine, Los Angeles, CA
 CW Talent Management, Hermitage, TN
 Great Cumberland Music Group, Nashville, TN
 Hangin' Gold Music, Stoneville, NC
 PIXX, Kernersville, NC
 Renfro Valley Folks, Inc., Renfro Valley, KY
 RWS Producoes Art. Ltda., Sao Paulo, Brazil
 Silver City Productions, Mountain Howe, PA
 Viking Productions, Inc., Wilmington, DE
 Western Connection, San Dimas, CA 

CMA Adds New Membership Benefit

STUDIO INSTRUMENT RENTALS

CMA is pleased to announce a new membership benefit in conjunction with Studio Instrument Rentals. SIR will give CMA members a 10 percent discount for equipment rentals and studio time at all five SIR locations. Individual members can present their CMA membership card to take advantage of this benefit. Organizational members can request a letter authorizing the discount from CMA's membership department.

SIR has locations in Los Angeles, Nashville, New York, San Francisco and Las Vegas.

For more information concerning the special SIR discount, contact Janet Bozeman, Chuck Dillehay or Bill Petty in CMA's Membership Department at (615) 244-2840. 



Mitchell Continues To Lead CMA Membership Drive




Songwriter Dan Mitchell of Coshocton, Ohio continues to lead CMA's 1991 Membership Extravaganza, which runs through September 6. Charlene Bordanaro of The Nashville Network and Ed Russell of Castle Records in Nashville remain tied for second place in the recruitment drive. Prizes for the contest are:

GRAND PRIZE: Trip for two to the Bahamas for four days (includes airfare and accommodations at the Lucayan Beach Resort & Casino)

SECOND PLACE: "CMA Awards Show" VIP package (includes two VIP seats for the show, tickets to the post awards party and rehearsal passes)

THIRD PLACE: Personalized portfolio organizer (recruit at least five new members)

FOURTH PLACE: Canvas beach bag with CMA logo (recruit one new member)

Others who have recruited new members are: Jerry Bentley, Debra Brawner, Vern Dant, John Denny, Jerry Free, Joe Harris, Gene McKay, Robert Metzgar, Kevin Neal, Thelma Persing, Gaynelle Pitts, Ronna Rubin and Eve Vaupel. 

AWARDS

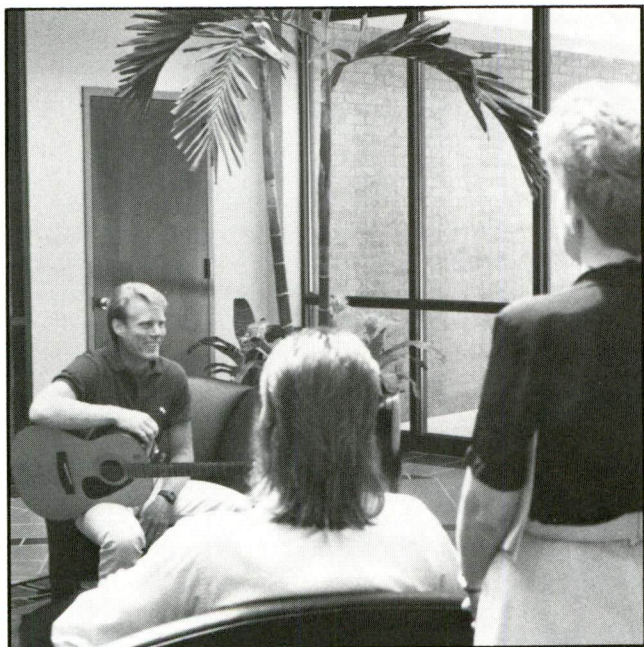
Travis Tritt and **The Kentucky HeadHunters** both received *Ampex Golden Reel Awards* for RIAA certified gold albums. Tritt earned the award for his **COUNTRY CLUB** lp, while the HeadHunters won for **PICKIN' ON NASHVILLE**. Donations were made to the **Oasis Center** in Nashville on behalf of the HeadHunters and to St. Jude's Research Hospital in Memphis on behalf of Travis Tritt.

WMZQ in Washington, D.C. was recently honored by the *New York International Radio Festival Awards*. The station won in the history category for its program "**To Answer The Call**". The program was written and produced by **Katy Daley** and **Bill Worthington**.

Pro Tech Marketing of Salt Lake City, UT was named *Sales Representative of the Year* by **Shure Brothers Inc.** The award is based on superior sales performance, outstanding customer service and consistent communication with the factory. Shure Brothers Inc. is a major manufacturer of microphones, circuitry products and teleconferencing equipment.

The **Amusement & Music Operators Association** has announced the nominees for the 1991 *Jukebox Awards*. This year's top Country nominee is **Garth Brooks**. Brooks' songs "**Friends In Low Places**" and "**Two Of A Kind Working On A Full House**" are both contenders for *Country Record of the Year*. In addition, Brooks' album, **NO FENCES**, is up for *Country CD of the Year*. Country newcomers **Pam Tillis** and **Mark Chesnutt** also received nominations for the *Rising Star Award* along with rock acts such as **Mariah Carey** and **Vanilla Ice**. The awards presentation will take place September 13 in Las Vegas.

Songwriter **Roger Murrah** was honored with a bronze star in the Alabama Music Hall of Fame's *Walk of Fame*. Murrah has written such hits as "**Don't Rock The Jukebox**" for **Alan Jackson**, "**High Cotton**" for Alabama and "**Ozark Mountain Jubilee**" for the **Oak Ridge Boys**.



Larry Boone dropped by CMA recently and entertained the staff with a few songs from his latest Columbia Records lp, **ONE WAY TO GO**.



While taping the **Wolf Trap 20th Anniversary Gala** for PBS, K.T. Oslin (left) paused to visit with Broadway star **Chita Rivera**.

MEDIA

MCA Records has released **THE BRENDA LEE ANTHOLOGY**, a 40-song collection featuring songs from Lee's 25 years with **Decca/MCA**. The collection is available as a two-CD set or as two separate cassette volumes. Along with her five biggest Country hits, 19 of Lee's top 20 pop hits are included in the set. Nostalgia fans will also hear cuts from Lee's first recording session in 1956 at the age of 12.

TNN: The Nashville Network traveled to **Billy Bob's Texas** in August to tape 10 episodes of "**On Stage**". The Fort Worth club has been billed as "the world's largest honky tonk". Artists appearing on the upcoming shows include **Holly Dunn**, **Travis Tritt**, **Restless Heart** and **T. Graham Brown**.

The home of Country Music served as the locale for "**A Day In The Country**", a recent **VH-1** special hosted by **Carlene Carter**. Joining Carter on location in Nashville were guests **Vince Gill**, **Rodney Crowell**, **Marty Stuart** and **Kevin Welch**. Taping for the special took place at the **Ryman Auditorium**, **Ernest Tubb Record Shop** and **Hank Williams' Family Tradition Museum**. Viewers also got a tour of Carter's home and local attractions including **Arnold's Diner** and **Hatch Show Prints**.

Los Angeles radio stations **KZLA-FM** and **KLAC-FM** have joined forces with **May Company Travel** to promote "**Travel Theme Month**", a program spotlighting different travel destinations each month. The arrangement gives **KZLA/KLAC** advertisers direct access to one of Southern California's largest leisure travel operations. In addition, the program will receive priority display in the May Company's computerized sales system.

Nashville singer **Bill Young** has been chosen as the grand-prize winner of **TNN: The Nashville Network's "Be A Star"** national talent search program. Young received \$25,000 in cash and a recording contract with **PolyGram/Mercury Records**. He

will also appear on TNN's "On Stage" and "Nashville Now". The program debuted in April, and contestants are judged by a 10-member panel selected from the studio audience.

Grand Ole Opry member **Stonewall Jackson** shares the story of his rise to fame in "From The Bottom Up", his new autobiography. The book also spotlights other Country artists such as **George Jones, Loretta Lynn, Roger Miller and Ernest Tubb**. To order copies of the book, contact L.C. Parsons, Blue Chip Management, P.O. Box 463, McMinnville, TN 37110 or call (615) 473-1866.

In October **MCA Records** will release **THE PATSY CLINE COLLECTION**, a musical anthology containing more than 100 songs. The collection contains Cline's entire catalog of **Decca** recordings from 1960 to 1963 and her recordings on **4 Star Records**. The anthology was compiled in conjunction with **The Country Music Foundation** and is part of the Country Music Hall of Fame Series.

Grand Ole Opry announcer **Hairl Hensley** will host "Tuesday Night Bluegrass", a new show spotlighting the latest in modern bluegrass music. The show will feature artists such as **Alison Krauss and Tony Rice**.

The **Riders In The Sky** were recently featured in a segment of "Entertainment Tonight". Reporter **Leonard Maltin** talked with the trio about their upcoming Saturday morning children's show, debuting September 14. The Riders first **Columbia Records** lp, **HARMONY RANCH**, was released in August and contains many of the children's songs which will be featured on the show.

NEW COMPANIES

BMG Music has opened a new Country record label, **BNA Entertainment**. **Ric Pepin** will serve as general manager for the company. Other staff members include **Richard Landis**, vice president, A & R; **Ken Van Durand**, director of national promotion; **Jim Della Croce**, manager, artist development; **Tommy Daniel**, manager, sales; **Chuck Thagard**, manager, regional promotion; **Carl Brown**, manager, regional promotion; **Tom Sgro**, manager, regional promotion; **Scott Michaels**, manager regional promotion. BNA is located at 1 Music Circle North, Nashville, TN 37203; telephone (615) 780-4400.

Prime Time Radio Service has opened an office in Nashville. The company distributes comedy material for disc jockeys. The

company is located at 1019 17th Avenue South, Suite 201, Nashville, TN 37212; telephone (615) 327-4650, fax (615) 320-1496.

Keene Garrett and Cindy Montano have formed **Alternative Visions, Inc.**, a company specializing in film, video, print and image consulting. Montano worked formerly as a producer at **Scene Three Productions** and Garrett served as director of marketing for the company. **Alternative Visions** is located at 2102 Ashwood Avenue, Nashville, TN 37212; telephone (615) 386-3915.

NEWSLINE

Eddie Rabbitt will represent Country Music at **Paul Newman's Second Annual "Hole In The Wall Gang" Camp Benefit** on September 14 in Ashford, CT. The western-style camp hosts children with blood-related diseases. All money raised from ticket and auction sales will benefit the camp and its various programs. The day-long event will include two shows written by author **A.E. Hotchner** with music composed by Broadway's **Cy Coleman**. **Paul Newman** and **Joanne Woodward** will play active roles in the program along with **Phylicia Rashad, Bobby Short, Judy Collins, Jason Robards, Julie Gold, Gene Shalit** and others.

Rodney Crowell, Pam Tillis, Carlene Carter, Molly & The Heymakers, Texas Tornados and the **Desert Rose Band** performed at the first **Chicago Country Music Festival** in July. The festival was produced by the **Mayor's Office of Special Events** at the behest of **Mayor Richard Daley**, a self-admitted Country fan. Sponsors of the event were **Alcala's Western Wear, Breyers Ice Cream, Bub City Restaurant, United Airlines, The Chicago Transit Authority, Eastman Kodak, Hyatt Regency Chicago, AT&T, Hinckley & Schmitt/Anjou, WUSN-99.5 FM, Chicago Sun-Times, WCCQ-98.3 FM and WOPA-1200 AM**. **Dolly Parton** later presented a certificate of appreciation to the mayor on behalf of CMA.

Roy Carter has announced his retirement from **The Chuck Wagon Gang**. The group welcomed new member **Brian Phelps** in July, who now sings bass with the famed group.

The **American Society of Composers, Authors and Publishers** has reported a record 29 percent increase since July 1990 in the amount of royalties distributed to writer and publisher members resulting from performances abroad. ASCAP distributed \$44 million to its members in July 1991 and will make a second distribution in December of royalties received from England, France, Canada, Japan and Italy.

Mac Wiseman, Chris Hillman and **Marty Stuart** will host the **International Bluegrass Music Awards Show** in Owensboro, KY on September 26.

Richard Leigh will host a benefit "Writers In The Round" songwriter's show at Maude's Courtyard in Nashville on November 17. Joining Leigh will be **Pat Alger, Fred Knobloch, Thom Schuyler, Pamela Brown Hayes, Gilles Godard, Ralph Murphy and Jennifer Pierce**. **Tennessee Stage and Studio** will provide the sound system. **Rick Cassity** is donating his services as sound engineer. Proceeds from the fundraiser will be earmarked for **Project To End Abuse Through Counseling & Education**.

Arista Records and **Cuervo 1800 Tequila** teamed up at a recent **Brooks & Dunn** and **Diamond Rio** showcase to raise money for Nashville's **W.O. Smith Community Music School**. During the show at the **Ace of Clubs**, **Cuervo 1800** set up a "cantina" and sold specially-printed "Arista Hot Shot" glasses - with or without tequila. All proceeds from the cantina sale were contributed to



Epic Records artist Les Taylor spent a day at the races serving as the celebrity crew chief for KCE Motorsports at the Nashville Speedway. Taylor (left) congratulates driver Jay Sauter on his top 10 finish.

the W.O. Smith School, which provides music lessons to children from low-income families at a nominal fee and is supported solely by gifts and grants from private and corporate benefactors.

"Operation Merry Christmas" is the name of a new program to be inaugurated by the **Country Music Hall of Fame & Museum** in the upcoming Christmas season. Country fans can leave seasonal messages for their favorite stars in an oversized mailbox located in the museum lobby. The messages will be delivered to each Country celebrity by the Hall of Fame staff. In addition, a program of special events including acoustic music, readings and other activities will be hosted by top Country entertainers in the museum.

BMG Music Publishing continued its Nashville expansion with the acquisition of the catalogues of **Southwing Music** and writer **Gene Pistilli**. Tunes included in the purchases are "Ocean Front Property" and "Miami, My Amy". Pistilli has also signed a publishing agreement with BMG.

Grand Ole Opry star **Jerry Clower** has been selected to represent his alma mater, Mississippi State University, as part of a set of **Southeastern Conference** football trading cards. Cards featuring Clower and nine other former football "greats" from other SEC schools, including **Archie Manning**, **Kenny Stabler** and **Bert Jones**, will comprise the "SEC Signature Series". Proceeds from card sales will benefit each school's athletic scholarships. Clower attended Mississippi State on a football grant-in-aid in the 1950s.

Songwriter/performer **Redd Stewart** and his wife **Darlene** have established a scholarship program for students enrolled in the Country and bluegrass music program at **South Plains College** in Levelland, TX. The program will provide a \$500 scholarship each fall and spring to a full-time freshman or sophomore majoring in Country and bluegrass music or sound technology.

Travis Tritt and **Lynn Anderson** will be featured at the **13th Annual Georgia Music Hall of Fame Banquet** on September 21st in Atlanta, GA. The event is part of **Georgia Music Week**.

Willie Nelson will host the ninth annual **Academy of Country Music Celebrity Golf Classic**, which will be played on Burbank's **De Bell Golf Course** on October 14. Proceeds from the event will go to the **T.J. Martell Foundation for Cancer, Aids and Leukemia Research for Children** and it's West Coast division, the **Neil Bogart Memorial Laboratory**. For information on entering the event, call (213) 462-2351.

Rick Blackburn and **Al Cooley**, both of **Atlantic Records**, are the guests for the **Songwriters Guild Foundation Ask-A-Pro** session slated for September 11. The Ask-A-Pro session, as well as the September 16th Song Critique featuring **Almo/Irving's David Conrad**, will take place at the office of the **Songwriter's Guild of America** in Nashville.

ON THE MOVE

Jerry Flowers has been promoted to the newly created position of executive director for **Opryland Music Group**. Flowers joined the company in 1987 as director of publishing. In his new position, he will be responsible for all international publishing activities, business planning, coordination of departmental functions and day-to-day operations. Flowers is a former member of the board of directors for the **Country Music Association**.

Steve Miller has joined **Mercury/Nashville** as national director of sales and marketing. Miller was formerly with **RCA Records** where he served as a regional director of sales.

Ron Baird will oversee all Nashville operations for **Creative Artists Agency, Inc.**, a literary and talent agency based in Beverly Hills, CA. The company's roster of Country acts includes **Dolly Parton**, **Clint Black** and **Dwight Yoakam** among others. Baird comes to the company from the **William Morris Agency**.

Carol Lee Hoffman has been appointed as the West Coast A&R representative for **Atlantic/Nashville**. Hoffman will be working out of the label's Los Angeles office in the development of television and movie projects with Country Music.

Buzz Stone and **U.R. Entertainment** have signed an agreement with **Capitol Nashville** to sign and produce new acts. Stone was formerly director of A & R for **MCA Records**.

RCA Records/Nashville has promoted **Alison Auerbach** to manager of media relations. Auerbach is responsible for securing print and television coverage for the RCA roster and coordinating special events. She was previously administrator of media relations at the label.

Jody Williams has been promoted to senior director, writer/publisher relations for **BMI/Nashville**. In his new position, Williams will continue to work with songwriters and publishers in the administration of their works. Williams joined BMI in 1987, and he formerly worked as a director of writer/publisher relations.

William Bland has been named the new general manager for **WRKZ** in Hershey, PA. Bland has worked in all areas of the broadcasting industry, including on-air work and various sales positions.

ABC Radio Networks has promoted seven staff members in the areas of programming and affiliation. **Ron Rivlin** will serve as director of program sales. Rivlin served as manager for the **ABC Rock Network**. **Patricia Kresner** was promoted to director of program marketing. Kresner first worked as director of entertainment programming. **Irene Minett** will act as director of entertainment program development. Minett is the former director of tour marketing and merchandising. **Joyce MacDonald** is the new manager of the ABC Rock Network. MacDonald was the manager of the **ABC Direction Network**. **Jessica Ettinger** was promoted to manager of affiliate services. Ettinger first worked as the manager of entertainment programming. **Paul Miraldi** has been promoted to manager of program sales. Miraldi worked previously as manager of entertainment programming. **Barbara Silber** is the new manager of program sales. Silber was manager of entertainment programming.



Epic Records artist Collin Raye gave the CMA staff some "sweet memories" when he stopped by and performed some songs from his newly released ALL I CAN BE lp.

SIGNINGS

Rob Crosby to the William Morris Agency . . . **Janie Fricke** to Intersound Entertainment . . . **Lewis Grizzard** to Sony/Tree . . . **White Canyon** and **Jodie Sinclair** to Comstock Records . . . **Tommy Hoehn** and **Brendan Dwyer** to Cumberland Music Group, Inc. . . . **David Lynn Jones** and **Cleve Francis** to The Box Office, Inc. . . . **Stephen Bishop** to BMG Music Publishing . . . **Hank Sasaki** to Playback Records . . . **Trevor Haley** and **Steve Brandon** to Bobbi Smith Associates . . . **Tom Wopat** to Buddy Lee Attractions, Inc.



Jeannie C. Riley and Tommy Cash (center) are all smiles as they take a break during the recording of their duet album for Playback Records, co-produced by Jack Gale (left) and Jim Pierce (right).

RIAA CERTIFICATIONS COUNTRY • JULY

ALBUMS

GOLD

EAGLE WHEN SHE FLIES . . . Dolly Parton . . .
BACKROADS . . . Ricky Van Shelton . . . Columbia
DON'T ROCK THE JUKEBOX . . . Alan Jackson . . . Arista

PLATINUM

HEROES AND FRIENDS . . . Randy Travis . . . Warner Bros.
COUNTRY CLUB . . . Travis Tritt . . . Warner Bros.

MULTI-PLATINUM

NO FENCES . . . Garth Brooks . . . 4M . . . Capitol

JANUARY - JUNE

ALBUMS

GOLD

ENCORE . . . Mickey Gilley . . . Epic
ELECTRIC BARNYARD . . . Kentucky HeadHunters . . . Mercury
FAST MOVIN' TRAIN . . . Restless Heart . . . RCA
JUST LOOKIN' FOR A HIT . . . Dwight Yoakam . . . Reprise
CHILL OF AN EARLY FALL . . . George Strait . . . MCA
THE BEST OF . . . Dan Seals . . . Capitol
HONKY TONK ANGEL . . . Patty Loveless . . . MCA
LOVE CAN BUILD A BRIDGE . . . The Judds . . . RCA
LOVE IN A SMALL TOWN . . . K. T. Oslin . . . RCA
COLLECTION OF HITS . . . Kathy Mattea . . . Mercury
PUT YOURSELF IN MY SHOES . . . Clint Black . . . RCA
THE ROAD NOT TAKEN . . . Shenandoah . . . Columbia

PLATINUM

RUMOR HAS IT . . . Reba McEntire . . . MCA
RVS III . . . Ricky Van Shelton . . . Columbia
GREATEST HITS . . . Lee Greenwood . . . MCA
HERE IN THE REAL WORLD . . . Alan Jackson . . . Arista
LIVIN' IT UP . . . George Strait . . . MCA
PUT YOURSELF IN MY SHOES . . . Clint Black . . . RCA

MULTI-PLATINUM

GARTH BROOKS . . . Garth Brooks . . . 2M . . . Capitol
GREATEST HITS . . . Anne Murray . . . 4M . . . Capitol
NO FENCES . . . Garth Brooks . . . 3M . . . Capitol

VIDEOS

GOLD

"The Real Patsy Cline" . . . Patsy Cline . . . Cabin Fever Entertainment
"Love In A Small Town" . . . K. T. Oslin . . . RCA Records
"Here In The Real World" . . . Alan Jackson . . . Arista Records
"Pickin' On Nashville" . . . Kentucky HeadHunters . . . PolyGram Records
"Love Can Build A Bridge" . . . The Judds . . . MPI Home Video
"Put Yourself In My Shoes" . . . Clint Black . . . RCA Records
"To Be Continued" . . . Ricky Van Shelton . . . Sony Music Video

PLATINUM

"God Bless The USA" . . . Lee Greenwood . . . MCA Music Video
"Full Access" . . . Hank Williams Jr. . . Cabin Fever Entertainment
"Love Can Build A Bridge" . . . The Judds . . . MPI Home Video

NEWSBREAKERS

CMT: Country Music Television recently signed a multi-year agreement with **A.C. Nielsen** for the national people meter service. In the first data released since the agreement was signed, CMT achieved higher ratings in both total day and primetime hours than **VH-1**, proving the increased youth appeal of Country Music. CMT reaches over 14.2 million cable subscribers.



Louisiana House Bill 261 would have prohibited minors from buying, even with parental consent, certain records which carried a parental advisory label or other consumer information suggesting that the lyrics may be explicit. It was defeated by the Louisiana legislature on July 7. Under the proposed legislation, store clerks would have faced criminal prosecution for selling a recording which contained labelling information. A grass-roots effort by the National Association of Recording Merchandisers and CMA resulted in thousands of postcards which urged opposition to the bill being sent to Louisiana Governor Buddy Roemer and state senators.



Throughout the summer, pop and rock concert promoters have cited sluggish ticket sales and have cancelled performances by major artists. But Country Music has been enjoying healthy ticket sales. **The Judds** recently completed a run of sell-out shows on the West Coast, including the first sell-out concert in the 69-year history of the Independence Stampede in Greeley, CO. The duo also set an attendance record at the **Miramar Naval Air Station** in San Diego. They set house records for a Country act at the **Fresno Convention Center**, **Shoreline Amphitheatre** in Mountain View, CA, and **Mervyn's Feather River Pavilion** in Marysville, CA.




Just about everyone in Country Music is profiting from the boom in Country Music with one exception - female performers, reports **Robert K. Oermann** in *The Tennessean*, one of Nashville's daily newspapers. Female entertainers have experienced a decline in their share of the market, as only 12 percent of the Country records on the 1990 year-end ranking by **BILLBOARD** were by women, the lowest market share since 1958. In fact, female records held 38 percent of the market in 1981. Since then, the percentage of year-end Country charts held by women has stayed between 25-30 percent. So far in 1991, the only women to crack the top five are **Carlene Carter**, **The Judds**, **Reba McEntire**, **Pam Tillis**, **Patty Loveless**, **Lorrie Morgan**, **Dolly Parton** and **Trisha Yearwood**.



The **22nd Annual Happy Birthday USA Celebration**, hosted by the **Statler Brothers** on July 4th in Staunton, VA, drew 95,000 fans. The all-day salute to Americana, which featured the **Statlers**, **Charley Pride** and **Neal McCoy**, goes in the record books as the largest outdoor concert worldwide to date in 1991.

U.K.'s Country Music People Present Awards

While in Nashville covering Fan Fair, U.K.'s COUNTRY MUSIC PEOPLE Magazine made the following award presentations:


International Male Vocalist: **George Strait**
International Female Vocalist: **Emmylou Harris**
International Group/Duo: **The Judds**
International Rising Star: **Garth Brooks**
International Musician: **Chet Atkins**
Heritage Award: **George Jones**
International Album: **Alan Jackson, HERE IN THE REAL WORLD**
International Single: **Vince Gill, "When I Call Your Name"**
DJ International Artist: **George Strait**
Independent Single Record: **Jerry Lansdowne, "Plenty Of Love"**
Media Award: **Robert K. Oermann**
British/Irish Male Vocalist: **Daniel O'Donnell**
British/Irish Female Vocalist: **Mary Duff**
British/Irish Rising Star: **Dominic Kirwan**
British Irish Group/Duo: **Logue & McCool**
British/Irish Album: **Daniel O'Donnell, THE LAST WALTZ** 

Radio Station Promotion

CLOSE UP would like to recognize the following radio station for their successful promotion idea.



KXIA-FM's "YOU CAN BE A STAR" CONTEST

KXIA-FM in Marshalltown, Iowa used video stardom to attract its audience. Listeners registered for a drawing at seven local businesses, hoping for the chance to "be a star" in Nashville. The grand prize included a trip for two to Nashville and the opportunity to appear in the next Bellamy Brothers' video, to be filmed in Nashville later this year. An \$800 Fisher VHS-VCR was provided so the winner will be able to show off his debut video performance with the Bellamys. Howard Bellamy travelled to KXIA to announce the lucky winner, Burt Squire from Green Mountain, Iowa. 

A COLORFUL, UNIQUE REVIEW OF THIS YEAR'S BEST

The Official 1991 Country Music Association Awards Program Book

A valuable keepsake for everyone in the Country Music industry!

This exclusive glossy, four color program book highlights the brightest night in Country Music with photos and bios of all nominees, lists of previous winners and informative articles on the nominees that you have chosen this year. Also included are features on the nominees to the Country Music Hall of Fame, and the history of the awards.

Don't miss out on our special offer. We are now offering a special CMA member price of \$9.95, which includes postage and handling. **All orders must be received by September 20, 1991.**

Please send me _____ copy(ies) of the 1991 CMA AWARDS PROGRAM BOOK at the special member price of \$9.95 per book, which includes postage and handling (Fourth Class Surface Mail).

- Please send my order by: First Class Mail (Add \$3.00 per copy)
 International Surface Mail (Add \$7.75 per copy)
 Fourth Class Surface Mail (No additional charge)

Total amount of order \$ _____ is enclosed.

Name _____

Address _____ City _____ State _____ Zip _____

VISA MasterCard # _____ Expiration Date _____

Signature for VISA/MasterCard _____

Complete this form and mail with check, money order or signed charge authorization to:

CMA AWARDS BOOK, One Music Circle South, Nashville, TN 37203




President Bush (center) welcomes (l to r) Don and Polly Schlitz and Sarah and Thom Schuyler to the Oval Office at the White House.

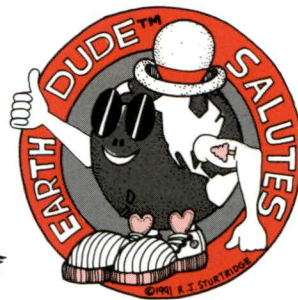
Presidential Wish Becomes Top 10 Single

The song "Point Of Light" has become another top 10 hit for Randy Travis, but his record label didn't ask him to sing it. An even higher source did.

In his Presidential nomination acceptance speech, President Bush described the United States as a nation of volunteer organizations: "a brilliant diversity spread like the stars, like a thousand points of light in a broad and peaceful sky." That phrase captured the nation's imagination, inspiring the Points of Light Foundation and the naming of the President's "daily point of light," a group or individual recognized for outstanding volunteer service. Bush, a Country Music fan, felt his Points of Light Foundation needed a theme song. The request was passed along to CMA's Jo Walker-Meador and BMI's Roger Sovine, who in turn suggested the idea to songwriters Thom Schuyler and Don Schlitz.

Schuyler, current CMA president and writer of "Long Line Of Love" and "I Fell In Love Again Last Night", and Schlitz, a CMA board member and writer of "Forever and Ever, Amen", and "The Gambler", composed "Point Of Light", which they originally thought would only be performed at a few Presidential events. "We never expected this kind of success with the song," Schuyler said.


The song heralds a message of volunteerism. "'Point Of Light' is about people doing good things for other people, not a political program," said Schlitz. "Thom and I put a lot of ourselves into it. We talked about how we felt about the message to make sure we wrote the right song that said the right thing." 



This month, Earth Dude salutes the 1991 Minnesota State Fair for its Reduce, Reuse, Recycle exhibit. The display was created to increase awareness of solid waste issues and offer fair visitors tips on recycling, waste reduction and reuse of goods and materials.

Walk-through models of a grocery store, home, backyard and office were used to illustrate how to reduce, reuse and recycle at home and at work. Another part of the exhibit demonstrated the entire recycling process, including the collection of materials, processing, remanufacture and new products made from recycled materials.

Alternatives to solid waste disposal were illustrated through scale models and photo displays of municipal solid waste composting, incineration and landfills. In addition, four demonstrations were presented every day during the 12-day fair. Topics included composting, paper-making and waste reduction. An information center offered details on recycling techniques and community recycling programs.

If you would like Earth Dude to salute an individual or firm for their environmental awareness, please send your suggestions to Earth Dude, CMA CLOSE UP, One Music Circle South, Nashville, TN 37203. 


CMA Awards Show Ticket Confirmations Mailed

Ticket confirmations for the 1991 "CMA Awards Show" were mailed August 23 to those CMA members who ordered tickets by the August 5 deadline. Ticket orders received after August 5 will be accommodated on a space available basis, and confirmation will be sent as orders are processed.

"The 25th Annual CMA Awards Show" will be broadcast live from the Grand Ole Opry House by CBS Television on Wednesday, October 2.

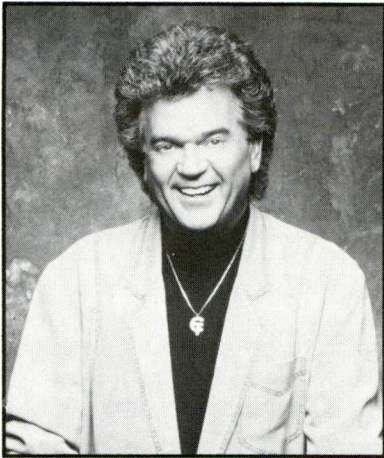
This year, patron tickets are \$250 each in preferential seating areas on the main floor. Regular tickets are \$125 each and will be assigned on a first-come basis, with preference given to CMA organizational members. Most such seating will be in the lower balcony levels. Patron and regular tickets include the post awards party.

CMA members had the opportunity to order a maximum of either two patron or two regular tickets as well as an equal number of show only tickets, which do not include the post awards party. Show only ticket-holders will be seated in the upper balcony. Tickets are not available for just the post awards party.

Groups wishing to be seated together must have returned their orders in the same envelope with the request indicated on each individual order form. 

SEPTEMBER

(* denotes birthdays)



- 1 *CONWAY TWITTY** (Harold Lloyd Jenkins); Friars Point, Mississippi
- *BOXCAR WILLIE** (Lecil Travis Martin); Sterratt, Texas
- *STEVE GOETZMAN** (Exile); Louisville, Kentucky

- 2 LABOR DAY**
- *JOHNNIE LEE WILLS**; Hall County, Texas

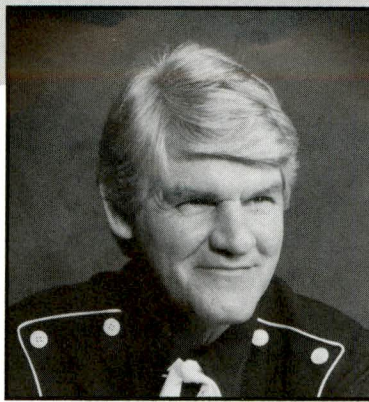
- 3 *TOMPALL GLASER**; Spaulding, Nebraska
- *HANK THOMPSON**; Waco, Texas
- Jim Reeves leaves Louisiana Hayride to join Grand Ole Opry, 1955
- Don Williams hits number one with "I'm Just A Country Boy", 1977

- 4 *SHOT JACKSON**; Wilmington, North Carolina
- Merle Haggard, John Schneider, Hank Snow, Mel Tillis, and Tammy Wynette, among others announce the first Bakersfield to Chicago "FarmAid" train trip, 1985

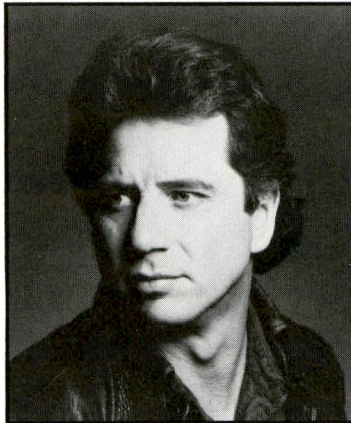
- 5** The Country Music Association is chartered, 1958
- Glen Campbell's "Rhinstone Cowboy" awarded gold single, 1975
- "Fancy Free" by the Oak Ridge Boys tops the charts, 1981

- 6 *ZEKE CLEMENTS**; Empire, Alabama
- *DAVID ALLAN COE**; Akron, Ohio
- *MEL MCDANIEL**; Checotah, Oklahoma
- Ernest Tubb dies, 1984

- 7** Elvis Presley tops the Country charts with his most successful release on Sun Records, "Mystery Train/I Forgot To Remember To Forget", 1955



- 8 *HARLAN HOWARD**; Harlan County, Texas
- *JIMMIE RODGERS**; Meridian, Mississippi
- *PATSY CLINE** (Virginia Patterson Hensley); Winchester, Virginia



- 9 *TOM WOPAT**; Lodi, Wisconsin
- *FREDDY WELLER**; Atlanta, Georgia
- Elvis Presley debuts on "The Ed Sullivan Show", 1956
- Faron Young has surprise chart success in Britain with top five pop hit "Four In The Morning", 1972
- Alabama's JUST US certifies gold, 1988

- 10 *TOMMY OVERSTREET**; Oklahoma City, Oklahoma
- Ferlin Huskey's "Wings Of A Dove" debuts on the Country charts, 1960
- Nat Stuckey makes his chart debut with "Sweet Thang", 1966

- 11 *JIMMIE DAVIS**; Quitman, Louisiana
- Leon Payne, one of Bob Wills' Texas Playboys dies, 1969
- Barbara Mandrell has devastating car wreck, leaving her unable to perform for two years, 1984
- George Jones' ANNIVERSARY - TEN YEARS OF HITS certifies gold, 1989
- Johnny Paycheck's GREATEST HITS VOLUME II awarded gold album, 1989

- 12 *GEORGE JONES**; Saratoga, Texas



- 13 *BILL MONROE**; Rosine, Kentucky
- Barbara Mandrell makes chart debut with "I've Been Loving You Too Long", 1969
- OLD 8 X 10 by Randy Travis certifies platinum, 1988

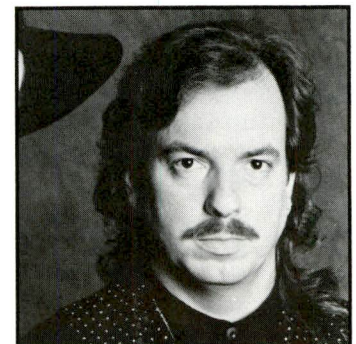
- 14** Hank and Audrey Williams audition for Fred Rose, 1946
- Vernon Dalhart dies, 1948

- 15 *ROY ACUFF**; Maynardsville, Tennessee
- Patsy Cline marries Charlie Dick in Winchester, Virginia, 1957
- Billy Joe Shaver makes his chart debut with "Georgia On A Fast Train", 1973
- Hank Williams, Jr.'s BORN TO BOOGIE awarded gold album, 1987
- "Heart Worn Memories: A Daughter's Biography Of Willie Nelson" by Susie Nelson is published, 1987

- 16 *DAVID BELLAMY** (Bellamy Brothers); Darby, Florida
- Earl Scruggs first records with Bill Monroe, 1946

- 17 *HANK WILLIAMS, SR**; Georgiana, Alabama
- Linda Ronstadt's "Blue Bayou" enters the charts, 1975

- 18** The first Country Music show held at Carnegie Hall features Ernest Tubb, George D. Hay, Minnie Pearl, and Rosalie Allen, 1947
- David Allan Coe's GREATEST HITS awarded platinum album, 1989
- Willie Nelson is awarded platinum and gold albums for PRETTY



PAPER and TAKE IT TO THE LIMIT respectively, 1989

- 19 Crystal Gayle debuts on the charts with "I've Cried (The Blue Right Out Of My Eyes)", written by sister Loretta Lynn, 1970
Lee Greenwood makes chart debut with "It Turns Me Inside Out", 1981
Travis Tritt's COUNTRY CLUB certifies gold, 1990
Red Foley dies, 1968
- 20 *PEARL BUTLER; Nashville, Tennessee
"Why Lady Why" by Alabama enters the charts and goes on to become their second number one hit, 1980
Steve Goodman, composer of "City of New Orleans" and Waylon Jennings' "America", dies, 1984
- 21 *DICKY LEE; Memphis, Tennessee
Everly Brothers' "Wake Up Little Susie" hits both Country and pop charts, 1957
- 22 Riley Puckett makes his radio debut on WSB in Atlanta, 1922
- 23 *JUNE FORESTER; Chattanooga, Tennessee
*RAY CHARLES; Albany, Georgia
Bob Wills takes his Texas Playboys to Dallas for their first recording session on Brunswick Records, 1935
- 24 Loretta Lynn's "Coal Miner's Daughter" released on Decca Records, 1973
Clint Black's KILLIN' TIME awarded gold album, 1989
CHRISTMAS TIME WITH THE JUDDS certifies gold, 1989
- 25 *ROYCE KENDALL; St. Louis, Missouri
*IAN TYSON; British Columbia, Canada
Statler Brothers debut on the charts with "Flowers On The Wall", 1965
Loretta Lynn employed by the Grand Ole Opry, 1967



- 26 *CARLENE CARTER; Madison, Tennessee

- *NANCY GIVEN-PROUT (Wild Rose); Pittsburgh, PA
*LYNN ANDERSON; Grand Forks, North Dakota
*MARTY ROBBINS; Glendale, Arizona
Waylon Jennings' IVE ALWAYS BEEN CRAZY awarded a gold album, 1978
- 27 Connie Smith makes her chart debut with "Once A Day", 1964
- 28 *JERRY CLOWER; Liberty, Mississippi
*DAN SEALS; Iraan, Texas
RCA Victor holds the first recording session in Nashville at the YMCA Hall, 1928
- 29 *GENE AUTRY; Tioga Springs, Texas
*JERRY LEE LEWIS; Ferriday, Louisiana
- 30 The Grand Ole Opry televised for the first time, 1950
Patsy Cline signs with Four-Star Records, 1954

OCTOBER

- 1 Garth Brooks' eponymous debut album certifies gold, 1990
- 2 *JO-EL SONNIER; Rayne, Louisiana
*GREG JENNINGS (Restless Heart); Oklahoma City, Oklahoma
*LEON RAUSCH; Springfield, Missouri
Merle Haggard and the Strangers' OKIE FROM MUSKOGEE awarded gold album, 1970
- 3 Elvis Presley sings in public for the first time at age 10 in a talent contest at a dairy show, 1945
K.T. Oslin's THIS WOMAN awarded a platinum album, 1989
Woody Guthrie dies, 1967
- 4 *LEROY VAN DYKE; Flat Creek, Missouri
Willie Nelson tops the Country charts with "Blue Eyes Crying In The Rain", 1975
- 5 *JOHNNY DUNCAN; Dublin, Texas

WSM Radio in Nashville airs for first time, 1925
THE JUDDS GREATEST HITS awarded gold album in just two months, 1988

- 7 *UNCLE DAVE MACON; Smart Station, Tennessee
The Judds and Dolly Parton are awarded platinum albums for ROCKIN' WITH THE RHYTHM and GREATEST HITS respectively, 1986
- 8 Hank Snow and Hubert Long elected to Country Music Hall of Fame, 1979
Anne Murray becomes first female to win the CMA Album of the Year, 1984
Alabama named CMA Entertainer Of the Year for third year in a row, 1984
- 9 Gene Autry's first recording session takes place, 1929
Grandpa Jones elected to Country Music Hall of Fame, 1978
"May The Bird Of Paradise Fly Up Your Nose" by Little Jimmy Dickens begins its climb to number one, 1965
Bobby Bare's recording of "Dropkick Me Jesus (Through The Goalposts Of Life)" enters the charts, establishing the career of songwriter Paul Craft, 1976
- 10 *TANYA TUCKER; Seminole, Texas

[Factfile is compiled from *The Illustrated Country Almanac* by Richard Wootton (Dial Press), *The Illustrated History of Country Music* by the editors of COUNTRY MUSIC magazine (Doubleday/Dolphin Books), *The People's Almanac #2* by David Wallechinsky and Irving Wallace (The Kingsport Press), *The Encyclopedia of Folk, Country and Western Music* by Irwin Stambler and Grelun Landon (St. Martin's Press), *Another Beautiful Day* by Rod McKuen (Harper & Row), and the Country Music Foundation's OFFICIAL 1991 COUNTRY MUSIC CALENDAR, as well as from original research.]



SEPTEMBER

- 6 Annual Welkom Show Country Music Festival / Welkom O.F.S. South Africa / Call 011-789-1275 for details
- 6-8 12th Annual Bluegrass & Chili Festival / Tulsa, OK / Call (918) 583-2617 for details
- 7 Western Night / Wohlen, Switzerland / Call 30-44-222 for details
- 9 8th Annual Harlan Howard Birthday Bash and Guitar Pullin' / BMI / Nashville / Call (615) 259-3625
- 10-15 Canadian Country Music Week / Hamilton, Ontario, Canada / Call (416) 739-5014
- 11-14 National Association of Broadcasters Radio 1991 / San Francisco, CA / Call (800) 342-2460 for details
- 12-14 Amusement and Music Operators of America Expo '91 / Las Vegas Convention Center / Las Vegas, NV / Call (312) 245-1021 for details

- 14-21 Georgia Music Week / Atlanta, GA / Call (404) 656-5095 for details
- 21 13th Annual Georgia Music Hall of Fame Awards / Georgia World Congress Center / Atlanta, GA
- 21 Country Night / Gstaad, Switzerland / Call 30-44-222 for details
- 23-29 1991 World of Bluegrass / Owensboro, KY / Call (502) 684-9025 for details
- 26 International Bluegrass Music Awards / Owensboro, KY / Call (502) 684-9025 for details
- 28 Annual ASCAP Country Music Awards / Opryland Hotel / Nashville, TN
- 29-30 T.J. Martell Celebrity Benefit Golf Tournament & Auction / Nashville, TN / Call (615) 248-6900 for details
- 29 - 9th Annual Sponsorship & Oct. 1 Event Marketing Strategies Seminar / Stouffer Hotel / Nashville TN / Call (615) 321-4250 for details


OCTOBER

- 1 BMI Country Awards / BMI / Nashville
- 2 CMA Awards Show / Grand Ole Opry House / Nashville
- 3 CMA Board Meeting / Stouffer Hotel / Nashville
- 3 CMA Annual Membership Meeting / Stouffer Hotel / Nashville
- 3 SESAC Country Awards / Vanderbilt Plaza Hotel / Nashville
- 3-5 SRO '91 / Stouffer Hotel / Nashville / Call (615) 244-2840 for details
- 20 Country Gold Festival / Aspecta / Kumamoto, Japan / Call (615) 329-1546 for details



Los Angeles Dodger manager Tommy LaSorda (second from left) recently welcomed (l to r) Rodney Crowell, Carlene Carter and their manager Bill Carter to a Dodgers baseball game.

- Photo by John Soo Hoo


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