

OCTOBER 1995

CLOSE UP



Inside:
Bryan White
Rene' Lagler
SRO Showcase
Lineup





**Of his first
number one
record:
"I can't believe
it's happened
to me."
Bryan White
page 8**

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Reba

McEntire



REBA MCENTIRE IS THE ONLY COUNTRY ARTIST WHO COULD PULL OFF SINGING "YOU KEEP ME HANGING ON" BY DIANA ROSS AND PUT THOSE EXTRA DIPHTHONGS IN IT SO IT SOUNDS WELL, COUNTRY. THE FIERY RED-HEAD HAS PICKED SOME OF HER FAVORITE SONGS INCLUDING "PLEASE COME TO BOSTON" AND "RING ON HER FINGER, TIME ON HER HANDS" FOR HER UPCOMING ALBUM STARTING OVER. IT'S SURE TO RAISE SOME EYEBROWS. BUT REBA HAS GONE OUT ON A LIMB AMIDST THE WHIR OF A CHAINSAW BEFORE AND BEEN REWARDED FOR HER RISK-TAKING WITH UNPRECEDENTED SUCCESS.

"I have dreamed for success all of my life, and it has come in little increments, so I have learned to accept it. I have seen how my daddy accepted it. Daddy is very humble, and he was the world champion steer roper for three years so it wasn't a big deal. It wasn't hoopla. There wasn't a big celebration every time he came home after winning a trophy or a saddle. He brought us a watermelon, and we celebrated over watermelon and then we went and worked cattle."

But Reba doesn't downplay the joys of winning. "It is just like a drug because once you win, you have success, and you want more of it. Well, then you have to work hard. You look back on it, and people say, 'Oh, you are just so lucky. You just got that so easy.' And you just grin and smile, and then you look back and say, 'Yes, but I worked my butt off.'"

"I didn't get to go to (son) Shelby's music program in his first year of preschool, because I was out doing a movie in L.A. I didn't get to be home with everybody when they were having supper and a family reunion. I was in a hotel room 700 miles away crying my eyes out going to sleep. Those are the things that keep you at a level to where every time

you get success, you might be able to reach around and pat yourself on the back. But the most important thing is the team and the friendship that is around you that you have built. It keeps you level and anchored that you can go on together and make another mark."

"I KNOW
WHAT
TRYING TO
PLEASE
OTHERS IS -
INSECURITY."

She credits husband Narvel Blackstock with helping her make her mark in a tough industry and says flatly that she's not the leader of Starstruck Entertainment, which includes management, booking, jet service, publicity, horse breeding, transportation and construction.

"An executive producer finances the project, because I can go out

and make real good money singing. Narvel is the director. He heads it up. I don't come in every day and run this thing, absolutely not. I couldn't do it. I wouldn't want to do it because I can't do it as well as Narvel can. Narvel has great instincts. He makes great decisions under stress and not under stress. He is a great schemer, planner, and he has great ideas."

Reba says that although she had worked with Narvel for years, first when he was her steel player, then road manager, then tour manager, she didn't trust him easily - even after they were married.

"I know everyone thought I was crazy when I let Bill Carter go and made Narvel my manager from my tour manager. That was an unheard of thing to do. It happens a lot now a- days. No, I didn't trust Narvel. I didn't trust anybody for a long, long time. I signed all the checks. It was several years later that I started letting him sign the checks. I think it was when I was about eight months pregnant with Shelby. He may correct me on that, but it seems like it was in that period where I just, I was in bed, I just couldn't go in. He kept building this company, and the confidence level in him, the respect level grew, and I know he could do a lot better than I could."

CONTINUED ON PAGE 24...



John Berry

Just four days before the announcement of this year's CMA Awards finalists, John Berry is on stage at Dollywood, just a little over three hours from Nashville. Although the Georgia native is fighting a sore throat and a lot of fatigue, his show sparkles. The audience is in awe of the emotion in his voice, unaware that the Capitol Nashville singer thinks he sounds too raspy, especially in this air-conditioned theatre.

“There was all this alternative music in Athens, but there was nobody doing what I was doing. I was kind of the alternative to the alternative.”

And yet, he wouldn't want to be anywhere else. Following the show, he sits down to relax and eat a quick bite so he can catch a nap before the evening show. Joined by his wife, Robin, 2-year-old Sean, 7-week-old Caelan (Taylormarie, 5, is enjoying the sights of Dollywood with a friend) and his mother-in-law, Carol Calvert, who travels with the Berry road crew to take care of the kids, John reflects on his career.

- Although he's been nominated for a Grammy and has an ever-growing list of hit records and a couple of platinum albums to his credit, John admits the road to success took a bit longer than usual, “probably because I just went about things in a different way.”
- To begin with, he applied the do-it-yourself approach for his early recording efforts. “I just went in and sort of started making my own records. I had a four-track studio in the basement of my parents' house, to cut my own records. That is where I learned what to do in making records.”
- That was in 1979, when he was working the club scene in Atlanta. “That's where I learned how to perform, to choose songs and maybe to write a little better than I was writing.”
- But as beneficial as his Atlanta days were, his career progressed even further when he moved to the college town of Athens, Georgia. “I went from playing several clubs around Atlanta and starving to a steady gig...from making \$150 a week to \$450 a

week. Right there, life becomes much better. There was all this alternative music in Athens, but there was nobody doing what I was doing. I was kind of the alternative to the alternative."

He met Robin the second week he was in Athens, when she came to one of his shows. "The first thing I asked her was, 'When are we going to get married?' She wouldn't talk to me, but she kept coming out."

"I never have been in a real hurry." Although it was a few years before they starting dating, the chemistry was there from the beginning. "I was just drawn to him," Robin admits. "We had this natural attraction, but I would not go out with him."

His persistence paid off. "He called me all the time," Robin says, "We went out after a show one night."

At first, she met with resistance on the homefront. "She went to see him by herself," her mother, Carol, explains. "I said, 'Robin, you don't need to go by yourself to see John Berry. You come straight home.' She called me and said, 'Mom, I'm at the IHOP with Johnny.' I woke up about four o'clock in the morning, and that child was nowhere in the house. They had been sitting out on the front porch all night in the swing. I remember her coming in and saying, 'John has a lot of things on his mind that he wants. He was asking me what did I want.'"

"We both had the same ideas," Robin recalls.

They were seeking the same kind of stability. Although they're on the road much of the year, they're on the road together. When John gets on his tour bus, the family gets on as well. "As nomadic as we are, I want my family to grow up - when we are home - having lived in this one place all our lives," John says. "The farthest I ever want to move is across the street, where we have about 45 acres. We want to build another house over there."

As for his professional goals..."I never have been in a real hurry," he confesses. He's always been drawn to music. "It is what I wanted to do. I just had to figure out how to do it."

So he turned out six albums of his own (two of which have been re-released by Capitol). At that point, he wasn't really interested in a "real" record deal. But family responsibilities made him look to the future.

"It was really lucky, how well we did in Athens. I knew that it couldn't last forever. I could see the end of that, and that wasn't going to send my kids to school, that wasn't going to build the kind of farm we wanted to build. It wasn't going to build a retirement for us. I had to do something on a larger scale. That is where it started...the hunt."

These days, with hits like "I Think About It All The Time" flying up the charts, the hunt takes the Berry clan across the U.S. and beyond. They try to lead a normal life on a bus equipped especially for their

family needs. "It's our home, and we live on it," John says. "We don't stay in hotels. We have the Toys-R-Us bus. We should get an endorsement and let them paint the side of our bus with the Toys-R-Us logo!"

Remodeling has kept the Berry home in turmoil, so the kids stay next door with Carol on the few nights they make it back to Pocatigo, Georgia. "Caelen James has never stayed in our house," John says. "He was born and never once has spent the night in his own home."

With a non-stop touring schedule, John finds little time to write songs these days. That's made the song search for his next album even more critical. He knows what he's looking for. "First, it is the lyrics. That is the very first thing. It doesn't matter what the melody is. It has got to have some lyrical strength to it."

And although he's heard hundreds of great songs, they're not all right for him. "You will hear it and go, well...that would be a great song for someone, but not necessarily for me. Songs for me are just hard to find. We listened to a lot of songs to find the nine that I didn't write on *STANDING ON THE EDGE*. We listened to 1,100 or 1,200 songs, I guess. You can sure hear one when it is right! They do start sounding similar, and then all of the sudden one will just stick out."

Experience - and a good producer - have taught him to be discerning when choosing something to record. "When we were looking for songs for the first album, I said, 'I will record that if they really want me to.' Chuck Howard said, 'Don't record *anything* that you don't really want to sing. Sure enough, it will be a number one record, and you will be singing it the rest of your life.' That would be something - to record a song you really don't care for, and the next thing you know it is a big hit!"

On August 15, John learned he's been nominated for two CMA Awards - Male

"I went...from making \$150 a week to \$450 a week. Right there, life becomes much better."

Vocalist of the Year and the Horizon Award. With "competition" including Shania Twain, Alison Krauss, George Strait, Alan Jackson and other superstars, he's in good company.

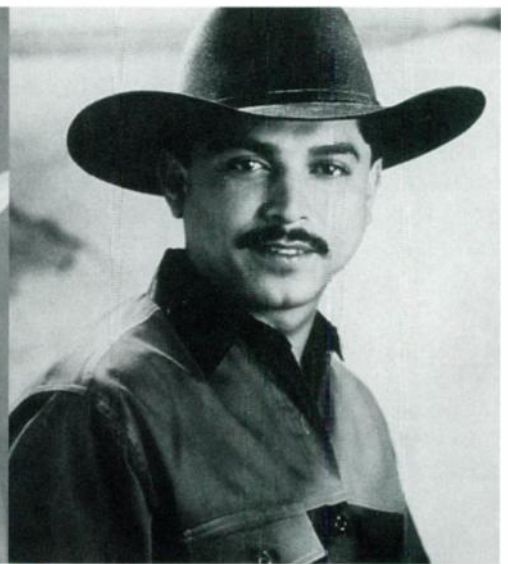
"Chances of winning make it pretty slim," he smiles. "I'm not going to spend a whole lot of time planning a speech or anything, because in both categories, there are a lot of really talented people...people that in one way or another may be more well-known than I am. I look at these things like I've already won. To make it to the final five, you've pretty well won. You should get a medallion for making it to the final five."

At the 1993 CMA Awards, the Georgia native was seated in the rear of the audience. Last year, he moved up to a better position doing a commercial bumper. "I told my wife, 'If I can just keep getting a little closer to the stage, eventually I'll get up on there.' This year I'll perform. Maybe next year, I'll get to say thank you for an award. But I'm not in any hurry. It took me 20 years to get here. No need to rush it. We have plenty of time." **GU**

- Janet E. Williams



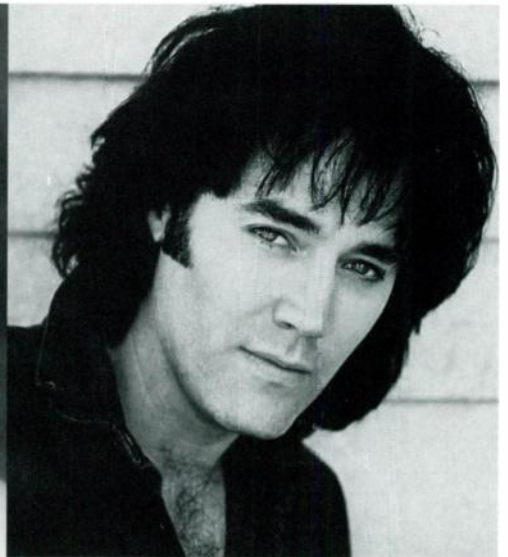
Rhett Akins



Emilio



Shelby Lynne



David Lee Murphy

**Exciting
Talent
Showcases
Take
Center
Stage**

SRO '95, CMA's annual entertainment expo, brings 27 exciting Country Music performers to the stage for the three talent showcases on the event's agenda. This year's lineup features a diverse mix of dynamic performers, from former Garth Brooks sideman Ty England to Tejano-star-turned-Country-singer Emilio to the belting voice of Shelby Lynne and more. SRO '95 takes place October 5-7 at the Nashville Convention Center.

SRO '95 registrants will be glued to their seats for the following electrifying performances!

**THURSDAY,
OCTOBER 5
7 - 11 p.m.**

- Woody Lee
- Emilio
- Terri Clark
- Billy Montana
- Ty England
- Brett James
- Western Flyer
- Shelby Lynne
- Rhett Akins

**FRIDAY,
OCTOBER 6
1 - 5 p.m.**

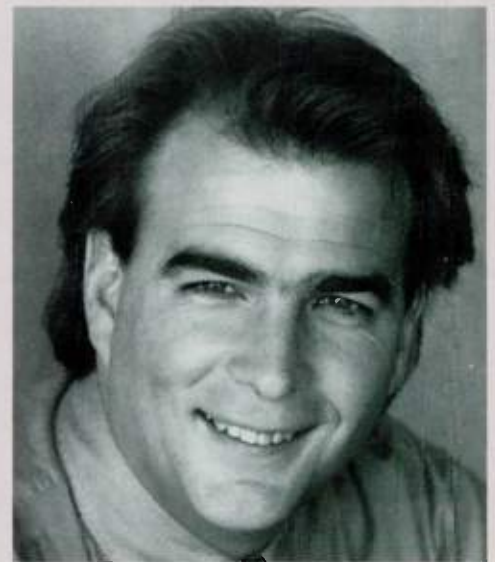
- Perfect Stranger
- Jeff Carson
- Bryan White
- Ricochet
- Daryle Singletary
- Jill Morris
- Stacy Dean Campbell
- Kim Richey
- David Lee Murphy

**SATURDAY,
OCTOBER 7
12:30 - 4:30 p.m.**

- Smokin' Armadillos
- Davis Daniel
- Rhonda Vincent
- Noah Gordon
- Jon Randall
- Ronna Reeves
- Shaver
- Wesley Dennis
- 4Runner

What do the following artists have in common? In addition to having at least one gold or platinum album and/or winning a CMA or Grammy Award, they've all showcased at SRO! Since the event's inception in 1978, when it was known as the Talent Buyers Seminar and later the Talent Buyers Entertainment Marketplace, almost every major Country Music performer has appeared on a showcase. Following is a partial listing of artists who's path to stardom included a side-trip to SRO:

- | | |
|------------------------------|---------------------------------|
| Alabama (1979) | • Lyle Lovett (1986) |
| John Anderson (1982) | • Kathy Mattea (1984) |
| David Ball (1994) | • The Mavericks (1994) |
| John Berry (1994) | • Martina McBride (1992) |
| Suzu Bogguss (1987) | • Neal McCoy (1991) |
| Garth Brooks (1989) | • Tim McGraw (1993) |
| Tracy Byrd (1993) | • Lorrie Morgan (1978 and 1989) |
| Mary Chapin Carpenter (1988) | • K.T. Oslin (1987) |
| Confederate Railroad (1992) | • Collin Raye (1992) |
| Rodney Crowell (1988) | • Shenandoah (1989) |
| Billy Dean (1991) | • Ricky Skaggs (1981) |
| Diamond Rio (1991) | • Doug Stone (1990) |
| Joe Diffie (1991) | • George Strait (1982) |
| Freddy Fender (1979) | • Marty Stuart (1989) |
| Vince Gill (1988) | • Pam Tillis (1985 and 1991) |
| Lee Greenwood (1982) | • Aaron Tippin (1991) |
| The Judds (1984) | • Travis Tritt (1990) |
| Toby Keith (1993) | • Rick Trevino (1994) |
| Sammy Kershaw (1992) | • Tanya Tucker (1983) |
| Hal Ketchum (1991) | • Steve Wariner (1983) |
| Alison Krauss (1991) | • Lari White (1993) |
| Tracy Lawrence (1992) | • Keith Whitley (1986) |
| Little Texas (1992) | • Trisha Yearwood (1991) |
| Patty Loveless (1986) | • |



Bill Engvall

COMEDIAN
BILL ENGVALL
HOSTS
SRO AWARDS

Side-splitting comedian Bill Engvall will host the presentation of the 1995 SRO Awards on Friday, October 7. Since his first public performance - playing a barmaid named Clementine for a third grade class play - Engvall has honed his natural ability to make people laugh.

He was voted Best Male Stand-Up Comedian at the 1992 American Comedy Awards and continues to share his hilarious "Stupid People" routine with audiences nationwide.

TV fans will remember his redneck character Buck Overton on the ABC sitcom "Delta". Bill's warmth and skill at sharing life's absurdities, combined with a laid-back delivery with just a touch of a drawl, have made Engvall one of the comedians to watch in the 1990s.



Success seems to be written in the stars for Bryan White. The 21-year-old singer/songwriter has hit the airwaves with four songs from his self-titled debut album. Just after the third single, "Someone Else's Star", topped the charts, Bryan stopped by to share his excitement with CLOSE UP.

"I just don't know what to say," Bryan says beaming. "I can't believe it. I can't believe it's happened to me. It's so great."

Born in Oklahoma, Bryan spent most of his youth playing drums in his family's band and with friends. With such a natural talent, it's hard to believe it took prompting from his mother to get Bryan to sing. Once he let out his rendition of "Stand By Me", he couldn't stop singing. He still performs the song but now he is in front of crowds of people in clubs and in concert.

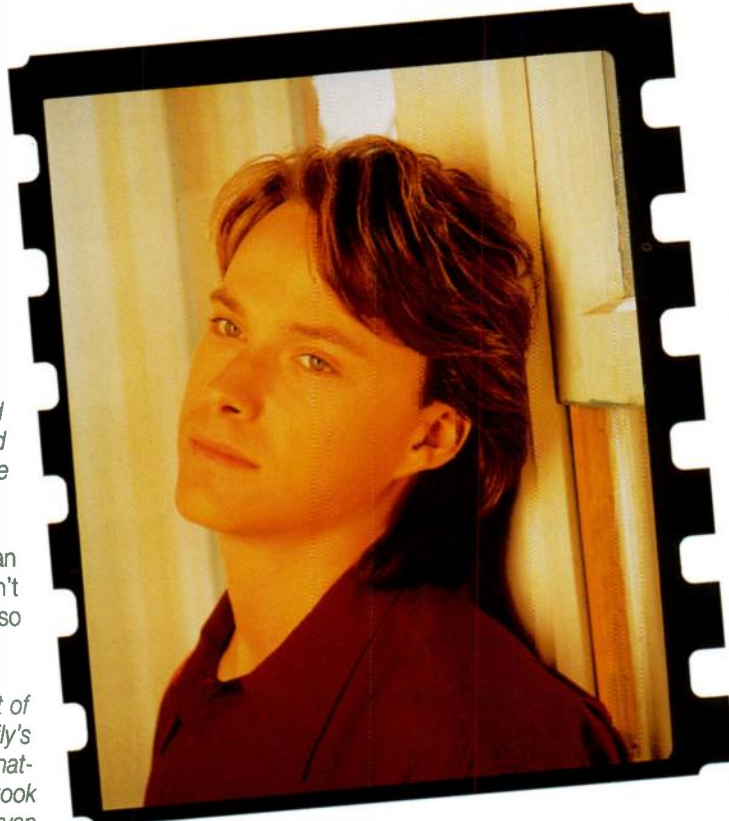
A FAMILY AFFAIR

Bryan also spent much of his childhood helping his grandfather, Wilford White, an auctioneer. The experience taught him some valuable lessons that he puts to use in his music career: how to put in long, hard hours and how to work a crowd. He recently spearheaded a charity auction to raise funds for children affected by the bombing in Oklahoma City. The auction raised about \$60,000 for the Children's Assistance Educational Fund.

"The week that the bombing happened I talked to Wendy (Pearl), my publicist at Asylum, and she said, 'Is there something that you want to do?' I said 'Yeah, but not right now.'...I didn't want to get in the hoopla. I didn't want to make a publicity stunt out of it - that would make me kinda fidgety. I don't think the dust will ever settle down on that, but I'm just saying things did calm a little bit, and when I felt like it was time, we all started doing something. We thought there were a lot of kids left without parents and what better thing to do for them than raise a scholarship fund to pay for their schooling."

With his grandfather there as the official auctioneer, Bryan and his brother watched for bids.

"The management and my label and friends and artists and everybody, we all just made a big deal out of it. I could have cared less whether they put



BRYAN WHITE

my name at the front of the thing or not, because what I wanted to stress to everybody was that I wanted everybody to be involved. That night I said "Look, it's not a Bryan White benefit, it's The Educational Assistance Fund benefit."

LIGHTS, CAMERA, ACTION

Like most new artists, Bryan has had to devote some time to videos.

"The first one was real hectic, and I didn't know a whole lot about it. We went real late - from like 10 in the morning till like two - but I've been at auctions so that's about basically the same thing, but

"I'm not the greatest writer in the world."

you're working in a totally different capacity. I was a little uncomfortable because this first video, my friends came to it, and they were watching me so I was kinda freaked about it. Toward the end of the day, I lost my voice from singing. There was this cloud of hairspray around me all the time, makeup. But we've done three videos now and the more you do it, it comes easier, and you make it more fun.

"John Lloyd Miller (director of 'Someone Else's Star') was a blast to work with. He didn't treat me

like an artist, you know. He treated me just like we've got a job to do here, let's hang out and have fun and do it. He kept calling me the lonely guy because in 'Someone Else's Star', the guy's wandering around town with nobody.

FOREVER A FAN

Despite being successful in his own right, Bryan is still a little nervous around mentors like Steve Wariner or Vince Gill.

"I still feel like a gherm when I'm around Steve Wariner. I just do. I try to be normal, but the old me comes out - I'm like 'Remember that lick you did on that song, remember that big guitar thing, you know.' He says 'Ah, yeah', but I think he understands.

"I've met Vince (Gill) once, and he's a real character. He's hilarious...Mark Miller is a great guy.

I was real blessed to be able to go over and write a song with him, and it ended up in the top five. I think that's cool. We wrote 'I Don't Believe In Goodbye' for me. It sounded a lot like this other song that was on the album...We needed something more up and cranking'. So we did a little demo of it for (Sawyer Brown), and they went and cut it."

WRITE AWAY

Bryan cowrote two of the cuts - "Look At Me Now" and "You Know How I Feel" - on his current album. He has recently been in the studio working on his next project. With a bright future ahead, Bryan's wish is that he will continue to improve his craft and be around to sing and write for a long time to come.

"I'm not the greatest writer in the world. I'm just one of those guys that when I've got thoughts going through my head, I've got to have a soundpost to express them to people. So if a little lyric or something pops out or some melody stuff, I always get it off onto some tape, and if I'm stumped with it, I'll go visit somebody to help me finish it. I think I'm going to learn a lot more about it though. I think I'll be able to start writing a little more by myself in the next couple of years." **CU**

-Shannon Heim



AUGUST

GOLD SINGLES:

"Whose Bed Have Your Boots Been Under"
Shania Twain...Mercury

GOLD ALBUMS:

YOU GOTTA LOVE THAT
Neal McCoy...Atlantic
JOHN MICHAEL MONTGOMERY
John Michael Montgomery...Atlantic

PLATINUM ALBUMS:

I SEE IT NOW
Tracy Lawrence...Atlantic
JOHN MICHAEL MONTGOMERY
John Michael Montgomery...Atlantic
THE LAST ONE TO KNOW
Reba McEntire...MCA
REBA McENTIRE LIVE
Reba McEntire...MCA

MULTI-PLATINUM ALBUMS:

JOHN MICHAEL MONTGOMERY
John Michael Montgomery...2M...Atlantic
LIFE'S A DANCE
John Michael Montgomery...3M...Atlantic
ALIBIS
Tracy Lawrence...2M...Atlantic
YOU MIGHT BE A REDNECK
Jeff Foxworthy...2M...Warner Bros.
FOR MY BROKEN HEART
Reba McEntire...3M...MCA
READ MY MIND
Reba McEntire...3M...MCA
GREATEST HITS
Reba McEntire...3M...MCA
GREATEST HITS, VOLUME II
Reba McEntire...3M...MCA
THE WOMAN IN ME
Shania Twain...2M...Mercury
THE HITS
Garth Brooks...7M...Capitol

JANUARY - JULY

ALBUM

GOLD:

GREATEST HITS, VOL III
Alabama...RCA
THE HITS
Garth Brooks...Liberty
THE GARTH BROOKS COLLECTIONS
Garth Brooks...Liberty
NO ORDINARY MAN
Tracy Byrd...MCA
THE JOHNNY CASH SHOW
Johnny Cash...Columbia
GREATEST HITS 1979-1989
Rosanne Cash...Columbia
WHAT A WAY TO LIVE
Mark Chesnutt...Decca
FROM YAZOO CITY (MISSISSIPPI TALKIN')
Jerry Clower...MCA
STORM IN THE HEARTLAND
Billy Ray Cyrus...Mercury
MIDNIGHT WIND
Charlie Daniels Band...Epic
LOVE A LITTLE STRONGER
Diamond Rio...Arista
NOW THAT I'VE FOUND YOU
Alison Krauss...Rounder

HAVE I GOT A DEAL FOR YOU
Reba McEntire...MCA
GREATEST HITS VOLUME III
Marty Robbins...Columbia
GREATEST HITS 1990-1995
Sawyer Brown...Curb
GREATEST HITS
Doug Stone...Epic
LEAD ON
George Strait...MCA
YOU'VE GOT TO STAND FOR SOMETHING
Aaron Tippin...RCA
LOOKIN' BACK AT MYSELF
Aaron Tippin...RCA
WHAT'S YOUR MAMA'S NAME
Tanya Tucker...Columbia
WOULD YOU LAY WITH ME
Tanya Tucker...Columbia
STRONG ENOUGH TO BEND
Tanya Tucker...Liberty
GREATEST HITS
Tanya Tucker...Liberty
TENNESSEE WOMAN
Tanya Tucker...Liberty
THE WOMAN IN ME
Shania Twain...Mercury
IF I COULD MAKE A LIVING
Clay Walker...Giant
GREATEST HITS, VOLUME II
Tammy Wynette...Epic
THINKIN' ABOUT YOU
Trisha Yearwood...MCA

PLATINUM:

GREATEST HITS, VOLUME II
Alabama...RCA
THINKIN' PROBLEM
David Ball...Warner Bros.
BLACKHAWK
BlackHawk...Arista
ACES
Suzy Bogguss...Liberty
THE HITS
Garth Brooks...Liberty
THE GARTH BROOKS COLLECTION
Garth Brooks...Liberty
NO ORDINARY MAN
Tracy Byrd...MCA
THE JOHNNY CASH PORTRAIT
Johnny Cash...Columbia
NOTORIOUS
Confederate Railroad...Atlantic
THIRD ROCK FROM THE SUN
Joe Diffie...Epic
YOU MIGHT BE A REDNECK IF
Jeff Foxworthy...Warner Bros.
STRAIGHT AHEAD
Larry Gatlin...Columbia
BEST OF VINCE GILL
Vince Gill...RCA
TAKE ME AS I AM
Faith Hill...Warner Bros.
THE WAY THAT I AM
Martina McBride...RCA
NOW THAT I'VE FOUND YOU
Alison Krauss...Rounder
STICKS AND STONES
Tracy Lawrence...Atlantic
WHAT A CRYING SHAME
The Mavericks...MCA
THE WAY THAT I AM
Martina McBride...RCA
NOW THAT I'VE FOUND YOU
Alison Krauss...Rounder
TAKE THIS JOB AND SHOVE IT
Johnny Paycheck...Epic
IN THIS LIFE
Collin Raye...Epic
EXTREMES
Collin Raye...Epic
THE BEST OF
Dan Seals...Liberty
LEAD ON
George Strait...MCA
HOMEWARD LOOKING ANGEL
Pam Tillis...Arista
SWEETHEART'S DANCE
Pam Tillis...Arista
GREATEST HITS, VOLUME I
Randy Travis...Warner Bros.

GREATEST HITS, VOLUME II
Randy Travis...Warner Bros.
GREATEST HITS 1990-1992
Tanya Tucker...Liberty
THE WOMAN IN ME
Shania Twain...Mercury
IF I COULD MAKE A LIVING
Clay Walker...Giant
BUENAS NOCHES FROM A LONELY ROOM
Dwight Yoakam...Reprise

MULTI-PLATINUM:

GREATEST HITS
Alabama...4M...RCA
NO FENCES
Garth Brooks...13M...Liberty
ROPIN' THE WIND
Garth Brooks...11M...Liberty
THE CHASE
Garth Brooks...6M...Liberty
THE HITS
Garth Brooks...5M...Capitol
THE HITS
Garth Brooks...6M...Capitol
THE GARTH BROOKS COLLECTION
Garth Brooks...3M...Liberty
BRAND NEW MAN
Brooks & Dunn...5M...Arista
HARD WORKIN' MAN
Brooks & Dunn...4M...Arista
WAITIN' ON SUNDOWN
Brooks & Dunn...2M...Arista
GREATEST HITS
Patsy Cline...6M...Decca/MCA
MILLION MILE REFLECTIONS
Charlie Daniels...3M...Epic
A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)
Alan Jackson...6M...Arista
A LOT ABOUT LIVIN' (AND A LITTLE ABOUT LOVE)
Alan Jackson...5M...Arista
WHO I AM
Alan Jackson...3M...Arista
WHO I AM
Alan Jackson...2M...Arista
DON'T ROCK THE JUKEBOX
Alan Jackson...4M...Arista
PICKIN' ON NASHVILLE
The Kentucky Headhunters...2M...Mercury
NOT A MOMENT TOO SOON
Tim McGraw...4M...Curb
LIFE'S A DANCE
John Michael Montgomery...2M...Atlantic
KICKIN' IT UP
John Michael Montgomery...3M...Atlantic
WYNONNA
Wynonna...4M...Curb/MCA

VIDEO

PLATINUM (100,000 UNITS):

"Greatest Hits"
Reba McEntire...MCA Music Video

GOLD/PLATINUM VIDEO SINGLE (50,000 UNITS):

"You Might Be A Redneck If..."
Jeff Foxworthy...Warner/Reprise Video

THANKS

CMA thanks the following members who recently recruited new members:

Frank Callari,
Fred Lawrence,
Woody Lee,
Merlin Littlefield,
James Malito,
Pat Rolfe,
Amy Schragg,
Peter Tempkins
and Chip Young.

CMA AWARDS TO AIR INTERNATIONALLY

Country Music fans in the U.S. aren't the only ones who will see "The 29th Annual CMA Awards", as the special will be telecast in countries around the world. A special 75-minute version of the exciting gala event will be broadcast in the U.K. on BBC 2 on October 7 at 10:10 p.m., and CMT: Country Music Television will telecast the entire program internationally beginning in December. In addition, Graham Sanborn Media in Toronto will syndicate the special throughout Canada, and Screen Ventures, Ltd. in London is handling television licensing arrangements in other countries.

CMA BROADCAST AWARD

w i n n e r s

*CMA congratulates
the winners of the
1995 CMA Broadcast Awards.*

STATION OF THE YEAR

SMALL market

MEDIUM market



WOGK
Gainesville / Ocala, FL



WUSY
Chattanooga, TN

LARGE market

MAJOR market



WSIX
Nashville, TN



WGAR
Cleveland, OH

BROADCAST PERSONALITY OF THE YEAR

SMALL market



Kelli & McCoy
KRMD
Shreveport, LA

MEDIUM market



Shores & Steele
WKKO
Toledo, OH

LARGE market



Carl P. Mayfield
WSIX
Nashville, TN

MAJOR market



Stu Evans
KMLE
Phoenix, AZ

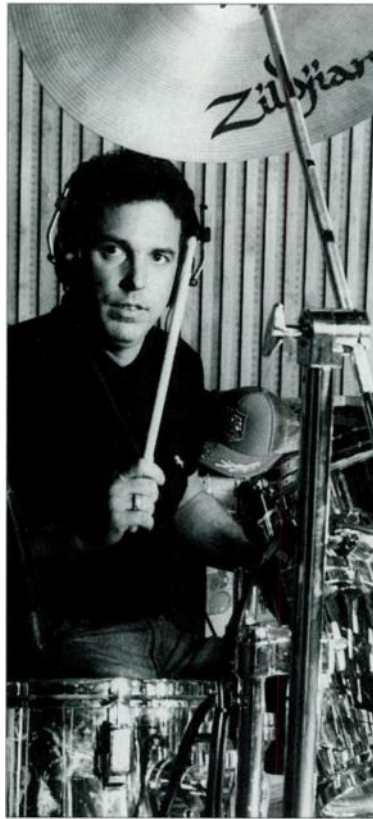
Earlier this year, CMA restructured the categories for the awards by adding Major Market to the three previous market categories - small, medium and large - which have been the basis for the awards since 1973.

The four categories are established by market size based on Arbitron rankings, with Major Market including stations with an Arbitron ranking of 1 to 25, Large Market stations with rankings of 26 to 50, Medium Market with rankings of 51 to 100, and Small Market including all other markets. Arbitron rankings are determined by the population of a radio station's hometown.

All interested full-time Country on-air personalities and radio stations in the U.S. and Canada were eligible to enter. Broadcast personalities who have won in the past were eligible to enter again if their stations changed categories due to growth or because of CMA's new guidelines. Entrants for the Broadcast Personality Award are judged on an aircheck, ratings, community involvement and biographical information. Station finalists were judged on the following criteria: airchecks, ratings history, community involvement and leadership. Finalists are selected during the first round of judging. Winners are determined by the aggregate score of the first round of judging and the second round, which is done by a different panel of judges. Scoring by the judges is tabulated by the international accounting firm of Deloitte & Touche LLP.

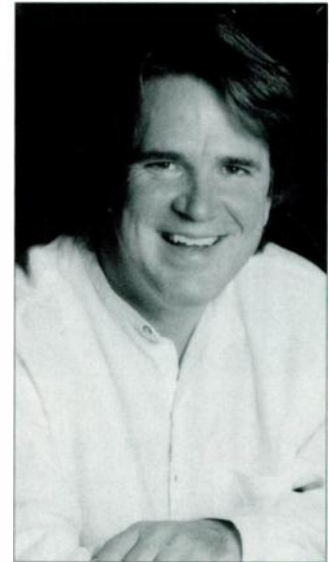
M U S I C I A N O

*Eddie
Bayers.
Paul
Franklin.
Brent
Mason.
Mark
O'Connor.
Matt Rollings.
Five incredible
musicians. Five
studio masters.
Between them,
they've played on
thousands of sessions
and shared the stage
with a veritable
"Who's Who", from
Roy Acuff to
Pinchas
Zuckerman
and everyone in
between. Each of
this year's
Musician of the
Year nominees
recall a
memorable
moment in his
career.*



EDDIE BAYERS

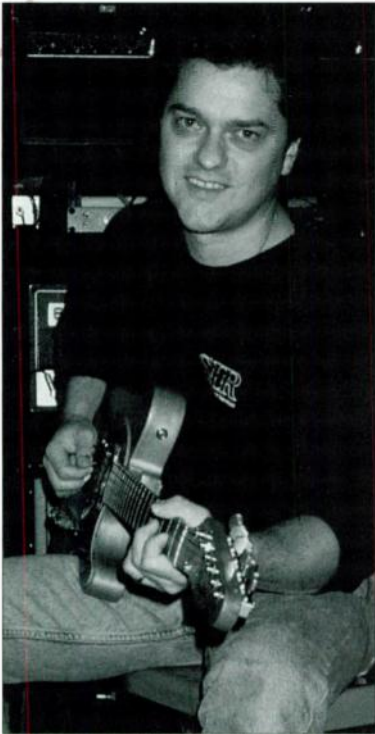
"When I overdubbed those old Jim Reeves cuts for a re-issue - when they were making those duets - would have to be one of my most memorable moments. I also overdubbed some Ricky Nelson stuff after he died. There's just something about putting the drums back on after someone has passed away...It's like being able to participate in a time - re-living a time in the early years of Country Music. Imagine having Jim Reeves singing into your headphones!"



PAUL FRANKLIN

"It's hard to say - there are so many. The most recent would be the George Jones and Tammy Wynette project. Classic Country Music sung by classic Country vocalists - that's the reason I moved to Nashville."

F T H E Y E A R



BRENT MASON

"I did the last Keith Whitley album, I WONDER DO YOU THINK OF ME. I had written one of the songs, 'Heartbreak Highway', and Keith liked the guitar part of the demo so much, he asked me to play on that tune. Then he invited me to do some overdubs on the entire album. It was quite an experience listening to him sing. I'd always been a fan of his - and still am. Even though there are so many memorable sessions, that one will always have a special meaning to me, because Keith himself wanted me to be part of it."



MARK O'CONNOR

"The recording of 'The Fiddle Concerto for Violin and Orchestra' with New York's Concordia Orchestra would have to be my most memorable session. The seed for this project was planted years ago when the Nashville session scene and its producers, artists and other musicians most graciously gave me the freedom and opportunity to develop my fiddling style. It became my dream to marry this style to a serious orchestral work, and so I began composing and orchestrating a piece that would take me two years to complete. Many questions ran through my mind as the recording session grew near... What would fiddling sound like in a classical music setting? Were the eight live performances I had with various orchestras sufficient preparation for the recording? I wanted to improvise the cadenzas. Would they be good enough? Marin Alsop, the conductor (and Leonard Bernstein's last protege), hand-picked New York's top orchestral session players for the demanding score. What transpired was a six-hour rehearsal and a five-hour session to record the 45-minute concerto. Seeing my musical dream come to life easily made this session the most comprehensive and thrilling I have ever been in."



MATT ROLLINGS

"One of the most memorable sessions I've done was for a Leonard Cohen tribute album. Billy Joel, one of my early piano heroes, was the guest artist, and I was one of two additional keyboard players hired. When asked if he would play, Billy replied, 'If the key is high, I have to stand up and sing. If it's low enough, I can sit and play.' Well, the key was high, and yours truly wound up on the piano not five feet from where Billy was singing. He must have been checking out the local kid, because he watched me play the whole session!"

taking country music
around the world
in 1996:

THE JOURNEY CONTINUES

As the end of 1995 looms near, CLOSE UP polled the international representatives at various record labels about their global plans for the coming year.

SARAH BROSNER, MCA Records Nashville

MCA has made a strong commitment to international growth both as a company and with the promotion of Country Music. MCA currently has 23 offices worldwide with more to come in 1996.

MCA's international team garnered initial success with Vince Gill. He made two successful tours of Europe and surprised everyone with an astounding 100,000 sales of I STILL IN BELIEVE IN YOU in Southeast Asia.

Trisha Yearwood and The Mavericks also toured Europe in 1995, and their music sales accelerated accordingly. Next year, The Mavericks head for Europe, while in Trisha journeys to Australia in January. Yearwood also will tour Japan after the release of her next album, a country where her music has experienced significant sales.

MCA expects heavy international sales from the January release of a special Buddy Holly Tribute package.

DANIEL JASON, Mercury Records, New York City (on behalf of Mercury Nashville)

At Mercury, we continue to focus on the individuality of our artists and their musical integrity, making talent the big issue - not genre. SoundScan information has helped us prove to international industry and media players the wide cross-market appeal of our Nashville-signed artists and encouraged them to take a serious listen, thereby realizing the true diversity of what's being called Country Music in the U.S. today.

We've backed up the great music with artist presence in target markets, which is key to breaking any act internationally no matter the style of music. For example, we've released Shania Twain's album in 14 countries outside the U.S. in its first six months, and she has been doing extensive showcases and promotion for us in England and Scotland this year, generating visibility that is spreading to the European continent.

Similar and successful efforts have been undertaken with Kathy Mattea and Billy Ray Cyrus and will be taken with even more Nashville artists in the coming year.

SARITA MARTIN, Curb Records, Nashville

Curb Records has worked with a variety of companies worldwide over the past decade. I found that a higher percentage of Curb Country acts are now gaining worldwide release - this includes artists that we are currently developing, such as Jeff Carson and Perfect

Stranger. Most of the companies are releasing these artists in a time frame that is very close to the U.S. release date.

Tim McGraw has been a very important artist for Curb Records domestically. His U.S. success has had a very strong impact on the international market as well, as his album NOT A MOMENT TOO SOON has been released in all territories. A simultaneous international release for his new album, ALL I WANT, occurred on September 19. The "Worldwide Premier Listening Party" on Monday, September 18 was an important marketing tool. This radio special was a live interview hosted by Charlie Chase and was available to over 300 million music fans across the globe via satellite. The first event of its kind, it will continue to be a key promotional element for all of our international companies.

YUMI KIMURA, Warner/Reprise Nashville

We at Warner/Reprise Nashville continue the effort to develop our music internationally. More than ever, we realize the importance and uniqueness of each country and region with which we work. With growing support from around the world, we are receiving more feedback from our international colleagues. Two great examples of increasing joint efforts between Nashville and the international territories are albums by Dwight Yoakam and Randy Travis that were produced exclusively for international markets.

Our aim is to further strengthen the communication system with Warner Music offices and licensees overseas, so we can provide customized attention for each country to successfully market the artists on our quality roster.

BMG, MCA and CMT: Country Music Television Combine Marketing Muscle for ABSOLUTE COUNTRY 2

In an unprecedented move for the Dutch market, record labels BMG, MCA and Country Music Broadcaster CMT: Country Music Television are joining forces to promote Country product. On July 31, BMG released ABSOLUTE COUNTRY 2 in cooperation with MCA. With this campaign, the company will continue to work through 1995 on the inroads they made in exploitation of new and back Country catalogue with ABSOLUTE COUNTRY 1 in the last quarter of 1994.

The ABSOLUTE COUNTRY 2 campaign will run through December 1995. Each month, beginning in August, a maximum of three timely titles from BMG and MCA artists with crossover potential will be designated as "Action CDs" with coupons in the sampler giving a discount on each CD.

Retail will be a main focus for CMT's contribution to the campaign. Promotional videos featuring clips from acts on the ABSOLUTE COUNTRY 2 sampler will be produced by CMT and distributed to all dealers for in-store broadcast. These videos will also be included in promotional mailings to major media.

The tracklisting for ABSOLUTE COUNTRY 2 is:

- THE TRACTORS - "I've Had Enough"
- JON RANDALL - "This Heart"
- TRISHA YEARWOOD - "On A Bus To St. Cloud"
- RADNEY FOSTER - "Willin' To Walk"
- JOHN GORKA - "Good Noise"
- RODNEY CROWELL - "Let The Picture Paint Itself"
- LARI WHITE - "That's How You Know"
- BLACKHAWK - "Goodbye Says It All"
- MARTY STUART - "The Likes Of Me"
- SUSAN WARNER - "Last Of The Good Straight Girls"
- LEE ROY PARNELL - "A Little Bit Of You"
- DAVID LEE MURPHY - "Out With A Bang"

DISNEYLAND PARIS OPENS COUNTRY CLUB

Beginning this month, Disneyland Paris will present regularly scheduled music concerts at their Billy Bob's Country Club in Festival Disney. The venue, which seats 400, has previously presented artists in a series of special concerts, including Flaco Jimenez, Shawn Camp, Jo-EI Sonnier, Wylie & The Wild West Show, the Dixie Chicks and others. For more information, contact Gilbert Rouit at (33) 1-64-74-63-78; fax (33) 1-64-74-66-20.

SOLID COUNTRY HOUR ON DUTCH NATIONAL RADIO

Beginning September 1, the three Country Music programs on Dutch national Radio 2 were rescheduled to form a one-hour programming block weekdays from 8 - 9 p.m, marking the first time that shows featuring a particular type of music have been brought into line on Dutch radio.

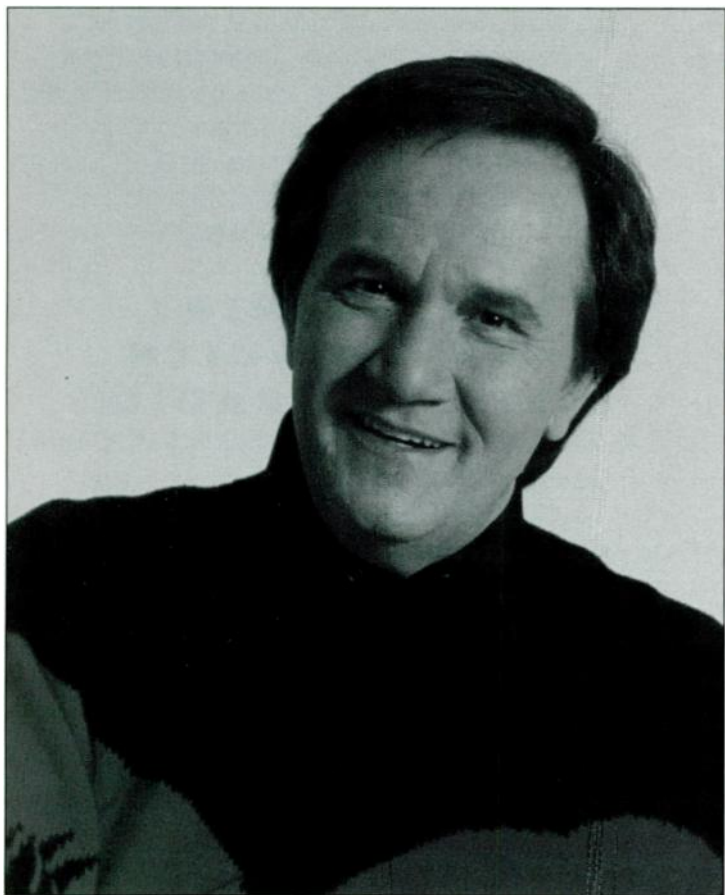
"It's an exceptional opportunity and a real breakthrough, especially when you consider there are only a couple of hours a week dedicated to hard rock and dance," said Menno Timmerman, BMG Ariola promotion manager. "It shows that our activities are starting to have results on radio. People are starting to believe in Country, and we have to take advantage of it."

Janus Toethuis, radio promoter for Mercury Records, anticipates an increase in the number of Country releases as a result of the new structure. "If we know the product is going to be getting more attention, we'll certainly be able to release more," he asserts. "I'm happy with the new structure."

"Route 66", concentrating on singer/songwriter material and contemporary product, will air on Monday nights. Christian-oriented "Country Trail" airs on Wednesday and Thursday, and "Country Time" fills the spot on Tuesday and Friday evenings.

I N B R I E F

Alison Krauss' "Now That I've Found You" has appeared on several U.K. radio playlists, including BBC Radio 1. . . . Dead Reckoning artist **Kieran Kane's** "This Dirty Little Town" has topped the August British Country Music Broadcasters chart. The video for the tune is airing on CMT: Country Music Television internationally and on VH-1 in the U.K. . . . English record producer/musician **Stuart Colman**, who produced Jeff Beck's last album, has moved to Nashville. He can be reached at (615) 791-0548; fax (615) 791-1702.



Marty Stuart remembers

Roger Miller

Every once in a while, God sends to Earth something that is so fast and bright, we can only stand back and watch it perform in all its glory and, as observers, we can only explain it as a divine phenomenon. The wit and wisdom of Roger Miller captured our hearts and minds time after time. He is one of the most precious treasures that Country Music has ever had and has to be remembered as no less than a natural wonder - or, in his words, "One of the finest that ever was."

*August 20, 1991
Pueblo, Colorado*

I drove all afternoon from Pueblo to Santa Fe to get to Roger's house. He lives in Tesuque, New Mexico. I started calling him on the car phone about 40 miles out of town to get directions. The phone kept cutting out. On the third call, he told me to get a coat hanger and just where to stick it so the phone would work better. I finally got directions and a good briefing on coat hangers. It's a long way out to Roger Miller World, but it's worth the trip. He lives in a Southwestern kind of paradise, and it fits him like a glove. The road to his house is dirt, and in the driveway of the mansion is a white '65 Chevy pickup, an old Bentley with a flat tire, a Mercedes or two and a tired dune buggy. The first thing he said when I stepped out of the car was, "I can buy 'em but damn if I can sell them!" The '65 Chevy pickup was a present to his Dad when "King of the Road" hit big.

In the house lives a cool kid named Taylor, and a kid keeper named ToTo. But the two biggest kids at the place are named Roger and Mary. They are wonderful people. Roger showed me around the pool, then we stood out in the front yard and smoked something that looked like those cigarettes my Grandpa used to roll (but we didn't inhale) and we proceeded to laugh. He asked me had I ever noticed that a chicken could gain 40 pounds and never show it in the face. I told him he looked like he had lost some weight. He told me he had. He was on

a diet and wanted to get back to his original weight- 7 lbs. 10 oz. I loved the monologue.

We went inside, and in the living room there is a mantle full of Grammys, framed lyrics of "King of the Road", a picture of Roger and Willie when they were too young, too lean and too hungry. There's an article on the wall that spotlighted Roger's early ascent in TIME magazine. He showed me his handwritten manuscripts to his play, "Big River." It was a great strolling tour, and we swapped stories about everybody from Ray Price to Groucho Marx.

We talked about Nashville when he hit town in 1957 as a fiddle player for Minnie Pearl, then about his gigs as a picker in other bands, and we seriously talked about songs. He said, "A good song is a ticket to anywhere." Being around him for just part of a day reminds me how special he is. He lights you up.

He is Mark T-W-A-N-G, he is Groucho, he is a bona fide class clown. The "Blizzard of Rog himself."

He is an ace for Country Music. When the industry was struggling to beat the hay bale image, he won us 11 Grammys and gave the world a world class song and dance. Part of his charm lies in the fact that he can hang with Nashville, Dylan, Hollywood, the New York literates, pickers, farmers or royalty alike. He was, is and will always be cool - and he knows it. When we were trying to outlive "Urban Cowboy", he scored again for us on Broadway with "Big River" and seven Tony Awards.

Roger did with words on paper what Picasso did with paint on canvas. He actually talked about Picasso, and it reminded me of what his son Dean once told me that Roger said to him about co-writing a song - something about, "Picasso didn't co-paint."

Roger is a planet. He didn't do it like anyone else. He fearlessly pursued himself and was highly original in doing so. He inspires me to go for the unknown and to expect everything in return and all the while be as common as a bowl of beans.

When I view him up close, he seems to be at peace with himself, and he's obviously close to the earth. He looks good inside a family life. I see sparks of the wild child now and then, but he seems more of a mild child contented at home.



As the sun was going down, it looked like a kaleidoscope of colors in the sky as they were changing by the minute. When the sun was almost gone, he made the closing comment of the day by saying, "And there is a picture that no artist dare paint." So is he. Today I laughed, tonight my heart is full. It was a good day.

LATE
SUMMER
1995

When I return to a page in my journal like this, I'm reminded of how much I

loved Roger Miller. We all loved him. Everybody has a Roger Miller story, and everybody knows a Roger Miller song. I believe he planned it that way. I still remember his phone number. I would love to have been the one to have called to tell him that he was elected into the Country Music Hall of Fame.

I asked him once how he felt after winning all of those Tony Awards. He said, "When you're that hot, you can finally afford forks and spoons with zippers on them." Wouldn't it have been a great acceptance speech? I'll bet tonight he's in God's bedroom watching the show, drinking one of God's personal Coca-Cola's, firing out a slew of jokes and one-liners and diggin' it all. With that in mind, let us all rare back and Do Wacka Do Wacka Do Wacka Do all over the proverbial Buffalo Herd as if we were Pendulum do's. But the most important thing to remember beyond that is that "You can be happy if you've a mind to." Words of wisdom from the KING OF THE ROAD himself. Makes you want to holler "Heidi Ho", don't it?

- Marty Stuart

P.S. Roger's best song title is "If You Don't Want To Be My #1, Then #2 On You".



Jo Walke



Surrounded by lifelong friends: (l to r) Bill Monroe, Minnie Pearl, Leroy Van Dyke, Brenda Lee, Jo, Eddy Arnold, Sonny James, Frances Preston, Chet Atkins and Ferlin Husky.



Welcoming then-newcomer Alan Jackson to CMA.



Mingling with Hollywood's finest: Jo with John Wayne in 1973.



Getting a touch-up from Gary Morris.



With Kris Kristofferson

r-Meador



Jo with one of CMA's co-founders, Art Satherley.



Welcoming Mr. T. to SRO.



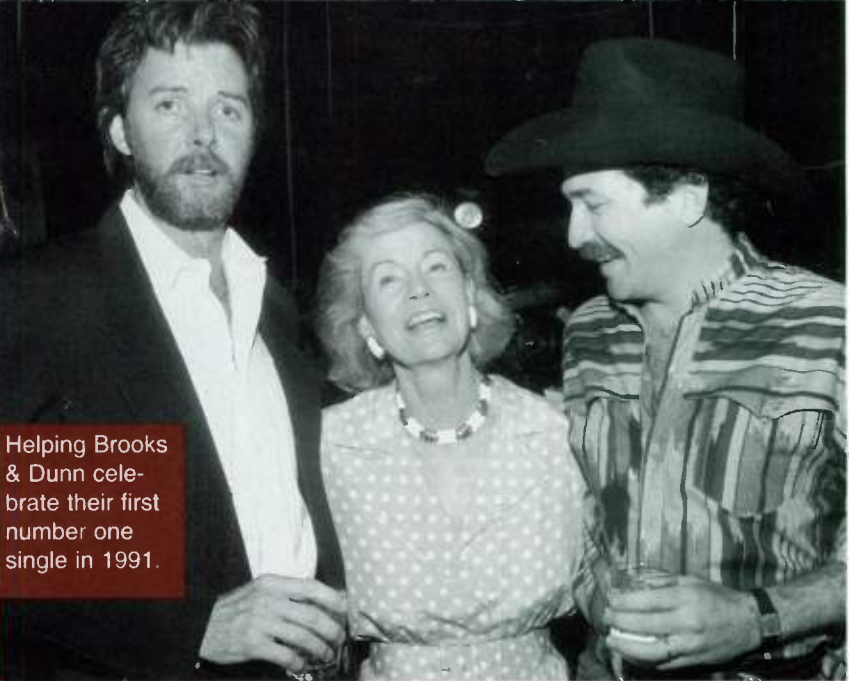
Jo and Ronnie Milsap represented the Country Music industry at the 1977 NARM convention.



Sharing some harmonies with the Statler Brothers.



Celebrating Country Music with President Jimmy Carter in 1978.



Helping Brooks & Dunn celebrate their first number one single in 1991.

AWARDS

WSIX-FM in Nashville was named *Country Station of the Year* in the **National Association of Broadcasters'** Marconi Radio Awards. **J. Douglas Williams** and **Becky Myles** of **KWOX-FM** in Woodward, OK took home the award for *Small Market Personality of the Year*.



The **Country Music Foundation** has been awarded a \$112,500 *General Operating Support* grant by the **Institute of Museum Services**. CMF Director **Bill Ivey** states that the grant will "enable us to dramatically improve our facilities and our programming."



Maude Gilman, senior director of creative services for **Arista Nashville**, has been honored with two major industry awards for her design of **THE TRACTORS** album cover. New York's **PRINT Magazine** has awarded Gilman the *Certificate of Design Excellence*. **MUSIC ROW** honored Gilman with its **Best Album Graphics/Packaging** award. Gilman, who has been with **Arista Records** for 18 years, studied at the **Parsons School of Design** in New York.



CMT: Country Music Television won a 1995 *Mark Award* in the **Affiliate Communications - Direct Mail** category for its "CMT Door Opener" campaign. This is the first time CMT has won the prestigious award.



MEDIA

The **Country Music Foundation** and **Vanderbilt University** have entered into a new publishing alliance focus-

ing on **Country Music** and its role in American popular culture. The series will include illuminating new studies on all facets of **Country Music** as well as selected new editions of classic works that have not been available for years. **Vanderbilt** will also begin distributing a number of other books published by **CMF Press**. The first books in the series, released on August 29, are "My Husband, **Jimmie Rodgers**" by **Carrie Rodgers**, "Bob Wills: Hubbin' It" by **Ruth Sheldon** and "Truth Is Stranger Than Publicity" by **Alton Delmore**.



Leeza Gibbons Enterprises will develop and produce a limited series of prime-time celebrity interview specials hosted by **Leeza Gibbons** for **TNN: The Nashville Network** in 1996. The first special, to premiere around Valentine's Day, will focus on love stories of top **Country stars**. Another one-hour special is slated as a celebration of the holiday season. **LGE** has an option to produce two additional specials in 1996.



Arista's Radney Foster (left) helps **Dale Watson** celebrate the release of his new **HighTone Records** album, **CHEATIN' HEART ATTACK**.

- Photo by Karen DeMarco

Joe Carr and **Alan Munde**, assistant professors of music at **South Plains College** in Levelland, TX, have completed their first book, "Prairie Nights To Neon Lights: The Story Of **Country Music** In West Texas".



Ralph Emery (right) shares a laugh with **Rock 'N' Roll Hall of Fame** member **Sam Moore** during a recent episode of "The Ralph Emery Show".

Published by **Texas Tech University**, the book contains recollections of more than 100 West Texas musicians who have made significant contributions to the music or who have had a long-lasting influence on music in the region.

NEW COMPANIES

Producer **Gary Tallent** and engineer **Tim Coates** have teamed with **Ron LaSalle's Truth Management** to form **D'Ville Record Group America**, based in Nashville. The company has secured national distribution via **DNA**. **LaSalle** will serve as president/CEO of the label. Tallent and Coates will oversee all A&R responsibilities. **Catherine Douglas** is the company's director of national promotion, and **Jimmy Miller** serves as director of media relations. D'Ville Record Group is located at 1310 Clinton Street, Suite 215, Nashville, TN 37203.

NEWSLINE

At mid-1995, the domestic wholesale market for sound recordings revealed positive growth on all fronts, according to the **Recording Industry Association of America**. Compared to the first six months of 1994, the net number of cds, cd singles, cassettes, cassette singles, lps, vinyl singles and music videos shipped to record retailers, record clubs and mass merchants grew 1.8 percent. The value of that product, calculated at suggested list price, climbed 8.5 percent.



A Nashville benefit and auction hosted by Oklahoma City native **Bryan White** raised more than \$60,000 for the **Federal Employees Educational Assistance Fund**, established to assist the children injured or left without parents as a result of the Oklahoma City bombing. White was joined by special guests **Steve**



Lorrie Morgan celebrates another number one single, "I Didn't Know My Own Strength" with Alabama members **Randy Owen**, **Mark Herndon** and **Teddy Gentry**. One of the tune's writers, **Rick Bowles**, writes for **Maypop Music Group**, Alabama's publishing company. **Robert Byrne** collaborated with **Bowles** for the chart-topping song.

- Photo by Alan Mayor

Wariner, **Dave Gibson**, **Victoria Shaw**, **Billy Dean**, **Pearl River**, **Billy Joe Walker, Jr.**, **Skip Ewing** and **Scott Emerick**.



Capitol Nashville band **The Cactus Brothers** have announced an endorsement deal with **Goo Goo Clusters**. The arrangement calls for the popular sextet to mention the candy during their radio and television appearances, include the Goo Goo logo in their t-shirts and mail-outs, distribute free samples at the concerts and tag all press releases with mention of the association.



Abilene Boots continues its association with **John Michael Montgomery** during his 1995-96 "Sold" tour. Montgomery will represent the boot-maker at events such as **Fan Fair** and will be featured in a national print media advertising campaign.



Fruit of the Loom has announced that it will double its Country Music tour sponsorship program in 1996. Building on the success of the 1995

Fruit of the Loom Country Comfort Tour starring **Alan Jackson**, the 1996 program will present two premiere Country Music tours playing over 140 arena and amphitheater shows. The apparel company has renewed its association with Jackson and has signed **Alabama** to headline a separate Country Comfort Tour next year.



Sony Music Publishing has entered into an agreement with singer/songwriter **Bill Anderson** to purchase all of the copyrights contained in his **Stallion Music** catalogue. The catalogue contains over 500 copyrights, including "Dissatisfied", "Cold Hard Facts Of Life", "Slippin' Away" and "Wild Weekend".



The **Country Radio Broadcasters** head for Charlotte, NC on October 20-21 for **CRS SouthEast**, featuring radio sessions, discussion panels and artist showcases. **BNA Records** group **Lonestar** will kick off a welcome reception. Performances by **Jeff Carson**, **Brett James** and **Helen Darling** take place during a

lunch buffet. The seminar wraps up with performances by **Kim Richey** and **Keith Stegall**. For registration, agenda information or sponsorship opportunities, contact **Dave DeBolt** at (615) 327-4487.



The **City of Eugene, OR** invites professional firms or individuals to submit proposals to conduct a feasibility study for **Cuthbert Auditorium**, a city-owned outdoor concert venue. The study will evaluate the physical facility and the current management practices for the amphitheater. Proposal specifications are available from the City of Eugene Purchasing Office, 860 West Park Avenue, Suite 300, Eugene, OR 94701. For more information, contact Carol Case at (503) 687-5055; fax (503) 341-5802.



Susan Charney Associates has relocated to 212 Third Avenue North, Suite 301, Nashville, TN 37201; (615) 254-4208; fax (615) 254-4308.



Rick Alter Management, representing **BlackHawk** and **Nicolette Larson**, has relocated to 1018 17th Avenue South, Suite 12, Nashville, TN 37212; (615) 320-8700; fax (615) 320-8800.

ON THE MOVE

Don Kamerer has been appointed vice president of sales for **Magnatone Records**. He was previously West Coast promotion Manager. **Scott St. John** has joined the staff as West Coast promotion manager. A former music director at WWKA in Orlando, St. John was previously with Patriot Records. **Ann Sarosdy** joins the staff as Northeast promotion manager. She was formerly with Capitol Nashville. **Lisa D'Addario** has been named regional



Trisha Yearwood makes a guest appearance in **Lee Roy Parnell's** latest video, "When A Woman Loves A Man".
- Photo by Tony Phipps

promotion manager/artist development. She was previously with THE GAVIN REPORT.



Chuck Thompson has joined the staff of the **RCA Label Group** as director of media relations. He was formerly vice president/director of public relations for the Ken Stilts Co.



Tracy Gershon has joined the staff of **Veritas Music Entertainment** as vice president of A&R. A native of Los Angeles, she was formerly senior director of talent acquisition at Sony/Tree Publishing.



Kevin Herring has been appointed vice president, field promotions for **RiverNorth Nashville**. He was formerly with Mercury Nashville.



Bobby Lopez has joined **CMT: Country Music Television** as programming manager, Latin America. Lopez brings 22 years of experience in radio and television to his position.

He was most recently program director at KRIO-FM in San Antonio.



Christian Svendsen has joined the staff of **BNA Records** as Southwest promotion manager, based in Dallas. He is a recent graduate of Brigham Young University.



Darla Roll is the new songplugger and creative services manager at **Makin' Music, Inc.** She was formerly with **Scene Three, Inc.** She will also continue her activities as an independent film and video production coordinator.



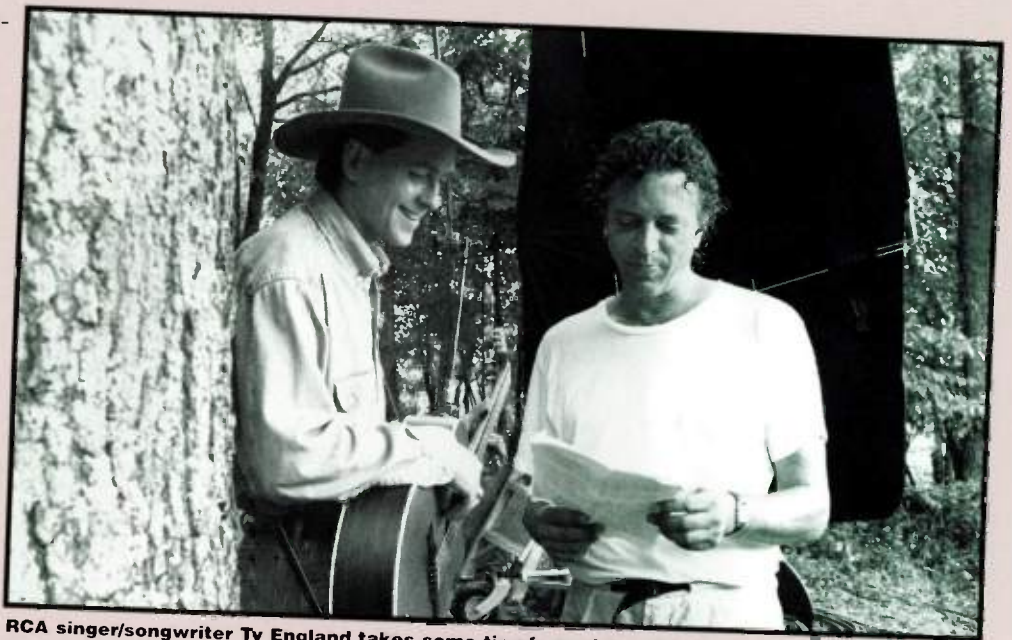
Sol Saffian has taken an unspecified leave of absence from **Buddy Lee Attractions**. Saffian, who handled bookings in the Northeast region, decided to take a leave of absence in order to spend some time at home with his wife, who has been ill for the past two years.



Sarah Trahern has been named manager of specials in the programming department of **TNN: The Nashville Network**. She was formerly senior producer & manager for C-SPAN.



Carolyn Rae Cole has joined **Honest Entertainment** as director of business and legal affairs. An attorney with a background in music business administration, she was formerly with **Tony Joe White Music/Swamp Fox Records**. She was also previously a general partner in the **Law Offices of Mansell & Appel**. **Keith Gibson** joins the staff as sales representative. He was formerly with **Sony Music Entertainment** as a retail marketing representative. **Tammie Armato** is



RCA singer/songwriter Ty England takes some tips from video director **Martin Kahan**. The **Think Pictures** production of "Smoke In Her Eyes" took the **Oklahoma native** on location in middle Tennessee.

- Photo by Beth Gwirm

nd **ASCAP**... **Pamela**
tock **Records**.

VIDEO

roup **The Hutchens**
; video, "Knock,
sion in **Nashville**. **Anne**
d the clip for **Scene**
· **Marc Ball** added the
of **Leland Gregory** to
to the high- energy



hits the water in his
Who's Counting?". An
the **Mercury** singer
Planet Pictures for the



Railroad's recent video
Laundromat, Bar
invaded by aliens. The
tic group invited the
tors to join the party
deo. Director **Martin**
Pictures incorporated
the action.



Little Texas tapped **Gerry Wenner** to direct their latest video, "Life Goes On". The **Warner Bros.** clip captures highlights from the band's career including live footage and clips from previous videos. **Vicki Mayer** produced for **Planet Pictures**.



Shelby Lynne breaks new ground in her recent **Magnatone** video, "I'm Not The One". For the clip, live audio was recorded over the original track, a first for a **Country Music** video. Director **Roger Pistole** of **Studio Productions** added a dreamy, surreal quality, creating a new look for the fiery singer.

Reba says, for her, respect could take a backseat to romance if she had to choose between the two in a relationship.

"I can live with someone when I respect them and don't love them, but I can't live with someone when I don't respect them. That has got to be there. When it's not there, it's not there, and you can't do anything about it. You can't make it happen so you have to get out."

Although Reba has accomplished a lot in her 20-year career, she still has lofty goals for herself and those around her.

"As we tell people in the organization of Starstruck, 'The sky's the limit.'...It's a great opportunity in this field. We are pioneers. Anybody in 1995 in the music business is a pioneer. Anything you can think of, whether it is in technology or the new mic that could be invisible instead of just sitting out there with that little fuzz ball at the end of the microphone or a better way of putting a show on, a better way of transportation, a better way of doing an itinerary for a tour, you are a pioneer so the sky is the limit. Once we get into our two studios in our office (now under construction on Music Row), then who knows. I do a lot of just waiting, curious. I don't think it up. I'm the doer. I have never been a thinker-upper. So I have a great team around me that when they think it up, and it's a good idea, I'll go for it."

When asked what one thing she would like to change about herself she says, "Get Narvel in here. He could probably give you a long list." But then she grows thoughtful. "I like me. I know there is a lot I could improve upon. I have got (speed reading instructional) tapes at home. I am trying to read faster so I can read books and read scripts. I want to improve, because there is not enough time in the day to me. I am pretty pleased with myself. I know I don't speak correctly all the time, and I know I have a horrible accent but I am proud of it. I am a very cluttered person. I am scattered, but that don't bother me."

"I HAVE
DREAMED OF
SUCCESS ALL OF
MY LIFE, AND
IT HAS COME
IN LITTLE
INCREMENTS..."

She sits in her small office stacked with books, stuffed animals, photos, knick-knacks and a laptop computer. "And this is neat for me," she motions.

Reba believes in the saying: "I cannot give you the formula for success, but I can give you the formula for failure, which is try to please everybody."

"I know what trying to please others is - insecurity. Once you build confidence within yourself you look toward yourself for guidance. I always say before any project, 'Lord, please help me see and hear a good song, and when I sing it please put that little anointing on it for someone's heart.' I am like a water hose. God puts it in me. I sing it, and it just goes out...If I am trying to please (co-producer) Tony Brown, Narvel, (MCA Nashville Chairman) Bruce Hinton, people within the office, if I try to find something that I think they will like, I will never zero in on my heart."

Reba says now that she's 40, she likes herself more.

"I think the biggest thing I have learned is not to stress out. That changed my life. Accept what it is and don't try to push it. Maturity has a lot to do with it...Everybody says, 'Oh, bless your heart. You're 40.' I wish I could have been 40 twenty years ago. It is such a peaceful, calming feeling. You are just like, 'Who do I have to impress anymore?' Why do you want to impress people? Like yourself, be happy for yourself and then you'll usually do the right thing." **CU**

- Teresa George

RENE'

SET DESIGNER



LAGLER

CMA AWARDS

When Rene' Lagler took a two-week job with E. Jay Krause & Associates, a television scenic design firm, he thought he would be mixing paint and making coffee. Instead, he stayed with the company for four years and embarked on a new career. Nearly 30 years later, the Swiss-born former advertising student who planned to work on Madison Avenue has become one of television's most successful production designers. Rene', who is married to actress Gloria Loring, has worked with stars including Dinah Shore, Tony Orlando, Marie Osmond, Billy Crystal and Mary Tyler Moore.

The three-time Emmy Award winner says that one of his favorite projects is the annual CMA Awards.

THE NEW KID IN TOWN

"The first time I came to Nashville was for a show called 'Dinah, Won't You Please Come Home' at the Ryman Auditorium. The next show after that was the farewell show for the Opry. It was a wonderful experience and certainly one that would make me want to come back all the time.

"I worked as the art director for the 'Glen Campbell Goodtime Hour' between '68 and '72. That was really my first experience with a lot of different Country Music, and I tried to give Country a unique look. That show also gave me my introduction to my wife, Gloria Loring. I met her on the show in 1970 and never saw her again until I missed a plane and ended up sitting next to her. At first I didn't recognize her, but after a while, I turned to her and said, 'Hi. My name is Rene' Lagler. I met you a long time ago on the 'Glen Campbell Goodtime Hour.' She said, 'January 8, 1970.' It just went from there."

YOU'VE GOT THE LOOK

"Basically, the production designer is in charge of whatever you see on the screen other than what people are saying or wearing. How a show is shot is the director's prerogative. Usually, you try to fulfill the dreams and wishes of the producers and the directors. If you can do that, you'll succeed.

"You try to come up with what is a great look for a great show. Over the years that I've been doing the CMA Awards, I've tried to create a very contemporary look. It is always fun when something comes up that gives you a real reason to go all out - ornate or Victorian, whatever you want to call it. More often now, I think the new rock 'n' roll MTV stuff is starting to

"THE MUSIC GENERATES WHAT THE LOOK SHOULD BE."

look alike. It is all out in leftfield, and sometimes I think it all looks a little bit like a scrap yard.

"In designing the sets for the CMA Awards, I sit down with the producer, Walter Miller, and he explains what he envisions. The music generates what the look should be. Dwight Yoakam had a clock motif for his album, THIS TIME, so we went with that when he was performing one year.

"Sometimes you'll have a number with a very lonely, distant feeling. The setting should reflect the mood. For example, we could create the look of an abandoned apartment. There are other times that you don't know what to do, so you create a generic scene that will fit any

number of songs. The hope is always that you don't get caught designing for one number, only to have it changed at the last minute.

"It is more difficult sometimes to do something for a band. So often, bands are driven by the idea of a drummer, a guitarist, a keyboard and so forth. You have that as a basis, and it's hard to distinguish what you can do to make the bands look different.

"The most challenging part of the CMA Awards is having enough space to store everything for the show. There are so many acts, and if you try to individualize each one of them, there is only so much room at the Opry. The problem is doing all the numbers and giving each their respectful due."

IT'S A FAMILY AFFAIR

"Walter is absolutely a delight. He's our 'father', if you will. He has a lot of drive for this project, and it's close to his heart. He puts so much effort into it, and on top of that, he does it with a great sense of humor. I respect him a great deal for what it is he brings to the table.

"Every year I make notes as we go along. The people in Nashville that build the scenery are probably some of the most professional people in the country - superior in every way. They visualize the designs I draw on paper in three-dimension. It makes it fun to come down to Nashville to do a show, because you know you can rely on people who care about this production." **CU**

-Mandy Wilson

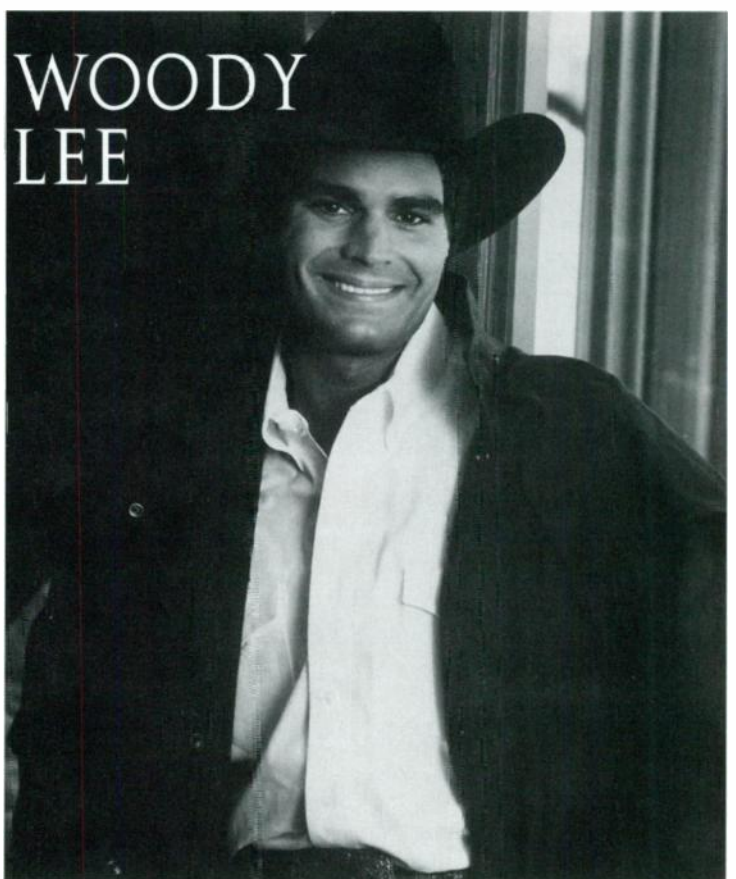
DEBUT



Record Label: Polydor Nashville
Album: 4 RUNNER
Singles: "Cain's Blood",
 "A Heart With 4 Wheel Drive"
Management: Narvel Blackstock
Booking Agency: Creative Artists Agency
Influences: The Statemen, Blackwood Brothers

Runner includes Jim Chapman, Billy Crittenden, Lee Hilliard and Craig Morris. Individually, they are talented vocalists, but together, they create an unmistakable sound. "With similar styles and tastes, we think alike," Hilliard says. We're not pulling apart. We're pulling together."

Chapman, a former school teacher, began singing in groups while attending college. He continued to sing and write songs with encouragement from brother-in-law Steven Curtis Chapman, winning a Dove Award in 1989 for his song, "I Can See The Hand". Crittenden came to Nashville in 1980 with a quartet called Memphis. He spent five years singing with Tanya Tucker and cowrote the Diamond Rio hit "Love A Little Stronger". Hilliard sang back up for Loretta Lynn for nine years and also toured with Reba McEntire. Morris has toured with Ronnie McDowell, Marie Osmond and Dobie Gray. He wrote Reba McEntire's hit, "If I Had Only Known", and has written songs for Ray Charles, The Oak Ridge Boys and Billy "Crash" Craddock.

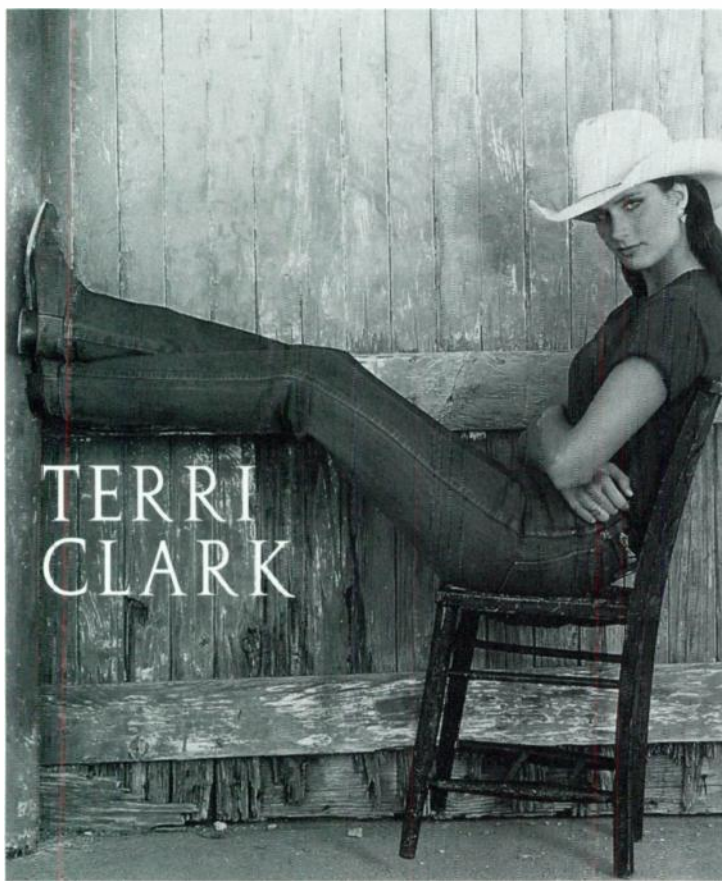


Record Label: Atlantic Records
Album: GET OVER IT
Singles: "Get Over It"
Management: Darrell Welch
Booking Agency: Buddy Lee Attractions
Influences: Garth Brooks

former landscaper, Woody Lee toiled for several years, working in the great outdoors by day and playing in clubs around Dallas by night. He never gave up his dream of being a Country artist. Part of what kept him going was encouragement from Garth Brooks, who befriended Woody and his wife after seeing a performance in 1989.

"Garth has really been an inspiration to me," Woody says. "When he came to Dallas to play Reunion Arena, he came to the club on a Saturday night. He said, 'You're getting better and better. Never give up, 'cause you're going to go far.' And I never did."

Before releasing his debut album on Atlantic, Woody cowrote Tracy Lawrence's number one hit "I See It Now" with songwriters Larry Booth and Paul Nelson.

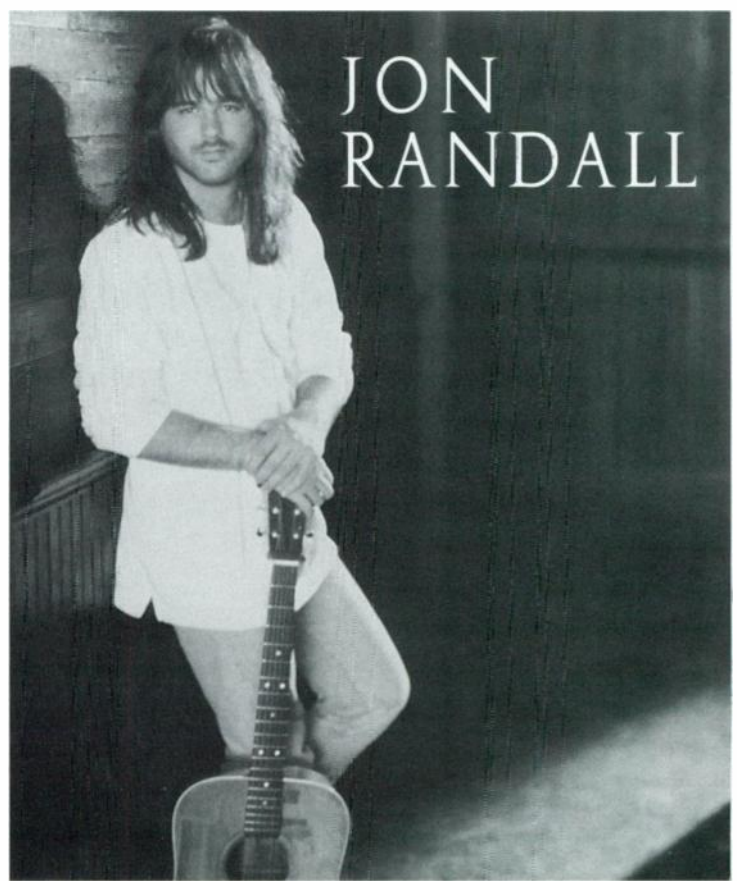


Record Label: Mercury Nashville
Album: TERRI CLARK
Single: "Better Things To Do"
Management: Woody Bowles
Booking Agency: Buddy Lee Attractions
Influences: Loretta Lynn, Patsy Cline, Little Jimmy Dickens, The Judds, Linda Ronstadt, Reba McEntire

he Canadian native recalls dreaming of a Country Music career throughout her childhood. Always clad in Wranglers and boots, she was gearing up for her move to Music City. Most of the signatures in her high school yearbook read, "Good luck in Nashville." Once she made the move, Terri performed at the legendary Tootsie's Orchid Lounge for \$15 a day plus tips. "I thought I had arrived!"

Terri's major influences have always been women with powerful voices, great showmanship and a lot of attitude. When she got into trouble at home, punishment came in the form of her mother removing the knob from the TV set so she couldn't watch "The Barbara Mandrell Show".

"When people hear my songs and say, 'That's so true,' that's a bigger compliment than anything else."

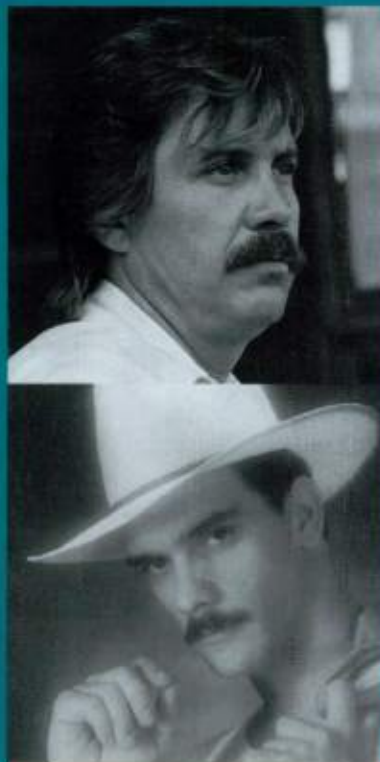


Record Label: RCA Records
Album: WHAT YOU DON'T KNOW
Single: "I Came Straight To You"
Management: Monty Hitchcock
Booking Agency: Buddy Lee Attractions
Influences: Lefty Frizzell, Jimmie Rodgers, Bill Monroe, Elvis Presley, The Eagles, ZZ Top, New Grass Revival

he native Texan was a strolling musician at Opryland USA Theme Park and also delivered birthday balloons in a gorilla suit before landing a gig in Holly Dunn's band. He later joined Emmylou Harris' Nash Ramblers, touring and recording with her for five years. That gig brought him a Grammy Award for LIVE AT THE RYMAN. "If only all the gigs were as good as the Emmylou gig...I'd like to think that my album has the same sort of musical integrity I've always associated with Emmylou."

"I am such a lucky person. I got to come to town and make music with my heroes, the same people I used to be waiting at the record store for whenever they had a new record. Now that I've got my own, I really tried to put the same heart and soul into my music as those people always have."

1995 CMA Awards
Song Of The Year Nominees



◆
"DON'T TAKE THE GIRL"

LARRY JOHNSON
CRAIG MARTIN

Veteran performers Larry Johnson and Craig Martin enjoyed their first number one record when Tim McGraw hit the top of the charts with "Don't Take The Girl". The sensitivity of the lyrics, interwoven with the classic simplicity of the song's melody, provide an indelible portrayal of a young man's coming of age.



◆
"GONE COUNTRY"

BOB MCDILL

Alan Jackson raced to the top of the charts with this celebration of Country Music's popularity. Using a traditionally styled Country melody, songwriter Bob McDill added finely crafted lyrics about the mainstream growth of a format that 30 years ago was viewed as strictly regional to offer a realistic portrayal of the state of Country Music in the 1990s.



◆
"HOW CAN I HELP YOU SAY GOODBYE"

**BURTON BANKS COLLINS
 KAREN TAYLOR-GOOD**

Burton Banks Collins presented cowriter Karen Taylor-Good with perhaps the most personal of experiences - the death of his grandmother. The result is a poignant message of ultimate unconditional love. Collins' willingness to share an exceedingly intimate moment with his collaborator, and their resulting ability to take that moment and give it a universal sentiment felt in the hearts of music lovers worldwide, make "How Can I Help You Say Goodbye" a classic that will provide inspiration and strength for generations to come.



◆
"INDEPENDENCE DAY"

GRETCHEN PETERS

Not since Garth Brooks and Pat Alger collaborated on "The Thunder Rolls" has a song stirred so much emotion. Gretchen Peters masterfully tackles a topic that for too many has remained in the shadows. In "Independence Day", she definitively juxtaposes the violent reality of spousal abuse with the quintessential spirit represented by the American flag and the Fourth of July to capture a previously-unspoken anthem sung in the heart of countless victims.



◆
"THINKIN' PROBLEM"

**DAVID BALL
 ALLEN SHAMBLIN
 STUART ZIFF**

The combined talents of novice songwriter Stuart Ziff, number one tunesmith Allen Shamblin and journeyman musician David Ball resulted in the perfect honky-tonk tune for the 1990s: "Thinkin' Problem". The catchy melody kept toes tapping across the Country as the tune rocketed to the top of the charts, while the lyrics offered a clever play on words.

FACTFILE

(*Denotes birthdays)

OCTOBER

- 16** *Dolly Parton replaces Norma Jean on "The Porter Wagoner Show", 1967
 *Reba McEntire scores another number one with "The Greatest Man I Never Knew", 1992
 *Johnny Lee Wills dies, 1984
 *Doyle Wilburn dies, 1982
- 17** ***EARL THOMAS CONLEY**; Portsmouth, Ohio
 ***ALAN JACKSON**; Newnan, Georgia
 *Glen Campbell's GENTLE ON MY MIND awarded gold album, 1968
 *Tennessee Ernie Ford dies, 1991
- 18** *Tammy Wynette enters Country charts with "Stand By Your Man", 1968
 *"Anymore" by Travis Tritt is number one on the Country charts, 1991
 *YOU MIGHT BE A REDNECK IF...by Jeff Foxworthy goes gold, 1994
- 19** ***JEANNIE C. RILEY**; Anson, Texas
 *Grant Turner dies six hours after announcing the Grand Ole Opry, 1991
- 20** ***WANDA JACKSON**; Maud, Oklahoma
 ***GRANDPA JONES** *Louis Marshall Jones*; Niagra, Kentucky
 ***JIM REEVES**; Panola County, Texas
 *Hank Williams signs movie contract with MGM, 1951
 *Clint Black marries actress Lisa Hartman in Houston, 1991
 *Patsy Cline's HEARTACHES goes gold, 1994
- 21** ***OWEN BRADLEY**; Westmoreland, Tennessee
 *Mel Street commits suicide on his 45th birthday, 1978
- 22** ***SHELBY LYNNE**; Quantico, Virginia
 *Ernest Tubb elected to Country Music Hall of Fame, 1965
 *LONGNECKS AND SHORT

STORIES by Mark Chesnutt goes gold, 1992



- 23** ***DWIGHT YOAKAM**; Pikeville, Kentucky
 *Charlie Rich's THERE WON'T BE ANY MORE awarded gold album, 1974
 *John Anderson goes number one with "Seminole Wind", 1992
 *Maybelle Carter dies, 1968
 *Merle Watson dies, 1985
 *Hoyt Hawkins of the Jordanaires dies, 1982
- 24** *Juice Newton debuts on Country charts with "The Sweetest Thing I've Ever Known", 1981
- 25** ***MARK MILLER** *Sawyer Brown*; Dayton, Ohio
 ***MINNIE PEARL** Sarah Ophelia Colley Cannon; Centerville, Tennessee
 *Alan Jackson hits number one with "Someday", the same day his DON'T ROCK THE JUKEBOX lp certifies platinum, 1991
- 26** *Anne Murray's "You Needed Me" awarded gold single, 1978
 *Charlie Walker makes his first chart appearance with "Pick Me Up On Your Way Down", 1958
 *Roger Miller dies of cancer, 1992
 ***JOHN BERRY** and THE TRACTORS go gold, 1994
- 27** ***LEE GREENWOOD**; Los Angeles, California
 ***FLOYD CRAMER**; Shreveport, Louisiana
 *Four Lefty Frizzell songs appear in the Country top 10: "Always On My Mind" at number one; "Mom And Dad's Waltz" at number two; "I Love You A Thousand Ways" at number six; and "Travelling Blues" at number eight, 1951



- 28** ***CHARLIE DANIELS**; Wilmington, North Carolina
 *Bill Monroe employed by the Grand Ole Opry, 1939
 *THE BEST OF THE STATLER BROTHERS goes platinum, 1991
- 29** ***SONNY OSBORNE** *The Osborne Brothers*; Hyden, Kentucky
 *Hank Snow's first recording session, 1936
 *"Islands In The Stream" by Kenny Rogers and Dolly Parton hits number one on the Country, adult contemporary and pop charts, 1983
- 30** ***T. GRAHAM BROWN**; Atlanta, Georgia
 ***PATSY MONTANA** *Ruby E. Blevins*; Hot Springs, Arkansas
 *Gary Morris opens in the opera "La Boheme" in New York City opposite Linda Ronstadt, 1984
 ***JOHNNY CASH AT FOLSOM PRISON** awarded gold album, 1968
 *Wynonna's "No One Else On Earth" tops the Country charts, 1992
- 31** *HALLOWEEN
 *HIGH LONESOME by Randy Travis certifies gold, 1991

NOVEMBER

- 1** ***LYLE LOVETT**; Klein, Texas
 ***BILL ANDERSON**; Columbia, South Carolina
- 2** ***CHARLIE WALKER**; Collins County, Texas
 *Sonny James enters the charts with "Here Comes Honey Again", which becomes his 20th number one record, 1971
- 3** *Dolly Parton's second number one smash, "Jolene", first hits the charts, 1973



4

***DELBERT McCLINTON**; Lubbock, Texas

***KIM FORESTER** *Forester Sisters*; Lookout Mountain, Georgia

5

***ROY ROGERS** *Leonard Slye*; Cincinnati, Ohio
*Johnny Horton killed in automobile accident, 1960



6

***GUY CLARK**; Monihans, Texas

***STONEWALL JACKSON**; Tabor City, North Carolina
*Alabama's **AMERICAN PRIDE** lp certifies gold, 1992

7

*Oak Ridge Boys gain another number one record with "Fancy Free", 1981
*A.P. Carter dies at Maces Spring, Virginia, 1960

8

***PATTI PAGE** *Clara Ann Fowler*; Claremore, Oklahoma

9

***GEORGE D. HAY**; Attica, Indiana
*George Jones makes first chart appearance with "Why Baby Why", 1955
***COUNTRY BOY** and **LIVE IN LONDON** by Ricky Skaggs certify gold, 1994

10

***PAT SEVERS** *Pirates Of The Mississippi*; Camden, SC
***DONNA FARGO**; Mount Airy, North Carolina
*David "Stringbean" Akeman and his wife, Estelle, murdered in their home, 1973

11

***I SEE IT NOW** by Tracy Lawrence certifies gold, 1994

12

***NARVEL FELTS**; Bernie, Missouri



13

***BARBARA FAIRCHILD**; Knobel, Arkansas
***RAY WYLIE HUBBARD**; Hugo, Oklahoma
*The Patsy Cline album **GREAT EST HITS** is certified platinum, 1987

14

*Waylon Jennings tops Country charts with "Are You Sure Hank Done It This Way", 1975
*Willie Nelson's **WITHOUT A SONG** goes platinum, 1994

15

***C.W. McCall** *Bill Fries*; Audubon, Iowa

16

***TROY SEALS**; Big Hill, Kentucky
*Johnny Cash makes chart debut with "Cry Cry Cry", 1955
*Dwight Yoakam's **JUST LOOKIN' FOR A HIT** goes platinum, 1994

17

***ARCHIE CAMPBELL**; Bulls Gap, Tennessee
*Sammy Kershaw's **FEELING GOOD TRAIN** goes gold, 1994

18

***JACKY WARD**; Groveton, Texas
*Barbara Mandrell tops the charts for the third consecutive week with "Sleeping Single In A Double Bed", 1978
***WHEN FALLEN ANGELS FLY** by Patty Loveless goes gold, 1994

19

*Johnny Horton enters the charts with "North To Alaska", 1960

20

*Jimmy Dean hits number one with "Big Bad John", 1961

21

***JEAN SHEPARD**; Pauls Valley, Oklahoma
*Lynn Anderson's **ROSE GAR-**

22

DEN certifies platinum, 1986

*RCA Records purchases Elvis Presley's contract and master tapes from Sun Records for \$35,000, 1955

23

*"Great Balls of Fire" by Jerry Lee Lewis reaches the top spot on both the Country and pop charts, 1957
*George Strait's **EASY COME, EASY GO** goes double-platinum, 1994

24

*Charlie Rich's "The Most Beautiful Girl" tops the Country charts, 1973

25

***BIFF COLLIE**; Little Rock, Arkansas

26

***LINDA DAVIS**; Dotson, Texas
*Dottie West debuts on the Country charts with "Let Me Off On The Corner", 1963

27

***EDDIE RABBITT**; Brooklyn, New York
*Mark Chesnutt celebrates a platinum album with **ALMOST GOODBYE**, 1994

28

***KRISTINE ARNOLD** *Sweethearts of the Rodeo*; Los Angeles, CA
*Willie Nelson debuts on Grand Ole Opry, 1964
*Bob Wills and the Texas Playboys record "San Antonio Rose" for the first time, 1938
*The number one Country chart position is held by Steve Wariner with "Lynda", 1987

29

***MERLE TRAVIS**; Rosewood, Kentucky
*Toby Keith's **BOOMTOWN** goes platinum, 1994

30

***TEDDY WILBURN**; Thayer, Missouri
*David Allen Coe makes first appearance on the Country charts with "If I Could Climb The Walls Of A Bottle", 1974

AMERICA'S SOLD ON COUNTRY SM

CLOSE UP

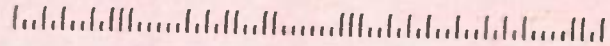
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DATEBOOK



Aaron Tippin looks like a natural-born handyman in his latest video, "That's As Close As I'll Get To Loving You". Larry Boothby directed the RCA clip.
- Photo by John Lee Montgomery III

*Denotes international telephone number with country code in parentheses

OCTOBER

- 4** 29TH Annual CMA Awards / Grand Ole Opry House / Nashville
- 5** CMA Annual Membership Meeting / Nashville Convention Center / Nashville
- 5** CMA Board of Directors Meeting / Nashville
- 5-7** SRO / CMAs International Entertainment Expo / Nashville Convention Center / Nashville
- 15** Country Gold Festival / Aspects / Kumamoto, Japan / Contact Judy Seale, Refugee Management, at (615) 256-6615; fax (615) 256-6717

NOVEMBER

- 4** Nashville Unplugged / Grand Saconnex Town Hall / Geneva, Switzerland / Contact Sharon Eaves at (615) 322-9255; fax (615) 322-9500 or Roger Lehmann at (41) 22-786-8839; fax (41) 22-786-8822