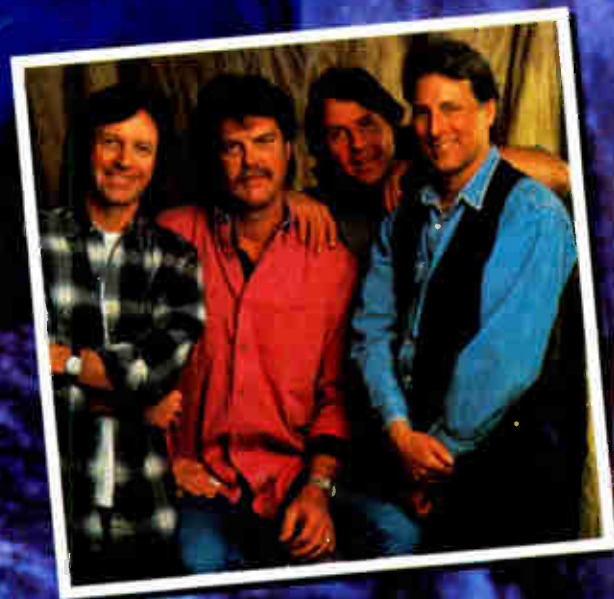
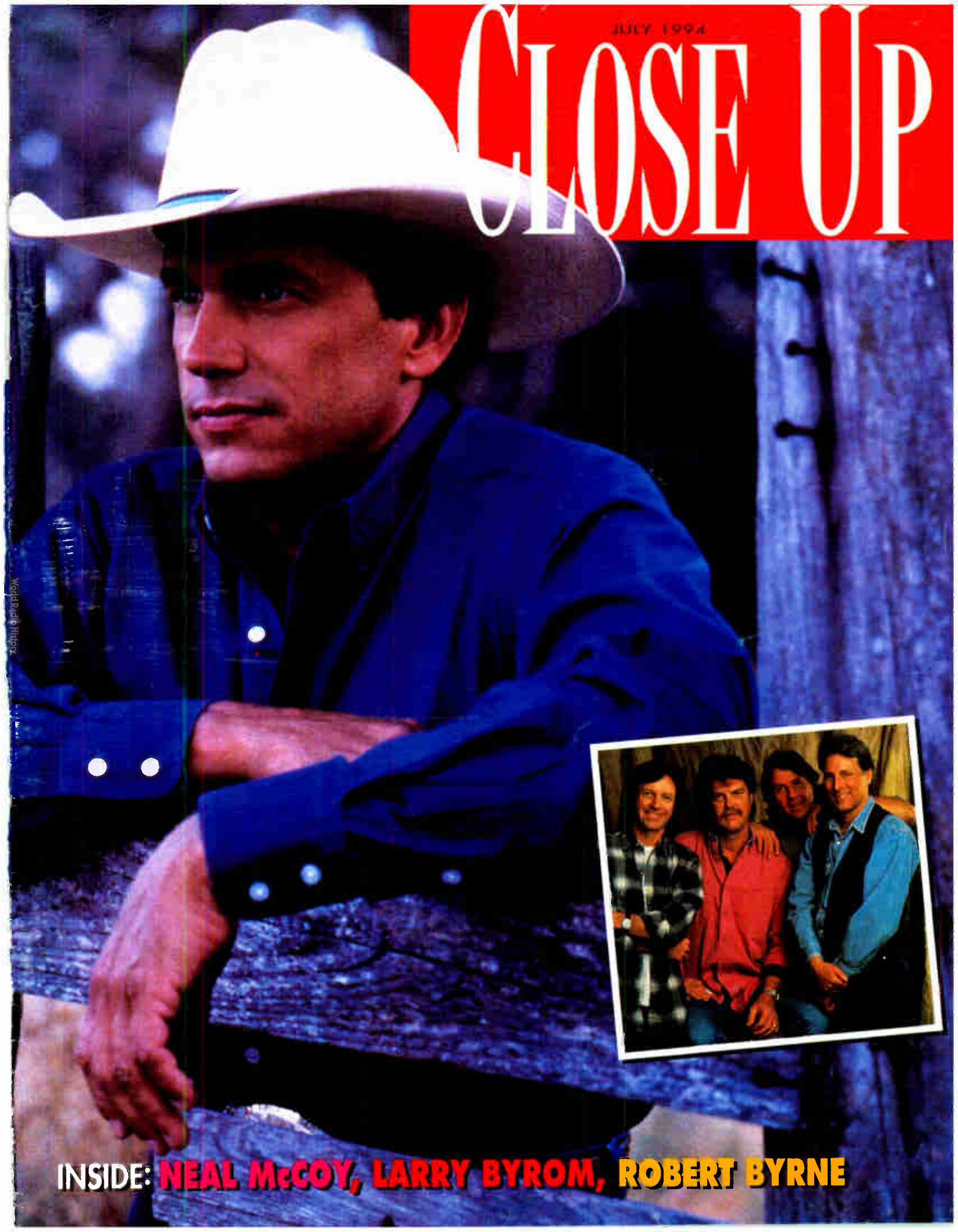


JULY 1994

# CLOSE UP



INSIDE: **NEAL McGOY, LARRY BYROM, ROBERT BYRNE**

World Radio History

**"It's been said a million times that you only live once."**

**- Neal McCoy**  
PAGE 8



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# GEORGE STRAIT

**is one of the entertainment industry's greatest enigmas. Larger than life on record, in concert and even in the movies (he starred in "Pure Country"), he's managed to maintain an intensely private life despite the magnitude of his celebrity. The media grapevine contends that, on those rare occasions when George does sit down for an interview, he's fairly tight-lipped. But there are a few things he'll open up about: music, acting and - if you ask the right questions - team roping.**

**CU:** *What makes a good header, and what makes a good heeler?*

**GEORGE:** A lot of practice and good horses! It takes a lot of athletic ability to do either one, but a good header can usually heel pretty good and vice versa.

**CU:** *After the header ropes the calf's head, the heeler has to maneuver his rope around its flying hooves, catching one in the loop. Which are you better at?*

**GEORGE:** Neither one! We're talking honestly now. I'd like to say I was really good at one of them. I'd rather heel but I really struggle with it. It's harder for me and for most people than heading. There's a lot more time involved in that, but there's also a lot to heading. You don't just go out there and throw a rope around a

steer's horns. It's team roping so both partners have to work together to make a successful run.

**CU:** *How important is the horse in this equation?*

**GEORGE:** The horse is very important. If you're not riding a good horse, you're pretty handicapped no matter how good a roper you are. That's why professionals are always looking for good horses. My favorite

horse, the one I rope on all the time, he's really nice. A real good, little gray horse. He's a quarter horse, about 10 or 11 right now. I've had him since he was 5. I call him Squat Low. His registered name is Blue Bailey or something like that.

**"I DON'T HAVE ANY DESIRE TO WRITE A BOOK. MY PRIVATE LIFE, I'VE ALWAYS FELT, IS JUST THAT."**

**CU:** *Doesn't have the same zing as Squat Low.*

**GEORGE:** No, it doesn't! He's a little horse, probably less than 15 hands, and he's really stout and short. The name (Squat Low) fits him pretty good.

**CU:** *You did some roping in "Pure Country". What did you want to accomplish with the movie?*

**GEORGE:** I wanted to see if I could do it. I thought I could do it and not come off looking like...well, I'm sure I did look like a beginner but not so much that people would laugh at it. I think I accomplished that...hopefully. From the feedback that I got, I think I did.

**CU:** *What would it take for you to do another movie?*

**GEORGE:** I would rather do a different kind of character. 'Cause if I do another one, I want to see if I can do something else. To do a "Pure Country II" would not be much of a challenge because I've

*continued on page 27*

INTERNATIONAL COUNTRY MUSIC  
**FAN FAIR**  
 1 9 9 4



Clint Black cuddles up to some fans.

**T**he Tennessee State Fairgrounds was teeming with non-stop excitement during the 23rd International Country Music Fan Fair, held June 6-12. A capacity crowd of over 24,000 Country Music lovers enjoyed the sights and sounds of the annual event, meeting their favorite entertainers and discovering talented newcomers to the Country Music scene. Here are just a few of the highlights:

Tennessee Governor Ned Ray McWherter greeted fans during opening ceremonies with open, if rain-drenched, arms. "You're wet, you're loyal, you're welcome," he said. From the exhibit halls to the stage shows, fans had plenty to see at Fan Fair.

For the second consecutive year, top honors in the booth contest went to Alan Jackson, who signed autographs from a Mayberry-themed booth complete with a stand-up of Barney Fife. Second place went to John Anderson, whose booth was a reproduction of a small house and had finishing touches such as lemonade, apple pie, swings, rocking chairs and a picket fence. Marty Brown's bait shop, Doug Stone's cave and Billy Dean's 'men'll be boys' booth - themed after his new lp - tied for third place honors.

Holly Dunn's booth was like stepping into a 1940s Roy Rogers' movie, and Lee Roy Parnell's booth displayed the panoramic beauty of the Southwest. Michelle Wright signed autographs from a Spanish mission, and Brooks & Dunn corralled their fans in a giant horseshoe. Martina McBride's fans found her outlined by a gilt-edged picture frame, and John Michael Montgomery headed to the barn for his autograph sessions. Carol Hasty, his fan club president - and mother - reported that the booth was a popular place to be. "We've gotten to meet so many people, fan club members. That's great because they write you letters, and we actually get to meet them. I've really enjoyed that." So how many people stopped by the Atlantic artist's booth? "I have no idea!" Carol responded. "When John Michael was signing, it was unreal!"

Toby Keith and Daron Norwood hobbled around Fan Fair on crutches. Keith, recuperating from a

continued on page 6



Faith Hill gets to know a young Country fan.



Kix Brooks (left) and Ronnie Dunn (right) "lassoed" their fans with a giant horseshoe.



Clay Walker learns firsthand that Country fans are getting younger and younger!



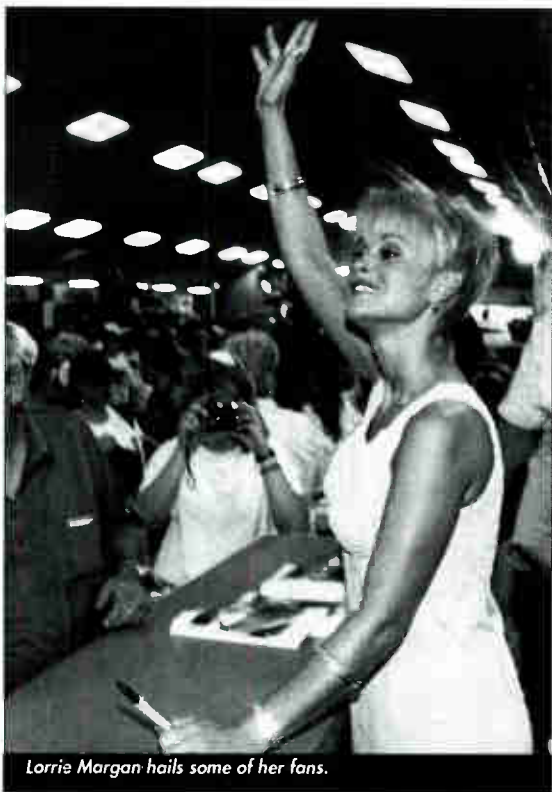
David Ball mugs for one of his young fans during Fan Fair.



*Billy Dean excites the crowd with his blockbuster performance.*



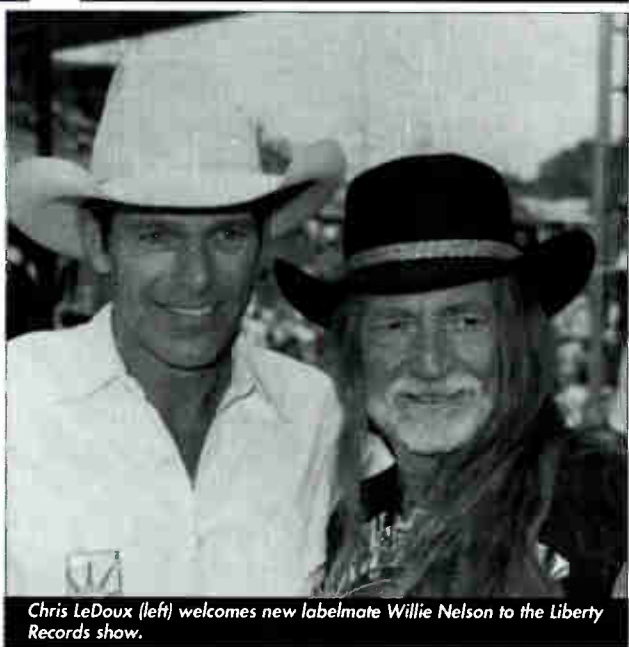
*Giant Records' singer Daron Norwood greets labelmate Deborah Allen.*



*Lorrie Margan hails some of her fans.*



*Tanya Tucker is ready for anything in her Fan Fair booth.*



*Chris LeDoux (left) welcomes new labelmate Willie Nelson to the Liberty Records show.*



*Ricky Skaggs has long been a Fan Fair favorite.*

broken ankle, signed autographs at his 'Bedrock' booth, complete with fan club members dressed as 'Betty' and 'Wilma', and also performed on the Mercury and Polydor Records show. Norwood suffered a bone contusion during a show finale in Wichita Falls, Texas shortly before Fan Fair, but nonetheless turned up numerous times in various booths to meet fans. He also appeared on the Giant Records show.

Arista singer Dude Mowrey had his own booth for the first time. "I'm having the best time I've ever had here. It's been really cool 'cause every year since I was 15, I've been in other people's booths, my record label's booth. But this is the first year I've had my own booth. Just to see a line up there and to see the fans - they're so dedicated. This week's been a really good high for me. I've really enjoyed it."

Doug Stone also had long lines at his booth. "During the year we're in such a dead heat and run, and when I'm done with a show, I'm spent. I'm not good for anything after a show. I don't sign autographs that much. This gives me a chance to do autographs. I get to sleep at night, come in here and have a good time."

Almost 100 Country entertainers performed on the Fan Fair stage. Willie Nelson made a surprise appearance at the Liberty Records show, performing with Asleep At The Wheel. Label president Jimmy Bowen announced that the legendary 'red-headed stranger' is the newest addition to Liberty's roster. Also on the Liberty show, John Berry made his anticipated return to the stage following last month's brain surgery, performing his number one hit, "Your Love Amazes Me".

Linda Davis' reception during her appearance on the Arista Records show skyrocketed when duet partner Reba McEntire joined her to sing their Grammy-winning hit, "Does He Love You". During the Curb Records show, Tim McGraw was joined by Mark Lindsay, who gained fame as the lead singer of Paul Revere & The Raiders in the '60s. The pop star contributed some vocal assistance to McGraw's runaway hit "Indian Outlaw".

Sammy Kershaw and Davis Daniel gave the grandstand audience something extra to remember during the Mercury and Polydor Records show. Kershaw tossed his guitar into the crowd, while Daniel threw two instruments to the clamoring audience.

Dallas Cowboy quarterback Troy Aikman watched John Michael Montgomery's performance on the Atlantic Records show with great interest before heading to a video shoot featuring Shenandoah.

R&B legend Sam Moore, one-half of the famed Sam & Dave, became a Fan Fair mainstay, recounting his recording session with Conway Twitty ("A Rainy Night In Georgia") to countless media representatives in the press center. In less than a week, he became a Fan Fair convert. "This is the best marketing situation I have ever seen in the music business," he said. "That covers jazz, gospel. This is the best. Now I understand why the loyalty...and why the Country people work as much as they do. And they get such a long longevity out of what they do. From my side of the world, they don't do this. Someone asked me why they don't do this (in other formats of music), and I said, 'Because they're stupid.' This is the smartest and the best. I'm going to do this again. I'm just going to come out and hang out. I can't believe how you've got shows. You've got the biggest of the biggest stars. Boy, do I like it!"

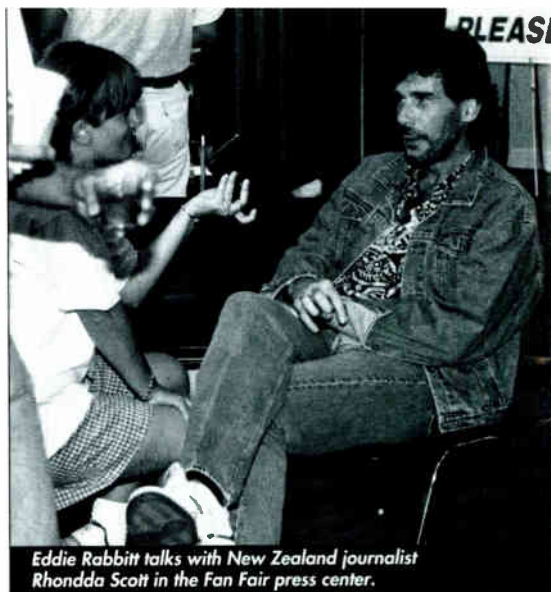
He's not the only one. Fan Fair registrants from across the U.S. revelled in the sights and sounds of the event. "The best deal of all was John Michael Montgomery. He stood on his table and was waving to everybody," enthused Martha Leath of Cumberland, MD. "He talked to everybody when you walked through. Now my Fan Fair is complete."

Mike and Donna Castelon from Freedom, CA were first-time Fan Fair attendees. They spent most of their time getting autographs. "We got Waylon Jennings, which pretty much made the whole trip," Mike said. "We're going to try to come back every year. As long as we get on a mailing list, every year we're going to bring more and more people."

Nancy Swartout of Alexandria, VA was enjoying her second Fan Fair. She spent most of her time at the shows. "The way they've got the photo line is great. Everybody just keeps going around in circles. (The performers) sing enough songs where you can get around and then get the next person."

Fan Fair, sponsored by the Country Music Association and the Grand Ole Opry, once again had a major economic impact on Nashville, estimated at \$8.83 million by the Nashville Convention & Visitors Bureau.

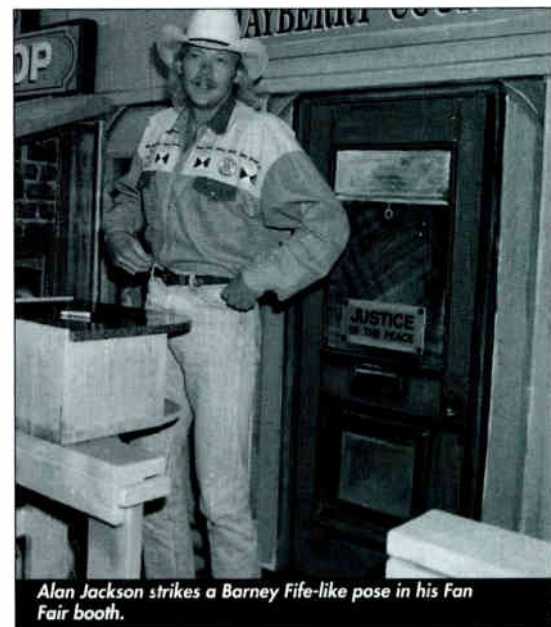
The 24th International Country Music Fan Fair takes place from June 5-11, 1995. Tickets go on sale in January. **CU**



Eddie Rabbitt talks with New Zealand journalist Rhonda Scott in the Fan Fair press center.



Still recuperating from a broken ankle, Toby Keith traded his crutches in for a guitar to perform at Fan Fair.



Alan Jackson strikes a Barney Fife-like pose in his Fan Fair booth.



*Tim McGraw dodges the raindrops to get acquainted with some of his fans.*



*Travis Tritt heats up the Fon Fair stage.*



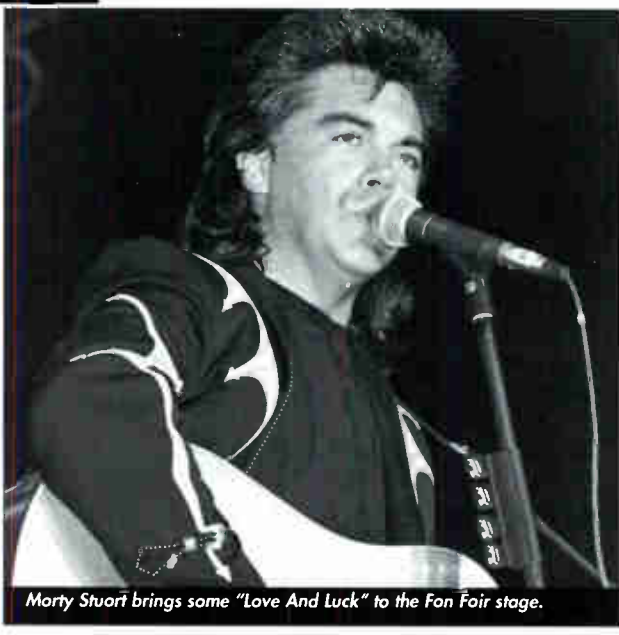
*Patty Loveless signs an autograph for one of her admirers.*



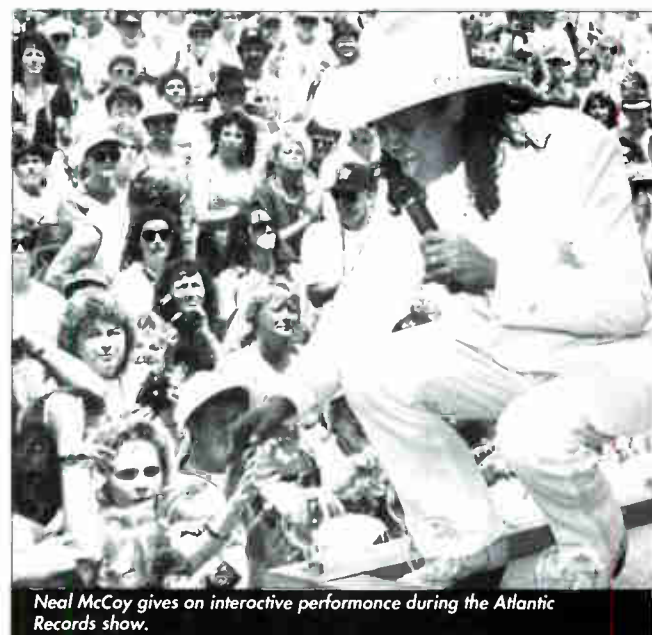
*Vince Gill relaxes behind his booth - minus his shoes.*



*Lari White lights up the stage during the RCA Records show.*

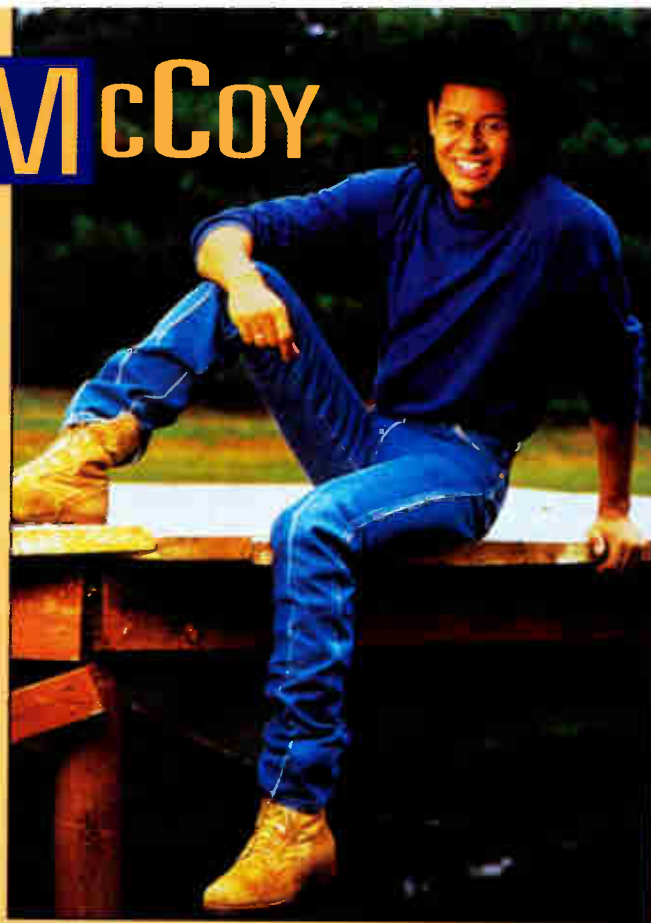


*Marty Stuart brings some "Love And Luck" to the Fon Fair stage.*



*Neal McCoy gives an interactive performance during the Atlantic Records show.*

**NEAL MCCOY**



**A**s an 8-year-old boy growing up in Jacksonville, Texas, Neal McCoy saw Michael Jackson performing on television, and as he says, "that experience started the fire in me."

"I was taken in by the fact that there was someone my age singing and dancing on television. I thought, 'Boy, what a neat thing. He probably doesn't even have to go to school. He's just hanging out and having fun.' But being from a small town like Jacksonville, I came back to reality. I knew that I would never have the opportunity to get into the music business."

But years later, Neal has made his way to Nashville and is riding high on the success of his third Atlantic album, *NO DOUBT ABOUT IT*. So far, the title cut and the fol-

**"I have a lot of fun in life."**

low-up release, "Wink" have both reached the number one spot.

Neal spent his youth singing in school and church choirs and in a variety of quartets and musicals. But it wasn't until he won a talent contest in 1981 at the Belle Star nightclub in Dallas that he thought he might have a chance of fulfilling his musical dream. It was there that he met Charley Pride and signed with Pride's management and booking representatives. He spent the next few years opening for Pride and eventually landed a deal with Atlantic Records.

So what does Neal think made this album finally click?

"There's so much involved in it. In my opinion, this is a much better album. Barry Beckett, who produced, has a real feel for what I do. I listen to swing, and I like bluesy-type stuff.

"Secondly, more time was spent in song search for this album. We found material that fit me better and fit my live show better. It was stuff that I would feel more at ease singing in the studio."

Neal's hard work on stage has definitely paid off. He's known for his outrageous antics and the spontaneity of his shows. And he says much of what he learned about performing came from his years with Charley Pride.

"I watched him. He was so great at making people feel at ease. It's not a secret. Everybody knows that, but there are only a few people that are naturals at it. Some people are natural singers and natural writers. Some are natural entertainers. I think that's what I am. I hope I am.

"I let my band decide a lot of times what the first song is going to be. I just ask them what they want to do, and we do it. It's spontaneous from there. We don't have a list, we just wing it. It gives you the opportunity to feel the crowd out. It keeps it fun for the band.

Neal also has his own ideas about what separates a good performance from a great performance.

"I like people who give their all from an entertainment point of view. They don't hold back. I honestly believe I have never slighted any audience. We played in California once for 13 people. Whether it's 13 people or the 80,000 you get at June Jam, I try to give as much as I can every show.

"I like seeing that in people. It's just like an athlete. The great athletes give it their all every play and every minute that they're

**"I like people who give their all from an entertainment point of view."**

in the game. That's what separates them from the real good ones. Even if they're not the most gifted or talented, that effort makes up for it a lot of times. It's the same way in this business."

Along with his success in the music business, Neal and his wife of 13 years, Melinda, are celebrating the recent birth of a son, Christian Swayde. The couple also has an 8-year-old daughter, Miki.

They first met when Melinda and her mother came into the shoe store where Neal was employed at the time. Then Melinda got a job in the same mall where Neal was working.

"I finally got word to her that I thought she was real pretty. I saw her at a disco and asked her to dance. She said no. But it was

because she had just come off the dance floor, and it was a slow song. She didn't dance slow dances with people she didn't know. When a fast song came on, I asked her again, and she said yes. I gave her a couple of those old John Travolta moves. There I was, 'Saturday Night Fever' written all over me.

"It's very rewarding to us that we're finally having some success. The neat thing about this relationship is that she married me when I was selling shoes. She didn't know that I sang. She actually married me because she liked me."

Neal says Melinda is supportive, but she has no desire to be involved in the music industry herself.

"I've tried to get her to be in videos, but she doesn't want anything to do with it. She says, 'You sing. That's what you do. I'll do everything else - pay the bills, fix the house, while you're out of the house.'"

So like his boyhood influence Michael Jackson, Neal has finally gotten a chance to live his dream. Though he realizes that it takes a lot more hard work than he could have imagined as a child, he also believes the most important thing is to enjoy yourself.

"I have a lot of fun in life. It's been said a million times that you only live once. That's true. It's not a very long time that we have here, and as you get older the time goes even faster." **CU**

**- Mandy Wilson**



# CMA AWARDS VOTING DEADLINE

The second ballot for the 1994 CMA Awards will be mailed to all individual CMA members on July 8. After completing your ballot, mail it in the return envelope provided so it is received by Deloitte & Touche, official accounting firm for the CMA Awards, by the August 10 deadline. Members of the CMA staff do not participate in the voting process, nor do they handle or tabulate ballots.

## IMPORTANT

All ballots must be received by 5 p.m. on August 10 in order to be tabulated.

Finalists for this year's CMA Awards will be announced on August 16.

*cma*

## AWARDS TICKET INFORMATION

**K**ee an eye on your mailbox - ticket order forms for the 28th Annual CMA Awards were mailed to CMA's sterling and organizational members on June 30. The gala event featuring Country's Music's most popular entertainers will be broadcast live on CBS Television from Nashville's Grand Ole Opry House on Wednesday, October 5.

If you have not received your order form by July 15, contact CMA's Special Projects Department at (615) 244-2840 without delay.

While there is no deadline for ordering tickets, please be aware that the seating process begins on August 17. All orders received after that date will be accommodated on a space-available basis. Groups and/or individuals wishing to be seated together must return their orders in the same envelope with their request indicated on each individual order form.

Order confirmations will be mailed by August 31.

Remember: tickets to the CMA Awards are for use by CMA members only. Tickets to the private event are not sold to the general public and CMA members are prohibited from selling their tickets or using them for contest giveaways.

Please note that only individual members in the new Sterling Member category will receive ticket order forms.

## REMINDER

**H**ave you returned your Sterling Membership selection card? It's not too late to do so. Remember, if you want to purchase tickets to the 1994 CMA Awards, you **MUST** be a Sterling Member. Contact CMA's membership department at (615) 244-2840 or (800) 788-3045 if you have any questions regarding the status of your CMA membership.



# LARRY

*As a former member of the legendary band Steppenwolf, Larry Byrom recalls jam sessions with Jimi Hendrix and playing shows with Janis Joplin. But these days he's traded life as a rock 'n' roller to become one of Nashville's busiest session guitarists.*

**"Experiencing fame at such an early age was really mind-boggling."**

*His musical odyssey began in Huntsville, Alabama when he quit school in the 11th grade to join a band in California called Hard Times. Larry performed with the band on a network television show called "Where The Action Is" for about two years before joining Steppenwolf in 1968.*

"My family was blown away when I moved. I was only 18. There was a newspaper article about me - 'Local Boy Goes Big In Hollywood'.

"Experiencing fame at such an early age was really mind-boggling. My youth is just a whirlwind of what I thought were really cool people."

Larry recalls performing a show at Shea Stadium with Steppenwolf. Paul Simon, Creedence Clearwater Revival and Janis Joplin were also on the bill.

"Janis Joplin was crazy. Just before we went on, she was in the hallway with a bottle of Southern Comfort in one hand. She was out of it. She said, 'Give 'em hell, boys.' She was going up after us, and I don't see how she did it."

He also remembers a jam session with Jimi Hendrix.

"We were both dating the same girl. Her name was Chris, and she was a very rich, Beverly Hills sort of girl. I went out one night to Jimi's house with her.

"I got to talk to him a little bit about where he was coming from. He was a very aloof sort of person, very quiet, very shy. Nothing like what his music projects. One thing a lot of people don't know about Jimi is that he was ambidextrous when it came to guitar. He could play it right-handed or left. Jimi was a monstrous player."

After four years, Larry left Steppenwolf in 1972 and returned to Alabama.

# BYROOM

"I came back to Muscle Shoals and got into the studio work with Barry Beckett and some other people. They were gracious enough to let me play on some demos, and I worked my way up through the ranks there."

Larry's experience with Steppenwolf actually taught him a lot about session work.

"I had a real opportunity to work in the studio as many hours and as many days as I wanted to with them. I had a lot of time to experiment and learn about what miking

"I came from a group that was considered one of the most political bands in the world. Steppenwolf had a lot to say about the establishment, about the wild generation, black leather, go-get-em kind of bikers. But we never talked about the world being in such sad shape that there's no hope for it.

***"That's what being a session player is - keeping your attitude right."***

He moved back to Los Angeles in 1979 for a brief stint before landing in Nashville.

"When I came to town, it was at the behest of Felton Jarvis who was Elvis Presley's producer. Of course, Elvis had already passed away, but they were reworking a lot of the music behind the vocals on his songs. I played guitar on the GUITAR MAN album.

"Prior to that I had worked with Eddie Rabbitt in Colorado on an album. He was kind of my introduction to Nashville. There was a writer by the name of Even Stevens, and Even wanted me to come back to Nashville. He said, 'Man, you need to come back here and write some Country Music.'

"I was thinking to myself, 'Country Music?' It wasn't really my cup of tea. But as time went on, and I did more and more sessions, there were more and more people that were breaking away from traditional and doing stuff that I could get into a little easier."

positions can do and acoustics and different sort of equipment."

He believes some lessons can only be learned through years of experience.

"If the session goes smoothly, it's because everybody's having a good time, not because they're doing what's right or playing what's right. I think the attitude and the feeling in the air is every bit as important as the music you play.

***"We were criticizing things. But there was also a message underneath - it can work."***

"That's what being a session player is - keeping your attitude right. Knowing how to hang."

With such a diverse career, what does Larry think about the course that today's artists are taking?

"Rock today is diluted. I think that there's too much negativity in the lyrical content.

"I appreciate the efforts of a lot of new groups in trying to make it garage band raw and staying on a level with the kids. There's a lot to be said for that. But the things they say need to be more responsible.

"We made statements about the political situations in America dealing with the war. We wrote songs about Vietnam vets - how we should have gotten out of Vietnam. We wrote songs about the political system that involves so much hoopla that it doesn't, at the time, it wasn't really dealing with existing problems on a level of everyday people.

"We were criticizing things. But there was also a message underneath - it can work."

"I'm so glad that Country's come to the place that it has. It's real-life stories. It's not always happy, but it's not negative. Seeing its popularity explode has renewed my faith in the country's musical tastes. I'm happy. The music has been really good to me."

**CU**

**- Mandy Wilson**

**TNN**  
**MUSIC CITY NEWS**  
**COUNTRY AWARDS**



*It's a go for John Michael Montgomery as he accepts the Star of Tomorrow award.*



*Linda Davis and Reba McEntire follow up their Grammy Award with a TNN MUSIC CITY NEWS Award for Vocal Collaboration.*

**A**lan Jackson, who less than seven years ago worked in the mailroom at TNN: The Nashville Network, claimed five awards at the 1994 "TNN MUSIC CITY NEWS Country Awards", broadcast live from Nashville's Grand Ole Opry House on June 6. The Arista singer/songwriter was named both Entertainer and Male Vocalist of the Year as well as winning Album of the Year for *A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)*, Single and Video of the Year, both for "Chattahoochee".

While accepting the latter, he said, "I want to thank my daddy. When I was 6 years old, I had four older sisters, and they all skied great...and I hadn't learned yet. Daddy took me out there when it was calm and taught me how to ski."

Minutes later, after sharing Vocal Collaboration honors with Linda Davis for "Does He Love You", Reba McEntire quipped, "We're gonna learn how to water ski next week. Alan's winning way too many awards!"

For the first time in history, both the Minnie Pearl Award and the MUSIC CITY NEWS Living Legend Award were presented

to the same person - Dolly Parton. The former award is bestowed for lifetime achievement for extraordinary humanitarian and community commitment. The MUSIC CITY NEWS Living Legend Award honors the living performer who MUSIC CITY NEWS readers feel has made the greatest contribution to Country Music over a career spanning 25 years or more.

Hosted by Michelle Wright, Waylon Jennings and Billy Dean, the live broadcast honored winners in 16 categories, including Lorrie Morgan - Female Artist of the Year, Brooks and Dunn - Vocal Duo, Sawyer Brown - Vocal Band of the Year, The Statlers - Vocal Group of the Year, Paul Overstreet - Christian Country Artist and Ray Stevens, named Comedian of the Year for the ninth consecutive time.

When accepting Instrumentalist of the Year honors, Vince Gill remarked, "I was a musician long before I started singing, and I started singing only because somebody had to."

John Michael Montgomery was named Star of Tomorrow and said with a touch of understatement, "I tell you what, it's been a pretty good year for me...Gosh, I hope I'm around for a little while longer cause this is getting real fun." **CU**



*Waylon Jennings, Michelle Wright and Billy Dean host the 28th annual "TNN MUSIC CITY NEWS Country Awards".*



*Alan Jackson takes home an armful of TNN MUSIC CITY NEWS Country Awards.*

*Sawyer Brown was named Vocal Band of the Year for the second time.*



## SIMMONS MEDIA STUDY ADDS CONCERT ATTENDANCE

Since subscribing to the Simmons Study of Media & Markets in 1990, CMA has been able to provide qualitative data on Country radio listeners, their buying habits, demographics and more.

Over the past several years, CMA has received numerous requests for information on Country Music concert attendance, which was not a part of the study.

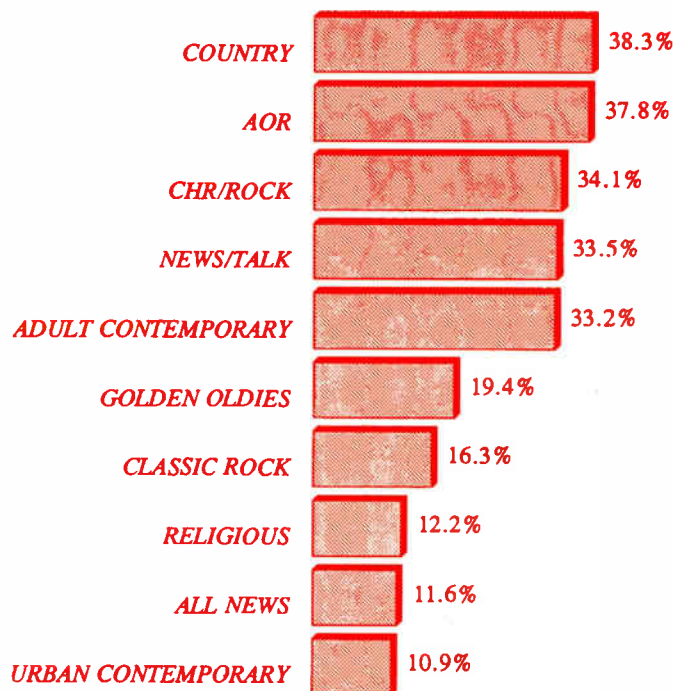
With the desire to fulfill those requests, CMA urged the Simmons Market Research Bureau to add concert attendance to its annual study in 1993. Now, for the first time, CMA can provide its members with statistical Simmons data on concert attendance, which can be broken into demographic segments, radio listenership, buying preferences and more.

As expected, Country concert-goers listen to Country radio more than any other format. More significant is the fact that Simmons data demonstrates that attendees of Pop/Rock and other types of concerts also choose Country radio for their listening choice.

Simmons data can be used to compare age breaks of Country Music concert attendees with the total U.S. population. For example, of all Country Music concert attendees, 23.1 percent are in the 25-34 year age demographic. Notably, only 19.7 percent of the total U.S. population falls within that age break.

Contact CMA's marketing department at (615) 244-2840 for more information on Simmons Market Research data. **CU**

## Pop/Rock/Other Concert Attendees\* Target Demo: Adults 18+

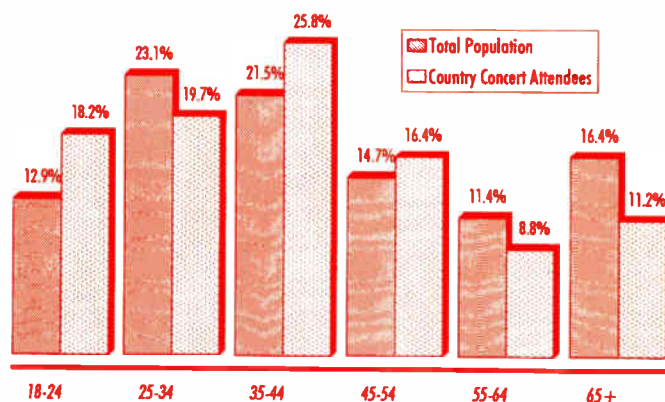


\*Excludes comedy, classical, dance, live theater and country. radio reach of top 10 formats - 5-day cume - 1993 Simmons

CMA is a paid subscriber to SMRB. Approval is required prior to any release of this information to the media.

## Age Breaks

### Country Music Concert Attendees vs. Total Population



1993 Simmons

# MEDIA & MARKETING SPOTLIGHT

**T**hrough CDs, videos and magazines, the international offices of major record companies are introducing the most aggressive marketing and promotion plans ever to give both industry decision-makers and consumers a fresh look at all the great music being produced in Nashville. Following are three current examples underway overseas.

## MCA International Debuts NEW AMERICAN MUSIC Magazine

In an ambitious print marketing move designed to introduce its Nashville-signed artists to European consumers, MCA International has launched a new color publication called NEW AMERICAN MUSIC, which features articles about many of the label's artists, as well as information about CMT-Europe.

London-based MCA International Senior Vice President Stuart Watson reports a circulation of 250,000 for the first issue, which was provided to record and specialty stores, Country Music clubs, concert-goers, a vast MCA music consumer database and dealers of Ford automobiles and trucks, which provided key initial advertising support. Watson said, "We received over 150 letters from readers in the first week," adding that strong advertising interest will allow MCA International to be "gearing up for the next issue with a circulation of 1 million."

## Hit Label Rolls Out Q, Music City USA Compilations

Celebrating its new licensing arrangement with Curb Records, UK-based The Hit Label has produced its own WELCOME TO MUSIC CITY USA promotional sampler featuring recent hit tracks by Wynonna, Hal Ketchum, Delbert McClinton, Sawyer Brown, Boy Howdy, Hank Williams Jr., Desert Rose Band, Six Shooter and Junior Brown.

Even more significant, The Hit Label, headed by Phil Cokell, also collaborated with popular entertainment/lifestyle magazine Q to produce Q COUNTRY, a double-CD collection of 30 songs chronicling the development of modern Country.

The timely and well-written liner notes by Trevor Dann help educate international listeners about the changes in Country Music over the past several years. Writes Dann, "All prejudices should be left outside with the cowboy boots. Sure, some of these singers wear Stetsons and the occasional bolo, but the 'western' tag was dropped long ago. You won't find any Urban Cowboy rhinestones or home-on-the-range, giddalong-liddle-dogies hokum here. This is all relevant and modern, focusing as the best Country Music has always done."

Testifying to that description are tracks by Mary Chapin Carpenter, Rodney Foster, Nanci Griffith, Bruce Hornsby & The Range with the Nitty Gritty Dirt Band, Vince Gill Wynonna, Clint Black, Dwight Yoakam, Steve Earle, Suzy Bogguss, Alan Jackson, Rodney Crowell, Rosanne Cash, Joe Ely, Jimmie Dale Gilmore, Carlene Carter, Emmylou Harris, Gram Parsons, Elvis Costello & The Attractions, Hal Ketchum, John Prine, the Byrds, Patsy Cline, Hank Williams Sr., Merle Haggard, Johnny Cash, Jerry Lee Lewis, Guy Clark, Junior Brown and Hank Williams Jr.

## BMG International Creates NOW...COUNTRY! CD, Video

Spearheading its commitment for breaking Arista, BNA and RCA artists from Nashville, BMG International has produced NOW...COUNTRY! ARTISTRY & EXCELLENCE, a hit compilation provided to delegates at BMG's recent world meetings in Venice, Italy for promotional purposes. Also part of the package is a 12-song, 44-minute videocassette developed with the assistance of CMT-Europe.

The 21-track CD features artists across the three label rosters, including works by Alan Jackson, Martina McBride, Rodney Foster, Pam Tillis, John Anderson, Michelle Wright, Clint Black, Restless Heart, Lee Roy Parnell, Jamie O'Hara, Steve Wariner, Pam Tillis, BlackHawk, Linda Davis, Doug Supernaw, Brooks & Dunn and Lorrie Morgan.

An accompanying booklet with the CD helps shed light on the evolution of Nashville music over the past 66 years since Ralph Peer led the first-ever recording sessions. Quoting musicians such as Bernie Leadon and Elton John, the preface is sure to stimulate sampling by industry professionals. Appropriately, the production serial number on the collection is named "Cat No. Play Me 001." **CU**

# BEHIND THE LENS

1. Billy Ray Cyrus takes a cue from director Marc Ball while filming "Talk Some", his latest Mercury clip. Carl Perkins makes a special guest appearance in the video, which was produced by Anne Grace for Scene Three.

2. New Giant duo Orrall & Wright (right) headed for Marathon Key, FL to shoot their debut video, "She Loves Me Like She Means It". Director Roger Pistole oversaw the action for Studio Productions.

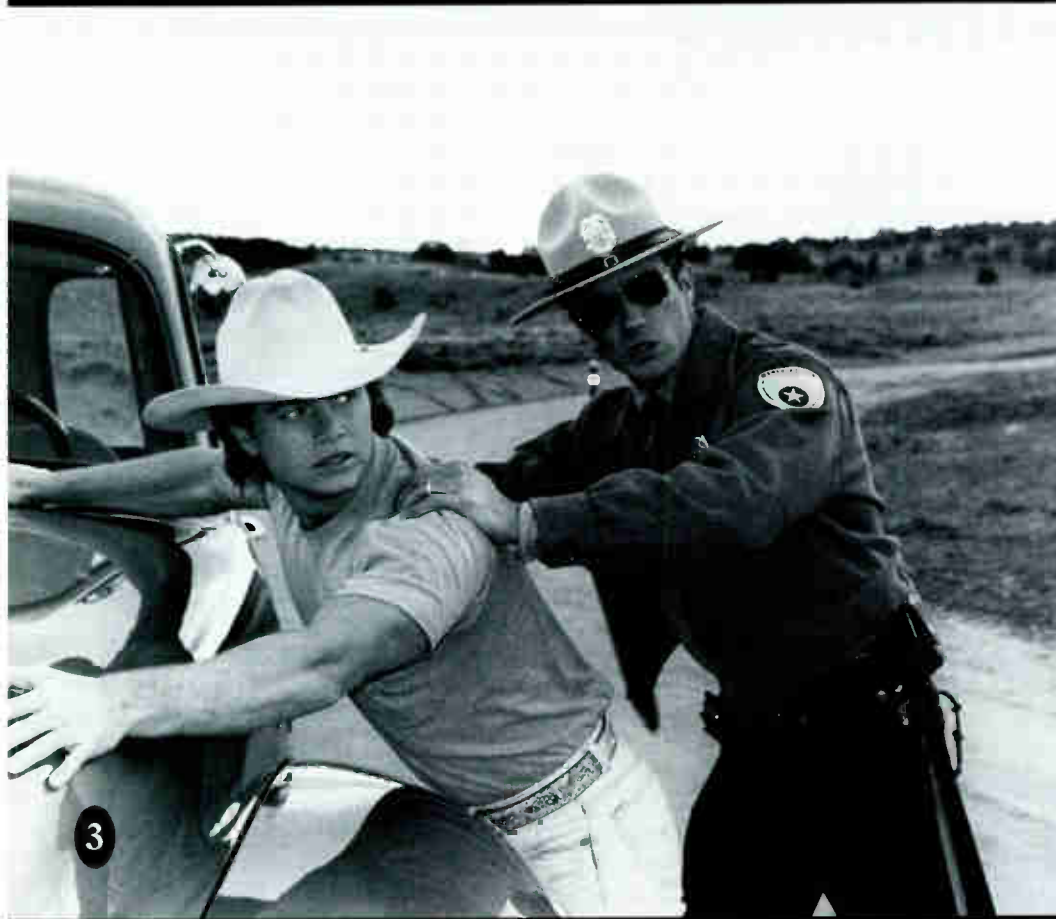
3. New Warner Bros. artist Greg Holland gets a hands-on warning in his new video, "Let Me Drive". The clip was shot by Film Xero in New Mexico.

4. John Michael Montgomery performs on the wing of a B-52 in his new "Be My Baby Tonight" video. The Atlantic clip was shot on location at Davis-Monthan Air Force Base in Tucson, AZ by Scene Three director Marc Ball. Anne Grace produced the clip.

5. Marty Brown (right) returned to 328 Performance Hall, where he gave his first Nashville performance, to shoot his new "Cryin', Lovin', Leavin'" video. John Lloyd Miller directed the MCA clip. Anne Grace produced for Scene Three.



1



3



4

Tracy Lawrence became the first Country singer to incorporate Dolby Surround sound technology into a music video in his current "Renegades, Rebels and Rogues" clip. With a stereo television and decoder on the home stereo system, consumers will be able to hear in a 3D environment. Directed by Marc Ball and produced by Anne Grace for Scene Three,

the Atlantic clip is a non-stop action thriller. Time traveler Lawrence goes back to the old West to rescue a bank clerk, played by his wife Frances.

Marty Stuart performs in an empty juke joint in his "Love And Luck" video. Director John Lloyd Miller shot the MCA clip at an old depot in Franklin, TN and in various locations around Leipers

Fork, TN. Selby Miller produced for Scene Three.

Arista's Diamond Rio travelled to Santa Fe, NM for their new video, "Love A Little Stronger". Lead singer Marty Roe endured 50-degree weather during a water fight scene with his female co-star.

Joy Lynn White hits the road in a hot pink pickup in her new "Wild Love"





video. Director **Roger Pistole** shot the Columbia clip in Ferris, TX. **Clarke Gallivan** directed for **Studio Productions**.

**Terry McBride & The Ride** shot their latest MCA video, "Been There", in Nashville. **Joanne Gardner** directed the clip. **Rhonda Hopkins** produced for **D.N.A.**

**Gene Watson's** latest SOR video, "Uncharted Mind", features a turn-of-the-century dream sequence shot at Nashville's historic **Checkwood Mansion**. **Bob Witte** directed the clip for **Buffalo Bob Films**.

**Dan Seals** enjoys a fun-filled romp in his new video, "All Fired Up". **Neal Preston** directed the **Warner Bros.** clip.

Director **Sara Nichols** has signed with Nashville's **Alternative Visions** for exclusive Country Music video representation. She has directed videos by **Radney Foster** and **Boy Howdy**, among others, as well as directing and producing "Nick Rocks", a music video series on the **Nickolodeon** network.

**A**s the writer of hits like “Men” (Forester Sisters), “What I’d Say” (Earl Thomas Conley) and “Two Dozen Roses” (Shenandoah), Robert Byrne boasts eight number one songs

**CU:** *Muscle Shoals has a reputation for producing great talent. What attracted you to that area?*

**RB:** Part of the reason I moved down there was “There Goes Rhymin’ Simon” by Paul Simon was glued to my turntable. That album was just my favorite. Inside the album cover was this little tiny pic-

**CU:** *Your first success was as a songwriter, so how did you get started producing?*

**RB:** Well, I made records as an artist in the late ‘70s and early ‘80s. I had an album on Mercury which was kind of a singer/songwriter blue-eyed soul kind of guy album. The album didn’t do anything, but I think nine out of the 10 songs

on the album were recorded by other artists, songs that I either wrote or cowrote. After the artist thing, I always just sort of gravitated to the

## ROBERT BYRNE

and 16 top 10 hits to his credit. But if that isn’t enough, he can also claim six number one singles and 12 top 10 hits as the producer for such acts as The Forester Sisters, Shenandoah and Michael White.

A native of Detroit, Byrne first tried his luck in Los Angeles as a songwriter in the early ‘70s before relocating to Muscle Shoals, Alabama in 1976, where the self-professed Yankee experienced some degree of culture shock before becoming one of the areas most well-known songwriter/musician/producers.

In 1993, Robert moved to Nashville. He talked with **CLOSE UP** recently about songwriting and his work producing the upcoming album release for Liberty artist Cleve Francis.

ture of this brick building which was the studio where Rod Stewart, The Rolling Stones, Linda Ronstadt recorded. So I thought if it was good enough for those guys, it was good enough for me. Put me down there! I’m from Detroit via Los Angeles. Moving to the rural, deep South was like moving to another country for me. I had to love the music because they all looked at me like I had three heads! Then I wrote a couple of hits, and they accepted me.

We had the best times in the world down there. The social life was the studio because there were no clubs. The cops would come by and play poker with us. We’d go to the Pit Grill and eat our breakfast at 3 a.m. and then go home. When I came to that area, I just couldn’t believe all the talent. I think there’s more talent per capita in the South than there is anywhere in the world.

I got off the plane, and the first bunch of people I met are still the most talented people I know. Mac MacAnally, Tommy Brasfield, Clayton Ivey, Larry Byrom - these guys with unbelievable talent. Part of the reason I had any luck at all is just trying to keep up with them.

studio for some reason. It’s always kind of intrigued me, and I’ve always had some kind of demo studio in my house.

**“We’re all just one three-minute song away from being stars.”**

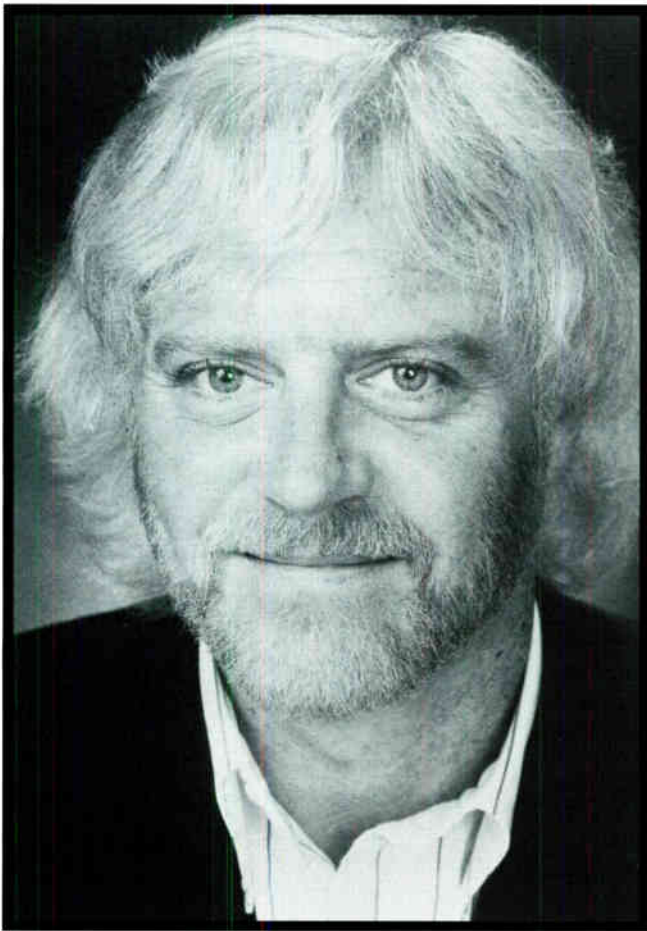
Production was just sort of an extension of the songwriting. I always thought if I could produce the records, I wouldn’t mess them up

because I think any songwriter in town will tell you they’ve written a really fine song, and in many cases, they’ll all say the producer messed up the record. I thought if I was the producer, I could write a song and make sure it sounded good.

The only problem in producing of course is that you don’t have the time to write. My problem is I always say to myself when I’m producing an album, if I took one third of this time when I’m not producing an album and wrote songs, I could retire. Then you get off and you’re producing a record and you’re not writing a song a day and you just kind get off track.

**CU:** *Has producing given you an edge in songwriting?*

**RB:** The funny thing is that when it’s time to write, you’ve heard every good and every bad song in Nashville. By that time you’ve hit all the publishers, so you



know how not to write just another song. So I probably write fewer songs but hopefully better because you know what is out there.

By the same token, you don't write as many songs. It's a natural progression. It's like growing up. Your songwriting years were your teenage years and your producing years are your adult years. It's like growing up and having to go to work.

**CU:** *Ronnie Milsap has cut a lot of your songs. Didn't you write "All Is Fair In Love And War" especially for him?*

**RB:** Tim Nichols and I were writing together, and Ronnie said he wanted something like "Summertime Blues". He

plays that in his shows, and I thought "Well, that's not a tall order - it's just a rock 'n roll classic!" So we studied the format and wrote that song.

We had a lot of fun writing it. Ronnie cut a smoking record, and Mark Knopfler from Dire

Straits played on it. It was just great. Anytime Ronnie cuts one of your songs, you know it's going to sound great. He's one of those guys you never have to worry about messing anything up because that's his passion.

**CU:** *Do you prefer collaborating or working alone?*

**RB:** I write alone, but I've gotten lazy. Plus collaborating is so much fun, that I collaborate the majority of the time. There are so many great writers in town, and everybody goes "Let's write a

song." It's just so much easier to make an appointment and drink a cup of coffee with a buddy and play with an idea.

**CU:** *Your song "Men" cut by the Forester Sisters was supposedly inspired by a talk show. How did that come about?*

**RB:** Alan Schulman and I wrote that song together. He came over and we were drinking coffee and watching Donahue. Phil Donahue should have been listed as a writer on that song.

Before they had lesbian nuns on all their shows, they just had men and women going at each other. I said to Alan, "Boy, if you could bottle

that up you could really have something." We started writing lines and laughing. At the end of the day we had what we thought was a dumb, funny song. Then we cut a track on it and said, "Hey, this sounds like it could be something."

**CU:** *What's the hardest song you've ever written?*

**RB:** I wrote "That Was A Close One" that Earl Thomas Conley cut, by myself. That was kind of hard to get right. I had the first verse and the chorus for a long, long time. I was getting ready to show it to somebody else because I couldn't get anywhere with it. One day I just sat down and came up with the second verse, which was a milestone for me. I always liked that one because it always seemed to work, it had a theme. I like to play it live.

**CU:** *What do you desire to accomplish most at this point in your career?*

**RB:** The big one would be to have a gold or platinum album with Cleve. I want one of those on Cleve real bad. We've worked real hard and got him sounding great. I think he's got a lot to

offer, and we just need that one song. We're all just one three-minute song away from being stars. **CU**

- Mandy Wilson

**"It's so much easier to make an appointment and drink a cup of coffee with a buddy and play with an idea."**

**"I thought if I was the producer, I could write a song and make sure it sounded good."**

**"I think there's more talent per capita in the South than there is anywhere in the world."**

**AWARDS**

**Don Henley** was recently honored with the **Sierra Club's Special Conservation Service Award** for his efforts to protect Caddo Lake and Barton Creek/Barton Springs, TX. The award was presented during a special ceremony in Austin.



**George Strait, Reba McEntire, John Anderson** and **Clay Walker** are the latest recipients of **Ampex Golden Reel Awards** for albums recorded exclusively on Ampex audio tape. Ampex made \$1,000 contributions to each of the following charities on behalf of the award winners: The Jenifer Strait Foundation, Feed Wrap A Little Love and St. Jude Children's Hospital.



**Stan Moress** was honored with the **Hubert Long Award** and **Bobby Roberts** received the **Talent Director of the Year Award** during the recent National Association of Talent Directors/International Entertainment Music Buyers Association meeting.



*Waylon Jennings found a new friend while touring Australia recently. "He's almost as cute as Willie," quipped the RCA singer/songwriter, "and I don't think he can sing either."*



**Flaco Jimenez** was inducted into the **Conjunto Music Hall Of Fame** during the 13th annual **Tejano Conjunto Festival** held in San Antonio, TX in May. The festival is

the world's largest and most comprehensive festival of its kind and attracts over 35,000 attendees.



**Leadership Music** will sponsor a new, local awards program to be called the **Nammies** - the Nashville Music Awards, slated for January 18, 1995. Awards will be presented in over 30 categories representing every genre of music. Nominations will be made by an industry panel, with five chosen in each category. Nashvillians will be invited to vote for the winners which will be counted and verified by an independent accounting firm. The NAMMIES will be announced during an awards presentation at the Ryman Auditorium which will be open to the public. Proceeds will benefit Leadership Music and the Arts Magnet program at Wharton Middle School in North Nashville.

**MEDIA**

**Harmony Books** has published "**The Harmony Illustrated Encyclopedia of Country Music**". The 208-page volume traces the development of Country Music from the first commercial Country recordings in the 1920s to the musical phenomena of the '90s.



*Sammy Kershaw (center) goes incognito with actors Mickey Rourke (left) and Stephen Baldwin (right) on the set of the feature film "Fall Time". The Mercury singer plays a police officer in the movie, set for release this winter.*



**TNN: The Nashville Network** is the largest U.S. speciality service in Canada, according to the latest figures from **Mediastat, Inc.** TNN, which reaches over 5 million Canadian subscribers, leads CNN, A&E, The Learning Channel, CNN Headline News, CMT: Country Music Television, CNBC and BET. The network, previously the third largest speciality service in Canada, grew 9 percent in the past year, bringing in 446,000 new Canadian subscribers.



**"The Radio Cafe Hour"**, a unique live radio show broadcast daily from the Radio Cafe in Branson, MO, is now available for syndication. The satellite-fed, one-hour program features guests from the wide variety of theatres and attractions in Branson and is offered on a barter basis to stations with satellite downlink capabilities. For more information, contact **Al Snyder** at 1222 16th Avenue South, Suite 21, Nashville, TN 37212; (615) 329-2112; fax (615) 329-2148.



**Disc Makers** has just released the new **"Directory of Independent Music Distributors"**, a 16-page catalogue listing over 350 distributors. The directory is available free of charge through September by calling (800) 468-9353.



Radio syndicator **Unistar**, which recently merged with **Westwood One**, will now be known as **Westwood One Radio Networks**. The company that was formerly Westwood One will now be known as **Westwood One Entertainment**. Unistar's Country entertainment programming - **"The Weekly Country Music Countdown"**, **"90s Country"**, **"Acoustic Country"**, **"Country Gold Saturday Night"** and **"Country Six Pack"**, will remain in production with the same staffs and crews as before.



*Arista/Nashville President Tim DuBois (left) presents Lee Roy Parnell with a plaque commemorating the chart-topping hit, "I'm Holding My Own".*

## NEW COMPANIES

**WSIX** radio personality **Paul Randall** and **Roy Dea** have entered into a music publishing joint venture with two companies, **Blue Day Music** (BMI) and **Gray Music** (ASCAP). Offices are located at 30 Music Square West, Suite 155, Nashville, TN 37203; (615) 726-3440.



**Bransounds**, a national recording company based in Branson, MO, has opened offices at 132 Highland Drive, Suite 8, Branson, MO 65615; (417) 336-2462; fax (416) 336-2463. **Rick Rogers** is the company's president.



**Dixie Pineda** has opened **Trifecta Entertainment**, a full-service public relations, marketing and promotions firm. The company's current roster includes **Tanya Tucker**, **Mark Collie** and **Greg Holland**. Trifecta is located at 1103 17th Avenue

South, Nashville, TN 37212; (615) 320-0333; fax (615) 320-0977.



**Dick Frank** and **Horton Frank** have withdrawn from the Jack, Frank & Lyon law firm and opened their own law office, located at 1102 17th Avenue South, Suite 300, Nashville, TN 37212; (615) 321-4707; fax (615) 321-3722. The Franks represent numerous Country Music clients and provide their legal services to CMA without compensation.

## NEWSLINE

**MCA** singer/songwriter **Mark Collie** will host the **Mark Collie Celebrity Race for Diabetes Cure** at the Nashville Motor Speedway on October 13. Music, film, television and sports celebrities, including **Tracy Lawrence, Brooks & Dunn, John Hiatt** and **Sammy Kershaw** will race legend cars during the event. All proceeds will be awarded to organizations such as the **Juvenile Diabetes Foundation**, the **American Diabetes Association** and prominent university diabetes research programs. In the first year, a research grant will be established at Vanderbilt University in honor of **Larrie Londin**, a well-known musician who passed away due to diabetes complications. General admission tickets cost \$10 and can be purchased through Ticketmaster at (615) 737-4849. Sponsorship packages are available by contacting **Dale Gish** at (615) 385-1100. For more information, contact **Trifecta Entertainment** at (615) 320-0333.

The **Nashville Songwriters Association International** will host its annual **Summer Seminar and Song Camp** in July. The seminar takes place July 15-16 at Loews Vanderbilt Plaza. Song Camp is scheduled for July 17-19 at Shadowbrook Retreat. For complete agenda and registration information, contact NSAI at (615) 256-3354.

The Nashville music industry has launched a fundraising campaign for the **Leonard Bernstein Center**, with a goal of \$300,000. The Nashville-based center, founded in 1992, is a national research and development center which creates programs using the arts and technology as a new approach to learning all subjects, including math, science, history and reading. The center is currently developing programs in 10 schools in the Nashville area that will ultimately be available to schools nationwide in the next few years. For information about The Leonard Bernstein Center for Education Through the Arts, contact **Scott Massey** or **Alexander Bernstein** at 114 30th Avenue South, Nashville, TN 37212; (615) 329-6740.

**Branson Tix** has teamed with **Ticketmaster** to allow customers in 24 states and over 1,300 outlets throughout

the Midwest and Southeast to purchase tickets to all Branson Tix theatres located in Branson, MO. By the end of 1994, Branson Tix tickets will be available in over 3,000 Ticketmaster outlets nationwide.

**MUSIC CITY NEWS** and **U.S. Optical Disc** announce the first annual **International Country Music Workshop**, set for August 4-6 at the Music City Sheraton in Nashville. Panel discussions will include songwriting, studio work, public relations, video, management, publishing and more. Artist showcases are also on the agenda. For complete information, contact Entertainment Plus, 1102 18th Avenue South, Nashville, TN 37212; (615) 322-9897.

The publicity/public relations office of **Silver Dollar City, The Grand Palace, The Grand Village, White Water** and **Showboat Branson Belle** has moved to 1940 State Hwy. 165, Branson, MO 65616. The new telephone number is (416) 336-7111; (416) 336-7123; and (416) 336-7124.

**Great Cumberland Music** has moved to 1033 18th Avenue South, Nashville, TN 37212. The new telephone number is (615) 320-9971; fax (615) 322-9288.

**WarnerSongs, Inc.** has relocated to 24 Music Square East, Nashville, TN 37203. The new telephone number is (615) 214-1440; fax (615) 214-1551.

**Life Music Group** has moved to 2 Music Circle South, Nashville, TN 37203; (615) 259-4373; fax (615) 259-0773.

**Garth Shaw's Singing Roadie Music** has moved to 385 Bonnavale Drive, Hermitage, TN 37076; phone (615) 872-9886.

## ON THE MOVE

**Keith Stegall** has been named vice president of A&R for Mercury Nashville. An award-winning producer and former artist, Stegall will oversee all aspects of the creative process. **Carson Chamberlain** joins the staff as director of A&R. A **BMI** songwriter, he was formerly tour manager for **Alan Jackson** following stints with **Keith Whitley** and **Clint Black**. **Roxanne Stueve**, who worked with Stegall at his production company, joins the Mercury A&R staff as administrative assistant. In Mercury's



*Billy Ray Cyrus was recently honored with the Child Help USA Special Friend Award, presented by actress Kathleen Turner, at the Kennedy Center in Washington, D.C. The Mercury singer was recognized for his work with abused children during the past three years.*

sales department, **John Grady** has been named vice president of sales. He was formerly with Capitol Records and was previously with Pickwick, MCA and Arista Records. **Mike Pulgini** is Mercury's new national director of sales. He was formerly with PolyGram Distribution.



**Roger Corkill** and **David Haley** have been promoted to senior directors of regional promotion at **MCA Records/Nashville**. Corkill has been the label's Southwest regional promotion director for 15 years. Haley has been with the label for 10 years, most recently as Mid South/Midwest regional promotion director.



**Rosey Fitchpatrick**, **John Lytle**, **Buck Stevens** and **Dick Watson** have been named to the promotion team at **Decca Records** in Nashville. Fitchpatrick, formerly with MCA Records, is Decca's director of Southeast/Mid-Atlantic Regional Promotion. Lytle, an MCA employee for four years, serves as director of South/Southwest Regional Promotion. Stevens vacates his position as music director and assistant program director at WXCL in Peoria, IL to become director of North Central/Northeast Regional Promotion. Watson, previously with Asylum Records, becomes Decca's director of Midwest/West Coast Regional Promotion.



**Bob Mitchell** has been named director of national promotion for **Columbia Records**. He was most recently Country regional promotional manager, West, Epic. Mitchell has relocated to Nashville from Los Angeles and will assist in the implementation of record promotion activities for the Columbia roster.



**Greg Stevens** has been named regional promotion manager/West at **BNA Entertainment**. He was formerly music director and afternoon on-air personality at KRST-FM in Albuquerque.



**Wendy Shaffer Pearl** has joined the staff of **Asylum Records** as associate director of publicity and artist development. She was previously media manager at Sony Music Nashville.



**Scott Rattray** has been appointed to the newly-created position of manager, film & video at **Arista/Nashville**. He will be responsible for overseeing all video releases.



*Kix Brooks (left) and Ronnie Dunn (right) recently presented proceeds from their Nashville concert to the Children's Hospital of Vanderbilt University Medical Center. Assisting in the presentation is Donna Hilley, president and CEO of Tree International.*



**Jim Halsey** is the new director of music business at **Oklahoma City University**, which will offer a bachelor of science degree in music business for the first time this fall. As part of the degree curriculum, Halsey will teach Business of Music Seminars I and II.



**Leisure Management International** has named **Russ Simons** to lead its pre-opening and management efforts for the new Nashville arena, which is currently under construction. He has over 12 years of experience in public assembly facility management, most recently serving as general manager of The Pyramid in Memphis. Nashville's arena is scheduled to open in the spring of 1996.



**John F. Phelan** and **Alan G. Hershner** have been promoted to vice presidents at **Shure Brothers Inc.** Phelan, who has been with Shure off and on for 22 years, is now vice president of international marketing and sales. Hershner joined the company in 1984 and has been promoted to vice president of domestic sales.



Former "**Crook & Chase**" reporter and independent film/video producer **John Davis** has joined **FX**, the new cable network from **Fox, Inc.** which launched on June 1. Davis serves as field host for "**Breakfast Time**".



**Norma Morris** has been upped to senior publicist at **The Press Office**. Prior to join-

ing the company, she was a teacher and award-winning author/editor of college textbooks.



**Brian Jones** and **Tony Lee** are the newest additions to the agent staff of **Buddy Lee Attractions**. Jones joins the agency following his graduation from **Belmont University**. Lee has been promoted to agent from agent's assistant.



**Guy Parker** has joined the staff at **Five Star Music** as head of the company's gospel division. He formerly served internships with The Ken Stilts Co. and MCA Records.



**Christy McKay** is the newest on-air addition to **WFMS** in Indianapolis, where she will assist part-time and on weekends. She is also president/owner of SIMMinc., a computer consulting company.



**John "Shotgun" Kelly** takes over the weekday 7 p.m. to midnight shift at **KNIX** in Phoenix, replacing **Bobby Lewis**, who joins **John Michaels** during drive time. Kelly was formerly with KGMV-FM in Springfield, MO and has also logged airtime in Shreveport, LA and Bismarck, ND.



**Al Tacca** has been named regional sales manager at **WYNY** in New York. A 15-year veteran of radio, Tacca was formerly with WTIC-AM/FM in Hartford, CT. **John Murtha** joins the sales team of WYNY. He was formerly sales manager at WQCD-FM, New York.

## SIGNINGS

**Mark Chesnutt** to Decca Records...  
**Clinton Gregory** to Polydor Records...  
**Graham McHugh** to Giant Records... **Bob Woodruff** to the Bobby Roberts Company for booking... **Tracy Byrd** and **Wood Newton** to MCA Music Publishing... **Steve G. Jones** and **Peggy Newman** to Monk Family Music Group... **Bob McDill** to PolyGram Music Publishing... **Keith Follese** to BMG Music Publishing... **Frank Dycus** and **Roy Hurd** to WarnerSongs... **T.W. Hale** and **Bill Whitbeck** to Life Music Group... **Keith Lamb** to Comstock Records... **Riley Coyle** to Playback Records... **Linda Hargrove** to Great Cumberland Music... **Sonny Martin & The Sonny Martin Show** to The Box Office... **Stephany Jackson** to Star Design for management... **Jennifer Saint John** to Somewhere In Rhyme Publishing... **The Sir Brothers** and **Wendy T** to Metro Records... **Julie Anne** to Beth Management and Liz Gregory Talent Agency for bookings... **Eric Williams** to Liz Gregory Talent Agency.



*Ricky Van Shelton (left) relaxes at the soundboard while recording his forthcoming Columbia lp. Paul Worley (center) and Blake Chancey are producing the project.*

- Photo by Alan Mayor



*Capricorn singer/songwriter Kenny Chesney (center) and Mark Pucci, vice president of publicity for the label (right), stopped by the set of ABC's "General Hospital" for a quick check-up, visiting with actor Brad Maule, who plays Dr. Tony Jones on the daytime soap.*



**R**ay Pennington has steered Step One Records into one of Country Music's leading independent labels. SOR launched the career of Clinton Gregory (recently signed by Polydor), proving that independent labels can compete in today's burgeoning marketplace.

**You can be a star**

All hope's not lost for young artists playing in the honky tonks on the wrong side of the tracks. They just may be discovered if Ray happens to be in town.

"I go to all the places no one would ever think I would. I'll go into bars that I'm scared to be in. But if you sit there and watch people, they will show you what they like.

*"...about four years ago, I decided it was time for me to try to cultivate some new talents."*

"I try to find somebody that I don't think sounds like anyone else - somebody that has an identity in their voice."

**The second time around**

After stints at Monument Records and RCA, Ray semi-retired at age 50. But in 1984, the owners of a conglomerate in Texas offered him the chance to start a new record company. They would provide the financial backing and trusted Pennington to do the rest.

"I told them if I could get Ray Price to come with us so that we'd have a little foundation to build on, we'd do it. We just started with Ray. I was trying to build a foundation, and at that time a lot of the major labels were already starting to cultivate young talent. They weren't interested in people of that stature. So I also got Floyd Cramer, Faron Young and some product on Kitty Wells. We redid all the old hits.

"I started doing TV marketing and mail-



order catalog, and that's how we operated for the first five or six years. Then about four years ago, I decided it was time for me to try to cultivate some new talents.

"It's been a battle, but it's been a lot of fun, too. I started out with myself and two secretaries. Now we have 22 employees."

**Road to success**

Ray attributes Step One's success to generous financial backing and a great staff. He learned what it takes to run a successful company in the music business from working with Sid Nathan, owner of King Records in Cincinnati.

"Nathan took a liking to me and offered me a job...being his flunky. He kind of walked me through the whole record industry. He had everything under one roof. The only thing you went outside for at King Records was paper and vinyl.

*"Every year we gain a little momentum."*

"He ran me through every phase of the music business, sent me out on the road, sales and marketing, through the art department, pressing department. I got an education there. Once I came to Nashville, I was kind of amazed that if you were a producer,

that's all you did. If you wrote songs, that's all you did."

**Full service**

Ray prefers to be involved in all aspects of the business, working long hours at the 1300 Division Street office and in the studio as a producer.

"The difference between me and someone that's at MCA or Columbia is that I actually do the sessions. I do the production. I have an office manager naturally, but I still oversee the total operation.

"And still once in a while, I try to write a song. Daydreaming is what songwriting is, and I don't have much daydreaming time left. I do some big band swing projects that have a small market. I still have a little fun."

**Up and coming**

Ray is primarily focused on promoting new Step One recording artists Don Cox, Celinda Pink and Western Flyer, a group he says is the greatest band since the Eagles.

"Every year we gain a little momentum. If I can bring just one of those to the front and have an established superstar, I would be thrilled.

"We try to spend more time on artist development. My theory is to have fewer acts and spend more time on them and still be lucky if two or three really make it."

**Becoming a major player**

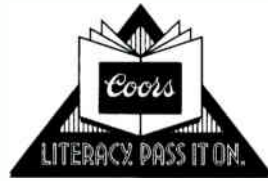
Ray refuses to waste his time dwelling on the obstacles Step One has had making it in a business that seems to be controlled by a select few.

"We're calling ourselves the power independent (label), but I don't think it'll be long 'til we're just called a record company. I hate the word independent, because it has too many meanings. We're a full-funded record company with a total network of distribution. I think someone said awhile back that independent labels were like a farm team, starting the artists for the major labels. That's not so at all here. I have no intention of starting anybody and then leasing them or selling them to a major label. This a total record company. We're here to build a big business and to be part of the music scene." **CU**

- Shannon Hein

# COUNTRY STARS JOIN COORS FOR CASSETTE TO BENEFIT LITERACY

Country singers John Berry, Charlie Daniels, Tanya Tucker, Suzy Bogguss and Billy Dean will join actor Danny Glover on a musical cassette created by the Coors "Literacy. Pass It On" campaign to help adults learn to read.



The cassette will be released by Liberty Records, with Berry and Daniels performing the title cut, a song dedicated to adult literacy, focus-

ing on the 40 million adult Americans who can't read. Glover will record the spoken introduction. The cassette will be available for purchase from September through December with a coupon that can be obtained at select retail outlets where Coors products are sold. A portion of the proceeds will be donated to adult literacy organizations across the country.



**MAY 1994**

**GOLD**

- HOLY BIBLE-OLD TESTAMENT**  
Statler Brothers  
Mercury
- RHYTHM, COUNTRY & BLUES**  
Various Artists  
MCA
- TAKE ME AS I AM**  
Faith Hill  
Warner Bros.

**SOON**

Tanya Tucker  
Liberty

**NOT A MOMENT TOO SOON**  
Tim McGraw  
Curb

**PLATINUM**

**RHYTHM, COUNTRY & BLUES**  
Various Artists  
MCA

**NOT A MOMENT TOO SOON**  
Tim McGraw  
Curb

**MULTI-PLATINUM**

**NOT A MOMENT TOO SOON**  
Tim McGraw  
2M - Curb

**VIDEO**

**PLATINUM**

**"The Video Collection"**  
Billy Ray Cyrus  
PolyGram Music Video

**JANUARY - APRIL 1994**

**GOLD SINGLE**

**"Indian Outlaw"**  
Tim McGraw  
Curb

**GOLD**

**CHEAP SEATS**  
Alabama  
RCA

**NO TIME TO KILL**  
Clint Black  
RCA

**STATE OF THE HEART**  
Mary Chapin Carpenter  
Columbia

**NOTORIOUS**  
Confederate Railroad  
Atlantic

**CLOSE TO THE EDGE**  
Diamond Rio  
Arista

**HONKY TONK CHRISTMAS**  
Alan Jackson  
Arista

**FIRST TIME FOR EVERYTHING**  
Little Texas  
Warner Bros.

**BEST OF REBA MCENTIRE**  
Reba McEntire  
Mercury

**KICKIN' IT UP**

John Michael Montgomery  
Atlantic

**HONKY TONK ANGELS**

Dolly Parton, Tammy Wynette & Loretta Lynn  
Columbia

**BIG IRON HORSES**  
Restless Heart  
RCA

**A BRIDGE I DIDN'T BURN**  
Ricky Van Shelton  
Columbia

**DON'T OVERLOOK SALVATION**  
Ricky Van Shelton  
Columbia

**THE EXTRA MILE**  
Shenandoah  
Columbia

**PARTNERS IN RHYME**  
Statler Brothers  
Mercury

**8 SECONDS**  
Various Artists  
MCA

**PLATINUM**

**NO TIME TO KILL**  
Clint Black  
RCA

**SUPER HITS**

George Jones  
Epic

**BIG TIME**  
Little Texas  
Warner Bros.

**KICKIN' IT UP**  
John Michael Montgomery  
Atlantic

**24 GREATEST HITS**  
Hank Williams  
Polydor

**HILLBILLY DELUXE**  
Dwight Yoakam  
Reprise

**MULTI-PLATINUM**

**IN PIECES**  
Garth Brooks  
4M - Liberty

**COME ON, COME ON**  
Mary Chapin Carpenter  
2M - Columbia

**GREATEST HITS**  
Reba McEntire  
2M - MCA

**BEST OF THE STATLER BROTHERS**  
Statler Brothers  
3M - Mercury

**PURE COUNTRY**

George Strait  
3M - MCA

**VIDEO**

**GOLD** (50,000 units)

**"The Video Collection"**  
Billy Ray Cyrus  
PolyGram Music Video

**"Livin', Lovin' And Rockin' That Jukebox"**  
Alan Jackson  
Arista Records

**"Naomi & Wynonna-The Farewell Tour"**  
The Judds  
MPI Home Video

**MULTI-PLATINUM**

**"Billy Ray Cyrus"**  
Billy Ray Cyrus  
PolyGram Music Video (400,000)

## MEMBERSHIP RECRUITERS

Membership is CMA's most valuable resource. We appreciate the recruitment efforts of the following members: Eve Abdo, Diane Acosta, Mickey Ambrosia, Phyllis Bennett, Wayne Brayfield, Danny Davis, Howard Dee, Richard Egan, Lee Greenwood, Gail Healy, Donna Hilley, Jurg Hofer, Michael Knox, Tom Laffey, Pam Lewis, Clyde Masters, Stan Moress, Richard Perna, G. Gerald Roy, John Slyfield, Doug Stone, Tammy Stutts, Joe Talbot, Rowena Tauber, Rick Todd and Dusty White.

# KEEBLER'S WHEATABLES GOES COUNTRY

**K**eebler's Wheatables Snack Cracker ropes the Country market with a \$6.5 million multi-tiered sponsorship program featuring the talents of Clint Black. The program also includes the new "Unbeatable Wheatables Country Tour '94", featuring Tim McGraw, Suzy Bogguss, Little Texas, Blackhawk, Toby Keith and the Gibson/Miller Band, beginning September 11.

Wheatables has signed on as the exclusive sponsor of Black's 1995 national tour in the top 35 markets and will also sponsor concerts in Dallas and New Orleans this fall. The RCA singer/songwriter will share the spotlight with Ernie the Keebler Elf in a television commercial for Wheatables, which begins airing in September. It will be the first tv spot in Keebler's history to incorporate live-

action with animation.

In addition, millions of Wheatables packages featuring Black's photo on the front panel are already in stores nationwide. They also feature a special offer for fans to join the Clint Black Fan Club

and purchase "Unbeatable Wheatables" merchandise. An exclusive compilation cd or cassette featuring songs by Black, Aaron Tippin, Alabama, Lari White, Vince Gill, Lorrie Morgan,

Little Texas, The Judds, Toby Keith and Blackhawk is also being offered for \$2.99 on the package.

The "Unbeatable Wheatables Tour '94" will hit over 30 U.S. cities from September through December. Created and booked specifically for Keebler Wheatables, each concert will showcase three artists at 3,000-5,000 seat venues. **CU**



# GEORGE STRAIT

continued from page 3

already done that. I'd rather do a western. Maybe there's an opportunity for that.

**CU** *A lot of Country singers are writing autobiographies. Do you think you'll ever write one?*

**GEORGE:** To answer that right now, I'd say no. Ten years down the road I might change my mind. I don't have any desire to write a book. My private life, I've always felt, is just that. I'm happy to talk with most people about the music business and what's going on in my life with the music business, but there are certain things I don't feel like it's anybody else's business. What little private life I do have, I like to keep that way.

**CU** *You must truly enjoy the luxury of being able to pick and choose your concert dates instead of hitting the road 275 days a year.*

**GEORGE:** That's true. I'm sure I'm leaving a lot of money out there on the table by doing that, but it's more important to me to be able to be happy and enjoy this rather than go out there and kill myself just for the money.

## "EVERYONE WANTS TO BE RICH, ESPECIALLY WHEN YOU'RE POOR - AND I WAS POOR!"

**CU:** *Were you ever in it for the money? I know you want to make a living, but did you ever think "I want millions!"?*

**GEORGE:** Well, sure, I think everybody wants that. Everyone wants to be rich, especially when you're poor - and I was poor!

**CU:** *What's been the most gratifying part of your career?*

**GEORGE:** I said from the very beginning that I wanted to have some longevity in this business and to be able to be around for a long time like Merle Haggard and George Jones and people like that. I feel real fortunate and real proud of the fact that I've been in this business making records for 13 years, and I can go out and sell out concerts and have number one records at this point in my career, that I've had that kind of fan support.

**CU:** *Have you ever considered giving up the music business to become a full-time roper, maybe trade in Entertainer of the Year for World Champion Team Roper at the National Finals Rodeo?*

**GEORGE:** That's impossible! At one time I thought if I really, really practiced that I could get out there and compete, and I still have that desire and that goal. As far as reaching the National Finals, that's just not possible for me. The competition is unbelievable. There are a lot of really good ropers out there. It's all they do, and they do it every day. I couldn't do that. I love Country Music. I don't think I could walk away from it and start pursuing a professional career in rodeo. For one thing, I'd have to eat my ropes 'cause I'd starve to death out there! **CU**

- Janet E. Williams



l to r: Jimmie Fadden, Bob Carpenter, Jimmy Ibbotson and Jeff Hanna

**T**he Nitty Gritty Dirt Band has lasted two decades, longer than most marriages - including several of their own.

The band writes in the liner notes of their latest Liberty album:

*"Some say that we recorded ACOUSTIC against a backdrop of trying times. For us in the band the times were pretty normal. One of us got married, another divorced. One swept earthquake damage out of his house, another fought to keep his land under cultivation. But as usual, we plowed ahead, keeping our circus train rolling along."*

That circus train has kept moving on a musical journey that began with a six-piece Southern California jug band back in May of 1966 that featured Jeff Hanna, Jimmie Fadden - the two who still are with the

group - and singer/songwriter Jackson Browne.

"He left the band before we made our first record," Jeff reminisces on a hot summer afternoon in Nashville. "Jackson's great. He was a big influence on all of us because he was a great writer. He was the first person I knew who wrote his own songs. I went, 'Wow!' It was pretty tough too because it gave me a real stigma about writing my own songs. It's kinda like, 'Let

**"We've been going through mid-life crisis since we were 17, 18 years old,"**

Jackson do it because he's so brilliant.' We met him in a coffeehouse in Long Beach, California way back when we were in high school."

The Dirt Band circus train has rolled across a varied terrain - through instant success in Southern California, pop/rock stardom with

"Mr. Bojangles", Country radio acceptance and an occasional musical drought. But when "we've found ourselves staring down that tunnel, there's always been something that's been a light at the end of it," Jeff says.

The current members - Jeff, Jimmy Ibbotson ("Ibby"), Jimmie Fadden and Bob Carpenter - are all in their 40s. So have they experienced the one mid-life crisis that they're each entitled to?

"We've been going through mid-life crisis since we were 17, 18 years old," Jeff states.

But staring at 50 seems to hold no fear for them. Like the Rolling Stones, the Dirt Band somehow defies time and manages to keep reinventing themselves, staying musically fresh while keeping true to who they are.

The current album, with songs like "Cupid's Got A Gun" and "Hello, I'm Your Heart", has the acoustic feel of their jug band days. "It was sorta going backwards or

# NITTY GRITTY DIRT Band

going all the way around the track and coming back to where we started," Jeff says.

Trends for artist these days include international touring and at least dabbling in acting. Members of the Dirt Band were pioneers in both those areas. They were the jug band in the Clint Eastwood/Lee Marvin movie "Paint Your Wagon" in 1968, filmed in a Walt Whitman National Park in Oregon.

"Ted Turner, I think he bought the rights to that, and they show it on TBS and TNT all the time. Cracks me up...We spent three months filming a bit part in a movie. Basically, we played this bunch of miners, gold miners. It was kinda typecasting 'cause all we had to do was show up and be scruffy. We got to the set, and they said, 'Don't bathe or shave for two weeks.' We said, 'No problem.'"

In the mid-'70s, they were the first American act asked by the Soviet government to tour the USSR, spending more than a month and playing to more than 145 million people through a massive Soviet tv hookup.

**I called her up, and well, you know, I had ulterior motives.**

The band's longevity might be attributed to three reasons. First and foremost Jeff says is their loyal fans. The second is: "Since 1967, we've always been making records so that keeps the music fresh for us." And the guys seem to genuinely like each other, another factor which has kept them together.

When pressed for adjectives to describe his three bandmates, Jeff protests.

"That's really unfair," he says before proceeding to describe them. "Bobby is like

the rock at the center of all this. He's always got an upbeat attitude, and I think he is the most solid and professional musician in the band. He's the guy you can count on to not play the wrong chords to the song and always sing on key. He's a steadying influence in our band.

"Jimmy Ibbotson - he's sung and written a lot of our hits like 'High Horse', 'Long Hard Road', 'Partners, Brothers And Friends', 'Dance Little Jean'. Ibbey is the energy source for the band. On stage, especially, he goes out there night after night and really whips the crowd into a frenzy, and he keeps things interesting. He's unpredictable sometimes...It's nice to have a wild card. Ibbey's a wild card.

"Jimmie Fadden, who's our drummer, is also real dependable. Mr. Steady, a great solid drummer and writer too. Really good harmonica player. He's the soul man. Where Bob is more a formally trained, Jimmie is an intuitive musician...And these two guys together create a really nice blend. It makes a nice gumbo."

And adjectives to describe himself?

"I show up," he says with a laugh. "I'm a list-maker as a person. I try to be organized, which is sort of a joke, 'cause I'm really unorganized. I see the list at the end of the day and see I haven't done any of it."

One thing he did do was marry singer/songwriter Matraca Berg last December.

"I met Matraca a long time ago when I first moved to Nashville...this is wacky. She was married to somebody else, and I was married to somebody else, and they both knew each other. So we met through our ex-spouses, but I barely knew her. But then a few years went by...This guy who was producing us, Chuck Howard, came out to see us on the road...It was us and Matraca and Clint Black, when her Country record was out - LYING TO THE MOON. And Chuck said, 'That girl's a great writer. You

should write with her, get a different point of view.'

**"We got to the set, and they said, 'Don't bathe or shave for two weeks.'"**

"So I called her up, and well, you know, I had ulterior motives. The writing really knocked me out. She taught me a lot about songwriters. But since we've been together we've written less. Because we have this life too."

He says the time they have together is really valuable. "You make the most of that, and you work around that stuff. But a lot of people have two careers and sometimes I think you hear a lot more whining from show business than you do from civilian life, I like to call it. And I think it's a little unfair."

Jeff says they've learned a few things from their previous marriages. "You gotta listen. You gotta talk. And you gotta allow people a little room. I think that those things are all really essential. I think there's a drawback to this business which is performers are really demanding with our time. I think that sometimes it can put you in a space where you get in that 'me' category. You start doing the 'me' thing so much because you're used to being out there onstage...You can't bring that home. You gotta check that stuff at the door. For that matter, you shouldn't bring it off stage.

"It's fun being up there, but I think those of us in this business who get to do this, especially as long as the Dirt Band has, are just plain lucky.

And the circus train keeps rolling along.

**CU**

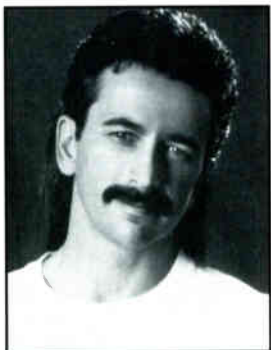
**- Teresa George**

(\*Denotes birthdays)

## JULY

- 1** ★ **KEITH WHITLEY**; Sandy Hook, KY  
 • Margo Smith tops the Country charts with "It Only Hurts For A Little While", 1978

- 2** ★ **MARVIN RAINWATER**; Wichita, KS  
 • Clay Walker's "What's It To You" debuts on the Country charts, on its way to number one, 1993  
 • Deford Bailey, one of the earliest members of the Grand Ole Opry, dies, 1982  
 • **EAGLE WHEN SHE FLIES** by Dolly Parton certifies gold, 1991



- 3** ★ **AARON TIPPIN**; Pensacola, FL  
 ★ **JOHNNY LEE**; Texas City, TX  
 • **THE ELECTRIC HORSEMAN** (original motion picture soundtrack) receives platinum album, 1979  
 • Joe Diffie scores another number one hit with "Ships That Don't Come In", 1992

- 4** INDEPENDENCE DAY  
 ★ **BILL McCORVEY** (Pirates Of The Mississippi); Montgomery, AL  
 ★ **RAY PILLOW**; Lynchburg, VA  
 • First Willie Nelson Picnic, 1973

- 5** • The Amazing Rhythm Aces debut on the Country charts with "Third Rate Romance", 1975



- 6** ★ **NANCI GRIFFITH**; Austin, TX  
 ★ **JEANNIE SEELY**; Titusville, PA  
 • Bobby Bare enters the Country charts with "Detroit City", 1963

- 7** ★ **CHARLIE LOUVIN**; Rainsville, AL  
 ★ **DOYLE WILBURN**; Thayer, MO  
 • Roy Acuff collapses from sunstroke while playing baseball, ending his athletic career, 1929  
 • Waylon Jennings' "Amanda" hits number one, 1979

- 8** • Uncle Dave Macon makes his first recordings for Columbia, 1924  
 • Gail Davies makes first appearance on Country charts with "No Love Have I", 1978

- 9** ★ **JESSE McREYNOLDS**; Coeburn, VA  
 ★ **BERNIE LEADON** (The Eagles); Minneapolis, MN  
 • Alan Jackson tops the charts with "Chattahoochee", 1993  
 • Ray Stevens' I HAVE RETURNED receives a gold album, 1989

- 10** ★ **JEFF HANNA** (Nitty Gritty Dirt Band); Detroit, MI  
 • Tom T. Hall enters the charts with "The Year Clayton Delaney Died", 1971  
 • Diamond Rio's "Nowhere Bound" makes its chart debut, 1992

- 11** • Earl Thomas Conley's "Fire and Smoke" tops the charts, 1981  
 • Cowboy Copas returns to the Country charts with "Alabam" after a nine-year absence, 1960  
 • **REBA MCENTIRE LIVE** certifies gold, 1990

- 12** ★ **BUTCH HANCOCK**; Lubbock, TX



- 13** ★ **VICTORIA SHAW**; New York City  
 ★ **LOUISE MANDRELL**; Corpus Christi, TX  
 • The Statlers celebrate certifications for CHRISTMAS CARD (platinum), HOLY BIBLE-NEW TESTAMENT (gold), THE BEST OF THE STATLER BROTHERS (two million) and TODAY (gold), 1993

- 14** ★ **WOODY GUTHRIE**; Okemah, OK  
 ★ **DEL REEVES**; Sparta, NC  
 • Randy Travis' ALWAYS AND FOREVER certifies platinum after two months, 1987  
 • **TRIO** by Dolly Parton, Emmylou

- Harris and Linda Ronstadt certifies platinum after four months, 1987  
 • Tracy Lawrence's debut lp, **STICKS AND STONES**, certifies gold, 1992

- 15** ★ **LINDA RONSTADT**; Tucson, AZ  
 ★ **COWBOY COPAS**; Muskogee, OK  
 • Travis Tritt's IT'S ALL ABOUT TO CHANGE certifies multi-platinum with sales of two million, 1992

- 16** • Alabama's "The Closer You Get" reaches number one, 1983  
 • "Teddy Bear", recorded by Red Sovine, tops the Country charts, 1976  
 • **BACKROADS** by Ricky Van Shelton certifies gold, 1991  
 • Wynonna's TELL ME WHY certifies platinum, 1993

- 17** ★ **RED SOVINE** (Woodrow Wilson Sovine); Charleston, WV  
 • Garth Brooks remains number one for the second week with "The River", 1992



- 18** ★ **RICKY SKAGGS**; Cordell, KY  
 • "It Wasn't God Who Made Honky-Tonk Angels" by Kitty Wells enters the Country charts, 1952



- 19** ★ **GEORGE HAMILTON IV**; Winston-Salem, NC  
 • Kenny Rogers (with the First Edition) debuts on the Country charts with "Ruby, Don't Take Your Love To Town", 1969  
 • Lefty Frizzell dies from a stroke, 1975  
 • **DON'T ROCK THE JUKEBOX** by Alan Jackson certifies gold, 1991  
 • Aaron Tippin goes platinum with **READ BETWEEN THE LINES**, 1993

- 20** ★ **T.G. SHEPPARD**; Humboldt, TN

- Willie Nelson's **STARDUST** certifies gold, 1978
- Keith Whitley's **I WONDER DO YOU THINK OF ME** is awarded gold album, 1990

**21** ★ **SARA CARTER**; Wise County, VA

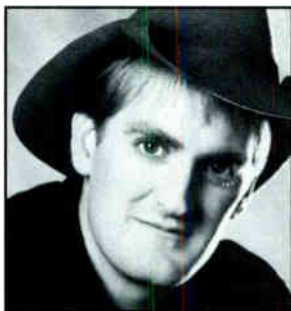
**22** • Aaron Tippin earns his first gold album with **READ BETWEEN THE LINES**, 1992

**23** • Alabama debuts on Country charts with "I Wanna Be With You Tonight", which later peaked at number 78, 1977

- George Strait's **LIVIN' IT UP** certifies gold, 1990
- "It's Your Call" by Reba McEntire hits the top of the Country charts, 1993

**24** ★ **MAX D. BARNES**; Hardscratch, IA

- Chet Atkins, age 17, lands his first radio job on WRBL in Columbus, Ohio, 1941
- Patsy Cline's **GREATEST HITS** album reaches double platinum, 1989
- Ricky Van Shelton's debut album **WILD-EYED DREAM** certifies platinum, 1989
- **WILLOW IN THE WIND** by Kathy Mattea goes gold, 1990
- **HEROES AND FRIENDS** by Randy Travis certifies platinum, 1991
- Billy Dean hits number one with "Billy The Kid", 1992



**25** ★ **MARTY BROWN**; Maceo, KY

- "Feels So Right", written by Randy Owen (Alabama) is honored by BMI for 1 million radio air plays, 1984
- Earl Thomas Conley's **GREATEST HITS** album obtains gold, 1989
- **DON'T CLOSE YOUR EYES** album, by the late Keith Whitley, reaches gold, 1989

**26** • Jeannie C. Riley records "Harper Valley PTA", 1968

- Alabama's **PASS IT ON DOWN** certifies gold, 1990

**27** ★ **HOMER (HENRY D.) HAYNES**; Knoxville, TN

★ **BOBBIE GENTRY** (Roberta Streeter); Chickasaw County, MS

**28** • Dolly Parton's "You're The Only One" tops the Country charts, 1979

• "Angel In Disguise" by Earl Thomas Conley hits number one, making **DON'T MAKE IT EASY FOR ME** the first Country lp to produce four chart-toppers, 1984

**29** • Ernest Tubb enters the charts with "Slippin' Around", 1949

- Johnny Cash records "Folsom Prison Blues" for the first time, 1955

**30** • Martina McBride's "My Baby Loves Me" debuts on the Country charts, 1993

- The Charlie Daniels Band's "FIRE ON THE MOUNTAIN" is awarded gold album, 1975
- **ALWAYS & FOREVER** by Randy Travis certifies multi-platinum for sales of four million units, 1990

**31** • Jim Reeves killed in airplane crash, 1964

- Travis Tritt's **COUNTRY CLUB** goes platinum, 1991
- Brooks & Dunn top the charts with "Boot Scootin' Boogie", 1992

## AUGUST

**1** • The Carter Family first record together, 1927

**2** ★ **HANK COCHRAN**; Greenville, MS

★ **ROD BRASFIELD**; Smithville, MS

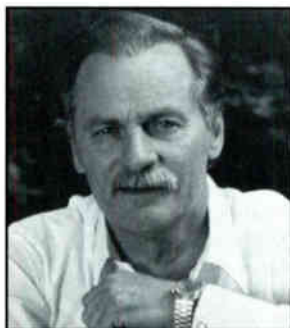
- Garth Brooks' self-titled debut lp certifies gold, 1990
- Betty Jack Davis dies, 1953

**3** ★ **GORDON STOKER** (The Jordanares); Gleason, TN

- Country Music Foundation charter registered, 1964

**4** ★ **CARSON ROBISON**; Oswego, KS

- Jimmie Rodgers first records in Bristol, Tennessee, 1927
- Skeeter Davis employed by the Grand Ole Opry, 1959
- Dolly Parton scores another gold album with **EAGLE WHEN SHE FLIES**, 1992



**5** ★ **VERN GOSDIN**; Woodland, AL

★ **SAMMI SMITH**; Orange, CA

- Luther Perkins dies, 1968
- The number one Country single in

**BILLBOARD** is Dolly Parton's "Why'd You Come In Here Lookin' Like That", 1989

**6** • Wanda Jackson makes her Country chart debut as a solo artist with "Right or Wrong", 1966

- The Kendalls' "Heaven's Just A Sin Away" enters Country charts, 1977

**7** ★ **RODNEY CROWELL**; Houston, TX

★ **FELICE BRYANT**; Milwaukee, WI

★ **B.J. THOMAS**; Houston, TX

- Hank Williams appears on the Louisiana Hayride, 1948
- Merle Haggard's lp **HIS EPIC-THE FIRST ELEVEN-TO BE CONTINUED**, is certified gold, 1989

**8** ★ **WEBB PIERCE**; West Monroe, LA

★ **MEL TILLIS**; Tampa, FL

★ **PHIL BALSLEY** (The Statler Brothers); Augusta County, VA

- Hank Williams, Jr. has near fatal fall while mountain climbing, 1975

**9** ★ **MERLE KILGORE**; Chickasha, OK

- Asleep At The Wheel enters Country charts with "The Letter That Johnny Walker Wrote", a top 10 hit, 1975

**10** ★ **GENE JOHNSON** (Diamond Rio); Jamestown, NY

- Roy Acuff records with the Nitty Gritty Dirt Band, 1971

**11** ★ **JOHN CONLEE**; Versailles, KY

- **ALABAMA LIVE** by Alabama certifies gold, 1988
- Holly Dunn's "Are You Ever Gonna Love Me" tops **RADIO & RECORDS** Country singles chart, 1989

**12** ★ **BUCK OWENS** (Alvis Edgar Owens); Sherman, TX

★ **PORTER WAGONER**; West Plains, MO

[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 Encyclopedia of Folk, Country and Western Music* by Irwin Stambler and Grelun Landon (St. Martin's Press), and the Country Music Foundation's **OFFICIAL 1994 COUNTRY MUSIC CALENDAR**, as well as from original research.]

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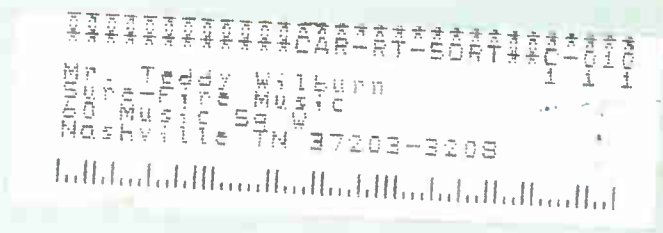
# CLOSE UP

## cma

COUNTRY MUSIC ASSOCIATION

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## DATEBOOK

### JULY

- 13-14** CMA Board of Directors Meeting/  
The Westin Tabor Center/Denver, CO
- 29-31** Seventh Annual Country Rendez-  
Vous/Craponne sur Arzon, France/  
contact: Georges Pumain at  
(33) 71-03-25-52

### AUGUST

- 16** CMA Awards Finalists Press  
Conference/Nashville

### SEPTEMBER

- 16-19** Canadian Country Music Week/  
Calgary, Alberta/(905) 850-1144
- 19-25** 1994 World of Bluegrass/  
Owensboro, Kentucky/  
(502) 684-9025

### OCTOBER

- 2** NSAI Songwriters Hall of Fame Dinner/  
Nashville
- 3** ASCAP Country Awards/Opryland  
Hotel/Nashville

- 4** BMI Country Awards/Nashville
- 5** 28th Annual CMA Awards/Grand Ole  
Opry House/Nashville
- 6-8** SRD Nashville Convention Center/  
(615) 244-2840
- 6** CMA Board of Directors Meeting/  
Opryland Hotel/Nashville
- 6** CMA Annual Membership Meeting/  
Opryland Hotel/Nashville
- 6** SESAC Awards/Nashville
- 7** CMA Election of Officers/Nashville
- 16** Country Gold Festival/Kumamoto,  
Japan/contact: Judy Seale at  
(615) 329-1546; fax  
(615) 320-0387



Talk-show hostess Vicki Lawrence (right) gets the scoop from Reba McEntire on a recent episode of "Vicki!"