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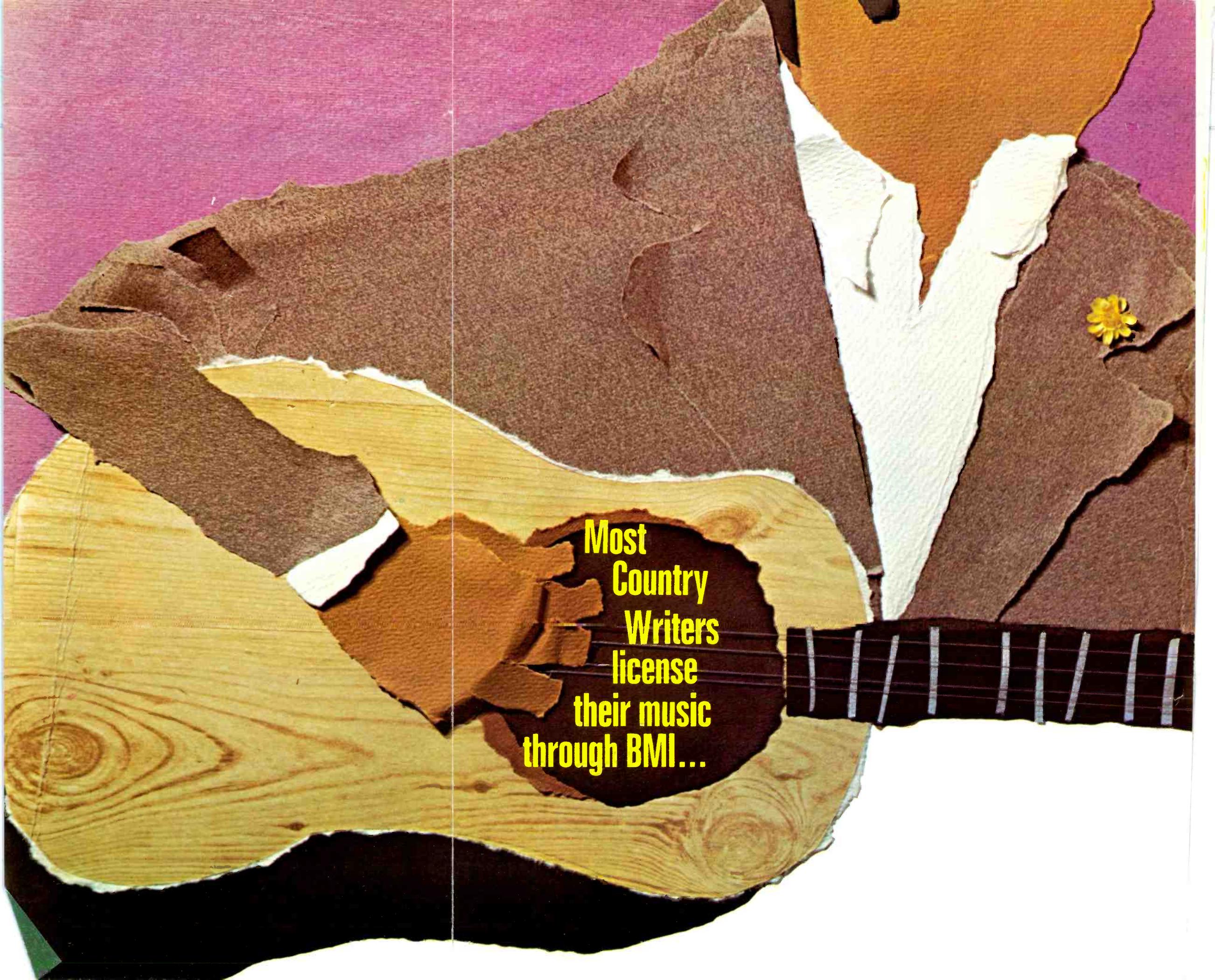
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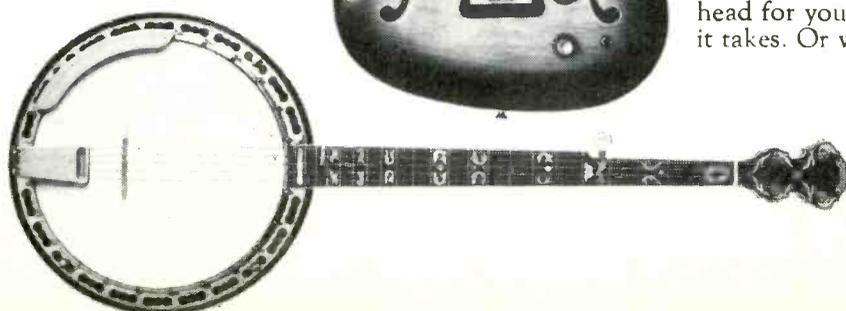
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SPOKES OF A WHEEL



Nashville is the hub of the wheel—the center of country music; but the spokes radiate to all sections of the nation: to Bakersfield, Calif.; to Gatlinburg in the Great Smokies; to the Tidewater area of Virginia . . . and to countless cities and hamlets. What may be termed the Southern Ferment, that complex of writers, producers and publishers, which once constituted a specialty field, now influences the total world of music.

This issue of *The World of Country Music* illustrates this theme — both in its cover art by Virgil Arnett and in its editorial content by the many contributing writers.

As we survey the present and anticipate an even more glorious future for country music, we may also look backwards at the illustrious past. The pioneers who developed the field in the 1920's, 1930's and 1940's built well. They had vision and taste and the courage to devote their talents and energies to a musical form which was then isolated and rooted in the folkways of the rural South; a musical form which was indigenous to the land and served as a repository for the musical culture of the early European settlers. Today we should be grateful for the fact that the country field—despite its manifold changes—still treasures a past of such richness and tradition. Let us hope this line of continuity remains unbroken, even as the country field makes its mark in the great urban centers from Coast to Coast and across the oceans.

Ralph Peer, Jack and Dave Kapp, Eli Oberstein, Fred Rose, Art Sutherley, Frank Walker, Steve Sholes, Bob Burton and many more built an enduring monument. Many of these greats must still be enshrined in the Country Music Hall of Fame. Let us hope the CMA membership will do this before too many years elapse.

PAUL ACKERMAN

Top Country Singles &

Based upon the Billboard Country Chart from the issues of Jan. 6, 1968, through Aug. 31, 1968. Positions are determined by the highest chart position disk attained and the length of time disk remained on the chart during that period.

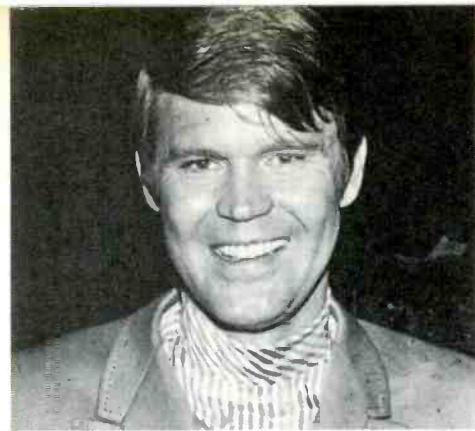
Pos. TITLE — Artist (Label)

1. SKIP A ROPE—Henson Cargill (Monument)
2. WORLD OF OUR OWN—Sonny James (Capitol)
3. D-I-V-O-R-C-E—Tammy Wynette (Epic)
4. I WANNA LIVE—Glen Campbell (Capitol)
5. FOLSOM PRISON BLUES—Johnny Cash (Columbia)
6. HONEY—Bobby Goldsboro (United Artists)
7. WILD WEEKEND—Bill Anderson (Decca)
8. FIST CITY—Loretta Lynn (Decca)
9. THE LEGEND OF BONNIE & CLYDE—Merle Haggard (Capitol)
10. IMAGE OF ME—Conway Twitty (Decca)
11. TAKE ME TO YOUR WORLD—Tammy Wynette (Epic)
12. WITH PEN IN HAND—Johnny Darrell (United Artists)
13. SING ME BACK HOME—Merle Haggard (Capitol)
14. ANOTHER TIME, ANOTHER PLACE—Jerry Lee Lewis (Smash)
15. THE DAY THE WORLD STOOD STILL—Charley Pride (RCA Victor)
16. HOW LONG WILL MY BABY BE GONE—Buck Owens & His Buckaroos (Capitol)
17. HEAVEN SAYS HELLO—Sonny James (Capitol)
18. JUST FOR YOU—Ferlin Husky (Capitol)
19. I'M GONNA MOVE ON—Warner Mack (Decca)
20. HAVE A LITTLE FAITH—David Houston (Epic)
21. YOU ARE MY TREASURE—Jack Greene (Decca)
22. THE EASY PART'S OVER—Charley Pride (RCA Victor)
23. WALK ON OUT OF MY MIND—Waylon Jennings (RCA Victor)
24. SWEET ROSIE JONES—Buck Owens & His Buckaroos (Capitol)
25. RUNAWAY LITTLE TEARS—Connie Smith (RCA Victor)
26. LOVE IS IN THE AIR—Marty Robbins (Columbia)
27. I GOT YOU—Waylon Jennings & Anita Carter (RCA Victor)
28. SHE WENT A LITTLE FARTHER—Faron Young (Mercury)
29. ROSANNA'S GOING WILD—Johnny Cash (Columbia)
30. HOLDING ON TO NOTHING—Porter Wagoner & Dolly Parton (RCA Victor)
31. WHAT'S MADE MILWAUKEE FAMOUS (Has Made a Loser Out of Me)—Jerry Lee Lewis (Smash)
32. HERE COMES THE RAIN BABY—Eddy Arnold (RCA Victor)
33. I'VE BEEN THERE BEFORE—Ray Price (Columbia)
34. PROMISES, PROMISES—Lynn Anderson (Chart)
35. TAKE ME AS I AM (Or Let Me Go)—Ray Price (Columbia)
36. FOR LOVING YOU—Bill Anderson & Jan Howard (Decca)
37. ALREADY IT'S HEAVEN—David Houston (Epic)
38. LITTLE GREEN APPLES—Roger Miller (Smash)
39. REMEMBERING—Jerry Reed (RCA Victor)
40. IT'S ALL OVER—David Houston & Tammy Wynette (Epic)
41. REPEAT AFTER ME—Jack Reno (Jab)
42. SAY IT'S NOT YOU—George Jones (Musicor)
43. YOU'VE JUST STEPPED IN (From Stepping Out on Me)—Loretta Lynn (Decca)
44. STOP THE SUN—Bonnie Guitart (Dot)
45. THE LAST THING ON MY MIND—Porter Wagoner & Dolly Parton (RCA Victor)
46. BABY'S BACK AGAIN—Connie Smith (RCA Victor)
47. THERE AIN'T NO EASY RUN—Dave Dudley (Mercury)
48. IT'S OVER—Eddy Arnold (RCA Victor)
49. THAT'S WHEN I SEE THE BLUE (In Your Pretty Brown Eyes)—Jim Reeves (RCA Victor)
50. I BELIEVE IN LOVE—Bonnie Guitart (Dot)
51. MENTAL JOURNEY—Leon Ashley (Ashley)
52. SOMETHING SPECIAL—Mel Tillis (Kapp)

Pos. TITLE — Artist (Label)

53. ANOTHER TIME—Lynn Anderson (Chart)
54. A THING CALLED LOVE—Jimmy Dean (RCA Victor)
55. RAINBOWS ARE BACK IN STYLE—Slim Whitman (Imperial)
56. SUNDOWN MARY—Billy Walker (Monument)
57. THE LATE AND GREAT LOVE OF MY LIFE—Hank Snow (RCA Victor)
58. MY GOAL FOR TODAY—Kenny Price (Boone)
59. WILL YOU VISIT ME ON SUNDAYS?—Charlie Louvin (Capitol)
60. AIN'T GOT TIME TO BE UNHAPPY—Bob Luman (Epic)
61. HERE COMES HEAVEN—Eddy Arnold (RCA Victor)
62. SOMETHING PRETTY—Wynn Stewart (Capitol)
63. BE PROUD OF YOUR MAN—Porter Wagoner (RCA Victor)
64. DARK END OF THE STREET—Archie Campbell & Lorene Mann (RCA Victor)
65. ROW, ROW, ROW—Henson Cargill (Monument)
66. THE ENEMY—Jim Ed Brown (RCA Victor)
67. COUNT YOUR BLESSINGS WOMAN—Jan Howard (Decca)
68. COUNTRY GIRL—Dottie West (RCA Victor)
69. MY CAN DO CAN'T KEEP UP WITH MY WANT TO—Nat Stuckey (Paula)
70. WILD BLOOD—Del Reeves (United Artists)
71. TOGETHERNESS—Freddie Hart (Kapp)
72. LUZIANA—Webb Pierce (Decca)
73. HEY LITTLE ONE—Glen Campbell (Capitol)
74. SON OF HICKORY HOLLER'S TRAMP—Johnny Darrell (United Artists)
75. MOTHER MAY I—Liz Anderson & Lynn Anderson (RCA Victor)
76. LITTLE WORLD GIRL—George Hamilton IV (RCA Victor)
77. DREAMS OF THE EVERYDAY HOUSEWIFE—Glen Campbell (Capitol)
78. COUNTRY MUSIC HALL OF FAME—Hank Locklin (RCA Victor)
79. AS LONG AS I LIVE—George Jones (Musicor)
80. FIND OUT WHAT'S HAPPENING—Bobby Bare (RCA Victor)
81. WELCOME HOME TO NOTHING—Jeannie Seely (Monument)
82. ALL RIGHT (I'll Sign the Papers)—Mel Tillis (Kapp)
83. YOUR LILY WHITE HANDS—Johnny Carver (Imperial)
84. WHAT A WAY TO LIVE—Johnny Bush (Stap)
85. BY THE TIME I GET TO PHOENIX—Glen Campbell (Capitol)
86. THERE'S A FOOL BORN EVERY MINUTE—Skeeter Davis (RCA Victor)
87. JUST BECAUSE I'M A WOMAN—Dolly Parton (RCA Victor)
88. CAJUN STRIPPER—Jim Ed Brown (RCA Victor)
89. LITTLE THINGS—Willie Nelson (RCA Victor)
90. FOGGY RIVER—Carl Smith (Columbia)
91. THE LAST GOODBYE—Dick Miles (Capitol)
92. NIGHT LIFE—Claude Gray (Decca)
93. TIE A TIGER DOWN—Sheb Wooley (MGM)
94. ONLY DADDY THAT'LL WALK THE LINE—Waylon Jennings (RCA Victor)
95. LOVE'S GONNA HAPPEN TO ME—Wynn Stewart (Capitol)
96. RAMONA—Billy Walker (Monument)
97. I HEARD A HEART BREAK LAST NIGHT—Jim Reeves (RCA Victor)
98. LOUISVILLE—Leroy Van Dyke (Warner Bros.-Seven Arts)
99. I PROMISED YOU THE WORLD—Ferlin Husky (Capitol)
100. TAKE ME ALONG WITH YOU—Van Trevor (Date)

Albums of 1968



GLEN CAMPBELL
Top Album Artist, Top Album Artist—Male Vocalist,
Top Singles Artist, Top Singles Artist—Male Vocalist

Pos. TITLE — Artist (Label)

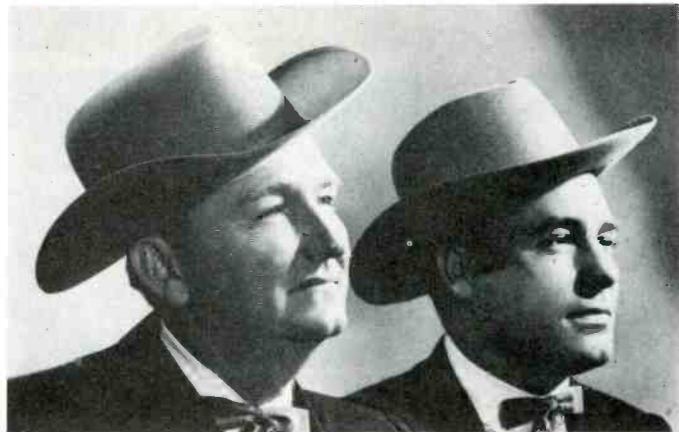
1. **BY THE TIME I GET TO PHOENIX**—Glen Campbell (Capitol)
2. **THE COUNTRY WAY**—Charley Pride (RCA Victor)
3. **EVERLOVIN' WORLD OF EDDY ARNOLD**—(RCA Victor)
4. **GENTLE ON MY MIND**—Glen Campbell (Capitol)
5. **PROMISES, PROMISES**—Lynn Anderson (Chart)
6. **BEST OF EDDY ARNOLD**—(RCA Victor)
7. **HEY LITTLE ONE**—Glen Campbell (Capitol)
8. **IT TAKES PEOPLE LIKE YOU TO MAKE PEOPLE LIKE ME**—Buck Owens & His Buckaroos (Capitol)
9. **HONEY**—Bobby Goldsboro (United Artists)
10. **SING ME BACK HOME**—Merle Haggard (Capitol)
11. **TAKE ME TO YOUR WORLD**—Tammy Wynette (Epic)
12. **JUST BETWEEN ME AND YOU**—Porter Wagoner & Dolly Parton (RCA Victor)
13. **NEW PLACE IN THE SUN**—Glen Campbell (Capitol)
14. **TURN THE WORLD AROUND**—Eddy Arnold (RCA Victor)
15. **BEST OF BUCK OWENS, VOL. 2**—Buck Owens & His Buckaroos (Capitol)
16. **FIST CITY**—Loretta Lynn (Decca)
17. **YOU ARE MY TREASURE**—Jack Greene (Decca)
18. **LEGEND OF BONNIE & CLYDE**—Merle Haggard (Capitol)
19. **QUEEN OF HONKY TONK STREET**—Kitty Wells (Decca)
20. **TOUCH OF SADNESS**—Jim Reeves (RCA Victor)
21. **TAKE ME JUST AS I AM (Or Let Me Go)**—Ray Price (Columbia)
22. **SOUL OF COUNTRY MUSIC**—Connie Smith (RCA Victor)
23. **JOHNNY CASH AT FOLSOM PRISON**—(Columbia)
24. **WORLD OF OUR OWN**—Sonny James (Capitol)
25. **BRANDED MAN**—Merle Haggard (Capitol)
26. **YOU MEAN THE WORLD TO ME**—David Houston (Epic)
27. **JOHNNY CASH'S GREATEST HITS, VOL. 1**—(Columbia)
28. **MAKE MINE COUNTRY**—Charley Pride (RCA Victor)
29. **GEORGE JONES SINGS THE SONGS OF DALLAS FRAZIER**—(Musicor)
30. **WHAT LOCKS THE DOOR**—Jack Greene (Decca)
31. **CHANGIN' TIMES**—Lester Flatt & Earl Scruggs (Columbia)
32. **SINGIN' WITH FEELIN'**—Loretta Lynn (Decca)
33. **SKIP A ROPE**—Henson Cargill (Monument)
34. **I'LL HELP YOU FORGET**—Dottie West (RCA Victor)
35. **THE ROMANTIC WORLD OF EDDY ARNOLD**—(RCA Victor)
36. **HERE'S CONWAY TWITTY**—(Decca)
37. **WILD WEEKEND**—Bill Anderson (Decca)
38. **FROM SEA TO SHINING SEA**—Johnny Cash (Columbia)
39. **RAY PRICE'S GREATEST HITS, VOL. II**—(Columbia)
40. **BY THE TIME I GET TO PHOENIX**—Marty Robbins (Columbia)
41. **THE STORY OF BONNIE & CLYDE**—Flatt & Scruggs (Columbia)
42. **I LOVE CHARLEY BROWN**—Connie Smith (RCA Victor)
43. **FOR LOVING YOU**—Bill Anderson & Jan Howard (Decca)
44. **DAVID HOUSTON'S GREATEST HITS**—(Epic)
45. **ANOTHER TIME, ANOTHER PLACE**—Jerry Lee Lewis (Smash)
46. **ALL THE TIME**—Jack Greene (Decca)
47. **FLOYD CRAMER PLAYS COUNTRY CLASSICS**—(RCA Victor)
48. **COUNTRY HALL OF FAME**—Hank Locklin (RCA Victor)
49. **LIZ ANDERSON SINGS HER FAVORITES**—(RCA Victor)
50. **BUCKAROOS STRIKE AGAIN**—(Capitol)



TAMMY WYNETTE
Top Singles Artist—
Female Vocalist



HENSON CARGILL
Top Single



FLATT & SCRUGGS
Top Album Artists—Duos and Groups



LORETTA LYNN
Top Album Artist—
Female Vocalist

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MGM



TOMMY COLLINS
Columbia



FREDDIE HART
Kapp



BOB MORRIS
Capitol



FAYE HARDIN
Capitol



BOBBY AUSTIN
Capitol



EDDY FUKANO
Dot



KAY ADAMS
Tower



GODDIN BROS.
Capitol

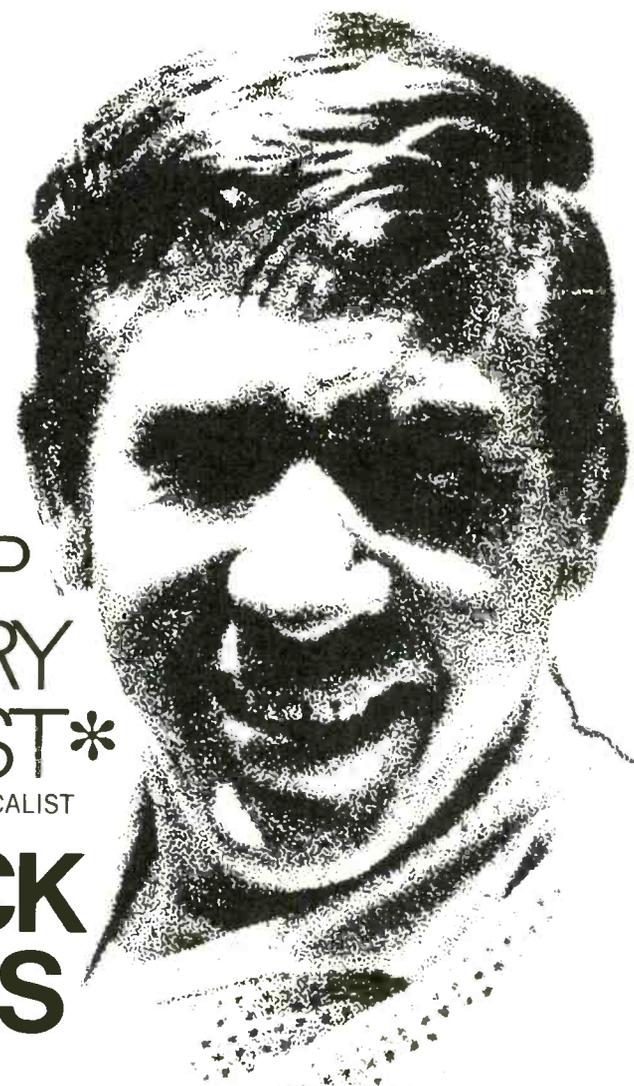


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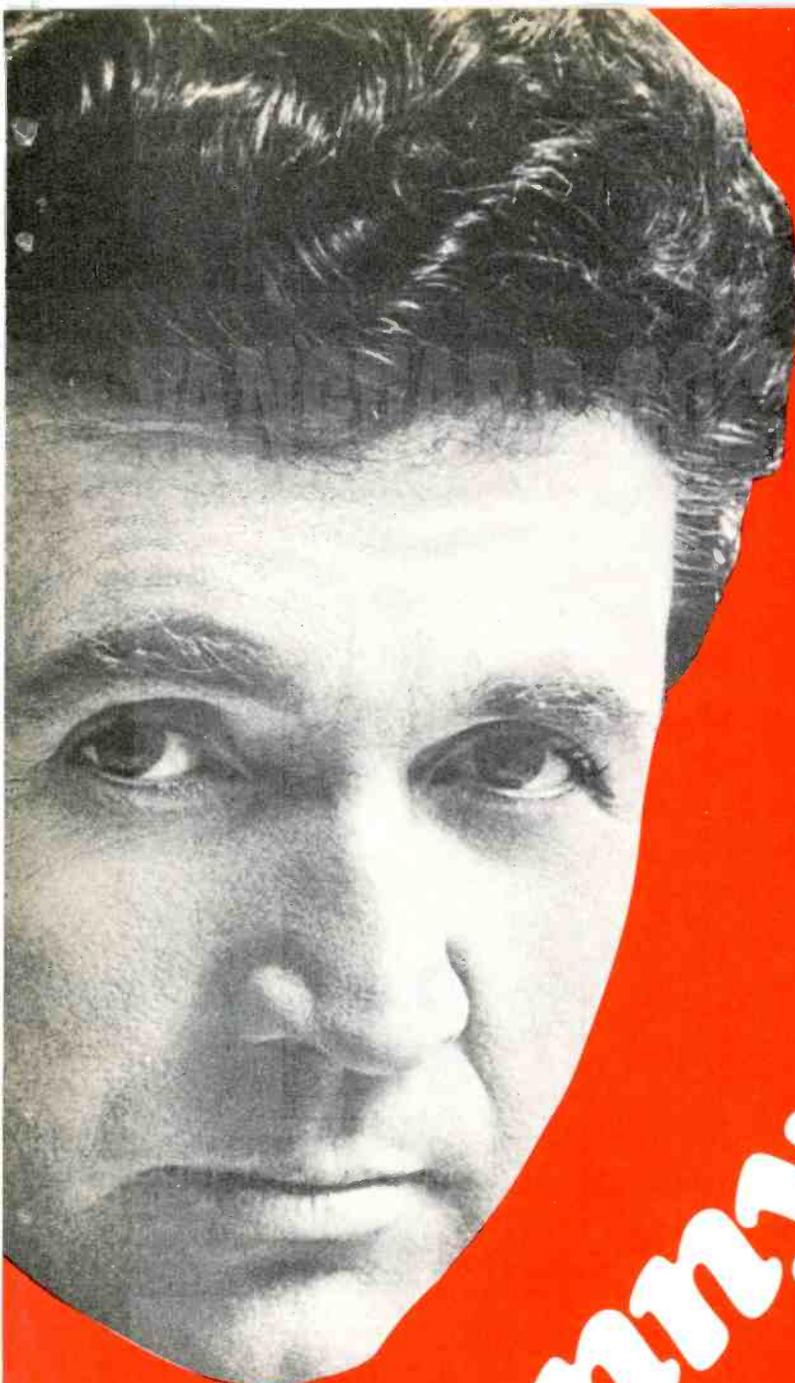
A.C. 805 FA 7-7201/FA 7-1000

* FROM A POLL TAKEN AND PUBLISHED IN BILLBOARD'S 1967 WORLD OF COUNTRY MUSIC

TOP COUNTRY SINGLES ARTISTS OF 1968

Based upon the Billboard Country Chart from the issues of Jan. 6, 1968, through Aug. 31, 1968. Positions are determined by the number of disks on the chart, the highest chart position disks attained and the length of time disks remained on the chart during that period.

Pos.	ARTIST (Label)	(Number of Records on Chart)	Pos.	ARTIST (Label)	(Number of Records on Chart)	Pos.	ARTIST (Label)	(Number of Records on Chart)
1.	GLEN CAMPBELL (Capitol)	4	34.	JIM REEVES (RCA Victor)	2	68.	TEX WILLIAMS (Boone)	2
2.	TAMMY WYNETTE (Epic)	4	35.	JIM ED BROWN (RCA Victor)	3	69.	BOBBY LEWIS (United Artists)	3
3.	MERLE HAGGARD (Capitol)	3	36.	FARON YOUNG (Mercury)	2	70.	ARLENE HARDEN (Columbia)	3
4.	SONNY JAMES (Capitol)	3	37.	BILLY WALKER (Monument)	2	71.	JOHNNY BUSH (Stop)	2
5.	BUCK OWENS & HIS BUCKAROOS (Capitol)	4	38.	JACK RENO (Jab)	2	72.	JOHNNY PAYCHECK (Little Darlin')	3
6.	EDDY ARNOLD (RCA Victor)	4	39.	CONWAY TWITTY (Decca)	2	73.	HANK WILLIAMS JR. (MGM)	3
7.	DAVID HOUSTON (Epic)	4	40.	JERRY REED (RCA Victor)	2	74.	SONNY CURTIS (Viva)	2
8.	HENSON CARGILL (Monument)	3	41.	DEL REEVES (United Artists)	4	75.	OSBORNE BROTHERS (Decca)	2
9.	GEORGE JONES (Musicor)	4	42.	DOTTIE WEST (RCA Victor)	2	76.	HUGH X. LEWIS (Kapp)	2
10.	PORTER WAGONER (RCA Victor)	5	43.	WEBB PIERCE (Decca)	3	77.	TOMPALL & THE GLASER BROTHERS (MGM)	2
11.	JOHNNY CASH (Columbia)	2	44.	LIZ ANDERSON (RCA Victor)	5	78.	ARCHIE CAMPBELL (RCA Victor)	2
12.	LYNN ANDERSON (Chart, RCA Victor)	4	45.	KENNY PRICE (Boone)	2	79.	LORENE MANN (RCA Victor)	2
13.	CHARLEY PRIDE (RCA Victor)	3	46.	FREDDIE HART (Kapp)	2	80.	DICK CURLESS (Tower)	2
14.	LORETTA LYNN (Decca)	3	47.	JIMMY DEAN (RCA Victor)	3	81.	JEAN SHEPARD (Capitol)	2
15.	CONNIE SMITH (RCA Victor)	3	48.	CHARLIE LOUVIN (Capitol)	3	82.	DICK MILES (Capitol)	1
16.	WAYLON JENNINGS (RCA Victor)	3	49.	HANK LOCKLIN (RCA Victor)	3	83.	CLAUDE GRAY (Decca)	1
17.	JERRY LEE LEWIS (Smash)	2	50.	SKEETER DAVIS (RCA Victor)	4	84.	SHEB WOOLEY (MGM)	1
18.	JACK GREENE (Decca)	3	51.	WANDA JACKSON (Capitol)	3	85.	LEROY VAN DYKE (Warner Bros.- Seven Arts-Kapp)	2
19.	BILL ANDERSON (Decca)	4	52.	MARTY ROBBINS (Columbia)	1	86.	VAN TREVOR (Date)	1
20.	RAY PRICE (Columbia)	2	53.	NORMA JEAN (RCA Victor)	3	87.	RED SOVINE (Starday)	2
21.	BOBBY GOLDSBORO (United Artists)	3	54.	HANK SNOW (RCA Victor)	2	88.	FLATT & SCRUGGS (Columbia)	2
22.	FERLIN HUSKY (Capitol)	3	55.	GEORGE HAMILTON IV (RCA Victor)	2	89.	DALLAS FRAZIER (Capitol)	2
23.	JOHNNY DARRELL (United Artists)	2	56.	BOBBY BARE (RCA Victor)	2	90.	ELTON BRITT (RCA Victor)	1
24.	DAVE DUDLEY (Mercury)	3	57.	SLIM WHITMAN (Imperial)	2	91.	RAY GRIFF (MGM)	2
25.	BONNIE GUITAR (Dot)	2	58.	ROGER MILLER (Smash)	2	92.	ANITA CARTER (RCA Victor)	1
26.	LEON ASHLEY (Ashley)	4	59.	CARL SMITH (Columbia)	2	93.	ELVIS PRESLEY (RCA Victor)	2
27.	DOLLY PARTON (RCA Victor)	4	60.	WILLIE NELSON (RCA Victor)	2	94.	CHARLIE WALKER (Epic)	3
28.	WARNER MACK (Decca)	2	61.	JOHNNY CARVER (Imperial)	2	95.	HANK THOMPSON (Dot)	1
29.	JEANNIE SEELY (Monument)	3	62.	NAT STUCKEY (Paula)	2	96.	JOHNNY DOLLAR (Date)	1
30.	MEL TILLIS (Kapp)	2	63.	STONEWALL JACKSON (Columbia)	2	97.	JUNE STEARNS (Columbia)	1
31.	ROY DRUSKY (Mercury)	3	64.	DON GIBSON (RCA Victor)	3	98.	STU PHILLIPS (RCA Victor)	3
32.	WYNN STEWART (Capitol)	3	65.	JIMMY NEWMAN (Decca)	3	99.	BOBBY HELMS (Little Darlin')	2
33.	JAN HOWARD (Decca)	3	66.	KITTY WELLS (Decca)	4	100.	GEORGE MORGAN (Starday)	3



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TOP COUNTRY SINGLES ARTISTS

Male Vocalist

Pos.	ARTIST (Label)	(Number of Singles on Chart)
1.	GLEN CAMPBELL (Capitol)	4
2.	MERLE HAGGARD (Capitol)	3
3.	SONNY JAMES (Capitol)	3
4.	BUCK OWENS (Capitol)	4
5.	EDDY ARNOLD (RCA Victor)	4
6.	DAVID HOUSTON (Epic)	4
7.	HENSON CARGILL (Monument)	3
8.	GEORGE JONES (Musicor)	4
9.	PORTER WAGONER (RCA Victor)	5
10.	JOHNNY CASH (Columbia)	2
11.	CHARLEY PRIDE (RCA Victor)	3
12.	WAYLON JENNINGS (RCA Victor)	3
13.	JERRY LEE LEWIS (Smash)	2
14.	JACK GREENE (Decca)	3
15.	BILL ANDERSON (Decca)	4
16.	RAY PRICE (Columbia)	2
17.	BOBBY GOLDSBORO (United Artists)	3
18.	FERLIN HUSKY (Capitol)	3
19.	JOHNNY DARRELL (United Artists)	2
20.	DAVE DUDLEY (Mercury)	3
21.	LEON ASHLEY (Ashley)	4
22.	WARNER MACK (Decca)	2
23.	MEL TILLIS (Kapp)	2
24.	ROY DRUSKY (Mercury)	3
25.	WYNN STEWART (Capitol)	3

Female Vocalist

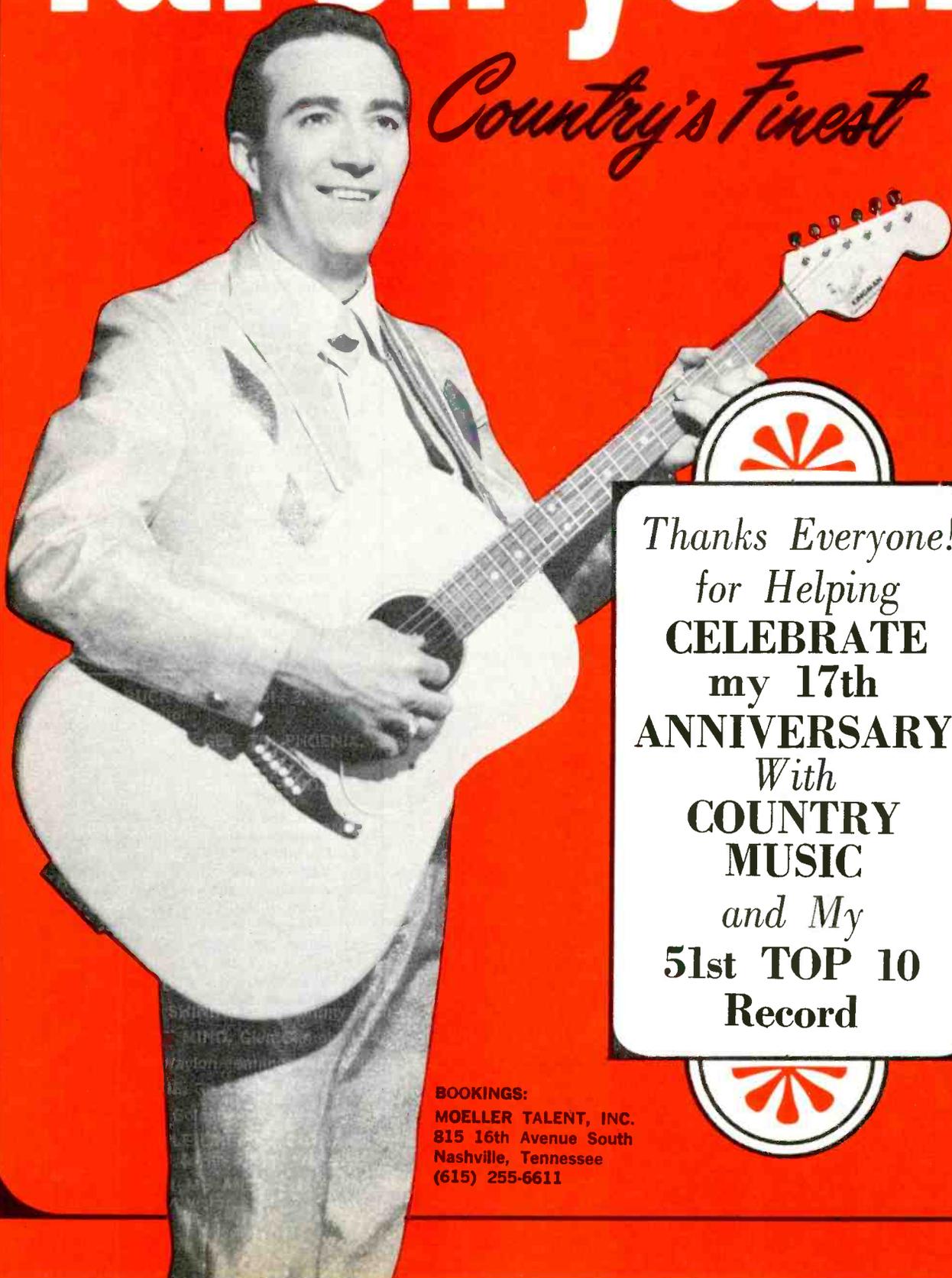
Pos.	ARTIST (Label)	(Number of Singles on Chart)
1.	TAMMY WYNETTE (Epic)	4
2.	LYNN ANDERSON (Chart, RCA Victor)	4
3.	LORETTA LYNN (Decca)	3
4.	CONNIE SMITH (RCA Victor)	3
5.	BONNIE GUITAR (Dot)	2
6.	DOLLY PARTON (RCA Victor)	4
7.	JEANNIE SEELY (Monument)	3
8.	JAN HOWARD (Decca)	3
9.	DOTTIE WEST (RCA Victor)	2
10.	LIZ ANDERSON (RCA Victor)	4
11.	SKEETER DAVIS (RCA Victor)	4
12.	WANDA JACKSON (Capitol)	3
13.	NORMA JEAN (RCA Victor)	3
14.	KITTY WELLS (Decca)	4
15.	ARLENE HARDEN (Columbia)	3
16.	LORENE MANN (RCA Victor)	2
17.	JEAN SHEPARD (Capitol)	2
18.	ANITA CARTER (RCA Victor)	1
19.	JUNE STEARNS (Columbia)	1
20.	JOYCE PAUL (United Artists)	

Duos & Groups

Pos.	ARTIST (Label)	(Number of Singles on Chart)
1.	OSBORNE BROTHERS (Decca)	2
2.	TOMPALL AND THE GLASER BROTHERS (MGM)	2
3.	FLATT & SCRUGGS (Columbia)	2
4.	BUCKAROOS (Capitol)	1
5.	HARDEN TRIO (Columbia)	2
6.	JOHNNIE AND JONIE MOSBY (Capitol)	2
7.	STONEMANS (MGM)	1
8.	BROWNS (RCA Victor)	2
9.	JIM & JESSE (Epic)	1
10.	BLUE BOYS (RCA Victor)	1

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Top Country Artists

Albums

Pos.	ARTIST (Label)	(Number of Records on Chart)
1.	GLEN CAMPBELL (Capitol)	4
2.	EDDY ARNOLD (RCA Victor)	4
3.	MERLE HAGGARD (Capitol)	4
4.	BUCK OWENS & HIS BUCKAROOS (Capitol)	4
5.	CHARLEY PRIDE (RCA Victor)	2
6.	JOHNNY CASH (Columbia)	3
7.	JACK GREENE (Decca)	3
8.	LORETTA LYNN (Decca)	4
9.	LYNN ANDERSON (Chart)	2
10.	CONNIE SMITH (RCA Victor)	3
11.	FLATT & SCRUGGS (Columbia, Mercury)	3
12.	RAY PRICE (Columbia)	3
13.	DAVID HOUSTON (Epic)	3
14.	GEORGE JONES (Musicor)	4
15.	BILL ANDERSON (Decca)	3
16.	WAYLON JENNINGS (RCA Victor, RCA Camden)	4
17.	TAMMY WYNETTE (Epic)	2
18.	KITTY WELLS (Decca)	4
19.	BOBBY GOLDSBORO (United Artists)	2
20.	DOLLY PARTON (RCA Victor, Monument)	3
21.	DOTTIE WEST (RCA Victor)	2
22.	SONNY JAMES (Capitol)	3
23.	JIM ED BROWN (RCA Victor)	3
24.	JIM REEVES (RCA Victor)	2
25.	MARTY ROBBINS (Columbia)	2
26.	PORTER WAGONER (RCA Victor)	2
27.	BUCKAROOS (Capitol)	2
28.	JAN HOWARD (Decca)	3
29.	FLOYD CRAMER (RCA Victor)	2
30.	WYNN STEWART (Capitol)	2
31.	HENSON CARGILL (Monument)	1
32.	CONWAY TWITTY (Decca)	1
33.	LIZ ANDERSON (RCA Victor)	2
34.	JERRY LEE LEWIS (Smash)	1
35.	BONNIE GUITAR (Dot)	2
36.	HANK LOCKLIN (RCA Victor)	1
37.	JOHNNY DARRELL (United Artists)	3
38.	FREDDIE HART (Kapp)	1
39.	TOMPALL AND THE GLASER BROTHERS (MGM)	1
40.	SKEETER DAVIS (RCA Victor)	2
41.	LEON ASHLEY (RCA Victor)	1
42.	SLIM WHITMAN (Imperial)	1
43.	BOBBY BARE (RCA Victor)	2
44.	MEL TILLIS (Kapp)	1
45.	DON GIBSON (RCA Victor)	1
46.	NORMA JEAN (RCA Victor)	3
47.	BOBBIE GENTRY (Capitol)	1
48.	ROY DRUSKY (Mercury)	2
49.	JEANNIE SEELY (Monument)	1
50.	RED SOVINE (Starday)	1

Top Country Album Artists

Male Vocalist

Pos.	ARTIST (Label)	(Number of Records on Chart)
1.	GLEN CAMPBELL (Capitol)	4
2.	EDDY ARNOLD (RCA Victor)	4
3.	MERLE HAGGARD (Capitol)	4
4.	BUCK OWENS (Capitol)	4
5.	CHARLEY PRIDE (RCA Victor)	2
6.	JOHNNY CASH (Columbia)	3
7.	JACK GREENE (Decca)	3
8.	RAY PRICE (Columbia)	3
9.	DAVID HOUSTON (Epic)	3
10.	GEORGE JONES (Musicor)	4
11.	BILL ANDERSON (Decca)	3
12.	WAYLON JENNINGS (RCA Victor, RCA Camden)	4
13.	BOBBY GOLDSBORO (United Artists)	2
14.	SONNY JAMES (Capitol)	3
15.	JIM ED BROWN (RCA Victor)	3
16.	JIM REEVES (RCA Victor)	2
17.	MARTY ROBBINS (Columbia)	2
18.	PORTER WAGONER (RCA Victor)	2
19.	WYNN STEWART (Capitol)	2
20.	HENSON CARGILL (Monument)	1

Female Vocalist

Pos.	ARTIST (Label)	(Number of Records on Chart)
1.	LORETTA LYNN (Decca)	4
2.	LYNN ANDERSON (Chart)	2
3.	CONNIE SMITH (RCA Victor)	3
4.	TAMMY WYNETTE (Epic)	2
5.	KITTY WELLS (Decca)	4
6.	DOLLY PARTON (RCA Victor, Monument)	3
7.	DOTTIE WEST (RCA Victor)	2
8.	JAN HOWARD (Decca)	3
9.	LIZ ANDERSON (RCA Victor)	2
10.	BONNIE GUITAR (Dot)	2

Instrumentalist Duos & Groups

Pos.	ARTIST (Label)	(Number of Records on Chart)
1.	FLATT & SCRUGGS (Columbia, Mercury)	3
2.	BUCKAROOS (Capitol)	2
3.	FLOYD CRAMER (RCA Victor)	2
4.	TOMPALL AND THE GLASER BROTHERS (MGM)	1
5.	CHET ATKINS (RCA Victor)	2

Top Country Publishers

Singles

Pos.	PUBLISHER Licensee	(Number of Records on Chart)
1.	TREE, BMI	17
2.	GALLICO, BMI	18
3.	BLUE BOOK, BMI	12
4.	PAMPER, BMI	14
5.	BLUE CREST, BMI	10
6.	ACUFF-ROSE, BMI	12
7.	FOUR STAR, BMI	11
8.	COMBINE, BMI	7
9.	PASS KEY, BMI	6
10.	NEW KEYS, BMI	10
11.	CENTRAL SONGS, BMI	13
12.	FORREST HILLS, BMI	6
13.	SURE FIRE, BMI	5
14.	VECTOR, BMI	5
15.	WINDWARD SIDE, BMI	3
16.	STALLION, BMI	4
17.	RUSSELL-CASON, ASCAP	3
18.	MOSS-ROSE, BMI	6
19.	HALL-CLEMENT, BMI	2
20.	CEDARWOOD, BMI	5
21.	WILDERNESS, BMI	8
22.	HILL & RANGE, BMI	6
23.	YONAH, BMI	3
24.	MAYHEW, BMI	7
25.	PAGE BOY, SESAC	3
26.	UNART, BMI	2
27.	GLASER, BMI	7
28.	BLUE ECHO, BMI	5
29.	CHAPPELL, ASCAP	1
30.	GLAD, BMI	4
31.	HILO, BMI	1
32.	ATTACHE, BMI	3
33.	CHAMPION, BMI	3
34.	TUESDAY, BMI	2
35.	GREENBACK, BMI	4
36.	WINDOW, BMI	4
37.	WILDWEED, BMI	1
38.	MUSIC CITY, ASCAP	1
39.	PAINTED DESERT, BMI	2
40.	GRAMITTO, BMI	1
41.	ACCLAIM, BMI	2
42.	STUCKEY, BMI	2
43.	DEEP FORK, ASCAP	1
44.	MARCHAR, BMI	1
45.	HONEYCOMB, ASCAP	1
46.	BUCKHORN, BMI	2
47.	RIVERS, BMI	2
48.	JACK, BMI	4
49.	SINGLETON, BMI	4
50.	FREEWAY, BMI	2

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SWEET ROSIE JONES—Buck Owens (Capitol 4CL—2692)



BY THE TIME I GET TO PHOENIX—Glen Campbell (Capitol 4CL—2851)



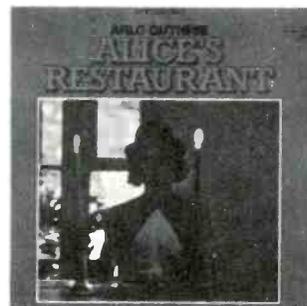
A TENDER LOOK AT LOVE—Roger Miller (Smash SC4—67103)



HEAVEN SAYS HELLO—Sonny James (Capitol 4CL—2937)



EVEN STEVENS—Ray Stevens (Monument MNT—A—18102)



ALICE'S RESTAURANT—Arlo Guthrie (Reprise 4RA—6267)



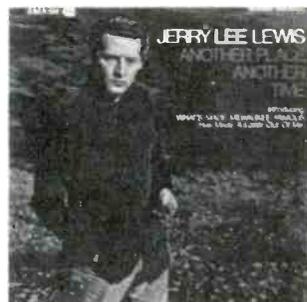
I'M GONNA BE A COUNTRY GIRL AGAIN—Buffy Sainte-Marie (Vanguard VAN—A—79280)



MAMA TRIED—Merle Haggard (Capitol 4CL—2972)



THE SOUND OF BOOTS—Boots Randolph (Monument MNT—A—18099)



ANOTHER PLACE, ANOTHER TIME—Jerry Lee Lewis (Smash SC4—67104)

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TOP COUNTRY LABELS

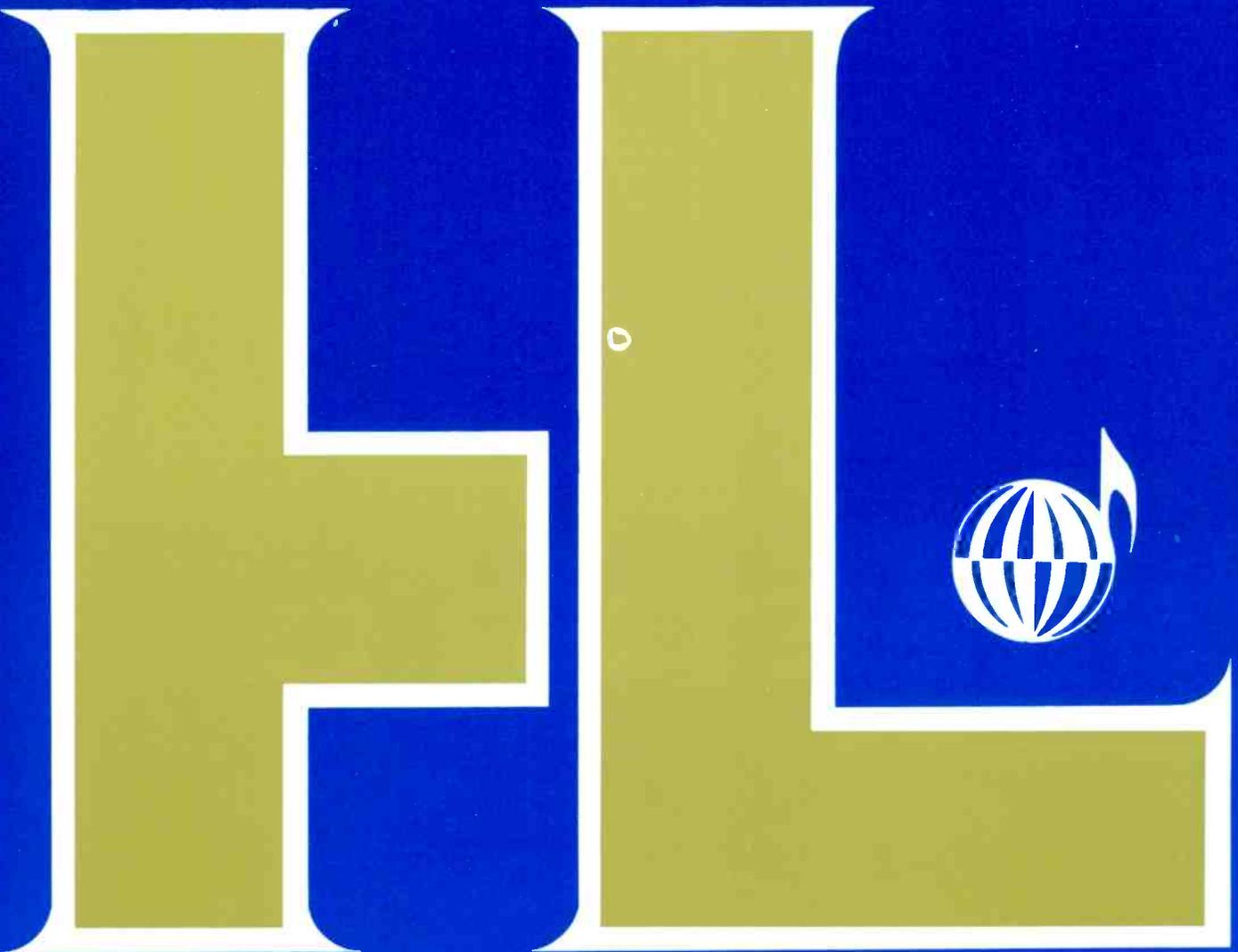
Singles

Pos.	LABEL	(Number of Records on Chart)
1.	RCA VICTOR	72
2.	CAPITOL	39
3.	DECCA	40
4.	COLUMBIA	34
5.	EPIC	19
6.	UNITED ARTISTS	16
7.	MONUMENT	10
8.	MERCURY	13
9.	KAPP	10
10.	MGM	11
11.	DOT	9
12.	SMASH	4
13.	IMPERIAL	6
14.	MUSICOR	4
15.	CHART	4
16.	ASHLEY	5
17.	BOONE	4
18.	JAB	2
19.	LITTLE DARLIN'	6
20.	STARDAY	6
21.	PAULA	4
22.	DATE	2
23.	STOP	2
24.	VIVA	2
25.	TOWER	2
26.	WARNER BROS.-SEVEN ARTS	1
27.	LIBERTY	2
28.	SSS INTERNATIONAL	3
29.	HICKORY	3
30.	BELL	1
31.	WAYSIDE	2
32.	LHI	1
33.	DIAL	1
34.	PLANTATION	1
35.	K-ARK	1

Albums

Pos.	LABEL	(Number of Records on Chart)
1.	RCA VICTOR	43
2.	CAPITOL	28
3.	DECCA	27
4.	COLUMBIA	13
5.	EPIC	6
6.	CHART	4
7.	UNITED ARTISTS	8
8.	MONUMENT	7
9.	KAPP	5
10.	MUSICOR	4
11.	MERCURY	8
12.	IMPERIAL	4
13.	SMASH	2
14.	STARDAY	3
15.	DOT	2
16.	MGM	4
17.	RCA CAMDEN	1
18.	LIBERTY	2
19.	LITTLE DARLIN'	2
20.	STOP	1
21.	DATE	2
22.	BOONE	1
23.	TOWER	1
24.	ATCO	1
25.	WAYSIDE	1

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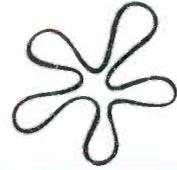
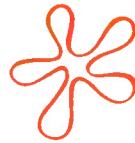
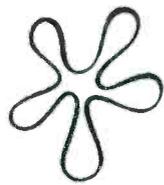
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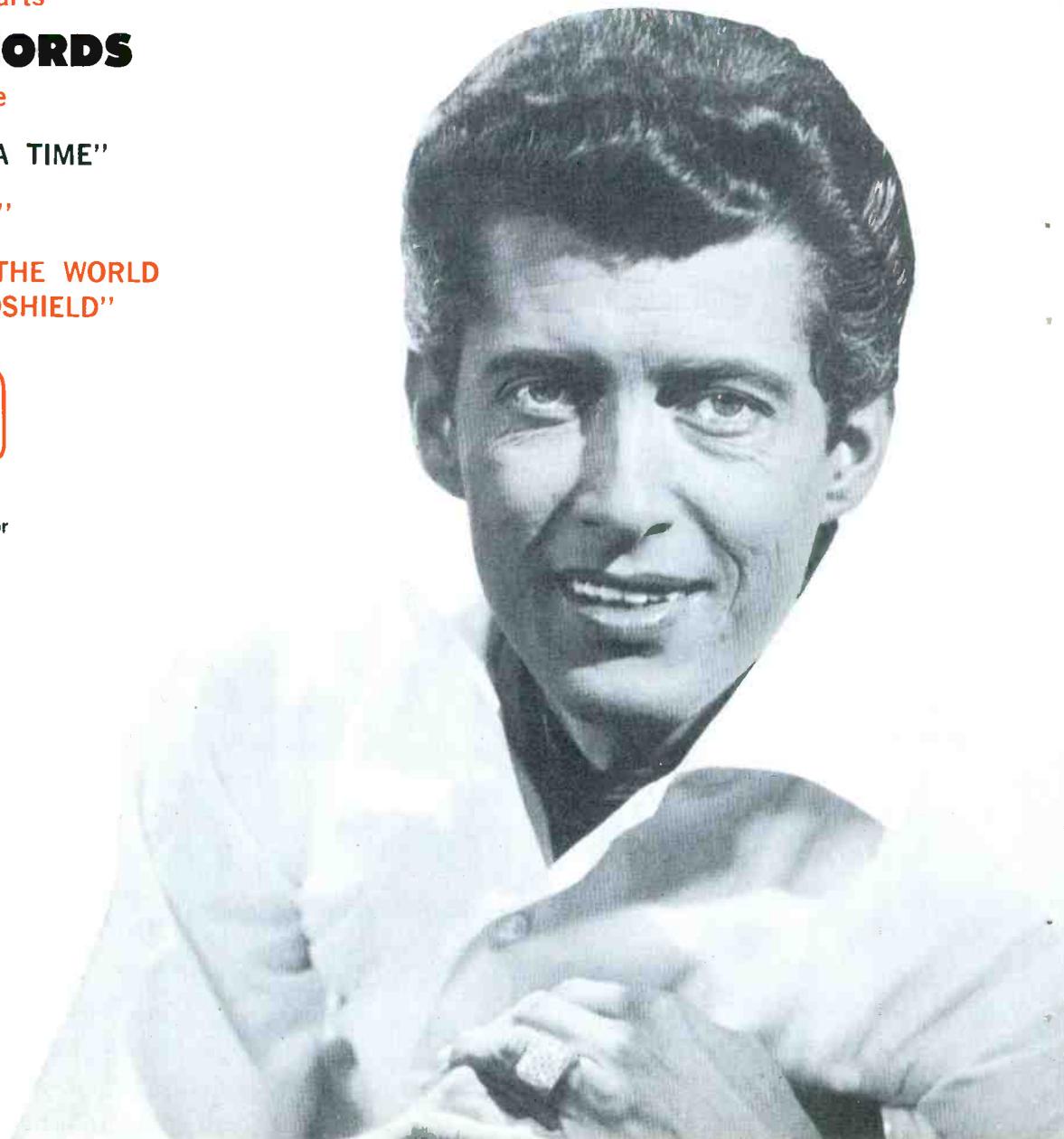
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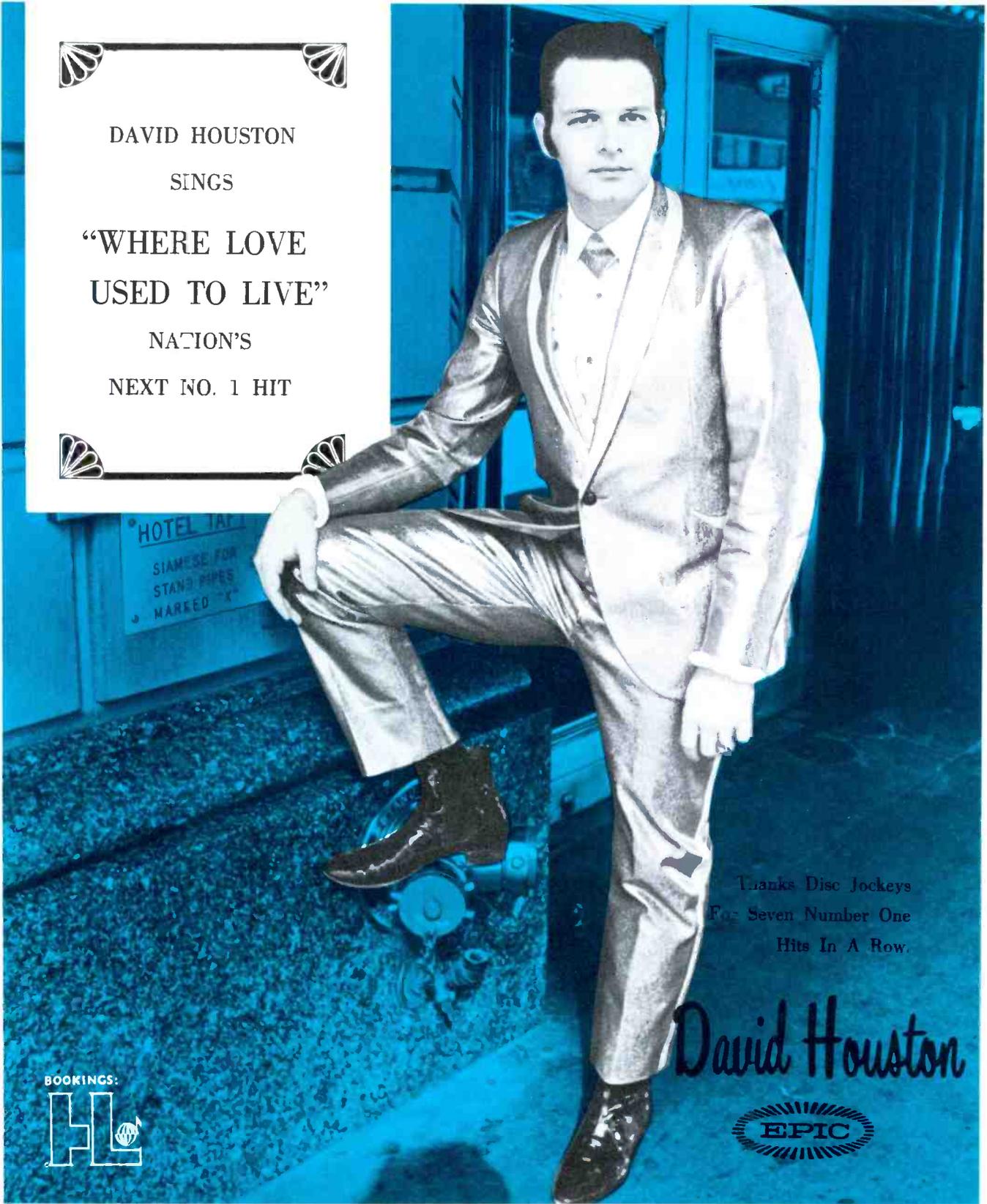
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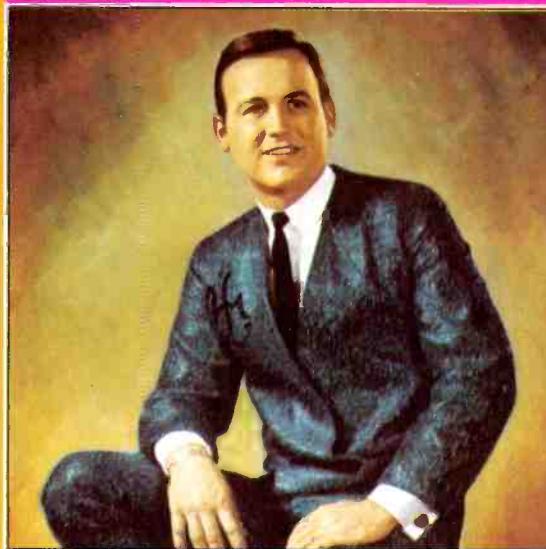
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Satellite Groups Supplement CMA

By BILL WILLIAMS

It was inevitable that there would be other organizations. Fortunately they are functioning somewhat as satellites, each with autonomy, but each supplementing the work of the central planet.

The Country Music Association (CMA), of course, is the heart and soul of this industry. All it has done in about a decade is help swing hundreds of radio stations to the country sound, help sell it to advertisers, serve the many and varied needs of its members in multiple ways, and provide an incredible board of directors.

Here is a body of corporation giants, each serving at his own (or his company's) expense with no compensation, collected for the sole purpose of making country music the biggest thing in the industry — presidents of major recording and publishing firms, vice-presidents, assorted other officers ranging from big bookers to top ad agency personnel. Nowhere else in the world do so many serve so effectively and so willingly for a cause.

Still it would be ridiculous to suppose that this group could function at all without the overwhelming support of the industry. The pittance each member pays for being enrolled on the list does not begin to cover the cost of the operation.

Since CMA could never be all things to all people all at once the inevitability of satellite or sectional organizations developed. Many involved the industry specifically; others were (and some are) little more than fan club gatherings. This is not to belittle the fan club; indeed, each has the capability of performing a most useful function.

The happy part of the situation is that these organizations have, generally speaking, worked in close conjunction with the Country Music Association, and the relationship has been both pleasant and healthy. These are not "branches of CMA," but rather separate entities, each with a specified purpose.

Unquestionably among the strongest and most impressive of these is the Academy of Country and Western

Music, California-based, and presided over by veteran performer Johnny Bond, now a Capitol Artist. Bond not only has a long and close association with CMA, but has served as a director.

The Academy, with its strong array of talent in executive positions and an equally talented membership, has zeroed in on the regional artist. It gives recognition, in a plush annual banquet, to the sidemen as well as the featured performer. It's a gala affair in Beverly Hills, with a strong contingent of the movie colony on hand to make the presentations. It is done with class and dignity, and is a credit to the entire industry.

Still in the West, the Colorado Music Federation is charged and recharged by a dynamo named Gladys Hart. This lady, when not promoting her own shows, promotes everyone else in country music. A tireless worker who makes her home in Denver, Miss Hart pushes particularly hard for the lesser knowns in the industry, and works as hard to get a booking in a club which seats 50 as one which seats 500. The results of CMA and Miss Hart are showing. More and more clubs (see separate story on the growing list of "country" clubs) are booking country talent throughout the West, and newspapers and radio stations have come to know her promotions, her devotion to the artist and the music, and her indefatigable drive. With a membership of several hundred, the organization is growing, and spreading out in several directions. During this year, the CMF, in its fifth annual convention, presented more than 250 awards at a banquet which concluded an entire week of entertainment, seminars and private business sessions. Delegates from 10 States were on hand, ranging from California to Pennsylvania. Gov. John A. Love had declared June 10-15 Colorado Country Music Week.

What began the year as the Northeast Country Music, Inc. (NECMI), evolved into the Montgomery County (N. Y.) Northeast Country Music, Inc., for a brief spell, and finally got

its feet on the ground when it became, apparently for all times, the Eastern States Country Music, Inc. (ESCFI).

When this group gathered in Wheeling in May, it was, as noted, "marked by confusion, allusion and resolution." When it finally became stabilized it was a solid, successful society with signs of strength and sound leadership.

No need to rehash the mistakes of the past; suffice to say that with Chuck Chellman (Kapp Records) as chairman of the board, George Arnold (Northeast Music, Inc.) as president, and other board members such as Bob Lockwood, Inge Phillips, Hugh Clinton and Dusty Miller, the organization began to jell. By the fall it had amplified its membership considerably, and was approaching the one thousand mark. An outstanding news letter (ESCFI Report) had been created and was being circulated, and the group truly was stimulating both artists and country music in the eastern States. Perhaps to this organization goes the greatest credit because it apparently overcame all of its internal problems, and became a strong external force.

Representing the Southeastern part of the country in a strong way is the Country Music Association of South Carolina, which holds an annual August Jubilee in Columbia. Utilizing regional talent exclusively, the Jubilee tries to help its own by sending winners of talent contests to Nashville to appear on the Ernest Tubb show, and to get a recording session at a Columbia (S. C.) studio. This organization works year round on virtually the same basis as the others, always at work in behalf of the industry, with a special emphasis on the natives.

There were, at latest reports, similar organizations in many of the States, most of which had been working on a purely local scale. The important thing, however, was that they were working.

All of this was a strong factor in enabling the Country Music Association to do its work on an international scale.

Folk & Rock Boost Country Music

By ARNOLD SHAW

For the third time in less than two decades, country and western music is sweeping the country. Two groups are pouring this earthy wine into the mainstream of pop. One is the folksters, stimulated mainly by Bob Dylan. The other group is the rockers, including the Byrds, Country Joe and the Fish, and the Lovin' Spoonful. Add to these developments the impact of the new breed of country writers and singers, men like John Hartford, Jim Webb and Glen Campbell—and the new country revival begins to assume a formidable size and shape.

It was the Hillbilly Shakespeare, as Hank Williams was known, who accounted largely for the first tidal wave of country in the early '50's. When Bing Crosby covered a Red Foley, cloth-snapping disk of "Chattanooga Shoe Shine Boy" in 1950, the potential of mountain music in the pop market became apparent. Before long, Patti Page recorded a country waltz that co-writers Redd Stewart and Pee Wee King had introduced in '47 on a Louisville, Ky., radio station. "Tennessee Waltz," not only became Patti's biggest all-time seller, accounting for over two million disks in 1950-1951, but went on to be designated the State's official song in 1965.

By 1951, the country tributary overflowed its banks and, swollen by Hank Williams' outpour of great songs,

began emptying into the mainstream like a fast-moving river. Tony Bennett covered Williams' own recording of "Cold, Cold Heart." Rosemary Clooney came up with a smash in a cover of Williams' heart-rending ballad "Half as Much," and Jo Stafford shared a best seller with Williams on his cajun ditty "Jambalaya (On the Bayou)." By this time, Williams' own country disks were selling in the pop market, and country songs were poking up their heads like tough, little overnight mushrooms, on pop charts.

When the second wave of country crashed into urban markets, it was again a highly talented performer-songwriter who generated the sweep. In 1962, Ray Charles, who had previously fused gospel and blues, sacred and secular Negro music, took Don Gibson's country ballad "I Can't Stop Loving You" and gave it an anguished, soulful treatment. The song had been a hit for "Grand Ole Opry" star Kitty Wells in the country field in 1958. Now, it became a triple crown, No. 1 simultaneously in r&b, c&w, as well as pop. For a period of time, Charles continued to add black pepper to the sweet ballads of Nashville, garnering for himself a Gold LP in "Modern Sounds in Country Music." As he demonstrated the basic appeal of country repertoire, more and more black and pop

adaptors appeared, preparing the ground for the emergence of such current Afro-American interpreters of country as Joe Tex and Charlie Rich.

In approaching the present "revival," it is appropriate to note that, in a large sense, country music has not really been absent from the pop scene since rock 'n' roll superseded the beatless ballads of the 1930's and 1940's. But in the mixed marriage of c&w and r&b represented by the rockabilly of Presley, Bill Haley, Buddy Holly, Jerry Lee Lewis and others, we had white country boys clothing themselves in the accents and rhythmic of their black cousins. Their repertoire and styles were heavily drawn upon by the Beatles, who were deeply indebted to the Everly and Isley Brothers. In England and on the Continent, during the past year, vintage Haley, Holly, etc., have been reissued, a development that has spread more recently to our shores.

While this is a phase of the current revival of c&w, it is not it. What we are talking about is suggested by such a phenomenon as Bob Dylan's most recent LP "John Wesley Harding." Recorded with a small group of unamplified instruments which he had forsaken in 1965—he was booed that year at the Newport Folk Festival for using electronic devices—Dylan cut this LP in Nashville, using three veteran Nashville sidemen. On its appearance, Robert Shelton observed in the New York Times: "Behind nearly all of Dylan's albums, there is a discernible 'ghost' singer! . . . Woody Guthrie, Buddy Holly, Ray Charles, Chuck Berry. On 'John Wesley Harding,' the ghost singer is the late Hank Williams, 'the Hillbilly Shakespeare,' who called himself Luke the Drifter. . . ."

In a backward glance, this influence should have surprised no one. Those who saw the film "Don't Look Back," a documentary account of Dylan's 1965 Concert Tour of England, will perhaps recall a scene in which he and Joan Baez "traded" Hank Williams' favorites, one singing at the other such songs as Leon Payne's "Lost Highway," and Hank's own "I'm so Lonesome I Could Cry." Woody Guthrie may have been Dylan's musical godfather. But in the directness, terseness and simple emotionalism of "John Wesley Harding" it is apparent that Dylan has found a long lost country cousin.

The programming direction taken by the Eighth Annual Newport Folk Festival added fertilizer to the seeds sown by Dylan. For the first time in their history, pioneer Roy Acuff and His Smoky Mountain Boys appeared on Festival's all-important Saturday Night Concert. The program of Joan Baez, still regarded as the regnant queen of folk, contained no fewer than four standard country tunes. This infiltration of the Nashville Sound into what had once been a bastion of folk purism is indicative of a trend supported by folkster Buffy Sainte-Marie, whose latest album is called "I'm Gonna Be a Country Girl Again." Not inappropriately, Miss Sainte-Marie's LP was like Dylan's recorded in one of Nashville's 16th Avenue South studios.

And now the "drivers" as well as the thinkers, the rock as well as the folk people, are beginning climb away from the baroque, raga, acid, electronic thing toward the summits of mountain music. In an album called "Music From Big Pink," a group that simply calls itself the Band plays with a Harlem rock beat but also with an unmistakable

Music City twang. Soon to be released is a new album by the group that made its mark with "Mr. Tambourine Man," "Eight Miles High" and other acid high-fliers, the Byrds. In place of electronic and psychedelic distortion, one anticipates the rising discordances of steel guitar glissandos.

While these urban travelers may be trying to go home again, to return to their country roots, to rediscover the joy of music that makes you cry, laugh or just move—and not think, probe, ponder or protest—the country folk seem to be taking a reverse direction: their young, at any rate, are beginning to leave home. Take 22-year old Jim Webb of Elk City, Okla., and more recently, at the organ of his father's Baptist church. But songs like the award-winning "Up, Up and Away" and "MacArthur Park" possess a musical sophistication that suggest Broadway rather than Oklahoma, and a lyrical scope that is avante-garde if not surrealistic. The bluesy smash "By the Time I Get to Phoenix" deals with a basic country blues theme. But it has a poetic quality that raises its dust storms above the versions of this story written and sung by Ernest Tubb, Roy Acuff, Hank Snow and other country pioneers.

And what about Missouri-reared and Nashville-based (until recently) John Hartford? His rhythms and overtones are country. But ramble through four LP's of his songs, all cut in Nashville. His much-recorded, award-winning hit, "Gentle On My Mind," like most of his creations, is country with a new depth and new dimensions.

Glen Campbell, whose recording of "Gentle" is the biggest of them all, has said: "A change has come over country lately. They're not shuckin' it right off the cob any more. Roger Miller opened a lot of people's eyes . . . and it's making more impact now because it's earthy material, stories and things that happen to everyday people. I call it People Music." As an instance, Campbell might cite the haunting "Dreams of an Everyday Housewife," his follow-up hit to "Gentle on My Mind."

Country music has, of course, always been People Music. But today it's different. The new singers are no longer nasal. They do not whine. And they don't dress in overalls or cowboy outfits. In a word, they don't have to put it on in order to make contact, to communicate expressively and to sing with feeling and depth.

The new country writers, following in the footsteps of the Hillbilly Shakespeare, Boudleaux Bryant, John D. Loudermilk and others, and not unaffected by the Beatles and Bob Dylan, do not confuse country with corn. They know the difference between the realistic and the commonplace, between saccharine and true tenderness, between exhibitionism and genuine emotion.

There is no question that the city slickers were deeply affected by the fusion of hillbilly c&w and Afro-American r&b that took shape in the '50's. But obviously their country cousins got caught in the backwash and have never been the same. At both the performing and writing ends, country music is today more and more a matter of simplicity rather than simple-mindedness. Still concerned with basic experiences and the turns and twists of feelings, it can be poetic, it can be profound—but its appeal remains irresistible.

Country Music is World Wide

When the Soviet Union troops marched into Prague in the late summer of this year, Jack Stapp had more than a humanitarian interest in the developments that occurred. Stapp's publishing firm, Tree International, had established an office in Prague, and Tree was about to become unrooted.

This is one of the perils of publishing, of course, just as an overseas market is a peril for any facet of the entertainment business.

As far as country music was concerned, there really wasn't much of any sort of overseas operation until 1957. The only artists to go overseas (with a few possible exceptions) were those who played strictly to servicemen at military bases. The music still was not shared with our foreign friends.

Wesley Rose changed this, and probably revolutionized the entire industry. It was particularly significant because it was one of Rose's first official actions following the death of his father, Fred Rose, and it proved the clairvoyance that has marked the moves of this man.

It was early in 1957 when Acuff-Rose moved its catalogue overseas. It first established an office in London, then crossed the channel into the Continent, and never stopped moving in any direction. Today Acuff-Rose is in virtually every continent of the world, and wherever this firm is located, so is country music.

It was Wesley Rose, too, who took

the Everly Brothers on a foreign tour, cracking a lot of barriers in the swing not only through the service clubs, but into the theaters, clubs and auditoriums where the civilian populations of those countries could hear country music live.

"All it needed was exposure," Rose said. "We knew the people would buy it."

And buy it they did. Acuff-Rose exploited many of the standards other than its own, and was successful in virtually every part of the world. Individual countries became vast markets for country songs, and the swing was on toward artist booking overseas.

Now it is the rare artist with a chart record who does not make at least one overseas trip a year. While there, the singer will be promoted by his parent company, make television appearances, take part in autograph parties, and oftentimes record in the language of the country in which he is appearing.

Tree International was the second of the Nashville publishers to go all out with overseas offices and representation. This paid particular dividends when artists such as Tom Jones and Engelbert Humperdinck began picking up Nashville tunes and turning them into hits.

Stapp increased the risk by going behind the Iron Curtain, and had strong representation in Prague. The popularity of country music in these Communist-controlled nations was ap-

parent. Artists began receiving mail from Czechoslovakian disk jockeys, and from individuals in other nearby countries, and some even wrestled with the idea of appearances in those nations. Just a year or so before the Soviet invasion, Radio Prague had done a one-hour special on the history of the "Grand Ole Opry."

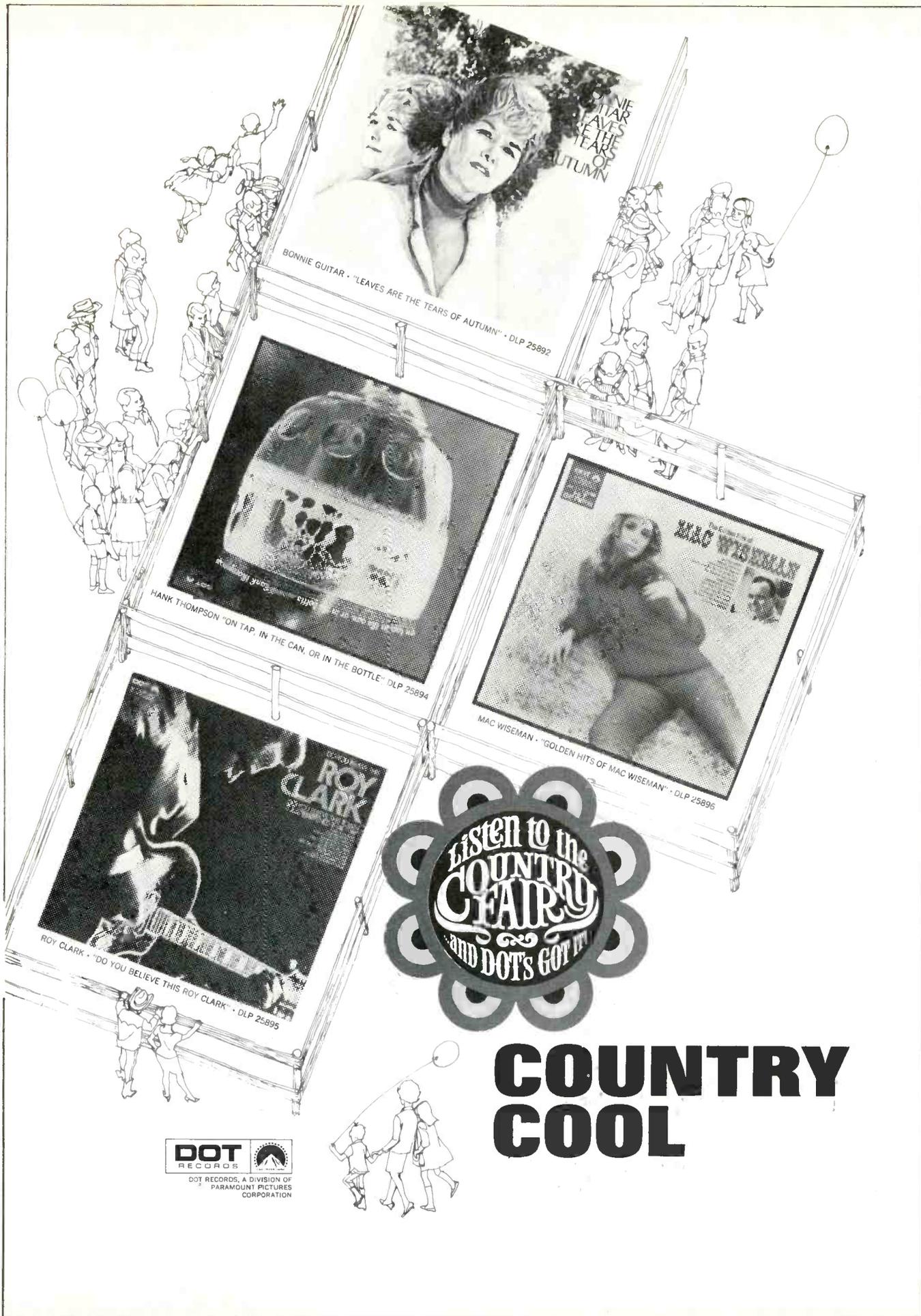
There are many who believe that the untapped country areas of the world still are ripe for further spread of this type of music, and that the world-wide appeal has unlimited potential. Certainly the past decade has been a strong indicator of what could happen.

The increase in use of country material on Armed Forces broadcasts and telecasts also has been a major factor in the continued spread of the music. Most Europeans, and many Asians, monitor these radio stations, and again the exposure is there. Country music has found its way into the post exchanges overseas, and ultimately into many homes of hitherto non-responsive audiences.

The upswing in military use of country music is also evident in the number of USO shows booked, particularly in the Asian theater, involving country artists.

Tokyo has its own version of the "Grand Ole Opry." And there was a time when Kuala Lumpur, Malaysia, programmed a taped version of the "Opry."

Yet it's a big world, and the horizons for country music are unlimited.



BONNIE GUITAR - "LEAVES ARE THE TEARS OF AUTUMN" - DLP 25892

HANK THOMPSON "ON TAP, IN THE CAN, OR IN THE BOTTLE" - DLP 25894

MAC WISEMAN - "GOLDEN HITS OF MAC WISEMAN" - DLP 25896

ROY CLARK - "DO YOU BELIEVE THIS ROY CLARK" - DLP 25895

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Room at the Top

A year ago the name Henson Cargill would have been among those not listed on a Billboard chart; it would have, in fact, been among the unrecognizable to country music devotees.

Cargill was in select company. There were many of the unheard-of a year ago who now are established chart artists. And to them, this was the year of the break-through after a long struggle. There were no "overnight successes," but there were enough success stories to encourage the struggling artist.

The Monument artist had worked at it for years, performing in his native Oklahoma, then branching out into clubs and other personal appearances to get the savvy needed for that eventual day when he would record. When he felt he was ready, he made the trip to Nashville.

After numerous rejections from capable a&r men (who admittedly are not always right), Cargill found the right combination: a great producer, a great song. The producer was Don Law, veteran of the country wars for nearly half a century; the song was "Skip a Rope," a product of Tree Music and a young, blind writer named Jack Moran. Cargill went to the top of the chart with this one, and nearly as high on succeeding releases.

It was a good year for such new lights as David Rodgers, Bobby Barnett, Johnny & Jonie Mosby, Johnny

Columbia's David Rogers, a newcomer to the charts this year, was honored by Columbia at the WWVA Jamboree for hitting the number one spot on that powerful station. On hand were WWVA's Bob Finnegan, Jamboree Director Gus Thomas, Rogers, Solly Solomon of Columbia, and dj Andy Hope.

Snoopy Lanson, shown here in bygone days with Bob Hope and Doris Day, made the long-awaited move to country this year and found himself a leading "newcomer" in the field. He was writing and recording top country material.



Bush, Jack Reno, Ray Griff, Johnny Carver, Freddie Hart, Johnny Duncan, Donna Odom, Sammi Smith, Dee Mullins, Duane Dee, Gene Wyatt, Dick Curless, Charlie Rich, June Stearns, Roger Sovine, James Bell and others.

David Rodgers, another pro of the supper club and dance hall struggle, began to click with his Columbia recordings under the direction of Frank Jones. His first release missed, but three subsequent releases hit the charts, and his third moved up into the top 40. It remained on the charts for three months.

The year also was highlighted by the "comeback" of a veteran, who made the move from pop to middle-of-the-road country. Snooky Lanson, who for a decade was heard or seen in every home in America as part of "Your Hit Parade," came out of a long absence from the recording industry, signed a contract with Starday, and began a new career of strong singles and a new album. Lanson also began writing material for the first time, and discovered that he was a talented country writer. Lanson was a onetime WSM disk jockey who also was a talented singer, went on to become the network's hottest property.

Another disk jockey who made the move also made the charts this year for the first time. Jack Stapp and Buddy Killen heard Jack Reno on a commercial record (for the Farmer's Market Warehouse Store in Nashville),

and decided that he had potential. The succeeding months proved their accuracy. He stayed consistently in the charts, first as a Jab artist, and later with Dot as that firm worked out a production arrangement with Killen.

Ray Griff and Johnny Carver came on the charts about the same time, and not by coincidence. Griff wrote a song for Carver, which the latter recorded ("Your Lily White Hands"), and then Griff was induced to record it himself. Both men made the charts with the song, and both followed with subsequent songs. Carver came on particularly strong on the Imperial label.

Roger Sovine was another who made it with Imperial in a most unusual way. The son of veteran performer and Starday artist Red Sovine, Roger was pushing songs for Cedarwood Publishing, and used his own voice on a few of demo tapes or acetates. One of these songs was "Cullman, Alabama," which Sovine had written. Imperial liked not only the material but the voice, signed the young man to a contract, and the song made the charts.

June Stearns, who long had appeared with the Roy Acuff group before an auto accident stymied her career, came back as a soloist under the tutelage of writer Vic McAlpin and began bobbing up on the charts in short order.

Johnny and Jonie Mosby, Capitol's

young married couple from the West Coast, justified the faith Ken Nelson had put in their abilities by consistently making a high mark for themselves on releases. James Bell, who once recorded under another name, made it on the Bell label, with Billie Jean Horton guiding his destiny. Newcomer Duane Dee came from the Midwest, and found he could overcome the hurdles. Gene Wyatt made it on two labels: first Mercury, then Paula. Johnny Duncan hit time after time and was considered one of the bright comers of the year.

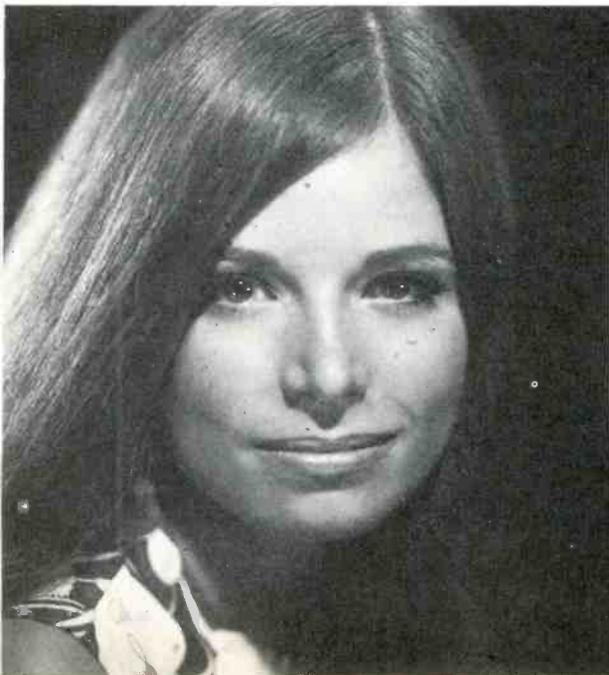
The emergence of the second generation during the year also was in evidence. Aside from the aforementioned Sovine, there were such artists as Roy Acuff Jr., who had brief chart exposure; Fred Carter Jr.; Buddy Allen, who teamed with his father, Buck Owens; Lynn Anderson, daughter of Casey and Liz; Rex Allen Jr.; Bobby Wright, son of Johnny Wright and Kitty Wells; Pam Miller, daughter of Eddie Miller; Gary Scruggs; Rita Faye, daughter of Smiley and Kitty Wilson, and Hank Williams Jr. And there was the third generation entry in the person of Kenny Jones, grandson of Mother Maybelle Carter of the original Carter family, and daughter of Glen and Helen Carter Jones.

Throughout the year, some 50 new artists made it on the charts, an unusually high number considering the continued success of the veterans.

Teen-ager Connie Eaton, a home-grown Nashville product, showed that country music has an ear for the young, as she made a successful move on Slim William's equally successful independent Chart label.

Henson Cargill, of whom no one in country music had heard a year ago, has topped the country chart during this year for Monument.

Following in the footsteps of her famous brother, Maxine Brown began singing as a single this year for Chart Records, and made a rapid rise.



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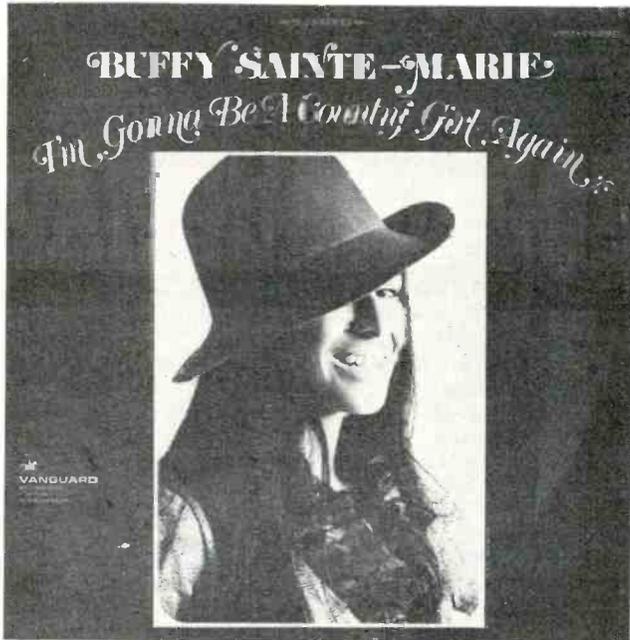
SONG	WRITERS	PUBLISHER	ARTIST	PRODUCER
Ballad Of A Water Hole #3	Robert Wells & Dave Grusin	Famous Music Corp.	Roger Miller/Smash	Jerry Kennedy
Burning A Hole In My Mind	Cy Coben	Delmore Music Co.	Connie Smith/RCA	Bob Ferguson
Childhood Place	Les Reed & Barry Mason	Donna Music, Ltd. Jewel Music Pub. Co., Inc.	Dottie West/RCA	Chet Atkins
Down In The Flood	Bob Dylan	Dwarf Music, Inc.	Flatt & Scruggs/Columbia	Bob Johnston
Foggy River	Fred Rose	Milene Music, Inc.	Carl Smith/Columbia	Bob Johnston
Great Pretender	Buck Ram	Panther Music Corp.	Lamar Morris/MGM	Jack Clement
Honey	Bobby Russell	Russell-Cason Music	Bobby Goldsboro/UA	Bob Montgomery
I Got You	Gordon Galbraith & Ricci Mareno	Music City Music	Waylon Jennings & Anita Carter/RCA	Chet Atkins
I Taught Her Everything She Knows	Sylvia Dee & Arthur Kent	Piedmont Music Co.	Billy Walker/Monument	Fred Foster
Jimmie Rodgers Blues	Vaughn Horton & Elton Britt	Southern Music Co.	Elton Britt/RCA	Vaughn Horton
Juanita Jones	Paul Evans & Paul Parnes	Natson-Port Music, Inc.	Stu Phillips/RCA	Chet Atkins
Little Green Apples	Bobby Russell	Russell-Cason Music	Roger Miller/Smash	Jerry Kennedy
Ramona	L. Wolfe Gilbert & Mabel Wayne	Leo Feist, Inc.	Billy Walker/Monument	Fred Foster
The Country Hall Of Fame	Karl Davis	Yellow River Music, Inc.	Hank Locklin/RCA	Chet Atkins
The Last Thing On My Mind	Tom Paxton	Deep Fork Music, Inc.	Porter Wagoner & Dolly Parton/RCA	Bob Ferguson
There's A Fool Born Every Minute	Paul Evans & Paul Parnes	Natson-Port Music Corp.	Skeeter Davis/RCA	Felton Jarvis
Tie A Tiger Down	Sheb Wooley	Chanel Music Co.	Sheb Wooley/MGM	Jack Clement
World Of Our Own	Tom Springfield	Springfield Music, Ltd. Chappell Music Co. Inc.	Sonny James/Capitol	Kelso Hurston
You've Been So Good To Me	Van Trevor & Dick Heard	Summerhouse Music Pub. & Harmony Hill Music Pub.	Van Trevor/Summerhouse	Dick Heard

*ASCAP President, Stanley Adams, breaks ground for the Society's new building at 700 17th Avenue South, on October 14.

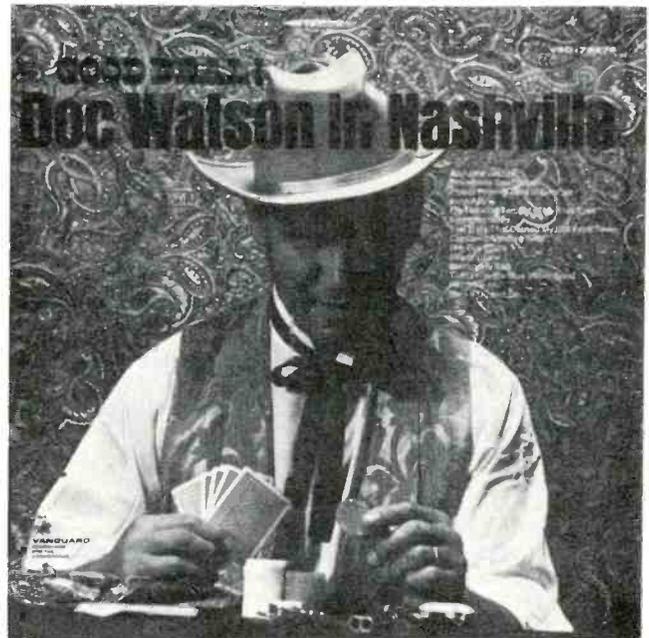


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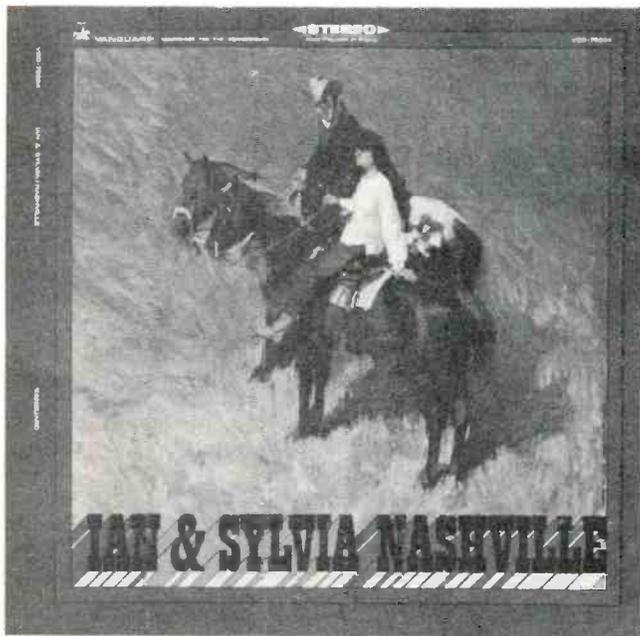
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TOP SINGLES OF 1968

(Through Aug. 31, 1968)

TITLE—Artist, Label (Publisher, Licensee) Writer(s)

- *ALREADY IT'S HEAVEN—David Houston, Epic (Gallico, BMI), Sherrill-Sutton.
- ANOTHER TIME, ANOTHER PLACE—Jerry Lee Lewis, Smash (Passkey, BMI), Chestnut.
- AS LONG AS I LIVE—George Jones, Musicor (Glad/Zanetis, BMI), Zanetis.
- BABY'S BACK AGAIN—Connie Smith, RCA Victor (Marchar, BMI), Robinson.
- COUNTRY HALL OF FAME, THE—Hank Locklin, RCA Victor (Yellow River, ASCAP), Davis.
- DAY THE WORLD STOOD STILL—Charley Pride, RCA Victor (Hall-Clement, BMI), Foster-Rice.
- *D-I-V-O-R-C-E—Tammy Wynette, Epic (Tree, BMI), Brad-dock-Putman.
- DREAMS OF THE EVERYDAY HOUSEWIFE—Glen Campbell, Capitol (Combine, BMI), Gantry.
- EASY PART'S OVER, THE—Charley Pride, RCA Victor (Hall-Clement, BMI), Foster-Rice.
- *FIST CITY—Loretta Lynn, Decca (Sure-Fire, BMI), L. Lynn.
- *FOLSOM PRISON BLUES—Johnny Cash, Columbia (Hilo, BMI), Cash.
- *HAVE A LITTLE FAITH—David Houston, Epic (Gallico, BMI), Sherrill-Sutton.
- *HEAVEN SAYS HELLO—Sonny James, Capitol (Four Star, BMI), Walker.
- HERE COMES HEAVEN—Eddy Arnold, RCA Victor (Hill & Range, BMI), Byers-Tubert.
- HERE COMES THE RAIN BABY—Eddy Arnold, RCA Victor (Acuff-Rose, BMI), Newberry.
- HOLDING ON TO NOTHING—Porter Wagoner & Dolly Parton, RCA Victor (Passkey, BMI), Chestnut.
- *HONEY—Bobby Goldsboro, United Artists (Russell-Cason, ASCAP), Russell.
- *HOW LONG WILL MY BABY BE GONE?—Buck Owens & his Buckaroos, Capitol (Blue Book, BMI), Owens.
- I BELIEVE IN LOVE—Bonnie Guitar, Dot (Ring-a-Ding/Vigilance, BMI), Anderson.
- I GOT YOU—Waylon Jennings & Anita Carter, RCA Victor (Music City, ASCAP), Marenco-Galbraith.
- I HEARD A HEART BREAK LAST NIGHT—Jim Reeves, RCA Victor (Hill & Range, BMI), Payne.
- *I WANNA LIVE—Glen Campbell, Capitol (Windward Side, BMI), Loudermilk.
- I'M GONNA MOVE ON—Warner Mack, Decca (Page Boy, SESAC), McPherson.
- IMAGE OF ME, THE—Conway Twitty, Decca (Tree, BMI), Kemp.
- IT'S OVER—Eddy Arnold, RCA Victor (Honeycomb, ASCAP), Rodgers.
- JUST FOR YOU—Ferlin Husky, Capitol (Tree, BMI), Putnam-Butler.
- LAST THING ON MY MIND, THE—Porter Wagoner & Dolly Parton, RCA Victor (Deep Fork, ASCAP), Paxton.
- *LEGEND OF BONNIE & CLYDE, THE—Merle Haggard, Capitol (Blue Book, BMI), Haggard.

TITLE—Artist, Label (Publisher, Licensee) Writer(s)

- LITTLE GREEN APPLES—Roger Miller, Smash (Russell-Cason, ASCAP), Russell
- LOVE IS IN THE AIR—Marty Robbins, Columbia (Wildweed, BMI), Robbins.
- LOVE TAKES CARE OF ME—Jack Greene, Decca (Husky, BMI), Peppers.
- *MAMA TRIED—Merle Haggard, Capitol (Bluebook, BMI), Haggard.
- NO ANOTHER TIME—Lynn Anderson, Chart (Yonah, BMI), Lane.
- ON TAP, IN THE CAN, OR IN THE BOTTLE—Hank Thompson, Dot (Brazos Valley, BMI), Thompson-Hart.
- ONLY DADDY THAT'LL WALK THE LINE—Waylon Jennings, RCA Victor (Central Songs, BMI), Bryant.
- PROMISES, PROMISES—Lynn Anderson, Chart (Yonah, BMI), Smith & Hughey.
- RAMONA—Billy Walker, Monument (Feist, ASCAP), Wayne-Gilbert.
- REPEAT AFTER ME—Jack Reno, Jab (Tree, BMI), G. Tubb.
- ROSANNA'S GOING WILD—Johnny Cash, Columbia (Melody Lane/Copper Creek, BMI), J. Carter-H. Carter-A. P. Carter.
- RUN AWAY, LITTLE TEARS—Connie Smith, RCA Victor (Blue Crest, BMI), Frazier.
- SAY IT'S NOT YOU—George Jones, Musicor (Glad/Blue Crest, BMI), Frazier.
- *SKIP A ROPE—Henson Cargill, Monument (Tree, BMI), J. Moran-G. Tubb.
- SOMETHING PRETTY—Wynn Stewart, Capitol (Attache, BMI), Williams-Wayne.
- SWEET ROSIE JONES—Buck Owens, Capitol (Bluebook, BMI), Owens.
- TAKE ME AS I AM (OR LET ME GO)—Ray Price, Columbia (Acuff-Rose, BMI), Bryant.
- *TAKE ME TO YOUR WORLD—Tammy Wynette, Epic (Gallico, BMI), Sherrill-Sutton.
- THAT'S WHEN I SEE THE BLUE (IN HER PRETTY BROWN EYES)—Jim Reeves, RCA Victor (Four Star, BMI) Blake-Belew.
- THERE AIN'T NO EASY RUN—Dave Dudley, Mercury (Newkeys, BMI), Dudley-Hall.
- WALK ON OUT OF MY MIND—Waylon Jennings, RCA Victor (Tree, BMI), Lane.
- WHAT'S MADE MILWAUKEE FAMOUS (HAS MADE A LOSER OUT OF ME)—Jerry Lee Lewis, Smash (Gallico-BMI), Sutton.
- WILD WEEKEND—Bill Anderson, Decca (Stallion, BMI), Anderson.
- WITH PEN IN HAND—Johnny Darrell, United Artists (Unart, BMI), Goldsboro.
- *WORLD OF OUR OWN—Sonny James, Capitol (Chappell, ASCAP), Springfield.
- *YOU ARE MY TREASURE—Jack Greene, Decca (Forrest Hills, BMI), Walker.
- YOU'VE JUST STEPPED IN (FROM STEPPING OUT ON ME)—Loretta Lynn, Decca (Sure-Fire, BMI), Trawbridge.

*Shown if single made No. 1 position

TOP LP'S OF 1968

(Through Aug. 31 Issue)

TITLE, Artist—Label

- BEST OF BUCK OWENS, VOL. 2**, Buck Owens & His Buckaroos—Capitol.
- ***BY THE TIME I GET TO PHOENIX**, Glen Campbell—Capitol.
- BY THE TIME I GET TO PHOENIX**, Marty Robbins—Columbia.
- ***JOHNNY CASH AT FOLSOM PRISON**—Columbia.
- CHANGIN' TIMES**, Lester Flatt & Earl Scruggs—Columbia.
- ***THE COUNTRY WAY**, Charley Pride—RCA Victor.
- D-I-V-O-R-C-E**, Tammy Wynette—Epic.
- ***EVERLOVIN' WORLD OF EDDY ARNOLD**—RCA Victor.
- ***FIST CITY**, Loretta Lynn—Decca.
- FOR LOVING YOU**, Bill Anderson & Jan Howard—Decca.
- FROM SEA TO SHINING SEA**, Johnny Cash—Columbia.
- GENTLE ON MY MIND**, Glen Campbell—Capitol.
- HANGIN' ON**, Waylon Jennings—RCA Victor.
- ***HEY LITTLE ONE**, Glen Campbell—Capitol.
- ***HONEY**, Bobby Goldsboro—United Artists.
- ***IT TAKES PEOPLE LIKE YOU TO MAKE PEOPLE LIKE ME**, Buck Owens & His Buckaroos—Capitol.
- JUST BETWEEN ME AND YOU**, Porter Wagoner & Dolly Parton—RCA Victor.

*Shown if LP made No. 1 position

TITLE, Artist—Label

- LAURA, (WHAT'S HE GOT . . .)**, Leon Ashley—RCA Victor.
- LEGEND OF BONNIE & CLYDE**, Merle Haggard—Capitol.
- LORETTA LYNN'S GREATEST HITS**—Decca.
- MAKE MINE COUNTRY**, Charley Pride—RCA Victor.
- ***NEW PLACE IN THE SUN**, Glen Campbell—Capitol.
- ***PROMISES, PROMISES**, Lynn Anderson—Chart.
- ROMANTIC WORLD OF EDDY ARNOLD, THE**—RCA Victor.
- ***SING ME BACK HOME**, Merle Haggard—Capitol.
- SKIP A ROPE**, Henson Cargill—Monument.
- SOUL OF COUNTRY MUSIC**, Connie Smith—RCA Victor.
- SWEET ROSIE JONES**, Buck Owens & His Buckaroos—Capitol.
- TAKE ME JUST AS I AM (OR LET ME GO)**, Ray Price—Columbia.
- TAKE ME TO YOUR WORLD**, Tammy Wynette—Epic.
- THIS IS JAN HOWARD COUNTRY**—Decca.
- TOUCH OF SADNESS**, Jim Reeves—RCA Victor.
- WHAT LOCKS THE DOOR**, Jack Greene—Decca.
- WILD WEEKEND**, Bill Anderson—Decca.
- WORLD OF OUR OWN**, Sonny James—Capitol.
- YOU ARE MY TREASURE**, Jack Greene—Decca.

CLUBS BOOKING COUNTRY ACTS

Following is a list of clubs throughout the United States and Canada which are booking exclusively country music talent.

ALABAMA

Mobile: The Carousel

ARIZONA

Chinle: Community Center
Douglas: Top Hat
Phoenix: Mr. Lucky's—Magoo's—
J. D.'s—Riverside Ballroom
Safford: Buena Vista
Tombstone: Crystal Palace
Tucson: Tucson Garden — Maverick —
J. P.'s Club — Panda Steakhouse
Supper Club — Manny's Hoof &
Horn — Window Rock

ARKANSAS

Texarkana: Pines Club

CALIFORNIA

Fresno: Nashville West
Industry: Ace's
Long Beach: Foothill Club—George's
Roundup—Panama
National City: Westerner
Newhall: Texas Village
North Hollywood: Palomino
Sacramento: Outpost
San Bernadino: Silver Queen
San Diego: NCO Club
San Jose: Cowtown
Santa Clara: 1440 Clúb
Vallejo: Club Dreambow

COLORADO

Aurora: Four Seasons
Colorado Springs: Hogan—Hitchin'
Post—Sundown—Air Force Acad-
emy NCO—Iron Horse Inn
Denver: Interlude — Larry's Lounge —
Zanza Bar—Club Corners—Carav-
an West—Golden Hub—Bix M—
Ollie's Roundup—Paradise Lounge
—Maxie's Lounge—Roxy's Club
70—Flight Deck—Anchor Tavern
—Rendezvous — Susy Q — Fun
House—Dukes—Alibi—My O My
—Dutchmans—Sagebrush—Stag
Bar
Fredrick's: Screwball Inn
Golden: The Steak House

DELAWARE

Clayton: Country Lounge

FLORIDA

Bradenton: Taho Lounge
Fort Lauderdale: Jamboree Lounge
Ocala: Wagon Wheel
Panama City: Golden Nuggett
St. Petersburg: Joyland
Tampa: Imperial Ballroom

GEORGIA

Atlanta: Playroom—Domino—Jennings
Rose Room
Richmond Hill: The Barn

IDAHO

Boise: Bill's 21 Club—Hi Ho Club
Nampa: Twilite Lounge

ILLINOIS

East Moline: Harmony Lounge
Elgin: Blue Moon
Franklin Park: Rocking Horse Club
Rock Island: Bonfire Club

INDIANA

Beech Grove: Emerson Club
Evansville: Pal's Steakhouse — Larvo's
Restaurant
Gas City: T. J.'s Bar
Indianapolis: Crazy Horse
Terre Haute: Alibi Lounge

IOWA

Waterville: Rainbow Garden

KANSAS

Wichita: Cotillion Ballroom

KENTUCKY

Lexington: Marty's Club

LOUISIANA

Baton Rouge: Cal's Club
Boothville: Little Fish
Gonzales: Music Box
New Orleans: French Quarter Club
Port Allen: Club Riviera
Prairieville: The Music Box

MARYLAND

Baltimore: Club Stabile's—Stardust
Inn
Jessup: Dairy Land Ballroom
Waldorf: Silver Spur

MICHIGAN

Fort Huron: Dutch's Log Cabin
Ishpening: Casino Club
Jackson: Pink Elephant

MINNESOTA

Brownston: Lake Marion Ballroom
Minneapolis: The Flame—Frontier Club
New Brighton: Stage House

MISSISSIPPI

Columbus: 45 Club

MISSOURI

Columbia: Rebel Room
Fulton: Johnson's Inn
Kansas City: Chestnut Inn—Starlight
Club
Sedalia: Driftwood Dance Room
St. Louis: Lindy's

MONTANA

Great Falls: J-Bar-T Ranch House—The
Red Barn
Malmstrom: AFB-NCO Club

NEBRASKA

Omaha: Silver Tap Club

NEVADA

Jackpot: Cactus Pete's
Las Vegas: Golden Nugget—Lariat Club
—Nashville-Nevada Club—Silver
Dollar Saloon—Maverick Club
Reno: Harrah's Club—CowTown—
Silver Spur

NEW JERSEY

Almonesson: Lake View Inn
East Paterson: Corral Bar
Jackson: Rac's Hut
Locktown: Shady Lane Inn
Manville: Shady Lane Inn
Pedricktown: Circle K Rancy
Secausus: Copa Club
Trenton: Whitehorse Bowling Academy
Woodridge: Rainbow's End

NEW MEXICO

Albuquerque: Caravan East—Red Dog
Saloon
Portales: Midway

NEW YORK

Rochester: P. J.'s Lounge

NORTH CAROLINA

Fort Bragg-NCO Club
Goldsboro: Seymour Johnson NCO Club

NORTH DAKOTA

Minot: Holiday Spot—Spur Night Club

OHIO

Bellaire: Jamboree Backstage
Columbus: Rustic Tavern
Dayton: Ruby's White Sands—The
Cashbar—The Ponderosa—The
Hub Club
Lorain: Hillbilly Bar
Northfield: Brandywine—Harold's
Toledo: Showboat Night Club

OKLAHOMA

Enid: Bamboo—Ernie's Club—Vance
AFB NCO
Lawton: Bonanza
Oklahoma City: Diamond Ballroom
Stonewall—Sports Arena
Sulphur: WH Corral
Tulsa: Cain's Ballroom—Cimmaron
Ballroom

OREGON

Salem: The Big Western Music Club

PENNSYLVANIA

Chester—Hurley's Tavern

SOUTH CAROLINA

Columbia: Cabana Club

TENNESSEE

Nashville: The Place—Mr. Ed's

TEXAS

Abilene: Esquire Club
Amarillo: Lake Side—Playboy Lounge
—Casadel Ballroom—Aviatrix
Club—Panhandle Barn Dance—
Avalon
Austin: Big G—Skyline
Bandera: Cabaret
Beeville: EM Club
Big Spring: Stampede Club
Bryan: Lakeview
Dallas: Country Town—Longhorn Ball-
room—Aragon—Dodge City
El Campo: Pan-American Ballroom
Fort Worth: Playmate Club — Hitching
Post—Soul City—Stagecoach Inn
Garland: Ramblin' Rose
Goliad: Schroeder Hall—Rustler's Rest
—Panther Hall
Helotes: Floor's
Houston: Danceworld USA—Esquire
Kingsville: Trade Winds
Mineral Wells: Bill's Gold Nugget
Maxia: Cloyer Club
Nacogdoches: Chateau
Navasota: VFW Club
Odessa: Stardust
Pasadena: Shelly's
Plainview: VFW Club
Revere: Hubert's Danceland
San Angelo: Boots & Saddle
San Antonio: Farmer's Daughter—
Randy's Rodeo—Golden Stallion
—Cabaret
Skidmore: Roundup Club
Stanford: Stagecoach
Victoria: Golden Spur
West Texas: P & L Casino
Wichita Falls: M. B. Corral—Cavalier
Club

VIRGINIA

Norfolk: Breezy 21 Club
Richmond: Black Cat Club—Howard's
Steak House—Sheik Club—Tan-
tilla Garden
Virginia Beach—Triangle Club

WISCONSIN

Milwaukee: Nick's Nickabob—Show
Boat—Old Heidelberg

WYOMING

Cheyenne: Red Dog Saloon

CANADA

Toronto: Club Kingsway—Horseshoe—
Edison Hotel
Vancouver: Lamplighter Supper Club



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By **CLAUDE HALL**

The true country music buff must return to the font. This, no doubt, explains the continuing popularity of the festivities surrounding the annual birthday celebration of WSM as well as the mounting number of sponsored bus and airplane trips to Nashville the year-round.

Radio stations—and deejays—have found that these trips to Nashville are excellent promotions. Some deejays even make a little profit on the trips they personally sponsor, but the most value comes just from the publicity alone.

Among those who have sponsored trips to Nashville are deejay Mike Hoyer of WHO, Des Moines; deejay-program director Ramblin' Lou of WWOL, Buffalo, N. Y.; deejay Bob Sparrow of WXCO, Wausau, Wis.; WZIP, Cincinnati; KBUC, San Antonio; WYLO, Milwaukee, and WWOK, Charlotte N. C.

In addition, program director Chris Lane at WIL in St. Louis believes that a bus trip to Nashville is a "good way to build a rapport with the audience" and will probably arrange just this type of promotion. Ray Odom, owner of KHAT in Phoenix is thinking of a bus trip for a promotion. Program director Jim Embry at WROZ in Evansville, Ind., said he was planning to take a bus load of fans to Nashville on Nov. 8.

One of the pioneers in busing has

to be Ramblin' Lou, who has been promoting two tours a year to WWVA's "Jamboree" in Wheeling, W. Va., since 1954. But Bob Sparrow has developed busing into a high science. He just finished a trip that involved three bus loads of fans. The buses were equipped with everything from a bar to stereo music and bingo games. The music on the bus, of course, was country music.

Once in Nashville, most of the bus tours offer just about the same features. But Mike Hoyer, an artist in his own right, tries to give more to people who take his tour.

"I started an annual tour six years ago when I was still at KMA in Shenandoah, Ia. After attending my

Buses to Nashville

Radio station WZIP in Cincinnati teamed up with the local Bond Furniture outlet to promote a trip to Nashville—"a very exciting promotion," says general manager Henry C. Goldman, right, standing beside the bus with WZIP program director Bob Tiffin and his wife.



first deejay convention the previous fall and seeing the 'Opry' for the first time, I thought that everybody should see the 'Opry' at least once before he dies. So I contracted the Continental Trailways people and, with the excellent co-operation they gave, I had my first tour. At that time, we left on a Thursday and came back on Sunday and it cost each person \$32.50."

The tour, with extra features, now costs \$65. He has never had trouble filling up the bus. "In fact, I usually have some people on stand-by in case of cancellations!" He said he's considering taking two bus loads next summer. The fans who take his trips come from areas like Brighton, Colo.; Gettys, S. D.; Bismarck, N. D., and Peoria, Ill., because of the wide reach of the station's signal. This past year, the Kansas City branch of Capitol Records bought 10 seats for the tour and used them as grand prizes for a promotion they ran. Other companies in addition to record labels are thinking of doing the same next summer.

Bond Furniture Co. in Cincinnati foots the bill for a bus trip promotion by WZIP. Henry C. Goldman, general manager of the station, said the furniture company picks up all expenses except meals. "The trip is very exciting as a promotion, too, for the station. It gets the listeners involved. We take them backstage at the 'Opry.' . . . they get to sit in on a recording session . . . they get to visit the Ernest Tubb Record Shop." He said WZIP plans to continue the bus trip as an annual promotion.

Hoyer sets up a dinner with a group of country music record artists—generally 10 to 25. This past year, such artists as Jim & Jesse, Joyce Paul, Ed Bruce, Grampa Jones, and George Morgan came by to chat with the fans. "Also, Roy Acuff has always been at his museum to greet and personalize a tour through his place. These little things knock these people out . . . such as the King of Country Music showing them around his museum and being his usual friendly self.

"What is rapidly becoming the highlight of the entire tour is the Country Music Hall of Fame. Dorothy Gable, the curator, conducts a fantastic tour through this fascinating place. In the past, on occasion, we have been able to witness a few minutes of a record session.

"My main reason, I believe, in promoting these tours is as a promotion gimmick . . . it sure is a great way to meet a small bunch of your listeners. By the way, I now have permanent bus drivers from Trailways who are country music fans—Bob Spurling from Des Moines and Tiny Schu-



Mike Hoyer, of WHO, Des Moines, at right with his wife, prepares to escort a group through the Country Music Hall of Fame and Museum in Nashville. Hoyer promotes a bus trip to Nashville each summer.

macher from St. Louis—and ask to make the trip each year."

While Hoyer makes the trip, various country music artists sit in at the mike. Don Bowman did his show on the last trip; a year ago, Stu Phillips took over the deejay duties and the year before that, Bill Anderson.

The plane is also becoming fairly popular. Ramblin' Lou, program director at WWOL in Buffalo, N. Y., has been promoting two bus trips a year to the WWVA "Jamboree" since 1954 and two years ago took his first bus tour to Nashville with 120 people involved. "Last year, I had my first plane trip to Nashville and had a full load—70 people via American Airlines. We are planning our next airplane trip to Nashville on Nov. 23 and expect a complete sellout." Lou said that he takes his wife with him and they do an appearance on the "Grand Ole Opry" show while there.

"These tours are promoted solely on my 2-5 p.m. radio show on WWOL. It's not only a lot of fun, but a good promotional vehicle for the station and myself."

The largest trip he promoted to the Wheeling, W. Va., "Jamboree" numbered 202 and required five buses. For the "Jamboree," he has a package price of \$32 which includes hotel, bus, food, tickets for the show. Many people bring their instruments on the bus and entertain. "It's really a great trip. I estimate that I get 30 per cent repeat customers each trip."

Mack Sanders, owner of KFMR in Wichita, Kan., and KOOO in Omaha, Neb., and a performer in his own right, is planning to promote an airplane trip to Nashville and will send one of his personalities along as host.

WCMS in Norfolk, Va., sponsored two bus tours during the summer and general manager Irvine Hill said more may be set. The WCMS trip included a visit to Precision Record Pressing Co., a stop at Music City Playhouse, a visit to the Roy Acuff Museum, Mu-



Ramblin' Lou has his own sign for his trips to Wheeling, W. Va.

sic Row, the Hall of Fame, and the "Opry" both Friday and Saturday night. The group also attended the grand opening of a Minnie Pearl Country Fried Chicken restaurant where Minnie Pearl and the Willis Brothers entertained.

Bob Sparrow, a deejay at WKCO in Wausau, Wis., has to be the most professional tripper yet. He took three bus loads last time—a total of 129 people—and has even bigger trips planned for November, March, and July. Sparrow is a veteran promoter of live country music shows in Wisconsin, Iowa, and Minnesota. From these live shows, he compiled a mailing list of 10,000 country music fans and it's upon these that he draws his bus trip customers.

Mike Cloer, deejay at WWOK in Charlotte, led one trip of 92 fans to Nashville in September and will probably take another bus trip there in November.

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BILLY GRAMMER

LINDA MANNING

MARGIE BOWES

TOM T. HALL

DEE MULLINS

MARCY DICKERSON

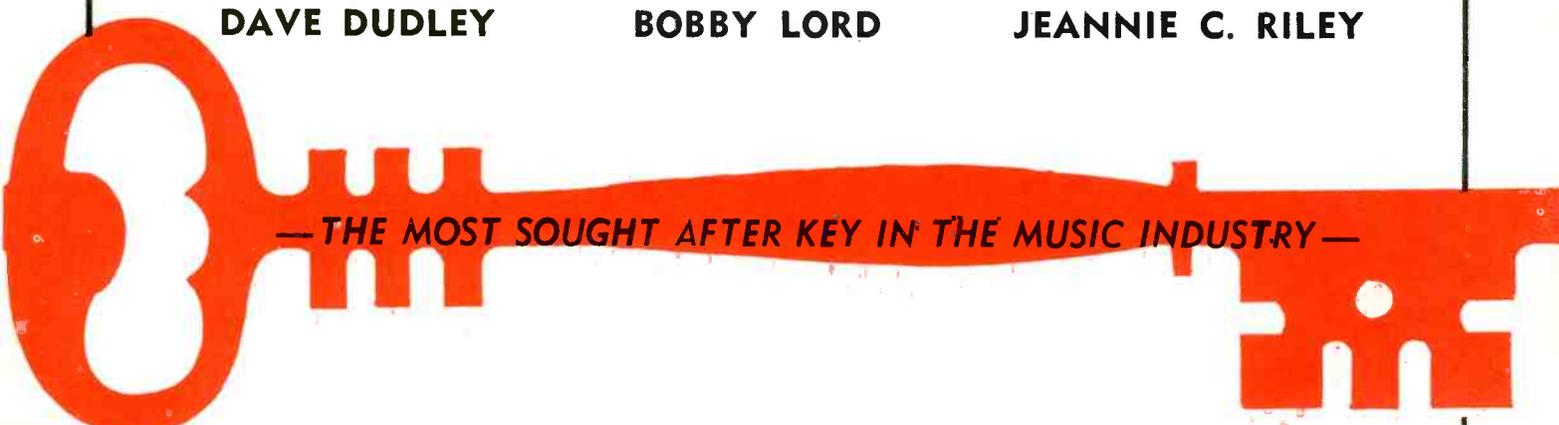
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Ladies in the Driver's Seat



Mary Lynch, assistant to Chet Atkins at RCA.



Jo Walker, executive director of the Country Music Association.



Emily Bradshaw, owner and president of Promotions by Emily, a management-promotional firm.

The ladies of Music City are among the most powerful in the music industry, and although their looks must be listed among the profitable assets, their abilities, their willingness to work and their ability to avoid the wave-making mechanisms have been the principal reasons.

At the head of the "street" and the head of the list is Frances Williams Preston, whose abilities are unquestioned, whose charm is unquenchable, and whose attractiveness is disarming. Mrs. Preston is the vice-president of Broadcast Music, Inc., and as such has closer ties to the writing fraternity than anyone else in the city. Frances, whose career took her through the various stages of advancement at WSM, has been everything from president of the Country Music Association to a nominee (the first female in history) to the board of directors of the Chamber of Commerce.

Putting the lie to the old belief that women cannot work together, Mrs. Preston has surrounded herself with loyal, attractive, capable ladies whose physical attributes are obvious; whose mental prowess has produced results.

While on the subject of the performing rights societies, SESAC stands out. Most of the stand-out comes from the fact that its major domo is not a lady, but big, burly Joe Talbot, male of the species.

For ASCAP, for several years, has been under the astute direction of Juanita Jones, for whom Stu Phillips saw fit to record an (ASCAP) RCA song during this past year. Right up to the big expansion, it has been Mrs. Jones who has mother-henned, overseen and guided the destinies of the growing list of ASCAP writers and assorted publishers, artists, and hangers-on of the music community, Juanita has been not only everybody's buddy, but a charmer herself. With a substantial background of music experience, her credits include those years with Chet Atkins at RCA.

The petite appearance of Jo Walker is misleading. Although quiet natured and possessed of one of the smoothest temperaments in this or any industry, she works like a dynamo. She is perpetual motion and emotion, with her heart in everything she does and will do for country music. Mrs. Walker is executive director of the Country Music Association, and has been its driving force since its inception. She also serves in a half-hundred other capacities, and is among the most all-knowing individuals in the world in regard to the industry. It is upon her small and attractive frame on which so many lean, and this has placed her in an unenviable power slot.



Frances Preston, vice-president of BMI, in charge of Nashville office, at her executive desk.

"Mary Lynch," the saying goes, "is Chet's girl Friday." Then someone makes the inevitable remark that she also runs the show pretty well on Monday, Tuesday, Wednesday and Thursday. They might toss in an occasional weekend, too, or a middle-of-the-night. Mary is a protectress. Competence is her forte, and calm is her attitude. She keeps her cool while all around others are beating down the doors to see Mr. Atkins. Now an executive herself, she is identified with the soothing side of this recording company. And she knows what's going on.

Everyone around knows that Mary Reeves is Jim's widow. Not too many know that this lovely and gracious lady is one of the most important of all music executives, with a bundle of publishing firms, a recording company arrangement, booking, artists' management, and a few outside industries. Mary Reeves is as readily available to the visiting fan from Iowa as she is to the leading record company executives from New York or the coast. Her staff is substantial, and her success is phenomenal. Mary fits strongly into the power structure.

Fifteen years ago Joyce Bush was the secretary to Jack Stapp when the latter was program director of WSM, Inc. Today she is still by his side, but now she is an officer (secretary-treasurer) of Tree Publishing, Dial Records, and the various other holdings of Stapp and Buddy Killen. She is a decision maker, part of a policy-making team. And, despite a recent time-out for her first-born, she spends most of her waking hours looking after affairs of the company. Stapp is the first to admit that Joyce has long been his "right arm," and will continue to be on into the years.

It's a long way from Alamo, Tenn., to the ownership and presidency of one's one music firm, but Emily Bradshaw has made the transition with the grace of a lady and the determination

of a dedicated doer. She is another of the now-famous WSM alumnae, having served as music librarian, assistant promotion director, and promotion manager before taking the plunge into the business world. Her firm, Promotions by Emily, brought widespread acclaim to clients which, in its formative stages, included Jim Ed Brown, John D. Loudermilk, George Hamilton IV, Archie Campbell, Bobby Bare and Marion Worth.

She got the Music City Playhouse off the ground, tackled some individual or short-term promotions, and generally made a mark on the scene. People began seeking her talents in the field of total management, and at this writing she was moving in that direction. The client is the thing with her, and often she burned the candles at both ends to make that client the biggest thing in the world. Much in demand, she continued to be selective.

Mary Clare Rhodes was secretary to the late Jim Denny when the Hall of Fame winner was at WSM, managing both the "Grand Ole Opry" and the Artists' Service Bureau. When Denny formed his own publishing and talent booking firm, Mrs. Rhodes went with him. Today Mary Clare is an officer of Cedarwood, secretary-treasurer, under the direction of Bill Denny.

Dean May was among the early arrivals at Acuff-Rose. Hired by the late Fred Rose, she worked at nearly every job in the constantly expanding organization. Within the past year she was moved into a managerial status, and is considered one of the key individuals of the concern.

Former nightclub performer Dottie O'Brien developed close relationships over the years with operators of clubs, then put this to use when she established her own club booking agency.

Barbara Starling was a rising copy writer for a leading ad agency when she departed to take over promotion of Decca's country product.

Betty Siegfried, long a secretary to

Capitol's promo director Wade Pepper, moved into a&r when Pepper departed for Atlanta.

Away from Nashville, the influence of the distaff side still was a major factor in the business. High among these is Gerry Henry, of WWVA, Wheeling, W. Va., who is the oral and written voice of the Jamboree and other country activities involving that station. A native of East Tennessee, the mini-skirted publicist has a wealth of background and boundless energy. She is an outstanding mixer, a strong personality, and a top-notch producer of proper words.

Betty Azavito performs a great function for the Bakersfield set, and does it with alacrity; she keeps one constantly in mind of the Omac artists.

Gladys Hart of Denver, the power behind the Colorado country music group, is another of the tireless set.

Billie Jean Horton, in Shreveport, runs a publishing firm, manages talent and guides the destiny of her singing daughter. Widow of Hank Williams and of Johnny Horton, she has kept a commanding finger in the music business for more than a decade.

Many other names should be mentioned. Louise Scruggs long has managed the affairs of Flatt & Scruggs. Carla Scarboro operates Blue Echo Music. Cindy Walker, over the years, has been one of the leading songwriters in the country field. Bonnie Guitar has assumed leadership in a&r work, adding to her other talents. And Jane Dowden, still another to come from the ranks of WSM, rose to become president of Showbiz, Inc., which in the past year has moved beyond TV syndication to publishing, and has other moves planned for the future. Audrey Williams continues to run a publishing company and a small label.

In country music, it's very much a woman's world.

BILL WILLIAMS



Juanita Jones, who has managed the ASCAP office in Nashville for a number of years, has been a strong recruiter for her society.



Billy Jean Horton, sixteen years after her marriage to the late Hank Williams, still is a strong force in music. Here is a rare wedding photo of her, showing a healthy-appearing spouse.



Mary Reeves continues her role as a leader in the country music industry, with interests in several enterprises.

Mountain Music Preserved in Gatlinburg

By RAY BRACK

In this the heyday of the modern, sophisticated "Nashville Sound," traditional mountain music is a forgotten commodity in the country music market place. But it is far from a lost art.

This may come as a mild surprise to those who assume that most of the old-fashioned mountain music-makers long ago moved to Nashville, or were interred in some hillside churchyard, their taped legacies cataloged in the Library of Congress and record company archives, and their musical heirs apparent emigrated en masse to help make Northern assembly lines hum.

Traditional mountain music, as a tour of the growing number of Southeastern U. S. folk festivals reveals, is still alive and performed well, right where it always has been: in the mist-cloaked mountain ranges, hills and hollows of Eastern Kentucky and Tennessee, Western Virginia and West Virginia, North Carolina and Northern Alabama and Georgia.

While many great mountain artists have died or found Nashville to be musical Mecca, there to evolve through the bluegrass stage to modern country styles, the mantle of traditional mountain music-making has been handed to a dedicated group of younger musicians. (No, all the young men of Appalachia have not fled the mines and farms for the factories.)

This new generation of mountain musicians is capably maintaining the high caliber of stringed instrument technique that the music has traditionally required. This, too, becomes apparent through attendance at the many obscure Appalachian folk music festivals now being held annually.

One of the first such festivals to be staged this year, the first annual Smoky Mountain Folk Festival, was held in the resort center of Gatlinburg, Tenn., May 25-27. Planned and produced by Bill and Jean Davis, Gatlinburg natives who make dulcimers and play, sell and publicize the instrument throughout the country, the festival featured both amateur and professional folk musicians. Top professionals on hand were John Jacob Niles, who through 60 years of research and performance, provides a link between mountain folklore and the classical music and literary disciplines; and Cecil and Annette Null, representing a singular connection between mountain music and Nashville.

But the substance and real significance of the first festival in the Great Smokies was afforded by the 200 amateurs who participated in concerts and workshop sessions. Few of these folk singers and instrumentalists are over 30 years of age. Most are nearer 20. And the festival crowds, large and responsive enough to convince backers that a second annual event should be held, were predominantly college-age young people to whom the traditional ballads, fiddlin', banjo, guitar, autoharp and dulcimer playing were a new musical experience.

Aside from the youthfulness of the Gatlinburg performers, observers were impressed with their musicianship. Mountain stringed instrument style demands long, fast runs; rapid, intricate fingering; complicated picking; broad repertoire and lots of stamina. There are no Johnny-One-Songs or Five-Chord-Phenoms at festivals like this. For a mountain music festival crowd is likely to holler all night for—and receive—more music to stomp feet by. The amateur concerts in the Smokies were staged in two parts. The first, and official, part was held in the auditorium, lasting until well after midnight. A second, impromptu, segment then began in a nearby motel where the musicians were housed, lasting until sunrise.

It was in these informal, all-night sessions that the value of such a folk festival became apparent. Economic and social change have obsoleted most of the occasions—shucking bees, house raisings, warmings, etc.—which formerly brought mountain musicians together for mutual exchange of repertoire, musical ideas and technical tips. It was at these all-night sessions that this type of communication was carried on among the young mountain minstrels.

Among the best of the amateurs present in Gatlinburg:

Frank George, a virtuoso fiddle, dulcimer, banjo and bagpipe player from Bluefield, W. Va. A college graduate who avoids admitting it, George performs in plaid work-shirt and bib overalls. In a contest to decide Smoky Mountain champion amateurs, George won the banjo and dulcimer categories. He played a struck-style dulcimer, using mallets. (Most dulcimers are plucked.) George's description of the instrument: "It looks like a bureau drawer with strings on it." The sound is like that of a piano.

"I try to play traditional music," George said. "I used to call it folk music. Then I hear some of the things people were calling folk songs, and I discarded the word 'folk' in favor of 'mountain' or 'traditional.'"

George has recorded an album called "Traditional Music for Banjo, Fiddle and Bagpipes." It's on the Kanawha label (1189 Palm Drive, Charleston, W. Va. 25312).

Jim Cope, folk singer, autoharp, guitar and dulcimer player, from Frakes, Ky. Cope is in his early twenties. He recently sampled the hippie scene in Los Angeles and has returned in relief to the mountains. Unlike some traditional folk artists, though, Cope isn't a bristling purist. Commenting on the Smoky Mountain Festival's ban on amplified instruments and drums, Cope said, "I dig amplified music. You lose some qualities, of course, but you gain others. I wouldn't object at all to amplified Bach."

Cope also exhibited broadness of musical interest in his choice of concert material. In addition to singing traditional ballads like "Long Black Veil," he included

Richard Farina's "Pack Up Your Sorrows" and the oft-recorded "Gentle On My Mind." The latter, Cope said, "isn't a folk song yet. But it will be in 30 years."

Peter Gott, who with his wife Polly, his red suspenders and blue jeans, charmed the festival crowds. If applause was enthusiastic, Gott treated the audience to the mountain farmer's version of a ballet leap, embellished by a boot-heel click.

Gott plays fiddle, guitar and banjo and sings duets with his autoharp-playing wife. The Gott's two small children accompany them on stage and pull at their mother's skirts while she performs.

Five years ago Gott was two weeks away from receiving his Ph.D. at Cornell University, when he abruptly packed his wife and a few belongings in a car and started driving South. They stopped on a piece of land near Marshall, N. C., pitched a tent and started building a log cabin. Gott put the cabin up with no nails. The family does without electricity. And Gott wants no publicity. Reporters and recording company representatives would take too much time away from his farming, he said. Only close friends know how to find his farm. It would displease him to learn that these paragraphs are in print.

Gott has a ball with the banjo. While playing, he'll pull a cloth out of the back of the instrument, blow his nose, and slow the cloth away again. The audience roars. Click go the heels.

"The reason the banjo has so much appeal," Gott said, "is that it's so easy. It sounds like you're doing something hard when you're not." He said there are two styles of banjo playing in the mountains now: the old style, in which rhythm, harmony and melody are incorporated; and a newer style, which came to the mountains in the thirties with the guitar (guitar wasn't known in the mountains before that) which is mostly melodic.

Gott and his wife are under 30 years of age.

Among the other impressive musicians at the gathering in the Smokies were Rick Nyhan of Huntsville, Ala., winner of the guitar playing contest; Jerry Jordan, a guitar player and singer from Cremslow County, Ala.; Robin Connaught, singer, guitar and mouth harp player from Lewiston, Me.; Fred Coon, a banjo player and folk song collector from Logan, W. Va., and Dave Watson, a guitar and dulcimer player from Hot Springs, N. C.

All these musicians are in their early twenties.

Coon, who was recently hired by mail to teach a graduate course in folk music at the University of West Virginia, recalled:

"Were they shocked when I walked in. I guess they expected a grizzled octogenarian in overalls. I'm tired of hearing educational officials say you have to be 300 years old to be a legitimate traditional artist or collector."

Cecil Null, well known in Nashville and throughout the music business as a prolific songwriter and author of the much-recorded "I've Forgot More Than You'll Ever Know," had his own barrier of prejudice to overcome among the folk music devotees. To purists attending the festival—including several members of the Washington, D. C. Folklore Society—the Nulls, costumed in the Nashville fashion, promised little more than a commercialized dilution of traditional music. These skeptics came away from the Null concert, however, persuaded that there are legitimate mountain music-makers alive and well in Nashville.

The son of a West Virginia coal miner, Null treated the folk buffs to a style of autoharp picking over which he is acknowledged master. Until Null popularized his autoharp technique in a Briar LP called "New Sounds of Folk Music," released in 1958, the instrument was associated in the minds of most people with little old ladies who placed it in their laps to gently strum chords with their hymn

tunes. It was Null who altered the autoharp chord bar position, lifted the instrument out of the lap and began picking melodies. Even the legendary Maybelle Carter, who first saw Null pick the autoharp on television, has been influenced by the Null autoharp technique.

While winning over his critics at Gatlinburg, Null gained many fans among the young folk artists.

"I never saw fingers move faster on the autoharp," said Cope, probably the best of the young Appalachian autoharpists present at the festival.

Null noted that many of the young autoharp players were using plastic picks, and he recommended that they switch to metal. The next day most of the youngsters showed up with new picks.

Seventy-six-year-old John Jacob Niles, unquestioned dean of American balladeers and folk song collectors, brought prestige and authority to the festival by appearing in recital. In his program he included some of his best-known songs: "Black Is the Color of My True Love's Hair," "Go Away From My Window" and "I Wonder as I Wander." The silver-haired singer from Lexington, Ky., brought his recital to an emotional peak with his world-famous rendition of "The Hangman," sung a cappella as he embraced his dulcimer as though it were the song's condemned heroine.

Asked what his motivation has been throughout a six-decade career, Niles said:

"I have one philosophical statement to make that explains what is behind my work. I believe that every man, woman and child on earth has a God-given right to come into contact with and benefit by the literature, legend, lore, poetry and music arising from the language he speaks or the race to which he belongs."

Such, precisely, was the reason for the first annual folk festival in the Great Smokies. Said festival co-director Jean Davis, "This festival, which we now plan as an annual event, is intended to preserve our creative mountain traditions for our youngsters. We have carried out some initial efforts in the schools to revive regional cultural awareness, and we have been well received. Though our mountain folk traditions are very old, to the children the music is often new. We hope that the Smoky Mountain Folk Festival will help to awaken all of us to our rich, artistic heritage."

Indicating official interest in this cause, Mrs. Margaret Wright of Murfreesboro, Tenn., a member of the Tennessee Arts Commission, said, "I am elated at the success of this first festival. It was the finest event of this type ever to be held in the State. We hope that this festival will help inspire a cultural reawakening."

Radio personality Bobby Denton, of WIBK, Knoxville, Tenn., emcee of the festival, observed that the first was so successful "that a second annual event is a must."

And plans for the second annual Smokey Mountain Folk Festival are in the talent-booking stage. Nat Winston and Arlo Guthrie are tentatively scheduled to perform.

People in the Great Smokies are beginning to view their folk festival as a "Newport of the South." And, though they'll concede that mountain music seems to have little commercial recording potential right now, the festival sponsors have a notion that Gatlinburg may do for traditional folk music what Nashville has done for country and western music and Memphis has done for blues. The State, after all, has a fine track record.

At any rate, such an ambition will not go unfulfilled for want of talent. For out in the same hills and hollows that produced Howdy Forrester, Bradley Kincaid, Uncle Dave Macon, the Carter Family, Bill Monroe, Merle Travis, Lester Flatt, Earl Scruggs and a host of other mountain music immortals are a lot of young men and women who stayed down on the farm.

Bakersfield: Western

One hundred and ten miles north of Los Angeles along Route 99, Bakersfield, Calif., is more and more coming to be known as "Little Nashville." Compared to Tennessee's Music City, Bakersfield is a small town. In terms of country music, however, the nickname hardly approximates the magnitude of the oil town's contribution. Bakersfield is currently the site of one of the most successful guitar factories (Mosrite) in the U. S.; two of country music's hottest publishing companies (Blue Book and Owen Publishing); a flourishing country artists' bureau (Omac); at least one top-notch recording studio (Gary Paxton's); a full-time country music station and many clubs and record labels. It is the home of a score of outstanding country and western songwriters and performers, including Merle Haggard, a country chart topper, as well as the man who has been No. 1 for the past five years, Buck Owens.

Bakersfield folk are not happy with the "Little Nashville" designation, well-deserved though it may be. And they are not pleased when "Country and Western music" is telescoped to "country," regardless of whether the reasons are unconsciously conceptual or merely typographical. They feel that Bakersfield and Western music are sui generis, even though they might prefer a less Latinic phrase to suggest their individuality and legacy.

Unquestionably, the identity of much of country music stems from Western images. Nevertheless, it is a well-established fact that Nashville and the "Grand Ole Opry" have never been receptive to, if they have not actively opposed, western swing. "Yet through the back door," as Robert Shelton observes in "The Country Music Story," "much of the dress, manners and more importantly, the stylistic devices of Western music have all but eclipsed the original mountaineer nature of commercial country music." Small wonder that the West should feel resentful of Southeastern dominance of the field and its grudging acknowledgment of the West's contribution.

Small wonder then that in recent years, many of the westerners have begun actively working to correct the balance sheet. While many of them are loyal members of the Country Music Association, with offices on Music City's 16th Avenue South, they have established an Academy of Country and Western Music whose locus is Los Angeles. One of the members of the Academy board, incidentally, is Nudie Cohn, a North Hollywood tailor, who has for decades fashioned the elegant western outfits worn by Nashville performers. The Academy has begun giving annual awards for Best Country Record, Best Country Duo, etc., and it will come as no surprise that westerners tend to carry off most of the prizes.

Not unlike New York City and the country at large, few of Bakersfield's music partisans were born or raised in the town whose population has not yet passed the 100,000 mark. Buck Owens, the town's celebrated music citizen, was born in Sherman, Tex., grew up in Mesa, Ariz., and did not move to Bakersfield until 1951. None of Owens' Buckaroos or Merle Haggard's Strangers are natives of the oil town. They were from Oklahoma, Texas, and from Arizona, Missouri, Washington and California—which is probably a good cross-section of the origin of Bakersfield residents. Among noted performers-writers, practically the only Bakersfield native is Merle Haggard. Fuzzy Owen, who manages Haggard, was born and reared in

Conway, Ark. And Jack McFadden, Buck Owens' personal manager and head of Omac Artists, hails from St. Louis, functioned in Stockton, Calif., for a period, and did not settle in Bakersfield until the early '60's.

The rise of Bakersfield on the country music scene goes back to the late 1940's and apparently may be traced to the influence and personality of a country disk jockey named Bill Woods. From 1947 on, Woods worked as a platter spinner on local station KAFY. He also had the first country radio show in the area. On Saturdays his Orange Blossom Play Boys regularly broadcast over KPMC. Buck Owens, who worked for Woods from 1951 to 1958 as guitarist in the band at the Blackboard, a local nightclub, not only acknowledges Woods' pioneering role, but credits him with helping shape his highly successful "buckaroo" singing style. Tommy Collins and Ferlin Husky were two of the earlier Bakersfield artists to receive national acclaim after starting their careers in the oil town. In recent years, until an accident on the Bakersfield Speedway slowed him down, Woods has been more interested in automobiles than in guitars or record turntables.

Another pioneer of the area was Jimmy Thomason, who started as a sideman with Jimmie Davis, writer of "You Are My Sunshine" and a former governor of Louisiana. Thomason tried to walk in the footsteps of leader Jimmie Davis when he made an unsuccessful bid to become a California senator. But in the early '50's, he had highly successful country deejay shows on both KAFY and KERO. Later, he had the first live local TV show on KAFY-TV, a program that featured such Bakersfield veterans and emigres as Tommy Collins, Wanda Jackson, Bonnie Owens, Fuzzy Owen and Jean Shepard. Thomason currently is host of the only live country TV show west of Nashville, a program originating on tune-mfr's., channel 23 in Bakersfield.

Still another mover in the early days was Herb Henson, who first worked for Woods, and then had an extremely popular five-day-a-week show on TV known as "Cousin Herb's Trading Post Show." The "Trading Post" remained in business steadily for 10 years. Henson's popularity was so great that when he became manager of station KIKK, a post he held from 1960 until his death in 1963, the station changed its call letters to KUZZ (after Cousin Herb). It also switched its programming format from the Big Band sound to country music.

Bettie Azevedo, a prime mover in the formation of the Academy of Country and Western Music, served as assistant manager of KUZZ during Henson's tenure and following his death, as manager until July 1966. Secretary of the Academy from its founding in September 1965. Mrs. Azevedo is now a director representing the promotion category, and personally handles promotion for Merle Haggard and the Strangers. Fuzzy Owen, who runs Owen Publications and manages Haggard, became a regular on Henson's "Trading Post Show" when it started in '53 and remained with it as steel guitarist and vocalist until Henson's death. Just about the time he became a Henson regular, Fuzzy started Tally Records with his cousin, Louis Talley, whom he later bought out. In 1963 the small label launched the careers of Haggard and Bonnie Owens, and in 1966, of Bobby Austin ("Apartment No. 9"), all of whom moved from Tally to Capitol Records. A

Music's Western Outpost

successful songwriter, Owens was co-writer of "A Dear John Letter," the 1953 hit disk by Jean Shepard and Ferlin Husky, and sole writer of "Same Old Me," a 1959 hit for Ray Price.

In 1966 station KUZZ was bought by Buck Owens, who broke big as a solo recording artist in 1963. Owens' first hit actually came four years earlier on a song he wrote with Dusty Rhodes, "Under Your Spell Again." He was then working in Washington where he had migrated, where he thought he had better opportunities than in Bakersfield. For a spell (three releases) he recorded for Pep Records of Pico, Rivera. He also functioned as lead guitarist on recording dates of various Capitol artists, among them veteran entertainer Tommy Collins, a long-time Bakersfield resident. Impressed by his guitar artistry, Capitol executives quickly lured him away from the Pep label. Beginning with "Act Naturally," written by two Bakersfield songsters, which made No. 1 in 1963, Owens has had a steady succession of No. 1 disks totalling 15 to date. It is a record unequalled by any artist, pop or country.

Along with his amazing success as a performer and Capitol recording artist, has come an enormous expansion of Owens' business activities, all of them centered in Bakersfield. In 1962 he formed Blue Book Music, which now holds the copyrights to all of his hits and has exclusive contracts with Merle Haggard, Tommy Collins, Wyn Stewart and other country writers. The following year, he formed Omac Artist Corp. with manager Jack McFadden (Omac is a combination of Owens and McFadden), which now represents country artists on many record labels. Having bought KUZZ, he later took over station KTUF and has recently launched KUZZ-FM. Not too long ago, he opened a record shop on Bakersfield's Chester Avenue that specializes in country disk. He has his own printing plant and through his production company, films a syndicated show that is now to be seen in 25 markets. As a result of his far-flung enterprises, he has twice received the "Headliner Award" from Bakersfield's Chamber of Commerce for his role in publicizing the town nationally.

Another Bakersfield musician whose growth almost matches Owens' is Semie Moseley. A former guitar player in his early '30's, Moseley is now the sole owner of the Mosrite Guitar factory, a concern that he could have sold for several million dollars not too long ago. As recently as the 1950's, both his brothers were stranded in the Midwest when an evangelist group with whom they were playing went broke. While Andy Moseley picked cotton in Arizona to get back on his feet, Semie took a job in a Los Angeles guitar factory at a dollar an hour. After two years during which he established himself as a rock 'n' roll guitarist, he bought a set of guitar maker's tools and went into the business of custom-manufacturing instruments. The name Mosrite is a combination of Moseley and Boatright, after a friend Roy Boatright who encouraged the undertaking.

Merle Travis and Joe Maphis were among the first performers to order guitars from Moseley. But even though he operated out of a North Bakersfield garage, he was soon deeply in debt. Temporary aid came when a local rancher offered him an unused building on his grounds

rent-free. Necessary capital later became available when the Ventures, a Liberty recording group, undertook the exclusive distribution of the entire Mosrite line. A short time ago, Moseley bought the rights to the famous Dobro name and a line of resonator instruments. Today, his factory employs over 50 workers with an annual payroll of over \$200,000, he acts as his own distributor, and is in the process of opening a new guitar factory in Puerto Rico.

Apart from the exposure afforded by radio and TV, flourishing clubs account for Bakersfield's growth as a country music center. The Blackboard, from whose stage Bill Woods and Cousin Herb Henson nightly entertained oil workers and dirt farmers, is still in existence. There are also the Lucky Spot, Tex's Barrel House, the Flamingo and the Golden West Ballroom.

Country music has been a staple in all of these, as in clubs that dot the California coast, south to Signal Hill on the outskirts of Long Beach and to San Diego on the Mexican border. On Signal Hill, where the Academy of Country and Western Music held its installation of officers this year, the famous Foothill Club, whose front doors look out on the steel towers and gooney birds of numerous oil wells, has played host to a long line of country performers, including Stuart Hamblen, who was its featured performer from 1946-1948. That was long before he became known as the writer of such great country songs as "This Ole House," "Remember Me, I'm the One Who Loves You" and "It Is No Secret."

A long-time resident of Bakersfield, Billy Mize, is currently occupying the stage at the Foothill Club. Host for many years of Gene Autry's Saturday night TV show, "Melody Ranch," Mize is a Columbia Records artist and a successful songwriter, author-composer of "The Shoe Goes on the Other Foot Tonight," a hit in 1966 for Marty Robbins. Two other writer-performers who call Bakersfield home are Tommy Collins and Red Simpson. Collins is the writer of a long list of country hits, the most recent of which is his own Columbia disk of "If You Can't Bite, Don't Growl" (1966). Red Simpson, who was born in Higley, Ariz., and whose family settled in Bakersfield when he was three, is a recording artist, but is better known for his writing talent. With Buck Owens, he was responsible last year for the No. 1 country song, "Sam's Place."

What Bakersfield has lacked, in the opinion of many music folk, to give it the recognition it deserves, is a professional recording studio comparable to those in nearby Los Angeles. Until recently, the only studio was one operated by Tumbleweed Turner, a country deejay who has been heard six nights a week on KPMC for years. It was equipped to produce excellent demos and monaural recordings. But now Bakersfield has Gary Paxton, a first-rate engineer and dynamic personality, who has just built a large up-to-date studio in a former bank building on Chester Avenue. Now, many of Bakersfield's artists who had been compelled to travel to Hollywood for record sessions, may find that they have top equipment and engineering savvy right at home. This development could mark the turning point in Bakersfield's desire to shed the "Little Nashville" label and to become known as the Country Music Capital of the West.

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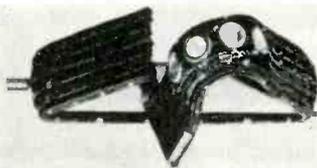
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Wendell: From Insurance to "Opry"

Five years ago, E. W. (Bud) Wendell was working as a traveling insurance supervisor in Michigan, Illinois and Indiana. Today he manages the oldest, most successful program in the history of American radio, and certainly in the history of country music.

Wendell is, and has been for the past six months, manager of the "Grand Ole Opry," the job he least likely ever expected to hold when he was graduated Magna Cum Laude with an economics major from Wooster College in Ohio in 1950.

Nonetheless, in six months Wendell has proven himself to be not only a capable manager but a completely fair and impartial administrator, and has endeared himself to the 50 or so artists who constitute the roster of this incredible show. How he got there is an interesting story.

The insurance company for which Wendell went to work upon graduation was the same for which his father had spent his career, the National Life and Accident Insurance Co., which is the parent firm of WSM, which in turn owns the "Opry."

He rose in the ranks of the company and, in 1962, joined the home office in Nashville, where he got his first taste of association with WSM. Two years later, after working as traveling supervisor, he joined WSM. His executive abilities had been noted, and he was named assistant to the president of WSM, Inc.

Wendell wasted no time in getting involved in the country music scene. One of his first acts was to set up a program whereby every member of the "Opry" cast was covered with a substantial accident policy, at no cost to the artist. He instituted other changes, all aimed at improving artist relations. He established liaison with the music industry in the city at the urging of WSM's new president, Irving Waugh, and became completely enmeshed in the activities of the Opry Trust Fund.

When veteran "Opry" manager Ott Devine chose to retire, Waugh wasted no time in appointing Wendell to this

difficult job. Without changing the spontaneity of the show in any way, he brought some semblance of order to the back-stage area, dressed all his staff personnel in matching blazers, and became "available" at all times to the problems of the performers. He solved an old and nagging problem by instituting a system of "double credit" to artists for shows performed in the summer months. Heretofore the long hot summer had been nearly devoid of top artists because these were the prime booking dates. Wendell simply declared that an artist who would give up a lucrative summer booking to play the "Opry" would be credited with two appearances of the required 20, leaving more free time in the fall and winter for week-end bookings on the road.

Wendell made no drastic moves toward quick change; in fact, he neither added to nor deleted from the roster during his early months, operating on the thesis that he would have to "feel" his way into the business gradually. No matter how gradual, however, the move is steady. The effects have been noted. Morale on the show has never been higher.

Again, with the co-operation of Waugh, Wendell made welcome to the show some of the prodigals of the past who, for one reason or another, were persona non grata in regard to appearances. Hatchets of by-gone days were buried, and the doors again opened. Top performers who had not graced the stage at the staid old building for years suddenly were there again, and those who benefited most were the paying customers.

There were plenty of paying customers, again pointing up the success of the new moves. Matinees, extra performances at night, full-houses all attested to the success story.

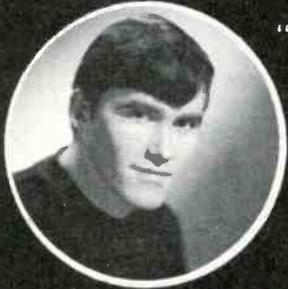
It's a long way from selling insurance to managing the "Grand Ole Opry," but Bud Wendell seemed to have made the transition without a ripple, and the sailing was quite smooth.



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Country comedian Crazy Elmer (center) gives an assist to George Adams, right, and Skinny Clark in cutting their 10th anniversary cake. This is the number of years they have been with the WWVA Jamboree.



WWVA Radio this year inaugurated a guest "Big Country Swinger" program whereby a DJ from another country outlet was guest of the station and the Jamboree on Friday and Saturday. The first guest was Ab Cole of WMMN, Fairmont, W. Va. Shown congratulating him are Jimmy Stephens, Crazy Elmer and Bob Lockwood.



Pat Ferraro, center, president of the Kingston Recording Corp., met with WWVA Jamboree Co-ordinator Gus Thomas, right, during a visit to Wheeling, and later announced he would move his recording firm to the city. At left is Ronald Metz, Kingston vice-president.



The original WWVA Big Country Swingers were reunited recently when Arlen Sanders dropped by the station for a visit. Now operations manager of KCNW, Tulsa, Sanders visits WWVA program director Bob Finnegan and co-ordinator Gus Thomas.

Wheeling's WWVA Goes Modern

While Nashville and Bakersfield were making their own noises, Wheeling this year was becoming a city of action.

Under new ownership, management and program direction, WWVA shook off the shackles of the past, switched to a modern format, and began to try to prove to the world that it could be as big and good in the field of country as anyone.

By fall, the station had proved that it could bring top names on a regular basis to the Jamboree, that it could expand its audience tremendously,

that recording companies were actually making moves into Wheeling, and that it could qualify for the big time.

Bob Finnegan had a great deal to do with this. The disk jockey-turned program director showed that he could make a swinging operation out of the station, and still retain its long-associated rustic charm. He had the complete backing of management and ownership, and the entire industry was talking about it.

Gus Thomas took over the Jamboree, and turned it into a professional

production. As co-ordinator, he had his work cut-out for him, but did it well.

Geraldine (Gerry) Henry let the world know what WWVA was doing. In a bombardment of letters and pictures, she constantly reminded the industry that things were wheeling in Wheeling.

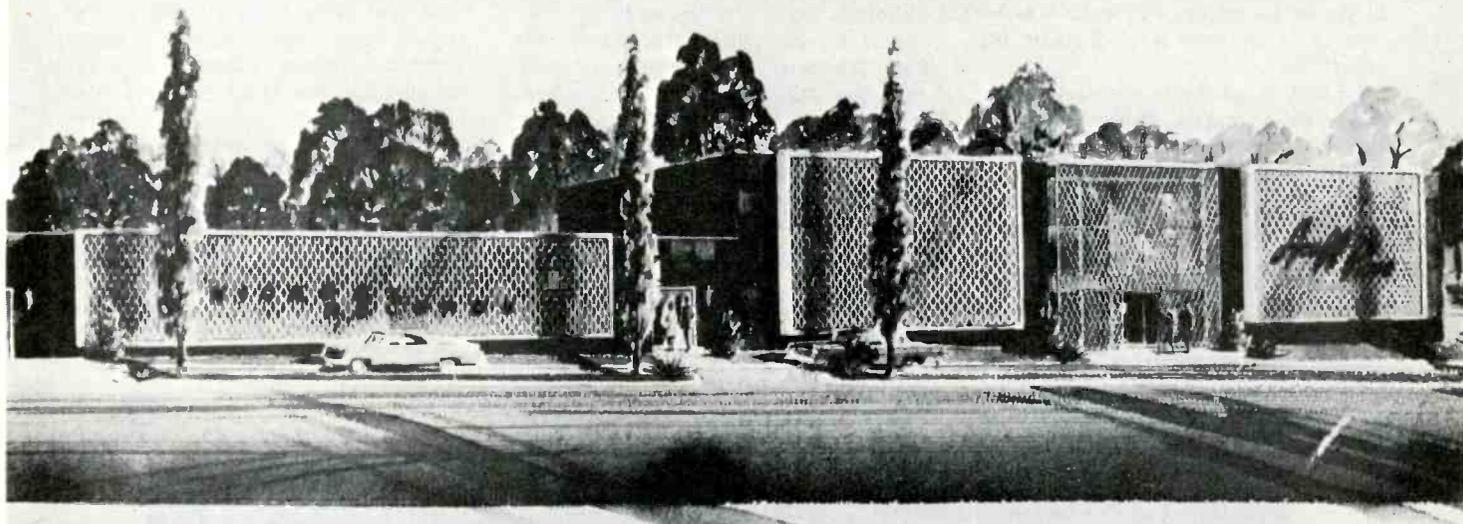
After a brief tenure with Leon Ashley, WWVA turned its talent arrangements over to Slim Whitman, and retained its updated sound.

Wheeling had talked about things happening for years; now they had started to happen.

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YOU STILL LOOK AS GOOD AS EVER—Bill Towers, Bell Records
SIDEWALKS—John D. Loudermilk, RCA Victor Records
TIMOTHY—Skeeter Davis, RCA Victor Records
IT'S A LONG, LONG WAY TO GEORGIA—Don Gibson, RCA Victor Records
THEN YOU CAN TELL ME GOODBYE—Eddy Arnold, RCA Victor Records
SHE WEARS MY RING—Ray Price, Columbia Records
HONKY TONKIN'—Jim Ed Brown, RCA Victor Records
ANYWAY—Bobby Bond, MGM Records
SWEET MEMORIES—Mickey Newbury, RCA Victor Records
HEY SUE—Canadian Sweethearts, Epic Records

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Acuff-Rose Publications, Inc. Nashville, Tennessee

Sanders: Radio Staff Should Perform

Mack Sanders operates two of the most unusual radio stations in the nation—KFRM in Wichita, Kan., and KOOO in Omaha, Neb.—because one of his first questions when hiring a deejay or an engineer or even a salesman is “Can you sing or play the guitar?”

KFRM is probably the only radio station in the nation, if not the world, that also staffs a music publishing operation—Lee Nichols Music—complete with writers, a record company complete with artists, a talent agency complete with its own package stage show. KFRM, which is heard in eight States, recently had every member of the staff featured on a stereo album on the Leemac Records label, even bookkeeper and secretary Maxine Gifford.

As an example of the flexibility of

the staff, the Plainsmen, veterans of 15 albums and even a movie (they did the soundtrack on “North to Alaska”), are heard 12:45-1p.m. daily on KFRM. In addition to their duties as entertainers, they also work in other capacities. Charles Cruce, pianist for the Plainsmen, is a newsman; Jerry Venable, manager of the Plainsmen, is in sales; Jay Simmons, bass singer, and Jack Mainord, lead singer, are learning the announcing end of radio. The Plainsmen performed several years with ex-Gov. Jimmie Davis.

Lee Nichols, program director, is the writer of such hits as “Tie One on Tonight” and “Angry Words.” Jerry Minshall, news director, was originally with the Marksmen Quartet and is a featured KFRM entertainer. Duane (Pitiful) Pollard is operations manager,

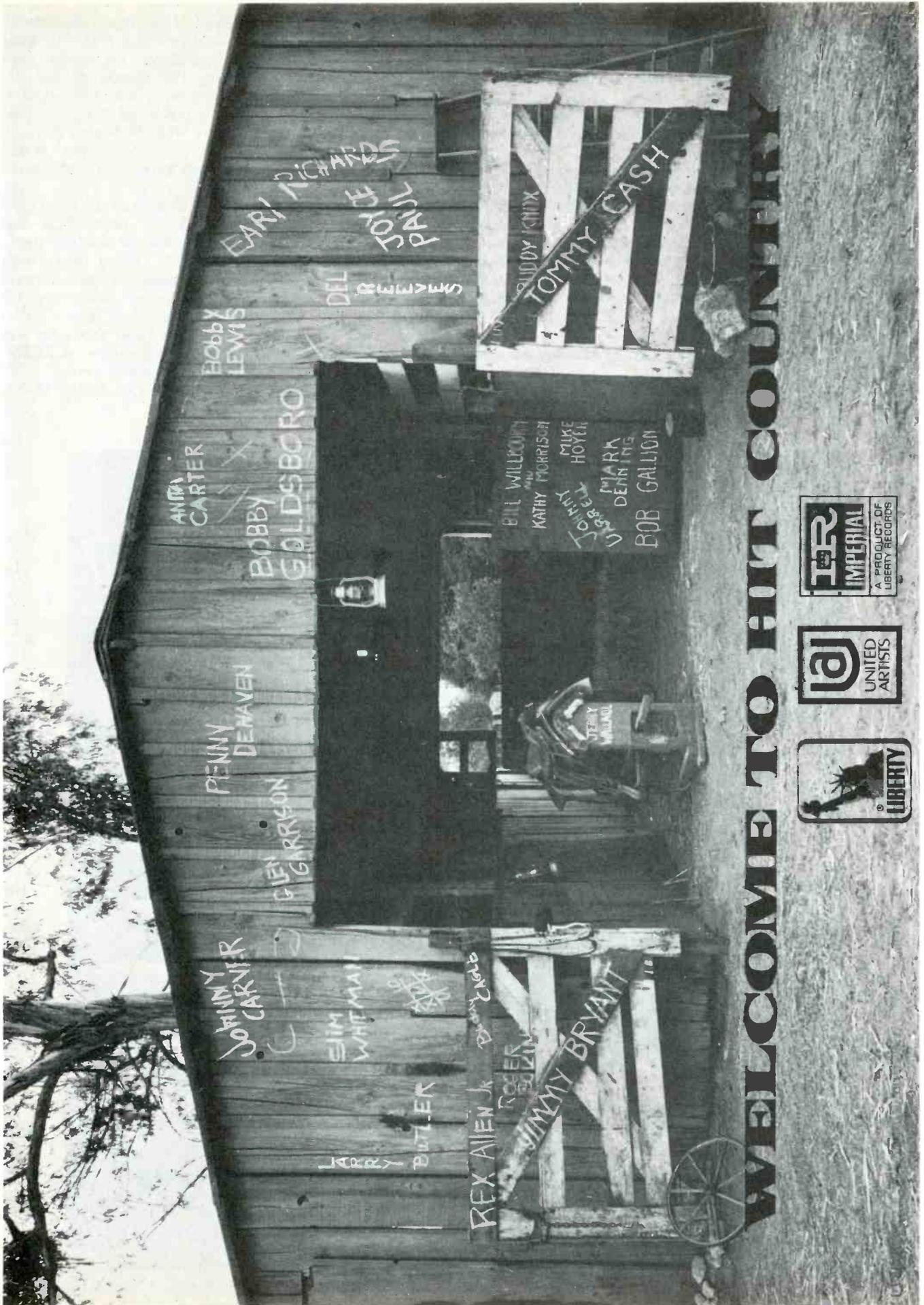
engineer, salesman, and air personality. Gene Morris—salesman, air personality and entertainer. The newest addition to the KFRM staff is Billy C. Cole, engineer, entertainer, salesman and songwriter. Abram Burnett, regional sales representative, does recitations. Jeanie Pierson, long-time vocalist for the Mack Sanders Band, is also featured.

The announcing staff of KFRM is so popular, that when they do go out to perform live, they draw an average of 3,000 fans per show. They do about two live shows per month. In Dodge City, 3,200 fans turned out to see the staff perform. There were 5,000 fans on hand in Great Bend, 4,000 in Salina, and 5,200 in Hutchinson.

(Continued on page 66)



Roy Clark, left, chats with Mack Sanders during “Bar S Jamboree” TV show. The show was shown in 36 States.



EARL RICHARDS
 PAUL JOHNSON
 DEL BELLAMY
 BOBBY LEWIS
 ANITA CARTER
 BOBBY GOLDSBORO
 PENNY DEHAVEN
 GLEN GARRISON
 JOHNNY CARNER
 SLIM WHITEMAN
 LARRY BUTLER
 REX ALLEN
 ROGER BULVIN
 JIMMY BRYANT
 BUDDY KNIX
 TOMMY CASH
 BILL WILCOX
 KATHY MORRISON
 MIKE HOVEL
 TANNY WARELL
 MARK DENNING
 BOB GALLON
 JETTY MAHAL



WELCOME TO HIT COUNTRY

(Continued from page 64)

The king of this entertainment empire is Mack Sanders, who learned to love country music as a kid in Alabama. He earned the money to purchase his own mail order guitar by selling "minners" to fishermen. He got his first entertaining job when about 14 years old in 1940 on WSGN in Birmingham, Ala.—a 6 a.m. radio show. Years later, after military service, he worked for KMA in Shenandoah, Ia. A couple of years later, he moved to Wichita, Kan., and started the Mack Sanders Band.

KFBI in Wichita had decided that the public didn't like country music . . . "and I refused to play any other type. It's not that I'm a crusader, but any other kind of music just wouldn't fit my personality." So, Sanders built

KSIR in Wichita in 1958 for \$150,000 "and the station was in the black before we went on the air." KFBI was kind enough to give him all of their country music records, so he had a good record library to start with.

Two years ago, Sanders with partners Crawford Clark, Port Early and Jim Treat purchased KOOO in Omaha for \$275,000. In April 1967, Sanders sold KSIR and purchased the largest broadcast station in Kansas—KFRM. As you might have expected, both of his stations are country music stations. Sanders commutes back and forth between the stations, flying his own twin-engine plane.

Sanders, who now is on his own Leemac Records label, has been on Mercury and Jubilee Records in the past. One of the reasons he always tries to hire performers as deejays and

other staff positions, is that "the radio stations were built from the shows." "I was an entertainer first. The basis of my operations has always been live talent. The utmost of my life now, of course, is the radio stations, but I was a performer first. You take an executive who sits behind the desk all day . . . there's no way in the world he can know what the people want."

Sanders also starred on the syndicated network TV show—"The Bar S Jamboree"—for the Cudahy Packing Co. in 1966. These shows were shown in 36 States and featured name talent such as Jimmy Dean. New TV shows are in the works, plus a coast-to-coast network radio show. He was also star of a weekly show on KETV-TV, Omaha, for several years.

CLAUDE HALL



Mack Sanders cooks up a TV commercial with Capitol Records artist Wanda Jackson.



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Underground Being Tapped in Nashville



At the head of the pack of the Nashville Underground is George Hamilton IV, shown with long-time friend Gordon Lightfoot, who has written much of the folk-country type of music.

It was the late George D. Hay who admonished the performers of country music to "keep it close to the ground." Earthy was what he felt this form of music should be: the early-day nitty gritty.

Some will argue that country music, in its drift toward the middle of the road, also has chosen to elevate its movement, passing above the plains and beyond the plateau.

The year 1968 will then mark the moment that this art form moved in another direction; it went underground.

Perhaps it is more precise to suggest that, emerging from the caves and crevasses of the earth came the sub-earthian sound of folk-country, the hitherto submerged sagas of the balladeers, the storytellers, the wordy monologists of meaningful song.

Like other natural resources, it had long been there to be tapped. Once the resource was reached, there came the gushers.

There will always be controversy of sorts when one discusses the originator of anything. To straddle that nit-picking fence, then, it is best to contend that one firm at least pounded home a concept and popularized it.

This credit must go in the country field to RCA and its Nashville brain trust of Chet Atkins, Danny Davis, Bob Ferguson, Felton Jarvis, Tupper Saussy and a few assorted others. From these 17th Avenue studios escaped the Nashville Underground.

It takes a special breed of cat to elevate these sounds, and the Victor voices seemed to possess them. There was George Hamilton IV, whose passage through the educational elements of college rubbed off on him, and whose desire to sing about subjects other than "booze, broads and broken hearts" led him to turn to those songwriters whose words were potently meaningful. Chief among them were Gordon Lightfoot and John D. Loudermilk.

Loudermilk, of course, was no slouch when it came to fitting into the underground mold. With eccentricities befitting a songwriting genius, the man

lacked belief in himself as a singer. It took the guidance of the a&r set to convince him otherwise. His mid-year recording of "Sidewalks," an original composition, was merely the guitar and voice of a Loudermilk demonstration tape with the accoutrements added. If not the leader of the underground, Loudermilk became its lyrical spokesman.

Jerry Reed was another. Often called a musician's musician, Reed was the most underrated guitarist in the area except by such experts on the subject as Atkins. Another excellent songwriter, he has a unique delivery which sets him apart, and allows him to express himself on a wide range of stories. Reed even cut an album titled, appropriately, "Nashville Underground."

And then there was the fellow who may properly have made the "break-through." Missouri's John Hartford, a sad-faced, perceptive, poetic composer, penned several tunes which, as Hamilton puts it, "contained plenty of meaningful lyrics." Among them was "Gentle on My Mind," which cracked the subsoil for the underground set. This was a new brand of country music, the sort which catapulted Glen Campbell from wealthy side-man obscurity to wealthy top banana prominence. It also was to accentuate the works of Hartford, open new avenues (other than 17th) for young writers with things to say, and bring some rays of sunlight on the underground gloom.

The aim was obvious: it was clearly away from the stereotyped middle-aged Midwestern record buyer to the vibrant, vigorous youth of the college campus who already was hung-up on communicating, and suddenly found a common denominator. If the middle-ager could dig this music (and it became obvious that many could), then so much the better. The point was established: a new audience had been reached and established. The college set saw, in the sophisticated way, beyond the bluegrass — which earlier had made its inroads into the campus

— and the saloon song into an almost esoteric enterprise.

This was, in essence, an extension of an earlier Atkins theory: toss a little country into every jazz or pop album, just to expose the listener to it.

Consequently, this was the year of exposing. Campbell wound up with a network television show (albeit a replacement), and Hartford was at his side, appearing periodically and "creating situations." Loudermilk joined Atkins in co-producing the Hamilton sessions. Loudermilk the writer also accepted recognition as Loudermilk the performer, and he was even recording songs written by Hamilton. Bruce was on the verge of landing his own local television show, and Reed was making both the pop and country charts.

Saussy, a serious musician whose compositions were being performed by symphonies and whose commercials during his ad agency days were winning national awards, was experimenting with ideas so underground they were nearly out of sight. Yet the RCA people had implicit faith in his abilities, and he may soon be reaching even new audiences.

The most important phase of this movement was not that it was underground in nature, but that a movement actually took place. Country music has been the most reluctant of the American musical art forms to take radical steps, although some will argue that the transistions of the past decade border on this range.

Now that the earth is opened and new sounds are pouring forth, there is no telling what might happen. There will be no rapid departure from tradition, for tradition will always be the basis for experimentation. When experiments fail, one can always return to the established line. However, when experiments succeed, new breakthroughs are experienced and the entire industry prospers accordingly.

1968, then, is the year that the Nashville Underground helped to establish new markets. And the marketplace suddenly was becoming a busy section.

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RECORDING
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SONGWRITER SERIES

Don Robertson

Don Robertson is a California songwriter whose recognition lags far behind his achievement and influence. Composer-author of more than 30 hits that have figured in the record careers of Eddy Arnold, Hank Snow and Elvis Presley—to mention a few key names—he is also the actual originator of the style known as “country piano” or “Nashville piano.” The name of Music City’s best-known keyboard artist, Floyd Cramer, is generally associated with this style. But Floyd has always been frank to acknowledge Robertson’s role in developing it.

The year was 1959 and Robertson, who still prefers to submit songs on his own piano-and-voice demos—“to avoid the ambiguities,” he says, “of a personal confrontation”—sent Chet Atkins the demo of a new song, “Please Help Me I’m Falling.” Robertson, who is an accomplished pianist and has played on Presley, Kay Starr, and Nat (King) Cole record dates, had been trying to imitate other instruments on the keyboard, and was then experimenting with guitar figuration. He had previously employed a chord device in which a harmony note, instead of melody, was on top. Now, he hit upon the idea of using a whole-tone as a grace note instead of the customary half-tone. Atkins and Floyd Cramer were so taken by the fresh sound that Cramer used it (for the first time) on a recording of his own composition, “Last Date.”

Incidentally, the song “Please Help Me I’m Falling” (co-written with Hal Blair)—whose demo launched the Nashville piano style—was a hit for Hank Locklin. It not only made No. 1 on country charts, where it remained for weeks, but also became a Top 10 hit on pop charts during the 1959-1960 period.

Robertson’s first hit came five years earlier. By then he was settled in Hollywood, having come via Chicago from China. Son of a distinguished physician who headed the Department

of Medicine at Peking Union Medical College, he was born in Peking in December 1922. At the age of four, his family moved to Chicago where he grew up and received his education. During his childhood, he spent summers at Birchwood Beach, Mich., where the poet-folkster-Lincoln historian Carl Sandburg had a home. Friendship between the Robertson and Sandburg families afforded young Don an early and enthusiastic exposure to the world of folk music. Sandburg, who loved to perform, had just completed gathering songs for the first edition of his famous “Songbag.”

A student of the piano from the age of four when his mother began teaching him, he learned three additional instruments in high school. He really had no choice for he wanted to be a member of the band, which had no piano, but needed performers on trumpet, trombone and tenor horn. He attended the University of Chicago but dropped out just a year before he would have received his degree. He had been studying at the same time at Chicago Musical College and was attracted by a job in radio. For a period of time, he worked as musical arranger at station WGN.

He was just 23—and nine years away from his first song hit—when he migrated to Los Angeles and began gigging around the clubs and making demos for publishers and songwriters. Eventually he landed a job as rehearsal and demonstration pianist at Capitol Records. He had been composing since he was seven years old. Now in the early 1950s, he became interested in making it as a songwriter.

Things were not going too well when all at once he placed three songs with Hill & Range. Robertson has never forgotten how excited and bewildered he was when Julian Aberbach asked how much advance he wanted for the three copyrights. In utter disbelief that he could get anything for his songs and not knowing what to request, he managed to untie his tongue and say

bravely: “Would \$200 be too much?” Not too long afterwards, the Aberbachs offered exclusive contracts to him and his co-writer Hal Blair, with a weekly stipend of \$100. In 1953 he came up with his first hit, “I Really Don’t Want to Know,” and in the following year, with “I Don’t Hurt Anymore.” Both are now country standards, with long and constantly growing lists of recordings. The former was a smash for Eddy Arnold and a best seller for Les Paul and Mary Ford, while the latter was a No. 1 hit for Hank Snow and a chart climber for Dinah Washington.

In succeeding years Robertson produced many hits for the two giants of country music. With Eddy Arnold he had “Condemned Without Trial” and “Does He Mean That Much to You?” For Hank Snow he wrote “Unfaithful,” “Ninety Miles an Hour,” “The Queen Draw Poker Town” and “I Stepped Over the Line.” But he had ridden hits with other country artists as well: “You’re Free to Go” (Carl Smith), “Go Back You Fool” (Faron Young), “I’m Counting On You” (Kitty Wells), “Wallpaper Roses” (Jerry Wallace) and “Hummingbird” (Les Paul and Mary Ford). And many of his songs have had broad enough appeal so that they have attracted pop artists: “Born to Be With You” (Chordettes), “I Love You More and More Every Day” (Al Martino), “Go Away” (Nancy Wilson).

When the Presley juggernaut rolled over music business and rockability became the rage, Robertson demonstrated a rare ability to adjust to the new generation’s taste. He wrote 12 songs for Presley, five of which were included in the Pelvis’ films. Among these are: “Anything That’s Part of You,” “They Remind Me Too Much of You,” “Love Me Tonight” and “I’m Yours.”

The year 1964 was a critical year for Robertson. His 16-year-old son from his first marriage was killed in a head-on collision. For a period of time, his desire to create disappeared.

To compensate, he opened a publishing firm, which now is located in a building at the corner of Los Angeles music business, Hollywood and Vine. It is a strange office in that Robertson rations the time he spends in it. When he came out of the depression into which his son's death cast him, he made a vow to spend as much time as he possibly could with his new fam-

ily: wife, Irene, a former airline stewardess, and two little girls they adopted. It is also a strange office in that there is a small room next to a large audition room where Don spends part of the day when he is in the office. The small room contains a workshop so that Don can work with his hands. He finds that hand motion is stimulating to mind motion and to songwriting.

More than a decade ago, Don had a hit record on his own. Combined world-wide sales of "The Happy Whistler" have now topped the million mark. On RCA Victor he also has an LP "Heart on My Sleeve" on which he sings and plays 12 of his hits. Currently under contract as an artist to RCA, he is in the process of recording a new album of his own songs. **ARNOLD SHAW**

SONGWRITER SERIES

Cecil Null

There's a lot more than most people know about Cecil Null.

This we learned in an interview with Null during a lull in the first annual Smoky Mountain Folk Festival at Gatlinburg, Tenn., where he appeared late in May with his wife Annette.

Null is best known as a songwriter. His "I've Forgot More Than You'll Ever Know" has been recorded by at least 70 artists, with total record sales virtually inestimable. Songwriting remains the prime passion of this son of a West Virginia coal miner, chiefly because Null has lots he wants to say.

"I almost became a miner like my dad," Null said. "When I got out of the Navy after the war, I went to work beside my dad in the mines. Then one day it dawned on me that there I was with an education digging in the same mines where my dad, with no education, had worked for 44 years. I walked off the job that night and never went back."

Those mine experiences gave Null an affinity for the working man that tells in his songs. Recently he read of a strike by sharecroppers seeking a \$1-an-hour wage. He put aside the newspaper and wrote a song called "Tall Timberland," a lament of the Southern cotton picker.

"Johnny Cash is holding that song," Null said. "He wants to record it."

Null's social consciousness is colored red, white and blue, however. Another of his recent songs, "The War That's Not a War," is a patriotic statement about the unrest and riots in the U. S. It decries the "Hate parade that keeps marching here at home." Deejays have told Null the song is too volatile to

record at this time, "because it would get no airplay."

In the great country tradition, Null draws on the intimate agonies of human relationships for much of his song material. Such was the case with "I've Forgot More," which he dashed off in 30 minutes. (Null reads no music; sings and plays his compositions onto tape for delivery to an annotator.) Human foibles inspired one of Null's newest songs, which, he said, "I've pitched to Ernest Tubbs. In fact, I wrote it with him in mind. I frequently have a recording artist in mind as I write."

The song, called "Just Like I Expected Her to Do," is an unforgettable ballad about a man who picks up a girl in a bar and discovers she is a daughter he abandoned as a young child. The revelation comes with O Henry-like suddenness. The song is an excellent example of the modern, sophisticated country ballad form.

Null also penned a commentary on the assassination of John F. Kennedy. Entitled "Who Deserves the Blame?," the song caught the attention of Walter Winchell. But Null was urged not to have it recorded:

"We've been called folk-country artists," Null said, "but we're really country. Country music fits life. And so does our music."

Some of the artists who have recorded Null's songs are Tex Ritter, Archie Campbell, Jim Ed Brown, Johnny Cash, Brenda Lee, Anita Bryant, Johnny Wright, Kitty Wells, Vernon Oxford, Tennessee Ernie Ford, Patti Page and Bonnie Guitar.

Prolific as he is as a songwriter,

with some 200 published titles, Null is also active in virtually all other phases of the music business. Null:

- Is a Decca recording artist, with a recently released album of country gospel songs played on his electric autoharp. He is preparing a Christmas album of amplified autoharp music for Decca.

- Perfected and built the first amplified autoharp.

- Invented the Appalachian-style autoharp that is held in the arms and picked rather than laid on the lap and strummed.

- Developed the "picking" style of autoharp playing that has influenced autoharp players throughout the country. He also wrote the first text on this style, "The Cecil Null Picking Style for the Autoharp."

- Has just invented a new solid-body electric guitar shaped like a rifle. He calls it the "Gun-Tar." Vox and Ampeg have expressed interest.

- Has formed an independent production firm, Avenue South Records, in Hendersonville, Tenn. The firm has just finished some sides by Dick Barrett, a young vocalist and writer from Rockford, Ill.

- Founded two publishing firms, Can-Dan and Old Masters, both BMI. The houses have 12 records out, the newest a Jim Ed Brown performance of "Smaller Than the Bottle and Weaker Than the Wine."

- With his wife, is active in country and folk concerts, television appearances and is negotiating some fair dates.

Now, isn't that a lot more than you ever knew about Cecil Null?

RAY BRACK



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Before Johnny Cash went to Folsom Prison with such satisfying results for his record career, Merle Haggard went to San Quentin. The year was 1967. It was just an entertainment gig—and the inmates of the Walled City responded enthusiastically to the songs of Merle and wife Bonnie Owens and the ringing guitars of the Strangers. But some years back, Haggard was an inmate of a prison, booked on suspicion of armed robbery. He was then 14 years ago. A year later (1952), he took up residence at a Bakersfield reform school, where he remained until he was 17.

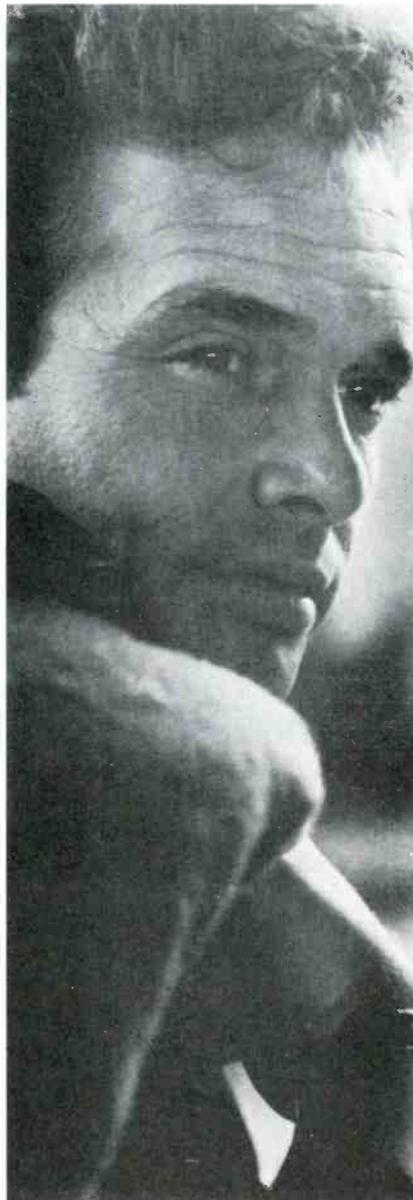
It was an experience that has haunted Haggard's work as a songwriter, yielding some of his most plaintive ballads, including his current hit "Mama Tried." Among the songs that he performed for the San Quentin assemblage was his 1967 hit single and LP "I'm a Lonesome Fugitive." "I'm a hunted fugitive," he sang, "with just two ways/Outrun the law or spend my life in jail." It was an exaggeration as a bit of autobiography, but there was no mistaking the depth of feeling and his understanding of the fugitive's troubling choices. In 1967, too, Merle wrote and recorded "Branded Man": "I paid the debt I owed them but they're still not satisfied/Now I'm a branded man out in the cold." The title song of Merle's most recent LP, "Sing Me Back Home," also links with the prison-song tradition of early blues and country balladry: a prisoner being led to his execution pleads for a chance to hear his "guitar-playing friend . . . sing me back home before I die."

Of the traditional trinity, only song seems to bring Haggard satisfaction and fulfillment. Wine and women have meant pain as well as pleasure. "I've got swinging doors, a jukebox and a bar stool," he sings, "and my new home has a flashing neon sign/Stop by an see me anytime you want to/'Cause I'm always here at home till closing time." "The Bottle Let Me Down" is the title of another traditional plaint: "Couldn't drink enough to keep you off my mind." And in still another lament, he describes himself as "a victim of the drunken life I chose . . . I kept the wine and threw away the rose."

Regardless of how much of his writing and singing is autobiography, Haggard communicates the feeling of life lived, pleasures enjoyed and anguish endured. This emotive sincerity accounts in part for the continuing success of "The Legend of Bonnie and Clyde," an album that has remained on best seller charts for months and continues to climb, outdistancing the original theme as recorded and played

SONGWRITER SERIES

Merle Haggard



by Flatt & Scruggs in the motion picture soundtrack.

Early in life, Haggard became a vagabond, hopping freights and hitchhiking to points distant from home in Bakersfield, Calif. Fatherless at nine, he was much concerned not to be a burden to his mother who had two other children to support. His father, who left the dust bowl of

Checotah, Okla., in 1935 to settle in the thriving oil town, left little more than a fiddle on which he was an adept country performer. Merle, born in April 1937, was early at work at many different hard-labor jobs, from operating as a shooter in the old fields near Bakersfield to driving a potato truck and farming.

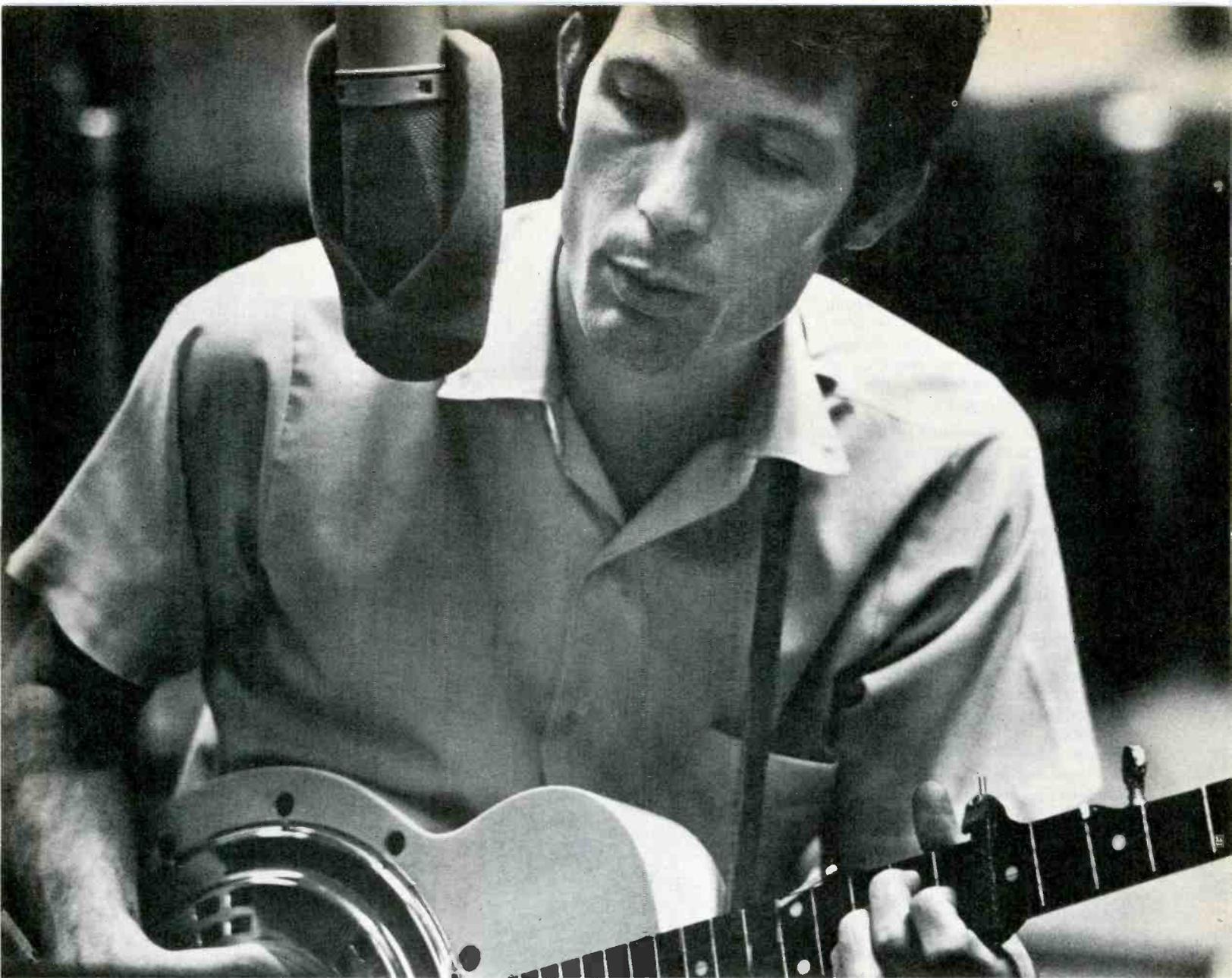
Despite all the roaming he did, Merle kept returning to the city where he was born and raised. He had begun playing the guitar when he was 12 and developed a style imitative of Lefty Frizzell and Jimmie Rodgers, with whose recordings he accompanied himself. Eventually he was hired as a relief singer and rhythm guitarist at one of the many country saloons with entertainment that catered to Bakersfield's oilworkers and neighborhood dirt farmers. Soon thereafter, Fuzzy Owen, a successful songwriter-guitarist and regular on country TV shows, became interested in managing Haggard and arranged for his first record session. The label, owned by Owen, was Tally, and the song, "Singing My Heart Out," a 1963 release.

It took three other releases and a song called "Strangers" by Liz Anderson, a Bakersfield dweller—and Haggard was signed to a long-term contract by Capitol Records. That year (1964) Merle also signed another contract, making Bonnie Owens, his singing partner, Mrs. Haggard. Mrs. Haggard was born in Oklahoma, raised in Arizona, and had sung with a band known as Mac's Skillet Lickers. She had initiated her recording career with a well-received disk on the Marvel label. The song: "Dear John Letter." In 1965 the Academy of Country & Western Music voted her "Top Female Vocalist." That year, as well as in the succeeding year, she shared the Academy's awards for "Best Vocal Duo" with husband, Merle.

Their first album on Capitol, "Just Between the Two of Us," became a 1966 chart-climber, the title single remaining on best-seller lists for more than six months. With his wife singing high register harmonies against his down-home voice, Haggard has not been off the charts since them.

As his latest single, "Mama Tried," turns into one of his biggest hits, Haggard appears to have embarked on a new career. For Dick Clark Productions, he has just completed work on a new film. In "Killers Three," he plays opposite Broderick Crawford, Robert Wagner and Diana Varsi in a role that required no singing or strumming. Merle has gone dramatic. But he also did the score for the film and "Mama Tried" is its theme and also the title of his newest LP.

ARNOLD SHAW



John Hartford

SONGWRITER SERIES

"Nobody wrote, sang, or played like him," Johnny Cash said several years ago when he first heard John Hartford. On Hartford's first RCA Victor album, Cash added: "He is great but doesn't know it. His music and lyrics are unlike any I've heard. He is himself and will not be told how to write or sing, because he has only his own world."

Record buyers knew little of that world until last year when Glen Campbell cut a Hartford song "Gentle on My Mind," the award-winning ballad that has become one of the most-recorded of all recent song hits. Then they discovered, as Cash had done when he met Hartford, that John is not confused or frustrated, or, as John has said, "There's nothing in the world worth the soul-corroding price of worry."

Hartford had, of course, had his years of worrying. He had spent "a lot of time sitting around the house with my elbows on the kitchen table wondering how I could trap this

counterfeit demon they call 'commercial' music." Then one morning before breakfast, as he recalls it, "I put on my tee shirt, grabbed my antique and made a hasty exit, leaving the demon standing in the middle of the floor scratching his head. As I went down the road, I hollered back over my shoulder, 'It's a free country, demon!' and I reckon I'll just sing for myself for a while." It was not an easy decision. "It's pretty hard to be yourself," John has said, "in this space-age world we live in, when all around you is glamor and by comparison you feel pretty dull and unromantic."

But it was only after he began adhering to the concept—"I am what I am and I write what I think"—that things began to happen for him. A Nashville acquaintance, Chuck Glaser, to whom he brought a tape, has said: "I couldn't believe what I heard! It was the first time I ever knew anyone to write with so much realism." When Glaser inquired about Hartford's outlook as a writer, John explained that he thought of his songs as "word-movies." (In his most recent LP, he describes an album of songs as a "housing project.") "When I write a song," Hartford told Glaser, "I really write a picture. I use the music for emphasis, sort of like a soundtrack behind a movie, or I guess you could say I'm trying to paint with sound."

Glaser was so impressed that he took Hartford's many tapes of songs to Felton Jarvis and Chet Atkins at RCA Victor. Their decision to record him was not slow in coming. It was also charged with an enthusiasm which Hartford did not appear to share. When Glaser brought him the news, Hartford manifested no excitement whatsoever. Much to Glaser's disappointment, Hartford merely said: "If that's what you think I ought to do."

Hartford, who was born in New York City and raised in St. Louis, was then living in Nashville. He had come from a family in which his father was a professor of medicine (Washington University in St. Louis) and his mother was a painter. He had himself studied art at Washington University. He had been a sign painter—the collage on the "Housing Project" LP is his own composition—a deckhand, a sideman on radio and a disk jockey. He had been writing songs since he was 16 or 17. Among those who influenced him, he names Hank Williams, Truman Capote, Allen Ginsberg and Carl Sandburg. But it was Bob Dylan who helped him find himself. The year was 1963 and he was 26 years old. The Dylan influence was not a matter of imagery, style or subject matter. It was that Dylan was writing poetry, as he saw it, and not merely song lyrics.

And so Hartford recorded his first

LP, "John Hartford Looks at Life" in the spring of 1966. There were many "word movies," moving pictures of authoritarian manipulators ("A Man Smoking a Cigar"), camp followers who need a crowd to make up their minds ("Like Unto a Mocking Bird"), and even of an expectant father ("On the Eve of My Multiplication"). In the last-mentioned, he sounded a theme whose notes are to be heard again and again in his later albums.

The passing of time is a provocative preoccupation with Hartford. In "Today," an early track in his debut LP, he states flatly that he is not concerned with tomorrow but lives only in today. Yet in "Daytime of My Life"—in "Earthwords," the succeeding LP—he suddenly notes that he has just passed the grave of a friend he played with as a boy. The fullest statement of his concern appears in "Prayer" in "The Love Album." Here in a monolog, only faintly touched by music, he observes that this could be his last day on earth and prays that, like a child, he may do, say, see and be everything all at once. Hartford is unquestionably bugged by the part that accident and coincidence play in life. No songwriter has said it so dramatically, or with so much humor, as he has in the sardonic waltz "I Would Not Be Here."

Another theme that runs through Hartford's songs like a silken thread concerns the interplay or mutuality of opposites. "A soul doesn't feel it is a soul," he writes in the free verse liner notes on "Earthwords and Music," "until some other soul acknowledges awareness of its presence. . . ." Phrases as well as songs emphasize this dialectical sensitivity, phrases like "the warmness of your coldness. . . ." But the strongest and fullest statement comes in "Love Is Sweeter," the terminal track of album No. 3, "The Love Album." Beginning with the simplicity of assertions like, "It's easier to loaf on a busy day when there's lots of work to be done," he climbs to the string-filled crescendo of, "Love is sweeter when you're alone, the way you left me."

Hartford can write with humor and impact about washing machines, as he does in the opening track of "Earthwords." Here he displays a child's feeling for sounds, exulting in the different noises made by his old electric washer and his new automatic. Within instants, he can become a sulphur-and-brimstone Baptist preacher, as he does in "There Are No Fools in Heaven," contrasting in deadly words and infernal sounds the suffering in hell with the joys of heaven. And then, again, he can write what is, perhaps, the most beautiful love song of our time, "Gentle on My

Mind," also in this album.

According to Hartford, the song that exploded his career was the work of 20 minutes at the typewriter. "'Gentle' took shape that fast," he says. "But, of course, I had been working on it mentally for a long, long time. I was motivated to put it down on paper after I saw 'Dr. Zhivago' at a Nashville movie house. There's no connection between the movie and my song, except that the picture left me in a frame of mind that was just right for what I had been thinking and feeling. Nothing is so vital in this life as freedom. Even love needs air. And when it exists, neither space, nor time, nor condition, nor even other relationships can change it. . . can erase it from 'the backwoods, by the rivers, flowing gentle on my mind!'"

"Housing Project" is the title of Hartford's latest LP, his fourth on RCA. The title has a double significance. "I have been moving," he told me, "toward the concept of an album as more than a collection of unconnected tracks. And then, a song is like a room or an environment in which a listener lives with you for a spell. This housing project has a number of rooms, spanning different places and different periods of time. But it's all me doin' my own thing."

What Hartford has been also doing since "Gentle" became a hit and a Grammy winner, is making regular appearance on the Smothers Brothers' "Summer Brothers Smothers Show." Although Glen Campbell, who made a best seller of "Gentle," is the emcee of the show, Hartford's association with the Smothers Brothers developed through the good offices of a Los Angeles disk jockey (on KGBS) who paid a visit to Nashville. Before long, Hartford received a long-distance call from Tommy Smothers. An exploratory trip to Hollywood led to his becoming a regular writer-performer on the show, and a denizen of Laurel Canyon.

Before this happened, Hartford had been living in Nashville and appearing rather frequently on the "Grand Ole Opry." All four of his LP's were recorded in RCA's "Nashville Sound" studio. Hartford concedes that in terms of his roots, he is country and folk-oriented. But because he does not want to be confined, he prefers not to be called a country writer. No one who drops a needle on any of his disks and hears the bluegrass sound of his five-string banjo or the swirling figures on his resonator guitar, needs to be told that Hartford is country. But it is also clear that he is part of the new breed of country writer-performer, a group that continues to grow larger every day.

ARNOLD SHAW



Jane Dowden, president of Show Biz, Inc., goes over business with Roger Sovine, Imperial artist and the man in charge of the Show Biz publishing arm.

Show Biz for Country on TV

When it comes to syndication of country television shows on film or videotape, Show Biz Inc. wrote the book.

Show Biz is, and has been for some time, the nation's largest producer of musical programs for syndication. Two hundred and fifty-three stations in America show a Show Biz-originated show sometime each week.

In the country field alone, this firm is responsible for the "Porter Wagoner Show," "The Wilburn Brothers Show," "Billy Walker's Country Carnival" (a new program just launched this fall), and "Flatt and Scruggs."

The "Porter Wagoner Show" is a legend in its time. It is television's longest-running continuous country music production, with 52 new shows every year since 1960. It is carried on more stations, viewed by more people than any other syndicated country show in the history of television. And it is pure country, with no pop gimmickry.

This particular show, which features the entire Porter Wagoner package, is No. 1 in its time period in markets around the nation in all sized markets. It is first in the adult market in more than 75 per cent of the cities in which it plays, according to ARB. And it has taken on new markets this fall—such hitherto unreached spots as Sacramento, Minneapolis, Boston, Hartford, Syracuse and Fort Wayne.

The regulars on the show are Wagoner, Dolly Parton and Mel Tillis. The recent guest list has included such notables as Roger Miller, Jeannie C. Riley, Jimmy Dean, Diana Trask, Faron Young, and Dottie West.

Far surpassing any other show, it reaches out to an average of nearly two markets in every State of the union.

And with the Wagoner show No. 1, it seems logical that another Show Biz product is in second place. Television's second longest-running continuous country production is the Wilburn Brothers Show. It was started in 1963 when the Wagoner show created a demand for more good country music.

This one had a great deal going with it from the start: the nation's No. 1 vocal group (The Wilburn Brothers) and the nation's No. 1 female singer (Loretta Lynn). And there is more to the package.

The Billy Walker Country Carnival is an example of never being able to overdo a good thing. With good things going for it, Show Biz provided still more. Working with the brightest, most colorful set ever used for a country music show, the Monument artist works only with top-notch guest acts, selected for current popularity. In the first week's productions, guest artists such as Hank Williams Jr., Connie Smith, Stonewall Jackson and Little

Jimmy Dickens made appearances. Former Dot Records Sales VP George Cooper III, who recently brought his sales expertise to Show Biz, calls "Country Carnival" the most exciting new Country show he's ever seen.

There are other Show Biz productions, too, in all facets of music. But country is our current concern.

Behind it all is a diminutive bundle of executive ability and production acumen named Jane C. Dowden, whose formative years were spent at WSM Radio, and who rose through the Noble Dury complex after her venture into the advertising-public relations-promotion field. One thing led to another, and the still young-and-attractive lady rose to the top of her profession through know-how.

Board chairman of the firm is W. S. (Bill) Graham, also a onetime WSM staffer, who got his feet wet in the public relations office there.

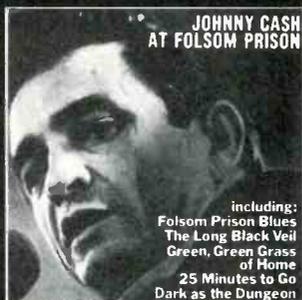
Neika Brewer serves as executive vice-president. She has a strong background in the related fields. The vice-president for sales is Tandy Rice, the man who pioneered artist promotion in Nashville, and then gave it up to accept the syndication challenge. Elise Stewart is secretary-treasurer.

Show Biz also owns Show Biz Music, Inc., a music publishing arm, which is directed by Roger Sovine.

BILL WILLIAMS

COUNTRY'S FAVORITE SONS & DAUGHTERS

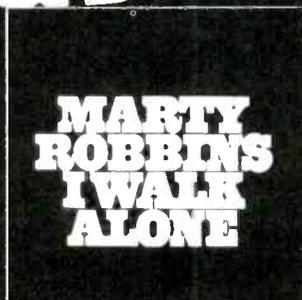
JOHNNY CASH AT FOLSOM PRISON



including:
Folsom Prison Blues
The Long Black Veil
Green, Green Grass of Home
25 Minutes to Go
Dark as the Dungeon

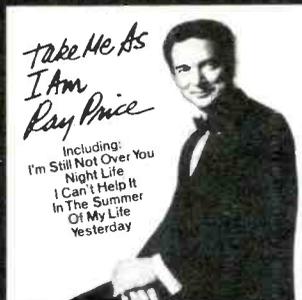
CS 9639*†

MARTY ROBBINS I WALK ALONE



CS 9725†

Take Me As I Am
Ray Price



including:
I'm Still Not Over You
Night Life
I Can't Help It In The Summer Of My Life
Yesterday

CS 9606

Lester Flatt & Earl Scruggs
The Story of Bonnie & Clyde

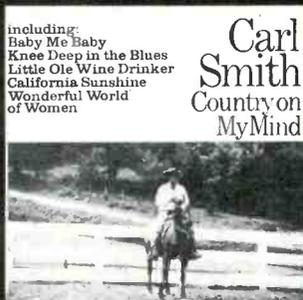


including:
Another Ride With Clyde/A Picture of Bonnie
Foggy Mountain Breakdown
(Featured in the Motion Picture "Bonnie & Clyde")

CS 9649*†

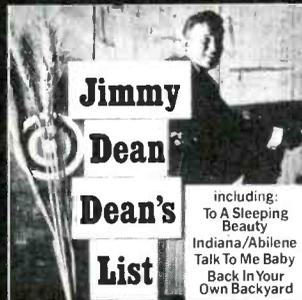
including:
Baby Me Baby
Knee Deep in the Blues
Little Ole Wine Drinker
California Sunshine
Wonderful World of Women

Carl Smith
Country on My Mind



CS 9688*†

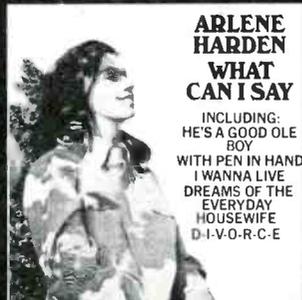
Jimmy Dean
Dean's List



including:
To A Sleeping Beauty
Indiana/Abilene
Talk To Me Baby
Back In Your Own Backyard

CS 9677†

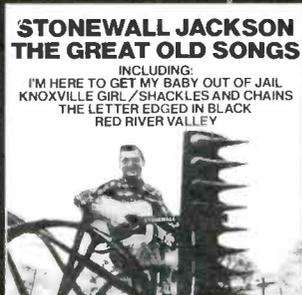
ARLENE HARDEN
WHAT CAN I SAY



INCLUDING:
HE'S A GOOD OLE BOY
WITH PEN IN HAND
I WANNA LIVE
DREAMS OF THE EVERYDAY
HOUSEWIFE
D-I-V-O-R-C-E

CS 9674

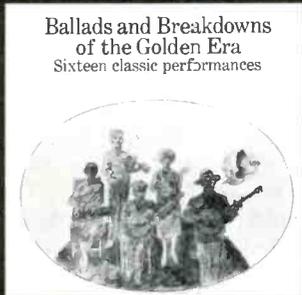
STONEWALL JACKSON
THE GREAT OLD SONGS



INCLUDING:
I'M HERE TO GET MY BABY OUT OF JAIL
KNOXVILLE GIRL/SHACKLES AND CHAINS
THE LETTER EDGED IN BLACK
RED RIVER VALLEY

CS 9708*†

Ballads and Breakdowns
of the Golden Era
Sixteen classic performances



CS 9660

REVIVAL TIME



INCLUDING:
I WILL NEVER TURN BACK
IS IT WELL WITH YOUR SOUL

CS 9673†

THE CECIL WAGON GANG
COME TO THE FEAST
PRECIOUS - PLUS
DON'T FORGET
WHISPER MY NAME
IN PRAYER

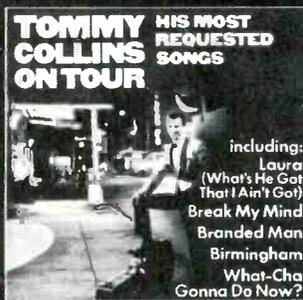
SING ME BACK HOME
THE HARDEN TRIO
SING THE BIG COUNTRY HITS



INCLUDING:
HE LOOKS A LOT LIKE YOU
MY FRIEND MISTER ECHO
BY THE TIME I GET TO PHOENIX
SKIP A ROPE/SING ME BACK HOME

CS 9633

TOMMY COLLINS
ON TOUR



HIS MOST REQUESTED SONGS

including:
Laura (What's He Got That I Ain't Got)
Break My Mind
Branded Man
Birmingham
What-Cha Gonna Do Now?

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including:
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Get This Stranger
Out Of Me
You Gotta Be Puttin' Me On
Almost Persuaded
A Prayer
On Your Lips

Lefty Frizzell
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DAVIS: MUSIC INVOLVED YET SIMPLE



Danny Davis and Trumpet

It all might be summarized as complex simplicity, or some sophistication with retention of basic charm.

This, says Danny Davis, a&r director of the Nashville office of RCA, is the trend of today.

"It is more orchestral," he explained. "Country writers are using more involved chord changes . . . but not so much that it ceases being simple, which is its charm."

There are, of course, more strings. "Country listeners have accepted both more strings, and a 'more legitimate' vocal background than in the past," Davis said. "By that I mean something more involved and meaningful than do-wahs and simple two-part harmony. It complements the song. There is some acceptance, too, of horns, but this is coming more slowly."

Davis, in fact, has just gone way out with an album titled "The Nashville Brass." In it he takes contemporary and new country tunes plus a modicum of the non-country variety and turns out a product with an entirely new sound. He is confident that it will sell in many areas.

While once uncommon, it now is almost usual to see at least a horn or two at each session. Even Hank Snow, a traditionalist from way back, has the unmistakable sound of a French horn on one of his singles this past year.

Davis feels it is the responsibility of the producer and the artist—and he is both—to educate the country listener to more formal musical structures. This is not putting the country listener down. He feels that devotees of any form of music have to be educated to others in order to find fulfillment in that music.

There is always that danger, however, of slipping over the fine line of division that borders on a point of no return.

"Native talents will keep it from going too far," Davis contended. "It won't sophisticate itself out of the market. It still is close to earth."

This gets back to simplicity again. Just as a simple costume may have enhancing lines, a simple-structured country tune can have its accoutrements. It's only icing on the cake.

There are the purists, however—and their numbers are strong—who insist that the bridge already has been crossed, and what once was country just ain't any more. They point to the middle-of-the-road jocks who won't touch a steel guitar with a 10-foot turntable arm. They shy so far from the traditional that only an occasional promo reminds one that the station is playing country.

The successful middle-of-the-roaders rebut that this is the sweet story of success, that the country pattern has not been abandoned but rather dressed-up, and that new audiences have been wooed over to the country corner by this approach to programming. The debate will not abate, of course, but it's significant to note that the sort of music for which the purists are now fighting was considered far out just a few years ago.

Rather than enter this great debate, Davis insists that there is plenty of room for both. Even two country stations in a market can co-exist by playing both kinds of music. Davis notes that, in his own shop, there are those who lean toward both sides, and come up with comparable charts.

Davis does note that the pop charts of today indicate a more definitive dovetailing of pop and country than ever before. Most "good listening" type artists are digging more and more into the country bag for salable goodies. Dean Martin and Patti Page are but two examples, albeit excellent ones.

Davis also notes a string trend toward what may loosely be called "soul country." The prime movers in this direction were Archie Campbell, who hitherto had been known mostly for his comedy, and Lorene Mann, teamed together. Miss Mann was considered one of the finest real country singers (originally a writer only) to come down

the pike in many years, and teaming them together was considered nothing short of madness by most; teaming them on "soul" sounds was considered madness by all. Davis credits Bob Ferguson for this creativity.

"Bob saw something there, something in their voices and something in the songs which would appeal to a country audience." Their versions of "Dark End of the Street" and "Tell It Like It Is," both secondhand r&b tunes, were best sellers. Jim Ed Brown did the Otis Redding hit "Dock of the Bay," in an album, and it became one of his most requested numbers on road appearances.

There also was a move back toward duets in 1968. Everybody was doing it. There was the Campbell-Mann combo, plus Waylon Jennings and Anita Carter; Bobby Goldsboro and Del Reeves; Porter Wagoner and Dolly Parton; Bill Anderson and Jean Howard; Arlene and Robbi Harden; Skeeter Davis and Don Bowman, Dottie West and son, and the reuniting of Wilma Lee and Stoney Cooper after illness. It wasn't long until the alert Nashville writers began writing duets.

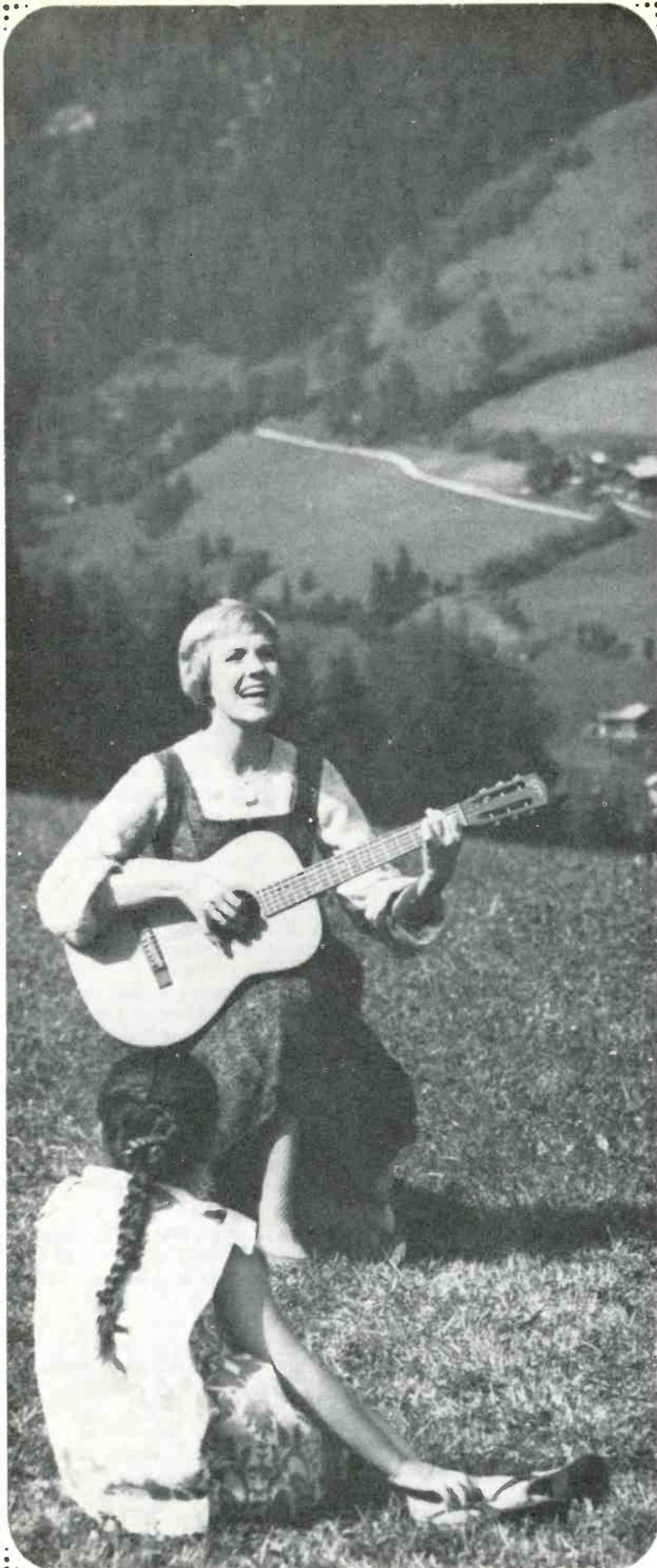
This year saw a step-up in the trend started last year for songs with not only more lyrics but more potent lyrics. The search for "strong" material brought out such bellringers as "Harper Valley PTA" and "Honey."

Another trend during the year, almost unnoticed by the buying public, was a lessening in the number of songs on an LP. What with costs in all departments rising, it was simple to increase the length of a side or two, and lessen the over-all number of cuts.

Most likely there were other trends developing, too, most of them somewhere not yet apparent, but waiting to show themselves. Just as in any music community, there were trend makers and trend followers.

Davis was one of the makers, and his observations bore fruit.

BILL WILLIAMS



Miss Julie Andrews in the Robert Wise's 20th Century-Fox Production of "The Sound of Music"

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Arrangers Get Their Due

"There's a lot of strawberry syrup there," says the producer. "O.K. I'll just go back to rhythm there and get the tu-dum dum on the bridge," replied the guitar player. The drummer paused to interpolate something for the bass man, and the piano player suggested an easier way to slip into an elevated key.

Every member of the team made a suggestion of some sorts. The producer, a sort of musical quarterback, evaluated each, and then called the play. The result was a pretty good score.

This was in Columbia's Studio B (the old quonset hut) on a hot August evening, where Billy Sherrill was laying the spadework for a session by Epic's Billy Houston. The first team was there, too, from Buddy Harmon on the drums, Ray Eddington on rhythm and Junior Huskey on bass to Pete Drake on the steel. Later Houston would add his voice to this. Still later, the strings would come along, but the picture would be appreciably different.

The violinists would have the score spread out before them, carefully arranged to complement the basic, elemental instruments of a good country record. There might even be some French horns, an oboe or two, and flutes.

This was a study in contrasts: the old (but brilliant) sidemen playing "head arrangements" without so much as a scratch pad before them. It wouldn't have helped Pig Robbins at the piano anyway; he's blind. That was the meat and potatoes; the other had to be gravy.

But Nashville now was a town of balanced meals and even some desert, musically speaking. No longer the city of sound-alike sessions, but instead the center of sound surprises, of the totally unexpected. Members of the Nashville Symphony who, since the shrinkage of the old WSM studio orchestra had supplemented their meager symphonic scale with teaching assignments and an occasional recording crumb, now were the new rich of 16th Avenue South. There were sessions galore, replete with all of the reeds and brass and strings ever stretched together.

Nashville was in the process of losing its reputation, and gaining a new one.

Oh, they bragged for years — and justifiably so—about such things as

"not being able to read enough music so's it might hurt me." There was a sense of pride in being able to play in only one key, or memorizing, bar by bar, a writer's composition. Every picker who ever sat in on a session knew he had a part in its ultimate sound. There were, indeed, some producers who just sat back and let the sidemen run the show.

Then came sophistication. It only took about 20 years for the switchover. Bill McElhiney recalls that he did an arrangement for the late Francis Craig nearly two decades ago titled "Beg Your Pardon." A few years later he was asked to do another arrangement. He and Anita Kerr were about the only ones doing arrangements in those days. Anita did mostly voices, and McElhiney added the few strings that were used in those now-and-then sessions.

Bill McElhiney is still around, and still arranging sessions, but now he does about 300 of them a year and could do twice as many if he could possibly find the time. Not only is he the dean of the Nashville Sound arrangements, but he is among the most capable. He has been a trend setter as well as supplementer.

A member of the WSM studio orchestra for years, he now is musical director for the station. He recalls vividly those days when \$10 for an arrangement was the going price, and they were few and far between. McElhiney, in fact, had a difficult time taking the matter of arranging for recordings too seriously. He had pretty steady work writing for the WSM orchestra, and he thought the 16th Avenue set was a little out of it.

"Owen Bradley was a tremendous help to me in those early days," McElhiney recalled. "He was a great music man himself, and he called on me to do arrangements for such people as Brenda Lee and others." The arranger also credits Hi Grill for a push along the line.

"Hi would come down here and get on us pretty good," he said. "He told us to take arranging seriously, or to get out of it entirely. He said the day would come when arrangements would be in demand in Nashville, and so we decided to become serious about it." Still it was pretty much McElhiney and Miss Kerr, Jim Hall and a few others.

The first real success came when Brenda Lee recorded "I'm Sorry," a

million seller, and then "All Alone Am I." It was on this second one that McElhiney "let himself go" as a record arranger, opening on a grand scale with the full orchestral sound.

Still there was no mass movement, not until a few years ago. Now it's estimated that written arrangements—at least partial—are used on 50 per cent of the recordings done in Nashville. The strings and horns are used to give new twists to the relatively standard Nashville rhythm section. More often than not, this group of five or six get together and works out the basics. Strings and voices, carefully arranged, are added later.

"It's all a matter of prior planning," McElhiney said. "The arranger, the producer and often the artist get together before the session and discuss the song. When we all have the feeling of it, then we decide on the instruments. The a&r man, of course, knows the sound he wants, and it is up to the arranger to determine how to get there. Even here, though, there is flexibility. McElhiney has been described by an RCA producer as "the finest arranger in the business because he knows what not to put down on paper as well as what to put down."

It is paradoxical, perhaps, that none of the better known arrangers of the Nashville Sound is from Nashville, or even close by. McElhiney is a native of New Orleans. Bill Walker, who does—among many others—the fine orchestral arrangements on the Eddy Arnold records, came from Australia via South Africa. Don Tweedy, a member of the new breed of arrangers, is from Atlanta.

Tweedy made his mark shortly after arriving on the scene, for it was his arrangement of the Bobby Goldsboro smash "Honey" on United Artists that drew glowing comments. He and Cam Mullins, along with McElhiney and Walker, are among the most in-demand of the arrangers.

Virtually no one on music row feels the day will come when every song is fully arranged for every session. There is a general feeling that arrangements, for the most part, must remain supplemental devices, and must be built around the familiar rhythm of the Nashville Sound.

One of the more recent exceptions to this was Ray Price's "Danny Boy" on Columbia, fully arranged by Mullins. It required Price to add musicians wherever he went to perform. It is significant, however, that in his first public appearance performing the song (at NARM in Beverly Hills April of 1967), Mullins the arranger was brought along to direct the orchestra.

The arranger at least has found part of his place in the sun.

BILL WILLIAMS

WE TAKE PRIDE IN PUBLISHING THE BEST IN COUNTRY MUSIC

SONGS IN THE CHARTS CURRENTLY

"RAGGEDY ANN"

Written by A. L. "Doodle" Owens and Dallas Frazier, recorded by Charlie Rich
Pub. by: BLUE CREST—HILL & RANGE

"SAN DIEGO"

Written by A. L. "Doodle" Owens and Dallas Frazier, recorded by Charlie Walker
Pub. by: BLUE CREST—HILL & RANGE

"SHE THINKS I'M ON THAT TRAIN"

Written by A. L. "Doodle" Owens and Dallas Frazier, recorded by Henson Cargill
Pub. by: BLUE CREST—HILL & RANGE

"I HOPE I LIKE MEXICO BLUES"

Written by A. L. "Doodle" Owens and Dallas Frazier, recorded by Dallas Frazier
Pub. by: BLUE CREST—HILL & RANGE

"SOUNDS OF GOODBYE"

Written by Eddie Rabbitt and Dick Heard, recorded by Tommy Cash, George Morgan. (Gosdin Brothers have also recorded this song, but it is not in the charts yet)*
Pub. by: NOMA—S-P-R

"JOHNNY ONE TIME"

Written by A. L. "Doodle" Owens and Dallas Frazier, recorded by Willie Nelson
Pub. by: BLUE CREST—HILL & RANGE

SONGS RECORDED THIS YEAR

"THE BED"

Written by Eddie Rabbitt and Dick Heard, recorded by Tom Jones, Eddie Rabbitt, Karen Rondell
Pub. by: NOMA—S-P-R

"WONDERFUL WORLD OF SUMMER"

Written by A. L. "Doodle" Owens and Dallas Frazier, recorded by Sandy Posey
Pub. by: BLUE CREST—HILL & RANGE

"TOUCHING HOME"

Written by A. L. "Doodle" Owens and Dallas Frazier, recorded by Whitey Shaffer
Pub. by: BLUE CREST—HILL & RANGE

"BARBARA"

Written by A. L. "Doodle" Owens and recorded by George Morgan
Pub. by: HOME FOLKS, MUSIC INC.

"PRECIOUS"

Written by A. L. "Doodle" Owens and recorded by Duane Dee
Pub. by: ARK-LA-TEX PUB. CO.

"I FORGOT TO CRY"

Written by A. L. "Doodle" Owens and recorded by Charlie Louvin
Pub. by: BRITTANY MUSIC INC.

"SOUNDS OF GOODBYE"

Has been cut by Charlie Louvin and Ray Pillow for album songs
Pub. by: NOMA—S-P-R

"HERE COMES HEAVEN"

Written by Bob Tubert and Joy Byers, recorded by Eddy Arnold
Pub. by: HILL & RANGE

HILL & RANGE standards such as

"I REALLY DON'T WANT TO KNOW"

"FLOWERS ON THE WALL"

"GREENSLEEVES"—"LEMON TREE"

"IT WAS A VERY GOOD YEAR"

"PENNIES FROM HEAVEN"—

"SIXTEEN TONS"

"WALKING THE FLOOR OVER YOU"

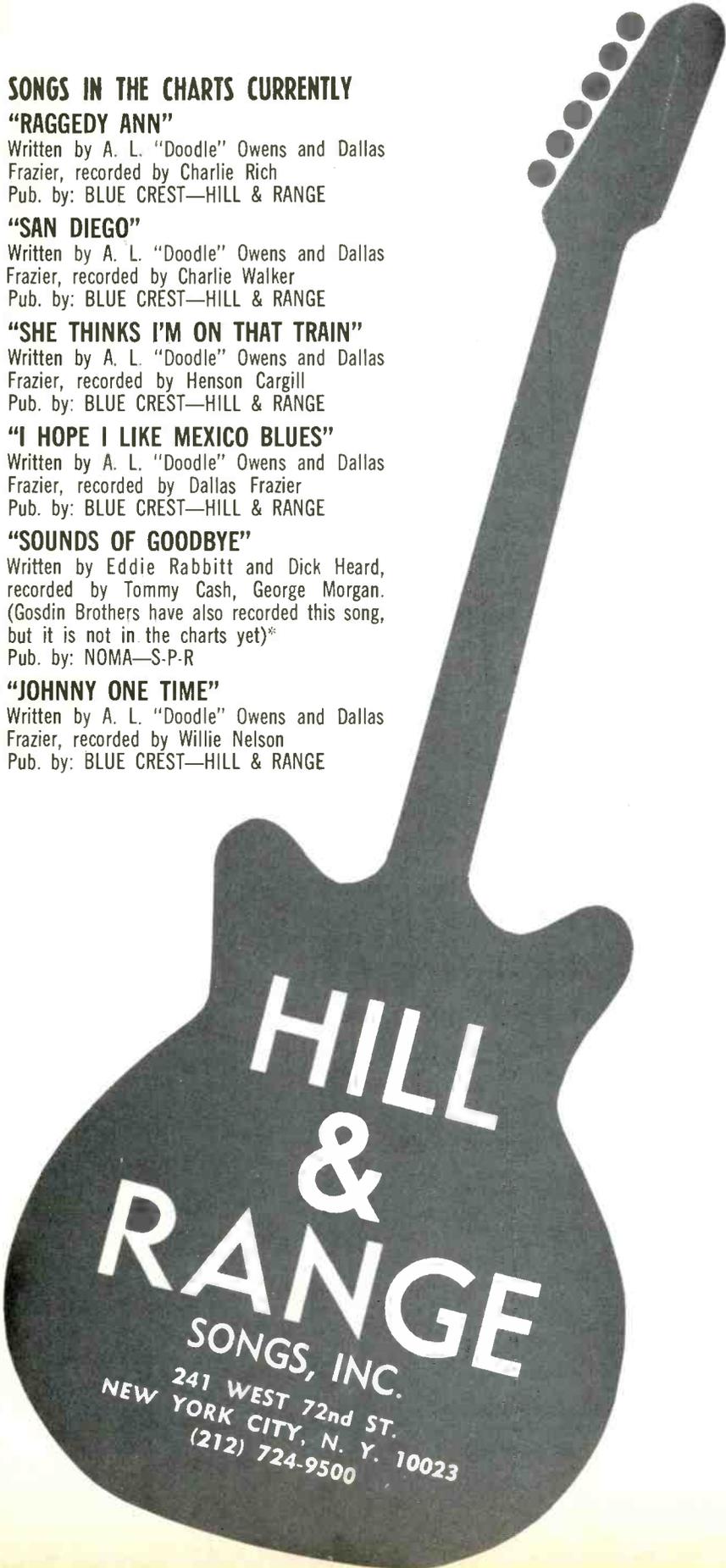
and etc. are constantly being recorded

Nashville Office

HILL & RANGE ENTERPRISES LIMITED

821 Seventeenth Ave., South
Nashville, Tenn. 37203
(615) 244-3728

Lamar R. Fike, Gen. Prof. Mgr.



**HILL
&
RANGE**
SONGS, INC.

241 WEST 72nd ST.
NEW YORK CITY, N. Y. 10023
(212) 724-9500

Artist Directory U.S. COUNTRY ARTISTS

ARTIST	LABEL	PERSONAL MGR./ BOOKER	ARTIST	LABEL	PERSONAL MGR./ BOOKER
ROY ACUFF	Hickory	Acuff-Rose	MAC CURTIS	Epic	Joe Taylor
ROY ACUFF JR.	Hickory	Acuff-Rose	SONNY CURTIS	Viva	
DON ADAMS	Jack O'Diamonds		JOHNNY DARRELL	United Artists	Moeller Talent
KAY ADAMS	Tower	Omac	JIMMY DAVIS	Decca	Don Light
BARBARA ALLEN	American Artist	Wil-Helm	SKEETER DAVIS	RCA	Hubert Long
CLAY ALLEN	Longhorn	Dewey Groom	BOBBY DEAN	Sonny	Jack Murrah
REX ALLEN	Decca		JIMMY DEAN	RCA	Wm. Morris
JIM ALLEY	Capitol	Cliffie Stone	DUANE DEE	Capitol	Joe Taylor
BETTY AMOS, JUDY LEE & BAND	Starday	Acuff-Rose	PENNY DeHAVEN	Imperial	Hubert Long
BILL ANDERSON	Decca	Bud Brown/Hubert Long	JIMMY DICKENS	Decca	Moeller Talent
LIZ ANDERSON	RCA	Bob Neal	JOHNNY DOLLAR	Chart	Dick Heard/Wil-Helm
LYNN ANDERSON	Chart	Bob Neal	DON & CARLA	MGM	Aud-Lee
EDDY ARNOLD	RCA	Gerard W. Purcell	EDDIE DOWNS	Capitol	Cliffie Stone
ASHER-SIZEMORE & LITTLE JIMMY	Decca		EDDIE DRAKE	Tower	Americana Corp.
LEON ASHLEY	Ashley	Aud-Lee	PETE DRAKE	Stop	Circle Talent
ERNIE ASHWORTH	Hickory	Aud-Lee	RUSTY DRAPER	Monument	
CHET ATKINS	RCA	X Cosse	ROY DRUSKY	Mercury	Hubert Long
BOBBY AUSTIN	Capitol	Cliffie Stone/Omac	DAVE DUDLEY	Mercury	Key Talent
GLENN BARBER	Skill	Slick Norris	DUKE OF PADUCAH	Starday	Moeller Talent
BOBBY BARE	RCA	Key Talent	JOHNNY DUNCAN	Columbia	Jimmie Klein
WILEY BARKDULL	Skill	Slick Norris	JIM EANES	K-Ark	
JACK BARLOW	Epic	Circle Talent	CONNIE EATON	Chart	Country Talent
BOBBY BARNETT	Columbia	Wil-Helm	BOBBY EDWARDS	Chart	Wil-Helm
CLYDE BEAVERS	Hickory	Beaverwood Talent	RALPH EMERY	ABC	Aud-Lee
MOLLY BEE	Dot	Cliffie Stone	DONNA FARGO	Challenge	Americana Corp.
CARL BELEV	Columbia		RITA FAYE	Capitol	Wil-Helm
JAMES BELL	Bell	Billie Jean Horton	LINDA FLANAGAN	Boone	Hal Smith
IRENE BELLE	Stadium	Alstar Agency	FLATT & SCRUGGS	Columbia	Mrs. Earl Scruggs
THE BLUE BOYS	RCA	Mary Reeves/Jimmie Klein	TENNESSEE ERNIE FORD	Capitol	James Loakes
BOBBI & DUDE	London	Mary Reeves/Jimmie Klein	FOUR GUYS	Stop	Circle Talent
JOHNNY BOOTH		Cliffie Stone	DON FOWLER & THE HALLMARKS	Fowler	Circle Talent
MARGIE BOWES	Decca	Key Talent	CURLY FOX	Starday	Aud-Lee
NORMA LEE BOWLING		Cliffie Stone	DALLAS FRAZIER	Capitol	
DON BOWMAN	RCA	Gerard W. Purcell/ Hubert Long	LEFTY FRIZZELL	Columbia	Aud-Lee
BOYS FROM SHILOH	Kapp	Wil-Helm	RAY FRUSHAY	Boone	Hal Smith
ELTON BRITT	RCA	Aud-Lee	EDDY FUKANO	Dot	Omac
STEVE BRITT	United Artists	Hubert Long	CONGRESSMAN RICHARD FULTON	RCA	Moeller Talent
HY-LO BROWN	K-Ark	Wil-Helm	BOB GALLION	United Artists	Acuff-Rose
JIM ED BROWN	RCA	Hubert Long	DON GANT	Hickory	Acuff-Rose
MARTI BROWN	Monument	Aud-Lee	GLEN GARRISON	Imperial	
MAXINE BROWN	Chart	Hubert Long	JIMMY GATELEY	Columbia	Hubert Long
ED BRUCE	Monument	Hal Smith	GEEZINSLAW BROTHERS	Capitol	Stan Greeson
THE BUCKAROOS	Capitol	Omac	BOBBIE GENTRY	Capitol	Ashley Famous
WILMA BURGESS	Decca	Hubert Long	DON GIBSON	RCA	Wesley Rose/ Moeller Talent
JACKIE BURNS	Capitol	Circle Talent	PAM GILBERT		Circle Talent
JOHNNY BUSH	Stop	Moeller Talent	BOBBY GOLDSBORO	United Artists	Wm. Morris
CARL & PEARL BUTLER	Columbia	K-Ark	BILL GOODWIN	MTA	Hubert Long
LARRY BUTLER	Imperial	Don Sessions	GOSDIN BROTHERS	Capitol	Omac
BUDDY GAGLE	Imperial	Moeller Talent	BILLY GRAMMER	Mercury	Key Talent
ARCHIE CAMPBELL	RCA	Perenchio	CLAUDE GRAY	Decca	Joe Wright
GLEN CAMPBELL	Capitol	Aud-Lee	LLOYD GREEN	Chart	
PAT CAMPBELL	MGM	Circle Talent	JACK GREENE	Decca	Hal Smith
CANADIAN SWEETHEARTS	Epic	Dub Albritton/One Neters & Aud-Lee	RAY GRIFF	Dot	Carla Scarborough/ Joe Wright
THE CANTRELLS		Acuff-Rose	BONNIE GUITAR	Dot	Circle Talent
HENSON CARGILL	Monument	Wil-Helm	PRINCE GUITAR	Boone	Wesley Rose/Acuff- Rose
BILL CARLISLE	Hickory	Saul Holiff	MERLE HAGGARD	Capitol	Hal Smith
MARTHA CARSON	United Artists	Saul Holiff	CONNIE HALL	Musicor	Omac
ANITA CARTER	Columbia	Moeller Talent	TOM T. HALL	Mercury	Key Talent
JUNE CARTER	Columbia	Saul Holiff	GEORGE HAMILTON IV	RCA	Wesley Rose/Acuff- Rose
THE CARTER FAMILY	Imperial	Moeller Talent	KIRK HANSARD	Chart	Hal Smith
JOHNNY CARVER	Columbia	Aud-Lee	THE HARDEN TRIO	Columbia	Aud-Lee
JOHNNY CASH	United Artists	Cliffie Stone	ARLENE & ROBBIE HARDEN	Columbia	Moeller Talent
TOMMY CASH	Capitol		BOBBY HARDEN	Columbia	Aud-Lee
CHAPPARRAL BROTHERS	Smash	Jim Halsey	FREDDIE HART	Kapp	Omac
MIKE CLARK	Dot	Jack Murrah	JOHN HARTFORD	RCA	Glaser Bros.
ROY CLARK	Newhall	Hal Smith	BOBBY HELMS	Little Darlin'	Bob Neal
ANITA CROSS	Monument	Omac	STAN HITCHCOCK	Epic	Wil-Helm
HANK COCHRAN	MGM	Omac	SUZIE JANE HOKOM	LHI	
BEN COLDER	Columbia	Bob Neal	HOMER & JETHRO	RCA	Jimmy Richards
TOMMY COLLINS	Dot	X Cosse	THE HOMESTEADERS	Little Darlin'	Aud-Lee/Jimmie Klein
COMPTON BROTHERS	RCA	Jim Reeves Ents.	DAVID HOUSTON	Epic	Tillman Franks/ Hubert Long
FLOYD CRAMER	London	Hal Smith	JAN HOWARD	Decca	Hubert Long
BARBARA CUMMINGS	Tower		MIKE HOYER	United Artists	
DICK CURLESS			FERLIN HUSKY	Capitol	Larry Graham/Hubert Long
			FRANK IFIELD	Hickory	Acuff-Rose

The **FASTEST** **GROWING NAME IN** **COUNTRY MUSIC**



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Jim & Jesse • Bob Luman • Jimmy Payne • Billy Ray Reynolds
Charlie Rich • Lucille Starr • Charlie Walker • Tammy Wynette

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Artist Directory U.S. COUNTRY ARTISTS

ARTIST	LABEL	PERSONAL MGR./ BOOKER	ARTIST	LABEL	PERSONAL MGR./ BOOKER
AUTREY INMAN	Epic	Wil-Helm	LAMAR MORRIS	Bonanza	Aud-Lee
SHOT JACKSON & DONNA DARLENE	Kapp		HAROLD MORRISON	Epic	Hubert Long
STONEWALL JACKSON	Columbia	Sonny Neal/Bob Neal	KATHY MORRISON	United Artists	Joe Wright
WADE JACKSON	Starday	Moeller Talent	JOHNNY & JONIE MOSBY	Capitol	Americana Corp. & Bob Neal
WANDA JACKSON	Capitol	Jim Halsey			
SONNY JAMES	Capitol	Bob Neal	DEE MULLINS	SSS-Int'l	Key Talent
BOB JENNINGS	Chart	Country Talent	JIM MUNDY	Hickory	Acuff-Rose
WAYLON JENNINGS	RCA	Moeller Talent	WILLIE NELSON	RCA	Hal Smith
JIM & JESSE	Epic	Bob Neal	JIM NESBITT	Chart	Country Talent/Bob Neal
BOBBY JOHNSON	Date	Wil-Helm			
LOIS JOHNSON	Columbia	Aud-Lee	JIMMY NEWMAN	Decca	Key Talent
AVONNE JONES		Jimmie Klein	NORMA JEAN	RCA	Moeller
EDDY JONES	K-Ark		DONNA ODOM	Decca	Hubert Long
GEORGE JONES	Musicor	Bill Starnes/Hubert Long	OSBORNE BROTHERS	Decca	Wil-Helm
			BONNIE OWENS	Capitol	Omac
GRANDPA JONES	Monument	Moeller Talent	BUCK OWENS	Capitol	Jack McFadden/Omac
DIANE JORDAN	United Artists	Circle Talent	GEORGE OWENS		Circle Talent
DEBBIE LORI KAYE	Columbia	Saul Holiff	VERNON OXFORD	Stop	
GENE KENNEDY	Hickory	Acuff-Rose	BOBBY PARRISH	Omar	Marve Hoerner
GEORGE KENT	Athena	Key Talent	DOLLY PARTON	RCA	Moeller Talent
DOUG KERSHAW	K-Ark	Dottie O'Brien	JOYCE PAUL	United Artists	
MERLE KILGORE	Ashley	Aud-Lee	JOHNNY PAYCHECK	Little Darlin'	Circle Talent
DAVE KIRBY	Boone	Hal Smith	RAY PENNINGTON	Monument	Hal Smith
CLAUDE KING	Columbia	Tommy Hill	JIMMY PETERS & THE HABITS	Columbia	Wil-Helm
SKY KING	Wizard	Circle Talent			
LARRY KINGSTON	Starday	Circle Talent	BILL PHILLIPS	Decca	Moeller Talent
DAVE KIRBY	Boone	Hal Smith	CHARLIE PHILLIPS	Longhorn	Tillman Franks
BUDDY KNOX	United Artists		STU PHILLIPS	RCA	Acuff-Rose
SLEEPY LA BEEFE		Joe Wright	SORRELLS PICKARD	Boone	Circle Talent
LYNDA K. LANCE	Wayside	Dick Heard/ Joe Taylor	WEBB PIERCE	Decca	Moeller Talent
SNOOKY LANSON	Starday	Moeller Talent	RAY PILLOW	ABC	Joe Taylor
HAROLD LEE	Columbia	Hubert Long	GENE PITNEY	Musicor	Wm. Morris
MONTY LEE	Chart	Bob Neal	PO' BOYS	Decca	Hubert Long
LINDY LEIGH	Avenue South	Wil-Helm	CHERYL POOLE	Paula	Frank Page/ Hubert Long
BOBBY LEWIS	United Artists	Hal Smith			
HUGH X. LEWIS	Kapp	Hubert Long	MAX POWELL	Decca	Moeller Talent
JERRY LEE LEWIS	Smash	National Artists	ELVIS PRESLEY	RCA	Col. Thomas A. Parker
		Attractions	KENNY PRICE	Boone	Hal Smith
		Aud-Lee	RAY PRICE	Columbia	
WILMA LEE & STONY COOPER	Decca		CHARLEY PRIDE	RCA	Jack Johnson
MARGARET LEWIS	SSS-Int'l	B. L. Williamson/ Joe Taylor	GEORGIA RAE	K-Ark	Jimmie Klein
LaWANDA LINDSEY	Chart	Wil-Helm	MARVIN RAINWATER	Brave	Aud-Lee
		Jimmie Klein	BOOTS RANDOLPH	Monument	X Cosse
HANK LOCKLIN	RCA	Key Talent	LEON RAUSCH	Longhorn	
LONZO & OSCAR		Acuff-Rose	WADE RAY	Renfro Valley	Hal Smith
BOBBY LORD	Decca	Wil-Helm	JERRY REED	RCA	
JOHN D. LOUDERMILK	RCA	Moeller Talent	DEL REEVES	United Artists	Hubert Long
CHARLIE LOUVIN	Capitol	Hubert Long	JIM REEVES	RCA	
IRA LOUVIN	Capitol	Omac	DON RENO, BILL HARRELL & THE TENNESSEE CUTUPS	King	Wil-Helm
BOB LUMAN	Epic	Joe Taylor			
LORETTA LYNN	Decca	Key Talent	JACK RENO	Dot	Moeller Talent
JANET McBRIDE	Longhorn	Dewey Groom	LONESOME RHODES	RCA	
DARRELL McCALL	Stop	Circle Talent	CHARLIE RICH	Epic	
PAT McKINNEY	Epic	Moeller Talent	EARL RICHARDS		Joe Taylor
WARNER MACK	Decca	Hubert Long	JEANNIE C. RILEY	Plantation	Paul Perry/Key Talent
ROSE MADDOX	Uni	Omac	TEX RITTER	Capitol	Acuff-Rose
LORENE MANN	RCA	Joe Taylor	MARTY ROBBINS	Columbia	Marty Landau
LINDA MANNING	Mercury	Key Talent	DAVID RODGERS	Columbia	Kathleen Jackson
JOE & ROSE LEE MAPHIS	Mosrite	Bob Neal	SMOKEY ROGERS	Starday	
DEANNA MARIE	Little Darlin'	Circle Talent	SANDY RUCKER		Joe Taylor
MARIJOHN SINGERS	Dot	Marijohn Wilkin	JUNIOR SAMPLES	Chart	Country Talent
BENNY MARTIN	Monument		WILLIE SAMPLES	Little Darlin'	Circle Talent
JIMMY MARTIN & THE SUN- NY MOUNTAIN BOYS	Decca	Aud-Lee	RAY SANDERS	Crescendo	Americana Corp.
SANDY MASON		Acuff-Rose	EARL SCOTT	Decca	Wil-Helm
DICK MILES	Capitol	Hubert Long	HAPPY SHAHAN	London	Happy Shahan
NED MILLER	Capitol	Cliffie Stone	JOHNNY SEAY	Columbia	Hubert Long
ROGER MILLER	Smash	GAC	JEANNIE SEELY	RCA	Hal Smith
MINNIE PEARL	Starday	Jim Halsey	BOBBI SHELTON		Jimmy Klein
GUY MITCHELL	Starday	Joe Wright	JEAN SHEPARD	Capitol	Aud-Lee
PRISCILLA MITCHELL	Mercury		MURV SHINER	MGM	Aud-Lee
BUDDY MIZE	London	Jimmie Klein	RED SIMPSON	Capitol	Cliffie Stone
BILL MONROE	Decca	Acuff-Rose	MARGIE SINGLETON	Ashley	Aud-Lee
MELBA MONTGOMERY	Musicor	Hubert Long	CAL SMITH	Kapp	Hal Smith
BETH MOORE	Capitol	Cliffie Stone	CARL SMITH	Columbia	Moeller Talent
JOYCE MOORE	Capitol	Joe Wright	CONNIE SMITH	RCA	Charley Lamb/Bob Neal
GEORGE MORGAN	Starday	Drake Talent			
BOB MORRIS & FAY HARDIN	Tower	Omac	GOLDIE HILL SMITH	Epic	Hubert Long
			SAMMI SMITH	Columbia	

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Artist Directory U.S. COUNTRY ARTISTS

ARTIST	LABEL	PERSONAL MGR./ BOOKER	ARTIST	LABEL	PERSONAL MGR./ BOOKER
HANK SNOW	RCA	Moeller Talent	LEROY VAN DYKE	Warner Bros.- 7 Arts	Gene Nash/Hubert Long
SONS OF THE PIONEERS	RCA	Jack Murrach	MACK VICKERY	Boone	Hal Smith
RED SOVINE	Starday	Moeller Talent	BILLY WALKER	Monument	Aud-Lee
ROGER SOVINE	Imperial		CHARLIE WALKER	Epic	Hubert Long
BILLI JO SPEARS	United Artists	Hubert Long	JERRY WALLACE	Liberty	
BOBBI STAFF		Moeller Talent	VIRGIL WARNER	LHI	
BUDDY STARCHER	Decca	Glaser Brothers	BUDDY WAYNE	Capitol	Cliffie Stone
LUCILLE STARR	Epic		JAY LEE WEBB	Decca	Wil-Helm
STATLER BROTHERS	Columbia	Saul Holiff	KITTY WELLS	Decca	Moeller Talent
JUNE STEARNS	Columbia	Jimmie Klein	DOTTIE WEST	RCA	Moeller Talent
LARRY STEELE & THE WRANGLERS	K-Ark		BILLY EDD WHEELER	Kapp	Bob Neal
WYNN STEWART	Capitol	Omac	KAREN WHEELER	Boone	Hal Smith
CLIFFIE STONE		Cliffie Stone	SLIM WHITMAN	Imperial	Moeller Talent
STONEMANS	MGM	Moeller Talent	BILL WILBOURNE & KATHY MORRISON	United Artists	Joe Wright
VERN STOVALL	Longhorn	Dewey Groom	WILBURN BROTHERS	Decca	Wil-Helm
STRINGBEAN	Cullman	Wil-Helm	HANK WILLIAMS JR.	MGM	Aud-Lee
NAT STUCKEY	RCA	Wil-Helm	LEONA WILLIAMS	Hickory	Acuff-Rose
TOM TALL	Chart	American Corp.	TEX WILLIAMS	Boone	Jim Halsey
MARY TAYLOR	Dot	Jim Halsey	WILLIS BROTHERS	Starday	Moeller Talent
GORDON TERRY	Chart	Joe Wright	BOB WILLS	Kapp	Sam Gibbs
TEXAS TROUBADOURS	Decca	Hal Smith	LONNIE (PAP) WILSON	Starday	Acuff-Rose
HANK THOMPSON	Dot	Jim Halsey	SMILEY & KITTY WILSON	K-Ark	Wil-Helm
MEL TILLIS	Kapp	Moeller Talent	DEL WOOD	RCA	Acuff-Rose
JOHNNY TILLOTSON	MGM	Mel Shayne/GAC	GENE WOODS	Chart	Country Talent
TOMPALL & GLASERS	MGM	Hubert Long	SHEB WOOLEY	MGM	Omac
BILL TOWER	Bell	Acuff-Rose	MARION WORTH	Decca	Hubert Long
DIANA TRASK	Dial	Bob Neal	BOBBY WRIGHT	Decca	Moeller Talent
MERLE TRAVIS	Capitol	Moeller Talent	JOHNNY WRIGHT	Decca	Moeller Talent
BUCK TRENT	Boone	Moeller Talent	RUBY WRIGHT	Epic	Moeller Talent
VAN TREVOR		Dick Heard/Joe Taylor	SONNY WRIGHT		Wil-Helm
ERNEST TUBB	Decca	Hal Smith	GENE WYATT	Paula	Frank Page
JUSTIN TUBB	Dot	Moeller Talent	TAMMY WYNETTE	Epic	Hubert Long
DALE TURNER		Moeller Talent	FARON YOUNG	Mercury	Moeller Talent
CONWAY TWITTY	Decca	Bob Neal			

Artist Directory CANADIAN ARTISTS

ALBERTA SLIM (Aragon)	HANK HERMAN (London)	MARG OSBURNE (Apex)
JIM ALLEN (Banff)	EARL HEYWOOD (RCA Camden)	RUSS PARKER (Westar, Point)
MAC BEATTIE (Banff)	REG HILL (Banff)	TERRY PARKER (Banff)
LEO BENOIT (Rusticana)	TOMMY HUNTER (Columbia-U. S.)	DAVE PAUL (Caledon)
SALLY BISHOP (Sparton)	VERDA INNIS (Sparton)	PHILLIP BROTHERS (Banff)
MURRAY BLACK (Aragon)	SHOT JACKSON (Arc)	STU PHILLIPS (RCA Victor-U. S.)
BLUE DIAMONDS (Pentagon)	JIMMY JAMES (Arc)	HAL LONE PINE (Banff)
JEAN BOUCHER (Rusticana)	LYNN JONES (Capitol)	SOLOMON PLOURDE (Rusticana)
LEVIS BOULIANE (London)	DEBBIE LORI KAYE (Columbia-U. S.)	ERNE PRENTICE (London)
BOUTILIER BROTHERS (Banff)	EVAN KEMP (Aragon)	IRWIN PRESCOTT (Banff)
HUBERT BRISSON (Banff)	CURLY KENNY (Banff)	ORVAL PROPHET (Caledon)
PAUL BRUNELLE (London)	BOB KING (Banff)	DONN REYNOLDS (Arc)
JOHNNY BRUNETTE (Rusticana)	MARIE KING (Banff)	RHYTHM PALS (Banff)
GARY BUCK (Capitol-Canada & U. S.)	WAYNE KING (Banff)	TI-BLANC RICHARD (London)
JOHNNY BURKE (Arc)	JACQUES LABRECQUE (London)	HANK RIVERS (RCA Camden)
RALPH CARLSON (Banff)	WILLIE LAMOTHE (London)	BUD ROBERTS (Apex)
WILF CARTER (RCA Camden)	NED LANDRY (Arc)	TERRY ROBERTS (Arc)
AL CHERNY (RCA Camden)	LAURENTIAN VALLEY BOYS (Caledon)	FRANKIE RODGERS & THE RODGERS BROTHERS (Point, Banff)
TOMMY COMMON (RCA Camden)	MICKEY LEE & THE COUNTRY LEADERS (Arc)	DENIS ROLAND (Rusticana)
TOM CONNORS (Rebel)	EDDY LEGERE (Arc)	HARRY RUSK (Point)
CHES COOPER (Banff)	DIANE LEIGH (Chart-U. S.)	SCOTIANS (Tom, Jim & Garth) (Banff)
COULSON BROTHERS (Caledon)	ED LEONARD (Caledon)	HUGH SCOTT (Banff)
ROLAND CROISETIERE (Rusticana)	RHEAL LEROUX (Rusticana)	SHAMROCKS (Banff)
TED DAIGLE (Banff)	BOB LUCIER (Arc)	SHIRLEY ANN (Banff)
DONNA DARLENE (Arc)	BAMBI LYNN (Banff)	JOYCE SMITH (Point)
FERN DAUTH (Arc)	ROY MacCAULL (Pentagon)	HANK SMITH (Point)
JUNE DAVEY (Point)	RUTHIE & BERNIE MacLEAN (London)	MERV SMITH (Banff)
STU DAVIS (London)	JOHN MacMANAMAN (London)	HANK SNOW (RCA Victor-U. S.)
PETE DAWSON (London)	MARCEL MARTEL (London)	SOUTHERN RAMBLERS (London)
ANDY DEJARLIS (London)	MIKE McCONNELL (Pentagon)	SCOTTY STEVENSON (RCA Camden, London, Arc)
WILF DOYLE (London)	MICKEY McGIVERN (Arc)	BILLY STOLTZ (Banff)
BERNIE EARLY (Columbia)	FREDDY McKENNA (Arc)	SHARON STRONG (Arc)
JUNE EIKHARD (Banff)	RON McLEOD (Arc)	OLAF SVEEN (Banff)
ELAINE (Banff)	RON McMUNN (Banff)	TI-JEAN LE VIOLONEUX (London)
SHIRLEY FIELD (Banff)	PAT MENARD (Point)	SHIRLEY TIMMINS (Arc)
GORDON FLEMING (London)	PAUL MENARD & THE HACKAMORES (Point)	GRAHAM TOWNSEND (Banff, Point)
KING GANAM (RCA Camden)	DIANE MERRITT (Arc)	DOUG TRINEER (Banff)
RITA GERMAIN WITH WILLIE LAMOTHE (London)	MERSEY BROTHERS (Columbia)	NORMAND VALLEE (London)
TED GERMAIN (Banff)	DON MESSER (Apex)	TRUDY VALLEY (Caledon)
BILL GOODWIN (Arc)	MIGHTY MOHAWKS (Westar)	VIC VIRGILI (Caledon)
JIM GREGRASH (Point)	ROGER MIRON (Rusticana)	DAVE WACO (Caledon)
PAUL GURRY (Banff)	JOHNNY MOORING (Banff)	ANGUS WALKER (Banff)
ED GYURKI (Banff)	ALDOR & OSCAR MORIN (London)	JEANNIE WARD (Banff)
GABY HAAS (Apex)	VIC MULLEN (Banff)	DOUG WATTERS (Pentagon)
HACHEY BROTHERS (Point)	BEV MUNRO (Capitol)	RUSS WHEELER (Banff)
HACKAMORES (Columbia)	WALDO MUNRO (Banff)	AL & SMILEY WILLETTE (Westar)
CURLY HANLON (Caledon)	ROCKY NASH (Caledon)	HAL WILLIS (Arc)
AUBREY HANSEN (Caledon)	SPADE NIELSON (RCA Camden)	TOM WILSON & THE ALL-STARS (Banff)
DALLAS HARMS (Caledon)	DICK NOLAN (Arc)	WILSON-LORNE & THE RAMBLERS (Pentagon)
GERRY HATTON (Banff)	JERRY NORTH (Capitol)	ODIE WORKMAN (Caledon)
RUDY HAYDEN (Aragon)	JIMMY ARTHUR ORGIE (Point)	

Tough acts to beat



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Artist Discography -Singles

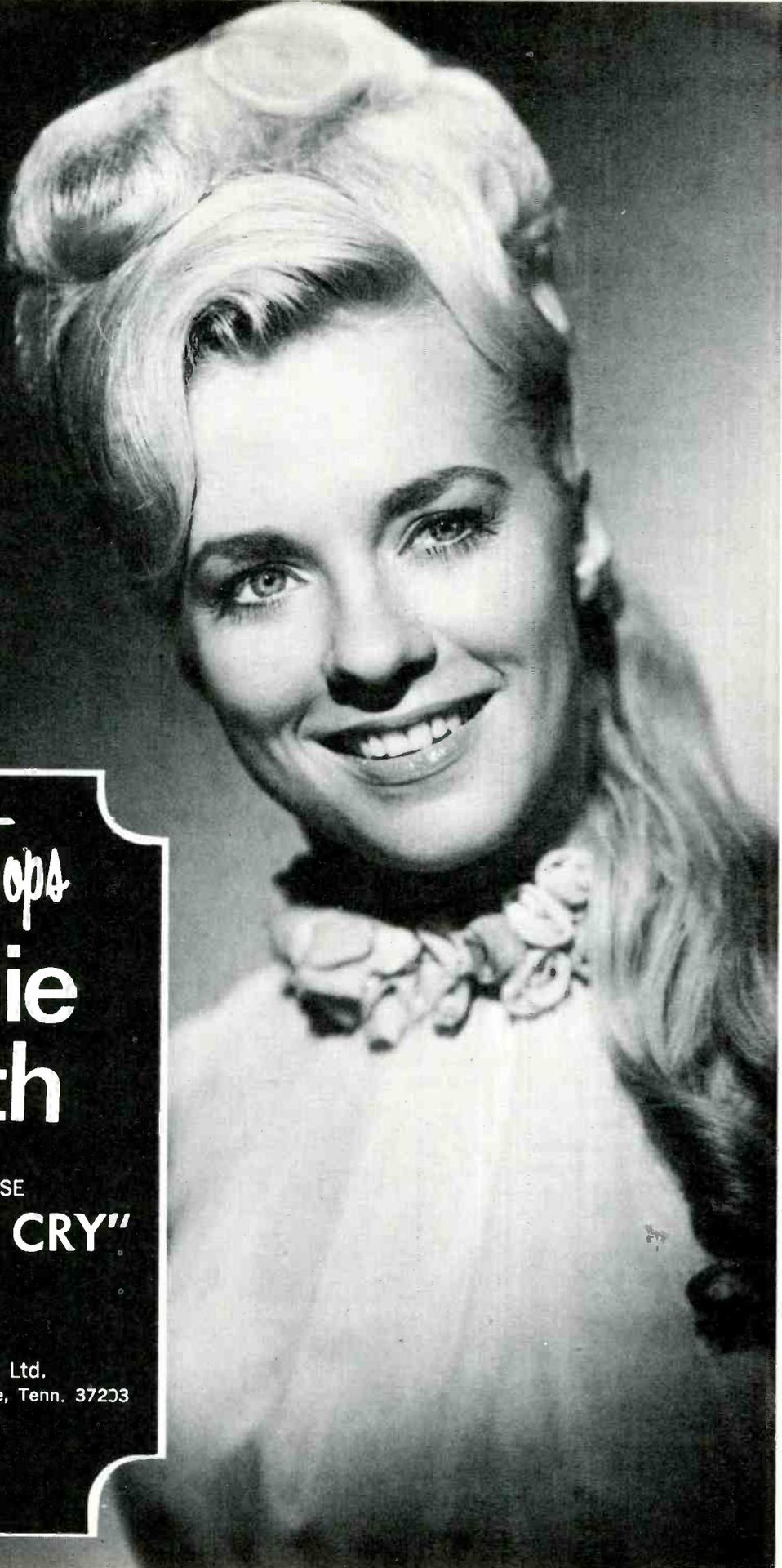
This is an up-to-date tabulation, by artist, of the country discography that appears in this issue. The discography contains all records that made Top 10 in *Billboard's* country singles charts from May 15, 1948, through August 31, 1968—a total of over 1,100 records in the 20-year period. Artists are ranked according to the greatest number of Top 10 tunes for the period involved. It also lists the number of those tunes that made No. 1 on the charts.

NOTE: The totals contain 46 listings where the tune was recorded by two artists on the same recording (e.g., Kitty Wells and Red Foley)—each known in his or her own right. Each artist received full credit for the record involved. In two instances the record contained three artists, and the same credit procedure was followed. The total of No. 1 listings contains eight records where two artists were on the same recording, and the same crediting was applied.

Label	Top 10 Records	No. 1 Records
Eddy Arnold	68	19
Webb Pierce	43	9
Jim Reeves	37	8
Hank Snow	33	5
Johnny Cash	32	6
Red Foley	31	5
Ray Price	31	3
Buck Owens	28	16
Hank Williams	28	7
Carl Smith	26	4
George Jones	24	3
Kitty Wells	25	2
Faron Young	24	2
Marty Robbins	23	10
Hank Thompson	21	1
Ernest Tubb	21	1
Sonny James	16	9
Bill Anderson	15	4
Elvis Presley	13	6
Lefty Frizzell	13	3
Jimmy Wakely	13	3
Don Gibson	13	2
Loretta Lynn	13	2
Porter Wagoner	13	1
Connie Smith	12	1
Roger Miller	11	3
Tennessee Ernie Ford	11	2
Stonewall Jackson	11	2
Roy Drusky	10	2
Wilburn Brothers	10	—
David Houston	9	6
Merle Haggard	9	5
Billy Walker	9	1
Ernest Ashworth	9	—
Skeeter Davis	9	—
Warner Mack	9	—
Patsy Cline	8	2
Cowboy Copas	8	2
Hank Locklin	8	1
George Morgan	8	1

Label	Top 10 Records	No. 1 Records
George Hamilton IV	8	—
Jimmy "C" Newman	8	—
Ferlin Husky	7	3
Jimmy Dean	7	2
Johnny Horton	7	2
Jean Shepard	7	1
Margaret Whiting	7	1
Bobby Bare	7	—
Dave Dudley	7	—
Everly Brothers	6	4
Jerry Lee Lewis	6	2
"Little" Jimmy Dickens	6	1
Johnny & Jack	6	—
Slim Whitman	6	—
Tammy Wynette	5	4
Jack Greene	5	3
Gene Autry	5	1
Lester Flat & Earl Scruggs	5	1
Claude King	5	1
Moon Mulligan	5	1
Wynn Stewart	5	1
Waylon Jennings	5	—
Country Charlie Pride	5	—
Jimmy Rodgers	5	—
Pee Wee King	4	1
Del Reeves	4	1
Red Sovine	4	1
Tommy Collins	4	—
Stoney Cooper & Wilma Lee	4	—
Claude Gray	4	—
Burl Ives	4	—
Louvin Brothers	4	—
Tex Ritter	4	—
Dottie West	4	—
Glen Campbell	3	2
Bobby Helms	3	2
Browns	3	1
Jan Howard	3	1
Rex Allen	3	—
Lynn Anderson	3	—
Elton Britt	3	—
Carlisles	3	—
June Carter	3	—
Bonnie Guitar	3	—
Stuart Hamblen	3	—
Wanda Jackson	3	—
Rose Maddox	3	—
Rick Nelson	3	—
Norma Jean	3	—
Bill Phillips	3	—
Statler Brothers	3	—
Floyd Tillman	3	—
T. Texas Tyler	3	—
Charlie Walker	3	—
Tex Williams	3	—
Carl Butler & Pearl	2	1
Hawkshaw Hawkins	2	1
Leroy Van Dyke	2	1
Liz Anderson	2	—

(Continued on page 94)



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Label	Top 10 Records	No. 1 Records
<i>(Continued from page 92)</i>		
Andrews Sisters	2	—
Carl Belew	2	—
Bonnie Lou	2	—
Wilma Burgess	2	—
Jack Cardwell	2	—
Johnny Darrell	2	—
Tommy Duncan	2	—
Betty Foley	2	—
Bob Gallion	2	—
Goldie Hill	2	—
Homer & Jethro	2	—
Eddie Kirk	2	—
Charlie Louvin	2	—
Skeets McDonald	2	—
Frankie Miller	2	—
Ned Miller	2	—
Willie Nelson	2	—
Dolly Parton	2	—
Carl Perkins	2	—
Kenny Price	2	—
Lewis Pruitt	2	—
Jimmie Skinner	2	—
Warren Smith	2	—
Texas Troubadours	2	—
Justin Tubb	2	—
Hank Williams Jr.	2	—
Marion Worth	2	—
Ginny Wright	2	—
Leon Ashley	1	1
Henson Cargill	1	1
Davis Sisters	1	1
Bobby Goldsboro	1	1
George James	1	1
Priscilla Mitchell	1	1
Johnny Horton	1	1
Wayne Raney	1	1
Hugo Winterhalter	1	1
Sheb Wooley	1	1
Johnny Wright	1	1
Eddy Anderson	1	—
Chet Atkins	1	—
Benny Barnes	1	—
Les Baxter	1	—
Jeanne Black	1	—
Johnny Bond	1	—
Margie Bowes	1	—
Owen Bradley Quintet	1	—
Walter Brennan	1	—
Jim Edward Brown	1	—
Jimmy "C" Cannon	1	—
Bill Carlisle	1	—
Anita Carter	1	—
Roy Clark	1	—
Ben Colder	1	—
Shirley Collie	1	—
Orville Couch	1	—
Floyd Cramer	1	—
Simon Crum	1	—
Dick Curless	1	—
Jimmy Dolan	1	—
Rusty Draper	1	—
Delmore Brothers	1	—
Arlie Duff	1	—
Bobby Edwards	1	—
Ralph Emery	1	—
Bill Franklin	1	—
Darryl Glenn	1	—
Roy Godfrey	1	—

Label	Top 10 Records	No. 1 Records
Billy Grammer	1	—
Billy Gray	1	—
Tommy T. Hall	1	—
Harden Trio	1	—
Jimmy Heap	1	—
Tiny Hill	1	—
Jimmy & Johnny	1	—
Grandpa Jones	1	—
Bill Justis	1	—
Merle Kilgore	1	—
Dave Landers	1	—
Bobby Lewis	1	—
Jim Lowe	1	—
Bob Luman	1	—
Judy Lynn	1	—
Marlin Sisters	1	—
Leon McAuliff	1	—
Bud Messner	1	—
Jody Miller	1	—
Robert Mitchum	1	—
Vaughn Monroe Ork	1	—
Melba Montgomery	1	—
Clyde Moody	1	—
Al Morgan Ork	1	—
Jim Nesbitt	1	—
James O'Gwynn	1	—
Coleman O'Neal	1	—
T. Osborn	1	—
Patti Page	1	—
Johnny Paycheck	1	—
Leon Payne	1	—
Minnie Pearl	1	—
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Ray Pillow	1	—
Pinetoppers	1	—
Marvin Rainwater	1	—
Jack Reno	1	—
Kenny Roberts	1	—
Carson Robison	1	—
Roy Rogers	1	—
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S/Sgt. Barry Sadler	1	—
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Margie Singleton	1	—
Kay Smith	1	—
Lou Smith	1	—
Sons of the Pioneers	1	—
Buddy Starcher	1	—
Kay Starr	1	—
Nat Stuckey	1	—
Johnny Tillotson	1	—
Mitchell Tork	1	—
Conway Twitty	1	—
Gene Vincent	1	—
Billy Edd Wheeler	1	—
Slim Willet	1	—
Willis Brothers	1	—
Bob Willis	1	—
Hall Willis	1	—
Johnnie Lee Willis	1	—
Don Winters	1	—
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Gene Woods	1	—
Frankie Yankovic	1	—
TOTALS	1174	209



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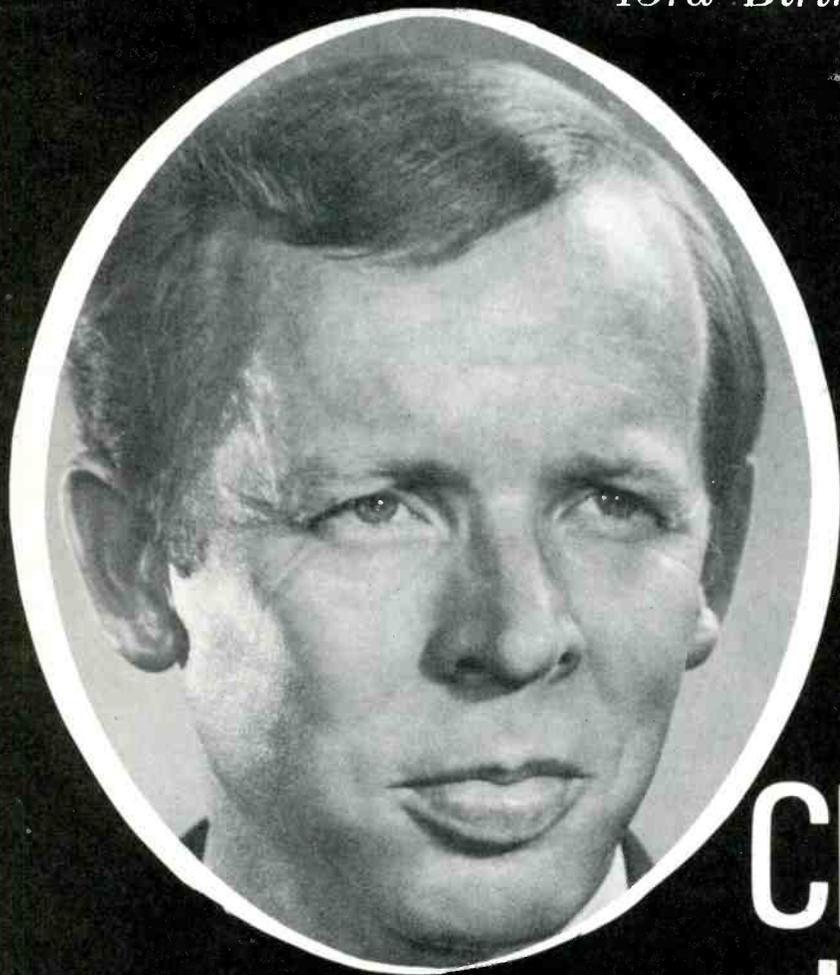
Artist Discography -Albums

This is an up-to-date tabulation, by artist, of the country LP discography that appears in this issue. The discography contains all LP's that made Top 10 in Billboard's country LP charts from their inception in 1964 through the chart appearing in the August 31, 1968, issue. Artists are ranked below according to the greatest number of Top 10 LP's for the period involved. It also lists the number of those LP's that made No. 1 on the chart. NOTE: The totals include 19 listings where the albums were recorded with two artists on the same recording (e.g., George Jones and Melba Montgomery)—each known in his or her own right. Each artist received credit for the album involved in the listing.

Artist	Top 10 LP's	No. 1 LP's
Buck Owens	17	12
George Jones	14	1
Eddy Arnold	12	9
Buckeroos	11	7
Johnny Cash	11	4
Jim Reeves	10	4
Loretta Lynn	10	3
Sonny James	9	2
Bill Anderson	9	1
Ray Price	8	3
Merle Haggard	8	2
Connie Smith	6	3
Marty Robbins	6	—
Bobby Bare	5	—
Porter Wagoner	5	—
Glen Campbell	4	3
Jack Greene	4	2
Roger Miller	4	—
Kitty Wells	4	—
Chet Atkins	3	1
Dave Dudley	3	—
Lester Flatt & Earl Scruggs	3	—
Jan Howard	3	—
Waylon Jennings	3	—
Ernest Tubb	3	—
Tammy Wynette	3	—
Jimmy Dean	2	1
David Houston	2	1
Charlie Pride	2	1
Hank Snow	2	1
Jim Edward Brown	2	—
Wilma Burgess	2	—
Stonewall Jackson	2	—
Charlie Louvin	2	—
Willie Nelson	2	—

Artist	Top 10 LP's	No. 1 LP's
Norma Jean	2	—
Del Reeves	2	—
Jean Shepard	2	—
Hank Thompson	2	—
Dottie West	2	—
Wilburn Brothers	2	—
Hank Williams Jr	2	—
Faron Young	2	—
Lynn Anderson	1	1
Bobby Gentry	1	1
Bobby Goldsboro	1	1
S/Sgt. Barry Sadler	1	1
Wynn Stewart	1	1
Leon Ashley	1	—
Phil Baugh	1	—
Brazos Valley Boys	1	—
Carl Butler & Pearl	1	—
Henson Cargill	1	—
June Carter	1	—
Patsy Cline	1	—
Floyd Cramer	1	—
Skeeter Davis	1	—
"Little" Jimmy Dickens	1	—
Roy Drusky	1	—
Lefty Frizzell	1	—
Don Gibson	1	—
Harden Trio	1	—
George Hamilton IV	1	—
Wanda Jackson	1	—
Warner Mack	1	—
Melba Montgomery	1	—
George Morgan	1	—
Jimmy Newman	1	—
Bonnie Owens	1	—
Dolly Parton	1	—
Johnny Paycheck	1	—
Webb Pierce	1	—
Gene Pitney	1	—
Kenny Price	1	—
Jeannie Seely	1	—
Red Simpson	1	—
Carl Smith	1	—
Red Sovine	1	—
Statler Brothers	1	—
Nat Stuckey	1	—
Billy Edd Wheeler	1	—
Hank Williams	1	—
Johnny Wright	1	—
TOTALS	252	67

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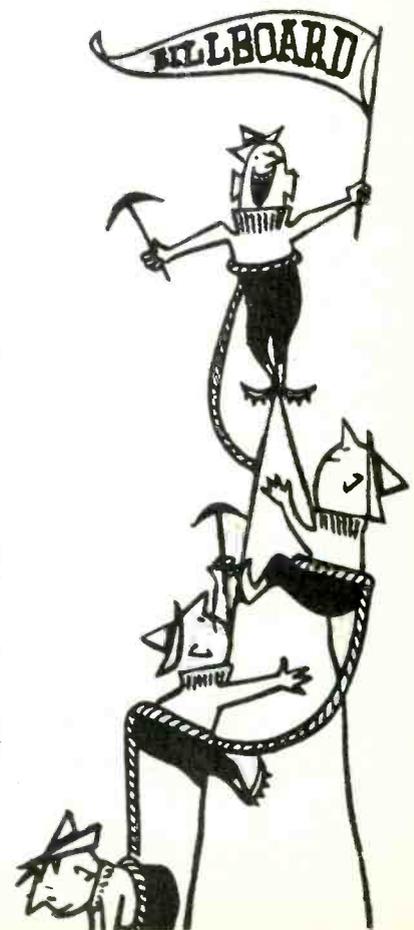
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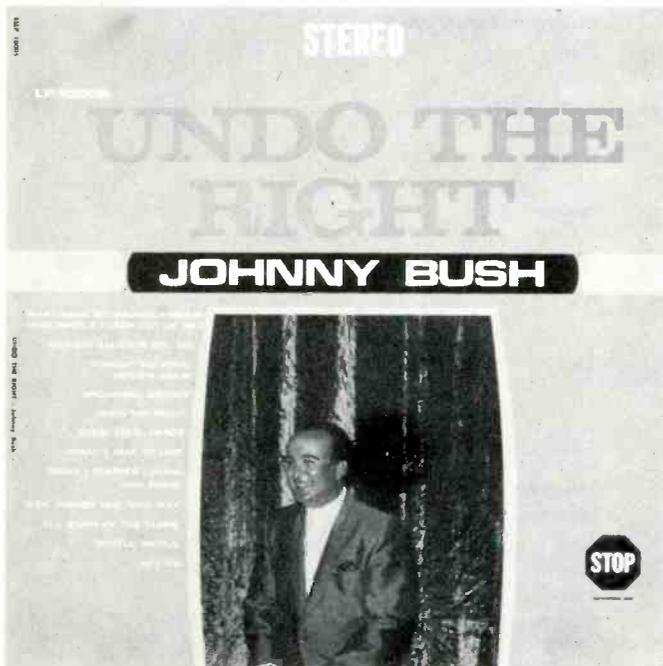
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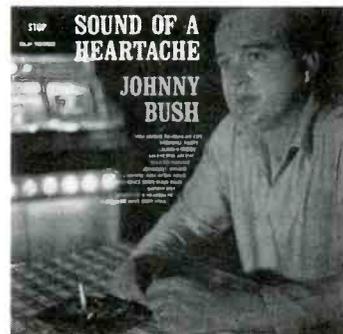
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Label Discography

Singles

This is an up-to-date tabulation, by label, of all the country singles appearing in the complete discography—those records making Top 10 in Billboard's country singles charts from May 15, 1948, through Aug. 31, 1968. Labels are ranked in order according to the greatest number of singles making the Top 10. The number of singles making Top 10 are listed along with the number of these singles making the No. 1 position.

Label	Top 10 Records	No. 1 Records
RCA Victor	261	43
Decca	213	28
Columbia	190	37
Capitol	166	45
M-G-M	37	8
Mercury	34	4
King	19	4
Sun	18	5
Hickory	16	—
Epic	15	9
Starday	14	1
United Artists	13	3
Smash	12	3
Musicor	10	1
Imperial	9	1
Monument	9	1
Dot	8	—
Cadence	7	4
Liberty	7	—
Four Star	5	—
Chart	4	—
Crest	4	—
Fabor	4	—
Roulette	4	—
Abbott	3	—

Label	Top 10 Records	No. 1 Records
Boone	3	—
Coral	3	—
Kapp	2	—
Ashley	1	1
Savoy	1	1
Abbey	1	—
ABC	1	—
Bandera	1	—
Bullet	1	—
Challenge	1	—
Chancellor	1	—
Chess	1	—
Golden Disc	1	—
Golden Wing	1	—
Groove	1	—
Guyden	1	—
Hap	1	—
Hi-Lo	1	—
J & T	1	—
Jab	1	—
KRCO	1	—
Little Darlin'	1	—
London	1	—
Paula	1	—
Peach	1	—
Phillips-International	1	—
Sims	1	—
Tally	1	—
Tennessee	1	—
Tower	1	—
Valley	1	—
Vee Jay	1	—
Warner Bros.	1	—
TOTALS	1,120	199

Albums

This is an up-to-date tabulation, by label, of all the country LP's appearing in the complete discography—those LP's making the Top 10 in Billboard's country LP charts from their inception in 1964 through the chart appearing in the August 31, 1968 issue. Labels are ranked in order according to the greatest number of LP's making the Top 10. The number making the Top 10 are listed along with the LP's that reached the No. 1 position on the charts.

Label	Top 10 Records	No. 1 Records
RCA Victor	63	20
Capitol	49	22
Decca	40	6
Columbia	38	7
United Artists	10	1

Label	Top 10 Records	No. 1 Records
Musicor	7	1
Mercury	6	—
Epic	5	1
Smash	4	1
M-G-M	2	—
Monument	2	—
Chart	1	1
Boone	1	—
Kapp	1	—
Little Darlin'	1	—
Longhorn	1	—
Paula	1	—
Starday	1	—
Warner Bros.	1	—
TOTALS	234	60

Publisher Discography

This is an up-to-date tabulation, by publisher, of the country discography that appears in this issue. The publishers are ranked according to the greatest number of records making the Top 10 of Billboard's country singles charts from May 15, 1948, through August 31, 1968. Listed also is the number of records that made No. 1 on the chart.

NOTE: The figures in parenthesis denote the number of records where two or more publishers were listed (split copyright) for individual records. Each publisher received full credit for these split copyrights, and the number indicates the times each publisher was involved in a split copyright on a Top 10 and No. 1 record.

Publisher	Licensee	Top 10 Records (Splits)	No. 1 Records (Splits)	Publisher	Licensee	Top 10 Records (Splits)	No. 1 Records (Splits)
Acuff-Rose	BMI	110	15	Travis	BMI	6 (1)	—
Hill & Range	BMI	85 (3)	15	Marty's	BMI	5	4
Cedarwood	BMI	61 (3)	10 (2)	Alamo	ASCAP	5	3
Tree	BMI	58 (15)	9	Witmark	ASCAP	5	1
Four Star	BMI	34 (1)	4	Tune	BMI	5 (5)	—
Pamper	BMI	33	8	Valley	BMI	5	—
Peer	BMI	32	6	Combine	BMI	5	—
Central	BMI	28 (1)	2	Wilderness	BMI	5	—
Bluebook	BMI	23 (1)	17	Commodore	BMI	4 (1)	2 (1)
Starday	BMI	22 (4)	3	Barton	BMI	4	1
Sure-Fire	BMI	22	2	Beechwood	BMI	4	1
Glad	BMI	20 (9)	3 (1)	Husky	BMI	4 (3)	1 (1)
Moss-Rose	BMI	18	3	Marizona	BMI	4 (1)	1
Gallico	BMI	17 (1)	8	Ridgeway	BMI	4	1
Champion	BMI	16 (4)	2	Screen Gems-			
American	BMI	15	3	Columbia	BMI	4 (1)	1
Lois	BMI	12	2	Adams, Vee			
Brazos Valley	BMI	12	1	& Abbott	BMI	4	—
Newkeys	BMI	11 (5)	1	Buna	BMI	4 (1)	—
Milene	ASCAP	10	4	Glaser	BMI	4	—
Fairway	BMI	9 (1)	2	Pageboy	SESAC	4	—
Jack	BMI	9 (3)	1 (1)	Red River Songs	BMI	4 (1)	—
Yonah	BMI	9 (3)	—	Shapiro-Bernstein	ASCAP	4	—
Central Songs	BMI	8	4	Cajun	BMI	3 (1)	1
Cash, J.	BMI	8	2	Delmore	ASCAP	3	1
Hi-Lo	BMI	8 (1)	2	Lancaster	BMI	3	1
Presley	BMI	8 (2)	2	Melody Lane	BMI	3 (1)	1
Blue Crest	BMI	8 (6)	1 (1)	Mills	ASCAP	3	1
Tubb, E.	BMI	8	1	Ross-Jungnickle	BMI	3	1
Tuckahoe	BMI	8	1	Southern	ASCAP	3	1
Robbins-Miller	ASCAP	8	—	Ark-La-Tek	BMI	3	—
Knox	BMI	7	2	Copar	BMI	3	—
Lowery	BMI	7	2	Famous	ASCAP	3	—
Marson	BMI	6	3	Golden West			
Painted Desert	BMI	6	3	Melodies	BMI	3	—
Brenner	BMI	6	1	Hamblen	BMI	3	—
Stallion	BMI	6	1	Jat	BMI	3	—
E. H. Morris	ASCAP	6	—	Neillrae	BMI	3 (2)	—
				Open Road	BMI	3 (2)	—
				Owens	BMI	3 (2)	—
				Pickwick	ASCAP	3	—
				Planetary	ASCAP	3	—
				Rondo	BMI	3 (1)	—
				Rose, Fred	BMI	3	—
				Rumblers	BMI	3	—
				Samos Island	BMI	3 (2)	—
				Santly-Joy	ASCAP	3	—
				Silver Star	BMI	3	—
				Starrite	BMI	3	—
				Window	BMI	3	—

(Continued on page 104)

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Publisher	Licensee	Top 10 Records (Splits)	No. 1 Records (Splits)
<i>(Continued from page 102)</i>			
Chappell	ASCAP	2	—
Acclaim	BMI	2	1
Forrest Hills	BMI	2	1
Freeway	BMI	2	1
Gladys	ASCAP	2	1
Ludlow	BMI	2	1
Metric	BMI	2	1 (1)
Peach	SESAC	2	1
PlainView	BMI	2	1
Russell-Cason	ASCAP	2	1
Warden	BMI	2	1
Wjndwardside	BMI	2	1
Bayou	BMI	2 (1)	—
Bourne	ASCAP	2	—
Carolintone	BMI	2	—
Conrad	BMI	2 (1)	—
Copper Creek	BMI	2 (2)	—
Dandelion	BMI	2	—
E & M	BMI	2	—
Frank	ASCAP	2	—
Gee/Gee	BMI	2	—
Hall-Clement	BMI	2	—
Harbot	SESAC	2	—
Harms	ASCAP	2	—
Hawthorne	ASCAP	2	—
Kitty Wells	BMI	2	—
Marks, E. B.	BMI	2	—
Mayhew	BMI	2	—
Mimosa	BMI	2	—
Passkey	BMI	2	—
Remick	ASCAP	2	—
Ring-A-Ding	BMI	2 (2)	—
Sheldon	BMI	2	—
Stuckey	BMI	2 (2)	—
Talmont	BMI	2 (1)	—
Trinity	BMI	2	—
Babb	BMI	1 (1)	1 (1)
Bee Gee	BMI	1	1
Bibo	ASCAP	1	1
Blue Grass	BMI	1	1
Channel	ASCAP	1	1
Cigma	BMI	1	1
Fingerlake	BMI	1	1
Forrest	BMI	1	1
Forster	ASCAP	1	1
Hen-Len	BMI	1	1
Home Town	BMI	1	1
Lion-Pre	BMI	1	1
Mallory	BMI	1	1
Marlyn	BMI	1	1
Mojave	BMI	1 (1)	1 (1)
Noma	BMI	1 (1)	1 (1)
Pam-Wak	BMI	1	1
Paxton	ASCAP	1 (1)	1 (1)
Queen	BMI	1	1
Recherche	ASCAP	1 (1)	1 (1)
South Coast	BMI	1	1
Terran	BMI	1 (1)	1 (1)
TNT	BMI	1	1
Tobi-Ann	BMI	1	1
Troy-Martin	BMI	1	1
Twentieth Century	ASCAP	1	1
Aldon	BMI	1	—
Algon	BMI	1	—
Almo	BMI	1	—
Angel	BMI	1	—

Publisher	Licensee	Top 10 Records (Splits)	No. 1 Records (Splits)
Anway	BMI	1	—
Arc	BMI	1	—
Aroostock	BMI	1	—
Asbury	BMI	1	—
Attache	BMI	1	—
Be Are	BMI	1	—
Bentley	BMI	1	—
Bexhell	ASCAP	1 (1)	—
Big D	BMI	1 (1)	—
Blue Echo	BMI	1	—
Blue River	BMI	1	—
Boosey & Hawkes	ASCAP	1	—
Briarcliff	BMI	1	—
Bronz	SESAC	1	—
Brumley, Albert E.	SESAC	1	—
Brush Arbor	BMI	1	—
Bullet	BMI	1	—
Buttercup	BMI	1	—
Cachella	ASCAP	1	—
Capitol	BMI	1	—
Carretta	BMI	1	—
Cheru	BMI	1	—
Choice	BMI	1	—
Circle O	BMI	1	—
Colonial	BMI	1	—
Cross	BMI	1	—
Deep Fork	ASCAP	1	—
Denny	BMI	1	—
Disney, Walt	BMI	1	—
Dixie	BMI	1	—
Doss	BMI	1 (1)	—
Edville	BMI	1	—
Eric	BMI	1	—
Excelor	BMI	1	—
Feist	ASCAP	1	—
Folkway	BMI	1	—
Fred	BMI	1	—
Friendship	BMI	1 (1)	—
Gandolf	BMI	1	—
Gaylord	BMI	1	—
Glo-Mac	BMI	1 (1)	—
Greenback	BMI	1 (1)	—
Hollis	BMI	1	—
Honeycomb	ASCAP	1	—
Island	BMI	1 (1)	—
Jamie	BMI	1	—
Jan-Pat	BMI	1	—
Jando	ASCAP	1	—
Jefferson	BMI	1	—
Jenkins	ASCAP	1	—
Kangas, Les.	BMI	1 (1)	—
Kellem, Milton	ASCAP	1	—
Keys	ASCAP	1	—
Laurel	BMI	1	—
LaSalle	ASCAP	1	—
Le Bill	BMI	1	—
Le Jean	BMI	1	—
Lin-Cal	BMI	1 (1)	—
Lin-Da	BMI	1	—
Longhorn	BMI	1 (1)	—
Lonzo & Oscar	SESAC	1	—
Loring	BMI	1	—
Ly-Rann	BMI	1	—
Maiden Fair/ Cuculu	BMI	1	—
Marchar	BMI	1	—
Marciana	BMI	1	—

(Continued on page 106)

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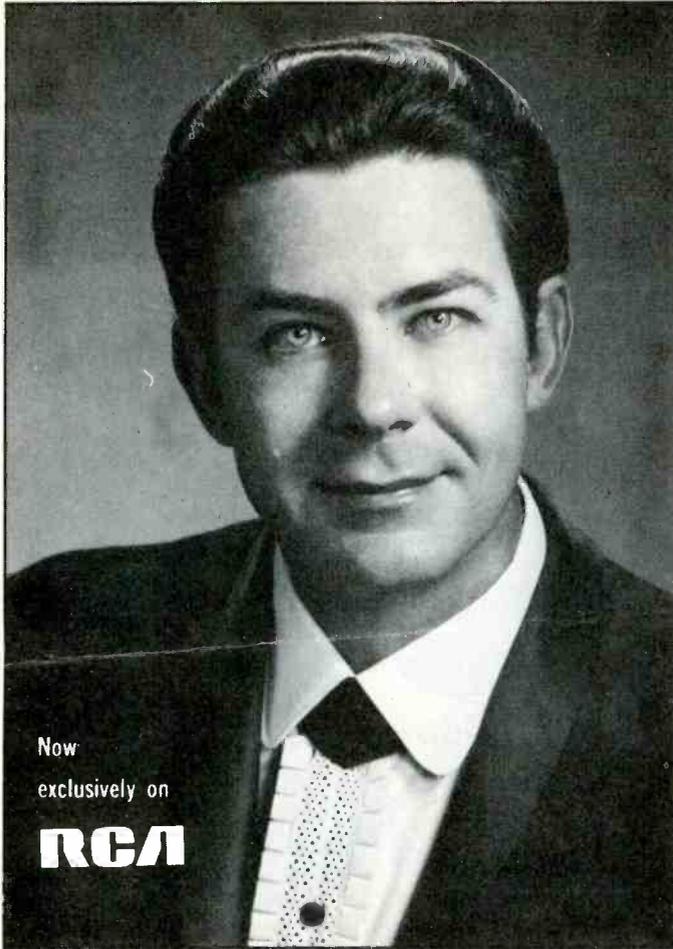
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Mariposa	BMI	1	—	Savoy	BMI	1	—
Massey	ASCAP	1	—	Score	BMI	1	—
Matamoros	BMI	1 (1)	—	Seashell	BMI	1	—
Melrose	ASCAP	1	—	Shalimar	BMI	1 (1)	—
Metro	BMI	1	—	Smith, Randy	BMI	1	—
Milton	BMI	1	—	Southtown	BMI	1	—
Mixer	BMI	1 (1)	—	Southwind	BMI	1	—
Mountain City	BMI	1	—	Spitzer	BMI	1	—
Music, Music				Su-Ma	BMI	1 (1)	—
Music	ASCAP	1	—	Summit	ASCAP	1	—
Music City	ASCAP	1	—	Sycamore	BMI	1	—
Oceanic	BMI	1	—	Sylvia	BMI	1	—
Old Charter	BMI	1	—	Talent House	SESAC	1	—
Pear D	BMI	1	—	Tannen	BMI	1	—
Perkins	SESAC	1	—	Texone	ASCAP	1	—
Pic	ASCAP	1	—	Tideland	BMI	1 (1)	—
Pinelawn	BMI	1	—	Trio	BMI	1	—
Prest Co.	BMI	1	—	Unart	BMI	1	—
Progress	BMI	1	—	Vanadore	BMI	1	—
Quartet	ASCAP	1 (1)	—	Vanguard	BMI	1	—
Ralph's Radio	BMI	1	—	Vanjo	BMI	1	—
Reg-Com	BMI	1	—	Vector	BMI	1	—
Regent	BMI	1	—	Vigilance	BMI	1 (1)	—
Report	BMI	1	—	Village	BMI	1	—
Retter	BMI	1	—	Ward, Billy	BMI	1	—
Ridge	BMI	1	—	Wildweed	BMI	1	—
Rivers	BMI	1	—	Wonderland	BMI	1	—
Robertson	ASCAP	1	—	Wormwood	BMI	1	—
Sage & Sand	SESAC	1	—	Writers	BMI	1	—
St. Louis	BMI	1	—	Yellow River	ASCAP	1	—
St. Nicholas	ASCAP	1	—	Zanetis	BMI	1 (1)	—

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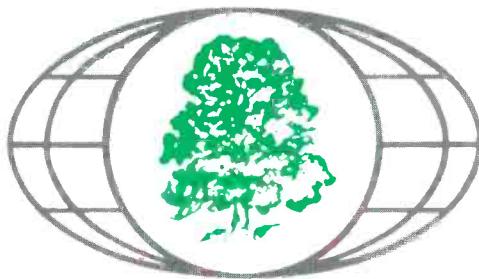


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The publisher does not assume liability for errors or omissions.

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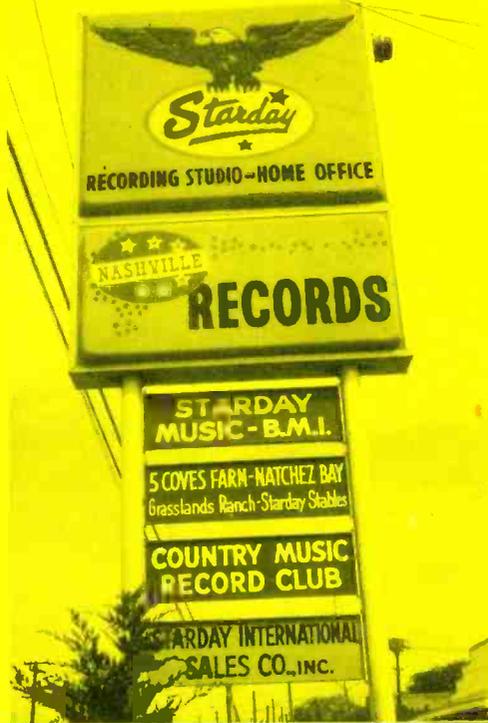
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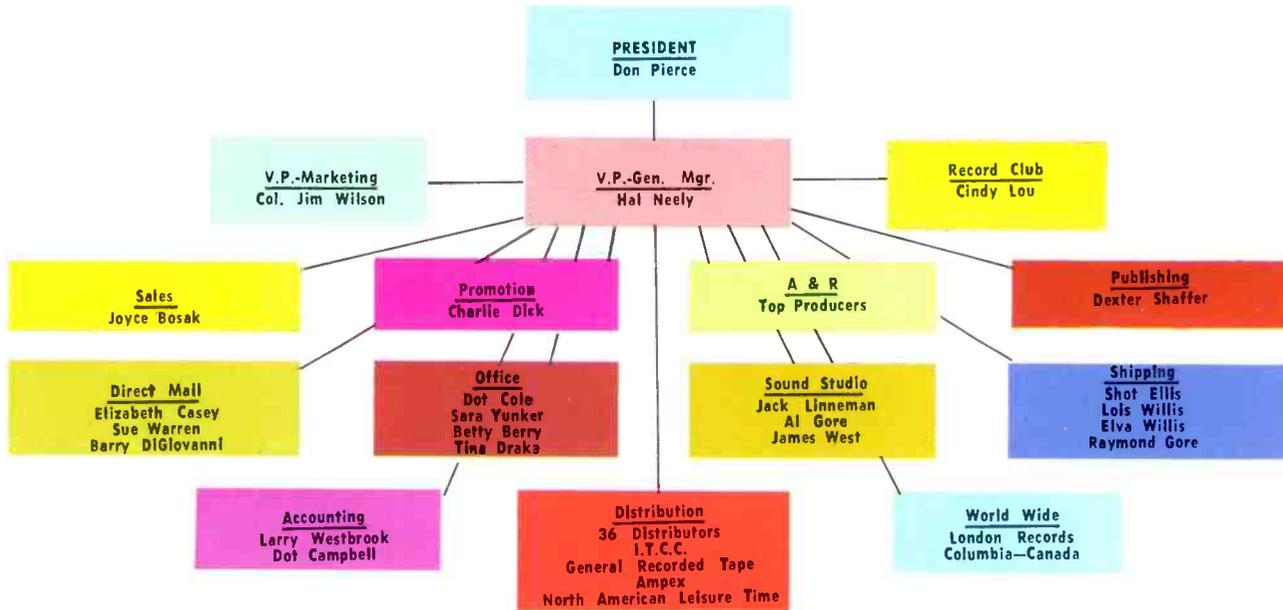
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