

WORLD OF COUNTRY MUSIC

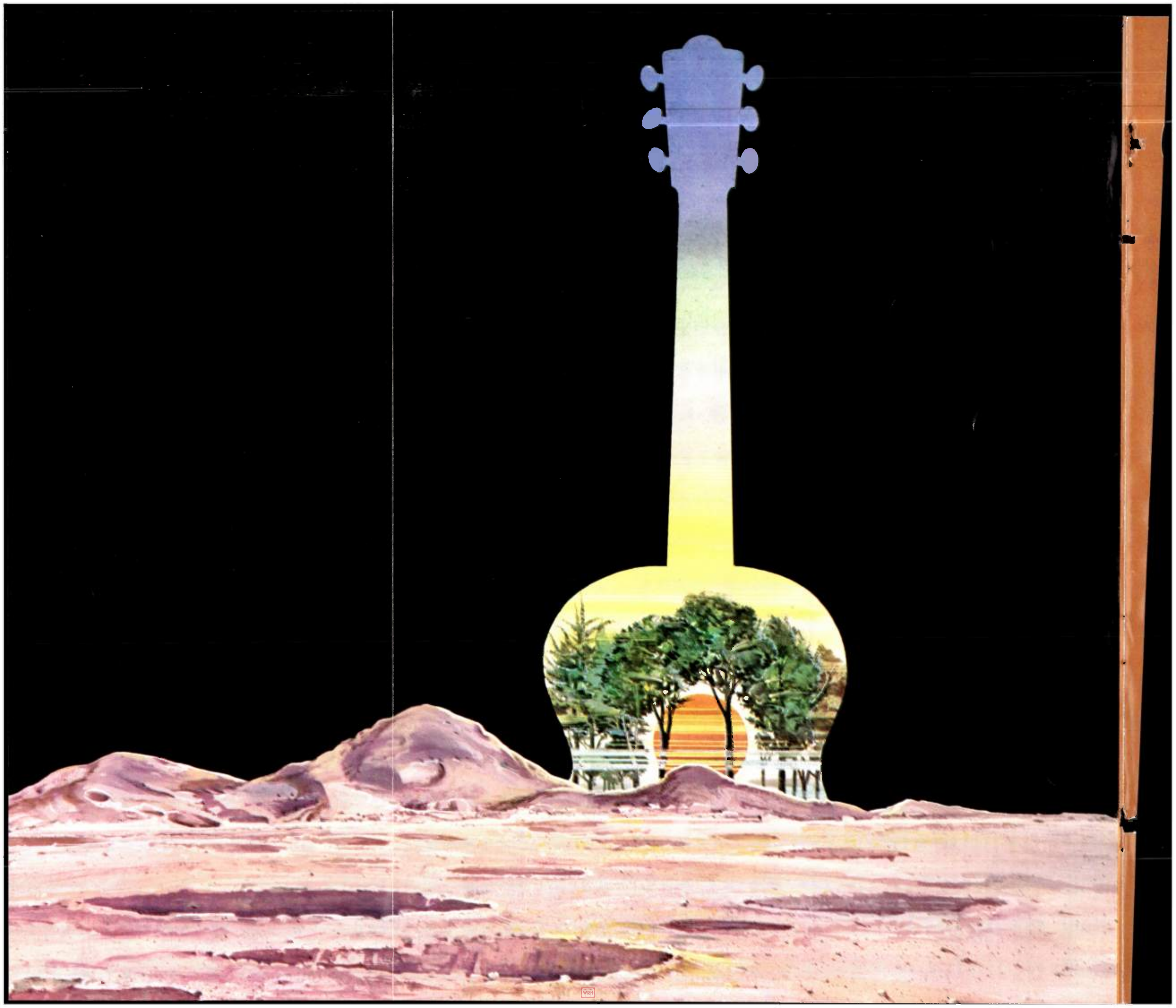
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When Country music lands on the moon,
we'll be there.

Someday, the world of Country music may reach beyond our planet. You'll be pickin' and singin' in the craters, looking back at Mother Earth and Nashville, Tennessee.

At BMI we've always envisioned a majestic future for Country music. Because we've been totally involved and impressed by its past.

In 1940, when Broadcast Music Incorporated was founded, we saw that our country's native music was ridiculed or ignored by the establishment. We began our fight, opening up our first Nashville office in a garage.

We made it our job to see that all Country writers and publishers had a way to collect royalties and protect the performance rights on their songs.

Today we are the world's largest performing rights organization, and have earned our place on Music Row.

In thirty four years, Country music and BMI have come a long way. But there are light-years left to go.

BMI

BROADCAST MUSIC INCORPORATED



Hank Snow accepts an award at the International Country Music Festival in London, as Tompall Glaser looks on.

Near 100 Labels Now Involved in Country Music

27,000 Hours of U.S. Radio Time/15,000 Sessions Annually in Nashville

By Bill Williams

There was a time, not too many years ago, in which four or five companies involved themselves in the business of country music. Now the facts and figures are somewhat startling.

In recent weeks and months, as many as 120 country singles have been sent to the Billboard office for review in a seven day span, representing perhaps as many as 75 to 80 companies.

The point here is not to discuss the merits of these records. It is, rather, an effort to point out dramatically the extent to which companies have become involved in the country music field.

Many of them are easily recognizable names, those of majors from the other fields who have seen the wisdom of dealing in country product. There are the others who have been in the business for a long time. But more than ever there are the small independents who try to make it, either on a shoestring or with both venture and working capital.

The fact that they go beyond more than a single product release is quite revealing. Probably no other field has expanded to the point that has this music form.

A Country Music Association survey in August carried some remarkable statistics which might tell why. More than 27,000 hours of country music is now being per-

formed on radio stations in the United States and Canada every day of the year. There is no area of North America untapped by country music. And no longer is it all originating, at the recording level, in Nashville, Bakersfield and Los Angeles.

A sampling in recent weeks shows it is coming from such decentralized areas as Miami; Silver Spring, Md.; Westminster, Cal.; New York City; Oklahoma City; Tazewell, Va.; Muscle Shoals, Ala.; Shreveport, La.; Memphis; Marietta, Ga.; Athens, Ala.; Arlington, Tex.; Athens, Tex.; Fountain, Colo.; San Rafael, Cal.; Enid, Okla.; Springfield, Ill.; Indianapolis; Burbank, Cal.; Houston; Atlanta; Chicago; Toronto; Omaha; and the list goes on.

Yet product in such a place as Nashville has in no way diminished; just the opposite is true. Running at the rate of some 15,000 a year, sessions in "Music City" continue to climb, keeping the 57 or so studios active.

It was, perhaps, easier to describe country music 20 years ago than it is today, although even then it frequently defied an accurate description. Instead of changing in these two decades, it has expanded in all directions, retaining some of its basics, while adding additional ingredients.

Thus, as a radio station recently pointed out (WNCR), there are such country cate-

gories as modern country, traditional country, cross country, town and country, progressive country, Nashville Sound country, MOR Country, with a few more to add such as outlaw or underground country, solid gold country, adult country, country rock, standard country, uptown country, and even the trite old country and western.

Thus country is many things to many listeners and consumers, which is a marvelous situation for the country music business. A sameness would drive everyone to distraction, and diminish the ranks of the faithful. One man's meat is another man's banned list.

Which brings us to permissiveness, and the controversy which surrounds it. When the Supreme Court laid on stations the responsibility of doing their own editing, so to speak, some of them jumped. All of the "hells" and the "damns" were bleeped out, but most of the sex was left alone. But then sex is beautiful, even in the late hours in a motel room. There is no accounting for tastes, and few can argue that the lyrics are becoming less subtle and more direct. So, the defenders answer, is honesty.

Country has added strings and horns, which some consider to be heresy. Of

Continued on page 66

Thank Y'all.

Our sincerest thanks to the editors of Billboard Magazine for their selection of WHN as Country Music Station of the Year. For the second consecutive year.



1050/WHN

Storer Radio in New York

California Country

Los Angeles/Bakersfield

West Coast Burgeoning with Activity and Popularity

By Bob Kirsch

Where does the person involved in country music go to find some of the nation's strongest record labels, top artists, most consistently packed clubs, auditoriums and parks, influential radio stations, important TV shows, major promotion, management and booking firms and a strong country music organization?

One answer is certainly Nashville, undeniably the country music capital of the world. But an equally on target answer is California, particularly in the Los Angeles and Bakersfield areas.

Nobody is about to claim that Nashville and country are not synonymous. But the West Coast has played a major role in country music for more than 30 years, and that role is growing more important every day. What are some of the components that make "California Country" far more than a catchy phrase.

To begin, there are the record labels. Capitol Records has long been one of the major forces in country music. Though headquarters are now in Nashville, the firm remains strong here. From the Capitol ranks have come such stars as Tex Ritter, Tex Williams, Merle Travis, Tennessee Ernie Ford (currently celebrating his 25th year in show business), Jimmy Wakely, Ferlin Husky, Jean Shepard, Faron Young, Hank Thompson, Sonny James, Wanda Jackson, Roy Clark, Merle Haggard, Buck Owens, Freddie Hart, Glen Campbell and Anne Murray.

The Capitol studios have turned out hits regularly during the past four decades and some of country's most respected producers (including Cliffie Stone and Ken Nelson) have done much of their work there. Capitol artists enjoyed major crossover hits long before the term was coined, and continue to do so. And the label's country division, currently under the direction of Frank Jones, shows absolutely no signs of slowing down. (See separate Capitol story.)

MGM Records, with offices on Sunset Blvd., is also one of the major forces in country music. While the label has a strong Nashville office, president Jimmy Brown headquarters in Los Angeles and directs the activities of such country giants as Mel Tillis, Sherry Bryce, Hank Williams, Jr., Tompall Glaser and Eddy Arnold. In addition, the label acquired Hickory Records last year, adding such talent as Roy Acuff, Don Gibson, Sue Thompson and Roy Acuff, Jr. MGM has been one of the most active labels in guiding its artists to TV guest shots and has continually expanded the entire country operation over the past few years.

There are other West Coast based labels with strong country wings. MCA, though

its artists come almost exclusively from Nashville, has stars like Loretta Lynn, Conway Twitty, Jerry Wallace, Brenda Lee, Jeanie Pruett, Jerry Clower, Bill Anderson, Wayne Kemp and Marty Robbins and has built British songstress Olivia Newton-John into a major country star over the past year. Warner Bros. and Elektra/Asylum have both set up strong country wings and Motown is just now moving into country. Granite, a new firm under the direction of country veteran Cliffie Stone, has enjoyed an unusually successful first year. (See separate Granite story.)

Perhaps no West Coast based label has moved into the country business as successfully as ABC. Barely two years ago the firm created a country division in Nashville and built a roster with the likes of Billy "Crash" Craddock, Ferlin Husky, Johnny Carver, Billy Mundi and Bobby Wright. With the recent acquisition of the Famous Music labels, ABC now enjoys such other top names as Roy Clark, Donna Fargo, Don Williams, Brian Collins, Tommy Overstreet, Diana Trask (all of whom remain on the Dot label), as well as Ray Price, who comes via the acquisition of Word Records. ABC has demonstrated that a Los Angeles label can run a successful country division.

Other Los Angeles firms such as Playboy (Mickey Gilley), 20th Century (Nancy Wayne, Lois Johnson) and Chelsea (Jerry Inman) have also made solid moves into Country, often cutting the artists locally.

The list of artists who base themselves on the West Coast is one of the most impressive in country music. Merle Haggard and Buck Owens come from the Bakersfield area, along with Bonnie Owens, the Strangers, the Buckeroos, Susan Raye, Lawanda Lindsay, Buddy Alan and a number of others. Tennessee Ernie Ford lives in northern California, while Freddie Hart hails from Los Angeles. Tex Williams and Molly Bee also live in the West. Red Simpson is from Portland and Donna Fargo began her career in Los Angeles.

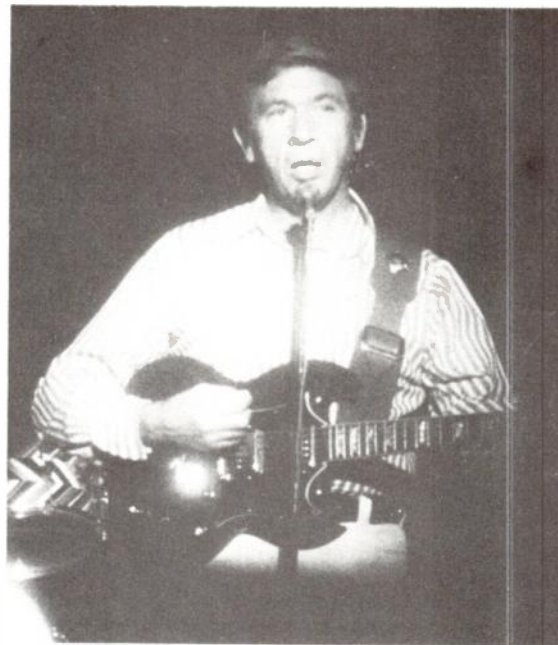
Bakersfield, with Haggard and Owens, must rank as a major country center on its own. Owens owns excellent studios there, both Owens and Haggard run publishing companies and have office complexes, both base themselves there and Owens has helped build a hospital for cancer patients with an annual golf and tennis tournament to help raise funds, a tournament that grows more successful every year.

In the area of live entertainment, the West Coast, and especially southern California, must rank as one of the brightest spots in the nation. The Los Angeles area

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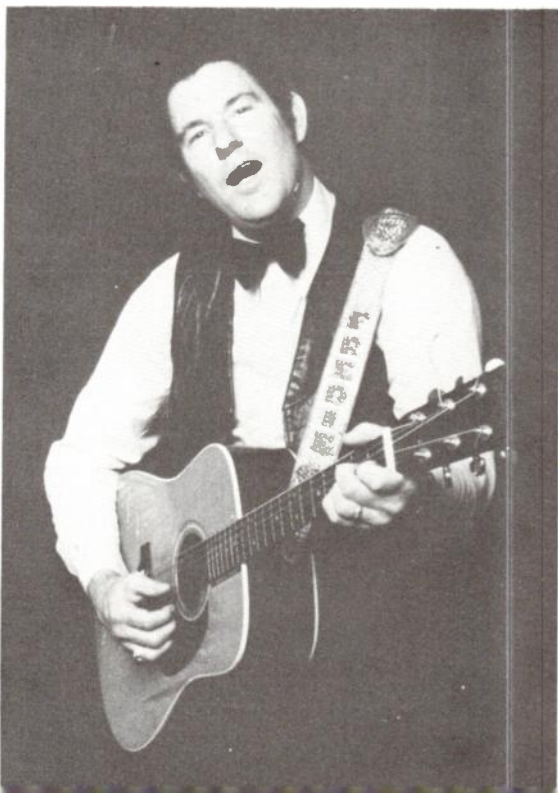


Frank Jones, vice president of Capitol Records, signed Arleen Harden to the label. They were re-united after a lengthy association of the two at Columbia.



Buck Owens

Freddie Hart



CAPITOL HAS THE COUNTRY COVERED



...with its new A&R Marketing team:

NASHVILLE

Frank Jones, CRI Vice President and General Manager, C&W
Bill Williams, National Country Sales and Promotion Manager
and producers, Audie Ashworth and Biff Collie.

HOLLYWOOD TOWER

Don Ovens, Director, C&W Marketing Services
and producer, Steve Stone

... with its great Country roster:

Buddy Alan
Tony Booth
Brush Arbor
The Buckaroos
Dorsey Burnette
Glen Campbell
Connie Cato
Roy Drusky
Stoney Edwards
Tennessee Ernie Ford
Johnny Gimble

Billy C. Graham
David Frizzell
Merle Haggard
Arleen Harden
Freddie Hart
Homer Joy
Dave Kirby
La Costa
LaWanda Lindsey
Anne Murray
R. C. Bannon

Buck Owens
Susan Raye
Paul Richey
Buford Rockefeller
Red Steagall
Jud Strunk
Margot Sunshine
Michael Twitty
Charlie Walker
Andra Willis
Norro Wilson



**... and on Opryland Records,
under the guidance of Jimmy Bowen**

Judy Bryte
Lola Jean Dillon
Jim & Jesse
J. David Sloan
J. Lee Webb



Distributed by
Capitol Records

THE BILLBOARD COUNTRY AWARDS 1974

The following awards represent an editorial staff consensus based in great part on a 12-month analysis of Billboard's "Hot Country LPs" and "Hot Country Singles" charts. Other awards are based on estimates of the artists and/or labels' impact during the September 22, 1973–September 14, 1974 recap period.

BEST SINGLE: "MOST BEAUTIFUL GIRL" / CHARLIE RICH	EPIC
BEST ALBUM: "BEHIND CLOSED DOORS" / CHARLIE RICH	EPIC
BEST MALE VOCALIST: CHARLIE RICH	EPIC
BEST FEMALE VOCALIST: OLIVIA NEWTON-JOHN (MCA) & DOLLY PARTON	(RCA)
BEST DUO, SINGLES: GEORGE JONES & TAMMY WYNETTE	EPIC
BEST DUO, ALBUMS: CONWAY TWITTY & LORETTA LYNN	MCA
BEST INSTRUMENTAL GROUP: DANNY DAVIS & NASHVILLE BRASS	RCA
BEST OVERALL SINGLES ARTIST: CHARLIE RICH	EPIC
BEST MALE SINGLES ARTIST: CHARLIE RICH	EPIC
BEST FEMALE SINGLES ARTIST: DONNA FARGO (ABC-DOT) & TAMMY WYNETTE	(EPIC)
BEST NEW MALE ARTIST: RONNIE MILSAP	RCA
BEST NEW FEMALE ARTIST: OLIVIA NEWTON-JOHN	MCA
BEST GROUP: STATLERS	MERCURY
BEST OVERALL LP ARTIST: CHARLIE RICH	EPIC
BEST MALE ARTIST, LP'S: CHARLIE RICH	EPIC
BEST FEMALE ARTIST, LP'S: LORETTA LYNN	MCA
BEST SONGWRITER, MALE: KENNY O'DELL	HOUSE OF GOLD
BEST SONGWRITER, FEMALE: BETTY JEAN ROBINSON	4-STAR
MOST PROGRAMMED ARTIST: CHARLIE RICH	EPIC
SPECIAL BREAKTHROUGH: POINTER SISTERS	BLUE THUMB
BEST COUNTRY COMIC: JERRY CLOWER	MCA
ARTIST RESURGENCE, MALE: HANK SNOW	RCA
ARTIST RESURGENCE, FEMALE: MELBA MONTGOMERY	ELEKTRA
BEST NEW COUNTRY LABEL	GRANITE
BEST NEW DUO: BUD LOGAN & WILMA BURGESS	SHANNON
BEST ALBUM COVER	BILL BARNES
BEST COUNTRY PRODUCER: LARRY BUTLER	UA
BEST ARRANGER	BILL McELHINEY
COUNTRY RECORD EXECUTIVE OF THE YEAR: JERRY BRADLEY	RCA
COUNTRY RECORD SALES MANAGER: B.J. McELWEE	ABC
COUNTRY RECORD PROMOTER: JOHN BROWN	MCA
BEST SYNDICATED TV SHOW	"HEE HAW"
BEST SYNDICATED RADIO SHOW	"CONTINENTAL COUNTRY"
PIONEER AWARD	ARTHUR SATHERLY
BEST COUNTRY RECORDING ENGINEER: TOM SPARKMAN	METROPOLITAN
COUNTRY D.J. OF THE YEAR: DEANO DAY, WDEE, DETROIT	
COUNTRY RADIO PROGRAM DIRECTOR OF THE YEAR: BOBBY WOOTEN, KAYO, SEATTLE	
COUNTRY RADIO GENERAL MANAGER OF THE YEAR: BILL WARD, KLAC, LOS ANGELES	
COUNTRY MUSIC STATION OF THE YEAR: WHN, NEW YORK	
BEST INDEPENDENT LABEL	DOT



I Love My Friends THANK YOU!

Charlie Rich

BEST SINGLE: "MOST BEAUTIFUL GIRL" •

BEST ALBUM: BEHIND CLOSED DOORS •

BEST MALE VOCALIST • BEST OVERALL

SINGLES ARTIST • BEST MALE SINGLES

ARTIST • BEST OVERALL ALBUM ARTIST

• BEST MALE ALBUM ARTIST •

MOST PROGRAMMED ARTIST

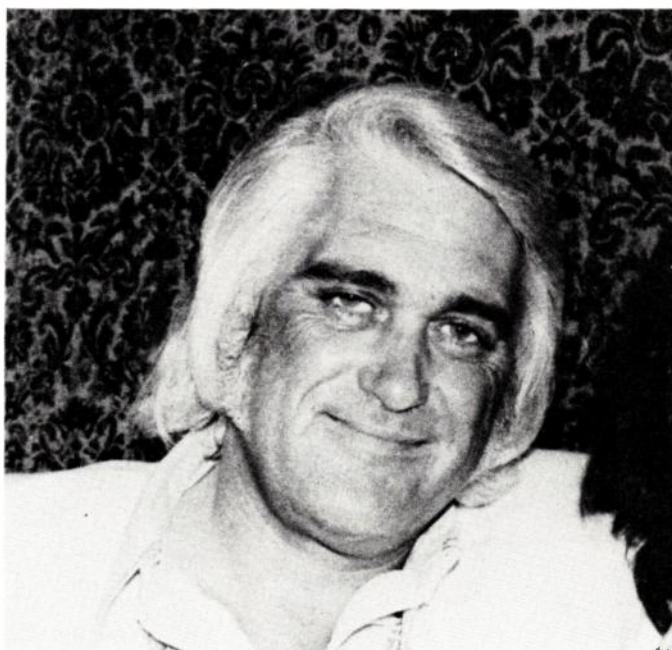


PATRONAL MANAGEMENT

Sy
Rosenberg
Organization

261 Chelsea Building • Memphis, Tennessee 38107

TOP COUNTRY SINGLES 1974





Pos., Title, Artist, Label (Dist. Label)

1. THE MOST BEAUTIFUL GIRL—Charlie Rich, Epic (Columbia)
2. GUESS WHO—Jerry Wallace, MCA
3. IF WE MAKE IT THROUGH DECEMBER—Merle Haggard, Capitol
4. ANOTHER LONELY SONG—Tammy Wynette, Epic (Columbia)
5. I LOVE—Tom T. Hall, Mercury (Phonogram)
6. HE THINKS I STILL CARE—Anne Murray, Capitol
7. THERE WON'T BE ANYMORE—Charlie Rich, Epic (Columbia)
8. THE LAST LOVE SONG—Hank Williams, Jr., MGM
9. RUB IT IN—Billy "Crash" Craddock, ABC
10. MARIE LAVEAU—Bobby Bare, ABC
11. A VERY SPECIAL LOVE SONG—Charlie Rich, Epic (Columbia)
12. LET ME BE THERE—Olivia Newton-John, MCA
13. WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic (Columbia)
14. IF YOU LOVE ME—Olivia Newton-John, MCA
15. MIDNIGHT, ME & THE BLUES—Mel Tillis, MGM
16. I'M STILL LOVING YOU—Joe Stampley, ABC/Dot
17. JOLENE—Dolly Parton, RCA
18. WOULD YOU LAY WITH ME (In A Field Of Stone)—Tanya Tucker, Columbia
19. I'LL NEVER BREAK THESE CHAINS—Tommy Overstreet, ABC/Dot
20. LOVE SONG—Anne Murray, Capitol
21. THE GRAND TOUR—George Jones, Epic (Columbia)
22. IF YOU CAN FEEL IT (It Ain't There)—Freddie Hart, Capitol
23. NO CHARGE—Melba Montgomery, Elektra
24. SOMEWHERE BETWEEN LOVE AND TOMORROW—Roy Clark, ABC/Dot
25. RIDIN' MY THUMB TO MEXICO—Johnny Rodriguez, Mercury (Phonogram)

Pos., Title, Artist, Label (Dist. Label)

26. ONCE YOU'VE HAD THE BEST—George Jones, Epic (Columbia)
27. SING ABOUT LOVE—Lynn Anderson, Columbia
28. DADDY WHAT IF—Bobby Bare, ABC
29. I LOVE YOU, I LOVE YOU—David Houston & Barbara Mandrell, Columbia
30. IT IS WRONG (For Loving You)—Sonny James, Columbia
31. PURE LOVE—Ronnie Milsap, RCA
32. SUNDOWN—Gordon Lightfoot, Reprise
33. YOU CAN'T BE A BEACON IF YOUR LIGHT DON'T SHINE—Donna Fargo, ABC/Dot
34. (JEANNIE MARIE) YOU WERE A LADY—Tommy Overstreet, ABC/Dot
35. THAT GIRL WHO WAITS ON TABLES—Ronnie Milsap, RCA
36. WORLD OF MAKE-BELIEVE—Bill Anderson, MCA
37. I WILL ALWAYS LOVE YOU—Dolly Parton, RCA
38. THAT'S THE WAY LOVE GOES—Johnny Rodriguez, Mercury (Phonogram)
39. SWEET MAGNOLIA BLOSSOM—Billy "Crash" Craddock, ABC
40. THERE'S A HONKY TONK ANGEL—Conway Twitty, MCA
41. SONG & DANCE MAN—Johnny Paycheck, Epic (Columbia)
42. ROOM FULL OF ROSES—Mickey Gilley, Playboy
43. I'VE JUST GOT TO KNOW—Freddie Weller, Columbia
44. I'M NOT THROUGH LOVING YOU—Conway Twitty, MCA
45. THINGS AREN'T FUNNY ANYMORE—Merle Haggard, Capitol
46. HONEYMOON FEELIN'—Roy Clark, ABC/Dot
47. PAPER ROSES—Marie Osmond, MGM
48. COUNTRY SUNSHINE—Dottie West, RCA
49. THIS SONG IS DRIVING ME CRAZY—Tom T. Hall, Mercury (Phonogram)
50. SAWMILL—Mel Tillis, MGM

The DAVID HOUSTON SHOW



I'm might proud to be a member of the Grand Ole Opry and that I make records for the BEST LABEL in the business, EPIC-COLUMBIA. I'm thankful for two of my biggest hits this year, "Can't You Feel It" and "Ten Commandments of Love" (with Barbara Mandrell).

Beginning on November 1st, you can hear me and my whole show featuring Shoji Tabuchi with Calvin Crawford & The Persuaders on radio station XERF in Del Rio, Texas, central time 1 a.m. til 2 a.m., 7 nights a week.

David Houston

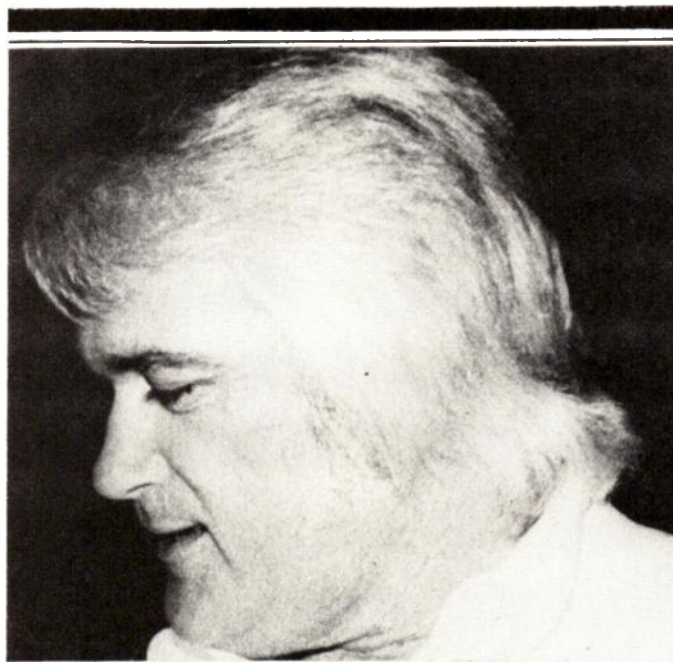
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TOP COUNTRY ALBUMS 1974



Pos., Title, Artist, Label (Dist. Label)

1. **BEHIND CLOSED DOORS**—Charlie Rich, Epic (Columbia)
2. **YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE**—Conway Twitty, MCA
3. **LET ME BE THERE**—Olivia Newton-John, MCA
4. **VERY SPECIAL LOVE SONGS**—Charlie Rich, Epic (Columbia)
5. **A LEGENDARY PERFORMER**—Elvis Presley, RCA
6. **COME LIVE WITH ME**—Roy Clark, ABC/Dot
7. **WHERE MY HEART IS**—Ronnie Milsap, RCA
8. **AMAZING LOVE**—Charley Pride, RCA
9. **IF YOU LOVE ME, LET ME KNOW**—Olivia Newton-John, MCA
10. **LOVE IS THE FOUNDATION**—Loretta Lynn, MCA
11. **FULL MOON**—K. Kristofferson, Rita Coolidge, A&M
12. **SAWMILL**—Mel Tillis, MGM
13. **THERE WON'T BE ANYMORE**—Charlie Rich, RCA
14. **SPIDERS & SNAKES**—Jim Stafford, MGM
15. **PRIMROSE LANE-DON'T GIVE UP**—Jerry Wallace, MCA
16. **ALL I EVER MEANT TO DO WAS SING**—Johnny Rodriguez, Mercury (Phonogram)
17. **WE'RE GONNA HOLD ON**—George Jones, Tammy Wynette, Epic (Columbia)
18. **WOULD YOU LAY FOR ME**—Tanya Tucker, Columbia
19. **FOR THE PEOPLE IN THE LAST HARD TOWN**—Tom T. Hall, Mercury (Phonogram)
20. **SATIN SHEETS**—Jeanne Pruett, MCA
21. **BOBBY BARE SINGS LULLABYS, LEGENDS & LIES**—Bobby Bare, RCA
22. **NEW SUNRISE**—Brenda Lee, MCA
23. **STOP AND SMELL THE ROSES**—Mac Davis, Columbia
24. **ROY CLARK'S FAMILY ALBUM**—Roy Clark, ABC/Dot
25. **I LOVE DIXIE BLUES**—Merle Haggard, Capitol

Pos., Title, Artist, Label (Dist. Label)

26. **THIS TIME**—Waylon Jennings, RCA
27. **JESUS WAS A CAPRICORN**—Kris Kristofferson, Monument (Columbia)
28. **TOP OF THE WORLD**—Lynn Anderson, Columbia
29. **TRIP TO HEAVEN**—Freddie Hart, Capitol
30. **FASTEST HARP IN THE SOUTH**—Charlie McCoy, Monument (Columbia)
31. **LOVE & MUSIC**—Porter Wagoner & Dolly Parton, RCA
32. **ENTERTAINER**—Roy Clark, ABC/Dot
33. **THE MIDNIGHT OIL**—Barbara Mandrell, Columbia
34. **INTRODUCING JOHNNY RODRIGUEZ**—Johnny Rodriguez, Mercury (Phonogram)
35. **CARRY ME BACK**—Statler Bros., Mercury (Phonogram)
36. **MY THIRD ALBUM**—Johnny Rodriguez, Mercury (Phonogram)
37. **IF WE MAKE IT THROUGH DECEMBER**—Merle Haggard, Capitol
38. **JOLENE**—Dolly Parton, RCA
39. **DON'T CRY NOW**—Linda Ronstadt, Asylum
40. **THE BEST OF CHARLIE RICH**—Charlie Rich, Epic (Columbia)
41. **ALL ABOUT A FEELING**—Donna Fargo, ABC/Dot
42. **BACK HOME AGAIN**—John Denver, RCA
43. **HANG IN THERE GIRL**—Freddie Hart, Capitol
44. **ENTERTAINER OF THE YEAR**—Loretta Lynn, MCA
45. **HELLO LOVE**—Hank Snow, RCA
46. **THIS IS HENSON CARGILL COUNTRY**—Henson Cargill, Atlantic
47. **GOOD TIMES**—Elvis Presley, RCA
48. **GREATEST HITS-VOL II**—Loretta Lynn, MCA
49. **HANK WILSON'S BACK, VOL I**—Leon Russell, Shelter (Capitol)
50. **BUBBLING OVER**—Dolly Parton, RCA

It's Unanimous!

Voted Comic of the Year
by Billboard, Cash Box and Record World

The Most Sought After Humorist in Country Music Today!

JERRY CLOWER



CREDITS

MEMBER, GRAND OLE OPRY
DAVID FROST SHOW
MIKE DOUGLAS SHOW
JOHNNY BENCH SHOW
HEE HAW
THE PORTER WAGONER SHOW
THE BILL ANDERSON SHOW
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SOUTHERN LIVING
PEOPLE MAGAZINE

FEATURED SUBJECT —

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MEL TILLIS SHOW
DINAH SHORE SHOW
MINNESOTA, IOWA, AND ILLINOIS
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ORANGE BOWL — MIAMI, FLORIDA
"ORANGE BLOSSOM SPECIAL" —
CBS-TV
SOUTH DAKOTA STATE FAIR
... & MANY OTHERS

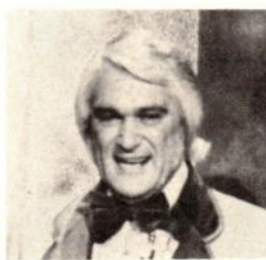
MCA RECORDS

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COUNTRY SPECIAL CHART WINNERS



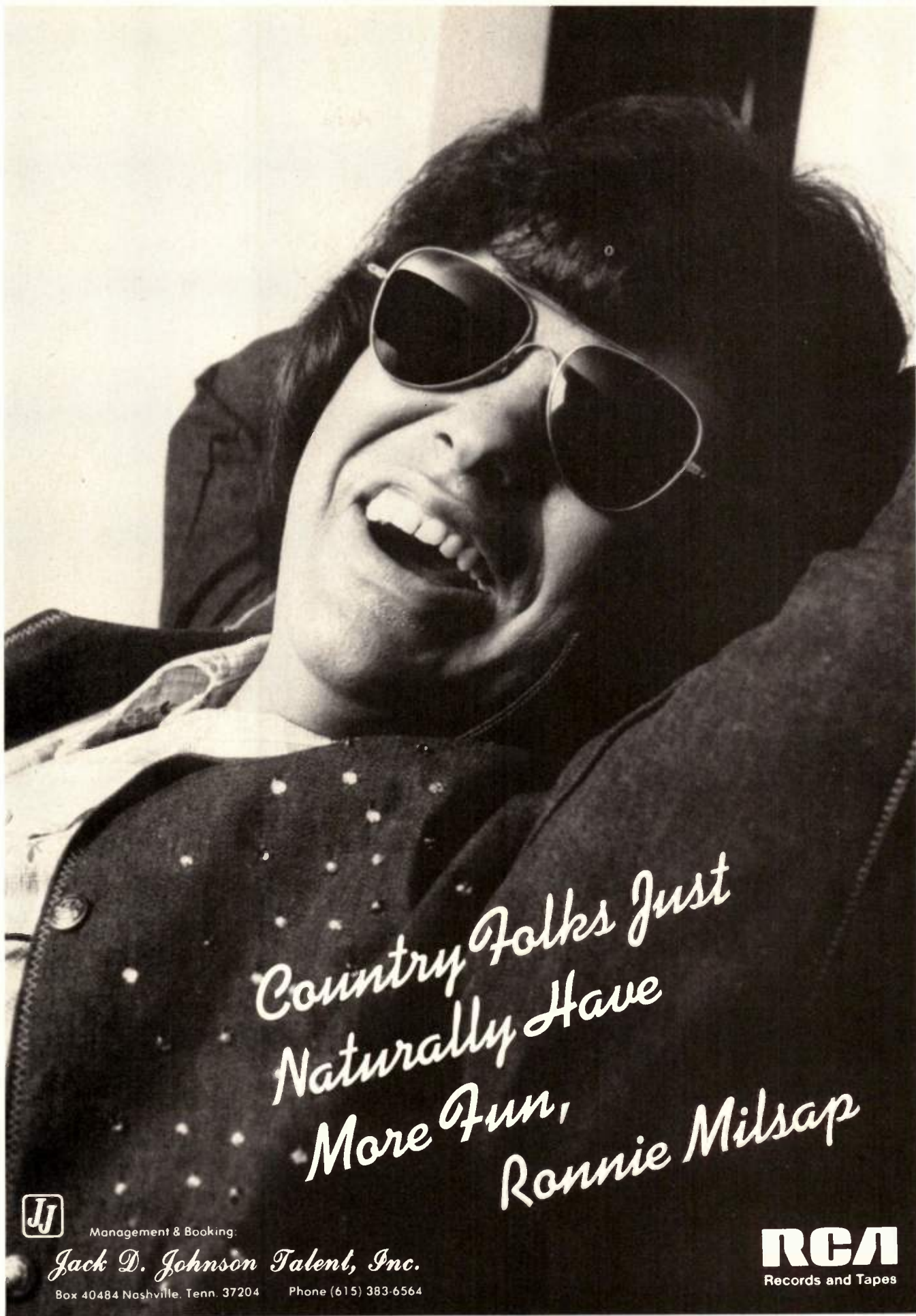
1974 TOP COUNTRY ARTISTS SINGLES



1974 TOP COUNTRY ARTISTS ALBUMS

Pos., Artist, Label (Dist. Label)	No. of Singles on Chart
1. CHARLIE RICH, Epic (Columbia)	5
2. MERLE HAGGARD, Capitol	4
3. JOHNNY RODRIGUEZ, Mercury (Phonogram)	4
4. JERRY WALLACE, MCA	3
5. BILLY "CRASH" CRADDOCK, ABC	3
6. CONWAY TWITTY, MCA	4
7. MEL TILLIS, MGM	3
8. RONNIE MILSAP, RCA	4
9. BOBBY BARE, ABC	4
10. NARVEL FELTS, Cinnamon	5
11. DON WILLIAMS, ABC/Dot	5
12. FREDDIE HART, Capitol	3
13. DONNA FARGO, ABC/Dot	3
14. JOE STAMPLEY, ABC/Dot	4
15. DON GIBSON, Hickory	5
16. TOMMY OVERSTREET, ABC/Dot	3
17. TANYA TUCKER, Columbia	3
18. JIM ED BROWN, RCA	3
19. BUCK OWENS, Capitol	4
20. LYNN ANDERSON, Columbia	3
21. FREDDY WELLER, Columbia	4
22. DOLLY PARTON, RCA	3
23. GEORGE JONES & TAMMY WYNETTE, Epic (Columbia)	3
24. OLIVIA NEWTON-JOHN, MCA	2
25. ANNE MURRAY, Capitol	2
26. TOM T. HALL, Mercury (Phonogram)	3
27. ROY CLARK, ABC/Dot	3
28. JOHNNY PAYCHECK, Epic (Columbia)	3
29. DOTTIE WEST, RCA	3
30. GEORGE JONES, Epic (Columbia)	2
31. ELVIS PRESLEY, RCA	3
32. JERRY LEE LEWIS, Mercury (Phonogram)	3
33. JOHNNY RUSSELL, RCA	3
34. BRENDA LEE, MCA	4
35. CHARLEY PRIDE, RCA	3
36. BOB LUMAN, Epic (Columbia)	3
37. JOHNNY CARVER, ABC	4
38. MELBA MONTGOMERY, Elektra	4
39. DAVID ROGERS, Atco	3
40. CONNIE SMITH, RCA	3
41. BILL ANDERSON, MCA	3
42. DIANA TRASK, ABC/Dot	4
43. SUSAN RAYE, Capitol	4
44. GLEN CAMPBELL, Capitol	4
45. SONNY JAMES, Columbia	3
46. JERRY REED, RCA	3
47. HANK WILLIAMS, JR., MGM	2
48. JEANNIE SEELY, MCA	3
49. JEAN SHEPARD, United Artists	3
50. WAYLON JENNINGS, RCA	4

Pos., Artist, Label (Dist. Label)	No. of LP's on Chart
1. CHARLIE RICH, Epic (Columbia)	6
2. CONWAY TWITTY, MCA	5
3. LORETTA LYNN, MCA	5
4. OLIVIA NEWTON-JOHN, MCA	2
5. ELVIS PRESLEY, RCA	5
6. ROY CLARK, ABC/DOT	5
7. JOHNNY RODRIGUEZ, Mercury (Phonogram)	3
8. FREDDIE HART, Capitol	3
9. MARIE OSMOND, MGM	2
10. RONNIE MILSAP, RCA	2
11. MERLE HAGGARD, Capitol	2
12. TANYA TUCKER, Columbia	2
13. BRENDA LEE, MCA	2
14. CHARLEY PRIDE, RCA	2
15. KRIS KRISTOFFERSON, Monument (Columbia)	2
16. DOLLY PARTON, RCA	2
17. MEL TILLIS, MGM	3
18. TOM T. HALL, Mercury (Phonogram)	3
19. JEANNE PRUETT, MCA	2
20. LYNN ANDERSON, Columbia	2
21. JERRY WALLACE, MCA	2
22. JIM STAFFORD, MGM	1
23. CHARLIE McCOY, Monument (Columbia)	2
24. BILLY "CRASH" CRADDOCK, ABC	2
25. WAYLON JENNINGS, RCA	2
26. DON WILLIAMS, J.M.I.	2
27. GLEN CAMPBELL, Capitol	2
28. BOBBY BARE, RCA	1
29. MAC DAVIS, Columbia	1
30. GEORGE JONES, Epic (Columbia)	5
31. JERRY REED, RCA	3
32. CONNIE SMITH, Columbia	5
33. JERRY LEE LEWIS, Mercury (Phonogram)	2
34. HANK SNOW, RCA	2
35. CAL SMITH, MCA	2
36. BARBARA MANDRELL, Columbia	1
37. SUSAN RAYE, Capitol	3
38. TEX RITTER, Capitol	1
39. JOHNNY PAYCHECK, Epic (Columbia)	3
40. SONNY JAMES, Columbia	2
41. LINDA RONSTADT, Asylum	1
42. DONNA FARGO, ABC/Dot	1
43. JOHN DENVER, RCA	1
44. JOHNNY CASH, Columbia	3
45. JIM ED BROWN, RCA	2
46. RAY STEVENS, Barnaby	3
47. HENSON CARGILL, Atlantic	1
48. JERRY CLOWER, MCA	1
49. MARTY ROBBINS, Columbia	3
50. LEON RUSSELL, Shelter	1



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1974 TOP MALE VOCALISTS SINGLES



Pos., Artist, Label (Dist. Label)	No. Of Singles On Chart
1. CHARLIE RICH, Epic (Columbia)	5
2. MERLE HAGGARD, Capitol	4
3. JOHNNY RODRIQUEZ, Mercury (Phonogram)	4
4. JERRY WALLACE, MCA	3
5. BILLY "CRASH" CRADDOCK, ABC	3
6. CONWAY TWITTY, MCA	4
7. MEL TILLIS, MGM	3
8. RONNIE MILSAP, RCA	4
9. BOBBY BARE, ABC	4
10. NARVEL FELTS, Cinnamon	5
11. DON WILLIAMS, ABC/Dot	5
12. FREDDIE HART, Capitol	3
13. JOE STAMPLEY, ABC/DOT	4
14. DON GIBSON, Hickory	5
15. TOMMY OVERSTREET, ABC/Dot	3
16. JIM ED BROWN, RCA	3
17. BUCK OWENS, Capitol	4
18. FREDDY WELLER, Columbia	4
19. TOM T. HALL, Mercury (Phonogram)	3
20. ROY CLARK, ABC/Dot	3
21. JOHNNY PAYCHECK, Epic (Columbia)	3
22. GEORGE JONES, Epic (Columbia)	2
23. ELVIS PRESLEY, RCA	3
24. JERRY LEE LEWIS, Mercury (Phonogram)	3
25. JOHNNY RUSSELL, RCA	3

1974 TOP MALE VOCALISTS ALBUMS



Pos., Artist, Label (Dist. Label)	No. of LP's On Chart
1. CHARLIE RICH, Epic (Col)	6
2. CONWAY TWITTY, MCA	5
3. ELVIS PRESLEY, RCA	5
4. ROY CLARK, ABC/Dot	5
5. JOHNNY RODRIGUEZ, Mercury (Phonogram)	3
6. FREDDIE HART, Capitol	3
7. RONNIE MILSAP, RCA	2
8. MERLE HAGGARD, Capitol	2
9. CHARLEY PRIDE, RCA	2
10. KRIS KRISTOFFERSON, Monument (Col)	2
11. MEL TILLIS, MGM	3
12. TOM T. HALL, Mercury (Phonogram)	3
13. JERRY WALLACE, MCA	2
14. CHARLIE McCOY, Monument (Col)	2
15. BILLY "CRASH" CRADDOCK, ABC	2
16. WAYLON JENNINGS, RCA	2
17. DON WILLIAMS, J.M.I.	2
18. GLEN CAMPBELL, Capitol	2
19. BOBBY BARE, RCA	1
20. MAC DAVIS, COLUMBIA	1
21. GEORGE JONES, Epic (Col)	5
22. JERRY REED, RCA	3
23. JERRY LEE LEWIS, Mercury (Phonogram)	2
24. HANK SNOW, RCA	2
25. CAL SMITH, MCA	2

1974 TOP FEMALE VOCALISTS SINGLES



Pos., Artist, Label (Dist. Label)	No. Of Singles On Chart
1. DONNA FARGO, ABC/Dot	3
TAMMY WYNETTE, Epic (Columbia)	2
2. TANYA TUCKER, Columbia	3
3. LYNN ANDERSON, Columbia	3
4. DOLLY PARTON, RCA	3
5. OLIVIA NEWTON-JOHN, MCA	2
6. ANNE MURRAY, Capitol	2
7. DOTTIE WEST, RCA	3
8. BRENDA LEE, MCA	4
9. MELBA MONTGOMERY, Elektra	4
10. CONNIE SMITH, RCA	3
11. DIANA TRASK, ABC/Dot	4
12. SUSAN RAYE, Capitol	4
13. JEANNIE SEELY, MCA	3
14. JEAN SHEPARD, United Artists	3
15. LORETTA LYNN, MCA	3
16. JODY MILLER, Epic (Columbia)	4
17. BARBARA MANDRELL, Columbia	2
18. WILMA BURGESS, Shannon (N.S.D.)	3
19. BARBARA FAIRCHILD, Columbia	2
20. PATTI PAGE, Epic (Columbia)	3
21. MARIE OSMOND, MGM	2
22. LAWANDA LINDSEY, Capitol	3
23. JOSIE BROWN, RCA	3
24. MARILYN SELLARS, Mega (P.I.P.)	1
25. SHERRY BRYCE, MGM	2

1974 TOP FEMALE VOCALISTS ALBUMS



Pos., Artist, Label (Dist. Label)	No. of Albums On Chart
1. LORETTA LYNN, MCA	5
2. OLIVIA NEWTON-JOHN, MCA	2
3. MARIE OSMOND, MGM	2
4. TANYA TUCKER, Columbia	2
5. BRENDA LEE, MCA	2
6. DOLLY PARTON, RCA	2
7. JEANNIE PRUETT, MCA	2
8. LYNN ANDERSON, Columbia	2
9. JUNE STAFFORD, MGM	1
10. CONNIE SMITH, Columbia	5
11. BARBARA MANDRELL, Columbia	1
12. SUSAN RAYE, Capitol	3
13. LINDA RONSTADT, Asylum	1
14. DONNA FARGO, ABC/Dot	1
15. TAMMY WYNETTE, Epic (Col.)	2
16. BARBARA FAIRCHILD, Columbia	2
17. DIANA TRASK, ABC/Dot	2
18. JEANNIE SEELY, MCA	1
19. DOTTIE WEST, RCA	1
20. MELBA MONTGOMERY, Elektra	1
21. SKEETER DAVIS, RCA	1
22. MARILYN SELLARS, Mega	1
23. ANNE MURRAY, Capitol	1
24. MAYBELLE CARTER, Columbia	1
25. CONNIE CATO, Capitol	1

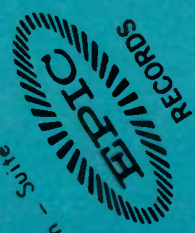
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1974 TOP DUOS & GROUPS SINGLES

Pos., Artist, Label (Dist. Label)	No. Of Singles On Chart
1. GEORGE JONES & TAMMY WYNETTE, Epic (Columbia)	3
2. DAVID HOUSTON & BARBARA MANDRELL, Columbia	3
3. MEL TILLIS & SHERRY BRYCE, MGM	2
4. JACK BLANCHARD & MISTY MORGAN, Epic (Columbia)	2
5. LORETTA LYNN & CONWAY TWITTY, MCA	2
6. TINA AND DADDY, Epic (Columbia)	1
7. BUD LOGAN & WILMA BURGESS, Shannon	1
8. PETERS & LEE, Philips (Phonogram)	1
9. KRIS KRISTOFFERSON & RITA COOLIDGE, A&M	2



1974 TOP DUOS & GROUPS ALBUMS

Pos., Artist, Label (Dist. Label)	No. of LP's On Chart
1. LORETTA LYNN & CONWAY TWITTY, MCA	2
2. KRIS KRISTOFFERSON & RITA COOLIDGE, A&M	1
3. GEORGE JONES & TAMMY WYNETTE, Epic (Columbia)	1
4. STATLER BROS., Mercury	2
5. DOLLY PARTON & PORTER WAGONER, RCA	2
6. DANNY DAVIS & NASHVILLE BRASS, RCA	2
7. JOHNNY CASH & JUNE CARTER, Columbia	1
8. EARL SCRUGGS REVUE, Columbia	2
9. BONNIE BAIRS & NASHVILLE BRASS, RCA	1
10. RED, WHITE & BLUE "GRASS," GRC	2
11. BOB WILLIS & HIS TEXAS PLAYBOYS, UA	1
12. BUCK OWENS & SUSAN RAYE, Capitol	1
13. OSBORNE BROTHERS, MCA	1
14. OAK RIDGE BOYS, Columbia	1
15. GUY & RAINA, Ranwood	1
16. DUSTY & DOUG KERSHAW, Hickory	1
17. GRAND OLE OPRY, RCA	1

TOP COUNTRY LABELS SINGLES

Pos., Label	No. of Singles On Chart
1. RCA	60
2. CAPITOL	46
3. MCA	39
4. EPIC	31
5. MGM	28
6. COLUMBIA	26
7. DOT	24
8. ABC	19
9. ATLANTIC	19
10. UNITED ARTISTS	18
11. MERCURY	17
12. CINNAMON	10
13. HICKORY	8
14. MEGA	7
15. MONUMENT	7
16. ACE OF HEARTS	6
17. A&M	6
18. JMI	6
19. WARNER BROS.	6
20. GRC	5

TOP COUNTRY LABELS ALBUMS

Pos., Label	No. of LP's On Charts
1. RCA	49
2. MCA	31
3. COLUMBIA	26
4. CAPITOL	22
5. DOT	14
6. MERCURY	15
7. EPIC (Columbia)	15
8. MGM	8
9. ABC	6
10. ATLANTIC	6
11. HICKORY	6
12. MONUMENT	7
13. UNITED ARTISTS	5
14. BARNABY	4
15. GRC	3
16. GRT (Chess Janus)	2
17. ACE OF HEARTS	1
18. A&M	1
19. ASYLUM	1
20. CINNAMON	2
21. ELECTRA	1
22. JMI	2
23. MEGA (Pip)	1
24. PLAYBOY	1
25. SHELTER (Capitol)	1
26. WARNER BROS.	1
27. CHART (Buddah)	1
28. METROMEDIA COUNTRY	3



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TOP COUNTRY PUBLISHERS 1974

Pos., Publisher, Licensee	No. of Singles On Chart	Pos., Publisher, Licensee	No. of Singles On Chart	Pos., Publisher, Licensee	No. of Singles On Chart
1. TREE, BMI	42	19. DANOR, BMI	6	34. ROSE BRIDGE, BMI	3
2. ALGEE, BMI	18	20. MILENE, ASCAP	11	35. FLAGSHIP, BMI	3
3. JACK & BILL, ASCAP	21	21. ACOUSTIC, BMI	6	36. PRIMA DONNA, BMI	2
4. GALLICO, BMI	11	22. KECA, ASCAP	5	37. MARIPOSA, BMI	2
5. BLUE BOOK, BMI	14	23. GOLDEN HORN, ASCAP	5	38. COLUMBIA, BMI	9
6. BLUE CREST, BMI	10	24. CEDARWOOD, BMI	5	39. SCREEN GEMS, BMI	9
7. EVIL EYE, BMI	7	25. COMBINE, BMI	6	40. BUCKHORN, BMI	2
8. HILL & RANGE, BMI	10	26. CHESS, ASCAP	7	41. WINDOW CAPTIVE, BMI	2
9. JACK, BMI	10	27. AHAB, BMI	3	42. ALTAN, BMI	3
10. FOUR STAR, BMI	10	28. DUCHESS, BMI	3	43. BARON, BMI	3
11. OWEPA, BMI	9	29. PI-GEM, BMI	3	44. UNICHAPPEL, BMI	3
12. ACUFF-ROSE, BMI	13	30. CHAPPELL, ASCAP	5	45. HANK WILLIAMS, JR.	2
13. HALLNOTE, BMI	6	31. PEER INTERNATIONAL, BMI	5	46. ROADMASTER, BMI	3
14. SHADE TREE, BMI	5	32. BLUE ECHO, ASCAP	5	47. STALLION, BMI	4
15. BEN PETERS, BMI	9	33. WARNER BROTHERS, ASCAP	4	48. LADY JANE, BMI	3
16. TWITTY BIRD, BMI	6			49. WILDERNESS, BMI	2
17. SAWGRASS, BMI	7			50. CHERRY LANE, ASCAP	3
18. RICCI MORENO, SESAC	4				

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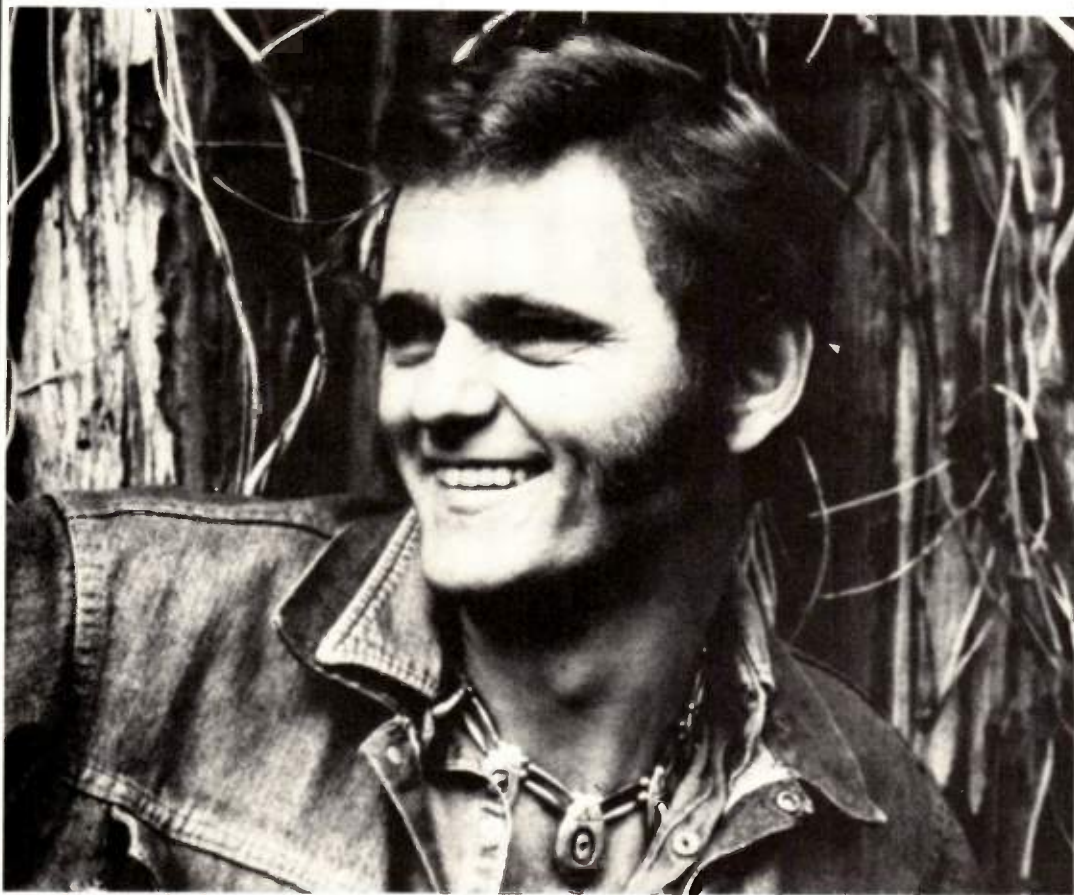
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CATO, CONNIE (Vocalist), Capitol; BA: Hubert Long.
CLARK, MIKE (Vocalist), Capitol; PM: Bill Denny.
CLARK, ROY (Vocalist/Guitarist), ABC/Dot; BA/PM: Jim Halsey.
CLICK, PAUL (Vocalist w/Vocal & Instrumental Group—4), Broken; BA: Joe Taylor.
CLOWER, JERRY (Comedian), MCA; BA: Top Billing; PM: Tandy C. Rice Jr.
COCHRAN, CLIFF (Vocalist), Enterprise.
COE, DAVID ALLAN (Vocalist/Guitarist), Columbia; BA: Nova Agency; PM: Neil C. Reshen—Media Consulting.
COLDER, BEN (Comedian), MGM; BA: Omac Artist; PM: Doug Cooper. (Vocalist as Sheb Wooley)
COLE, HARRY "KING" (Comedian); BA: Jimmy Richards.
COLLINS, BRIAN (Vocalist), ABC/Dot; BA: Roger Talent; PM: Roger Jaudon—Roger Talent.
COMPTON BROTHERS (Vocal & Guitar Duo), ABC/Dot; BA/PM: Jim Halsey.
COODER, RY (Vocalist/Guitarist), Warner Bros.; BA: Athena Ents.; PM: Bill Shumow.
COOLIDGE, RITA (Vocalist), A&M; BA: Magna Artists; PM: Bert Block.
COOPER, STONEY, see Wilma Lee & Stoney Cooper.
CORNELIUS, HELEN (Vocalist); PM: Jerry Crutchfield.
COUNTRY CAVALIERS (Vocal Duo), MGM; BA: Buddy Lee; PM: John Centinaro.
COUNTRY GAZETTE (Vocal & Instrumental Group—4), United Artists; BA: Hallmark Agency; PM: Tickner-Dickson.
COUNTRY GENTLEMEN (Vocal & Instrumental Group—5), Vanguard; BA: Don Light; PM: Len Holsclaw—Lendel Agency.
COUNTRY LIMITED (Instrumental Group—5), Granite; PM: Clifflie Stone.
COWBOY (Vocal Group—5), Capricorn; BA: Paragon Agency; PM: Phil Walden.
COWEN & ANDERSON (Vocal & Instrumental Duo); BA/PM: Don Light.
CRADDOCK, BILLY "CRASH" (Vocalist), ABC; BA: Hubert Long; PM: Dale C. Morris.
CRAMER, FLOYD (Pianist), RCA; BA: Sutton Artists; PM: X. Cosse—ARCCO Ents.
CROWE, J.D.; BA: Hallmark Agency.
CRUM, SIMON (Comedian); BA: Shorty Lavender. (Vocalist as Ferlin Husky)
CUNHA, RICK (Vocalist/Guitarist w/Group—3), Columbia; BA: Athena Ents.
CURB, MIKE, CONGREGATION (Vocal Group—11), MGM; BA: Buddy Lee.
CURLESS, DICK, SHOW (Vocalist w/Group—5), Capitol; BA: Buddy Lee.
DAISY, PAT (Vocalist), RCA; BA: Buddy Lee.
DANIELS, CHARLIE (Vocalist/Guitarist w/Group—6), Kama Sutra; BA: Paragon Agency; PM: Joe Sullivan.
DANNY & THE FAT BOYS (Vocal & Instrumental Group—4), Aladdin; BA: Hallmark Agency.
DARRELL, JOHNNY (Vocalist), Capricorn.
DAVIS, DANNY, & THE NASHVILLE BRASS (Vocal & Instrumental Group—9), RCA; BA: Buddy Lee.
DAVIS, GENE (Vocalist), Arco; BA: Americana.
DAVIS, HUBERT, & THE SEASON'S TRAVELERS (Vocalist w/Vocal & Instrumental Group—5), BA: Monroe's Bluegrass.
DAVIS, JIMMIE (Vocalist), Canaan; BA: Don Light.
DAVIS, GOM. JIMMIE & ANNA GORDON (Vocal Duo), Word; BA: Buddy Lee.
DAVIS, MAC (Vocalist/Guitarist), Columbia; BA: CMA; PM: Katz-Gallin-Leffler.
DAVIS, SKEETER, SHOW (Vocalist w/Group—4), RCA; BA: Buddy Lee.

DEAN, JIMMY (Vocalist), Columbia; PM: Jimmy Dean Prod'ns.
DEAN, TOM & TIM (Vocal & Instrumental Duo); BA: Joe Taylor.
DEE, DUANE (Vocalist), ABC.
DEE, NANCY (Vocalist), GMC; BA: AQ Talent.
DEHAVEN, PENNY (Vocalist), Mercury; BA: Buddy Lee.
DENVER, JOHN (Vocalist/Guitarist), RCA; BA: William Morris; PM: Management Three.
DICKENS, JIMMY (Vocalist w/Group—5), Starday; BA: Moeller Talent.
DOLLAR, JOHNNY (Vocalist), Gemini; BA: Atlas Artist.
DOVE, RONNIE (Vocalist); BA: Interstate Talent; PM: William Sizemore—Interstate Talent.
DOYLE, JIMMY (Vocalist w/Vocal & Instrumental Group—4), Stop; BA: Western News; PM: Raymond Sweeney.
DRUSKY, ROY (Vocalist), Capitol; BA/PM: Bill Goodwin.
DUDLEY, DAVE (Vocalist/Guitarist), Rice; BA: Key Talent; PM: Jimmy Key—Key Talent.
DUKE, SONNY (Vocalist), Gusto; Contact: Four Sons.
DUNCAN, JOHNNY (Vocalist/Guitarist), Columbia; BA/PM: Jim Halsey.
DURNING, BECKY, see Frank Hobson & Becky Durning Show.
DURRENCE, SAM (Vocalist), River; BA: Memphis Artists; PM: Bill Harper.
EARWOOD, MUNDO (Vocalist), GRT.
EASTERDAY, BUNNY (Vocalist), Jan Mar; BA: Americana.
EATON, CONNIE (Vocalist), Stax; BA: Top Billing.
EDWARDS, GARY (Vocalist), Epic; PM: Sy Rosenberg.
EDWARDS, STONEY (Vocalist), Capitol; BA: Hubert Long.
EMERSON, WILD BILL (Vocalist/Instrumentalist), Ace of Hearts; BA: Atlas Artist.
EVANS, DALE (Vocalist), Word; BA: Art Rush.
FAIRCHILD, BARBARA (Vocalist w/Group—5), Columbia; BA: William Morris; PM: Jerry Crutchfield.
FALLENROCK (Vocal & Instrumental Group—3), Capricorn; PM: Dann Moss.
FARGO, DONNA (Vocalist), ABC/Dot; BA: Jim Halsey; PM: Stan Silver—Prima-Donna.
FELLER, DICK (Vocalist), Asylum; BA/PM: Don Light.
FELTS, NARVEL (Vocalist), Cinnamon; BA: Beaverwood Talent; Joe Taylor; PM: Johnny Morris—Cinnamon Recs.
FIRST EDITION, see Kenny Rogers.
FLATT, LESTER (Vocalist/Instrumentalist w/Vocal & Instrumental Group—6); BA: Don Light; PM: Lance LeRoy—Lester Flatt.
FLYNN, ROXANNE (Vocalist w/Vocal & Instrumental Group—5), Western News; BA: Western News; PM: Raymond Sweeney.
FLYNN, SALLI (Vocalist); PM: Sam J. Lutz. (Performs with Clay Hart)
FORD, TENNESSEE ERNIE (Vocalist), Capitol; BA: William Morris.
FOSTER, JERRY (Vocalist), Cinnamon; BA: Joe Taylor.
FOUR GUYS (Vocal Group), RCA; BA: Hubert Long.
FOX, KENT (Vocalist), MCA; BA: Buddy Lee.
FRASER, RON (Vocalist), Granite; PM: Clifflie Stone.
FREE STATE STRING BAND (Vocal & Instrumental Group—5), Hallmark; BA: Hallmark Agency.
FRENCH, EARL (Vocalist/Instrumentalist), Kaymar; BA/PM: Sound Mgmt.
FRIZZELL, DAVID (Vocalist), Capitol; BA: Omac Artist.
FRIZZELL, LEFTY (Vocalist), ABC; BA: Buddy Lee.
FRIZZELL, LOIS (Vocalist), CMW; BA: Buddy Lee.
GALE, CRYSTAL (Vocalist), United Artists; BA: Top Billing.
GANTZ, CHRIS (Vocalist/Guitarist), Paramount; BA: Nova Agency.
GATLIN, LARRY (Vocalist/Guitarist), Monument; BA: APA.
GATTON, DANNY, & CO. (Group—4), Aladdin; BA: Hallmark Agency; PM: B.R. Best.
GENERATION (Group), Kaymar; BA/PM: Sound Mgmt.
GENTRY, BOBBIE (Vocalist); BA: CMA.
GIBSON, DON (Vocalist w/Group—2), Hickory; BA/PM: Buddy Lee.
GILLEY, MICKEY (Vocalist), Playboy; BA: United Talent.
GLASER, CHUCK (Vocalist), MGM; BA: Nova Agency; PM: Nova Entertainment.
GLASER, JIM (Vocalist w/Group—5), MGM; BA: Shorty Lavender; PM: Glaser Prod'ns.
GLASER, TOMPAUL (Vocalist), MGM; PM: Glaser Prod'ns.
GOFF, BOB, & THE BLUEGRASS BUDDIES (Vocal & Instrumental Group); BA: Hallmark Agency.
GOINS BROTHERS (Vocal & Instrumental Group—4), Rounder; BA: Hallmark Agency.
GOLDSBORO, BOBBY (Vocalist/Guitarist), United Artists; BA: CMA.
GRAMMER, BILL (Vocalist/Guitarist); BA: Key Talent.
GRANT, JOE, see Eddie Seals & Joe Grant Show.
GRASS MENAGERIE (Vocal & Instrumental Group); BA: Hallmark Agency.
GRAVES, JOSH (Vocalist/Instrumentalist), Epic; BA: Athena Ents.; PM: Ed Reed.
GRAY, CLAUDE (Vocalist), Million; BA: Americana.
GREENE, JACK (Vocalist w/Group—7), MCA; BA: Top Billing.
GREEN, LLOYD (Steel Guitarist), Monument; BA/PM: Tex Davis.
GRIEVES, GRANT (Vocalist); BA: AQ Talent.
GRIFF, RAY (Vocalist/Pianist), ABC/Dot.
GRINDER SWITCH (Vocal Group—4), Capricorn; BA: Paragon Agency; PM: Phil Walden.
GROCE, LARRY (Vocalist), Daybreak; BA: Peaceable Music; PM: C. Randolph Nauert.
GROSS NATIONAL PRODUCT (Vocal & Instrumental Group—5), Hallmark; BA: Hallmark Agency.
GUITAR, BONNIE (Vocalist), Columbia.

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COUNTRY ARTISTS

GUY & RALNA (Vocal & Instrumental Duo), Ranwood, PM Sam J. Lutz.

HAGERS (Vocal & Guitar Duo w/Group—5), Elektra, BA William Morris, PM Schiffman & Larson.

HAGGARD, MERLE (Vocalist), Capitol, BA/PM Charles L. "Fuzzy" Owen.

HALL, TOM T. (Vocalist w/Group—7), Mercury, BA William Morris.

HAMBLIN, STUART (Vocalist), Lamb & Lion, PM Dick Baxter (Also see Suzy Hamblin).

HAMBLIN, SUZY (Vocalist), Voss, PM Dick Baxter (Also see Stuart Hamblin).

HAMILTON, GEORGE, IV (Vocalist/Instrumentalist w/Vocal & Instrumental Group—6), RCA, BA Acuff-Rose.

HANEY, SUSAN (Vocalist), BA/PM Jim Halsey.

HARDEN, ARLENE (Vocalist), Capitol, BA Shorty Lavender.

HARDEN, GUY (Vocalist), Shannon, BA Joe Taylor.

HARGROVE, LINDA (Vocalist/Guitarist), Elektra, PM Bob Schward—Thruppence Ltd.

HARPER, LYNN (Vocalist), Alshire, BA Americana.

HART, CLAY (Vocalist/Guitarist), Ranwood, BA Buddy Lee, PM Sam J. Lutz. (Also performs with Salli Flynn).

HARTFORD, JOHN (Vocalist/Instrumentalist), Warner Bros.

HART, FREDDIE (Vocalist), Capitol, BA American Mgmt., PM Bob Eubanks.

HARVEY, ALEX (Vocal/Instrumentalist w/Vocal & Instrumental Group—4), BA Qon Light.

HAWK, TOMMY, Rome, BA AQ Talent.

HAYS, JOHN, & THE HAYSEEDS (Vocalist/Guitarist w/Vocal & Instrumental Group—6), Howdy, PM Howdy Prod'ns.

HEATHCOCK, JOE (Vocalist), Art, BA Nova Agency, PM Chuck Glaser—Nova Entertainment.

HEGARTY, JERRY (Vocalist w/Vocal & Instrumental Group—3), ASI, BA George Carlson.

HELMS, BOBBY (Vocalist), Gusto, BA AQ Talent.

HELMS, JIMMIE (Vocalist/Guitarist), Parthenon, BA Jack Haynes.

HICKORY WIND (Vocal & Instrumental Group—5), Hallmark, BA Hallmark Agency.

HITCHCOCK, STAN (Vocalist), Cinnamon, BA Top Billing.

HOBSON, FRANK, & BECKY DURNING SHOW (Vocal & Instrumental Group—5), BA Joe Taylor.

HOLLIDAY, BILLY (Comedian), Epic, PM Sy Rosenberg.

HOLLY, DOYLE (Vocalist w/Group—5), Barnaby, BA Shorty Lavender.

HOMESTEAD ACT (Vocal & Instrumental Group—3), Kim-Pat, BA Hallmark Agency.

HOUSE, JERRY (Vocalist), MGM, BA Roger Talent.

HOUSTON, ALEX, & "ELMER" (Comedy), BA Hubert Long.

HOUSTON, DAVID, SHOW (Vocalist w/Group—6), Epic, BA Shorty Lavender, PM Tillman Franks.

HOWARD, JAN (Vocalist), GRT, BA Joe Taylor.

HUMMERS (Vocal Group), Capitol.

HUNTER, IVORY JOE (Vocalist), Paramount.

HUSKEY, KENNI (Vocalist), Warner Bros./Reprise, BA Americana.

HUSKY, FERLIN (Vocalist), ABC/Dunhill, BA Shorty Lavender (Comedian as Simon Crum).

HUTTON, GUNILLA (Vocalist), ABC, Dot, BA/PM Jim Halsey.

IMPERIALS (Vocal Group—5), Impact, BA Buddy Lee.

INGRAHAM, TONI (Vocalist w/Vocal & Instrumental Group—4), BA/PM John Kelly.

JACKSON, STONEWALL, & THE MINUTEMEN (Vocalist w/Group—5), BA Buddy Lee.

JACKSON, WANDA (Vocalist), Myrrh, BA William Morris.

JAMES, ATLANTA (Vocalist), MCA, BA United Talent.

JAMES, MARY KAY (Vocalist), Avco, BA Shorty Lavender, PM Don Fowler, Bill Tyner.

JAMES, SONNY (Vocalist w/Group—6), Columbia, BA William Morris.

JAYE, JERRY (Vocalist), Mega, PM Bob Tucker.

JENNINGS, WAYLON (Vocalist w/Vocal & Instrumental Group—6), RCA, BA Magna Artists, Moeller Talent, Nova Agency, PM Neil C. Reshen—Media Consulting.

JETHRO (Vocalist/Mandolinist), RCA, BA Jimmy Richards.

JIM & JESSE (Vocal Duo w/Group—5), Opryland, BA Don Light.

JOHNSON, BOBBY (Vocalist w/Vocal & Instrumental Group—5), Partridge, BA Atlas Artist.

JOHNSON, LOIS/DON SILVERS SHOW (Vocal & Instrumental Group—6), 20th Century (Lois Johnson only), BA Buddy Lee.

JONES, ANTHONY ARMSTRONG (Vocalist), Epic, BA United Talent.

JONES, GEORGE (Vocalist w/Group—10), Epic, BA Shorty Lavender (Also performs with Tammy Wynette).

JONES, GRANDPA (Vocalist/Banjoist), BA Jim Halsey.

JONES, HARRISON (Vocalist), GRT, BA Beaverwood Talent.

JONES, JULIE, see Johnny Bernard/Julie Jones Show.

JONES, MORRIS (Vocalist), GRT, BA Beaverwood Talent.

JOY, HOMER (Vocalist), Capitol, BA Omac Artist.

KAY, JAMIE (Vocalist), Mercury, BA Hubert Long.

KAYE, SHEILA (Vocalist), Dixie, BA Dixie Booking, PM Kerry McNabb.

KEE (Group), Kaymar, BA/PM Sound Mgmt.

KELLUM, MURRY (Vocalist), Cinnamon, BA AQ Talent.

KELLY (Vocalist), Cinnamon, BA Buddy Lee, PM Darrell E. Agler.

KELLY, JERRI (Vocalist), GRT, BA Joe Taylor.

KEMP, WAYNE (Vocalist w/Group—4), MCA, BA Shorty Lavender.

KENDALLS (Vocal Duo), ABC/Dot, BA Top Billing.

KENT, GEORGE (Vocalist), Shannon, Rice, BA Atlas Artist, PM Jerry Hale.

KERSHAW, DOUG (Vocalist/Fiddler w/Vocal & Instrumental Group—3), Warner Bros., BA Athena Ents, PM Chet Hanson.

KESTER, JUDY (Vocalist), ABC/Dot, BA Roger Talent, PM Roger Jaudon—Roger Talent.

KEYSTONE (Vocal & Instrumental Group—4), Hallmark, BA Hallmark Agency.

KILGORE, MERLE (Vocalist w/Vocal & Instrumental Group—3), Warner Bros., BA AQ Talent, Sutton Artists, PM Lou Lofredo.

KING, CLAUDE, & THE NASHVILLE KNIGHTS (Vocalist w/Group—5), Cinnamon.

KING, HUGH (Vocalist), Hickory, BA Joe Taylor.

KING, PEE WEE (Vocalist/Instrumentalist), Starday, BA Pee Wee King.

KINGSTON, LARRY (Vocalist), JMI.

KINGSTON TRIO (Vocal Group), BA National Artist.

KIPP, RICHARD (Vocalist), Kaymar, BA/PM Sound Mgmt.

KRISTOFFERSON, KRIS (Vocalist/Instrumentalist w/Vocal Group—8), Monument, BA Magna Artists, PM Bert Block.

LA COSTA (Vocalist), Capitol, BA Buddy Lee, PM Beau Tucker.

LANCE, LYNDA K. (Vocalist), Warner Bros., BA/PM Bill Goodwin.

LANE, TERRI (Vocalist), Monument, BA Nova Agency, Joe Taylor, PM Carla Scarborough.

LAVELLE, JUDI (Vocalist w/Vocal & Instrumental Group—4), Western News, BA Western News.

LEBSOCK, JACK (Vocalist), Capitol.

LEE, BRENDA (Vocalist), MCA, PM Joe Higgins.

LEE, CHERI (Vocalist), Candy, BA Jack Haynes.

LEE, DICKY (Vocalist), RCA, BA United Talent.

LEE, JUDY (Vocalist/Drummer), PM Clifflie Stone.

LEE, ROSE, see Joe Maphis & Rose Lee.

LEE, WILMA, & STONEY COOPER (Vocal Duo), Power Pack, BA William Morris.

LEWIS, BOBBY (Vocalist), GRT, BA Atlas Artist.

LEWIS, DICK (Vocalist w/Vocal & Instrumental Group—4), BA Bob Oquist.

LEWIS FAMILY (Vocal & Instrumental Group—6), Canaan, BA Don Light.

LEWIS, JERRY LEE (Vocalist/Pianist), Mercury, BA Nova Agency, National Artist.

LEWIS, LINDA GAIL (Vocalist), Mercury, BA AQ Talent.

LIGHTFOOT, GORDON (Vocalist w/Group—3), Reprise, BA IFA, PM Al Mar.

LINDSEY, LAWANDA (Vocalist), Capitol, BA Omac Artist.

LITTLE, PEGGY (Vocalist), Epic.

LOCKLIN, HANK (Vocalist), RCA, BA Roger Talent.

LOGAN, BUD (Vocalist), Shannon, (Performs with Wilma Burgess).

LONZO & OSCAR (Vocal, Instrumental & Comedy Duo), GRC, BA Atlas Artist.

LORD, BOBBY (Vocalist/Guitarist), Rice, BA Key Talent, PM Jimmy Key—Key Talent.

LORD, TONY (Vocalist/Guitarist), RCA, PM Philip Levitan—Pacemaker Mgmt.

LOUDERMILK, JOHN D. (Vocalist/Instrumentalist), BA Don Light.

LOUVIN, CHARLIE (Vocalist), United Artists, BA Wes Holland.

LUMAN, BOB, & THE STONES RIVER BAND (Vocalist w/Vocal & Instrumental Group—5), Epic, BA/PM Jim Halsey.

LYNN, JUDY, SHOW (Vocalist w/Vocal & Instrumental Group—5), Warner Bros., Amaret, BA John Kelly, Jimmy Richards, PM John Kelly.

LYNN, LORETTA (Vocalist), MCA, BA United Talent, PM O'V Lynn Jr.

MACK, WARNER (Vocalist), MCA, BA United Talent.

MAE, DOTTIE (Vocalist), Agon, BA Smokey Warren, PM Steve Sabatino.

MANDRELL, BARBARA (Vocalist/Instrumentalist w/Vocal & Instrumental Group—7), Columbia, BA/PM American Mgmt.

MANN, LORENE (Vocalist), BA Joe Taylor.

MAPHIS, JOE & ROSE LEE (Vocal & Instrumental Duo), BA Atlas Artist.

MARTEL, MARTY, & BAND (Vocalist w/Group—4), BA Hubert Long, AQ Talent.

MARTIN, BOBBY (Vocalist), BA William Morris.

MARTIN, CHASE (Vocalist/Guitarist), Granite, PM Clifflie Stone.

MARTINE, LAYNG (Vocalist), Barnaby, PM Williams Artist.

MARTIN, JIMMY, & THE SUNNY MOUNTAIN BOYS (Vocal & Instrumental Group—5), MCA, BA Jack Haynes.

MATHIS, JOEL (Vocalist), Chart.

MATSU, TOKYO (Vocalist/Fiddler), Plantation, BA/PM Bill Goodwin.

MAYFIELD, DAVID (Vocalist), Epic, PM Sy Rosenberg.

McCALL, C.W. (Vocalist), MGM, Contact, MGM Recs—Nashville, Tenn.

McCALL, DARRELL (Vocalist w/Group—5), BA Hubert Long, Alamo Promos, Buddy Lee, PM Alamo Promos.

McCLINTON, O.B. (Vocalist), Enterprise, BA Shorty Lavender.

McCOURY, DEL (Vocalist w/Vocal Group—5), Rebel, BA Midstream Promos, w/Max Mandel.

McCOY CHARLIE (Harmonica), Monument, BA, PM Tex Davis.

McKINNEY, PAT (Vocalist), BA Top Billing.

McPEAK BROTHERS (Vocal Group—4), RCA, BA Roger Talent, PM Mel Tillis.

MEISTER, GARY (Vocalist), BASF.

MICHAELS, DANNY (Vocalist/Guitarist w/Group—4), Granite, PM Clifflie Stone.

MILLARD (Vocalist/Instrumentalist), Kaymar, BA/PM Sound Mgmt.

MISTY MOUNTAIN BOYS (Vocal & Instrumental Group), BA Hallmark Agency.

MITCHELL, MARTY (Vocalist), Atlantic.

MIZE, BILLY (Vocalist), United Artists, BA Americana.

MOM & DADS (Instrumental Group—4), USA—Crescendo, Canada—MCA, BA Marlin Payne, PM Leslie R. Welch.

MONROE, BILL, & THE BLUEGRASS BOYS (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5), MCA, BA Acuff-Rose, Monroe's Bluegrass.

MONROE, JAMES, & THE MIDNIGHT RAMBLERS (Vocalist/Instrumentalist w/Group), BA Monroe's Bluegrass.

MONTGOMERY, MELBA (Vocalist/Guitarist w/Instrumental Group—5), Elektra, BA William Morris, PM Bob Schward—Thruppence Ltd.

MOODY, CLYDE (Vocalist), BA Monroe's Bluegrass.

MORGAN, GEORGE, with ROY WIGGINS (Vocalist w/Steel Guitarist), MCA, BA Buddy Lee.

MORGAN, MISTY, see Jack Blanchard & Misty Morgan.

MORRIS, LAMAR (Vocalist), MGM.

MORRISON, HAROLD (Vocalist/Banjoist/Comedian), Epic, BA Shorty Lavender.

MOSBY, JOHNNY & JONIE (Vocal Duo), Capitol, BA Americana, PM Steve Stebbins.

MOUNTAIN DEW BOYS (Vocal & Instrumental Group—5), Yale, BA Smokey Warren, PM Steve Sabatino.

MOUNTAIN GRASS (Vocal & Instrumental Group—4), Hallmark, BA Hallmark Agency.

MULLEN, BRUCE (Vocalist), Chart.

MUNDY, JIM (Vocalist), ABC, BA Buddy Lee.

MURPHY, WHITEY (Vocalist), Yale, BA Smokey Warren, PM Steve Sabatino.

MURRAY, ANNE (Vocalist), Capitol, BA CMA, PM Balmur Ltd.

MUSICAL HARTS (Vocal Group—6), MGM, BA Buddy Lee, PM Doug Bortner.

MUSIC CITY BAND (Vocal & Instrumental Group—4), Music City, BA Music City, PM Jimmy Velvet—Music City.

MYERS, FRANK (Vocalist), Caprice, BA Hubert Long.

NALL, JIMMY (Vocalist), Monument, BA/PM Tex Davis.

NASHVILLE BRASS, see Danny Davis & The Nashville Brass.

NAYLOR, JERRY (Vocalist), Motown, BA Americana.

NEELY, SAM (Vocalist/Guitarist), A&M.

NELSON, BONNIE (Vocalist), United Artists, BA William Morris.

NELSON, RICK, & THE STONE CANYON BAND (Vocalist w/Vocal & Instrumental Group—5), MCA, BA Brumley Artists, PM Willy Nelson—Orr Mgmt.

NELSON, TRACY, & MOTHER EARTH (Vocalist w/Group—4), Atlantic, BA Athena Ents., PM Travis Rivers.

NELSON, WILLIE (Vocalist), PM Media Consulting.

NESBITT, JIM (Vocalist), Chart, BA Beaverwood Talent.

NESMITH, MICHAEL (Vocalist), RCA.

NEWBURY, MICKEY (Vocalist), Elektra, BA Magna Artists, PM Bert Block.

NEWMAN, RANDY (Vocalist/Pianist), Warner Bros., BA Athena Ents., RD III, PM Elliott Abbott—BNB.

NEW MORNING STRING BAND (Vocal & Instrumental Group—5), Hallmark, BA Hallmark Agency.

NEWTON-JOHN, OLIVIA (Vocalist w/Group—7), MCA, BA CMA.

NEWTON, WAYNE (Vocalist), BA William Morris.

NITTY GRITTY DIRT BAND (Vocal & Instrumental Group—4), United Artists.

NIXON, NICK (Vocalist), Mercury, BA Hubert Long, PM Jerry Crutchfield.

NUTTER, MAYF (Vocalist), Capitol.

OAK RIDGE BOYS (Vocal & Instrumental Group—9), Columbia, PM Larry Goldblatt.

O'DELL, DOYE (Vocalist), Jan Mar, BA Americana.

O'DELL, KENNY (Vocalist), Capricorn.

O'DONNAN, KAREN (Vocalist), Rice, BA Key Talent.

O'GWYNN, JAMES (Vocalist/Guitarist), Plantation, BA Jack Haynes.

ORBISON, ROY (Vocalist/Guitarist w/Vocal & Instrumental Group—16), Mercury, BA Acuff-Rose.

OSBORNE BROTHERS (Vocal & Instrumental Group—4), MCA, BA Atlas Artist.

OSMOND, DONNY (Vocalist), MGM, PM Katz-Gallin-Lefler. (Also performs with Marie Osmond).

OSMOND, MARIE (Vocalist), MGM, PM Katz-Gallin-Lefler. (Also performs with Donny Osmond).

OUTDOOR PLUMBING CO. (Vocal & Instrumental Group—6), OPC, BA Hallmark Agency.

OVERSTREET, TOMMY, & THE NASHVILLE EXPRESS (Vocalist/Guitarist w/Vocal & Instrumental Group—6), ABC/Dot, BA/PM Jim Halsey.

OWENS, BUCK, & THE BUCKAROOS (Vocalist/Guitarist w/Vocal & Instrumental Group—5), Capitol, BA/PM Jack McFadden.

OWENS FAMILY (Vocal & Instrumental Group—5), SIREY, BA Jack Haynes.

OWENS, MARIE (Vocalist), MCA, BA Hubert Long.

PAGE, PATTI (Vocalist), Avco, BA CMA, PM Jack Rael—Pattack Inc.

PARKER, BILLY (Vocalist), MCA, BA Atlas Artist.

PARTON, DOLLY (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5), RCA, BA/PM American Mgmt.

PARTON, STELLA (Vocalist), Royal American, BA Shorty Lavender.

PAYCHECK, JOHNNY, SHOW (Vocalist w/Group—7), Epic, BA Shorty Lavender.

PAYNE, JIMMY (Vocalist), Cinnamon, BA Beaverwood Talent.

PEACE, LYNDA (Vocalist), Reena, BA Americana.

PEARL, MINNIE (Vocalist/Pianist/Comedienne), BA/PM Jim Halsey.

PENN, BOBBY (Vocalist), 50 States.

PERKINS, CARL (Vocalist), Mercury, PM Bill Denny.

*Thanks,
Donna*



Q. What do **LESTER FLATT** and **MAC WISEMAN** have in common with other leading artists in the fields of Bluegrass and Country music?



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COUNTRY ARTISTS

PETERS & LEE (Vocal Duo), Philips, Contact Laurie Mansfield
PHILLIPS, BILL (Vocalist), Avco, BA Shorty Lavender
PHILLIPS, MARY BRACKEN (Vocalist), BA APA, PM Pacemaker Mgmt
PHILLIPS, STU, & THE BALLADEERS (Vocal & Instrumental Group—6), BA Buddy Lee
PIERCE, WEBB (Vocalist), MCA, BA William Morris
PILLOW, RAY (Vocalist), ABC/Dot, BA Joe Taylor
PLOWMAN, LINDA (Vocalist), Columbia, BA United Talent
POCO (Vocal & Instrumental Group—4), Epic
POINDEXTER, FRANK, & THE NEW EDITION (Vocal & Instrumental Group—5), Hallmark, BA Hallmark Agency, PM Frances Hall
POINDEXTER'S (Group—5), Capricorn, BA Hallmark Agency
POINTER SISTERS (Vocal Group—4), ABC/Blue Thumb, BA IFA, PM Neil Rosen
POTTER, CURTIS (Vocalist), RCA, BA Moeller Talent
PRESTLEY, ELVIS (Vocalist), RCA, PM Col. Thomas A. Parker
PRICE, CHUCK (Vocalist), Playboy
PRICE, KENNY (Vocalist w/ Vocal & Instrumental Group—4), RCA, BA Atlas Artist
PRICE, RAY (Vocalist), Word/Myrrh, BA AQ Talent, Hubert Long
PRIDE, CHARLEY (Vocalist), RCA, BA PM Jack D. Johnson
PRINE, JOHN (Vocalist), Atlantic, BA Magna Artists, PM Al Bunetta
PROPHET, RONNIE (Vocalist/Guitarist/Comedian), USA—Mandala, Canada—RCA, BA IFA, PM Phillip Levitan—Pacemaker Mgmt
PRUETT, JEANNE (Vocalist), MCA, BA Shorty Lavender
RABBITT, EDDIE (Vocalist), Elektra
RADFORD SISTERS (Vocal Group—3), MCA, BA Jack Haynes, PM Thomas E. Brooks Jr.
RAINS, CHICK (Vocalist), MGM, PM G.W. Purcell
RALNA, see Guy & Raina
RAMEY, PATTY (Vocalist), Americountry, BA Jack Haynes
RANDOLPH, BOOTS (Saxophonist w/ Instrumental Group—7), Monument, BA Sutton Artists, PM X. Cosse—ARCCO Ents
RAVEN, EDDY (Vocalist/Instrumentalist), ABC, BA Acuff-Rose
RAYE, SUSAN (Vocalist), Capitol, BA Omac Artist
RED, WHITE & BLUE GRASS (Vocal & Instrumental Group—4), GRC, BA Stone County, PM Jason Mgmt
REED, JERRY (Vocalist/Guitarist), RCA, BA William Morris
REEVES, DEL (Vocalist w/ Group—5), United Artists, BA Top Billing
RENO & HARRELL (Vocal & Instrumental Group—4), Old Homestead, BA Hallmark Agency
RENO, JACK (Vocalist w/ Vocal & Instrumental Group—4), United Artists, BA Joe Taylor
RICE, BOBBY G. (Vocalist), GRT, BA Buddy Lee
RICH, ALLAN (Vocalist), Epic, PM Sy Rosenberg
RICHARDS, EARL (Vocalist), GRT, BA Atlas Artist
RICHARDS, SUE (Vocalist), ABC/Dot, BA Joe Taylor
RICH, CHARLIE (Vocalist/Pianist), Epic, PM Sy Rosenberg
RICHEY, PAUL (Vocalist), Capitol, BA Shorty Lavender
RIDDLE, GEORGE (Vocalist/Guitarist), Brite Star, BA AQ Talent
RIDDLE, JIMMY (Harmonica), BA Joe Taylor
RILEY, JEANNIE C. (Vocalist), Mercury, BA William Morris
RING, LINDA (Vocalist), Granite, PM Cliffie Stone
RIVERS, JOHNNY (Vocalist/Guitarist), Atlantic, BA Heller-Fischel, PM Art Newberger
ROBBINS, JENNY (Vocalist), Americountry, BA Jack Haynes
ROBBINS, MARTY (Vocalist), MCA, PM Texas Bob Hinkle
ROBERTS, BO (Vocalist w/ Vocal & Instrumental Group—4), Portland, BA Western News, PM Raymond Sweetney
ROBERTS, LOUIE (Vocalist), MCA, BA Joe Taylor
ROBERTS, PAT (Vocalist/Guitarist w/ Vocal & Instrumental Group—5), ABC/Dot, BA/PM Jack Roberts
ROBINSON, BETTY JEAN (Vocalist), MCA, BA Joe Taylor
RODRIGUEZ, JOHNNY (Vocalist w/ Group—6), Mercury, BA William Morris
ROE, MARLYS (Vocalist), GRC, PM Jason Mgmt
ROE, TOMMY (Vocalist/Guitarist), MGM, PM George Bullets Durgom
ROGERS, DAVID (Vocalist), Atlantic, PM Kathleen W. Jackson
ROGERS, KENNY, & THE FIRST EDITION (Vocalist w/ Vocal & Instrumental Group), Jolly Rogers, BA CMA, PM Ken Kragen
ROGERS, RONNIE (Vocalist/Guitarist), BA Key Talent, PM Jimmy Key—Key Talent
ROGERS, ROY (Vocalist), Capitol, BA Art Rush
RONSTADT, LINDA (Vocalist), Elektra, BA IFA, PM Peter Asher
ROSS, JERIS (Vocalist), ABC/Dunhill, BA Shorty Lavender
RUBBLE, TOMMY (Vocalist), River, BA Memphis Artists, PM Bill Harper
RUSSELL, JOHNNY (Vocalist), RCA, BA William Morris
RYAN, JAMEY (Vocalist), Warner Bros., BA Top Billing
ST. MARIE, SUSAN (Vocalist), Cinnamon
SAMIJO (Vocalist), MGM South, BA CMA, PM Tony Caterino
SAMPLES, JUNIOR (Comedian), Chart, BA AQ Talent
SANDERS, BOB, SHOW (Vocalist w/ Group—5), Sweet Fortune, BA Buddy Lee, PM Joseph E. D. Imperio
SANDERS, RAY (Vocalist), United Artists
SARGEANTS, GARY (Vocalist/Guitarist), Mercury, PM John Lentz

SCOTT, DEAN (Vocalist), BA CMA, PM Ken Kragen
SCOTT, JACK (Vocalist/Instrumentalist), Springboard
SCOTT, KATHY (Vocalist), Music City, BA Music City, PM Jimmy Velvet—Music City (Also performs with Jimmy Velvet)
SCRIVENOR, GOVE (Vocalist/Instrumentalist), BA/PM Don Light
SCRUGGS, EARL, REVUE (Vocal & Instrumental Group—5), Columbia, BA IFA, PM Louise Scruggs
SEALS, EDDIE, & JOE GRANT SHOW (Vocal & Instrumental Duo w/ Vocal & Instrumental Group—4), BA Key Talent, PM Jimmy Key—Key Talent
SEALS, TROY (Vocalist), Atlantic
II GENERATION (Vocal & Instrumental Group—5), Rebel, BA Don Light
SEELY, JEANNIE (Vocalist w/ Group—7), MCA, BA Top Billing
SELDOM SCENE (Vocal & Instrumental Group—5), Rebel, BA Hallmark Agency
SELLARS, MARILYN, SHOW (Vocalist/Pianist w/ Group—5), Mega, BA Buddy Lee, PM Clarence Selman
SERRATT, KENNY (Vocalist), MGM
SESSIONS, RONNIE (Vocalist), MGM, BA Top Billing (Also performs with Patty Tierney)
SHANNON, GUY (Vocalist/Pianist), Cinnamon, BA Hubert Long, PM Al Embry
SHARPE, SUNDAY (Vocalist), United Artists, BA Moeller Talent
SHAVER, BILLY JOE (Vocalist), MGM, Contact MGM Recs—Nashville, Tenn.
SHAW, BRIAN (Vocalist), RCA, BA Atlas Artist
SHENANDOAH CUT-UPS (Vocal & Instrumental Group—5), Rebel, BA Don Light, PM Clarence Tate
SHEPARD, JEAN (Vocalist w/ Group—6), United Artists, BA Top Billing
SHERRILL, DIANNE (Vocalist), Monument, BA Shorty Lavender
SILVERS, DON, see Lois Johnson/Don Silvers Show
SIMPSON, RED (Vocalist), Capitol
SLEDD, PATSY (Vocalist), Mega, BA Shorty Lavender (Also performs with George Jones & Tammy Wynette)
SMATHERS, BEN, & STONEY MOUNTAIN CLOGGERS (Vocal & Instrumental Group—8), BA Atlas Artist
SMITH, BOBBY, & THE BOYS FROM SHILOH (Vocalist w/ Vocal & Instrumental Group—5), BA Monroe's Bluegrass
SMITH, CAL (Vocalist), MCA, BA United Talent
SMITH, CARL (Vocalist), Hickory, BA Buddy Lee
SMITH, CONNIE (Vocalist), Columbia, BA William Morris
SMITH, LARRY & JOY (Vocal Duo), Garden, BA Smokey Warren, PM Steve Sabatino
SMITH, LOGAN (Vocalist), Brand X
SMITH, SAMMI (Vocalist w/ Group—4), Mega, BA Athena Ents
SNOW, HANK (Vocalist/Guitarist w/ Group—4), RCA, BA Moeller Talent
SOUND GENERATION (Vocal & Instrumental Group—10), BA Jim Halsey
SOVINE, RED (Vocalist), Chart, BA Buddy Lee
SPARKS, LARRY, & THE LONESOME RAMBLERS (Vocal & Instrumental Group—4), Old Homestead, BA Hallmark Agency
SPRING VALLEY BOYS (Vocal & Instrumental Group), BA Hallmark Agency
SPURRLAWS (Vocal & Instrumental Group—16), Myrrh, BA Jim Halsey, PM Thurlow Spurr
STAFFORD, JIM (Vocalist/Guitarist), MGM, BA William Morris, PM George Bullets Durgom
STAFFORD, TERRY (Vocalist w/ Vocal & Instrumental Group—4), BA Pam Kelly
STAMPLEY, JOE, & THE COUNTRY SOUL (Vocalist w/ Group—5), ABC/Dot, BA Shorty Lavender, PM Al Gallico
STANLEY, RALPH (Vocalist w/ Group—5), Rebel, BA Midstream Promos
STARR, BUCK (Vocalist), Starr, BA Interstate Talent, PM William Sizemore—Interstate Talent
STARR, KENNY (Vocalist), MCA, BA United Talent
STATLER BROTHERS (Vocal & Instrumental Group—6), Mercury, BA CMA, Hubert Long, Saul Holiff—Volatile Attractions, PM Saul Holiff—Volatile Attractions
STEAGALL, RED (Vocalist), Capitol, BA Jim Halsey, PM Williams Artist
STEVENS, RAY (Vocalist/Pianist), Barnaby, BA CMA, PM Williams Artist
STEWART, GARY (Vocalist), RCA, BA Hubert Long
STEWART, REDD (Vocalist), Hickory, Contact MGM Recs—Nashville, Tenn.
STONEMAN, RONI (Vocalist), Chart, BA Hubert Long
STONEMANS (Vocal & Instrumental Group—5), BA Joe Taylor, PM Bob Bean
STONER, BOB (Vocalist), Epic
STORY, CARL (Vocalist w/ Group—6), BA Hallmark Agency, Midstream Promos
STRATTON, ARNETT (Vocalist w/ Group—5), Royal American, BA Buddy Lee
STREET, MEL (Vocalist), GRT, BA Hubert Long, PM Jim Prater
STRINGDUSTERS (Vocal & Instrumental Group—6), Hallmark, BA Hallmark Agency
STUCKEY, NAT (Vocalist), RCA, BA United Talent
TABUCHI, SHOJI (Vocalist/Fiddler), ABC/Dot, BA Shorty Lavender, PM Tillman Franks (Also performs with David Houston Show)
TACKS (Vocal & Instrumental Group—6), Buddah, PM Pacemaker Mgmt
TAPP, DEMETRISS (Vocalist), ABC
TAPP, GORDIE (Vocalist), BA Joe Taylor
TEMPO, NINO (Vocalist), A&M, PM George Bullets Durgom

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COUNTRY ARTISTS

TENNESSEE CUTUPS (Vocal & Instrumental Group—4), BA RD III
TEXAS WILDCATS (Vocal & Instrumental Group—4), Hallmark BA Hallmark Agency
THOMPSON, HANK, & THE BRAZOS VALLEY BOYS (Vocalist, Guitarist w/ Vocal & Instrumental Group—5), ABC, Dot BA/PM Jim Halsey
THOMPSON, SUE (Vocalist), Hickory, BA Barbara Barber, PM Tri-Star Mgmt
THORNE, DYANNE (Vocalist), SS, BA Americana
THUNDERKLOUD, BILLY, & THE CHIEFTONES (Vocalist w/ Vocal & Instrumental Group—4), 20th Century, BA Buddy Lee, PM John Radcliffe
TIERNEY, PATTY (Vocalist), MGM, BA Top Billing. (Also performs with Ronnie Sessions)
TILLIS, MEL, & THE STATESIDERS (Vocalist w/ Group—7), MGM, BA Roger Talent, PM Roger Jaudon—Roger Talent
TITUS (Vocal & Instrumental Group—6), PM Pacemaker Mgmt
TODD, LISA (Vocalist), BA Joe Taylor, PM Dale Garrick
TRAILSMEN TRIO (Vocal Group), Dixie, BA Dixie Booking, PM Darlene Edmonston
TRAMMEL, BOBBY LEE, Cinnamon, BA AQ Talent
TRASK, DIANA (Vocalist), ABC/Dot, BA/PM Jim Halsey
TRAVIS, MERLE (Vocalist, Guitarist), Capitol, BA Americana, Moeller Talent, PM B Travis
TREASURES (Vocal Group—3), Epic, PM Sy Rosenberg
TRIDER, LARRY, Ranwood, BA AQ Talent
TUBB, ERNEST (Vocalist w/ Vocal & Instrumental Group—6), MCA, BA Atlas Artist
TUBB, JUSTIN (Vocalist), Hilltop, BA Atlas Artist
TUCKER, TANYA, SHOW (Vocalist w/ Group—6), Columbia, BA Buddy Lee, PM Beau Tucker
TURNER, DALE, see Kent Westbury & Dale Turner
TURNER, MARY LOU (Vocalist), MCA, PM Bill Anderson—Personal Mgmt, Inc.
TWITTY, CONWAY (Vocalist), MCA, BA United Talent
TYLER, PAULETTE (Vocalist), River, BA Memphis Artists, PM Bill Harper
VALEN, TEX (Vocalist), Counsellor, PM Frank Amato
VAN DYKE, LEROY, & THE AUCTIONEERS (Vocalist w/ Vocal & Instrumental Group—5), BA/PM Jim Halsey
VAN TASSEL, JERRY (Vocalist), Americountry, BA Jack Haynes, PM Thomas E. Brooks Jr.
VAUGHN, SHARON (Vocalist), Cinnamon, BA William Morris, PM Philip Levitan—Pacemaker Mgmt
VEL, FREDDIE (Vocalist w/ Vocal Group—4), Dixie, BA Dixie Booking, PM Darlene Edmonston
VELVET, JIMMY (Vocalist), Music City, BA Interstate Talent, Music City, PM William Sizemore—Interstate Talent, Music City
VELVET, JIMMY, & KATHY SCOTT SHOW (Vocal & Instrumental Group—5), see Jimmy Velvet
VERNON, KENNY (Vocalist), Capitol, BA Shorty Lavender

VINTON, BOBBY (Vocalist), ABC, BA William Morris
WADE, JUNE (Vocalist), CAM, PM Dick Baxter
WAGONER, PORTER (Vocalist w/ Group—8), RCA, BA Top Billing
WAINWRIGHT, LOUDON, III (Vocalist), Columbia, BA Magna Artists
WAKEFIELD, FRANK (Vocalist, Mandolinist w/ Group—4), Rounder, BA Midstream Promos, PM Max Mandel, Al Hayward
WALDRON, CLIFF, & THE NEW SHADES OF GRASS (Vocalist & Instrumental Group—5), Rebel, BA Hallmark Agency
WALKER, BILLY (Vocalist), MGM, BA/PM Bill Goodwin
WALKER, CHARLIE (Vocalist), Capitol, BA Atlas Artist
WALKER, JERRY JEFF (Vocalist w/ Vocal & Instrumental Group—5), MCA, BA Athena Ents, PM Michael Brovsky
WALLACE, GEORGE, JR. (Vocalist), MGM Contact Gerald Wallace
WALLACE, JERRY (Vocalist), MCA, BA Joe Taylor
WARD, JACKY (Vocalist w/ Group—5), Cinnamon, BA Top Billing
WARREN, SMOKEY (Vocalist), Garden, BA Smokey Warren, PM Steve Sabatino
WATSON, DOC & MERLE (Vocal & Guitar Duo w/ Group—3), United Artists, BA Folklore Prod'ns, PM Folklore Prod'ns—Santa Monica, Calif.
WAYNE, NANCY (Vocalist), 20th Century
WEATHERLY, JIM (Vocalist, Guitarist), Buddha
WEBSTER, CHASE (Vocalist), United Artists, BA Top Billing
WEISSBERG, ERIC, & DELIVERANCE (Instrumental Group—4), Warner Bros., BA Buddy Lee, PM Richard Golub
WEISS, LARRY (Vocalist), 20th Century, PM George Bullets Durgom
WELLER, FREDDY (Vocalist), Columbia, BA/PM Jim Halsey
WELLS, KITTY, FAMILY SHOW (Vocalist w/ Group—7), Capricorn, BA Moeller Talent
WESTBURY, KENT, & DALE TURNER (Vocal & Instrumental Group—5), BA Hallmark Agency
WEST, DOTTIE (Vocalist w/ Group—5), RCA, BA Moeller Talent
WEST VA. GRASS (Vocal & Instrumental Group—4), Hallmark, BA Hallmark Agency
WHEELER, BILLY EDD (Vocalist/Instrumentalist), RCA, BA Don Light
WHEELER, KAREN (Vocalist), RCA, BA United Talent
WHEELER, ONIE (Vocalist w/ Vocal & Instrumental Group—3), Royal American, BA Monroe's Bluegrass
WHITE, BUCK, & THE DOWN HOME FOLKS (Vocal & Instrumental Group), BA Hallmark Agency
WHITE, MACK (Vocalist/Instrumentalist), Commercial, BA Acuff Rose

WHITE, TONY JOE (Vocalist), Warner Bros.
WHITMAN, SLIM (Vocalist), United Artists, Contact United Artists—Nashville, Tenn.
WIGGINS, ROY, see George Morgan with Roy Wiggins
WILBURN BROTHERS (Vocal & Instrumental Duo), MCA, BA Jack Haynes
WILD COUNTRY (Vocal & Instrumental Group—4), BA Joe Taylor
WILDFIRE (Vocal & Instrumental Group—5), BA Brumley Artists, PM Orr Mgmt
WILKINS, LITTLE DAVID (Vocalist/ Pianist w/ Vocal Duo), MCA, BA Hubert Long
WILLIAMS, DIANA (Vocalist), Warner Bros, PM Bill Denny
WILLIAMS, DON (Vocalist w/ Group—3), ABC, Dot, BA Roger Talent, PM Roger Jaudon—Roger Talent
WILLIAMS, HANK, JR., & THE CHEATIN' HEARTS (Vocalist w/ Vocal & Instrumental Group—7), MGM, BA/PM Buddy Lee
WILLIAMS, J.R., Bol Weevil, BA, AQ Talent
WILLIAMS, LEONA (Vocalist), RCA, BA Atlas Artist
WILLIAMS, MIKE (Vocalist/Guitarist), BA Athena Ents, PM Chet Hanson
WILLIAMS, TEX (Vocalist), Granite
WILLIS BROTHERS (Vocal & Instrumental Group—3), MGM, BA Atlas Artist
WILLIS, CLAY, see Bill Blaylock & Clay Willis
WILLS, DAVID (Vocalist), Epic, PM Sy Rosenberg
WILSON, HANK (Vocalist), Shelter
WILSON, NORRO (Vocalist), Capitol
WISE, CHUBBY (Fiddler), Rounder, BA Hallmark Agency
WISEMAN, MAC (Vocalist), RCA, BA Don Light
WOOLEY, SHEB (Vocalist), MGM, BA Omac Artist, PM Doug Cooper (Comedian as Ben Colder)
WORTH, MARION (Vocalist), MGM, BA Atlas Artist
WRIGHT, BOBBY (Vocalist), ABC, BA Moeller Talent (Also performs with Kitty Wells Family Show)
WRIGHT, JOHNNY (Vocalist), Capricorn, BA Moeller Talent (Also performs with Kitty Wells Family Show)
WRIGHT, LEE (Vocalist), Chart, BA Beaverwood Talent
WRIGHT, PEGGY SUE & SONNY (Vocal & Instrumental Duo), MCA, BA Jack Haynes
WYMAN, CHIP (Vocalist), Scepter, BA/PM Sound Mgmt
WYNETTE, TAMMY (Vocalist w/ Group—10), Epic, BA Shorty Lavender (Also performs with George Jones)
YARBROUGH, BOB (Vocalist w/ Vocal & Instrumental Group—4), Cinnamon, BA AQ Talent, Joe Taylor
YOUNGER BROTHERS (Vocal & Instrumental Group—6), BA Hallmark Agency
YOUNG, FARON (Vocalist w/ Vocal & Instrumental Group—6), Mercury, BA/PM Billy Deaton



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Glen Campbell

Anne Murray, Frank Jones - vice president, general manager, Capitol Country Division.

La Costa

Connie Cato

Merle Haggard

Capitol Nashville Move Shows Label's Strong Direction

It is unlikely that there is any major record with as strong a country tradition as Capitol Records, and it is a tradition that has maintained a steady level for the past 30 years.

In the late 1940's Capitol began enjoying the fruits of a successful country division, a division that produced such stars as Tex Williams, Tex Ritter, Jimmy Wakely, Ferlin Husky, Faron Young, Jean Shepard, Tennessee Ernie Ford, Wanda Jackson, Sonny James, Hank Thompson and Merle Travis.

Today, with established stars such as Merle Haggard, Buck Owens, Freddie Hart, Susan Raye, Dorsey Burnette, Glen Campbell, Anne Murray, Roy Drusky, Red Simpson, Tony Booth, Buddy Alan, Tennessee Ernie Ford and Johnny Gimbol as well as new talent like Connie Cato, LaCosta, Arleen Harden, Red Steagal, Lawanda Lindsay and Michael Twitty, the company continues as one of the major forces in country.

Capitol also holds a long tradition of top country producers and administrators. Cliffie Stone (whose son Steve is now responsible for much of the label's country product) was one of the earliest and most successful producers. Ken Nelson ran the division for a number of years and produced such stars as Merle Haggard. And now, Frank Jones, a veteran of some 21 years in the music business during which he produced such artists as Johnny Cash, David Rogers, Marty Robbins, Carl Smith, Stonewall Jackson and Anita Bryant at Columbia as well as acting in a variety of positions culminating as director of marketing for all CBS country product is vice president and general manager of the country division.

Capitol is also in the somewhat unique position of having a dual geographical identity. The firm recently moved its country headquarters from Los Angeles to Nashville, but remains exceptionally

strong in the West, with stars such as Haggard, Owens, Raye, Alan and Booth hailing from Bakersfield, Hart from Los Angeles. Others such as Cato, Harden, Twitty, Steagal and Drusky cut most of their material in Nashville. Ford, Campbell and Murray cut in various spots, with Miss Murray, in fact, being Canadian.

Jones plans to stress this dual identity even more in the future and will continue to offer the strong marketing and merchandising campaigns that have always sparked Capitol.

"We get a number of different sounds from the various areas," Jones says. "They're hard to define, but they are different. We even get different sounds from within Bakersfield. So we really have a bit of the best of both worlds."

Jones also points out that, having a strong base in the West, Capitol hears from many young California artists who might not know where to go otherwise. But he adds that the growth of other firms in country on the coast is a good thing for the industry on the whole.

"We are working to build a more exciting roster out of Nashville as well as out of the Coast," Jones adds. Really, it's imperative and just plain common sense to devote equal time to Nashville and the West Coast."

The philosophy of Capitol Records as a corporate entity has always been to build superstars rather than buy them, and it is a philosophy that Jones says he has every intention of perpetuating in country.

"Don't forget that Tennessee Ernie Ford, Glen Campbell, Merle Haggard, Buck Owens and a lot of others really began their careers here," he says. "Now, we have a very strong roster of young people including LaCosta, Arleen Harden (both of whom Jones signed and both of whom have hit the charts), Connie Cato, Red Steagal, Lawanda Lindsay and Brush Arbor." (All of these artists have seen chart

action.) In addition, Capitol signed Dorsey Burnette several years back. Burnette, a major rock star in the '60's, switched to country and was voted most promising male vocalist by the Academy of Country Music this year.

Capitol's promotion of its country artists has also been extensive. This year marks Tennessee Ernie Ford's 25th anniversary in show business and the firm has released two double LP sets celebrating the event. One set is country and pop, the other sacred. Both are supported by intense instore marketing campaigns. A third Ford set, consisting of best Christmas songs, is planned for the holiday season.

There has been a Capitol Country month this year, as well as Merle Haggard month in September, Buck Owens month currently and an upcoming major promotional push on Freddie Hart as well as other major Capitol artists.

The label has also proved one of the most prolific when it comes to crossover, a tradition dating back to the early Ford recordings as well as those from Ferlin Husky, Faron Young, Jean Shepard, Tex Williams, Tex Ritter and a number of others. Campbell, Anne Murray, Ford, Haggard and Owens continue that tradition today. Capitol has also distributed Opryland Records for the past year.

After 20 years plus in country music, Jones brings a great deal of experience to Capitol as well as some interesting ideas. He is a member of the board of directors of the Los Angeles based Academy of Country Music as well as serving his sixth term as chairman of the board of the Country Music Foundation's Hall of Fame committee and as a member of the Country Music Assn., thus living the dual role that his company philosophizes.

As for the current growth of country music, Jones credits the increasing quality of country in general, the increasing number of country radio stations, TV series and specials and the growing coverage of country by the consumer and trade print media. He also believes that country has always had a very strong base, but the centering of more and more rural people in metropolitan areas as well as the increasing exposure of the genre to lifetime urban residents has helped greatly. And

Continued on page 68

Fantastic!!

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Fan Fair Becomes Focus of Thousands Visiting Music City



An estimated 10-thousand fans will gather at the Nashville Municipal Auditorium next June for the annual Fan Fare shows and parties.

An amoeba, we recall from the biology of years ago, divides itself and reproduces. In effect, this is how Fan Fair got its beginnings.

It was in 1952 when WSM decided to have a birthday party for the "Grand Ole Opry," which had begun on the air 27 years earlier. Better late than never.

Most everyone knows the story: the event grew and grew, absorbed the attachments, and finally each October (the original event had been in November, but weather was the big factor in changing the

date), thousands of people flocked to the Mecca in Nashville, and the celebration grew out of proportion.

The disk jockeys, for whom the event was first planned, then formed their own association, and from this evolved the Country Music Association, now the only trade organization of its kind in the world. CMA has subsequently planned its major events to coincide with the "Opry" anniversary.

Trouble is, too many people came. It became such a good thing, that they came from all walks of life, not just the industry. The truckers were there, the night nurses, the devotees of country music from everywhere, and the meeting places bulged at the seams. Not the business meeting places; rather, the partying places.

Budgets bulged, and problems arose, and efforts were made to screen the masses. Still, everybody had a buddy, and every artist insisted that his fan club be allowed to take part, and every radio station brought along the clients of the local shows, and it became almost unmanageable.

The answer: divide and conquer, a play on the old saying.

Fan Fair then was conceived. Instead of

one massive convention, there would be two functions, filtering out the fandom and giving these consumers their own party and festivities and elbow-rubbing with the artists at another time of year. The spring was experimented with, and then summer was decided upon, just after school vacated.

Now there are two functions, all right, each about as big as the single one was be-

Continued on page 82

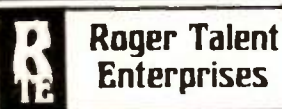


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Dot Surge Continues to Make Label Hot



President Gerald Ford with Dot's Roy Clark and Diana Trask.

It probably didn't occur to Randy Wood when he founded Dot Records some 20 years ago in Gallatin, Tenn., that one day the "Dot Is Hot" slogan would be a byword in the country music field.

Wood wasn't building country artists for one thing; he had the Hilltoppers and a youngster named Pat Boone. But a few changes in ownership (the most recent to ABC) and a totally different plan under the direction of Jim Foglesong has made Dot the hottest independent in the business.

Foglesong is a remarkable man, quiet and unassuming, who simply gets the job done. He doesn't have to shout it. All he has to do is point to the Billboard chart, for example, and note that of all of the company's releases this year, more than 50 percent made it into the top 30 positions.

Had there been a handful of releases, this might not seem so incredible. But there they were, week after week, with multiple listings.

The label also snared two of the industry's most meaningful awards. Donna

Fargo received NARM's "Best Selling Female Country Singer" award for the second straight year, and Roy Clark received the "Entertainer of the Year" honor from both the Country Music Association and the Academy of Country Music. He may well be the entertainer of the century.

Miss Fargo also received a gold record for the sales of her "Happiest Girl in the Whole U.S.A." album in Canada. More notably, the LP reached platinum status in the U.S., making her only one of three female country singers ever to have an album which sold over one million units. The other two are Lynn Anderson and Tammy Wynette.

Back to the international scene, Tommy Overstreet received a triple gold record from South Africa for his single of "Heaven Is My Woman's Love."

Eight Dot artists had at least one Top Ten record during the past year: Miss Fargo, Diana Trask, Roy Clark, Brian Collins, Tommy Overstreet, Joe Stampley, Hank Thompson and Don Williams. Others who went well up the charts were Ray Griff, the Compton Brothers, The Kendalls, Judy Kester, Ray Pillow, Sue Richards, Pat Roberts, Shoji Tabuchi and Don White. Other new artists on their way are Chris Gantry, Gunilla Hutton and Conny Van Dyke.

Continued on page 68



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"Please Don't Tell Me How The Story Ends"
Ronnie Milsap

"Jolene"
Dolly Parton

"I Will Always Love You"
Dolly Parton

"Hello Love"
Hank Snow

"There Won't Be Anymore"
Charlie Rich

"I Don't See Me In Your Eyes Anymore"
Charlie Rich

"This Time"
Waylon Jennings

"Daddy What If"
Bobby Bare

"Marie Laveau"
Bobby Bare

"We Could"
Charley Pride

"Ramblin' Man"
Waylon Jennings

RCA Records and Tapes

Here is RCA country:

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Debra Barber
Bobby Bare
Jim Ed Brown
Josie Brown
Johnny Bush
Floyd Cramer
Danny Davis
Skeeter Davis
Waylon Jennings
Jethro
Dickey Lee
Barbara Lea
McPeak Brothers
Ronnie Milsap
Vernon Oxford
Dolly Parton
Curtis Potter
Elvis Presley
Kenny Price
Charley Pride
The Pridemen
Jerry Reed
Jim Reeves
Lenora Ross
Johnny Russell
John Wesley Ryles
Brian Shaw
Hank Snow
Gary Stewart
Nat Stuckey
Porter Wagoner
Dottie West
Karen Wheeler
Leona Williams

RCA Records and Tapes

CMA 40-Office Building Attracts Famous Clients



The CBS Country Marketing Conference hosted many of the top marketing specialists for Columbia/Epic and the Columbia Custom labels. Joining Sonny James for record talk are, left to right: Stan Snyder, Luther Wood, James, Rick Blackburn, Steve Popovich, Ron Bledsoe, and Gene Gerguson.

The Country Music Association and the "Grand Ole Opry" have shared many experiences together. This year they had something else in common: a major move to what hopefully is a permanent home for each.

It was considered a great day for the organization which had its 1958 beginnings in a crowded area of the Exchange Building in downtown Nashville. In 1963, the organization moved to an old house on Music Row, on 16th Avenue. Then, in November of 1966, CMA moved to the finished basement area of the Country Music Hall of Fame and Museum.

As the Association grew, so did the popularity of country music, and it became evident in short order that a permanent home of its own, separated from the Country Music Foundation, with enough room to be functional, had to be structured.

Practicality entered into the picture when a building finally was planned: it had to be large enough to house the needs of an ever expanding organization. It had to have the close proximity to Music Row it has long enjoyed. And it needed income to pay itself. Thus a 40-office building with 14,000 feet was put together, almost directly behind its most recent home.

Tenants wasted no time in moving in. They include such prestigious firms as Peer-Southern, Lisa Music (Glen Sutton), Harold Hitt Enterprises, Eddie Kilroy Productions, Loretta Lynn Enterprises, Avco Records, Wes Holland Talent Agency, 20th Century Productions, and Country Recording Voice.

The major suite, however, belongs to CMA, and it's a far cry from the cramped quarters of the past.

In a great sense, it reflects the continual upward move of the organization itself. Born as a disk jockey association, it soon became all-encompassing, and was (as it still is) the only active trade organization of its kind in the world. It has zeroed in on country music, expanded its horizons (not to mention its board of directors and offi-

cers) and has a string of successes unmatched anywhere.

As always, its leaders serve without pay, at their own expense, with that one common objective.

Jo Walker, of course, is still its executive director, and has been with the organization almost from its inception. She still leads a cast of some of the most competent people in the world. Her accomplishments are many, her awards and accolades continue to grow, and yet she remains as accessible as ever.

The new home, with its utilitarian capabilities, also has that touch of class that long has been associated with country music. Visitors not only are no longer shunted to basement quarters, but instead are ushered through one of the more attractive buildings in the area.

Left behind, but now with additional breathing space, is the Country Music Foundation and its "baby", the Hall of Fame, plus the museum and archives.

Bill Ivey, its director, is enjoying the breathing room, and making good use of it. A conference room has been set up, and all offices which formerly were on the balcony have been moved down to the lower level. In their place is going an exhibit, a series of diaramas depicting the pioneers of the industry: Ralph Peer doing some early recording, Edwin Craig on the stage of the "Opry", and other such views.

One special office has been set up for Doug Green for his oral history interviews. These, which are priceless, are progressing well. Green is spending time traveling, to get to the old time artists unable to get to Nashville. The swings include trips to the West Coast and to Chicago, where the in-depth interviews were conducted. These interviews are placed on file in an oral history section, and can be utilized by scholars of the future.

Having their own homes is not only a practical matter, but one of dream realization both for the CMA and the CMF. Each has totally separate functions to perform, and the confusion of the past should be obliterated.

Grand Ole Opry Set To Toast 50 Years of Country Music

If you had tuned in on your crystal set nearly 50 years ago to WSM in Nashville, you might have heard the music of Goldie Stewart, Hubert Gregory, Claude Lampley, Alcyon Bate, Bert Hutcherson, Herman Crook, Lewis Crook, Staley Walton, Doris Macon, or Sam & Kirk McGee.

The remarkable thing is that, if you tune in on your radio today, you can still hear their music. They've been around virtually from the beginning, and that goes back nearly half a century.

Next year the "Grand Ole Opry" will be 50 years old, and the tenure of these veterans is a story in itself. Roy Acuff, Minnie Pearl, Bill Carlisle and a few others have been around for three decades or so, but the Crook Brothers, the Fruit Jar Drinkers, Sam and Kirk, and the others have been there since the initial few broadcasts back in 1925.

So while the "Opry" points with justifiable pride to its tenure, it points with equal satisfaction to its security. There isn't even a mandatory retirement clause. As long as these old timers can walk on stage and perform, they will have a function.

Today that function is primarily limited

to playing the background music to the square dancers: the Ralph Sloan Dancers and the Stoney Mountain Cloggers. But it's as genuine and as traditional as it was back then.

And what memories these men and one lady (now Alcyon Bate Beasley) retain. They have seen every individual who has ever appeared on the "Opry," from Jimmy Thompson and Dave Macon to the modern singers of today who either make guest appearances or are regular members.

They played the show when it was at the old WSM studio, when it was at a tabernacle in East Nashville, at a theater, at the War Memorial Auditorium, at the Ryman Auditorium and, finally, in its permanent home at the new Grand Ole Opry House. You can bet they were on hand for the last shows and the first shows.

They played the old "Opry" tours on the RKO circuit, and they went to the schoolhouses with their country music. It is their instruments which are heard first on the show, as the massive curtains swing back and the dancers appear on stage.

In earlier days they were the featured acts, and they still draw thunderous ap-



The "Opry's" general manager, Bud Wendell.

plause. But they realize that time tempers fame, and they are content to play their part, make their contribution, and then fade into the crowd.

Sam and Kirk McGee still record occasionally. Mrs. Beasley still plays a mean piano. Doris Macon is the son of the legendary Uncle Dave, and he has overcome illness to come on back. Herman Crook and Lewis Crook, the Crook Brothers, are not even related. They both happen to have the same last name. Goldie Stewart spent years with the Nashville School system, but performed every Saturday night. Bert Hutcherson can still crank a fiddle bow with the best of them.

Alcyon's father, of course, was the late Dr. Humphrey Bate, a physician, who loved country music as much as he loved his country doctoring. He was one of the originals, and he brought his young

Continued on page 76



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Mike Curb Congregation
Dick Curless Show
Pat Daisy
Gov. Jimmy Davis &
Anna Gordon Davis
Skeeter Davis Show
Penny DeHaven
Johnny Dot Show
Kent Fox

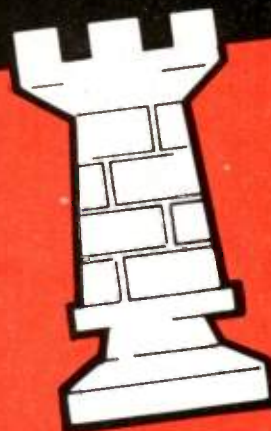
Lefty Frizzell
Lois Frizzell
Don Gibson
Martha Hall & The Hallmarks
Clay Hart
The Musical Harts
The Imperials
Stonewall Jackson &
The Minutemen



Lois Johnson/Don Silvers Show
Kelly
Claude King Show
Faye LaBeau
La Costa
Bobbi Martin
Darrell McCall Show
Sam & Kirk McGee



Shirl Milete
George Morgan
w/Little Roy Wiggins
Jim Mundy
Danny Davis &
The Nashville Brass
Gary S. Paxton
Stu Phillips & The Balladeers
Marvin Rainwater
Bobby G. Rice



Tommy Roe & Trio
Pam & Alan Ross
Bobbie Roy
Bob Sanders
Marilyn Sellars Show
Kenny Serratt
Carl Smith
Red Sovine



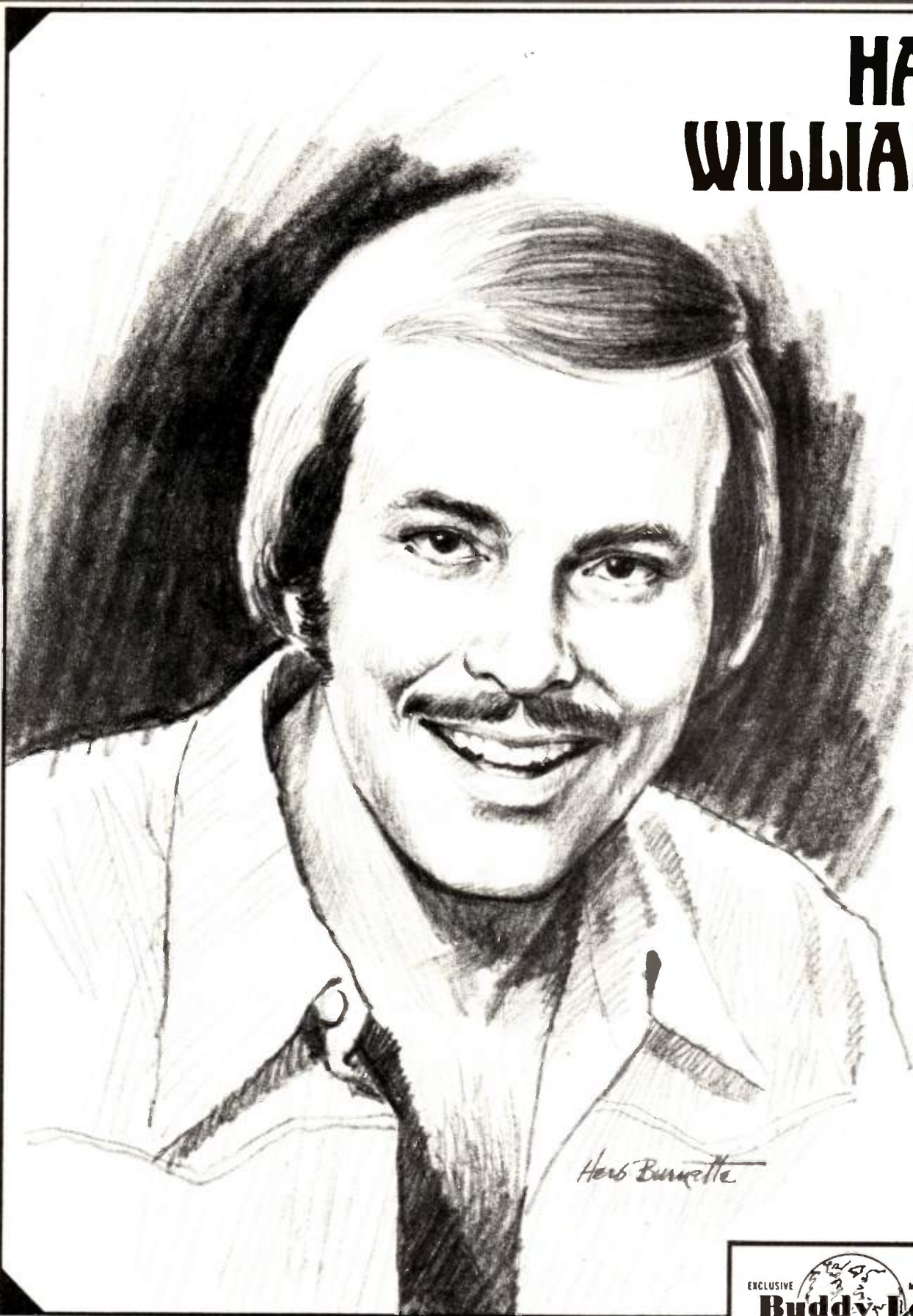
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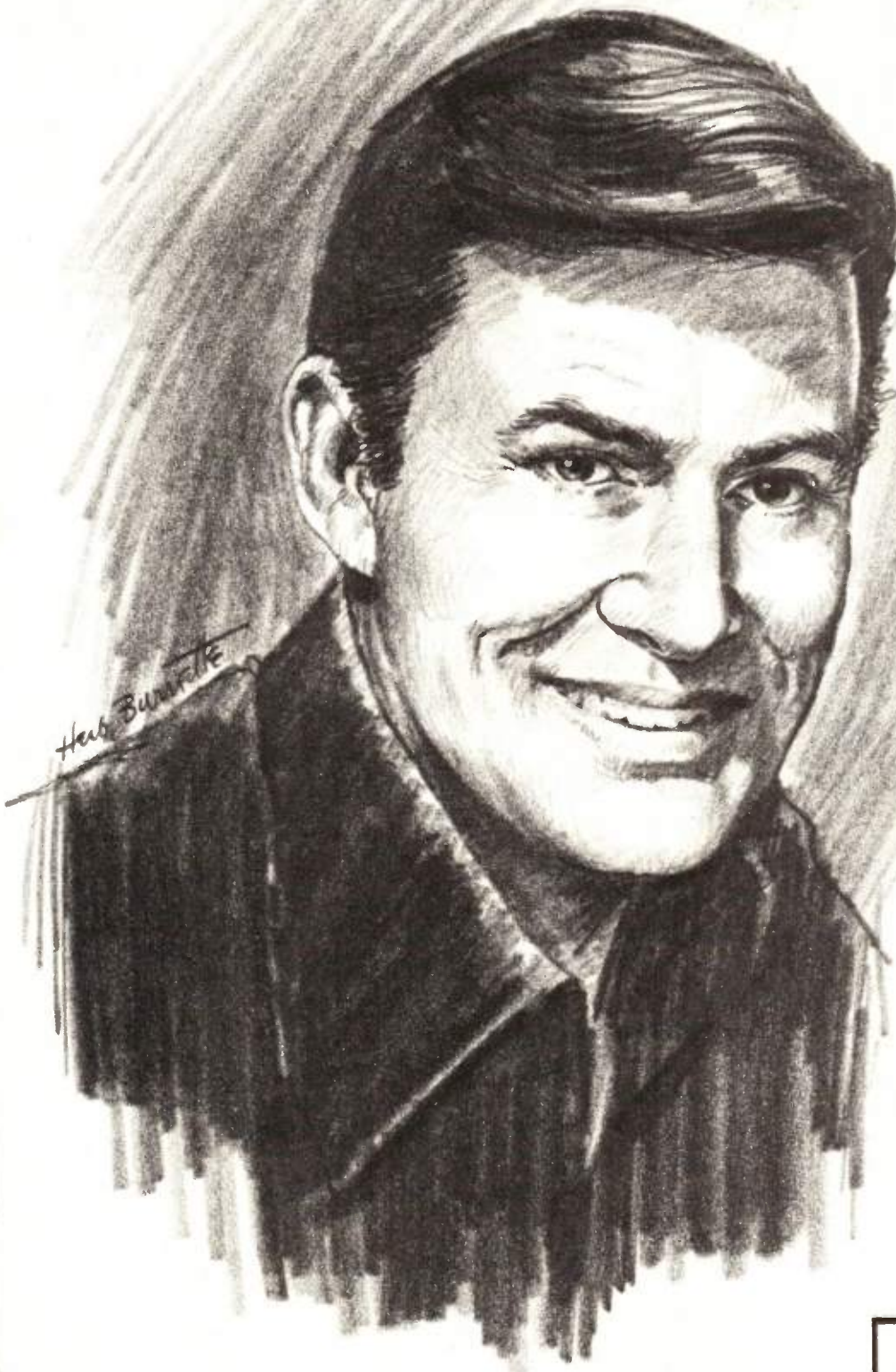


HANK WILLIAMS, JR.



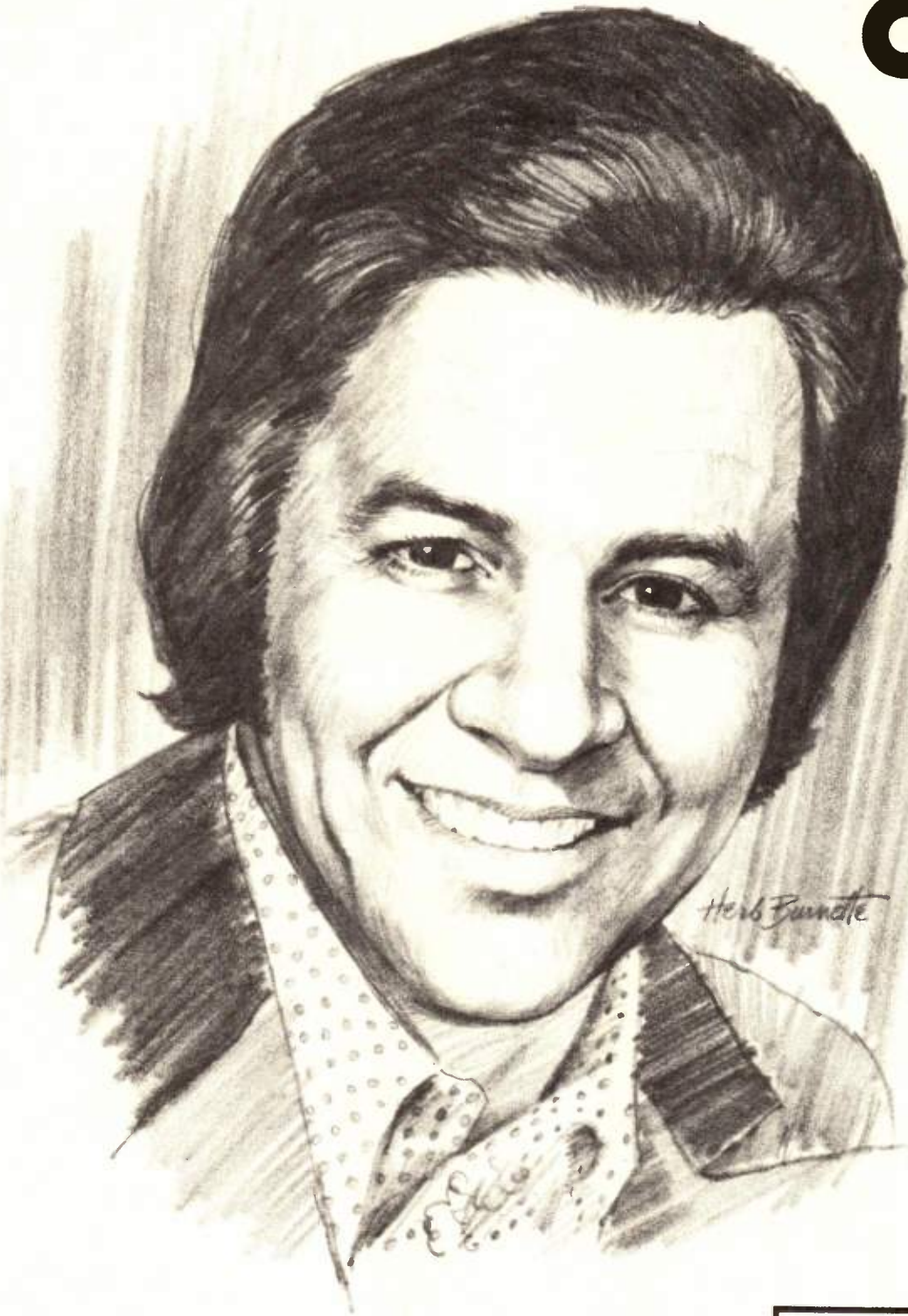
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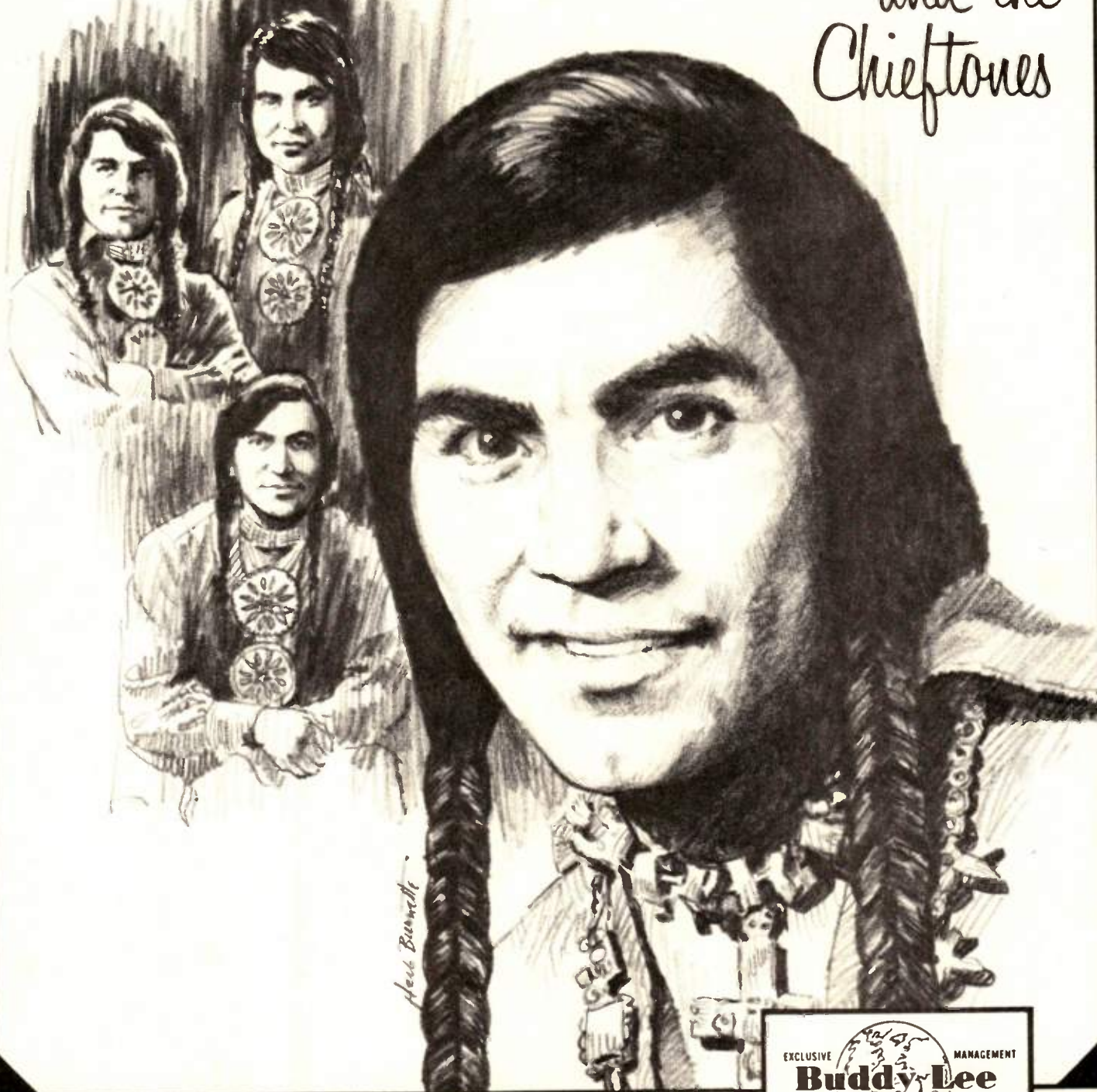
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Hee Haw Writer Sees Show Become Most Successful of its Kind

By Bill Williams

If Bud Wingard had known five years ago that he would have to spend the next 60 months writing 10,000 gags, he might never have given up his business as a cosmetics executive.

But Wingard wanted to write, wanted to become involved with the music industry (particularly country music), and so with absolutely no professional writing experience, he started on one of the most unusual careers in the business.

Wingard is the writer of "Hee Haw," the show which has to be the most successful network-turned-syndication program ever devised. And while its regular performers such as Roy Clark, Buck Owens, Archie Campbell, Gunilla Hutton, Junior Samples and the rest get the plaudits, Wingard gets a credit line at the end, along with pretty good take home pay.

Like most people who want to get going in the country music field, he knew someone. The someone was Archie Campbell, and Archie offered to help—as a songwriter. But Campbell also was aware at the time that "Hee Haw" needed a script writer, and he asked Wingard if he could write comedy, including comedy songs. Of course, he answered in the affirmative. He was asked to write 50 jokes. Wingard



"Hee Haw's" writer Bud Wingard goes over some gag lines with Danny Davis.

worked hard at it, often into the night. Many of them were blue jokes he had heard somewhere, which he cleaned up. Finally finished, he submitted the gags to the producers. Three weeks later he was hired. The show now employs one other full-time writer, Tom Lutz, and Archie and Gordie Tapp do some of their routines. But it's Wingard who is the number one man.

When a new segment is begun, he has to start from scratch. They may be haystack jokes, or a romance situation simply made ludicrous. They may be parodies, or completely original songs. But he has had to do 2,000 of them every year. Admit-

tedly he does some "switch-gagging," merely changing situations around.

Making the job particularly tough is the fact that there is no live audience. Thus, the only feed-back is from the performers, the technical crew and the producers. It's equally tough on the performers, who must assume an audience will react. Fortunately, Wingard feels that Tom Lutz is one of the easiest people in the world for whom to write. "His great delivery is part of it," he says, "and he is versatile enough to handle any kind of joke."

The writing is segmented, as is the show. He may be assigned 16 moonshine jokes, 150 cornfield gags and the like. The only other information he has is knowing who is on the show. And he must avoid anything that is even suggestive. It is totally a family show, and audiences would react violently to anything less than total purity. The only complaints received now, he says, come from those who object to an occasionally scantily-clad girl.

Deadlines are really pressurized. Thirteen shows are taped in five weeks, and in between the shows he is constantly making mental notes, then writing them down. This, in itself, is not unlike the prac-

Continued on page 76

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U.K. Potential Point of Controversy Amid Steady Growth

By Tony Byworth

Last November, Jim Bailey, RCA's International Marketing Director and the past year's chairman of the Country Music Association (Great Britain) Ltd., flung down the gauntlet at the Association's Fourth Annual Awards Dinner.

He challenged the U.K. music industry, claiming they were not seizing the full potential of country music. In particular, he cited the cases of the music papers, the record companies, the publishing companies and radio and television, stating that all these outlets had only trod lightly as far as the music was concerned.

"The surface has been only gently scraped," he concluded, "and there's a wealth of material waiting for exposure to a vast audience."

For years now the pundits have been prophesying a country music boom but the expectant explosion has, more often than not, turned out only to be a damp

fizzle. That's not to rule out the audience, however, that does exist for the music—nor for the occasional bursts of energy that reach wider fields. One has only to examine the highly successful careers of such artists as Jim Reeves, Johnny Cash or Slim Whitman—or to the infrequent country record that does make it into the British charts.

The problem rests with the limitation of a basic country audience and, over that level, bringing the music to the attention of the mass audience.

"The definition can be restricting," said Bailey. "I wonder whether it really helps country music to be known as country music, not only because of the stigma associated with the name but also because many country songs have developed into substantial pop hits."

"I certainly feel that the bedrock field could be expanded because it's certainly not as small as everybody feels—and I don't think it's dead by any stretch of the imagination as can be seen by recent tours."

2 Separate Areas

In Britain, country music is developing in two separate areas. First, and the most important at present, is the sheer availability of product by the U.S. artist and, second, the U.K. artist whose career has been mainly limited to pub entertainment is opening to much wider spheres.

At present, the U.S. country music artist is mainly dependent upon record releases, although, in recent years, a number have been making the trek over to



Consistent winner Loretta Lynn appears with Mike Douglas on his TV syndication.

these shores—not only for an appearance at the annual Country Music International Festival, regarded by enthusiasts as the highlight of the country music year, but also for tours.

However, the stigma of the name remains, although not all the record companies wish to tag their artists with a particular label.

"We are not trying to categorize country music but take it simply as music," commented RCA's managing director Geoff Hannington. "A lot of people are turned off from a record purely because it's country. An artist should be treated as an artist and not be limited to a particular musical field."

RCA, with their vast catalog of country music artists, was the first U.K. company to undertake a concentrated campaign to sell the music and, in the late sixties, launched its mid-priced LSA series. The

Continued on page 60



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Betty Jean Robinson Best Female Songwriter

and thanks to these artists for recording her songs:

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CHARLEY PRIDE
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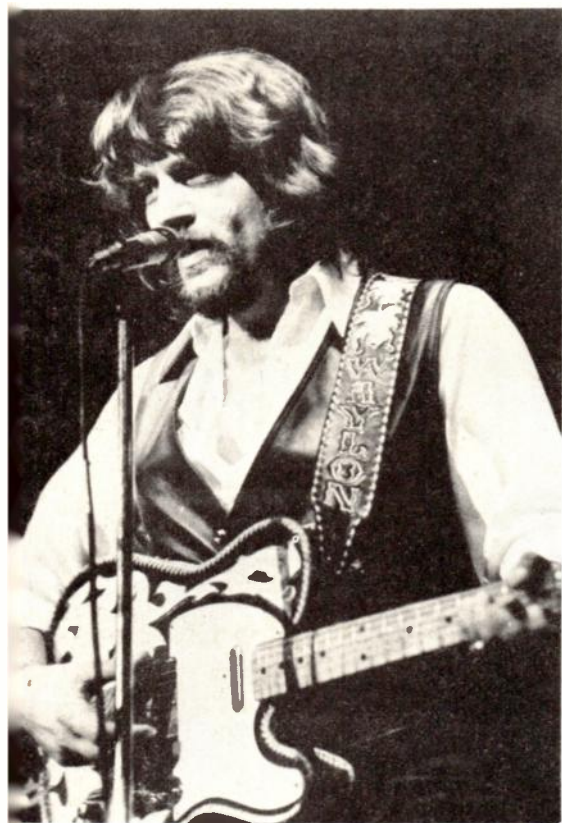
GEORGE JONES & TAMMY WYNETTE
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Jennings, Glaser, Nelson "Progressive Country" "Renegades"

By Bob Kirsch



Waylon Jennings

They have been called renegades, they've been called progressive, but more and more, people are calling an "inner group" of singer/songwriters simply good musicians who insist on doing things their way, not just to buck the "system," but because they genuinely believe that their way of doing things is the best—and more important—the right way.

Waylon Jennings, Tompall Glaser, Willie Nelson and a few others have never really claimed to be anything but country. They have not consciously tried for the "renegade" tag. They have been singing country music for years, writing country songs, playing before country audiences. Yet their appeal has, until recently, been channelled in limited directions.

Jennings has always been recognized as a fine singer, writer and concert draw, but only within the past year or so has he started enjoying consistent commercial record success.

Tompall Glaser became the artist/businessman long before it was fashionable and admits that his interest in other matters besides singing may have hurt the record popularity of Tompall & the Glaser Brothers when they were one of the most popular "concert" attractions in the business. Despite being voted group of the decade by several publications, the group

never enjoyed the disk success many feel they deserved. Tompall, however, with some of the best of country now gathered around him in the studio he and his brothers own, is now on his own and many feel commercial success is just around the bend for him.

Willie Nelson has, for the past decade, been recognized as one of the finest writers in music—not only country, but music in general. Yet Nelson offers another example of a man who never quite attained the public acceptance he should have. It is only recently that Nelson has started to blossom into a major personality.

There are others who must fit into this category. Ken Mansfield has had some production connection with all of the above artists and through his independent Home Town Productions has enjoyed a number of major successes over the past several years. At one time, however, Mansfield was thrust into the role of rock producer. It is only since he has been truly independent, he says, that he has been able to do what he wants to.

And, at the Glaser studio in Nashville, are many of the other figures who have been called "renegades." Kinky Friedman, Willie Fong Young, Billy Jo Shaver have to be listed in this group.

Shel Silverstein seems to fit all categories. He has written for such country stalwarts as Loretta Lynn and Brenda Lee, for artists like Bobby Bare (a complete LP recently) and for Glaser (a complete LP as well).

Jennings and Glaser seem to be the focal points when people talk about "renegades," and the reasons are puzzling. As mentioned, neither has ever really claimed to be anything but country, though both feel that good music is good music. Both have appealed to country audiences over the years and neither have made open attempts to leave the country market. So, the logical question is, why have they met resistance in the past and why are they finding more general acceptance now? Surely the entire country music business has not undergone a complete change as far as fans, those in power and others are concerned over the past several years.

One explanation might be a sort of cyclical theory, perhaps best explained by Glaser. "Those who were not heroes to the old crowd will be heroes to the new ones," Glaser says. And that quote rings true through country history. Jimmie Rodgers sang what were basically black blues in the 1930's which would not have been accepted in the country market of the 1950's, for example. Ernest Tubb was not

Continued on page 74

Academy of Country Music Draws 350 New Members

Country music is probably the only musical genre with two organizations working on an almost purely voluntary basis to help build and support it—the Country Music Assn. in Nashville and the newer Academy of Country Music in Los Angeles.

The Academy boasts some 800 members, an increase of 350 from last year. The Academy, according to president Cliffie Stone and board chairman Bill Boyd, sees its basic function as the promotion of all country music and specifically country in the 11 Western states.

Stone feels the Coast may have been overlooked a bit in the past where country music is concerned, and feels the underexposure is somewhat unjustified.

"I believe the Coast has huge populations that love country and it's hard for them to get it," Stone says. "Distributors may be negligent and we don't have that many areas that cater to the product. But these stations all have top ratings."

He adds that many of country's top stars, such as Merle Haggard, Buck Owens, Freddie Hart, Donna Fargo, Barbara Mandrell, Hank Thompson, Ferlin Husky, Jean Shepard, Wanda Jackson and Ernie Ford are products of the West Coast.

"Nashville has made the whole world aware that Nashville is country music," Stone says, "and I'm the first to buy that 100 percent. But I do not buy the idea that that's the only place you can have country music."

Stone says the Academy's goal is to develop country on the Coast, not to take anything away from Nashville. I may be president of the Academy, but I've also been a member of the CMA for years. "We just want people to know that we can cook out here, too."

The Academy sponsors an annual awards show, complete with golf tournament. Last year, for the first time, the show was nationally telecast over the ABC-TV network. The show will be televised on a network again this year, though it may be done on a Thursday rather than a Monday to facilitate things for guest stars. Gene Weed and his Film Factory will again produce the show, which is expected to have much the same format as last year. There will be a number of guest performers and several special portions of the show. Last year's show was successful enough to be repeated during the summer months.

Continued on page 80

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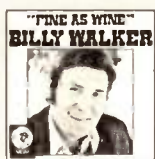
You can bet that we'll continue to offer you the best in Country. Our October releases are the perfect proof.

If you're committed to Country then you should be committed to MGM/Hickory.

Hickory



M3G 4970



M3G 4969



H3G 4516



H3G 4515

**With pride, the founding fathers and children of Country
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Country Music: A Chicken and Feathers Proposition?

By Dr. Jerry Prock

Dr. Prock has taught at Middle Tennessee State University in Murfreesboro since 1969. For the past three years he has conducted seminars in the music industry and has been a financial and management consultant.

It would be hard to find a profession with more ups and downs than one in the music industry. After all your long, hard work, you've finally got your first good "break" and you're just getting used to eating chicken. Man, what a shock when a dry spell hits and you suddenly find that all you have in your mouth is the big bird's feathers!!!

Count on it!

Whether you're a singer, musician, writer, or something else in the music industry, those dry spells are bound to come. The best way to handle these droughts in your garden of glory is to prepare for them. All it takes is some basic planning, just a little thinking ahead of time about what to do.

When you get that first check from your "break," take a good look at it. Were taxes deducted? If not, better start setting something aside for the Internal Revenue Service.

Next step. Do you have any bills that are

past due? Better take care of those. Not paying your bills when you should can ruin your credit reputation. Later you will learn how that credit reputation can work for you. Credit is something you will need again and again through the rest of your life, and your ability to get and use credit is based on your reputation for paying your bills. Protect your credit name like your life depended on it because in a business sense that just could be true. If at any time you cannot pay a bill or payment when it is

due, contact the lender and explain the situation. You will usually find that they are sympathetic people who will try to help anyone they feel is trying to meet his obligations.

Now, hopefully, you are all caught up. The rest of that check is free and clear. But, wait a minute, do you have any bills that will be coming due soon? Better sit down and jot down a list of everything you owe—the butcher, the baker, the candle-

Continued on page 70



The 4-Star Golf Tournament in Nashville. Among others in the picture are Dot's Larry Baunach, UA's Del Reeves, and Chuck Chellmen, who has a tournament of his own in the fall.

Susan* **The STATLER BROTHERS** **American Cowboy Music Co.** **Hubert Long International Agency** **say.. THANK YOU!**

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Billboard

HOT 100

Chart Bound

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Star designates record showing greatest upward movement
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asterisk)

SEALS & CROFTS—We May Never Pass This Way Again (Warner Brothers 2699)
JOHNNY NASH—Ooh What A Feeling (Epic 5-11034)
THUNDERCLAP NEWMAN—Something in the Air (MCA 50132)
SEE TOP SINGLE PICKS REVIEWS, page 58

Billboard
Hot Country Singles

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	3	13	DELTA DAWN—Helen Reddy (Alan Lerner, New Horizons) Capitol 3495

Billboard SPECIAL SURVEY for Week Ending 11-10-73

RECORD WORLD
THE COUNTRY SINGLES CHART

OCTOBER 6, 1973
OCT 1971
4 29

1 5 RED NECKS, WHITE SOCKS AND BLUE RIBBON
BEER JUMPY BUSSES—RCA APRO 8021

10

RECORD WORLD
THE COUNTRY SINGLES CHART

NOVEMBER 10, 1973
NOV 19
3

1 3 PAPER ROSES MARIE OSMOND—MGM 14609

9

RECORD WORLD
THE COUNTRY SINGLES CHART

AUG 24
1 2 YOU CAN'T BE A BEACON DONNA FARGO

Billboard
Hot Country Singles

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	7	I DON'T SEE ME IN YOUR EYES ARTIMOUS—Dove Records (1) Earl F. Spelman, MCA 1549 (From ASCAP)

CashBox/CountryTop75

1 PAPER ROSES

RECORD WORLD
THE COUNTRY SINGLES CHART

MARCH 30, 1974
MAR 30
12

1 SWEET MAGNOLIA BLOSSOM—
BILLY CRASH CRADDOCK—ABC 11412

CashBox/CountryTop75

1 YOU'RE THE BEST THING
THAT EVER HAPPENED
Ray Price Columbia 15481
(From Music 4250)

CashBox/CountryTop75

1 YOU'RE THE BEST THING
THAT EVER HAPPENED
Ray Price Columbia 15481
(From Music 4250)

Billboard
Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 10-6-73

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	11	YOU'RE THE BEST THING THAT'S HAPPENED TO ME—Ray Price (Ray Price, Columbia 15481)

Billboard SPECIAL SURVEY for Week Ending 11-17-73

Billboard
Top50
Easy Listening

Billboard SPECIAL SURVEY for Week Ending 8-11-73

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	DELTA DAWN (Alan Lerner, New Horizons) Capitol 3495 (ASCAP)

Billboard
Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 11-17-73

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	PAPER ROSES—Marie Osmond (1) Earl F. Spelman, MCA 1549 (From ASCAP)

Billboard
Top50
Easy Listening

Billboard SPECIAL SURVEY for Week Ending 8-11-73

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist Label & Number (Dist. Label) (Publisher, Licensee)
1	4	12	PLEASE COME TO BOSTON Beverly Sills, Gil Evans, Lesli Ann Jones (ASCAP)
2	1	8	YOU AND ME AGAINST THE WORLD Laurie Lister, Victor 1987 (From ASCAP)
3	2	10	ANNIE'S SONG (From Music 4250)

RECORD WORLD
THE COUNTRY SINGLES CHART

NOV 19
3

1 3 COUNTRY SUNSHINE DOTTIE WEST—
SEA APRO 6072

10

RECORD WORLD
THE COUNTRY SINGLES CHART

NOV 19
3

1 3 COUNTRY SUNSHINE DOTTIE WEST—
SEA APRO 6072

10

RECORD WORLD
THE COUNTRY SINGLES CHART

MARCH 30, 1974
MAR 30
12

1 SWEET MAGNOLIA BLOSSOM—
BILLY CRASH CRADDOCK—ABC 11412

CASH-BOX/COUNTRY TOP75

YOU CAN'T BE A BEACON (IF
YOUR LIGHT DON'T SHINE)
Dorothy Fanning, Dot 17506
(From Music 4250)

**CONTACT ASCAP'S NUMBER ONE TEAM IN NASHVILLE:
ED SHEA, GERRY WOOD, CHARLIE MONK
615-244-3936**



Shannon Records' Wilma Burgess, center, and Bud Logan join fellow golfer Don Smith of Cherish Records at the Billboard tournament.

At the risk of exploding a myth, Mary Reeves Davis was never a suffering widow who had to struggle to learn the music business in order to survive after the tragic death of her husband, the late Jim Reeves.

Mary, according to one of the men who knew her best, was a valuable business asset to Reeves during his lifetime. A keen woman of business, she helped in the publishing end, in the contract negotiations, and just about every other facet.

The man who knows is Harry Jenkins, who now runs Jim Reeves Enterprises, but for 31 years of his life was a vital part of RCA.

Jenkins met Reeves in Hollywood, when he was on the West Coast with that label. And it was Jenkins, the record shows, who was instrumental in keeping Jim Reeves on the label. As with any successful artist, Reeves wanted some personalized attention, and Jenkins saw to it that he got it.

Mary Reeves Davis: Her Role in Jim Reeves Legend

Jenkins, who was director of marketing for the label at the time, made frequent trips to Nashville, and he was in a position to make certain commitments, to aid in promotion and the like. As a result, Reeves re-signed four times with RCA. Jenkins had kept his word.

"Mary Reeves was the business mind behind Jim Reeves," Jenkins said. And he and his wife became very close to them. In fact, the four had dinner together in New York a couple of weeks before the singer was killed in a plane crash in 1964, and they talked about flying, something both men shared. Reeves remarked at the time that he was going into instrument training.

Jenkins stayed on at RCA, first in A&R and then in publishing, until June of 1973, when he retired. Steve Sholes, with whom he had worked closely in the career of Reeves and others, had died on a visit to Nashville in 1970. After retirement, Jenkins and his family moved to Nashville. That was in August of 1973, and five months later Harry Jenkins joined Mary Reeves Davis and Terry Davis running the Jim Reeves Enterprises, including the publishing firms and Shannon Records.

Jim Reeves actually had started Shannon back in the 1960's for a purpose. There were few custom labels then (as compared to the preponderance of them now), and Reeves wanted to give new artists an opportunity to get a start on a label, and to give new writers exposure. After his death, the company moved into a limbo, and was reactivated in late 1973 by Mrs. Davis.

The first real success was a Wilma Burgess release, "I'll Be Your Bridge," and then Harry Jenkins became affiliated with the company. This allowed Mary Reeves Davis—who takes an active part in everything—to devote some time to the favorite pastime of that and her husband, cattle raising. She also now has more freedom for travel, more often than not on business, handling the continued internationalization of her firms (Jim Reeves is still one of the biggest names in Europe and Africa), and doing extracurricular chores.

This year, for example, when battles against tape piracy were taking place in the legislatures of the various states, the first people who volunteered to give their

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Even Conway Twitty is made an honorary Indian.

Some years ago, a visiting Australian journalist felt he had found the key to country music, and he wrote that it was strictly an Anglo-Saxon form of entertainment, totally anti-ethnic, and limited to the Southern United States.

Wrong, of course, on all counts. Country music never has been any of these, but the argument has never been more clearly spelled out than in recent years. It has been called redneck, and a lot of other things. Yet, as it was from the beginning, country music is simply the earthy music of the people.

The lilly-white myth should have been exploded as early as the 1920's when DeFord Bailey was a regular performer on the "Grand Ole Opry." There had been countless other blacks with roots in country music; it simply wasn't much of an issue back then.

Thus Charley Pride broke no barrier when he became a country performer. He

Pride, Rodriguez, Add to Rich Creative Source of Country

simply did what came naturally. So, many years later, did the Pointer Sisters, who grew up in the Arkansas country atmosphere as Pride had done in Mississippi.

Yet the ethnic connotation simply cannot be shaken off, partly because some people still tend to make an issue of race or nationality, particularly in regard to music. A white man who digs (or sings) soul music is not necessarily suspect, but the non Anglo-Saxon who performs in a country style is immediately subjected to scrutiny.

Pride has withstood this, of course, and probably commands the highest gate of anyone in the country business. A few others are still under the microscope. The Pointers, for example.

Paradoxically, former rock singers are at once accepted as having been converts



Roosevelt Savannah is known as "Mr. Country Soul" of the Northwest. Here he is with Johnny West and Arne Peterson of KBAM-AM in Longview, Washington.

to country. Some of them simply came back home; others made the transition.

The late Otis Redding frequently pointed out that Hank Williams was his idol, and that country music was closely akin to soul. The earthiness, the feeling, and all that. Ray Charles didn't do badly with his country renditions.

But the ethnic matter goes well beyond white and black. A West Coast performer had gone to great lengths to point out that an Italian can make it. The mans' name is Puccini, and for years he used the name Wayne Jerred, which he took, he says, "to be acceptable" to country people. Now he apparently has found that acceptance, and he's finished his first album in Hollywood and preparing for a national concert tour in the fall. His promotion, by the way, is handled by Mike Borchetta.

Continued on page 82

William E. McEuen presents

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by the

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UA-LA184-J2

Featuring Their Hit Single BATTLE OF NEW ORLEANS

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Will Show Their True Colors at The CMA Convention In Nashville.
On United Artists Records & Tapes



Produced by William E. McEuen for the Aspen Recording Society, Colorado

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Cliffie Stone Tells How Granite Got Hot Start

Barely a year ago, ATV Music Group, a British music publishing firm, launched a country music firm in the United States to be headed by Cliffie Stone, veteran country producer, manager, TV host and personality.

Today, Granite has proven one of the more successful and happier new ven-

tures into the country music business, with several chart LPs and singles under its belt.

"We were working with country before Sam Trust and ATV," Stone says, "and we were placing our artists and writers on other labels. But we were getting frustrated because nothing would happen. We had no control over the artists or product. Then Sam and I had a series of meetings and came up with the budget to start Granite. So, last November, Granite was formed in Los Angeles to develop artists and writers and to help develop country music on the West Coast."

Stone says the firm will probably do about half of its recording in Los Angeles with the remainder spread around the country, including Nashville. "You can't limit country product to any one area," he emphasizes. Yet he does feel the West Coast is a "reservoir of talent. There must be 300 artists active in this city alone," he stresses, "and a lot of them are awfully good. So far we've had hits with Tex Williams and Molly Bee and we've developed two fine writers in Ron Fraser and Chase Martin. We've also got Linda Ring, Gordon Terry and Stew Stevens under contract, and we will stick to our release schedule of one single a month and an LP every two months. When we get a hit, however, we will hold a release. We're not in that big a hurry."

Granite, says Stone, is not in a "panic situation. We have a relatively small overhead for a record company, we distribute through independents and we have a small staff (Eloise Peacock in charge of administration, Frank Leffel in sales, Chuck Edwards in promotion, Charlie Williams who helps in Nashville and Steve Love from ATV in New York). We have a two sided sword to work with—the record sales and the publishing. For example, Ron Fraser's 'Sing For The Good Times' has been covered by Jack Greene and Tom Jones."

In ATV, Granite has access to eight publishing firms, but, according to Stone, "still has all the problems of all young record companies. We are not now thinking in terms of being a gigantic label. Ideally, it would be nice to be like another Hickory."

Though Granite is on the West Coast, Stone emphasizes that "we never said we were forgetting about Nashville. We have a big office down there. After all, a hit is where you find it. But we will continue to be selective. We are not on a super tight schedule, but we've got the background here and the international flavor to be able to swing some weight. We didn't want to plunge in. We've gotten our big toe wet, which is just what we wanted to do."

U.K. Potential

Continued from page 52

policy, states Hannington, has paid dividends.

"Putting out the albums at mid-price has led to considerable sales and a situation where some artists could be sold at top price depending upon the strength of the product.

"The normal country market is around 5 percent, more likely around 4 percent, of the total market. Our own percentage, as we release a lot of recordings, is much higher."

Other companies have different approaches to selling the music.

35 Artists

Ian Groves, Capitol's label manager at EMI, said, "Capitol has 35 country artists on their roster in the U.S., we're spending our time concentrating upon just a handful. We're able to spend a greater monetary investment on a lower number of artists and, if one should break, that'll help the others.

"We try to release the artists that'll appeal to the widest musical cross section. Merle Haggard is such an example: he's known to audiences outside normal country appreciation and his music is wider than normally associated with country music."

George McManus, repertoire manager at Polydor whose responsibilities take in the realms of country music, feels that the difficulty lies in the manner of selling the product.

"The genuine country artist has limited sales," said McManus. "The artist who dilutes his music, like Glen Campbell or Kris Kristofferson, reaches over to a larger audience and obviously creates larger sales figures. I think to sell 'country'—and that's in inverted commas—we need to break acts into either the rock field or over to the MOR audiences.

"The sales figures for the straight country acts will stay at a fairly steady figure, similarly with those of jazz or blues, and the occasional hit single doesn't mean that the whole market will suddenly turn on to country."

Yet, strangely, Polydor's biggest selling country artist—Hank Williams on MGM—has been dead more than 20 years and, although his recordings have been repackaged numerous times, continues to sell in impressive quantities.

Sales Disappointing

Nigel Grainge, Mercury label manager at Phonogram, feels that sales of country, during the past year, have been slightly disappointing. "We thought that the buzz we heard from the States on Johnny Rodriguez would have encouraged greater sales. Nevertheless, the sales on both his albums have made the releases worthwhile.

"On the other hand the success that Faron Young experienced with 'Four in the Morning' have not only helped the Faron Young album sales but, I'm sure, has also put a little more attention on country in

(Continued on page 62)



Willie Nelson greets Monument's Larry Gatlin and Columbia's David Allen Coe for his big Fourth of July Picnic in College Station, Texas.

Dorothy Fay Ritter Country Ambassador

She is slimmer today, and still very beautiful. He has the grace, the poise, the charm, the flair of the talented lady that she is. She represents the state of Tennessee; she represents country music; and she represents so many things, including the memory of her late husband.

She, of course, is Dorothy Fay Ritter, widow of Tex Ritter, once his leading lady, and always has first lady.

Tex once wrote a song for her, on the eve of their wedding in 1941: "In Your Lovely Veil of White." His bride was a remarkable actress who had been educated at the University of London, the Royal Academy of Dramatic Arts of London, University Hall of Oxford, the University of Southern California, and the Caroline LeNetti School. She once held an associ-

(Continued on page 64)

Mrs. Tex (Dorothy) Ritter, at one of her many appearances on behalf of country music.





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U.K. Potential

Continued from page 60

general." Grainge adds that possibly the greatest thing to have helped country during the past year was the release of the Hank Wilson album on A&M Records. "It's bound to attract a lot of people who wouldn't normally listen to the music," he said.

Nevertheless, country songs do, occasionally, arrive in the British charts although rarely on the strength of being country. No one would dare claim that Marie Osmond's "Paper Roses" made it because of the country sounds, rather an extension of the Osmond phenomenon. Other country songs sold because of a pop treatment and Perry Como's "For the Good Times" and the Carpenters' "Top of the World" are just a couple of the titles that spring to mind.

Currently, Charlie Rich's "The Most Beautiful Girl" is another example of the contemporary country song being sold on the strength of it being a good, commercial number—without the connotations of country music!

Ron Randall, general manager of Acuff-Rose, believes that the success of a great deal of country material lies in the recordings by artists not necessarily involved in similar musical fields. "As a source of material a lot of people come to our catalogues but not always with the intention of making their recordings in a country style. I think the country writers are fantastic but it's what the artists do who make the recordings an eventual success."

However, if country recordings do find their way on to the British market, are they guaranteed in finding their way to the potential market? Des Dolan, managing director of Country Records who recently took Irish artists Larry Cunningham and Ray Lynam over to Nashville for recording sessions under the auspices of Gusto Records' producer Tommy Hill, maintained that often the retail outlet was the failing point.

"From our own experiences we've found that the country fans knew about the product but couldn't obtain it from their local record shop. The problem, in a number of cases, boiled down to the fact that the retailer wouldn't order a copy of a particular album for a specific customer."

Retailers specializing in country product, nevertheless, do exist in the British Isles and have found it a lucrative business. Godfrey Greenwood, proprietor of the Yorkshire based Greenwood Records, is just one retailer whose business depends primarily upon country recordings.

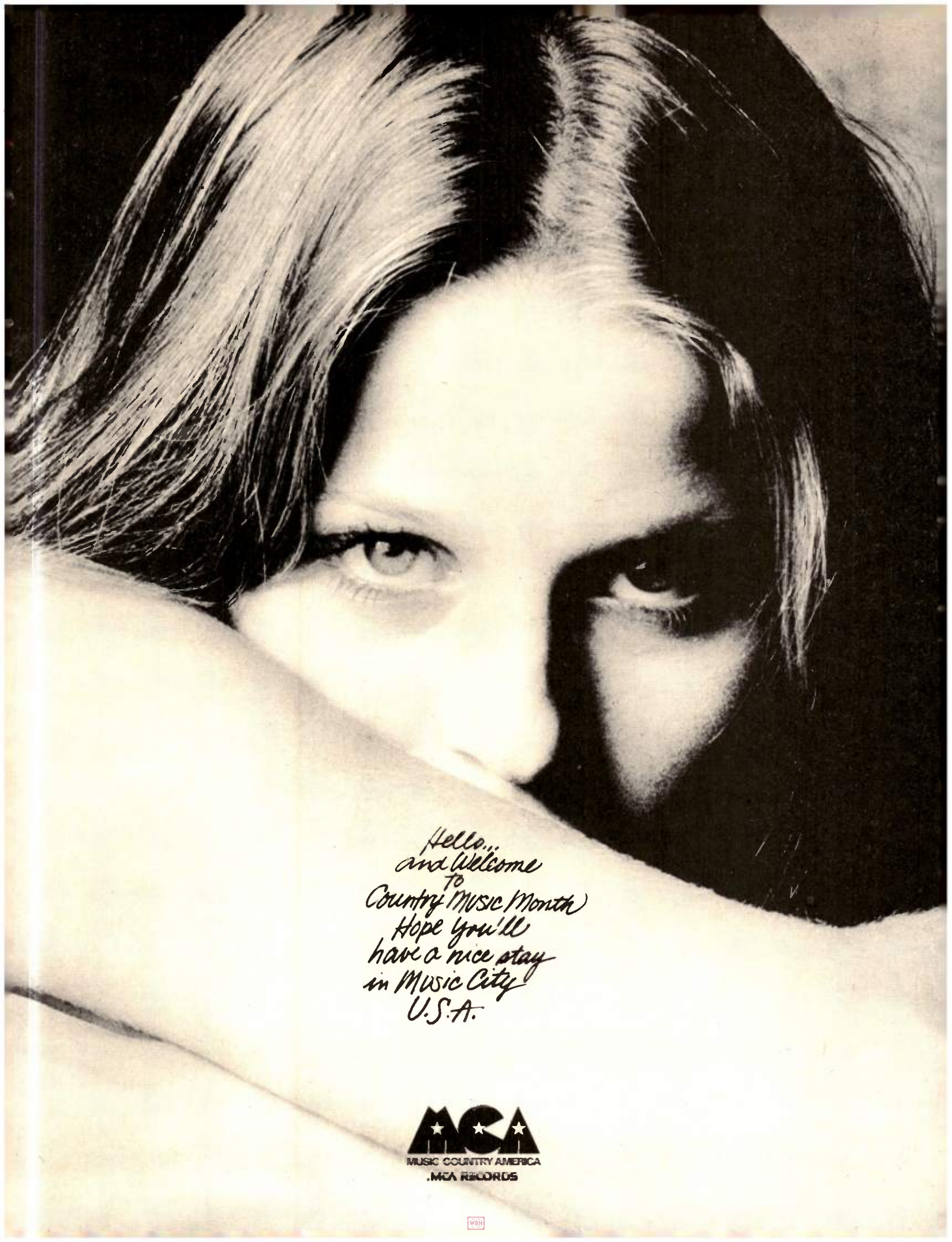
Specialist Shop

"Being a specialist shop puts us in an enviable position and we get to see all the country product well in advance. However, receiving product often leaves much to be desired," Greenwood explained.

"Basically, most record companies are keen to push whatever they're keen to sell. However, we give large orders so we're okay but that's offset by the production problems that make the lesser sellers go

Continued on page 78)

THE MUSIC PUBLISHING AND MUSIC PRINT DIVISIONS OF
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*Hello...
and Welcome
to
Country Music Month
Hope you'll
have a nice stay
in Music City
U.S.A.*

MCA
MUSIC COUNTRY AMERICA
MCA RECORDS

Rich, Gilley In No Way Overnight Success Stars



Playboy records executive vice president Tom Takayoshi, left, country promotion man and producer Eddie Kilroy, director of A&R Don Shain, and merchandising director Joe Ruffino gather around artist Mickey Gilley, who hit it big for the label.

Nobody laughs at the term "overnight success," but it must bring smiles to several people in the industry: especially Mickey Gilley and Charlie Rich.

They both made it big this year, incredibly big, but only after years of dues paying, working, struggling, and suffering the frustrations only this business can bring.

There Gilley was, on the Astro label, his own. It was one of several he had spent some time with during his career. Finally he almost gave it up; bought a club down in Houston and decided just to perform there. It was a pretty decent living. And, put out a record every now and then just so it would sell in the Houston area, and to let people know he never lost his desire to record.

It sold in Houston, all right, by the thousands. The often reprinted "Room Full of Roses," but there was something about it that set it apart. Despite the fact that Gilley had tried so many times before, and despite the general lack of distribution of his label, Billboard's reviewers went out on a limb and gave it a pick. There was just something about it.

Playboy Records moved into the picture then. Moving into the country field, it decided to acquire this master. Eddie Kilroy took Gilley to the West Coast, the contract was consummated, and Gilley was on his way to a number one record in the chart. He followed it right away with another winner, and a successful album. You explain it! Right song, right timing, right combination of everything. Good promotional push. But it took about 15 years to get there.

That's about the same amount of time it took Charlie Rich. His story is well known (recently told in detail in a Billboard "special"), but it's parallel in many ways. Now Rich is on multitudes of labels, and probably the biggest name in the field. Again: the song, the delivery, the production, the timing. Perhaps any or all of these. But then came more songs, one after another,

all hits. Out of the past came the old ones, which hadn't made it the first time around. This time they were hot items. Why? Perhaps because Epic had made Charlie a hot item, or had Charlie made Epic particularly hot?

The same questions, of course, could be asked of others. Conny Van Dyke, from Nassawadox, Va., had done it all, but her records really hadn't come off—even though they were good by any standards. When she was 15 she was recording for Motown, and had traveled the road with Stevie Wonder. She once won the Miss Teen U.S.A. contest, and she went to Hollywood, made some movies, and moved back to Detroit. She did modelling, television commercials, moved to New York and danced with the Rockettes. She, along with Pam Austin, did the Dodge Rebellion spots. She even recorded for Epic briefly in New York, but most of what she recorded wasn't even released. She worked the auto show circuit, and some dramatic work on television. Another record contract, and no releases. Another movie, and not much happened. Back to Detroit, where she met and married Larry Coates. Both of them did voices for cartoons. Larry encouraged her in her singing, and they moved to Naples, Fla., where she worked in a club and he worked in radio. On to Huntsville, Alabama, where she did a little of everything, and Larry became seriously ill.

Steve Norman of Barnaby heard her, called in Ken Mansfield to cut some demos, and was signed as an artist. More records, only moderate success.

Then television and radio in Nashville, and finally she was "discovered." Before a year was gone, she had done two major movies, contracted for several more, was signed by Dot Records, and was on her way to "quick" success.

Now move on to Jeanne Pruett. A "housewife voice" someone said. But not many housewives sing as she does. She

knocked around some, too. Wrote and wrote and wrote songs for people such as Marty Robbins, and stood in the wings backstage at the Opry hoping for a chance to fill in as a substitute singer. Then came "Satin Sheets," and she wasn't substituting for anyone. After that, more hits, the featured role, a regular member of the "Opry," and the best cook in town. Where had she been all these years? Trying, that's where.

The list is a long one, and there are those who still are back in the wings, or working some club, or putting out demos. Someday, perhaps, there'll be the right song, the right circumstances, the right producer, the right timing. Then there'll be more overnight successes.

Country Ambassador

Continued from page 60

ate professorship at Southern California.

Some years later, Tex wrote another song for her. She had been overseas entertaining troops in World War II, and he made his feelings known by writing "Long Time Gone."

Now Dorothy and the two sons carry on: John as an actor; Tom in law school (in the image of his father), and Dorothy as the greatest lady ambassador anyone has ever known.

The state of Tennessee created the role for her, and she promptly turned it into a starring attraction. Constantly on the go, she is found at conventions where country music is represented, at festivals, in her office, backstage at the "Grand Ole Opry" with visitors from Japan or from some European nation. Active, smiling, exuberant, she is the epitome of the Ambassador. But she is more.

Dorothy Ritter, with her wit, her knowledge, and her devotion to her family and work, is a rather exceptional woman. Perfectly willing to remain in the background during the colorful life of her husband, she moved forward again of necessity. Actually, her background days were not secluded ones, or empty ones. She was active in most causes, and the leader in just about all of them. When a task was to be done (all free, of course) she was called upon with regularity. She was a doer, not a joiner. She has always had a gentle persuasiveness, and an irresistible manner.

Now, with all of this channeled into her specific function, she has opened all sorts of new avenues. It is though it had been destined for her to come along and assume this task, not only because it suits her but because an entire state and industry are being enriched by it.

And while most of the accolades still go to Tex (which is what she prefers), many are due her. And, as the awareness of the things she is doing become apparent to all, they will come.

Young country.
New country.
Our country.
The best country.
Larry Ballard.
Dick Feller.
Linda Hargrove.
Melba Montgomery.
Mickey Newbury.
Eddie Rabbitt.
Elekira/Asylum.
Young country.
Welcome.



Billboard
SAGA IS STORY
OF COUNTRY MUSIC



Near 100 Labels

Continued from page 6

course, they weren't around in the hey day of Jimmy Rodgers and Bob Wills, when strings and horns were very much in vogue in country music. There is controversy even regarding the steel guitar, which made Hawaiian music what it is, but many of the rock groups now use it, too.

As for fiddles versus violins, there's an old saying in the business that a violin is just a fiddle with a case. Be that as it may, both fiddles and violins have made a resurgence. Backup voices are now considered almost essential, but they've been around for a good while (see separate story).

Pop hits by the dozens are being redone as country and, conversely, the country hits are showing up on pop charts. That's not especially new, either; just more of it.

The standards are withstanding the tests of time, and new standards are being created, though perhaps at a less accelerated rate than in the past. Today's hit singles usually show up as somebody else's album cuts.

New writers abound to supplement the successes of the old pros. The Nashville Songwriter's Association has grown in strength in the past few years from a membership of about 150 to nearly 800. Maggie Cavender will soon have it over the one-thousand mark. The fact that new writers frequently are great writers doesn't cloud the fact that older writers also are great, and they've gone to the well a lot more times.

The same is generally true of producers. Out of every session comes a new idea, a fresh approach. Yet few can touch an Owen Bradley, a Chet Atkins, a Bill Sherrill, a Don Law, a Buddy Killen, a Frank Jones, a Cliffie Stone, a Wesley Rose, a Fred Foster, or a Sam Phillips. Try to match their success stories.

The same must be said of labels. New ones (or those new to the country field) have made outstanding inroads. But consistently up at the top are such labels as RCA, MCA, Columbia and Epic, Dot, Capitol, and the handful or others who have been in the country business for a long, long time.

Many of the country-emphasized labels have turned not only to heavy promotion, but to in-house publicity, a trend which is a positive step.

A couple of continuing controversies have simmered through the past year: the providing to top artists for radio station promotions (free, of course), and the distribution of records to secondary-market stations. Both arguments are, or course, two-sided, and perhaps never will be resolved fully. Both boil down to the matter of budget, as does practically everything else in the long run.

There probably was a slow-down in the signing of new artists to major labels (although certainly no stoppage), and an increase in the search for writers, many of

them who ultimately become recording artists. Almost non-existent today in the country field is the signing of a non-writer as an artist.

The youth movement has continued. Youngsters, heretofore almost entirely shunned, were being inked to contracts as part of the drive to lower the age of the country audience. This has been a totally effective move. Yet, on the other hand, the old timers keep bouncing back. Way up the charts were such long-time performers as Hank Snow, Roy Acuff, George Morgan and more. And Pee Wee King was out on the road setting attendance records.

The matter of attendance records is a study in itself. The economic slump of the country, along with the temporary fuel shortage, apparently deterred no one from attending concerts, fairs and the like; indeed, it seemed to spur the audiences to new levels. Never did a week go by in which some sort of attendance record wasn't broken in a club, a grandstand or arena, or at a concert hall. The late Jim Denny noted back in 1964 that "some country artists are now making hundreds of dollars a day." Tens of thousands would be appropriate now. Working on a percentage, one country artist grossed \$57,000 in a single night.

Defections in the ranks continued to occur, brought about by everything from front money and promises of movie contracts to dissatisfaction with production or promotion. So the musical chairs continued, and though the names were the same, the labels were different.

Some labels failed and folded, others flourished. Those which fell by the wayside usually made the same mistakes that others had made much earlier. Others fell victim to the distribution weakness, the flimsiest link in the chain. Many not only didn't pay, but they didn't distribute. It's still no easy task to find top selling country records in some of the major cities of this nation.

Custom recording in country grew way out of proportion. Some of it was legitimate, some considerably into the gray area. A great many people spent considerable time and money on records which never really saw the light of day. To offset that, however, were the artists whose custom sessions were leased to major companies, and they went on to become big names.

Tight playlists still caused a great deal of consternation. With some of these playlists limited to 20, 40 or 60 records, there was no way possible for a newcomer to break in. In defense of the stations, there was frequently far too much product. Reviewing just the "A" side of the weekly inflow of records is sometimes a six to eight hour task a week. Add albums to that, and one begins to get the picture. An entire work-day is shot just auditioning releases. Billboard expanded its country chart to 100 singles, to give more artists a fighting chance.

The "Grand Ole Opry" continued to be

the most amazing show in America, heading into its 50th year and still almost unable to handle the ticket demand. It became the single greatest jobber of country music artists and musicians in Nashville. Louisiana came to life again with its revitalized version of the "Hayride." Wheeling with its "Jamboree" showed remarkable success, with Glen Reeve's promotions helping to drum up business. The Renfro Valley "Barndance" spurred attendance with some bluegrass outings, and clubs were switching to country formats across the nation as frequently as radio stations.

Country music began coming out of its corners in the "decentralized" areas of the nation. Colorado, long a focal point for country, came into its own in a Billboard spotlight. Texas again showed its strength, and in the same manner Oklahoma was revisited, with one of the most successful gatherings of country entertainment ever assembled. Connecticut hosted its own big country music gathering. The Eastern States Country Music group again convened in the Catskills, and put on a tremendous show. Illinois, with some strong talent and a couple of studios, began to flex its country muscles. Florida showed some country strength. The Atlanta country scene was as strong as ever, and Memphis formed its own country organization to help spread the word that it was more than a soul city. St. Louis made some noises, and showed some promise. Bookings in the northeast states were potent enough to bring on some notice. No longer confined to just Nashville and Bakersfield, several new country labels began springing up in California, particularly in the Los Angeles area.

Piracy continued to drain companies, publishers, artists, writers and everyone involved in the country field (as in all fields), but the Country Music Association was leading the battle to overcome the odds. Probably the most active organization in the war against thievery, it was giving time, money and work in the unrelenting drive to slow to stop the violators.

The future of country music is unquestioned. With phenomenal growth behind it, there is nothing but more promise or expansion in the future. The willingness of this music style to show its many forms, to reach out into new areas, to embrace innovative sounds has done far more than broaden its base. It has given it total dimension, and has staggered the former disbelievers.

Independent distribution remains a weak link, and availability in certain markets has hurt appreciably. Even this, however, is being overcome through the educational process.

And, on the subject of education, through the NARAS Institute all forms of music, and particularly country in some regions, is being brought to the college level. It already has begun paying off, too, with students now moving into the industry.

All in all, the future is exceedingly bright.

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Dot Surge Continues

Continued from page 40

In signing Don Williams and Conny Van Dyke, Dot acquired two artists who were in great demand by other labels. Williams, while on JMI, had a string of hit singles and albums. But his first single for Dot was the first to go to number one on the Billboard chart. Conny was the co-star in two major movies filmed during 1974, one with Burt Reynolds and the other with Joe Don Baker.



Dot's winning softball team which played against the Conway Twitty team in the Muscular Dystrophy special.

Foglesong feels that Larry Baunach, vice president of sales and promotion for Dot, is the best in the business. That seems to say it rather well. His department's effectiveness has been increased with the addition of Jim Petrie as field marketing director, and the promotion of Jean Wallace to promotion coordinator.



Donna Fargo gets her first gold record from Canada. With her is Dot VP Larry Baunach and the label's president, Jim Foglesong.

Now Dot is part of the ABC family of labels. "ABC is one of the great companies," Foglesong notes, "and Jay Lasker is one of the great record executives." Looking back he says that "the entire Dot staff will be eternally grateful to the Gulf + Western Corporation and Famous Music's Bill Gallagher, Jack Weidenmann and Tony Martell for giving us the opportunity and support to establish Dot as a major country label."

Then, looking ahead again: "We feel that the outstanding ABC image, distribution, promotion and sales will even further cement our growing niche in the business."

It is, however, more than a niche. Dianna Trask has become perhaps the leading showwoman in the country field. Don Williams is on the verge of a major explosion. Conny Van Dyke has the ability and potential for greatness.

Thus Dot remains hot.

Capitol Nashville

Continued from page 36

he points to the number of young people coming directly into country without feeling the necessity of a pop hit, people such as Tanya Tucker, Johnny Rodriguez, Barbara Mandrell, Barbara Fairchild and Capitol's own LaCosta, Connie Cato, Michael Twitty and Brush Arbor.

Working with a strong staff including national promotion chief Wade Pepper, Audie Ashworth who is a producer and administrator in Nashville and three strictly country national promotion people, Jones says Capitol will continue to build new talent, though he adds that Capitol will not hesitate to sign an established star should one become available to them.

And, as well as his administrative duties, Jones is back in the studios again, most recently with Arleen Harden. Another dual role, one he feels has helped him understand both sides of the business a bit more.

As for Capitol itself, there appears to be no trend toward a slowdown in country talent.



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Chicken and Feathers

Continued from page 56

stick maker, and, of course, the music supply store. When is the next payment due on each of these? How much is that payment? How much do you owe each one in total?

While you're thinking about it, take a good look at the days ahead. When are you **sure** of getting another check? Better set aside enough money to take care of those bills that will come due before your next check arrives. (Take care of your credit reputation, remember?)

Now, just how much should you set aside for living expenses? Only you can answer that, but it should probably be at least a little more than your expenses ran before you got that "break."

While you are making this list, why not make one of all those things you want to buy with your new-found wealth. How much will each item on that list cost? Take a good look at the list. Which item do you want or need the most? Make it No. 1. Give the next most important item the No. 2 position and so on down to the last item. This list will give you some idea of just how far that check will take you along the road to getting the things you want.

These little lists—you might call them mini-budgets—will not make **more money** for you, but they certainly can help you to stop your money from slipping through your fingers before you can get on your feet.

If you do not have enough money to buy all your "wants," your list can help you to plan on what to get now and what to put off till later.

If you cannot **buy** something you want **now**, how about **renting** or **leasing** it for a while? Now days, you can rent nearly anything—cars, musical instruments, sound equipment, clothes, color TV's, or a complete house of furniture. If you need something for only a short time, renting can be a big cost saver. Even for long term needs, renting can be a good stop-gap measure until your future income is more certain.

What about charging what you want?

In this day of instant credit, nearly everyone buys some of the things they want on credit. It is the most widely used way of getting something—buy now, pay later. This is fine if you know what you are doing.

Remember. Credit cards have **two** sides. True! Credit cards can be very useful in helping to keep track of your expenses. Credit cards also make it possible to make purchases all over the country without carrying large amounts of cash or going through the hassle of getting your check okayed. On the other hand, if you do not pay within the grace period after the billing date, credit cards can also be an **expensive** form of credit.

When you use a credit card, there are two main things to look for: First, is your income certain enough that you can make the payment and still have something to live on. Remember, if you miss a payment or if you are late with some of the payments, it can destroy your credit reputa-

tion. Second, how much is that credit going to cost. Before you sign any contract, read it carefully. If you do not understand any part, ask that it be explained. (This is true of any contract.) One of the things a credit contract should state is the **true** rate of interest. If the true rate of interest is not specifically identified in the contract, ask that it be inserted. Be sure that it is labeled the "true annual rate of interest."

Bank credit cards, oil company credit cards, and some credit with national retail stores have an 18% true annual rate of interest with their credit plans.

The true rate of interest is the rate you pay on money you have borrowed and can use for the time which you have the money. When you hear of an interest rate of 6% in this day, you can be fairly sure that is not the true interest rate.

A practical example of this is when you buy a car, you are usually told the interest rate is 6%. But, if you owe \$3,000 on that car and will pay it off over 36 months, you will pay \$540 interest. That makes your payments \$98.33½ per month, not counting insurance, tags, etc. You have paid interest on \$3,000 for 36 months, but you have only had the \$3,000 borrowed for one month. After you make your first payment, you have reduced the principle amount of the loan and now have less than \$3,000 borrowed. The true rate of interest on this loan is 11.08%. If you had been paying a true rate of interest of 6%, your payments would have been \$91.27 per month. This would have resulted in an interest savings of about \$7.06 per month. Not much you say? It can be on a chicken or feathers income!! Because, over a three year period, that adds up to \$254.28 interest savings.

Remember that credit reputation you've been taking care of? Now, here is how to make it pay off for you. Let's say you want to make a major purchase—appliances, carpet, furniture, stereo, piano, or sound equipment. Sure, you have credit cards and you can charge things in a flash—at 18% true interest rate. If your credit reputation is good, you might be able to borrow the money from your bank for as low as 9% **true** rate of interest. (In the future, bank interest rates may even drop to former lower rates.)

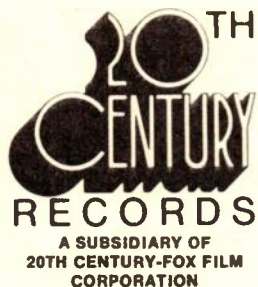
You could reduce that interest even further if you take out a loan to be paid at the end of six months or a year; then set aside the amount of the payment each month and put that in a savings account. You will **earn** interest on your savings which will help you pay off your loan when it comes due.

You can get several different types of loans at a bank. Ask the bank to explain the variations and the interest charged on each. Often the interest is fixed on each type of loan, but you can bargain on which type of loan you take out.

Shop around for the bank that you will do business with, just as you shop around for the car dealer you do business with. Different banks offer different services. Banks have differing loan policies. Some

Continued on page 80





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Japan Country Bouncing Back With Heavy Producing Vigor

By Hideo Eguchi



Buck Owens and his entourage set sail for a tour of the Orient.

Music of international origin has accounted for less than 50 percent of Japan's total recorded product since mid-1966. But, after a lapse of 10 years or more, country music is about to make a comeback in Japan, record manufacturers say, this time with increased sales of higher priced albums and collections instead of singles. And this should mean more income for Nashville recording artists, possibly from increased royalties if not extra performance fees.

But, if U.S. recording artists aren't ready, willing and able to cut sessions "Made in Japan" country style, like Buck Owens, domestic publishers and sub-publishers say, more of the income will accrue to country music publishers from mechanical royalties paid by Japanese recording companies and independent producers of locally made records and music tapes.

Anyway, one major Japanese record manufacturer says, with rock past its peak, it's either country or classical music. And a minor Japanese record maker told Billboard's Tokyo news bureau recently that he could join the major league in sales and profits if only he had a country music label.

With simplicity and sincerity, plus a touch of sadness, the Japan Phonograph Record Association notes that its 19 member manufacturers made 41 country music releases (30 albums, 5 singles, 3 cartridges, 3 cassettes) during this year's first half, compared to 52 (43 albums, 6 singles, 1 7-inch LP, 2 cassettes) in the corresponding period of 1973 and 71 (59 albums, 6 singles, 3 cartridges, 3 cassettes) during the second half of last year.

Some of the manufacturers, however, notably Victor Musical Industries (RCA and MCA labels) Toshiba-EMI (ABC, Capitol & UA), King Record (Rebel) and Nippon Phonogram (Mercury), are out to even up the country music score in Japan during this year's second half.

Already, for this year's third quarter, VMI (Nihon Victor) has released "The Original Carter Family" (10 LPs), "1974 Hot Country Hits" (2 LPs) and "The Uptown Poker Club/Jerry Reed" on the RCA label, among others.

At the same time, Toshiba-EMI has released "The Buck Owens Show/Live in Japan" (2 LPs) on the Capitol label, "Stars & Stripes Forever/NGDB" (2 LPs) and "Two Days in November/Doc & Merle Watson" on Liberty (UA), "Jimmy Buffett/Second" and "Mr. Country Rock/Billy 'Crash' Craddock" on Probe (ABC).

Also for the July-September 1974 period, Nippon Phonogram has released "Mohair Sam/Charlie Rich" and "Country

Continued on page 84



Creativity: A Family Business. Bill Sovine (center) talks about music and music and his brother Roger (left).

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"Renegades"

Continued from page 54

looked upon with great favor when he brought his electric guitar on stage, but is now considered one of the greats of country. Johnny Cash's versions of various Bob Dylan tunes and other songs sympathetic with Indians and minority groups were not in the country tradition when he cut them in the 1960's, but ask the average American who the epitome of country music is today and he's likely to say Johnny Cash. Glaser may well be right—people do accept change. And that includes everyone from the fan to the publisher to the record company president.

Jennings, Glaser, Nelson and a few others, however, are somewhat different than the above examples. Waylon Jennings has always done things a bit differently. He plays clubs and auditoriums the typical country star may avoid, he reaches a wide variety of audience and he enjoys complete control over all he does. He's gone from producer to producer (Glaser has produced him), he's done definitely non-country cuts on LPs. And he's finally beginning to run up a string of number one records.

"I guess the renegade thing came from bucking what they call the establishment," Jennings says. But he adds that he was not out to change anything. He simply wanted to do what he wanted to do. "I've wanted the final say, wanted to know what I'm recording and where I'm

playing," he says. There is an insistence on "Doing it right no matter how long it takes. A lot of artists are doing this now, and I certainly wasn't the first. But there are still those who try and cram as much as they can into one session and this could bring country right back down to where it was." According to Jennings, the major change he has seen in country is "pride."

Jennings considers himself his own producer, but feels there are certain people who he can work with—like Ken Mansfield and Glaser. "Ken understands me and I can work with him," he says. "If I make a mistake he tells me and I trust him." Jennings, however, despite kind words for other producers such as Chet Atkins who he says did things that were "pure genius" and Ronnie Light, subscribes to the produce yourself theory. "It's really the only way I can get into my own records," he says.

So Waylon Jennings has continued to do things his own way, play traditionally pop clubs, watch his booking so he doesn't get caught "playing the same places for 25 years" or play where he doesn't get paid, and chooses his own material. And he's enjoying major hits.

"By no means am I saying all booking agencies are bad," Jennings adds concerning his comments on bookers. "I'm just saying things could be better. I'm trying to survive in spite of the system, and I will. And I am part of country music and that's where it's at. I say what I do and do what I do because I love the music. I'm sometimes disappointed but never bitter.

Change is up to each individual. I may criticize, but I'll be the first to defend country music."

Tompall Glaser is now out on his own after more than a decade as leader of Tompall & the Glaser Brothers, and his first single, "Musical Chairs," has met with good response. He earned his "renegade" tag by being one of the first artist/businessman.

"When I got to Nashville 12 years ago," he says, "I just couldn't go along with the way things were being handled. I did want to make it in the business, but I couldn't see things like giving a guy a pair of cowboy boots for half interest in a song."

As a result, Glaser began producing himself, formed a production company, watched his booking and planned the studio he and his brothers were soon to build—a studio that has become one of the most creative areas in Nashville, hosting the likes of Kinky Friedman, Willie Fong Young, Billy Jo Shaver, Willie Nelson and Jennings.

Glaser points out that things were "sewed up by a few people when I got to Nashville and I didn't like that. Consequently, my brothers and I were never liked on the inner circle. I respected and do respect most of the people in Nashville, but what I really resented were the people in power not allowing things to be done any way but their's. Working away from that is like any other liberation movement."

Glaser once went as far as to form his own production firm so his record company at the time would talk to him as a producer, citing this as an example of how he had to try and conform to the structure.

Since the breakup of the brother act because "we got too heavy for each other after 15 years and each of us was only a third of our identity," Glaser released the critically acclaimed "Charlie" here and another LP in England. An LP of Shel Silverstein material is set for release shortly. Now he and Silverstein are set to score a film, he's continuing his production company and business interests, his writing and is planning on a tour in the future. While he is choosy about what he releases, he also feels it should be somewhat commercial because there is no point in "releasing something for your own amusement." Like Jennings, he likes to produce himself but will work with others so he can "get inside someone else's head and vice versa." He is also willing to spend a lot of money on an album believing the industry cannot survive without this if the LP merits it.

Glaser is also quick to credit John Hartford's "Gentle On My Mind" with helping country get away from the "three chord honky tonk things" and Kris Kristofferson as being another major force in helping country progress. And with his business interests, new recorded product and upcoming tour plans, Glaser looks as if he may soon reach the masses himself.

Willie Nelson has written such classic songs as "Funny How Time Slips Away,"

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MCA RECORDS

Grand Ole Opry

Continued from page 44

daughter on the show. After all these years she still shows remarkable signs of beauty, and she retains the graciousness of a real Southern lady.

Clifton McGee, Sam's son, also is part of the act now. They are a little clannish, the old timers, but openly friendly to any newcomer.

Any show is only as good as its performers, and the performers have made the "Opry." However, much must be said on behalf of the attitude of the show's management and its parent company, the National Life and Accident Insurance Company, for its policies of "staying on the show forever."

There were a couple of older shows, of course, but they folded the tent during the trying days, while the "Opry" kept on going. Through the depression and through the down years of country music, the show continued on.

Today, housed in its new home, it is performing six times every week-end, and still can barely handle the crowds. Without question, it has been the most successful show on earth, and probably the greatest. Try to buy a reserved seat ticket on some summer night.

Every one of the old timers, whose total tenure on the "Opry" amounts to some 550 years, wants to be around when that anniversary celebration rolls around next October. And, God willing, they'll be there.

They'll tell you that the show hasn't really changed; it has only progressed and expanded. They've seen the regular cast grow to some 70 people, and a "big" name doesn't really mean much to those who have performed with those of the legendary past. They still love the "Grand Ole Opry," even in its new trappings. It's something of a dream realized for them, for they've seen it all. Not one among them would have changed it, not with all that has taken place over the years.

They all recorded in their day, and it's

remarkable to some that they still entertain. But Bud Wendell and Hal Durham, the leaders of this phenomenal show, would have it no other way.

The pay is higher than it was back at the beginning, and the songs are somewhat mellower. But it's still country music, and that's why they come around every week-end.

These were the pioneers, and in their way, they made it all possible. Even 49 years is a long time.

Hee Haw Writer

Continued from page 51

tice of a songwriter. He also picks up one-liners and develops them into full jokes. He must be totally observant, and try to see something funny in virtually everything that others look at seriously. Fortunately for Bud, the producers accept virtually everything he writes. However, when the show was on CBS, he could do no jokes about hunting (a favorite country pastime) because the network feared reprisal from animal lovers. And speaking that transition from CBS to syndication, during its two-year network run, it was seen on 167 stations. Under syndication it is seen on 217.

Wingard does try to stay away from politics, partly because of the fact that it's dated, and partly because of the sensitivities of the viewers. It must be topical, and must survive the summer re-runs. Wingard just wings it when he writes; there are no hidden sociological meanings in his material.

The show, by the way, is sold on a barter basis, with nine spots. Five of these are sold by the producers, with four open for local sale.

Wingard likes very much the mail response, partly because much of it contains unsolicited jokes. People don't want money for them; they simply want to hear them on the air, and to identify with the cast.

Wingard says the show is now about 50% music, 50% comedy which means that, with his musical involvement, he writes over half the show. And he's always on the set when the show is shooting, for script changes, the addition of last minute guests and the like. Those days are hectic, too. With a 45-minute lunch break, shooting takes place from about 9:30 a.m. to 7:00 p.m.

George Richey is still the musical director, and Wingard gives him considerable credit. He also has kind words for Larry Sullivan, who engineers the show. He considers him one of the leading engineers in the business, a feeling shared by others. Everything is shot at WLAC-TV in Nashville.

Bud has found an outlet for his songwriting desires. Two of them are featured each week, and he also wrote the closing theme for the show. The latter has netted him about \$4,500 so far. And he's serious about his songwriting. He plans to sign with a major publisher soon.

Born in Greenville, S.C., he grew up there, but got into the cosmetics business in California. When he expressed a desire to get into the country music field, it was suggested to him that he move to Nashville. When he landed the "Hee Haw" job, he made haste in moving. Wingard, by the way, has a degree in psychology.

Why does he feel the show has been such an overwhelming success? The cast itself is mostly responsible, he maintains, along with the producers. "Everyone works so well together, and we genuinely have a good time. We can all remain totally professional, and yet enjoy each other. This comes across, and the viewing audience reacts to it."

The toughest part of the job: writing the dialog for the skits involving Junior Samples. "I have to adapt the writing to all the characters," he notes, "and he really is one."

EMOTIONS • I THANK MY LUCKY STARS • I'M A ONE WOMAN MAN • I'M TIRED • IT'S BEEN SO LONG • I'VE GOT A NEW HEARTACHE • DETROIT CITY • KISSES DON'T LIE • LEAVIN' ON YOUR MIND • LET FORGIVENESS IN • LITTLE BOY SAD • LITTLE ROSA • LONESOME ARE YOU SINCERE • THOSE WONDERFUL YEARS • UNLOVED, UNWANTED • WATERLOO • WHY, WHY • YES I KNOW WHY • YOU'RE BEFORE I MET YOU • LOVE, LOVE, LOVE • MEMORY NO. 1 • NO LOVE HAVE I • ONE MORE TIME • PARTNERS • PRIDE • P.T. 109 • DADDY SANG BASS • TONK MAN • HONKY TONK SONG • HOPING THAT YOU'RE HOPING • HOW DO YOU TALK TO A BABY • I AIN'T NE THE LONG BLACK VEIL • B.J. THE D.J. • BURNING MEMORIES • CRYING OVER YOU • CRAZY WILD DESIRE • DADDY SANG BASS • DE A THOUSAND MILES AGO • ACCORDING TO MY HEART • A LITTLE HEARTACHE • AMIGO'S GUITAR • ARE YOU SINCERE • A THOUSAN RUBY, DON'T TAKE YOUR LOVE TO TOWN • BEFORE I MET YOU • B.J. THE D.J. • BURNING MEMORIES • CRYING OVER YOU • CRAZY V ACCORDING TO MY HEART • MET YOU • B.J. THE D.J. • EMOTIONS • FALL TONK MAN • HONKY TONK MAN • HONKY TONK MAN • HONKY TONK MAN • I DON'T CARE • KISSES DON'T LIE • LEAVIN' ON YOUR MIND • LET FORGIVENESS IN • LITTLE BOY SAD • LITTLE ROSA • LONESOME 7-7203 • I THANK MY LUCKY STARS • I'M A ONE WOMAN MAN • I'M TIRED • IT'S BEEN SO LONG • I'VE GOT A NEW HEARTACHE • JEALOUSY LOVE, LOVE, LOVE • MEMORY NO. 1 • NO LOVE HAVE I • ONE MORE TIME • PARTNERS • PRIDE • P.T. 109 • RISE AND SHINE • RUBY, DON'T TAKE YOUR LOVE TO TOWN • SANDS OF GOLD • SLOWLY • SWEET LIPS • SWEET MISERY • TAKE TIME • TAKE MY RING OFF YOUR FINGER • TEN THOUSAND DRUMS • THE COMEBACK • THE LONG BLACK VEIL • TRUE LOVE IS GREATER THAN FRIENDSHIP • THOSE WONDERFUL YEARS • UNLOVED, UNWANTED • WATERLOO • WHY, WHY • YES I KNOW WHY • YOU'RE NOT MINE ANYMORE • ACCORDING TO MY HEART • A LITTLE HEARTACHE • AMIGO'S GUITAR • ARE YOU SINCERE • A THOUSAND MILES AGO • BEFORE I MET YOU • B.J. THE D.J. • BURNING MEMORIES • CRYING OVER YOU • CRAZY WILD DESIRE • DADDY SANG BASS • DETROIT CITY • EMOTIONS • FALLEN ANGEL • GRIN AND BEAR IT • HEART BE CAREFUL • HEART OVER MIND • HELLO OUT THERE

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And everyone lives happily ever after.

MEGA

RECORDS AND TAPES, INC.

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U.K. Potential

• Continued from page 62

to the wall. Recently we've been completely out of stock of Merle Haggard and we hadn't seen a Donna Fargo album for many months. Last year, when everybody was interested in the Conway Twitty single 'You've Never Been This Far Before,' we just couldn't lay our hands on a copy."

Exposure of country music also plays a vitally important role in the music's development, and the ground was broken for country music when promoter Mervyn Conn presented the First International Festival of Country Music at Wembley's Empire Pool in April 1969. Since then he's furthered the cause with a number of tours but he'd be the first to admit that they have not all been huge successes.

"The only successful venue which is purely country is still the Festival though," Conn stated. "Country music has leveled but it's the artists with a more widespread following who can claim the major business. During the past 12 months there has been a number of tours, not all successful, but it's been Slim Whitman, Glen Campbell and George Hamilton IV—all of whom attract a wide following and perform outside basic country realms—that point out the real success stories."

Opportunities for exposure exists, although only slightly touched, in the press and other mass media and here one comes into contact with the home-grown performers whose services are readily available. The British Country Music scene is in a state of development. Currently, there are well over 250 artists/groups performing the sounds and practically as many venues in which to see the musicians.

Dennis O'Keefe who, for the past two years, was producer of BBC Radio 2's "Up Country," has worked regularly with British country musicians.

"The growth can be simply realized by the fact that, when we first started broadcasting the program, there were around 30 regular bands. Now the figure stands at five times that amount. The music, however, is limited because it's not widespread—most of the groups are semi-professional and rarely perform outside their own areas or clubs.

Situation Hampered

"The situation is also hampered by the choice of material and a great many of the outfits stick to a predictable collection of Top Ten country hits. Titles like 'Okie From Muskogee' or 'Fulsom Prison Blues,' and we frequently had to insist that they used different material or else our program would have sounded fairly much the same every week."

Wally Whyton, artist and presenter of Radio 2's "Country Club"—who, along with producer Colin Chandler, attended the past Disk Jockey Convention in Nashville—compares the growth of the music to that of the folk scene 10 years ago.

"At that time," said Whyton, "nothing seemed to be happening but the scene was consolidated via the clubs throughout the country. The thing that held back the scene used to be those clubs where you

used to drink and listen to music, rather than listen to music and have a drink."

The development can now be realized with the number of artists who are now writing original material or seeking out fresh and interesting arrangements for the familiar U.S. titles. Although space hardly allows for a comprehensive listing, Bryan Chalker, Pete Sayers, the Hillsiders, the Johnny Young Four, Suzanne Harris, Stu Stephans and Brian Golbey are among those artists who are striving in these directions.

Bryan Chalker, who—during the past year—collected both the Billboard/Record Mirror and CMA (GB) Awards as Top U.K. Male Singer and represented England at Ireland's Castlebar Song Festival states, however, that the scene still desperately needs personalities.

"What it needs is for someone to bring showbusiness charisma into the scene, personalities who are larger than life. It is a cheap jack music and the fault lies in itself. People treat it too casually. At present, it is too cheap and the British artists are constantly being used by back street promoters for shows staged at nearby pubs. The main fault is that it's called country and that name brings immediate associations to many people's minds.

"It needs a creativity within itself to create a British country music scene which is based upon our own traditions. We've got so many instruments to play about with—including the banjo, guitar, Northumbrian pipes and drums and fiddle—so why can't we create something of our own?"

Another entertainer to bring his own original presentation to the British scene is Pete Sayers who, after working in Nashville for a number of years, has now returned to his native shores and, among other achievements, has created "The Grand Ole Opry—England" in his own town of Newmarket. More recently he's toured with George Hamilton IV and has his own weekly series being shown on network television.

Sayers believes that the enthusiasm, from the point of view of the real dedicated fan, is even greater than in the U.S. because the fans are starved for the music, apart from a few hours on radio.

"One of the great problems, though, as far as the general public is concerned, is that a lot of the people don't know what country music is. They like the music but they don't know that it's called country music. We've noticed that on the tour—I think that only a small percentage of the audiences are real, dedicated George Hamilton IV fans and the others are people who know what George does from his television work."

More Venues

However, as far as the British scene is concerned, there are venues yet to be seized and audiences yet to be captured.

Martin Smith, who formerly handled the bookings for United Artists' now defunct Iron Horse Agency and works in UA's a&r department, pointed out the potential for bookings that exists within the colleges.

"During the past year we've booked the Nitty Gritty Dirt Band, the late Clarence White and the Kentucky Colonels and the Country Gazette into the colleges. The second tour of Gazette provided no booking difficulties at all. I've seen a lot of British bands and I'm sure that many could find bookings at these venues. The reason why they don't work there is that no one has tried for the bookings."

On TV country music has been limited, in the main, to BBC2 and the three series featuring George Hamilton IV. Producer Douglas Hespe said that the recent series, although not basically country, did attract a larger audience and, naturally, did get more people to see Hamilton—and to hear his music.

"The future of country music" Hespe added, "must rest in the hands of those who say what is happening on their channel. All three channels are commercial to the extent that they're governed by the viewers' wishes—and will broadcast the programs that they want to see. Country will always attract a regular audience, but if it's interspersed with other music it will attract a wider audience."

The other form of exposure lies within the media of the press and here the former CMA (GB) chairman Jim Bailey made special reference to the trade papers.

"They have got to pay more attention to the music which, in the long run, will attract the trade to pay more attention," said Bailey. "The mere existence of a country chart would make everyone sit up a little bit."

At present, press coverage is meager. Apart from a weekly column in Record & Radio Mirror and regular features in Melody Maker, country music coverage is spasmodic. However there are enough readers in Britain to keep two nationally distributed country magazines—Country Music People and Country Music Review—in business with the readership, states CMP editor Bob Powel, gradually increasing. "I firmly believe," he adds, "that country music could eventually reach 20 percent of the market."

What of Future?

What of the future—is country music dead or alive in Britain? Perhaps, presently, it's more in a state of limbo, smarting under the stigma of its name and trying to fathom the method of attracting that vitally important mass audience. The situation has changed during recent years, more record companies treat it as a viable proposition and—looking to forthcoming months, barring crises within the trade—it seems likely that even more product will be made available to the British consumer.

Peter Robinson, MCA label manager, said that the new distribution deal with EMI will, among other items, allow for a greater concentration upon the major country artists.

"There will be around a dozen releases per year starting this month with a couple of Bill Anderson albums, to be followed by releases by Marty Robbins, Conway Twitty and Loretta Lynn. All these artists possess

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Larry Butler

Billboard's
Nashville Producer of the Year
United Artists' Music City Man

Congratulations, Larry
from all of us at
United Artists Records



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"Renegades"

Continued from page 74

"Hello Walls," "Bloody Mary Morning" and "Pretend I Never Happened." Yet until recently, he was not known as the major star many felt he should have been. The reason may have been that he did not fit into the conventional country mold, and he still does not. Yet through his recent Fourth of July picnics and a fine LP in "Phases and Stages," as well as his work with Jennings, he has come to everyone's eye. Always respected by the country audiences, Nelson is beginning to sell records on a more consistent basis as well as continuing his work with Jennings and Glaser and is reaching the masses. And his music, as solid as ever, has not been compromised.

Ken Mansfield, one time producer with Capitol and former president of Barnaby Records, now heads his own firm, Home Town Productions.

Mansfield left his Barnaby post two years ago "because it's hard to combine administration and production. Since then he has worked with Jennings, Glaser,



Johnny Cash silhouetted in a concert.

Doyle Holly, Rick Cunha, Don Ho and others. He says that no matter where he worked before going the independent route, "it always seemed like I was the one who talked to the country people."

So Mansfield took what he had done in the past and applied it to the present. "I think rock technically and apply it to country musically," he says. "I try and stay as much within country as possible and bring in rock techniques without offending. So I cut on 24 tracks and I don't do live sessions. Everything is done piece by piece, even if it comes down to giving a picker three hours to work out what he wants. But I keep away from tricks. Still, I probably take four or five times longer than the average country producer to put together an LP. And I never try for a crossover record. If it happens, great. If not, that's okay."

While Mansfield may not be considered a "renegade," he seems to one producer who is mentioned consistently by those who have been given this tag, the one they all like to work with. And, his success has been almost remarkable.

Shel Silverstein, Billy Jo Shavers, Willie Fong Young and Kinky Friedman all de-

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Chicken and Feathers

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banks want customers from the music industry, others could care less.

Remember also that banks are not the only places you can borrow money, perhaps at even lower rates. You might consider the credit bureau of your local union or your insurance company if you have had a life policy for a while.

Let's go back to that money which you set aside to take care of the bills or to live on until you get your next check. What do you do with it?

Why not let it work for you?

One simple answer is to put your money in a savings account, preferably one that pays interest compounded daily. Savings and Loans, as well as commercial banks, pay different rates of interest; so shop around for your savings institution too.

If you are going to need the money in the next few months or within the next year or so, stocks or bonds as investments are out of the question. Some day, when you have more money or when you will not need it for longer periods of time, you can think of other kinds of investments—stocks, bonds, mutual funds, real estate, and other investments for tax shelters or tax-free income.

Now let's say you have done your basic planning, but you still feel you need more help. You can do several things. You can turn to your local banker. (Some have planning services that will help you plan your income and expenses.) You can hire a financial consultant or an accountant versed in financial planning, or you can go to a financial management concern.

Alright, let's review what you can do to live with your chicken-or-feathers income:

1. Take the time to plan ahead.
2. Make a list of what you owe and what you would like to buy.
3. Take care of your credit reputation. Remember a good one can work for you.
4. Watch those credit cards! Use them wisely. How much will you have to pay in interest?
5. When you need to borrow money, shop around.
6. Shop around for the bank you use. Banks have different services and loan policies.
7. If you still need help, go get it!

Whatever you do, don't wait too long!

Before anyone can help you, there must be some credit or money left to manage. These suggestions will not guarantee you will always have chicken, but they should help you avoid a steady diet of feathers!

Academy of Country

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Stars such as Charlie Rich, Donna Fargo, Roger Miller, Conway Twitty, Loretta Lynn, Roy Clark, Doug Kershaw, Freddie Hart, Tom T. Hall, Tex Williams, Barbara Mandrell, Dorsey Burnette, Brush Arbor, Tanya Tucker and Jerry Wallace graced last year's show.



Country loves jukeboxes and the other way around. Here is Boots Randolph at Music Operators of America (MOA) in perennial label awards banquet performance.

We hold monthly meetings at local clubs, Stone says, "and we charge a \$2 admission. The member gets a free dinner, the Academy gets the money and we've been picking up 15 or 20 members with each meeting. We have a drawing for LPs, entertainment provided by the club and we're going to start showcasing entertainment. We've also got a picnic coming up soon. The Academy is growing very nicely."

U.K. Potential

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the potential to sell to a far larger audience than the basic country enthusiasts."

Similar enthusiasm is shared by Glyn Evans, the U.S. product marketing manager at CBS. "We fully appreciate that we do have a strong country music catalogue," said Evans, "and we will be devoting time and attention to our artists, although not necessarily as country artists."

"We shall be concentrating upon those artists who have registered in the U.S. national charts and, with the advent of commercial radio who program 'country/MOR/pop' we feel that these artists will be heard. If we can get appearances, then we're prepared to bring the artists across and then try to work out some dates with their respective agencies."

The interest exists, whether it be known as country or shielded under a veil of anonymity and passed off within the general flow of popular music. The days when it was treated as a specialist music seems to be fast disappearing, just as the music has merged with various other forms during recent years.

The most important factor, though, is having the product available and having the support of a united front by the industry, once it is available. Such conditions, perhaps, may bring Britain a step nearer to the country boom so regularly forecasted in the past.



Opry's birthday bonus.



This year the Grand Ole Opry's birthday present is the biggest ever—an all-new home in Opryland U.S.A. And helping to celebrate Opry's 49th birthday and its new auditorium will be Shure—and United Talent's Mickey Gilley, Atlanta James, Anthony Armstrong Jones, Dickey Lee, Loretta Lynn, Warner Mack, Jimmie Peters, Linda Plowman, Johnny Russell, Cal Smith, Kenny Starr, Nat Stuckey, Conway Twitty, Kathy Twitty, Michael Twitty, and Karen Wheeler. Showtime for this gala birthday party is 10:30 P.M., Wednesday, October 16th, 1974. Tickets are included in the WSM Grand Ole Opry 49th Annual Birthday Celebration Ticket Book. Y'all come!

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Pride, Rodriguez

Continued from page 58

Don Ho, the great Hawaiian performer, may have rocked the country boat a little, too, when he signed with Mega and began doing some strong country tunes.

Kinky Friedman, who boasted of his Jewish ethnic background, was heavy into the country field.

Then there is Shoji Tubachi, the Japanese fiddler, who worked as a sideman for David Houston before being discovered by Dot Records and signed to a contract.

Frequently overlooked in the ethnic conversation is the Indian background of many performers: Johnny Cash, Loretta Lynn, Roger Miller, Don Gibson, Carl Butler, Bill Carlisle, and a hundred or so others. Now there is Chief Thundercloud, who isn't even Cherokee, but rather a remote tribesman from Canada. Yet he's as country as they come.

The Cajun singers: Jimmy Newman, Joe Douglas, and their kin from the bayous, have a French background, naturally.

Only the old-timers remember that Pee-Wee King, one of the greatest of them all, is Polish. Only his name has been Anglicized; not his music.

Hal Bruno, the fine editor and country picker from Newsweek Magazine, once posed the question of whether country artists changed their names. Advised that Louvin had once been Loudermilk, Robbins had once been Robinson, and Minnie Pearl had been Sarah Ophelia Colley Cannon, he noted that the name changes were hardly that important.

Johnny Rodriguez is not the first country singer of Mexican descent, but he's become by far the most famous. Yet he proved a point, if one needed to be proved. Conway Twitty once had the nice Scandinavian name of Jenkins, and Bill Anderson hung on to his name of the same origin. Donna Fargo used to be Yvonne Vaughn, but it sounded too stagey to be real. So she took on the more Italian-sounding name. There are examples aplenty, and if the truth were known, we could probably find an ethnic mixture in virtually everyone's background.

Today, however, with exceptional country music acts developing in such places as Czechoslovakia, Germany, and in other parts of Europe and Asia, there is no possible way to tie it to a nationality or to a region. It is totally "of the people," and anyone can relate to it.

Perhaps the biggest problem is in the name itself. Country no longer means rural. Stations such as WHN, WJJD, KLAC, KENR, and, as the saying goes, a host of others, can attest to the metropolitan and cosmopolitan appeal of the music. While it has never divested itself of its rural roots, it has found an increasing following among the asphalt spreads of the cities. The honkey-tonks are still there, but now, so are the country clubs.

As for being a Southern form of music, one must study geography a little. There were, for example, more visitors to the

"Grand Ole Opry" last year from Indiana, Ohio and Illinois than from all 13 of the Southeast states.

Lynn Anderson came all the way down from North Dakota to make it. And Olivia Newton-John came all the way from Australia via England. But then, she's Anglo-Saxon.



Charley Pride

Mary Reeves Davis

Continued from page 58

time and efforts to the fight (at their own expense, by the way), were Mary and Terry Davis. Their contributions, rarely mentioned, have been astronomical.

Even as a busy businesswoman, Mary Reeves Davis has had the time and the patience and the charm to do much for others. A truly remarkable woman.

Now, with Jenkins running the shop, a great deal is being accomplished by the combination of the three. First of all, nearly every release has gone up on the Billboard chart. Incredible for such a "new" company. Bud Logan, one of Jim Reeves' original Blue Boys, is a vital part of the firm as a producer and artist. He has done well on his own and, teaming with Wilma Burgess, present one of the outstanding duos in the business today. The company signed and recorded Harlan Sanders, one of the best writers around. Others include George Kent, Nancy Ryan, a Canadian, and the writing team of Bucky Jones and Royce Porter. Admittedly small, that's the way Mrs. Davis and Jenkins prefer it. They want to build gradually, to make every release meaningful, to do the groundwork for the artist as well as the song.

It's remarkable in many ways that the two have come together in a business venture, which began with a handshake many years ago. And it's a credit to the music industry to have the pair of them functioning together in Nashville.

Fan Fair Becomes Focus of Thousands

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fore, with one of them threatening to take over all the real estate of Nashville.

The October convention goes on, some 6,000 strong and, with the possibility of a few strays, it is mostly industry people. The jocks have been given the attention they seek, there are meaningful business sessions, and there still is time for the fun and frivolity, supplemented with the extras.

But Fan Fair? Well, that's something else. It has been a sheer delight for the hotel and innkeepers of Nashville, for the quick-service restaurants, for the souvenir shops, and for the assorted merchants.

For CMA and the "Opry," it threatens to go beyond original estimates and reach astronomical proportions. In sheer numbers it has doubled each year. At this rate, in a few more years the nearest availabilities will be in Chicago and Mobile.

Fan Fair has caught on unlike anything in history. Fans in the past have been tolerated; now they are being pampered. Used to shelling out substantial money to see a few artists perform, they now can see a couple of hundred of the top singers and pickers in the business in a few days' time, meet with them in the more than 200 booths set up by the fan clubs, get autographs, free meals, and visit hospitality suites. Very little business session type of atmosphere (this was left for the industry in October), the Fan Clubs nonetheless did hash out some common problems.

The question now is basically: where do we go from here? Is there to be another division and a third event? To accommodate the masses, the "Opry" itself has had to go to as many as six week-end shows in the peak season, and still is sold out year round. Now the Fan Fair threatens to become a marvelous monster, rivaled only by a Shriner's convention.

If success is measured by numbers, this has been one of the most successful undertakings ever. If, instead, it is measured by pleasure, it still has to rate at the top.

It may be a matter of survival. Not of the concept, but of those people in Nashville who annually worked into a state of total exhaustion each autumn, and now repeat the process in June. Darwin's theories regarding the fittest may come into play. The meek may one day inherit the earth, but through this gap it belongs to the more aggressive.

Years ago, following the October gathering, Columbia used to sponsor a coffee klatch on the Sunday morning following the convention. It was a test of stamina. Anyone who could still function deserved that free cup of coffee in preparation for the trip back home. One year it was abandoned; nobody showed up.

California Country

Continued from page 8

alone claims some 250 active night spots where country music comes first. The Palomino, located in North Hollywood, has played host in the past year alone to stars such as Charlie Rich, Bobby Bare, Ronnie Milsap, Barbara Mandrell, Linda Ronstadt, Freddie Hart, Don Williams, Asleep at the Wheel, Brian Collins, David Allan Coe, Melba Montgomery, Conway Twitty, the Statler Brothers, Faron Young, Willie Nelson and Tex Williams. The Branding Iron in San Bernardino and Nashville West in Long Beach have brought in many of the same artists, and these three clubs, along with countless others, consistently play a major role in breaking new talent. Orange County also features a number of top country night spots.

Country artists are not confined to clubs on the West Coast. Artists such as Merle Haggard, Dolly Parton, Porter Wagoner, Marty Robbins, Charlie McCoy, George Jones and Tammy Wynette have filled such vast auditoriums in Southern California as Long Beach Auditorium, the Hollywood Bowl, the Anaheim Convention Center, and halls in smaller cities such as San Bernardino and Oxnard. Shows in northern cities like San Francisco, Oakland and Sacramento continually play to packed houses. In addition, Disneyland and Knotts Berry Farm (site of last year's Academy of Country Music's Awards Show) also book country artists on a regular basis. And Busch Gardens has enjoyed a successful run of country artists of late, offering free concerts by such major stars as Willie Nelson and Buck Owens. Busch was also the site recently of the fourth birthday party of KLAC-AM, one of the top country radio stations in California.

Radio and TV also play an important role in California country. KLAC-AM is one of the most listened to country stations in California, as are KFOX-AM and XPRS-AM, also broadcasting into the Los Angeles area. Countless other stations handle country formats throughout the state, and the general feeling is that country radio (along with some soul stations) is providing most of the innovative entertainment in radio today. The playlists are generally more open than pop stations, more new artists are broken and the disk jockeys are personalities who can be seen on a regular basis as MC's at various clubs and concerts. Continental Country also bases itself out of Los Angeles.

In television, a number of country specials have been telecast by Continental Country and other firms. The Midnight Special rock show, which tapes in Burbank, has already telecast a number of country specials and more are on the drawing boards. Buck Owens first taped "Hee Haw" from the West Coast, and shows such as Cliffie Stone's "Hometown

Jamboree" emanated from Los Angeles, offering first exposure to stars such as Barbara Mandrell. The interest in country on television in Los Angeles is great enough, in fact, that Cal Worthington (known to all natives of Los Angeles as the most colorful used car salesman of all time) has bought up a number of the old Kitty Wells shows and broadcasts two of them each Saturday morning. Greg Garrison's "Music Country U.S.A." had its headquarters in Los Angeles, and a number of country specials and possibly several regular shows are set for the near future. In addition, a show called "In Session," which has focused primarily on rock in the past, recently completed a number of segments featuring the likes of Tompall Glaser, Billy Joe Shavers and Kris Kristofferson.

Headquartered in the rather unlikely (for country, anyway) location of Encino are the various Bob Eubanks organizations. Eubanks is known to the general public as the host of the "Newlywed Game." He is, however, one of the nation's top country music promoters, a personal manager and a member of the board of directors of a country booking agency.

At the end of 1973, Eubanks' Concert Express firm purchased all of calendar 1974 for Merle Haggard and the Porter Wagoner Show. He is the personal manager of Barbara Mandrell, one of the hardest working and strongest drawing of the younger country singers. American Management Inc., formed by partner Mickey Brown (Eubanks sits on the board of directors) is the booking representative for Miss Mandrell as well as Dolly Parton, another of the most successful young country singers. Marty Mitchell, another young singer, is also in the Eubanks stable. He also promotes country shows on a regular basis.

Eubanks is the first to acknowledge that "Nashville is and always will be the country music center." But he also feels strongly that he can operate effectively from the West Coast, perhaps even more effectively in the area of TV than he could if he were in some other location, and that country music definitely has a spot on the West Coast. Eubanks cut his promotional teeth in rock, and points out that many of the services he offers his country people stem from experiences he had when bringing the Beatles, Rolling Stones and Bob Dylan to California.

Also headquartered in Los Angeles is the Academy of Country Music, with some 850 members. The Academy holds an annual awards show (televised nationally as of last year), holds monthly meetings, publishes a newsletter and feels that its duty is to help foster interest in country and keep this interest growing in the 11 Western states. (See separate Academy story.) Both president Cliffie Stone and board Chairman Bill Boyd emphasize that they consider the Academy to be in no way in competition with the Country Music

Assn. Rather, they feel that with two organizations behind it (and country is the only musical field with such organizations), country will grow even more rapidly.

We have dealt here primarily with country music activities in the Southern California area and even more directly with Los Angeles. To discuss the entire state would require, literally, a book. But Los Angeles is indicative of the growing interest in country music throughout the West and the continuing efforts on the part of major record labels, promoters, radio, clubs, auditoriums and young artists to become involved in country music. Over the past year, for example, the Troubadour, one of the top rock clubs in the nation, has booked and done well with such major country names as Waylon Jennings, Willie Nelson and Bobby Bare. Other clubs are following suit. Radio stations have successfully gone to country formats, and major labels are beginning real involvements in country music. With the exception of Atlantic, most have proven quite successful to date.

So when people talk country music these days, it is not uncommon, nor is it unjustified, to hear the West Coast mentioned right along with Nashville.

"Renegades"

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serve stories of their own, but we have concentrated here on four major figures. None of the artists mentioned here in any way "put down" what is considered standard country. Rather, they all express a love of country. Their desire, simply, is to be able to do things their own way. And everything finally seems to be falling together for them. Tompall Glaser is perhaps right, when he says "those who were not heroes to the old crowd will be heroes to the new one." And, as for the "renegade" country theory, it really comes down to the same thing. It's all country. It's simply different people, different ways of thinking, and the realization that there is room for one and all.

Credits

Section editor, Earl Paige. Sales coordination, John McCartney. Production, John F. Halloran. Editorial direction Bill Williams, country & gospel editor, Bob Kirsch, West Coast country editor. Independent writers Tony Byworth and Hideo Eguchi. Cover, Eric Chan. Overall art direction, Gribbitt. Chart research headed up by Bill Wardlow. Directory central listings headed by John Hays; editor, Jon Braude.

PHOTOS: Hank Snow award, Doug McKenzie; CBS planning, Bob Schanz; Fan Fair, Les Leverett, President Ford, V.P. Connally; Dot team, Marvin Cartwright; Bud Wendell, Cartwright; Ms. Ritter, Leverett; others from Playboy, Capitol, Atlantics, MCA, Dot, RCA, KBAM, Mike Douglas and Hee Haw shows; Four Star Publishing.

Japan Country Bouncing Back

Continued from page 72

& Western Custom 20" on the Mercury label. In addition, King Record has released "Bluegrass Encyclopedia" (5 LPs) on the London label and "Ralph Stanley/Best Pack" (2 LPs) on its own Seven Seas label, manufactured from master recordings owned by Rebel.

Not to be outdone, CBS/Sony has released "This Is All About Pop Country" (2 LPs) and "Stars & Stripes/Johnny Cash" besides "Country & Western Complete Collection" in both 8-track cartridge and stereo cassette formats. As a matter of fact, Sony is still using the four-year-old CBS quadraphonic "Lynn Anderson/Rose Garden" album for demonstrating SQ decoders to Japanese audio specialists.

Country music sales dropped to a comparatively low level in Japan last year, record manufacturers say, though Mickey Newbury's "Heaven Help the Child" won the 1973 World Popular Song Grand Prix of three million yen (now worth about \$10,000) in the International Contest of the 2nd Tokyo Music Festival. Incidentally a proposed country music division of this year's contest was called off.

Now, as far as your Tokyo-based hillbilly scribe can recall, no piece of country mu-

sic has made a big hit in Japan since 1967, when Yoichi Sugawara's recording of Don Robertson's "I Really Don't Want to Know" was listed among the year's top 10 on Japanese pop single charts. Titled "Shiritaku Nai No," with lyrics by Rei Nakanishi, it was actually released in November 1965 by Nippon Grammophon (now Polydor K.K.) with subpublishing rights assigned to Intersong K.K., copyright 1953 by Hill & Range Songs, Inc.

To recapitulate further, 1960 was a historic year for country recording artists and singles in Japan, according to the charts and the record/music industries, with 10 hits by Elvis Presley, Brenda Lee, Jim Reeves, Roy Orbison, Marty Robbins, Hank Locklin and Johnny Horton listed among the year's top 30 international pops.

Today it's a new world of country music in Japan. For example, Japanese-style country songs such as "Nagisa no Sasa-yaki" (Whispering Sands), composed and arranged by Kyohei Tsutsumi with lyrics by Shunsei Hayashi, and recorded by Nihon Victor's duo Cherish, compete with the likes of "North Wind" (Kita Kaze) by Red Morris, Japanese lyrics by Ryoichi Hattori, sung by RCA recording artist Charley Pride.

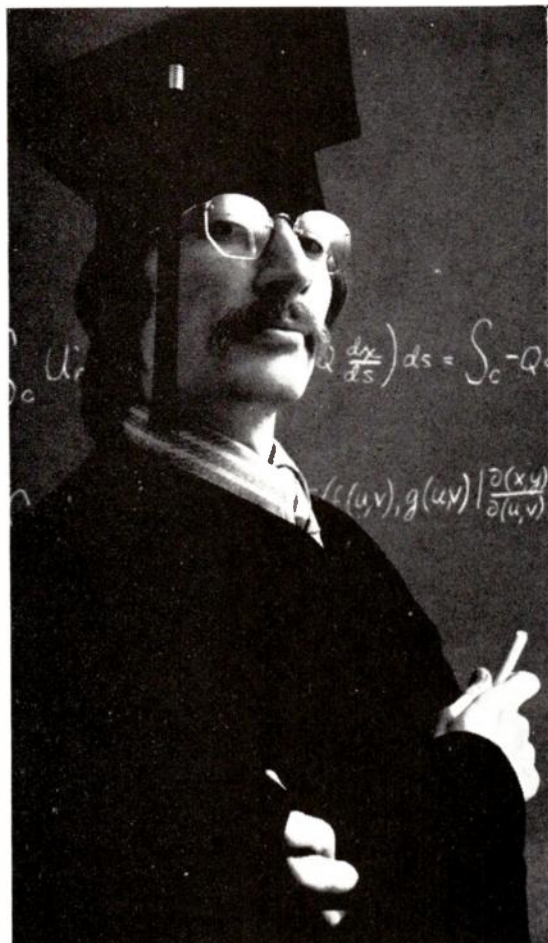
Japan is one of the strongest markets in the world for country music besides the U.S., Canada, Australia and New Zealand, says Atsutaka Torio, the Tokyo-based assistant secretary and ex-director of the

CMA. But, the head of Victor Music Publishing Co. Inc. and Victor Artists Corp. of Japan adds, there's been some misunderstanding in the U.S., especially among Nashville folk, that this open market is easy to penetrate. He says he feels that Japan will become more interested in country music than ever before, but this does not necessarily mean that "we can sell your kind of music in this market."

Torio says the main problem in importing "the Nashville sound" into Japan is: how to arrange it in the form of Japanese-style material, to compete with locally originated recordings.

By way of promotion, however, the CMA official says he is personally negotiating with the powerful Japanese radio stations to broadcast "Grand Old Opry" besides the Far East Network of the American Forces Radio & TV Service. Only FEN's key station in the Tokyo area has a power of 50 kilowatts. Besides the oldest show in the history of American radio, FEN broadcasts "Gene Price's Country World" and "Country Countdown." And, besides the 60,000 U.S. servicemen and dependents still in Japan, countless numbers of Japanese fans also listen to these music programs if they can.

So, it is evident that Japan is now a major power in the world of country music: this year's CMA directors' meeting was held in Tokyo from June 29 through July 5. Surprise participant at the meeting was Charley Pride. And everybody was "proud to be here."



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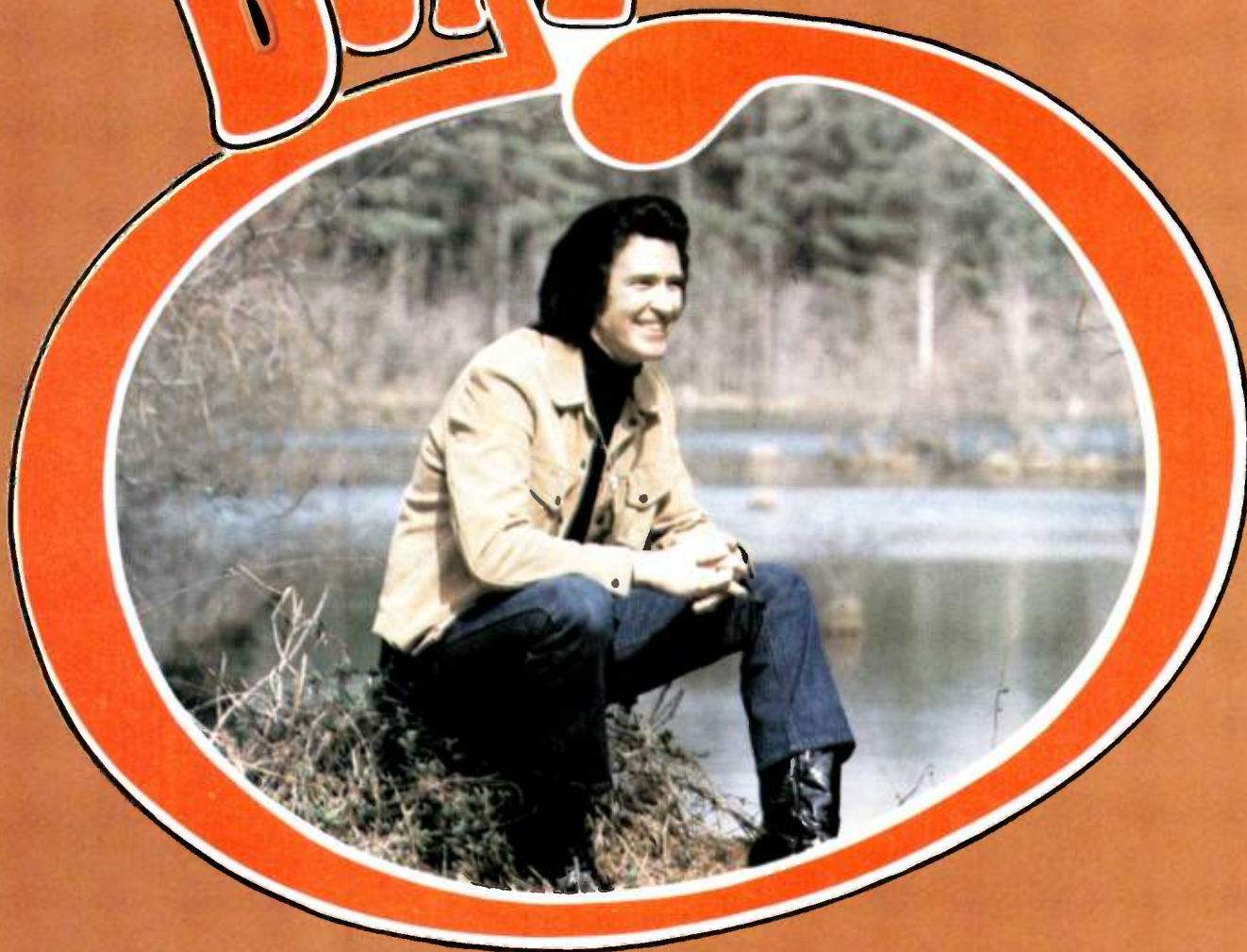
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