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Billboard

NINTH ANNUAL EDITION 1971-72

THE WORLD OF COUNTRY MUSIC

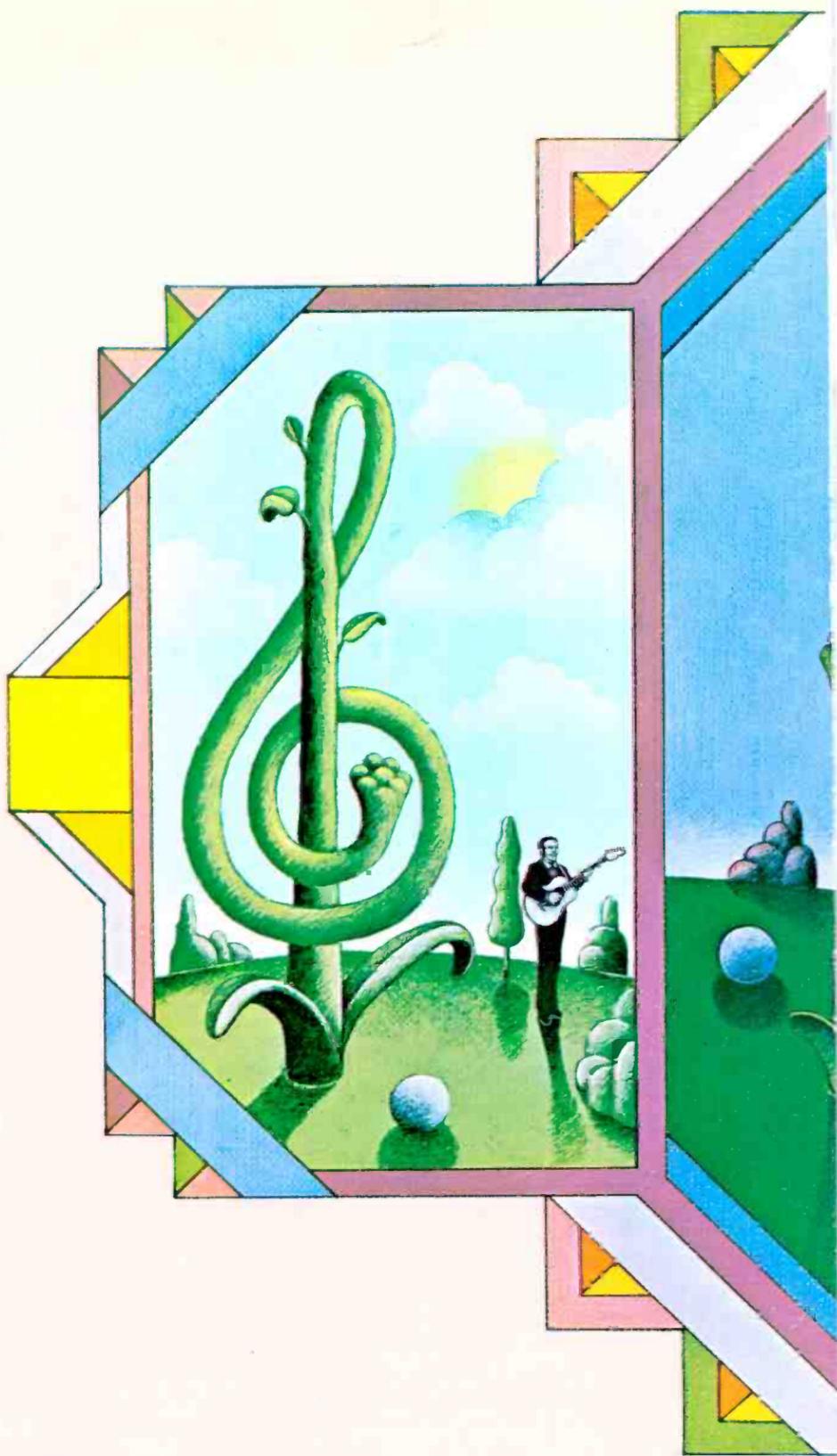




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Material prepared and written by Bill Williams; art director Bernie Rollins; production coordinator Denny Lidtke, section editor Eliot Tiegel. Cover drawing by Jim Johnson.





MUSIC GROWS BIG IN THE COUNTRY.

It is only since the founding of Broadcast Music Incorporated, that Country music has become an industry rather than simply a way for a burned-out farmer to keep the blues away.

When BMI was founded, things began to change. For the first time ever, Country writers and publishers had a way to protect the performance rights on their songs and to collect royalties on them. And after years of being dismissed as worthless, they had a place where they could go and be treated with respect.

WE'VE HELPED IT GROW EVEN BIGGER.

So, as Paul Hemphill writes in his book, *The Nashville Sound*:* "It is poetic that BMI and the Country Music Association would stand shoulder to shoulder at the top of Music Row, like two Statues of Liberty, because not until BMI was formed in 1939 did it become possible for country songwriters to make a decent living."

We've come a long way since then and we've come that way together. So much together that today, over 90% of all Country songwriters are licensed through BMI.

BMI

BROADCAST MUSIC, INC.

*The Nashville Sound by Paul Hemphill ©Simon and Schuster.



United Talent, Inc. / Exclusive bookings: Conway Twitty, Loretta Lynn, Anthony Armstrong Jones

Let's celebrate Opry's birthday



On Friday night, October 15th, Shure (the people who make Vocal Master sound systems, microphones and HI-FI phono cartridges) and United Talent, Inc. will join forces and present an appreciation show and dance starring Conway Twitty and Loretta Lynn, Anthony Armstrong Jones, the Twitty Birds and the Nashville Tennesseans. Showtime will be 10:30 P.M. till? at the Sheraton-Nashville Motor Inn on Broadway. And we'd also like you to stop in at the Shure Suite at the Ramada Inn on James Robertson Parkway sometime while you're at the C.M.A. Convention. In fact, we're expecting you!

Shure Brothers Inc.
222 Hartrey Ave., Evanston, Ill. 60204



HANK WILLIAMS, JR. ★ DANNY DAVIS & THE NASHVILLE BRASS ★ WEBB
PIERCE ★ CARL SMITH ★ KITTY WELLS—JOHNNY WRIGHT FAMILY SHOW
JEANNIE C. RILEY ★ TOMMY CASH ★ BILLY WALKER ★ SLIM WHITMAN
CHARLIE LOUVIN ★ JEAN SHEPARD ★ LEFTY FRIZZELL ★ MERLE KILGORE
ERNIE ASHWORTH ★ LEON ASHLEY—MARGIE SINGLETON ★ BILL CARLISLE
BOBBY HELMS ★ DON GIBSON ★ GEORGE MORGAN ★ WARNER MACK
BILLIE JO SPEARS ★ GEORGE WALLACE, JR. ★ DOYLE HOLLY ★ ROY
ACUFF, JR. ★ RUSTY ADAMS ★ DUKE OF PADUCAH ★ WILMA LEE & STONEY
COOPER ★ JIMMY NEWMAN ★ PENNY DEHAVEN ★ HANK LOCKLIN ★ MELBA
MONTGOMERY ★ JACK BARLOW ★ HUGH X. LEWIS ★ DAVID ROGERS ★ STU
PHILLIPS ★ PEGGY LITTLE ★ SKEETER DAVIS ★ LAMAR MORRIS ★ THE
HOMESTEADERS ★ DANNY MARCUS ★ WILMA BURGESS ★ LIZ ANDERSON
DIANA TRASK ★ KOKO THE COUNTRY CLOWN ★ LORENE MANN ★ LOIS
JOHNSON ★ MARTI BROWN ★ MAX POWELL ★ MARVIN RAINWATER ★ BENNY
MARTIN ★ WALT CONKLIN ★ BOBBY SYKES ★ MARTY MARTEL ★ BILLY
MIZE ★ MIKE HOYER ★ SHOT JACKSON & DONNA DARLENE ★ GUY DRAKE
SLEEPY LA BEEF ★ NANCY DEE ★ DICK CURLESS ★ DON AND CARLA
—VAN TREVOR ★ CODY BEARPAW ★ BOBBY HODGE ★ RUBY WRIGHT ★ ABE
MULKEY ★ GEORGE RIDDLE ★ RALPH EMERY ★ GORDON TERRY ★ TEDDY
& CAROL VAUGHN

Get the 'Sizzlers' from



The Billboard Awards

Selection of these accolades is based, in part, not only on extensive research by the magazine's chart department, but the awards also take into consideration contributions made by the winners in the field, their impact on the industry overall, plus, in the case of the artists, such factors as personal appearances.

BEST SINGLE: "FOR THE GOOD TIMES" / RAY PRICE	COLUMBIA
BEST ALBUM: "ROSE GARDEN" / LYNN ANDERSON	COLUMBIA
BEST MALE VOCALIST: MERLE HAGGARD	CAPITOL
BEST FEMALE VOCALIST: LYNN ANDERSON	COLUMBIA
BEST DUO, SINGLES: CONWAY TWITTY & LORETTA LYNN	DECCA
BEST DUO, ALBUMS: PORTER WAGONER & DOLLY PARTON	RCA
BEST INSTRUMENTAL GROUP: DANNY DAVIS & NASHVILLE BRASS	RCA
BEST INSTRUMENTALIST: CHET ATKINS	RCA
COUNTRY PIONEER AWARD: BOB WILLS	KAPP
BEST OVERALL SINGLES ARTIST: SONNY JAMES	CAPITOL
BEST MALE ARTIST, SINGLES: SONNY JAMES	CAPITOL
BEST FEMALE ARTIST, SINGLES: LYNN ANDERSON	COLUMBIA
BEST NEW MALE ARTIST: JOHNNY DUNCAN	COLUMBIA
BEST NEW FEMALE ARTIST: SAMMI SMITH	MEGA
BEST GROUP: STATLER BROTHERS	MERCURY
BEST ALBUM COVER: "COAL MINER'S DAUGHTER" / LORETTA LYNN	DECCA
BEST LINER NOTES: HOUSTON'S GREATEST HITS, VOL. 2" / TOM WEST	EPIC
BEST OVERALL ALBUM ARTIST: CHARLIE PRIDE	RCA
BEST MALE ARTIST, ALBUMS: CHARLIE PRIDE	RCA
BEST FEMALE ARTIST, ALBUMS: TAMMY WYNETTE	EPIC
BEST SONGWRITER, MALE: KRIS KRISTOFFERSON	
BEST SONGWRITER, FEMALE: DOLLY PARTON	
BEST COUNTRY PRODUCER: TIE; BILLY SHERRILL & GLEN SUTTON	
BEST ARRANGER, COUNTRY RECORDS: BILL McELHINEY	
MOST PROGRAMMED ARTIST: JOHNNY CASH	COLUMBIA
COUNTRY RECORD EXECUTIVE OF THE YEAR: KEN NELSON	CAPITOL
BEST COUNTRY RECORD PROMOTER: WADE PEPPER	CAPITOL
BEST COUNTRY RECORD ENGINEER: GLENN SNOODY — WOODLAND SOUND STUDIOS, NASHVILLE	
BEST NEW COUNTRY LABEL OF THE YEAR: MEGA RECORDS (NASHVILLE)	
SPECIAL BREAKTHROUGH AWARD: JERRY REED	RCA
BEST COUNTRY SHOW PROMOTER: DICK BLAKE	
COUNTRY MUSIC STATION OF THE YEAR: WBAP, FT. WORTH, TEXAS	
COUNTRY RADIO GENERAL MANAGER OF THE YEAR: BOB HOOD, WHOO, ORLANDO, FLORIDA	
COUNTRY RADIO PROGRAM DIRECTOR: JAY HOFFER, KRAK, SACRAMENTO, CALIFORNIA	
COUNTRY DEEJAY OF THE YEAR: MIKE HOYER, WHO, DES MOINES, IOWA	
BEST NETWORK COUNTRY TV SHOW: "GLEN CAMPBELL SHOW" / CBS-TV	
BEST SYNDICATED COUNTRY TV SHOW: "THE PORTER WAGONER SHOW"	



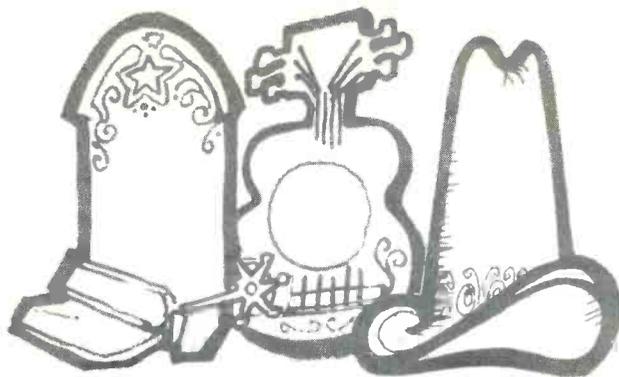
AT CAPITOL, EVERY MONTH IS COUNTRY MUSIC MONTH!

Buddy Alan
Earl Ball
The Buckaroos
Bakersfield Brass
Glen Campbell
Anita Carter
Dick Curless
Stoney Edwards
Shirley Eikhard
Bobbie Gentry
The Hagers
Merle Haggard

Freddie Hart
Kenni Huskey
Ferlin Husky
Wanda Jackson
Sonny James
Charlie Louvin
Melba Montgomery
Johnny & Jonie Mosby
Anne Murray
Ken Nelson
Mayf Nutter
Bonnie Owens
Buck Owens

Wade Pepper
Susan Raye
Bill Rice
Tex Ritter
Roy Rogers
Jean Shepard
Billie Jo Spears
Red Stegall
Wynn Stewart
Steve Stone
The Strangers
Bobby Wayne

Billboard's 1971 Country Music Survey



The 1971 country music survey is based upon Billboard's country chart surveys for the first eight months of the year. Positions are determined by the number of disks on the chart, the highest chart position disks attained and the length of time disks remained on the chart during that period.

TOP COUNTRY SINGLES

(JAN. 2 THROUGH SEPT. 18, 1971)

Pos. Title, Artist & Label

1. I WON'T MENTION IT AGAIN—Ray Price (Columbia)
2. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith (Mega)
3. WHEN YOUR'E HOT YOU'RE HOT—Jerry Reed (RCA Victor)
4. EMPTY ARMS—Sonny James (Capitol)
5. I'M JUST ME—Charley Pride (RCA Victor)
6. HOW MUCH MORE CAN SHE STAND—Conway Twitty (Decca)
7. ROSE GARDEN—Lynn Anderson (Columbia)
8. YOU'RE MY MAN—Lynn Anderson (Columbia)
9. I'D RATHER LOVE YOU—Charley Pride (RCA Victor)
10. AFTER THE FIRE IS GONE—Conway Twitty & Loretta Lynn (Decca)
11. BRIGHT LIGHTS, BIG CITY—Sonny James (Capitol)
12. JUST ONE TIME—Connie Smith (RCA Victor)
13. RUBY (Are You Mad)—Buck Owens & the Buckeroos (Capitol)
14. WE SURE CAN LOVE EACH OTHER—Tammy Wynette (Epic)
15. KNOCK THREE TIMES—Billy "Crash" Craddock (Cartwheel)
16. I WANNA BE FREE—Loretta Lynn (Decca)
17. COME SUNDOWN—Bobby Bare (Mercury)
18. A WOMAN ALWAYS KNOWS—David Houston (Epic)
19. PROMISED LAND—Freddy Weller (Columbia)
20. STEP ASIDE—Faron Young (Mercury)
21. TOUCHING HOME—Jerry Lee Lewis (Mercury)
22. ALWAYS REMEMBER—Bill Anderson (Decca)
23. GOOD LOVIN'—Tammy Wynette (Epic)
24. GWEN (Congratulations)—Tommy Overstreet (Dot)
25. PINE GROVE—Compton Brothers (Dot)
26. OH, SINGER—Jeannie C. Riley (Plantation)
27. RAININ' IN MY HEART—Hank Williams, Jr. & the Mike Curb Congregation (MGM)
28. INDIAN LAKE—Freddy Weller (Columbia)
29. A MAN IN BLACK—Johnny Cash (Columbia)
30. FLESH & BLOOD—Johnny Cash (Columbia)
31. HE'S SO FINE—Jody Miller (Epic)
32. DREAM BABY (How Long Must I Dream)—Glen Campbell (Capitol)
33. SOMETHING BEAUTIFUL—Slim Whitman (United Artists)
34. TAKE MY HAND—Mel Tillis & Sherry Bryce (MGM)
35. L.A. INTERNATIONAL AIRPORT—Susan Raye (Capitol)

Pos. Title, Artist & Label

36. SOMEDAY WE'LL LOOK BACK—Merle Haggard (Columbia)
37. SOLDIER'S LAST LETTER—Merle Haggard (Capitol)
38. BETTER MOVE IT ON HOME—Porter Wagoner & Dolly Parton (RCA Victor)
39. I'M GONNA KEEP ON LOVING YOU—Billy Walker (MGM)
40. DREAM LOVER—Billy "Crash" Craddock (Cartwheel)
41. THE LAST ONE TO TOUCH ME—Porter Wagoner (RCA Victor)
42. I'VE GOT A RIGHT TO CRY—Hank Williams, Jr. (MGM)
43. THE YEAR THAT CLAYTON DELANEY DIED—Tom T. Hall (Mercury)
44. WHERE IS MY CASTLE—Connie Smith (RCA Victor)
45. PLEASE DON'T TELL ME HOW THE STORY ENDS—Bobby Bare (Mercury)
46. RIGHT WON'T TOUCH A HAND—George Jones (Musicor)
47. BED OF ROSE'S—Statler Brothers (Mercury)
48. TOMORROW NIGHT IN BALTIMORE—Roger Miller (Mercury)
49. EASY LOVIN'—Freddie Hart (Capitol)
50. WATCHING SCOTTY GROW—Bobby Goldsboro (United Artists)
51. THE SHERIFF OF BOONE COUNTY—Kenny Price (RCA Victor)
52. ME & YOU & A DOG NAMED BOO—Stonewall Jackson (Columbia)
53. COMIN' DOWN—Dave Dudley (Mercury)
54. THE ARMS OF A FOOL—Mel Tillis (MGM)
55. I REALLY DON'T WANT TO KNOW/THERE GOES EVERYTHING—Elvis Presley (RCA Victor)
56. GUESS WHO—Slim Whitman (United Artists)
57. BRIDGE OVER TROUBLED WATER—Buck Owens (Capitol)
58. SOMETIMES YOU JUST CAN'T WIN—George Jones (Musicor)
59. THERE'S A WHOLE LOT ABOUT A WOMAN/MAKING UP HIS MIND—Jack Greene (Decca)
60. MISSISSIPPI WOMAN—Waylon Jennings (RCA Victor)
61. NASHVILLE—David Houston (Epic)
62. ANGEL'S SUNDAY—Jim Ed Brown (RCA Victor)
63. THE CHAIR/SEVENTEEN—Marty Robbins (Columbia)
64. SHE WAKES ME UP EVERY MORNING WITH A KISS—Nat Stuckey (RCA Victor)

Continued on page 12



LSP-4596; P8S-1820; PK-1820

**Make a better country album
and the world may beat a path
to your front porch too.**

JERRY REED

exclusively on

RCA Records and Tapes



TOP COUNTRY SINGLES cont.



Pos. Title, Artist & Label

65. SHE DON'T MAKE ME CRY—David Rogers (Columbia)
66. WONDER WHAT SHE'LL THINK ABOUT ME LEAVING—Conway Twitty (Decca)
67. GOOD ENOUGH TO BE YOUR WIFE—Jeannie C. Riley (Plantation)
68. THEN YOU WALK IN—Sammi Smith (Mega)
69. NEXT TIME I FALL IN LOVE—Hank Thompson (Dot)
70. JOSHUA—Dolly Parton (RCA Victor)
71. LISTEN BETTY—Dave Dudley (Mercury)
72. PADRE—Marty Robbins (Columbia)
73. THE RIGHT COMBINATION—Porter Wagoner & Dolly Parton (RCA Victor)
74. IF YOU THINK I LOVE YOU MORE—Jody Miller (Epic)
75. TREAT HIM RIGHT—Barbara Mandrell (Columbia)
76. A GOOD YEAR FOR THE ROSES—George Jones (Musicor)
77. SHE'LL REMEMBER/AFTER YOU—Jerry Wallace (Decca)
78. CHARLEY'S PICTURE—Porter Wagoner (RCA Victor)
79. MOUNTAIN OF LOVE—Bobby G. Rice (Royal American)
80. I LOVE THE WAY THAT YOU'VE BEEN LOVING ME—Roy Drusky (Mercury)
81. QUILTS—Bill Anderson (Decca)
82. PITY PITY PATTY—Susan Raye (Capitol)

Pos. Title, Artist & Label

83. 100 CHILDREN—Tom T. Hall (Mercury)
84. THE PHILADELPHIA FILLIES—Del Reeves (United Artists)
85. GYPSY FEET—Jim Reeves (RCA Victor)
86. LOVENWORTH—Roy Rogers (Capitol)
87. DO RIGHT WOMAN—DO RIGHT MAN—Barbara Mandrell (Columbia)
88. IT WASN'T GOD WHO MADE HONKY TONK ANGELS—Lynn Anderson (Chart)
89. NEW YORK CITY—Statler Brothers (Mercury)
90. CHIP 'N DALE'S PLACE—Claude King (Columbia)
91. GUESS AWAY THE BLUES—Don Gibson (Hickory)
92. ANYWAY—George Hamilton IV (RCA Victor)
93. HERE I GO AGAIN—Bobby Wright (Decca)
94. THERE'S SOMETHING ABOUT A LADY—Johnny Duncan (Columbia)
95. MORNING—Jim Ed Brown (RCA Victor)
96. BUS FARE TO KENTUCKY—Skeeter Davis (RCA Victor)
97. THE LAST TIME I SAW HER—Glen Campbell (Capitol)
98. THE WONDERS YOU PERFORM—Tammy Wynette (Epic)
99. MY BLUE TEARS—Dolly Parton (RCA Victor)
100. YOU'RE LOOKING AT COUNTRY—Loretta Lynn (Decca)

TOP COUNTRY ALBUMS



Pos. Title, Artist & Label

1. ROSE GARDEN—Lynn Anderson (Columbia)
2. FOR THE GOOD TIMES—Ray Price (Columbia)
3. HAG—Merle Haggard (Capitol)
4. FROM ME TO YOU—Charley Pride (RCA Victor)
5. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith (Mega)
6. WITH LOVE—George Jones (Musicor)
7. WE ONLY MAKE BELIEVE—Conway Twitty & Loretta Lynn (Decca)
8. DID YOU THINK TO PRAY—Charley Pride (RCA Victor)
9. WHEN YOU'RE HOT YOU'RE HOT—Jerry Reed (RCA Victor)
10. BED OF ROSE'S—Statler Brothers (Mercury)
11. I WON'T MENTION IT AGAIN—Ray Price (Columbia)
12. COAL MINER'S DAUGHTER—Loretta Lynn (Decca)
13. GLEN CAMPBELL'S GREATEST HITS—Capitol
14. PORTRAIT OF MY WOMAN—Eddy Arnold (RCA Victor)
15. 15 YEARS AGO—Conway Twitty (Decca)
16. SNOWBIRD—Anne Murray (Capitol)
17. MAN IN BLACK—Johnny Cash (Columbia)
18. HOW MUCH MORE CAN SHE STAND—Conway Twitty (Decca)
19. THE JOHNNY CASH SHOW—(Columbia)
20. ELVIS COUNTRY—Elvis Presley (RCA Victor)
21. MARTY ROBBINS GREATEST HITS, VOL. 3—(Columbia)
22. MORNING—Jim Ed Brown (RCA Victor)
23. A TRIBUTE TO THE BEST DAMNED FIDDLE PLAYER IN THE WORLD (or My Salute to Bob Wills)—Merle Haggard (Capitol)
24. THE FIRST LADY—Tammy Wynette (Epic)
25. I WANNA BE FREE—Loretta Lynn (Decca)
26. YOU'RE MY MAN—Lynn Anderson (Columbia)

Pos. Title, Artist & Label

27. WE SURE CAN LOVE EACH OTHER—Tammy Wynette (Epic)
28. FIGHTIN' SIDE OF ME—Merle Haggard (Capitol)
29. WILLY JONES—Susan Raye (Capitol)
30. I'M JUST ME—Charley Pride (RCA Victor)
31. GEORGIA SUNSHINE—Jerry Reed (RCA Victor)
32. #1—Sonny James (Capitol)
33. CHARLEY PRIDE'S 10th ALBUM—(RCA Victor)
34. THAT'S THE WAY IT IS—Elvis Presley (RCA Victor)
35. ANNE MURRAY—(Capitol)
36. TOUCHING HOME—Jerry Lee Lewis (Mercury)
37. THERE MUST BE MORE TO LOVE THAN THIS—Jerry Lee Lewis (Mercury)
38. I WALK THE LINE—Soundtrack/Johnny Cash (Columbia)
39. POEMS, PRAYERS, PROMISES—John Denver (RCA Victor)
40. EMPTY ARMS—Sonny James (Capitol)
41. BEST OF ROY CLARK—(Dot)
42. HELLO DARLIN'—Conway Twitty (Decca)
43. TWO OF A KIND—Porter Wagoner & Dolly Parton (RCA Victor)
44. ALWAYS REMEMBER—Bill Anderson (Decca)
45. SIMPLE AS I AM—Porter Wagoner (RCA Victor)
46. ALL FOR THE LOVE OF SUNSHINE—Hank Williams, Jr. & the Mike Curb Congregation (MGM)
47. GOODTIME ALBUM—Glen Campbell (Capitol)
48. RUBY—Buck Owens & Buckaroos (Capitol)
49. OKIE FROM MUSKOGEE—Merle Haggard (Capitol)
50. DOWN HOMERS—Danny Davis & the Nashville Brass (RCA Victor)

*You Never Promised Me A
"Rose Garden" Either But Thank
You For Giving Me One!*

CURRENT ALBUMS:
WORLD OF LYNN ANDERSON
YOU'RE MY MAN
HOW CAN I UNLOVE YOU

CURRENT SINGLE:
"HOW CAN I UNLOVE YOU"

*Lynn
Anderson*

Columbia





TOP COUNTRY ARTISTS SINGLES

Pos.	Artist & Label	No. of Singles On Chart	Pos.	Artist & Label	No. of Singles On Chart
1.	LYNN ANDERSON (Columbia)	7	53.	CHARLIE LOUVIN & MELBA MONTGOMERY (Capitol)	3
2.	CHARLEY PRIDE (RCA Victor)	4	54.	BOBBY GOLDSBORO (United Artists)	2
3.	CONWAY TWITTY (Decca, MGM)	6	55.	GEORGE HAMILTON IV (RCA Victor)	3
4.	SONNY JAMES (Capitol)	3	56.	CLAUDE KING (Columbia)	3
5.	LORETTA LYNN (Decca)	4	57.	COMPTON BROTHERS (Dot)	2
6.	TAMMY WYNETTE (Epic)	3	58.	KENNY PRICE (RCA Victor)	3
7.	JOHNNY CASH (Columbia, Sun)	5	59.	ROY DRUSKY (Mercury)	2
8.	DOLLY PARTON (RCA Victor)	5	60.	ROY ROGERS (Capitol)	2
9.	JERRY LEE LEWIS (Mercury, Sun)	5	61.	MEL TILLIS & SHERRY BRYCE (MGM)	1
10.	PORTER WAGONER (RCA Victor)	5	62.	FERLIN HUSKY (Capitol)	3
11.	SAMMI SMITH (Mega)	3	63.	JEAN SHEPARD (Capitol)	3
12.	BUCK OWENS & HIS BUCKEROOS (Capitol)	4	64.	BOBBY G. RICE (Royal American)	2
13.	GEORGE JONES (Musicor)	3	65.	FREDDIE HART (Capitol)	1
14.	RAY PRICE (Columbia)	3	66.	STONEWALL JACKSON (Columbia)	1
15.	TOM T. HALL (Mercury)	4	67.	BARBARA FAIRCHILD (Columbia)	3
16.	MEL TILLIS & THE STATESIDERS (MGM)	5	68.	PATTI PAGE (Mercury)	3
17.	MERLE HAGGARD & STRANGERS (Capitol)	3	69.	DOTTIE WEST (RCA Victor)	5
18.	BILLY WALKER (MGM)	4	70.	JERRY WALLACE (Decca)	2
19.	FREDDY WALKER (Columbia)	2	71.	WANDA JACKSON (Capitol)	2
20.	CONNIE SMITH (RCA Victor)	2	72.	DAVID ROGERS (Columbia)	1
21.	JERRY REED (RCA Victor)	3	73.	BUDDY ALAN (Capitol)	5
22.	BILLY "CRASH" CRADDOCK (Cartwheel)	2	74.	SKEETER DAVIS (RCA Victor)	2
23.	BOBBY BARE (Mercury)	2	75.	ANNE MURRAY (Capitol)	3
24.	SLIM WHITMAN (United Artists)	3	76.	DICK CURLESS (Capitol)	3
25.	DAVE DUDLEY (Mercury)	4	77.	BILLY JO SPEARS (Capitol)	2
26.	SUSAN RAYE (Capitol)	3	78.	JIM REEVES (RCA Victor)	1
27.	BILL ANDERSON (Decca)	3	79.	BOBBY WRIGHT (Decca)	2
28.	DAVID HOUSTON (Epic)	3	80.	MELBA MONTGOMERY (Capitol)	4
29.	WAYLON JENNINGS (RCA Victor)	5	81.	CHARLIE LOUVIN (Capitol)	4
30.	JEANNIE C. RILEY (Plantation)	3	82.	TOMPALL & THE GLASER BROTHERS (MGM)	3
31.	STATLER BROTHERS (Mercury)	3	83.	LAMAR MORRIS (MGM)	2
32.	JODY MILLER (Epic)	2	84.	CARL SMITH (Columbia)	3
33.	PORTER WAGONER & DOLLY PARTON (RCA Victor)	2	85.	WYNN STEWART (Capitol)	3
34.	GLEN CAMPBELL (Capitol)	2	86.	MURRAY KELLUM (Epic)	1
35.	FARON YOUNG (Mercury)	2	87.	JUNE CARTER CASH (Columbia)	2
36.	DEL REEVES (United Artists)	3	88.	BOB LUMAN (Epic)	3
37.	MARTY ROBBINS (Columbia)	2	89.	BOBBY RUSSELL (United Artists)	1
38.	NAT STUCKEY (RCA Victor)	3	90.	SHERRY BRYCE (MGM)	1
39.	JIM ED BROWN (Columbia)	3	91.	HARLAN HOWARD (Nugget)	1
40.	BARBARA MANDRELL (Columbia)	3	92.	JIMMY DEAN & DOTTIE WEST (RCA Victor)	1
41.	ELVIS PRESLEY (RCA Victor)	4	93.	PENNY DeHAVEN (United Artists)	2
42.	ARLENE HARDEN (Columbia)	3	94.	WILLIE NELSON (RCA Victor)	1
43.	CONWAY TWITTY & LORETTA LYNN (Decca)	1	95.	WARNER MACK (Decca)	1
44.	ROGER MILLER (Mercury)	3	96.	WEBB PIERCE (Decca)	3
45.	JACK GREENE (Decca)	3	97.	RAY SANDERS (United Artists)	2
46.	HANK THOMPSON (Dot)	2	98.	RED LANE (RCA Victor)	1
47.	EDDY ARNOLD (RCA Victor)	3	99.	BILL RICE (Capitol)	2
48.	TOMMY CASH (Epic)	3	100.	JIMMY DEAN (RCA Victor)	2
49.	JOHNNY DUNCAN (Columbia)	3			
50.	DON GIBSON (Hickory)	3			

S.R.O.

THE FANTASTIC HANK WILLIAMS, Jr. SHOW & THE CHEATIN' HEARTS

CURRENT SINGLE:

**"AFTER ALL THEY ALL
USED TO BELONG TO ME"**

MGM #K14277

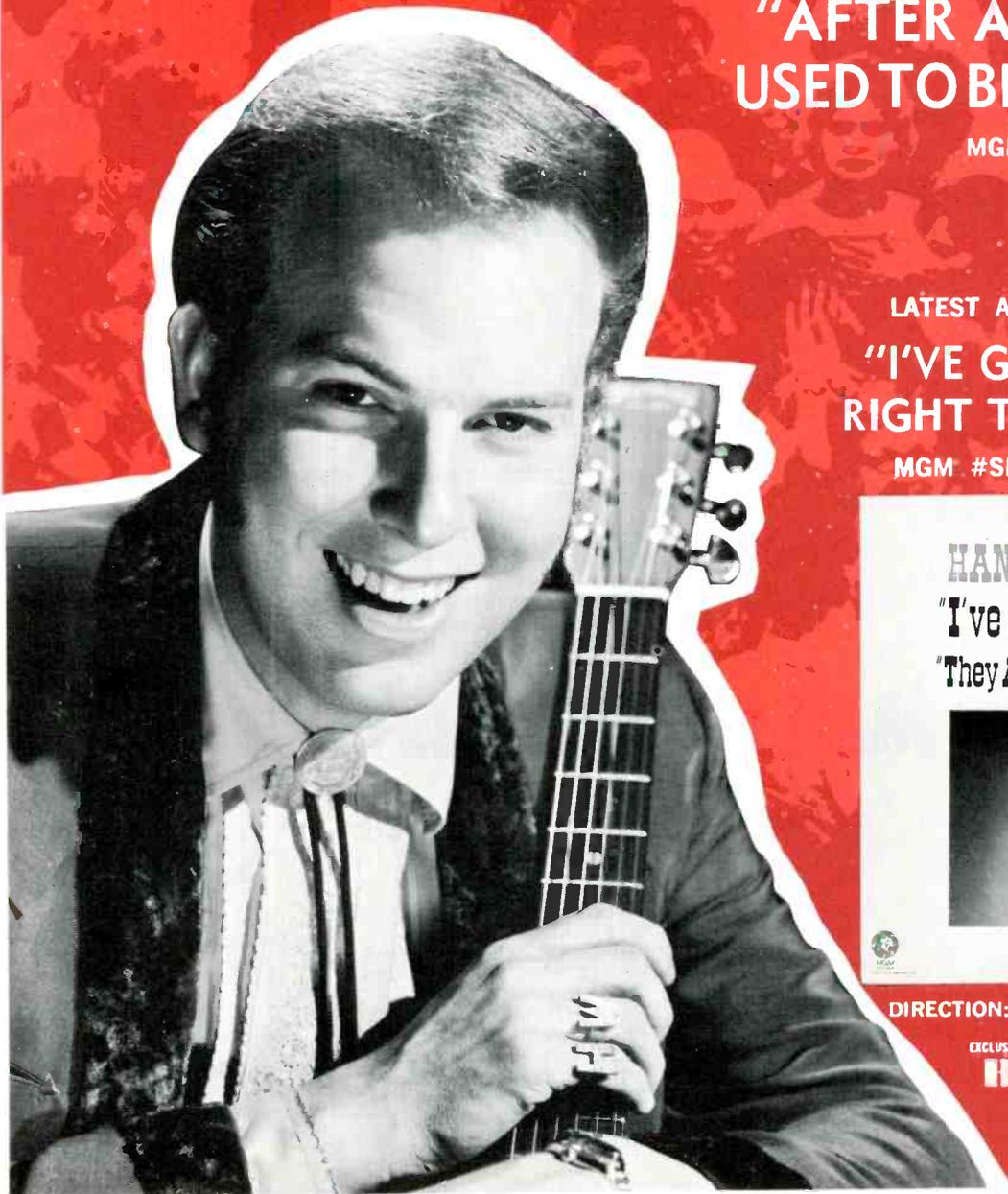
LATEST ALBUM:

**"I'VE GOT A
RIGHT TO CRY"**

MGM #SE-4774



**MGM
RECORDS**



HANK WILLIAMS, JR.
"I've Got A Right To Cry"
"They All Used To Belong To Me"



DIRECTION:



806 16th AVE. SO.
NASHVILLE, TENN. 37203
(615) 244-4336

TOP COUNTRY ARTISTS ALBUMS

Pos.	Artist & Label	No. of Records On Chart	Pos.	Artist & Label	No. of Records On Chart
1.	CHARLEY PRIDE (RCA Victor)	6	26.	MARTY ROBBINS (Columbia)	1
2.	LYNN ANDERSON (Columbia, Chart)	6	27.	SUSAN RAYE (Capitol)	3
3.	MERLE HAGGARD (Capitol)	5	28.	DANNY DAVIS & THE NASHVILLE BRASS (RCA Victor)	3
4.	RAY PRICE (Columbia)	2	29.	BILL ANDERSON (Decca)	2
5.	CONWAY TWITTY (Decca)	5	30.	HANK WILLIAMS, JR. (MGM)	3
6.	JOHNNY CASH (Columbia)	4	31.	JIM REEVES (RCA Victor)	2
7.	LORETTA LYNN (Decca)	4	32.	CHET ATKINS (RCA Victor)	3
8.	ELVIS PRESLEY (RCA Victor)	4	33.	WAYLON JENNINGS (RCA Victor)	3
9.	JERRY REED (RCA Victor)	3	34.	JOHN DENVER (RCA Victor)	1
10.	GLEN CAMPBELL (Capitol)	3	35.	JODY MILLER (Epic)	2
11.	TAMMY WYNETTE (Epic)	4	36.	FARON YOUNG (Mercury)	2
12.	JERRY LEE LEWIS (Mercury, Smash, Sun)	6	37.	JERRY CLOWER (Decca)	1
13.	GEORGE JONES (Musicor)	3	38.	WENDY BAGWELL (Canaan)	1
14.	ANNE MURRAY (Capitol)	2	39.	BILL CRASH CRADDOCK (Cartwheel)	1
15.	SAMMI SMITH (Mega)	2	40.	DAVID HOUSTON (Epic)	1
16.	DOLLY PARTON (RCA Victor)	6	41.	JEANNIE C. RILEY (Plantation)	1
17.	EDDY ARNOLD (RCA Victor)	3	42.	CONNIE SMITH (RCA Victor)	2
18.	SONNY JAMES (Capitol)	3	43.	BOBBY GOLDSBORO (United Artists)	1
19.	STATLER BROTHERS (Mercury)	2	44.	FREDDY WELLER (Columbia)	1
20.	CONWAY TWITTY & LORETTA LYNN (Decca)	1	45.	TOMMY CASH (Epic)	1
21.	BUCK OWENS (Capitol)	4	46.	NAT STUCKEY (RCA Victor)	1
22.	PORTER WAGONER (RCA Victor)	5	47.	MEL TILLIS (Dot)	2
23.	ROY CLARK (Dot)	3	48.	HANK THOMPSON (MGM)	1
24.	JIM ED BROWN (RCA Victor)	2	49.	ROY DRUSKY (Mercury)	2
25.	PORTER WAGONER & DOLLY PARTON (RCA Victor)	3	50.	FREDDY HART (Capitol)	1

TOP MALE VOCALISTS SINGLES

Pos.	Artist & Label	No. of Singles On Chart	Pos.	Artist & Label	No. of Singles On Chart
1.	CHARLEY PRIDE (RCA Victor)	4	14.	FREDDY WELLER (Columbia)	2
2.	CONWAY TWITTY (Decca, MGM)	6	15.	HANK WILLIAMS, JR. (MGM)	3
3.	SONNY JAMES (Capitol)	3	16.	JERRY REED (RCA Victor)	3
4.	JOHNNY CASH (Columbia, Sun)	5	17.	BILLY "CRASH" CRADDOCK (Cartwheel)	2
5.	JERRY LEE LEWIS (Mercury, Sun)	5	18.	BOBBY BARE (Mercury)	2
6.	PORTER WAGONER (RCA Victor)	5	19.	SLIM WHITMAN (United Artists)	3
7.	BUCK OWENS (Capitol)	4	20.	DAVE DUDLEY (Mercury)	4
8.	GEORGE JONES (Musicor)	3	21.	BILL ANDERSON (Decca)	3
9.	RAY PRICE (Columbia)	3	22.	DAVID HOUSTON (Epic)	3
10.	TOM T. HALL (Mercury)	4	23.	WAYLON JENNINGS (RCA Victor)	5
11.	MEL TILLIS (MGM)	5	24.	GLEN CAMPBELL (Capitol)	2
12.	MERLE HAGGARD (Capitol)	3	25.	FARON YOUNG (Mercury)	2
13.	BILLY WALKER (MGM)	4			

TOP MALE VOCALISTS ALBUMS

Pos.	Artist & Label	No. of Records On Chart	Pos.	Artist & Label	No. of Records On Chart
1.	CHARLEY PRIDE (RCA Victor)	6	14.	PORTER WAGONER (RCA Victor)	5
2.	MERLE HAGGARD (Capitol)	5	15.	ROY CLARK (Dot)	3
3.	RAY PRICE (Columbia)	2	16.	JIM ED BROWN (RCA Victor)	2
4.	CONWAY TWITTY (Decca)	5	17.	MARTY ROBBINS (Columbia)	3
5.	JOHNNY CASH (Columbia)	4	18.	BILL ANDERSON (Decca)	2
6.	ELVIS PRESLEY (RCA Victor)	4	19.	HANK WILLIAMS, JR. (MGM)	3
7.	JERRY REED (RCA Victor)	3	20.	JIM REEVES (RCA Victor)	2
8.	GLEN CAMPBELL (Capitol)	3	21.	CHET ATKINS (RCA Victor)	3
9.	JERRY LEE LEWIS (Mercury, Smash, Sun)	6	22.	WAYLON JENNINGS (RCA Victor)	3
10.	GEORGE JONES (Musicor)	3	23.	JOHN DENVER (RCA Victor)	1
11.	EDDY ARNOLD (RCA Victor)	3	24.	FARON YOUNG (Mercury)	2
12.	SONNY JAMES (Capitol)	3	25.	SLIM WHITMAN (United Artists)	2
13.	BUCK OWENS (Capitol)	4			

Looking back,

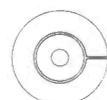
it's been another great year.

Thanks,
Flag

Personal Management:

Fuzzy Owen

805 / 327-1406



Capitol.

TOP FEMALE VOCALISTS SINGLES

Pos.	Artist & Label	No. of Singles On Chart	Pos.	Artist & Label	No. of Singles On Chart
1.	LYNN ANDERSON (Columbia, Chart)	7	11.	ARLENE HARDEN (Columbia)	3
2.	LORETTA LYNN (Decca)	4	12.	JEAN SHEPARD (Capitol)	3
3.	TAMMY WYNETTE (Epic)	3	13.	BARBARA FAIRCHILD (Columbia)	3
4.	DOLLY PARTON (RCA Victor)	5	14.	PATTI PAGE (Mercury)	3
5.	SAMMI SMITH (Mega)	3	15.	DOTTIE WEST (RCA Victor)	5
6.	CONNIE SMITH (RCA Victor)	2	16.	WANDA JACKSON (Capitol)	2
7.	SUSAN RAYE (Capitol)	3	17.	SKEETER DAVIS (RCA Victor)	2
8.	JEANNIE C. RILEY (Plantation)	3	18.	ANNE MURRAY (Capitol)	3
9.	JODY MILLER (Epic)	2	19.	BILLIE JO SPEARS (Capitol)	2
10.	BARBARA MANDRELL (Columbia)	3	20.	MELBA MONTGOMERY (Capitol)	4

TOP FEMALE VOCALISTS ALBUMS

Pos.	Artist & Label	No. of Records On Chart	Pos.	Artist & Label	No. of Records On Chart
1.	LYNN ANDERSON (Columbia, Chart)	3	6.	DOLLY PARTON (RCA Victor)	6
2.	LORETTA LYNN (Decca)	4	7.	SUSAN RAYE (Capitol)	3
3.	TAMMY WYNETTE (Epic)	4	8.	JODY MILLER (Epic)	2
4.	ANNE MURRAY (Capitol)	2	9.	JEANNIE C. RILEY (Plantation)	1
5.	SAMMI SMITH (Mega)	2	10.	CONNIE SMITH (RCA Victor)	2

TOP DUOS & GROUPS SINGLES

Pos.	Artist & Label	No. of Singles On Chart	Pos.	Artist & Label	No. of Singles On Chart
1.	STATLER BROTHERS (Mercury)	3	9.	JACK BLANCHARD & MISTY MORGAN (Mega)	1
2.	PORTER WAGONER & DOLLY PARTON (RCA Victor)	2	10.	WAYLON JENNINGS & JESSE COLTER (RCA Victor)	2
3.	CONWAY TWITTY & LORETTA LYNN (Decca)	1	11.	OSBORNE BROTHERS (Decca)	2
4.	CHARLIE LOUVIN & MELBA MONTGOMERY (Capitol)	3	12.	DAVE DUDLEY & TOM T. HALL (Mercury)	1
5.	MEL TILLIS & SHERRY BRYCE (MGM)	1	13.	JIM & JESSE (Capitol)	1
7.	TOMPALL & THE GLASER BROTHERS (MGM)	3	14.	BUDDY ALAN & DON RICH (Capitol)	2
8.	JIMMY DEAN & DOTTIE WEST (RCA Victor)	1	15.	JOHNNY & JOANIE MOSBY (Capitol)	1

TOP DUOS & GROUPS ALBUMS

Pos.	Artist & Label	No. of Records On Chart	Pos.	Artist & Label	No. of Records On Chart
1.	STATLER BROTHERS (Mercury)	2	6.	MERLE HAGGARD'S STRANGERS & FRIENDS (Capitol)	1
2.	CONWAY TWITTY & LORETTA LYNN (Decca)	1	7.	OSBORNE BROTHERS (Decca)	1
3.	PORTER WAGONER & DOLLY PARTON (RCA Victor)	3	8.	BUCK OWENS & SUSAN RAYE (Capitol)	1
4.	DANNY DAVIS & THE NASHVILLE BRASS (RCA Victor)	3	9.	BUDDY ALAN & DON RICH (Capitol)	1
5.	CHET ATKINS & JERRY REED (RCA Victor)	1	10.	LESTER FLATT & MAC WISEMAN (RCA Victor)	2

1971 Best Vocal Duo

BILLBOARD CASHBOX MUSIC CITY NEWS RECORD WORLD

'AFTER THE FIRE IS GONE' L.E. WHITE
TWITTY BIRD MUSIC

LORETTA LYNN & CONWAY TWITTY



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TOP COUNTRY LABELS SINGLES

Pos.	Label	No. of Singles On Chart	Pos.	Label	No. of Singles On Chart	Pos.	Label	No. of Singles On Chart
1.	RCA VICTOR	59	12.	CARTWHEEL	3	23.	MONUMENT	2
2.	CAPITOL	60	13.	PLANTATION	6	24.	GRT	1
3.	COLUMBIA	37	14.	HICKORY	5	25.	STARDAY	1
4.	DECCA	43	15.	CHART	9	26.	CME	1
5.	MERCURY	26	16.	ROYAL AMERICAN	5	27.	THUNDERBIRD	1
6.	EPIC	20	17.	SUN	3	28.	KING	1
7.	MGM	21	18.	NUGGET	1	29.	TARGET	1
8.	UNITED ARTISTS	15	19.	SUGAR HILL	1	30.	PRIZE	1
9.	DOT	14	20.	50 STATES 1A	1	31.	AMARET	1
10.	MEGA	6	21.	STOP	3	32.	JANUS	1
11.	MUSICOR	3	22.	KAPP	1			

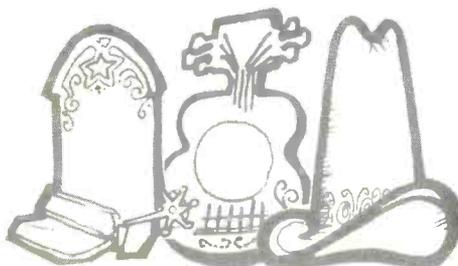
TOP COUNTRY LABELS ALBUMS

Pos.	Label	No. of Records On Chart	Pos.	Label	No. of Records On Chart	Pos.	Label	No. of Records On Chart
1.	RCA VICTOR	52	8.	MEGA	3	15.	SMASH	1
2.	COLUMBIA	12	9.	DOT	5	16.	CHART	2
3.	CAPITOL	29	10.	MGM	6	17.	KAPP	1
4.	DECCA	13	11.	UNITED ARTISTS	2	18.	REPRISE	1
5.	MERCURY	16	12.	CANAAN	1	19.	SUN	1
6.	EPIC	8	13.	CARTWHEEL	1			
7.	MUSICOR	3	14.	PLANTATION	1			

TOP COUNTRY PUBLISHERS

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.	HOUSE OF CASH, BMI	11	18.	BLUE ECHO, BMI	2	35.	WREN, BMI	1
2.	TREE, BMI	18	19.	SEAVIEW, BMI	1	36.	ARC, BMI	1
3.	BLUE BOOK, BMI	12	20.	FLAGSHIP, BMI	2	37.	ADDELL, BMI	2
4.	COMBINE, BMI	13	21.	CHESTNUT, BMI	3	38.	SINGLETON, BMI	4
5.	ACUFF-ROSE, BMI	13	22.	PEER INT'L., BMI	5	39.	EXCELLOREC, BMI	1
6.	OWEPAR, BMI	6	23.	GLAD, BMI	2	40.	BRIGHT TUNES, BMI	1
7.	NEWKEYS, BMI	7	24.	LOWERY, BMI	3	41.	NOMA, BMI	3
8.	BLUE CREST, BMI	10	25.	CENTRAL SONGS, BMI	6	42.	DIXIE JANE, BMI	3
9.	FORREST HILLS, BMI	5	26.	CEDARWOOD, BMI	7	43.	TWO RIVERS, ASCAP	1
10.	STALLION, BMI	9	27.	CHAMPION, BMI	7	44.	RECORDO, BMI	1
11.	ALGEE, BMI	5	28.	POCKETFUL OF TUNES, BMI	3	45.	GALLICO, BMI	6
12.	HILL & RANGE, BMI	10	29.	4 STAR, BMI	5	46.	BnB, BMI	1
13.	SURE-FIRE, BMI	5	30.	MOSS ROSE, BMI	4	47.	HARDTRACK, BMI	1
14.	PI-GEM, BMI	4	31.	JACK & BILL, ASCAP	8	48.	MICHELLE, BMI	1
15.	SAWGRASS, BMI	8	32.	TWITTY BIRD, BMI	2	49.	CHARING CROSS, BMI	1
16.	BROTHER TWO, ASCAP	3	33.	CONRAD, BMI	1	*50.	DESIARD, BMI	1
17.	VECTOR, BMI	3	34.	SHENANDOAH, ASCAP	2	*50.	MELODY LANE, BMI	1

*Tie.



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LOOK FOR THE NEW SINGLE TO BE RELEASED OCT. 19

"BURNING THE MIDNIGHT OIL"

B/W "MORE THAN WORDS CAN TELL"



LATEST ALBUM

#LSP—4556

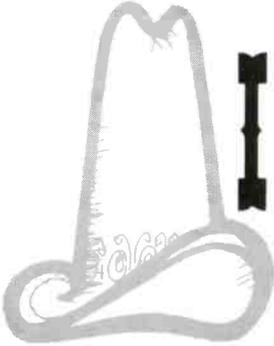
BOOKINGS

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RCA

AMERICANA PUT TO MUSIC; RECEIVES INTERNATIONAL ACCEPTANCE

By Bill Williams



IT WAS the eve of Easter Sunday in London, a typically grey, chilly day, not particularly conducive for a night out. Nonetheless, the largest indoor crowd in the history of Europe was to pack a massive auditorium in the London suburbs that night and the next — all to hear country music.

Only hours before, a select group of country artists had gathered in a plush hotel to attend the session of the first international country music awards.

The fact that it was the Easter weekend helped set the holiday atmosphere. But having country music performers, en masse, was the crowning glory. All of it pointed to the new stature country music had attained in England, Ireland, and on the European continent.

The first annual International Country Music Awards were presented jointly by Billboard and Record Mirror, Billboard's consumer magazine in London.

George Hamilton IV, Loretta Lynn and Tompall & the Glaser Brothers were the big winners in the show held at the Royal Gardens before an invitation audience of 300. A publisher's award was given to Bill Lowery of Atlanta for "Rose Garden," selected as the international country song of the year. United Kingdom artists also were selected by a group of panelists for special recognition. The awards were handed out by Connie B. Gay, founding president of the Country Music Assn. The program was hosted by Mort Nasatir, president of International operations for Billboard, and Mike Hennessey, Billboard's European editor. Representatives of the BBC and other media attended the black tie affair, at which members of the CMA board of directors and leading country entertainers were guests.

The Mervyn Conn Organization helped coordinate the awards show. Loretta Lynn was named the top international female vocalist by a panel consisting of Britain's leading music people, and country experts from the United States. George Hamilton IV was chosen top international male vocalist of the year, and Tompall and the Glasers were given the group award.

This marked the first time in history such awards had been made. Even more significantly, it marked the first time such interest had been displayed on an international scale.

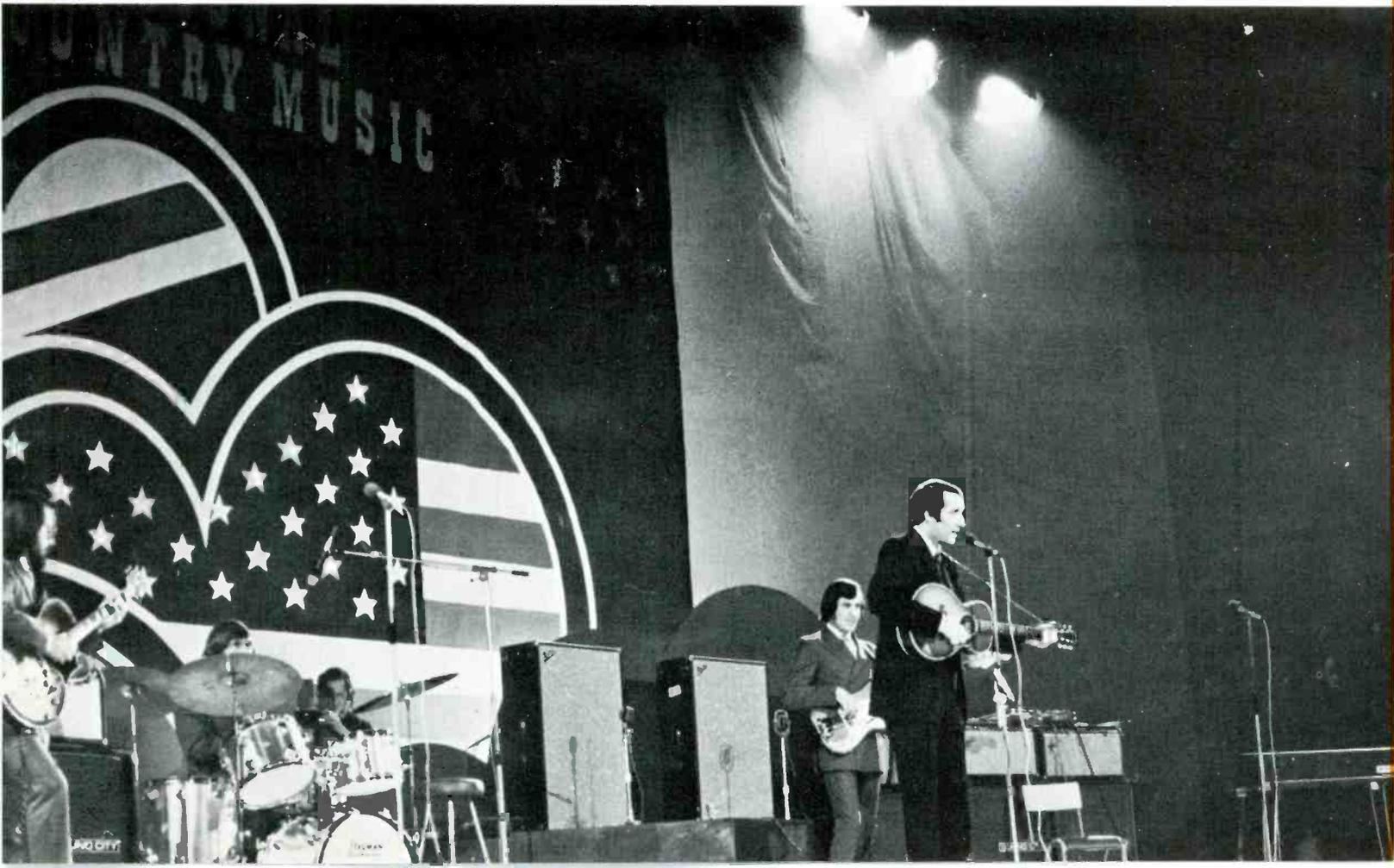
The fact that the Country Music Assn. had selected London as its meeting place also was significant. Never before had a director and officer meeting of this organization gone to another continent.

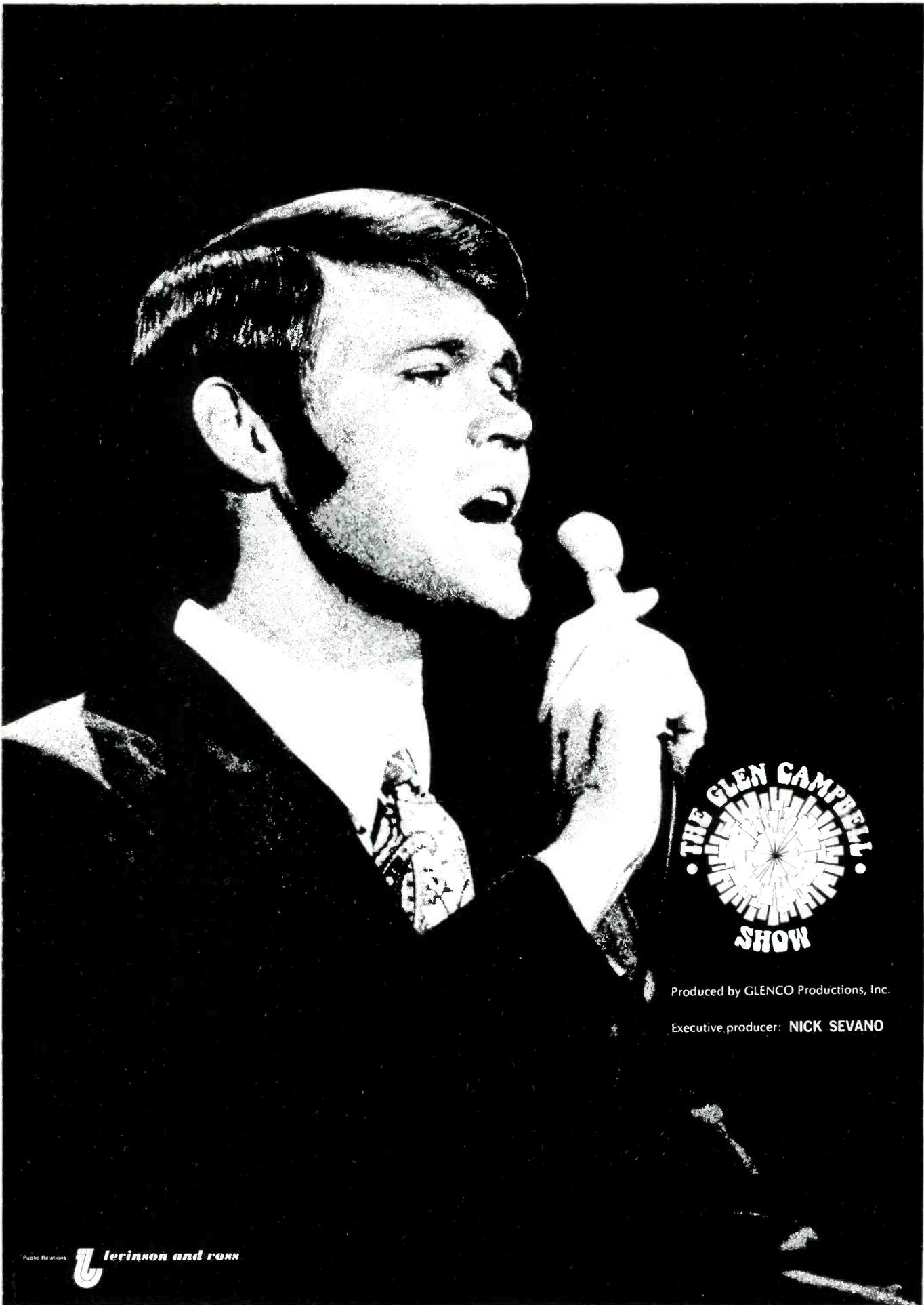
Then, playing to the largest gross in the history of the European continent for an indoor show, the third annual Country Music Festival at Wembley Pool drew more than 25,000 in its first two-day venture.

The crowd demonstrated not only its taste for more country music, but purchased every American country album on display at the various booths at Wembley. Mary Reeves Davis, widow of the late Jim Reeves, personally autographed 2,000 Reeves albums which were available and could have sold another 10,000 had they been on hand.

Continued on page 26

George Hamilton IV performs at the International Country Music Festival in London's Wembley pool. This year he was both a performer and master of ceremonies.





THE GLEN CAMPBELL
SHOW

Produced by GLENCO Productions, Inc.

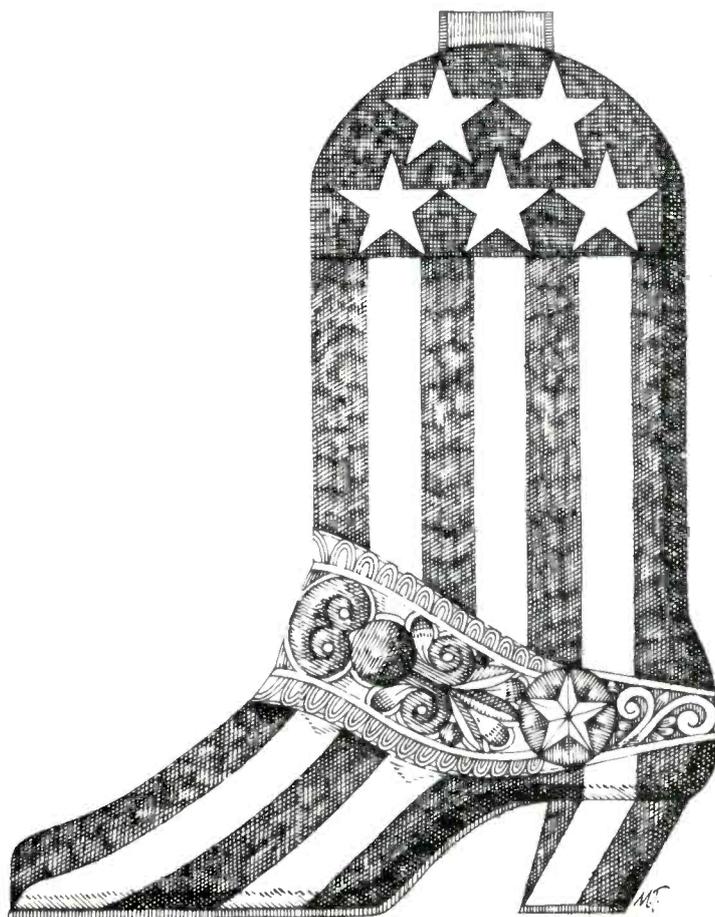
Executive producer: NICK SEVANO

Public Relations  **Levinson and Ross**

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thanks
country's
number one
artists.

OCTOBER IS COUNTRY MUSIC MONTH

Eddy Arnold • Chet Atkins • The Blackwood Brothers
Bud Brewer • Jim Ed Brown • Archie Campbell
Jessi Colter • Floyd Cramer • Pat Daisy
Danny Davis And The Nashville Brass • Skeeter Davis
Jimmy Dean • Lester Flatt • Dallas Frazier
Kossi Gardner • Stuart Hamblen • George Hamilton IV
Homer & Jethro • Rex Humbard • Waylon Jennings
Red Lane • Danny Lee And The Children Of Truth
Dickey Lee • Hank Locklin • Nashville String Band
Willie Nelson • Norma Jean • Dolly Parton
Kenny Price • Charley Pride • Curly Putman
Jerry Reed • Jim Reeves • Johnny Russell
George Beverly Shea • Connie Smith • Hank Snow
Nat Stuckey • Porter Wagoner • Billy Edd Wheeler
Dottie West • Mac Wiseman



RCA Records and Tapes

Continued from page 22

"The distributors must have learned something here," says Wesley Rose, president of Acuff-Rose and Hickory Records. "All we've heard is that there is no demand for country music. That certainly has been disproved. I could have sold any record I had even remotely connected with country." At times there were thousands of fans huddled around the displays, seeking anything they could get their hands on.

The show itself, playing to the standing-room crowds, produced tremendous response. The performers were on stage a total of 10 hours, and, at the end, the audiences were screaming for more. Had Roy Acuff not walked off the stage with his group near midnight on Easter Sunday, he might still be there. Acuff shared the spotlight with Loretta Lynn, George Hamilton IV, Tom-pall and the Glasers, Tommy Cash, Hank Snow, Waylon Jennings, John Hartford, Hank Williams Jr., and outstanding talents from the British Isles. The Irish contingent included such standouts as Brian Coll, Larry Cunningham and Ray Lynam. Australian Lee Conway showed his international abilities, as did Patsy Powell and her Playboys, from Britain.

BBC videotaped massive portions of the Festival, and showed a condensed version shortly thereafter.

Conn, who grossed more than \$100,000 on the two-day spectacle, promptly announced that he will go to three days next spring, and will include a rodeo.

A British Country Music Assn. which has been formed is a thriving organization. During the London festival, Roger Ryan announced formation of the Irish Country Music Assn. The IrishCMA devotes its time to promoting country music and operating as a news service.

What has been happening in the British Isles is, of course, indicative of what is taking place in most parts of the world. Sweden ranks high on the list, even though a heavy tax on foreign artists earnings cuts down sharply on personal appearances in that country. The tax amounts to nearly 43%.

But Sweden's one and only radio station is "playing country music like never before," according to Lillies Ohlsson, editor of Kountry Korral, Scandinavia's country music consumer magazine. Swedish Country bands are recording both on small independent labels and some big ones as well. Some of the most well-known Swedish artists or groups are the Midnight Cowboys, Rank Strangers, the Tennessee Five and the Country Minstrels. Also, a book is underway in Sweden listing all Bluegrass albums released around the world.

Closer to home, Canada, a strong country market, became even more powerful, and at least one producer-publisher began moving Canadian product stronger into the U.S. Jury Kritiuk says he was tired of Canadian artists taking a back seat, so he set up publishing outlets in Nashville, and arranged distribution of his Canadian product through a Nashville firm, Prize Records.

George Hamilton IV, while not being honored or doing a television show in England, spent much of his time touring Canada. He played everything from West to East, including the Canadian National Exhibition, and probably ranked among the leading artists in any field in that country. Everywhere he went, he reported country music growing.

Texas Kitty Primm in Belgium, kept plugging away on behalf of country music, her great love.

The Japanese, who have always been inclined to country music, not only booked more American shows into that country, but sent more of its own accomplished artists to America.

Bookings picked up in all parts of the world for country acts, and armed forces radio programmed more of it. Johnny Cash and his group, of course, set records in September in many nations of Europe. Perhaps 50 other artists had toured parts of the European continent. And, even though their primary reason for the visit was to perform for American servicemen, they stopped long enough everywhere to do interviews, to play a club date, or to take part in a television show.

Around the world it no longer was a question of acceptance; it became instead a critical situation regarding distribution. There was less reticence than in the past to handle country product. But there still is a problem. Demand is slowly overcoming it.

"HANGING OVER ME"

DECCA RECORDS

BY Jack
Greene

Published by TREE PUBLISHING

Written by Hank Cochran, Red Lane, Jack Greene





MEANINGFUL COUNTRY ARTISTS

Seven #1 Singles (6 more in Top 10)
Four #1 LP's (2 more in Top 10)
Twelve C&W singles and LP's on the Top Pop charts

All from October, 1970 thru September, 1971

**REX ALLEN * BILL ANDERSON * CARL BELEW
MARGARET BRIXEY * WILMA BURGESS
JERRY CLOWER * JIMMIE DAVIS
RONNIE DOVE * CRYSTAL GAYLE
JACK GREENE * JAN HOWARD * WAYNE KEMP
BRENDA LEE * BOBBY LORD * LORETTA LYNN
WARNER MACK * JIMMY MARTIN * BILL MONROE
GEORGE MORGAN * JOANNA NEEL
OSBORNE BROTHERS * RAY PETERSON
DEBBIE PIERCE * WEBB PIERCE * PO' BOYS
JEANNE PRUETT * LANA RAE * LOUIE ROBERTS
BETTY JEAN ROBINSON * JEANNIE SEELY
SLEWFOOT FIVE * CAL SMITH * JERRY SMITH
JUNE STEARNS * GARY STEWART * PEGGY SUE
ERNEST TUBB * CONWAY TWITTY
LEROY VAN DYKE * JERRY WALLACE
JAY LEE WEBB * KITTY WELLS
L.E. WHITE * WILBURN BROTHERS
BOBBY WRIGHT * JOHNNY WRIGHT**

All on Decca Records



© MCA Records, Inc. 1971 - Printed in U.S.A.



Lines form at the Capitol Music Hall in the rain at Wheeling, W. Va., for a broadcast of WWVA's "Jamboree U-S-A."

Country Radio Spells National Success Story

The growth of country music has, of course, paralleled that of the increasing number of radio stations programming it. There doubtless would be no Hall of Fame were it not for some of the pioneers who helped it get started.

Undoubtedly the giant of them all has been WSM, the call letters of which were taken from the slogan of the parent National Life and Accident Insurance Company, "We Shield Millions."

The individual most responsible for WSM having programmed country music without a break for 46 years was the late Edwin Craig, who was a young executive with the insurance firm in 1925, and ultimately became president and chairman of the board. There are many others who deserve accolades, but it was Craig who stood firm in the troubled days of country music and made the "Grand Ole Opry" the bastion, and now the oldest show in the history of American radio still going—and going strong.

The "Opry" began almost with the inception of WSM. Called a "Barn Dance" at first, it later derived its name from the late George D. Hay, who managed it from its start until his retirement early in the 1950's. The late Harry Stone, who managed WSM for many years, also deserves some credits. So, too, does Jack Stapp, now president of Tree Publications, who was the station's program director, and played a vital part in network associations for country music. Others from WSM who played a major role in the development and growth include the late Jim Denny, Ott Devine and the current leadership of Irving Waugh, Bob Cooper and Bud Wendell.

It was Waugh, now president of WSM, Inc., who helped create a climate of close relationship between CMA and the "Opry," and also with Jack Stapp, was the driving force in getting a national television show for the CMA awards each year.

Cooper, general manager of WSM Radio and a vice president of the organization, has consistently increased the format of country music and also has been a quiet, unassuming force in many of the pluses which exist. Wendell, now

manager of the "Opry," has created an artist-management relationship which is unequalled. He, too, has been a co-operative part of the growth.

Now there is Opryland, the brainchild of Waugh, which doubtless will lure additional millions into the fold.

The WWVA Jamboree in Wheeling, W. Va., was born in 1933, and it's still rolling. It was the result of an after-midnight experimental broadcast that turned into the second oldest show in American radio history.

General manager George W. Smith, in January 38 years ago put the midnight to 2 a.m. show on the air. The name "Jamboree" was chosen because of the informal atmosphere and the carefree nature of the live show. The following April the show was moved into the Capitol Theater in Wheeling. WWVA now owns the building.

By early 1947 the show played to its one millionth paying customer. By November of 1965 WWVA switched to a completely country music format.

The driving forces there now are J. Ross Felton, the general manager; Larry Davidson, Bob Finnegan, Steve Mazure and Gus Thomas. One of the most successful shows anywhere, it has made a deep and lasting contribution to country music.

WLS in Chicago actually preceded both the "Opry" and the "Jamboree," but its tenure was interrupted some years ago. The "National Barn Dance" was born in 1924, founded by George D. Hay, the same man who a year later started the "Opry" in Nashville. A broadbased show, the "Barn Dance" often included pop music along with the country.

According to George Biggar, former program director for WLS, the "Barn Dance" experienced its greatest development in the years immediately following 1930.

Sears, Roebuck and Co. provided the call letters for WLS (World's Largest Store), and also sponsored—on the air and in the famous Sears catalog—Gene Autry, a member of the Hall of Fame, who was one of the early performers. The entire Sears organization played a large role in the development of country music.

Continued on page 30



Follow me down the country road.

Jack Barlow

Curtis Pitter

Clyde Beavers

Wendy Sommers

Roy Clark

Joe Stampley

The Compton

Darrell Hatler

Brothers

Hank Thompson

Peggy Little

Diana Trask

Tommy Overstreet

Dale Ward

DOT
RECORDS
A DIVISION OF FAMOUS MUSIC CORP.

WLS was the first station to construct a studio theater. Later it took over Chicago's Eighth Street Theater, and there it remained for 25 years. In 1933 Alka-Seltzer began the sponsorship of a one-hour Saturday night segment on NBC, the first such network show for country music.

Preceding even the "Barn Dance" in Chicago was WBAP, Fort Worth, Texas, which featured a 90-minute program of square dance music beginning Jan. 4, 1923. The music was directed by a Confederate veteran, M.J. Bonner. This show is believed to have triggered the wave of barn dance music that was to spread around the world. WBAP continued the square dance music on an irregular basis for about four years, then began doing a regular show each Friday night.

Probably the first station ever to broadcast country music was WSB in Atlanta, which began in 1922 with Fiddlin' John Carson, who had become well known for his music with political leaders. During 1922 other groups and bands appeared on WSM, but again not on a regularly scheduled basis. A year later the recording industry moved into Atlanta, and the reservoir of talent was already established.

The Renfro Valley Barn Dance, organized by John Lair, came into being in 1937 at WLW in Cincinnati. Two years later the entire operation was moved to Renfro Valley, in the eastern hills of Kentucky, "where time stands still." This show, which has survived the years despite the backing of a major radio station, has been a big part in the development of such greats as Red Foley, Martha Carson, Merle Travis and Homer and Jethro. Today the show continues without major name stars, and still plays host to thousands every weekend.

The WLW "Midwestern Hayride" began as the "Boone County Jamboree," and was first broadcast from Cincinnati's Emery Auditorium in 1938. The originals on that show included Grandpa Jones, Roy Starkey and Lulu Belle and Scotty. The program switched from radio to television in February of 1948.

The "Big 'D' Jamboree" was founded in 1947 at KRLD in Dallas, and originated from the Sportatorium. Among its

early performers were Ray Price, Sonny James, Merle Kilgore, Carl Perkins and Billy Walker. This show concluded its run in 1960.

Running at the same time as the "Jamboree" on KRLD was a program called "Cornbread Matinee," which was emceed by Pappy Hal Horton. The mainstay of this program was Dewey Groom and the Texas Longhorns, and included Sunshine Ruby, Howdy Forrester and Jimmy Hicks.

The Louisiana Hayride began on KWKH, Shreveport, on April 3, 1948. Horace Logan was its program director for the first 10 years, and one of its first performers, of course, was Hank Williams. Others who emerged from this show, which has had a sporadic existence, were Elvis Presley, Johnny Cash, Jim Reeves, Kitty Wells, Webb Pierce, and Faron Young. The show continued regularly until 1958, reappeared in 1960 and then in 1966, but each return was short-lived. The Shreveport area however, has always been a hot-bed of talent.

The "Old Dominion Barn Dance," originating from WRVA in Richmond, Va., lasted 10 years, from 1947 to 1957. The leading personality for that entire time was Sunshine Sue, whose husband, Barron Young, ran the show. The station manager was Jack Stone, and Sam Carey was the program director. Alden Aaroe was the producer. After the show had run its course, promoter Carlton Haney took it over as a non-radio Saturday night production from a theater and kept it alive for several years.

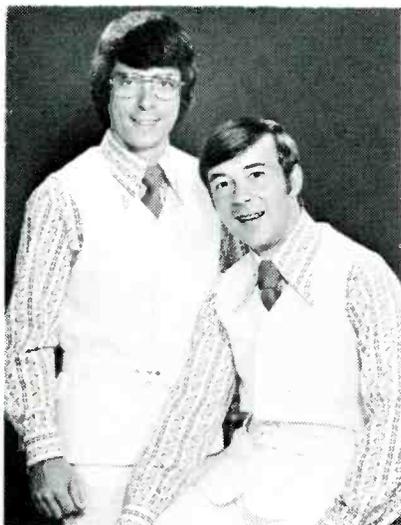
By 1961 there were 1,377 stations broadcasting all or some country music. In 1963 there were 1,408 stations broadcasting this format. By 1969 the number had leaped to 1,989 stations. By 1970 the figure was up over 2,000.

In 1961 there were 81 full-time country music stations. By 1970 this figure had leaped to 750 stations. The number is still growing.

By 1970 there were some 350 FM stations broadcasting all or some country music.

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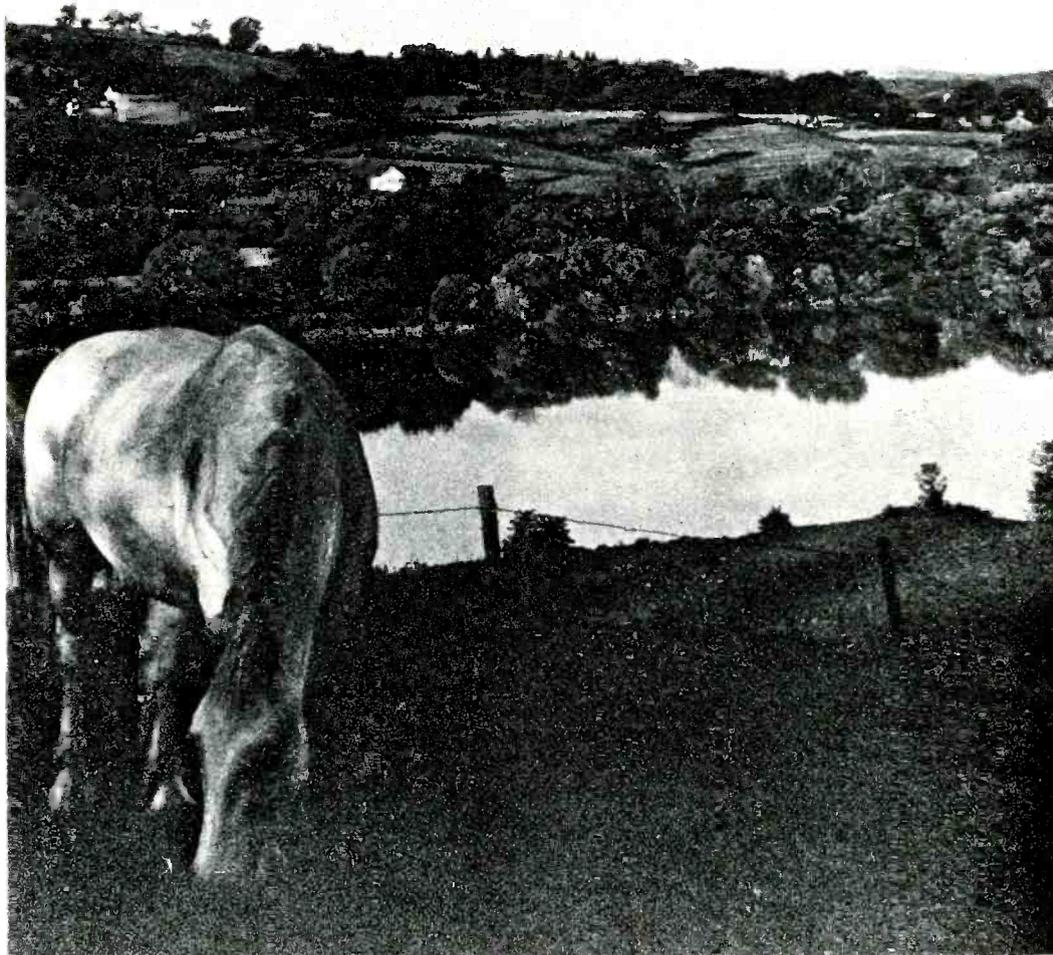


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Jeannie C. Riley.



Diana Trask.



The Crist sisters.

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Anne Christine overcame every one of the odds this year. In the recording business, she was unknown. Out of her own Florida territory, she was not known. She was not signed to a label. She had never enjoyed previous promotion to any degree. Yet, recording on her own label (CME), with her own independent distributors, and with her husband handling her promotion, she made it to the Billboard charts in her first release with a self-written song, "Summer Man."

The fact that she is an extraordinarily good singer, the song was a good one, and that her husband, George Day, worked day and night on all forms of promotion, were obviously a great part of the success story. But she overcame what, in recent years, has been an even greater obstacle: she is a woman.

It is doubtful that woman's lib has had anything to do with the change, but there has been a general resurgence of female singers in the country field in recent years. And, while males still dominate, there has been a noticeable change.

In 1969, for example, in the listing of top country artists in the singles field, there was not a single female singer in the top 11. Aside from Loretta Lynn, Jeannie C. Riley, Tammy Wynette and Lynn Anderson, there was not another female listed in the top 30. Albums were pretty much the same story: very few women's names.

Going back two more years, to 1967, the picture is the same. And so the story has gone during the past decade.

This year it has been a different story. Female singers again have gone to the top of the charts. The names of Loretta Lynn, Tammy Wynette, Susan Raye, Jeannie C. Riley, Jody Miller, Lynn Anderson, Barbara Mandrell, Barbara Fairchild, Brenda Lee, Kitty Wells, Leona Williams Skeeter Davis, Arlene Harden, Patti Page, Diana Trask, Jeanie Seeley, Jean Shepard, Sammi Smith, Connie Smith, Dottie West, Beth Moore, Lois Johnson, Jan Howard, Penny DeHaven, Dolly Parton, June Stearns, Melba Montgomery, Billy Jo Spears, Anne Murray, Lawanda Lindsey, Connie Eaton, June Carter,

Linda K. Lance, Wanda Jackson, Patsy Sledd and Liz Anderson have been in the charts consistently. So have Norma Jean, Sue Richards, Lorene Mann, Sue Thompson and Wilma Burgess. The new singers, such as Anne Christine, Tracey Nelson and others are being heard from.

Producers generally agree on the reason. There are more good songs available for girl singers today. For a while, during the female-singer drought, writers turned out their best works with male voices in mind. They were written specifically for men because that was what was selling. But with the growth of popularity of such artists as Loretta Lynn, Lynn Anderson, Tammy Wynette and the rest, the efforts were turned in a different direction. Billy Sherrill turned out much of Miss Wynette's material. Lynn Anderson skyrocketed on a song written by Joe South which he had recorded a number of years earlier. Although written for a man, it fit her beautifully, as her producer-husband Glenn Sutton discovered. While Loretta wrote most of her own material, she also recorded that which was written by others, mostly male.

The fact that more and more female writers have entered the scene also is an obvious factor. Much of the material recorded by Jeannie C. Riley, for example, has been penned by women. And while there is no surge yet of feminine producers, most consider that day very close at hand.

Owen Bradley, one of the most successful of producers over the years, says many of the record industry taboos have been done away with. He has never believed in the adage that women can't sell records, and he has the track record to prove this is a fallacy. Nor does he believe that a million selling record can't occur in the summertime. The first one he produced (with Brenda Lee) made it in the hot summer months.

"There is no formula of any sort," he contends. "I never think about anything but the artist and the song, and I don't differentiate when it comes to male or female artists."

Bradley feels that the success of a few girl singers prompted others to "gamble" with girls on their roster. "And those who gamble a little usually make it," he adds.

Bradley continues: "Maybe it isn't even true that most of the country record buyers anymore are females. Maybe more men are buying. Or maybe girls these days just like to hear other girl singers. Someone ought to survey the situation."

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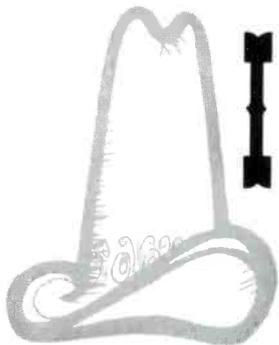
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Bluegrass Shakes Off It's Cobwebs and Emerges Healthy and Vigorous



Lester Flatt, center, and Mac Wiseman, right, get together for the first time in more than 20 years to record bluegrass at RCA.



IT IS NOT just a move of convenience that the first official event of the "Grand Ole Opry" Birthday Celebration this year will be an "Early Bird Bluegrass Concert."

Bluegrass, which had moved into a sort of limbo a few years ago and was considered by some a dying art, has come back with health and vigor, and probably draws more people to festivals than any other form of music.

It has always been here, at least as long as Bill Monroe has been around, but only in the immediate past has it shown such a powerful punch.

It was only last June in the town of Bean Blossom, Ind., that people really began to take notice on a mass scale. This park, owned by Monroe, is the scene each year of a Bluegrass Festival, just one of literally hundreds which take place around the United States.

This one was something special. Through the day and the night, with concerts and workshops, the great names of bluegrass performed. There wasn't an acoustical instrument or a drum in sight. One had to be a devotee to endure it. They didn't endure it; they loved it.

The crowning glory came at the conclusion of the last concert, and one would have to have been a dyed-in-the-wool country fan to appreciate it. It was a gesture which proved that the emotion of music is greater than the negative emotions of our lives.

Two of the men who had, in actuality, been estranged for many years were reunited. There were tears on the stage, even more in the audience, and a pool of tears in the wings. Monroe and Lester Flatt not only had buried the hatchet, but were now performing together for the first time in more than two decades. It was cause for tears of joy.

With more than 100 such festivals having taken place this spring, summer and fall — some of which drew as many as 30,000 (Bean Blossom drew 22,000) — the popularity of bluegrass was evident.

Still, a check of programmers in various parts of the nation show that few program it at all on radio. In the state of Kentucky, where it was born, not one station played it with any regularity, and most simply ignored it.

RCA recognized this growing trend when it teamed Flatt with Mac Wiseman, in a stirring bluegrass album, the first time the two had performed together in so many years they had forgotten how many.

E. W. "Bud" Wendell, manager of the "Grand Ole Opry," figured it was time to do something about it. So did the Country Music Assn.

Wendell stated the Early Bird concert, with the primary intent of exposing the sound to more disk jockeys, who will be in Nashville this week in multitudes. He also wanted the industry leaders to get a good look at it, and a listen as well.

Wendell has programmed Bill Monroe, James Monroe, Lester Flatt, Jim & Jesse, the Osborne Brothers, Earl Scruggs, Jimmy Martin, Don Reno and Bill Harrell, Carl Storey and Ralph Stanley into the show, which will take place at the Opry House Wednesday at 7:30 p.m.

If local interest is an indication, it will be an overwhelming success. Just a few weeks ago Mac Wiseman, Lester Flatt and the Lewis Family put on an impromptu bluegrass concert at Vanderbilt University in the city. Some 5,000 whistled and applauded with enthusiasm, and gave standing ovations.

In recent weeks, Wendell has received letters from a governor, a senator and a representative, all indicating their encouragement for bluegrass music.

Following the Early Bird concert, the bluegrass artists will remain at the Opry House for taped interviews with any radio personality who so desires.

And the CMA, in its big "Kraft Awards Show" on Sunday night, did a special salute to bluegrass as part of its network programming. It has more than come of age.

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Earl Scruggs was the subject of a 90 minute special on National Educational Television network this year. His latest album features performances from the film and includes Earl performing with his Earl Scruggs Revue; Joan Baez; Doc Watson; Bob Dylan; The Byrds; Gil Trythol; and The Morris Brothers.

On Columbia Records



The current board of directors and officers of the Country Music Assn. First row, left to right: Bob Neal, Jack Geldbart, Janet Gavin, president Wade Pepper, Frances Preston, executive director Jo Walker, board chairman Dick Broderick, Wesley Rose, Walter Heeney, and legal counsel Dick Frank. Second row: Bill Lowery, Bill Denny, Bill Williams, Hutch Carlock,

Stanley Adams, Irving Waugh, Dick Blake. Third row: Harold Hitt, Bill Bailey, Don Nelson, Joe Talbot, Bill Lucas, Jim Schwartz, and Bob Levinson. Back row: Bob Austin, Ralph Emery, George Richey, Jack Loetz, Jerry Bradley, Lawson Williams, Roy Horton, Bill Farr and Hubert Long.

Disk Jockey Assn., the CMDJA, Led to Formation of All-Industry CMA



The Andrew Jackson Hotel in Nashville is now just a memory.

But it was in the hotel lobby naturally (who could ever get anywhere on the elevators), where the Country Music Disk Jockey Assn. was born. It happened, quite matter-of-factly, on the second year of "The Convention."

"The Convention," to the uninitiated, was an annual birthday party, started in 1952, established by WSM to pay homage to the "Grand Ole Opry." In no time at all it was so big, so incredible in proportions, that a mere allusion to it as "The Convention" sufficed very nicely.

So here were all these disk jockeys, some 2000 of them, who showed up that second year, long before everyone else caught on to the thing, and while there still was room to step without landing on someone else's foot.

Tom Perryman was there, and remembers it well. So were Nelson King and Dal Stallard and a bunch of others.

Somebody (no one is quite certain who) said something like: "What we need is an association to help country music get going." And right there, right in the lobby of the Andrew Jackson, they formed it—not a thousand feet from where the "Opry" was born.

They called it the Country Music Disk Jockeys Assn. with no apostrophes or anything else. And there, at that very moment, was the forerunner of the Country Music Assn., the Country Music Foundation, and every organization and group ever banded together to promote this music form which one day would sweep America and then the world.

Probably nobody really realized the potential at the time, although some might think now that they did.

Almost before they had time to get the name on the charter list, they had elected Nelson King, then of WCKY, Cincinnati, president of the group. Earl Davis of WFGH in Bristol, Virginia, became vice president. Dal Stallard, of KCMO in Kansas City, was the first treasurer, and Tommy Sutton of WPFB, Middle-

town, Ohio, was secretary. It was a formidable group.

The board of directors included Tom Perryman, then of KSIJ in Gladewater, Tex.; Tom Jackson, Cracker Jim Brooker and Smokey Smith.

So they were organized and met and were chartered all on Nov. 21, 1953. And all of a sudden some of the record companies, in good faith, offered financial help to the group to try to get it off its feet. The disk jockeys preferred to go it alone. They thanked the companies, sincerely, and said they'd either rise or fall on their own merits and initiative.

In that charter list there are 76 names. In a membership list of April 1, 1965 (2½ years later) there were more than 150. This reflected not only the strength of the organization, but the increasing number of stations programming country music. And from that list came such names as Joe Allison, Biff Collie, T. Tommy Cutrer, Tex Davis, Connie B. Gay, Bob Jennings, Lou Shriver, Bob Neal, Willie Nelson, Asher Sizemore, Texas Bill Strength, Charlie Walker—all of them giants in the industry today. And, one of the greatest of them all, Grant Turner, who probably has befriended more artists over the years than any living soul.

In 1955 Smokey Smith—then of KRNT, Des Moines, wrote a letter to the membership stating: "I know that well produced and handled country music disk jockey programs will not only sell their sponsors' products, but have a large and loyal audience in every market. Certainly, each market may have its problems to work out, but country music is here to stay, and people from all walks of life are country music fans. Country music has consistently been gaining new followers through the years, Fads may come and go in the music world, but country music continues to grow and expand, and will do so as long as good country songs are written and country artists record them."

The Country Music Disk Jockeys Assn. did not last forever. It did not have to. By 1958 it was apparent that there was a need for an all-industry association, in which the disk jockey would be an integral part, and the Country Music Assn. was born.

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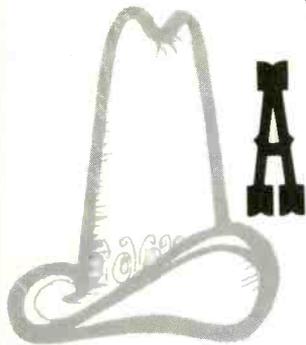
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WSM's Opry Birthday Party Is Now BIG and FAMOUS



A couple of years ago, at the then-traditional WSM breakfast in October, officials of the station saw fit to give a special award to Mrs. H a r i a n n e Moore Condra, and well it might have.

It was Mrs. Condra (then Mrs. Moore) who in 1953 sent out the first invitations to celebrate an anniversary party of the "Grand Ole Opry." It is really of no consequence that the "Opry" actually was born (in 1925) in November. It needed a birthday party, if only for promotional purposes, and October was the ideal time. It's the best month weather-wise and convenience-wise.

For 18 years it's been going on and, despite some genuine efforts to stunt its growth, it has never been curtailed. The party became so big, so famous, and such an outstanding freeloader, that everyone started to come. When the number reached up in the thousands, there had to be a second look.

A first big step was pre-registration. WSM officials assumed that, in order to hold out the "fans" and limit the gathering to the industry (its original intention), one would have to register in advance using the letterhead of his or her company, including radio stations.

By now, however, mob psychology prevailed, and it was hard to hold back the visitors. Some simply invented letterheads. Others, calling on their favorite disc jockey, borrowed radio station letterhead stationary.

Pre-registration did allow some time for checking, though, and literally hundreds were challenged. Fictitious publishing companies, for example, were run through the performing rights or-

ganizations, and found to be phony. These were denied registration. A person listing himself as a songwriter was somewhat difficult to check, though, but again performance rights revealed a handful of non-writers.

Stopping the disk jockeys — who wanted their friends, neighbors and sponsors to come along for the fun — was hard to do, even though some stations with a total personnel listing of only seven or eight sometimes listed 30 or 40 employees on their submitted registrations. Even some of these were challenged, but the burden of proof becomes almost unbearable. Disk jockeys, who were clamoring the loudest about the influx of fans, were among the greatest abusers of the industry rule.

Pressures also were exerted by individual artists, who insisted that certain fans be permitted to come. Still the huge crowds gathered, and expenses for participating labels (not to mention WSM) were out of sight. Housing had become critical with the demise of the Andrew Jackson Hotel, and there were other problems as well.

The event was costing some participating sponsors \$20,000 or more, which is no drop-in-the-bucket especially in these economic doldrum days. So, two decisions were reached.

WSM, in joint effort with the Country Music Assn., announced plans for a "Fan Fare," a springtime convention geared specifically for the non-industry country music devotee. This gathering, in which the fan clubs, the members, and others would get the full attention of all concerned, would include every available artist for performance, business sessions, and all of the excitement which accompanies the October gathering. Despite some initial resistance, this happening will occur, and perhaps could grow to bigger proportions than the "Birthday Party." Since CMA is not fan-oriented, but is rather a trade organiza-

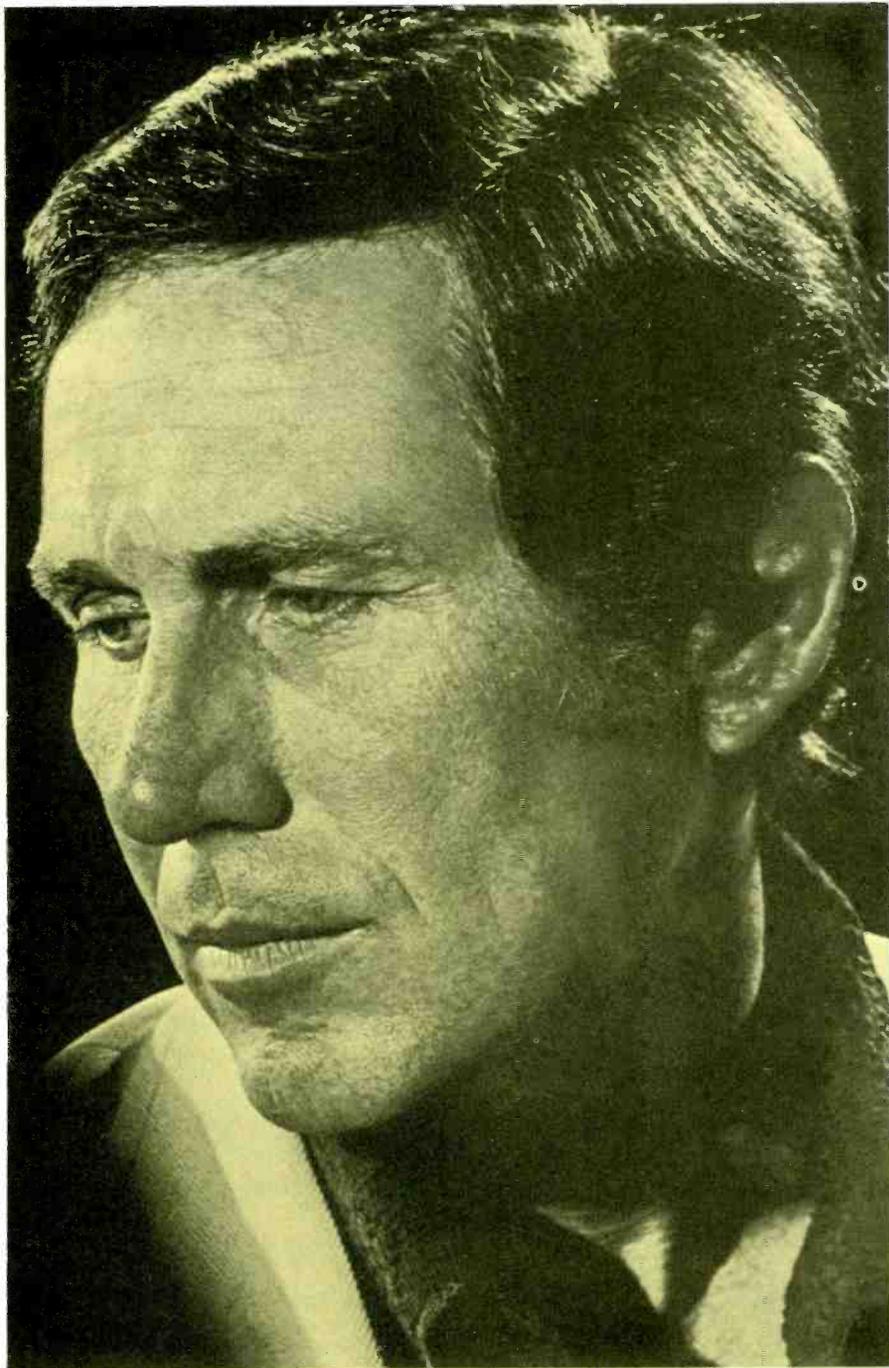
tion, it would not affect the annual membership meeting held in conjunction with the "Opry" event.

The second item is money. Get one thing straight at the start: WSM has never pocketed a nickel from the convention. Instead, it has funneled directly into a trust fund handled by the Third National Bank of Nashville, and all of it is apportioned to the indigent, the needy, the families of deceased artists, etc. Again, not a cent of it is utilized to help pay any talent or to fatten the coffers of the "Opry" or its performers. The inside stories on what it has accomplished are magnificent. Yet, because of the nature of the charity, it must remain "inside." It is not intended to embarrass anyone; only to help. And that it has done.

This year, a second \$10 fee has been added. Again, WSM will get none of it. It will, instead, be pro-rated among those long-time sponsoring agencies to relieve some of the burden (not all) of sponsoring the parties, the shows and the hospitality suites. None, naturally, goes to CMA.

For \$20 (half of which is deductible), the convention goer gets a free bluegrass concert, a luncheon and spectacular sponsored by WSM, an international country music show, a United Artists party and show, tape sessions with the artists, a Paramount Records luncheon and show, a Decca party and show, a free trip to the Friday Night "Opry," an RCA breakfast and show, a Capitol luncheon and show, a Columbia party and show, a visit to the "Grand Ole Opry," and a couple of dances. He also will see as many as 60 top artists under one roof, and has the opportunity to conduct more hotel-room business than at any time of his life.

It's not a bad birthday party, considering no one brings the "Opry" a present. WSM even buys the cake.



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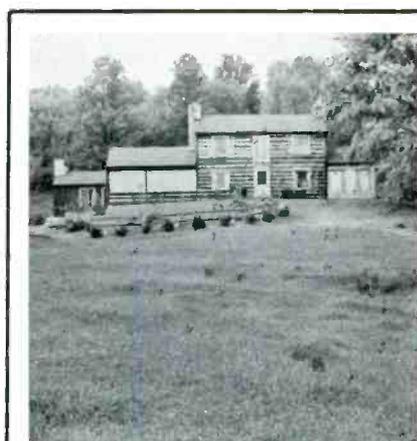
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WILLIAMS & PRICE, 8831 Sunset Blvd., Los Angeles, Calif. 90069. Tel: (213) 657-4521.

WRIGHT TALENT AGENCY, PO Box 503, Goodlettsville, Tenn. 37072. Tel: (615) 859-2446.

Larry Hart of the Wil-Helm Agency observes Indian Jeffrey J. Jeffrey ("A Sioux Named Boy") signs a contract with the firm.



Top Billing president Tandy Rice is flanked by Jim Ed Brown, left, and a well-known Giant, right at a country music show which drew 30,000 to Houston's Astrodome.

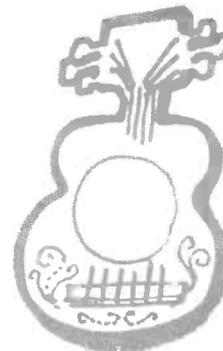


Hubert Long, one of the most successful of all the Nashville agents.

The Majority of Talent Bookers Live in Nashville and THE LIST KEEPS GROWING



Nashville booker Shorty Lavender shown during the joining of forces with the Glaser Brothers. Left to right are Chuck Glaser, Bill Holmes, Lavender, Jimmy Payne and Tompall Glaser.



NINETY PER CENT of all of the country talent in the world is booked out of Nashville. This established figure shows not only the concentration of country artists in the

Tennessee capital city, but the ability of their booking agents.

There was a time when the late Jim Denny, working as head of the Artists' Service Bureau of WSM, controlled virtually every country act. Later, when he left the radio station to form his own agency, he again controlled the bulk of the activity.

There were, indeed, some other early agents, who operated mostly with limited numbers of talent. They included Joe Frank, Tom Parker, Oscar Davis, the Brown Brothers, and a handful of others. Denny, though, was the pioneer in mass booking.

From those beginnings has evolved a huge center for agencies, ranging from old and established to the new and struggling. Nonetheless, it has become one of the greatest central sources of revenue for the city of Nashville. Herein is the story of some of the giants in the agency business. *Continued on page 44*



BILLBOARD RECORD MIRROR INTERNATIONAL COUNTRY MUSIC AWARDS 1972

1972 Awards will be presented on stage at the Fourth International Festival of Country Music at Wembley, England, April 1st & 2nd 1972, watched by millions on BBC TV. Artistes eligible for nomination will have travelled outside the U.S. during March 1971 - March 1972

★

1971 AWARDS WINNERS

TOP U.S. Male Singer - George Hamilton IV
TOP U.S. Female Singer - Loretta Lynn
TOP U.S. Group - Tompall and the Glaser Brothers
TOP British Country Singer - Tex Withers
TOP British Country Group - Country Fever
TOP Record Company for the promotion of Country Music - M.C.A.
TOP Country Song of the Year - "Rose Garden"
Composer/Lyricist - Joe South
Publisher - Lowery Music

IN CO-OPERATION WITH THE MERVYN CONN ORGANISATION

Continued from page 42

Top Billing, Inc.

Top Billing sits high atop the city's Baker Building, some six blocks from Music Row, going rather quietly about the business of selling and servicing entertainment around the world. With a comparatively small (but extremely blue-chip) artist roster, the Top Billing talent house is one of the busiest booking shops in the city.

The company completed its third year of operation last month, reflecting consistent growth both in terms of sales and the caliber of artists represented. Presently TBI acts as exclusive agents for The Porter Wagoner Show, which features Porter and The Wagonmasters, Dolly Parton, Speck Rhodes, Buck Trend and Mack Magaha; Del Reeves and the Good Time Charlies; The Jack Greene Show, with the Jolly Giants and Jeannie Seely; Jim Ed Brown and the Gems; The Stonemans; Tommy Overstreet and The Nashville Express; Stan Hitchcock; Jamey Ryan, Crystal Gayle; John Wesley Ryles I, Chase Webster and Blake Emmons.

In the coming year, the Wagoner cast will be packaged and sold as a completely self-contained unit and work exclusively on that basis (i.e., not in conjunction with other packages). The road show will work as a sort of "Country Music Holiday on Ice," concentrating on the long-neglected secondary and rural markets throughout America.

Other new horizons at TBI will involve a renewed emphasis on the fair and outdoor attractions area (where its acts are already booked heavily) as well as in college markets, television and movie work, and the European scene.

"We do not aspire to be the largest booking agency in town," explains company president Tandy Rice, "Only the best!"

Working with Rice are vice president Dolores Smiley and Andrea Smith, both of whom have been with the company as agents since its inception.

Hubert Long Talent

"The agency game today is a whole new ballgame," says Hubert Long, a fellow who has played it well for many years. "A whole new breed of talent has emerged. Today, artists are not just entertainers; they're young businessmen who make a profession of their career. They're more educated, they keep an active eye on their field, and are always aware of it in total, and really work at it."

Long feels this makes things easier on an agent in one respect; he doesn't have to do as much counseling, guiding and alerting. On the other hand it sometimes is more difficult because it keeps an agent on his toes in order to keep up with his talent. It also means a more personalized association with the talent, which is good, because the artists make it a point to stay actively in touch.

Long notes that the impact of country music and the concentrated types of these new entertainers has opened many new doors, including Las Vegas, Madison Square Garden and other centers. The booker today has to explore these avenues, work harder with his acts, and book more carefully because

of wide geographic coverage in booking.

New acts who have signed with the Long agency in the past year include Billy (Crash) Craddock, Nat Stuckey, Connie Eaton, Stringbean, Johnny Russell and Johnny Wilson. They join a roster which already includes Bill Anderson, Jan Howard and the Anderson Show; the George Jones-Tammy Wynette Show; David Houston, Roy Drusky, Leroy Van Dyke, Charlie Walker, Murry Kellum, Johnny Carver, Barbara Fairchild, Dave Peel, Bobby Harden, Marion Worth, Geezinslaw Brothers, Pete Drake, Sue Richards, David Wilkins, Jeanne Pruett, Mac Wiseman, the Willis Wade Show, the Warren Robb Show, Frank Hobson-Becky Durning Show, Jay Chevalier, Warren Farren and the Tiny Harris Show.

Working with Long are executive vice president Bill Goodwin, and vice presidents Bill Haynes, Dave Barton and Louie Dunn. The balance of the staff consists of Carol Thomas, Kay Garrett and Iris Nicks.

The Neal Agency

Bob Neal was booking talent long before many people knew what talent placing was all about. And what talents. The story is a familiar one. The former Memphis radio announcer took on the road for the first time such acts as Johnny Cash, Carl Perkins, Jerry Lee Lewis, Roy Orbison, and scores of others. Eventually he sold that lucrative business, bought a television station, and almost went broke. He realized his talents were back in the agency business, and he decided to make it his dedication. That's the crux of his operation today: dedication. He believes, not in integrated activities, but rather in being purist as far as booking is concerned. "I have no affiliations with publishing or recording or anything else. My entire time is spent in the booking of my talent," he says.

The only exception to that cardinal rule is the fact that he also manages Sonny James, who has been with his agency since its beginning in 1963. Actually, Sonny was a young fiddle player with a family act when Neal first knew him. The association has been close, personal, and lucrative.

Neal also books such outstanding talents as Lynn Anderson, Jack Blanchard and Misty Morgan, Skeeter Davis, Tom T. Hall, Barbara Mandrell, Johnny and Joannie Mosby, Connie Smith and — his most recent addition — Freddie Weller. That's a pretty powerful package.

Neal says he is going to maintain the course of the past in looking to the future, which certainly does not mean standing still. The past for him has been a series of progressive steps, which has brought about steady growth. This past year it has been simply dynamic. Neal and his artists are into all facets of performances, and his acts are among the highest paid in the business. With him are his son, Sonny Neal, who is vice president; Ann Bates and Jo Ann Perkins.

Buddy Lee Agency

For a former wrestler who really didn't know a thing about country music a few

years ago, Buddy Lee has come a long way. And that is an understatement. To point out that he books more than a third of the talent in Nashville comes closer to pointing out the success story of this man.

He currently has 70 working acts, and that is a lot for any agency in any field to come to grips with. But Lee, instead of paring his roster, continues to increase it.

Lee got into the business by, at someone's suggestion, booking a country act. Prior to that he had pretty well confined himself to the wrestling business (his wife also was a lady wrestler) and to a few pop acts. He took a long shot on Hank Williams Jr., then still in his mid-teens, and did so well he ended up managing him. He co-managed for a while with Audrey Williams, then took over full reins. Around Hank Jr. he began to build his empire, and now it's hard to tell the talent there without a scorecard.

Aside from young Hank, it includes such giants as Webb Pierce, Carl Smith, Kitty Wells, Johnny Wright, Danny Davis and the Nashville Brass, Jeannie C. Riley, Tommy Cash, Billy Walker, Charlie Louvin, Jean Shepard, Lefty Frizzell, Merle Kilgore, Ernie Ashworth, Leon Ashworth, Margie Singleton, Bill Carlisle, Bobby and Dori Helms, Don Gibson, George Morgan, Warner Mack, Billie Jo Spears, George Wallace Jr., Doyle Holly, Roy Acuff Jr., Rusty Adams, the Duke of Paducah, Wilma Lee and Stoney Cooper, Jimmy Newman, and Penny DeHaven.

Continuing: Hank Locklin, Melba Montgomery, Jack Barlowe, Hugh X. Lewis, David Rodgers, Stu Phillips, Peggy Little, Lamar Morris, the Homesteaders, Danny Markus, Wilma Burgess, Liz Anderson, Diana Trask, Lorene Mann, Lois Johnson, Marti Brown, Mack Powell, Marvin Rainwater, Bobby Sykes, Marty Martel, Walt Conklin, Billy Mize, Mike Hoyer, Shot Jackson, Donna Darlene, Guy Drake, Sleepy LaBeefe, Nancy Dee, Dick Curless, Don and Carla, Van Trevor, Cody Bearpaw, and there are more.

Bobby Hodge, Ruby Wright, Abe Juley, George Riddle, Ralph Emery, Gordon Terry and Slim Whitman.

Lee, a huge man, also thinks big. He has taken every possible artist he can book, and he keeps virtually all of them working. He feels he can put together any sort of package in a moment's notice, and can send them anywhere.

Joining him on his staff are Jerry Rivers, who has been with him since he started in 1967, and doubles as Hank Williams Jr.'s road manager. Lee also has Oscar Davis, the veteran from the solo days, who is still one of the most respected and revered men in the business. Other agents are Jimmy Self, a long-time man of many talents, Earl Owens, Don Fowler, Jack Haynes, Billy Wilhite and Roger Jaudon. Working with them are Jean Sopha, Mary Steelman, Dorothy Hess, Dottie Lyness and Johnnie Massey. Other associates of Lee are Eddie Pleasant and Billy Sotile.

It looks a little like a cast of thousands, but that's the way Lee operates. Atlas Artist Bureau Continued on page 46

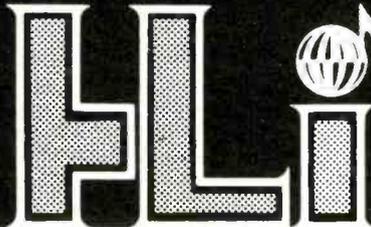
The Trend Setter.

BILL ANDERSON
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JAY CHEVALIER
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FRANK HOBSON &
BECKY DURNING
DAVID HOUSTON
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* Names listed alphabetical order



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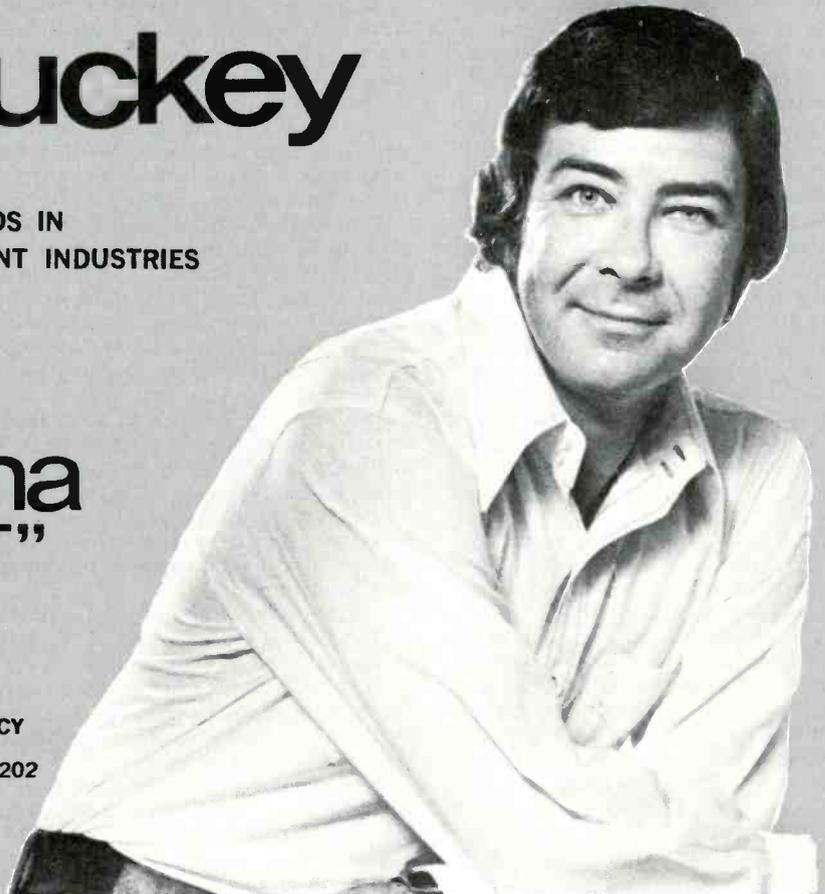
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RCA



J. Hal Smith not only was one of the finest fiddle players ever to perform on the Opry, but turned out to be a successful businessman. Along the way he founded, in 1955, an organization which he called Curtis Artists Productions. A few years later he changed the name to Hall Smith Artists, and, in June of 1969 when he sold the agency to devote full time to his other activities, it became the Atlas Artists Bureau.

Haze Jones, who had worked with Smith at the agency since 1963, bought the operation, and has run it effectively ever since. One artist who has been with the firm since Smith founded it, is Ernest Tubb. But there are many others as well. They include Johnny Dollar, Buddy Knox, Bobby Lewis, Joe and Rose Lee Maphis, the Osborne Brothers, Kenny Price, Earl Richards, Cal Smith, Leona Williams, the Willis Brothers, and the Four Guys. Under the hand of Jones, the agency has continued to increase, both in numbers and in bookings. The agency in the past had involved itself in everything from television syndication to recording, but now strictly is a booking agency. Working with Jones is Smiley Wilson.

Wil-Helm Agency

Those young Wilburn Brothers, barely old enough to know what it was all about, started an agency in 1956 with Don Helms, steel player for the original Hank Williams Drifting Cowboy group. It struggled, then it surfaced, and then it thrived. Now, 15 years later, it is going strong.

Run by Doyle Wilburn, the firm soon bought out Helms, and Doyle has been its principal force ever since. Smiley Wilson worked there a number of years, and now its fortunes are guided by Larry Hart, who has been involved in most areas of the business.

Hart says the direction of the firm is to take young artists and build them. He mentions new acts who have tripled their income from bookings. The firm still works to get artists on major record labels, and has been successful in this venture.

The story of Loretta Lynn is, of course, a familiar one. Signed with the agency in 1961, she was placed on Decca and has been there ever since. Also with Wil-Helm are the Wilburn Brothers, the Kendalls, Durwood Haddock, J. Lee Webb, Carl Phillips, Peggy Sue, Sonny Wright, Sharon Higgins, Jeffrey J. Jeffrey, Norma Jean and Jimmy Helms.

Working with Larry is his secretary (and new bride), Carol Ann Hart; Delatha (Sam) Wright; Wanda Helms (in the publishing arm, Sure-Fire), Leslie Wilburn, who heads the publishing, and Lester Wilburn, who handles the books.

Moeller Talent Agency

Jim Denny, as noted earlier, began the first big talent agency in Nashville. Later he took in a partner, W. E. (Lucky) Moeller, and it became the Denny-Moeller agency. Following Denny's death, the agency eventually became Moeller's. Since that time, a great deal has happened.

The latest in the series was a move

away from Nashville's Music Row, to new plush quarters (near the Bob Neal Agency) adjacent to one of the largest shopping centers in the city. Its old building was sold to Tree Publications, and in the quiet surroundings of the new location Lucky Moeller and his group book big name acts. They include Hank Snow, Dottie West, Waylon Jennings, Stonewall Jackson, Jimmy Dickens, Bob Luman, Willie Nelson, Carl and Pearl Butler, Red Sovine, Justin Tubb, Merle Travis, Rex Allen Junior, and J. David Sloan.

One of the driving forces in the agency is Larry Moeller, son of the president and himself a vice president. The other vice president is Lucky Moeller's son-in-law, Jack Andrews.

The Moellers also are involved, to some extent at least, in other areas of music, including publishing. The other employees at the agency are June Hazlewood and Jean Ward. Some of the acts have been with the agency since its beginning. Others are fairly recent additions.

Acuff-Rose Talent

The only agency which can boast booking three members of the Country Music Hall of Fame is the Acuff-Rose agency, which was founded by still another member of that same Hall of Fame.

The company books, among others, Roy Acuff, Tex Ritter and Bill Monroe, all of whom are enshrined. It also has such talents as George Hamilton IV, Glen Barber, Ayvonne Jones, Jim Munday, and Roy Orbison.

The firm is an outgrowth of Acuff-Rose publishing, now headed by Wesley Rose, which diversified in many fields some years ago. The artist agency branch was begun in 1959.

The late Fred Rose co-founded the parent firm with Roy Acuff, and Rose presided over it through his lifetime. Wesley Rose then took over and has seen it grow to even greater proportions.

The man directly involved in its operation is Howard (Howdy) Forrester, another former fiddle-player, who spent most of his years as one of Acuff's Smokey Mountain Boys. Working with him is Bob Sparrow, a former Midwest agent, who joined the company a couple of years ago.

The company, which also owns Hickory Records, admittedly spends the bulk of its time and talent on publishing, its most successful area. But the artist bureau has more than held its own over the years, and has been exceptionally successful in recent years and months.

Key Talent

Jimmie Key, who has had various partners along the way, now is the sole owner and president of Key Talent. Working with him are his son, Rick Key, Chuck Wells, and Ronnie Holt. The rest of the office staff consists of Nancy Hamm and Beverly Hammer.

The company, which has been concentrating heavily on group booking, the sit-down jobs of a week or more, handles such artists as Bobby Bare, George Kent, Roy Bayum, Lester Flatt, Ken Morrison, Bud Logan and the Blue

Boys, Bobby Lord, Jack Ward, Ronnie Rogers, and young Billy Troy.

Founded in 1963, the agency has shown consistency and, more recently, some extremely heavy growth.

Joe Taylor Agency

Joe Taylor got his taste of the country music business through the Martha White Flour Mills, where he worked as an executive handling the original Lester Flatt and Earl Scruggs shows. He put them on radio broadcasts, into schoolhouses, and everywhere an audience could be found.

In 1965, joining forces with Ray Pillow, he formed his own agency. His first clients, other than Pillow, were Jim & Jesse and Bobby Lord. Working first in the Capitol Records building, he later moved to a penthouse on West End Avenue, just a few blocks from "the row", the same offices which once belonged to the Martha White people.

His agency now has some giants. They include Sammi Smith, Dave Dudley, Glen Sherley, Henson Cargill, Pillow, Jim & Jesse, LaWanda Lindsey, Jack Reno, Bobby G. Rice, Lisa Todd, Junior Samples, Gordie Tapp, Norro Wilson, the Compton Brothers, Carl Belew, Brian Collins, Betty Jean Robinson, Rhett Davis, Wyatt Webb, Bobby Pierce, Dave and Sharon Nicely, Pat McKinney, The Cantrells, and Anne Christine. The agency has just added Linda Gayle, now with Mega Records.

Taylor's primary concentration presently is on packages in areas previously untouched by the usual package shows. For example, the company now is working directly with radio stations in various markets to form packages and help them promote. The accent is on self-contained units that require no additional acts.

The agency also feeds morning telephone beeper reports on artist activities to five of the major country stations, and new stations are being added. Working closely with Taylor, and handling the radio segment is Mike Hight, a veteran performer, manager and booker.

Shorty Lavender Talent Agency

It seems almost redundant, but there is still another booking agent who was a former fiddle player. Shorty Lavender worked the road with Ray Price for six years, and then left to learn the booking business from Hubert Long.

In his seven years with Long, he learned well. Then, in February of this year, he left to form his own agency, taking two of the top artists with him. In fact the two, George Jones and Tammy Wynette, were instrumental in putting him in business.

Since then he has added Patsy Sledd, Harold Morrison, Wayne Kemp, Claude King, Pat Daisey, Arlene Harden, Tom-pall and the Glaser Brothers, Jimmy Payne and Hoover. Originally the Glasers had their own agency under the direction of Joe Light, but Light departed to join the Mel Tillis organization, and the Glasers signed an arrangement with Lavender.

Although one of the youngest agencies in the city, it is growing constantly. **Interstate Talent Agency** Continued on page 61

STEAMING DOWN THE RIVER WITH AL GALLICO COUNTRY HITS



You're My Man
Almost Persuaded
Laura, What's He Got That
I Ain't Got
He Loves Me All The Way
I Don't Wanna Play House

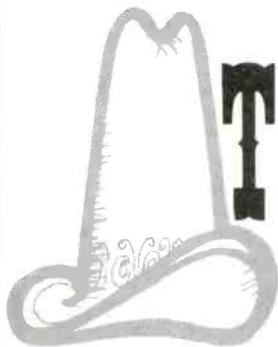
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INDIE PRODUCERS GAIN SOLID FOOTHOLD IN NASHVILLE



THE SURGE toward independent production has become so evident in Nashville that the independent producers now outnumber the in-house A&R men, a survey shows.

With some major labels, the ratio is as high as six-to-one. Additionally, some of the better producers are turning out product for more than one company. Names such as Pete Drake, Kelso Herston, Bob Montgomery, Jack Clement, Jim Mulloy, Danny Davis, Don Law, Buddy Mize, Ricci Mareno, Cliff Parman, Charley Daniels, Norro Wilson, Don Tweedy, Dennis Linde, Jimmy Dempsey, Lloyd Green, Buddy Killen and Joe Johnson are becoming more familiar than those of the faithful few who have hung on under company auspices.

There are strong arguments for both sides, of course. The in-house producer, with a salary and some incentive, has complete access to the studio and its facilities, assuming that label has a studio. The independent, working solely on incentive, stands to make considerably more money with a hit record. With hits now a way of life in Nashville, the move toward independence was inevitable.

Columbia-Epic, with one of the strongest production staffs anywhere, is not averse to using independents as well. Regular production of Columbia artists is carried out by such proven producers as Don Law, Pete Drake, Kelso Herston, Bob Montgomery and Norro Wilson. Herston also has artists he produces for MGM, King, and Musicor.

The bulk of the Columbia-Epic work, however, is still handled by heavyweights such as Billy Sherrill, Glenn Sutton, Frank Jones (who also heads the marketing department) and Larry Butler, who recently made the move there from Capitol.

Paramount and Dot leads the field in the use of independents, although Jim Fogelsong, who carries the title of creative director, again handles many of the artists. But others are under the guidance of Ricci Mareno, Joe Allison, Henry Hurt, Dick Kent, Norro Wilson and Bobby Boyd, all independents.

Decca sticks to its long-time professional, Owen Bradley, and Walter Haynes, his assistant, for its in-house work, but Joe Johnson comes in from the West Coast to handle such artists as Carl Ballew and Betty Jean Robinson. He also does Jerry Wallace.

Two of the leading independent producers at RCA are former in-housers there. They are Felton Jarvis and Danny Davis. Davis went independent when his road demands became so great, and now produces a limited number of talent. Jarvis, who has been plagued by illness, still co-produces Elvis Presley, among others. Other independents are Jim Mulloy, Jack Clement, and Rivertown Productions, which is Dickey Lee.

While Mulloy is an independent at RCA, he is an in-house producer for Mega, the new and successful label. So is Larry Rogers. Bill Rice produces independently for them, and the label has purchased many masters originally produced independently. In fact, Mulloy produced Sammi Smith before she was signed, along with her master, to Mega.

Capitol, which has been undergoing several changes, has brought in Earl Ball to handle production, along with a limited amount by Hap Wilson, the firm's Nashville administrator. Ken Nelson, the West Coast veteran, indicates several independents would be used.

Monument's Fred Foster is joined by Ray Pennington as a staff producer, but the company also has utilized young super talent Dennis Linde, who has produced himself for that label. Arthur Smith produces independently for Foster's 440-Plus label.

Hickory's in-house group includes Wesley Rose, Don Gant, Johnny Erdelyan and Bill Empson. The independents utilized there include Mike Weisner, Ray Allen and Roy Rush.

Mercury's Jerry Kennedy does more than 90 percent of the production for that company in Nashville, with a little handled by Roy Dea. But Jan Crutchfield is producing (for Ace of Hearts Production) James Allen independently.

Buddy Killen, one of the long-time independent producers, has artists he handles for Warner Brothers, Happy Tiger, and Dial, the latter of which is his own label.

Bob Montgomery, former in-house producer for UA, now produces Patsy Sledd and Jimmy Duncan for Columbia, and Bobby Goldsboro for UA.

At Chart Records, the entire production is handled by Slim and Cliff Williamson, the father-son team, with no independents.

Cartwheel, another new and going label, is handled exclusively by Ran Chancey, although the company has picked up several masters done by independents. Royal American is all produced by Peter Drake, who plays at virtually every session he doesn't produce. He does independent production work for Roulette, Columbia, and Stop. Other artists under contract to him are now moving to different labels.

Target and Show Biz, both distributed now by Mega, have full-time in-house producers, but have used independents as well.

Norro Wilson produces independently for three labels. The same is true of Don Tweedy, who also does much of the arranging for virtually all labels.

Dennis Linde, in addition to producing himself at Monument, handles Mickey Newberry for Elektra.

Jimmy Dempsey, the talented guitarist from Atlanta now living in Nashville, does considerable independent production. In fact, there scarcely is a soul in Music City, involved one time or another in recording, who isn't doing independent production these days. The vast majority of these do speculative production, hoping to place the master with a label. Typical of these are Billy Grammer and Nelson Truehart among others.

Five years ago, the independent was almost non-existent in Nashville. Today, the picture is completely reversed. The trend now has spurred the mastering of unknowns, and probably more artists have made it this way to a major label than at any time in the past.

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Earl Scruggs and the members of his revue.

Earl Scruggs Revue Is an "Uptown" Treat

The new Earl Scruggs has stood up, and the entire industry is applauding.

There is no need speculating on the Flatt and Scruggs split; that's history. What is happening now is news, and it's a transition which has astounded virtually everyone.

Earl, at last report, was dickering for an airplane to cart his musical equipment, his entourage, his sound and light men, and his entire set-up to all parts of the nation. And it's no wonder. Ever since Earl Scruggs formed his Revue and went at things from a new approach, things began to happen.

First, the Revue consists of himself, playing both banjo and guitar; his son Randy, who alternately plays lead guitar, both acoustic and rhythm, and the banjo; his son Gary, who plays electric bass and harmonica; his son Steve, who plays rhythm guitar; Jody Maphis, son of Joe and Rose Lee Maphis, who plays the drums, and Lea Jane Berinati, who is exciting just to watch playing the piano.

Some say what they are playing today is as close to rock as it is to Bluegrass. Whatever it is, the crowds seem to love it. Earl admits to the rock portion. "After all," he said, "young, fresh ideas mixed in with the old ideas that I had makes for interesting music." His long-haired sons are, of course, a great influence. Generally quiet, easy-going and affable, they—as their famous father—let their fingers do the talking.

Even the appearance has changed. It's more uptown, far

removed from the cowboy suits of the past.

Scruggs, in recent appearances, has been at North Carolina State University, Vanderbilt, a Phoenix Theater, the Smithsonian Institute, Tulagi's in Colorado, Bitter End West in Los Angeles, Disneyland, the New York Sesqui-Centennial, Catamount Stadium in Vermont, the Schaefer Music Festival in New York, auditoriums and coliseums throughout the nation, the Festival at Camp Springs, N.C., and the Cellar Door in Washington.

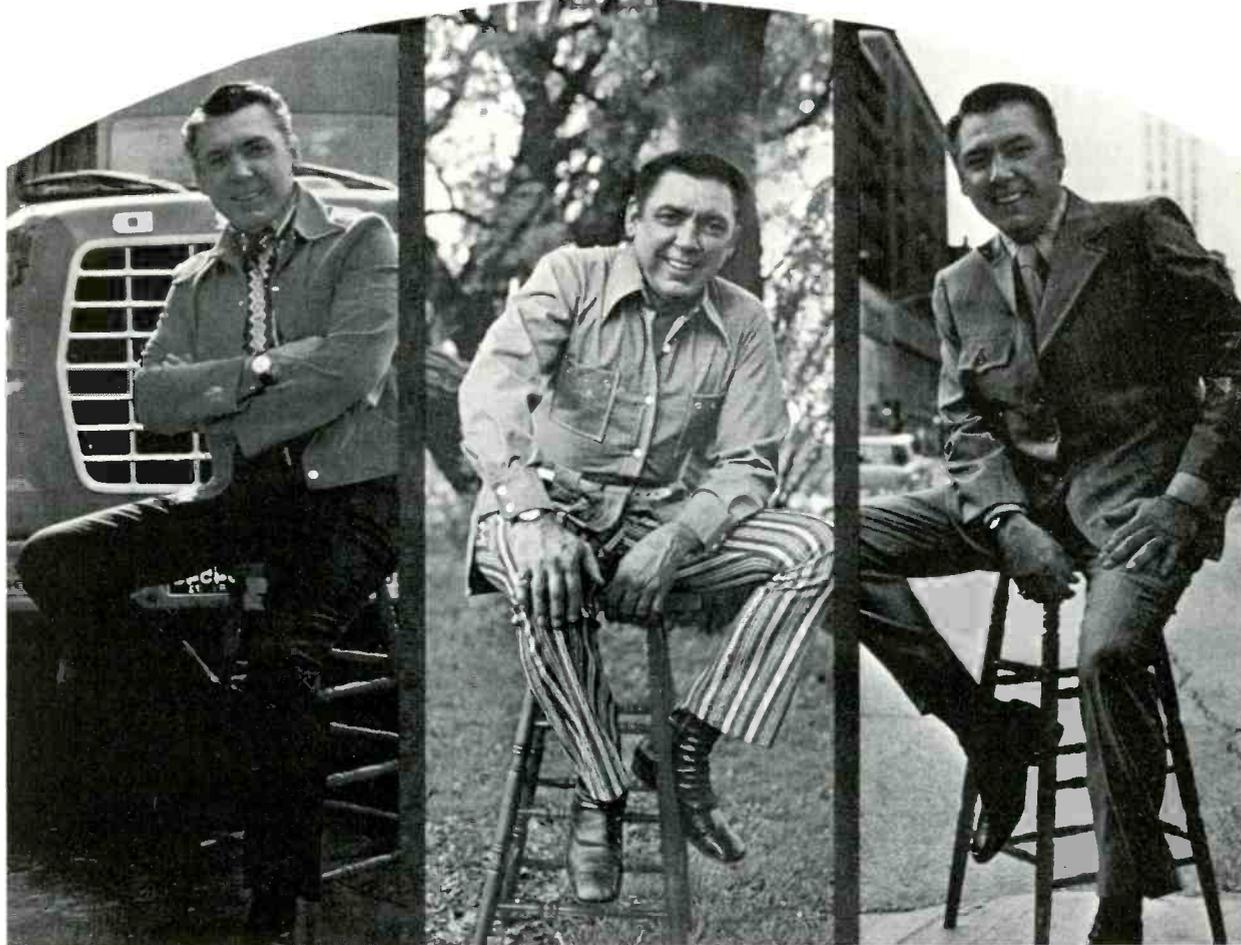
Earl and the Revue have done four network shows, two in this country and two in Canada. In addition, a 90-minute special was done on NET featuring Earl, his family, Bob Dylan, Joan Baez, The Byrds, and others.

Earl stayed with Columbia, and his new album is just out. He has returned to his original producer, Don Law, where he was a winner in the past.

The Scruggs family is an unusual one. Earl, long considered one of the world's greatest banjo players, is author of a book on the five-string banjo. Gary graduated with honors and a degree in philosophy from Vanderbilt. Randy was in the top 10 of his high school class even when touring on the road. Louise, Earl's dedicated wife, manages the entire affairs of the Earl Scruggs Revue.

Everywhere the Revue goes there are rave reviews. Some of the traditionalists may frown a little, but no one can fault success.

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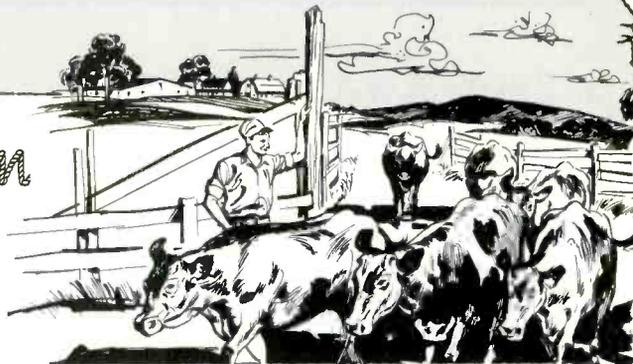
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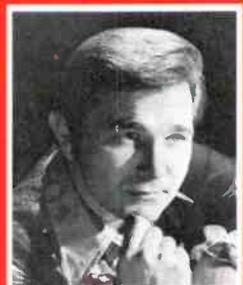
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- "Little Johnny From Down The Street"
- "Statue Of A Fool"
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- "To Make A Man"
- "Wings Upon Your Horn"
- "Woman Of The World"
- "Your Squaw Is On The Warpath"
- And Many Others

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- | | |
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CONGRATULATIONS TO WSM GRAND OLE OPRY ON ITS 46th BIRTHDAY

Mega Records Builds Success Story

Mega Records, in slightly more than one year's operation, has succeeded strongly, despite relatively poor economic conditions in the industry as a whole.

Mega Records and Tapes, founded by insurance executive Harry E. Pratt, started the label in Nashville after conducting a feasibility study of several cities, including Los Angeles, New York and Chicago. Nashville, he felt, offered the most promise for a new company, and Pratt visited the city talking with dozens of people in the business before taking action.

To head the label, Pratt selected Brad McCuen, an RCA veteran with 22 years experience in record sales and production and music publishing. One of McCuen's first appointments was that of Bruce Davidson, as vice president. The latter is another industry veteran with credits at Capitol Records and the Bob Crewe Organization.

Pratt and McCuen signed Sammi Smith as Mega's first artist. Paradoxically, Pratt first heard her singing in Arizona, even though she had spent many of her years in Nashville, and had recorded earlier for other labels. In the months that followed, Mega signed Bobby Harden, Glen Sherley, Fred Waring's Pennsylvanians, Ray Pillow, Brian Collins and Bill Black's Combo.

Jim Malloy, who has produced both Sammi Smith and Glen Sherley, heads the production arm of the company.

Larry Rogers, a youthful producer from Memphis, brought his talents and those of the Bill Black Combo to the label.

Other key personnel at Mega include Bob Shaw, treasurer and comptroller; Ed Kaminski, who heads up national pop promotion, and Tom McConnell, who heads the country product promotion. Dick Broderick of Tara International in New York, represents Mega's international publishing and recording interests in all foreign countries except Canada.

McCuen said the company overcame the economic odds by building on experienced people, and people with young thinking. Davidson attributes the success to the company's "careful selection of artists and material." He added: "We are careful not to overproduce commercial product and end up with warehouses full of merchandise."

The two executives, in projecting future growth, said the company plans to become involved in the packaging of premium albums and records, expanding their international product, and expansion into the video tape cartridge field. The company also plans to build on its pop and rhythm and blues activity, enlarging its artist roster in that direction.

This month the company breaks ground in Nashville for immediate construction of an ultra-modern, seven-story office building on Music Row which will house the Mega operation, as well as its parent firm, Zemarc Ltd.

The Mega building will have leasable office space available to other companies.

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Kelso Hertson Jingles His Way to the Bank

KELSO HERSTON was a producer with United Artists when he turned out his first jingles. He continued on through his tenure with Capitol. Then, when he went on his own, it became almost a full-time profession with him.

Sterling Beer was the first account to turn to this Alabama native, who had made it as a country producer. Then came such accounts as Seven-Up (which he continued to do for the next six years), and Aunt Jemima, and Oscar Meyer and others. Eventually, Herston was doing about 90 percent of the jingles in Nashville.

Some of the talents utilized on the commercials are a little surprising. On one of his first ones, Kelso used Boots Randolph and Doc Severinson. When he did the first "Wet and Wild" spot for Seven-Up, he used the voices of Bobby Russell and Buz Cason, with Buddy Killen playing the tambourine.

Those early commercials were cut in the old Sam Phillips Studio at the Masonic building in downtown Nashville. It later became Monument, and finally was torn down as part of the growth of the National Life and Accident Insurance Company. While there, and later at other studios, he turned out commercials for Kraft, Life of Georgia, Alberto Culver, Quaker Oats, Kennel Ration, Busch Bavarian, Colonial Bread, Standard Oil and Ford.

Herston, a multi-talented man, wrote many of these commercials himself, and produced all of them. Eventually he formed a staff of writers, and also utilized agency copy.

Once the producer discovered that successful jingles of all sorts could be done in Nashville, he went out seeking them. The first ones came to him; after that, he went looking. Herston, who now does about three times as many commercial spots as anyone in the Nashville area, makes steady trips to the agencies. He also has a full-time worker who handles cor-

respondence, and a salesman constantly on the road. He now has developed a full I.D. package, the first in Nashville. Herston, whose firm is called Jangle Jingles, has a lot going for him. First, he has never done a commercial for an agency that didn't repeat; that is, come back for more work. Also, for his Seven-Up series he won one of advertising's highest designations, the Silver Medal Award from the New York film festival.

Herston's philosophy was simple enough. "We've constantly made hit records in Nashville, and at Jangle Jingles we can make the same kind of a hit commercial, because we use the same tools of that trade." He believes that commercials should be given the same approach as recording sessions. He uses the same writers, the same musicians, and — for the most part — even the same studio, although he has recently purchased (as part owner) a studio of his own.

Kelso has the entire industry from which to draw in Nashville. He doesn't have to get someone who sounds like Johnny Cash. He can get Cash. Whatever sort of talent is required, it's easily found.

Herston's track record away from commercials is pretty sound. He produced nine number one records on Sonny James, others on Del Reeves, and had a top album with Bobbie Gentry. He was the original musical director on the CBS "Hee-Haw" show.

Ever expanding, Herston also now acts as an agent. This gives him another slice of the pie, but it keeps a good many people working. They include Tex Ritter, Buz Cason, Herschel Wiggenton, Joyce Park, Lana Chadwick, Ricky Page, Don Gant, Dan Hoffman, Jack Barlowe, Chuck Willory and others.

As of this writing, Herston had 40 national accounts. More were being added each day but, more important, most of the 40 were coming back for more.

Forthcoming Billboard Spotlight sections to help keep you on top of the exciting international world of music include: the second annual Rock Now probe of contemporary music, special trend studies on Spain and Japan, and Talent in Action, the year-end compilation of who's tops in what.

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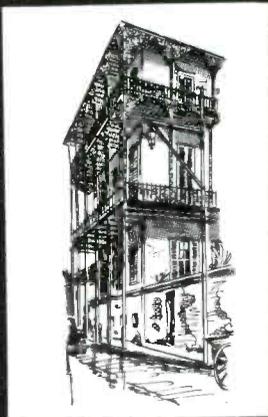
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Nashville's Unsung Heros Are Its Studio Engineers



Glen Snoddy, right, president of Woodland Sound Studios, is Nashville's leading engineer. With him is Don Fryer, SSI's vice president.

Few people outside of the record industry have heard such names as Mort Thomasson, Bill Vandevort, Chuck Seitz, Charlie Bragg, Charlie Tallent, Ernie Winfrey, Jim Williamson, Tom Sparkman, Ronnie Gant, Gene Eichelberger and Lee Hazen. Those in the record industry in Nashville know them well. These are the master mixers, the cream of the engineering crop, the unsung heroes of recording sessions upon whose trained ears and fingers rest the quality of any phonograph record.

Nashville is blessed with great engineers. Many of them did their apprenticeship at WSM long before the music industry became such a factor in the city. Others came from all parts of the nation, and found a home. No recording could be done without them.

Yet their names do not appear on most records: they are generally little known.

With a delicate movement of a finger they can splice a tape and make it salesworthy. With their incredible knack for sound they can mix the tracks and get perfection, something which may have been lacking in the original session. They are creative and inventive. In their hands is the final procedure (prior to pressing), and on them rides the millions of dollars which the industry invests in the product.

There are button-pushing engineers, of course, who are not mixers. And while they perform an extremely important function, it is the mixing that is the mastery, which sets apart—as they say—the men from the boys.

At Monument, two of the finest engineers in the business are in residence. One is Mort Thomasson, who has a string of credits which would fill a book. Another is Tommy Strong, one of the finest. At RCA the class list includes Bill Vandevort, Les Ladd, Al Pachucki and Chuck Seitz. At Columbia, top-notchers are Charlie Bragg, Neal Wilburn, Ed Hudson, Lacy O'Neill and Mike Figlio. Charlie Tallent at the Clement Studios is unsurpassed. The same is true of Scotty Moore at Music City Recorders. Out at Owen Bradley's Barn one of the finest is Jim Williamson. Ernie Winfrey, who spent considerable time at Woodland, now is at Sounshop. Rick Horton, Tommy Semmes and Rex Collier are now the Woodland mixers. Tom Sparkman at Metro has to be listed among the greatest anywhere. Gene Eichelberger at Quadrafonic has shown his great abilities. Ronnie Gant at Hickory is a leader. So are freelancers Fred Cameron and Lee Hazen.

But perhaps the greatest engineer of all is the man who now is president of the Woodland Sound Studios, Glen Snoddy. He has done it all.

Snoddy spent his first 10 years in Nashville as an engineer for WSM, five of those with the "Grand Ole Opry." Then, in the early 1950's, he installed the first Chet Atkins "studio," a garage affair, for the man who eventually would become vice president of RCA. After that, he put the consoles and other equipment into the first Owen Bradley Studio, and then into the famous quonset hut which later became Columbia's sought-after Studio B. He also did the initial design of Columbia's large studio. Then he installed the modern studio at Hickory Records, and finally built the two at Woodland. He also served as consultant to studios in St. Louis and Atlanta. And all the time he engineered and mixed.

In his earliest days, Glen worked with Brown Radio Productions, which handled the first Eddy Arnold show.

In the past year alone, at Woodland, he has: redesigned two control rooms for a more modern sound; acousti-voiced a studio to achieve true quality; installed a computerized mastering lathe for pitch and depth; added motion picture film technical equipment, with 35mm and 16mm projection systems, including closed circuit and television facilities; installed a digital metronome system and film sync generators; installed an isolated drum booth; and put in a lighting system unique to Nashville.

The light system is controlled by sound, with the system on the various tracks, divided into three frequency bands. The primary colors are red, blue and green. The sound controls the dimming of lights so that a psychedelic effect is obtained while sessions are underway. The three colors blink at different times, according to the sound fed into the system. This, many artists say, creates a great mood for recording.

In recognition of some of his achievements, Snoddy was elected a director of NARAS, and then made a trustee of the Academy. He holds many other honors, all of them well deserved.

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The World of Country Music • Billboard

CHANUTE, KANSAS, may be — to some at least — the most unlikely place in the world to manufacture musical instruments, sound amplifiers, and all the accessories needed to meet the needs of country music artists. But that is where it has happened.

The reason is logical enough. The man who fostered the concern started out in a garage workhouse there, and built it into something of an empire.

The firm is Kustom Electronics, and it suddenly has loomed on the country scene to match or surpass the efforts of its predecessors.

Kustom came to several realizations, among them the fact that more country artists — moving into the sophisticated clubs and playing to more select audiences — needed something well beyond the house amplification system.

Country artists, once confined to acoustical instruments, now were almost wholly electrified on the road (despite a return to acoustical sessions in the studios), and needed instruments to fit their specifications. Admittedly some of the other companies recognized this long ago, but none has gone quite so far as Kustom in doing something definite about it.

First of all, Kustom made the plunge by hiring a representative in Nashville to get the instruments and the sound systems before the public, particularly the performing public. Secondly, in a mass effort, it placed its systems in virtually every function at this year's "Grand Ole Opry" birthday celebration. Then it went one step beyond.

The company announced that it would work directly with the artists using its equipment in various promotions. Next it announced that the company would fly artists into Chanute in its own plane to act as advisers to the engineers of the equipment, implanting their own ideas as to how the instrumentation and the structuring of the sound gear could be improved.

Chuck McKinney, the dynamic vice president of the firm, began working through Earl Owens, the Nashville representative, to reach the music elite and the average picker. At a dinner given by ASCAP to honor the firm and its officials, McKinney explained how the company was focusing its attention on the country field, one which he described as previously overlooked, with a full-scale program to make up for lost time. Before he had departed, numerous country artists were equipped with expensive Goya guitars (a product of Kustom) and with amplifiers of various sorts. Many of the country artists already had turned to these devices with unusual success. Danny Davis, for example, took the Kustom product into Las Vegas, into fairs, into plush clubs everywhere. Many others followed suit.

If nothing else, country musicians were at last getting full-time attention from a manufacturer. Considerable part-time attention had been given by others in the past, but this was an all-out effort to tie country and Kustom together.

With the inroads already made, it's now a wide open field.

Kustom Electronics' Amplified Instruments Help Musicians Get Now Sound in Person

Kustom Electronics' president Bud Ross points out some of the fine points of the Goya guitar to ASCAP's regional director Ed Shea, left. Kustom executive vice president Chuck McKinney, right, observes.



Continued from page 46

Just a month ago, the Interstate Talent Agency of Baltimore packed its bags and moved to Nashville. Bill Sizemore, president of the firm, quickly moved into the country field.

He came in with such artists as Ronnie Dove, Bobby Vee, Johnny Tillotson and Ray Peterson, and a few soul acts as well. But he at once announced plans to move selectively into the country field, working with sophisticated acts mostly in the pop-country image. As an aide in his office, he hired Betty Rogers, who had been associated with many firms in the music business.

OMAC Agency

Far removed from Nashville, and nestled in the burgeoning buildings of Bakersfield, is the OMAC Agency, the letters of which are formed from the names of Buck Owens and Jack MacFadden. It's a pretty formidable duo.

The agency, which began in 1965, pretty well handles those artists and groups directly associated with Buck. It also deals with the many enterprises in which Owens and MacFadden are associated.

In addition to the number one attraction, the agency handles the booking for Susan Raye, Freddie Hart, Sheb

Wooley, Buddy Alan, David Frizell, Miss Kenni Husky and the Bakersfield Brass.

Moving shortly into new offices, the firm keeps growing. MacFadden, who is president, and his son, Joe, who is vice president and director, employ some 20 secretaries and other office help to run the maize of corporations which exist.
Jim Halsey Agency

Jim Halsey is a man of many talents and a couple of locations. His official address is now in Hollywood, but his offices sprang from the Midwestern wheat belt, and he still has a headquarters there. His specialty in booking is films — movie, television and the like — so he has gone to the West Coast to be nearer to the action.

His involvement in country has become exceedingly strong in recent years. Among his clients now are Roy Clark, Hank Thompson, Minnie Pearl, Ferlin Husky, Wanda Jackson and Mary Taylor.

There are, of course, many small agencies which deal in the booking of a small handful of artists. And, while unusually effective, they are too numerous to go into here. Suffice to say that the booking business is more powerful than ever. And it brings many millions of dollars into the communities involved, particularly to Nashville.



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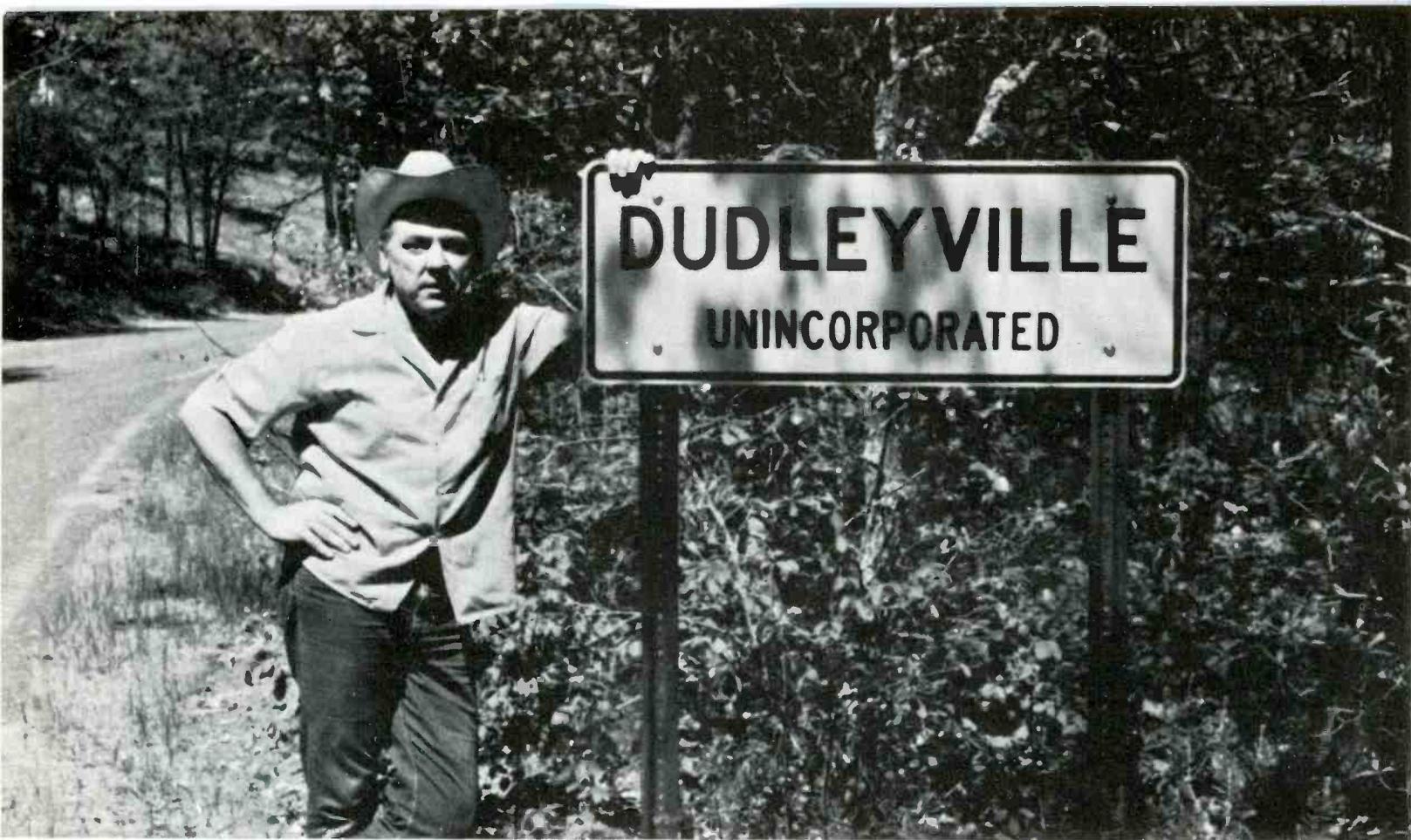
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Dave Dudley, on the outskirts of his Wisconsin town, Dudleyville.

Dave Dudley's "Truck Songs" Compile Heavy Mileage

This story is written to explode a myth. Dave Dudley never drove a truck for a living. Now you've heard it right; straight from his own mouth. It's one of those stories that grows and grows, and never really had any basis of fact. The stories evolved from his truck songs, some of which he wrote, and some of which others wrote. Now, with his latest hit being about an airplane, he's more popular with truckers than ever before. He never flew for a living, either.

Dudley has never done a train song, and yet that's what he did for a living — worked for the railroad. Most of that work was on the loading dock, and every great once in a while he would have to take a truckload of the wares down the road a few miles, because someone didn't show up. Yet he holds a gold Teamsters card.

Another thing people generally don't



Part of the Dave Dudley Lodge at Dudleyville, Wisconsin.

know about Dudley is that he owns a town (just as does Loretta Lynn in Tennessee). Dave's town, Dudleyville, is in his home state of Wisconsin. Many people think he's from Minnesota because he spent so much of his time there. Not so. It's always been Wisconsin.

He owns a lodge, a tavern, a ski-mobile firm, and a huge spread of shoreline that is the envy of everyone. He owns cabins, kennels, and trees that

spread out in all directions. And all because he sang truck songs.

Dudley has nothing against the trucking business. Perish the thought. He loves it. It's just that he never was really involved in it.

His astronomical career, which took him to the top of the charts this year, was built around the rigs. Just don't put him in a cab. He's a little out of place there.

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Kermit Goell's Goal: WRITE LIBERATED LYRICS



COUNTRY MUSIC has freed writers in all facets of the business from confined music. The old time pop writers always stayed away from human problems, but country writers exploited them, and freed the chains which made it possible for others to write about exactly what was happening. This is also true in the matter of rhythm and rhymes. Country writers broke those rules, and they did it because they had a story to tell, and that was the way to tell it."

The speaker of those words was Kermit Goell, a famous old-time lyric writer, who has the credentials to make it authoritative.

Goell goes on to say that the writers of country music have caused the break-out. "If the popular writers of the '30's and '40's could have had this freedom, the songs they wrote would have been even greater. The rock writers followed the lead of country in the rules breaking, and now everyone writes better because of it."

Goell recalls when strict taboos applied. No pop writer could use the word "mouth" in a lyric. Everything had to rhyme perfectly, and be in absolute meter. Certain words had to be accented exactly in proportion to the music written. Everything was sweet and sentimental, and there was no reality. Country music, he claims, changed all that.

Goell, for those who do not know, was the co-writer of the famous hit of 1947, "Near You." This comes as a great surprise to most, because the song has been attributed solely for years to Francis Craig (just as the David songs are attributed solely to Bacharach and the lyrics to "Stardust" written by Mitchell Parrish, to Hoagy Carmichael).

Goell, who already had a strong track record for his lyrics, was on a song-plugging tour in the 1940's. The trick in those days was to get a song plugged by an orchestra which played on a network show. There were two such shows going in Nashville at the time, Beasley Smith's "Sunday Down South" and the broadcast of the Francis Craig orchestra from the Hermitage hotel. Goell came to Nashville to plug his songs.

There were two ways to do this, usually. One was to pay for the arrangement, another was to swap something. As he

tells the story, he offered Craig some free lyrics if he would play some of the tunes he was plugging. Goell had written a score for a movie, but the film was delayed, so he was trying to get his songs on the market in another manner.

Craig instead told Goell of a tune he had written, with no title and no lyrics. Goell took it, and wrote the lyrics on the back of a menu in the restaurant of the Hermitage.

"I thought it was just a simple little country song," Goell recalls. "I never really thought it would do anything. It was just a way of getting my other songs plugged."

Goell still thought it would be a country release, since nothing pop had previously been recorded in Nashville, until the arranger added the piano licks to "make Francis Craig feel comfortable with it."

The history of the song, of course, is phenomenal. But the most interesting aspect is that this fall, 24 years after the original pop release, it finally has been recorded — by two separate artists — as a country song. Lamar Morris cut it for MGM, and Slim Whitman has put it in an album.

This doesn't surprise Goell, who only has wondered why it took so long to go that way. He also wrote "Huggin' and A'Chalkin'," which was recorded by Hoagy Carmichael (Carmichael didn't even write the music to this one; Clancy Hays did), is really a country song, and feels certain someone will record it that way.

During World War II, with Artie Kent, he wrote "Wonder When My Baby's Coming Home," which was recorded by Jimmy Dorsey and nine others. He feels that is a country song as well, and has had some nibbles along those lines.

Goell, who had not written a song in the past seven years, now is writing again, and the songs are being geared to the country audience. He is even considering moving to Nashville.

Meanwhile, he has kept busy adapting lyrics of foreign songs to which he has the rights. His interests, though, lie in country ballads, especially for the girl singers.

"That seems to be what Nashville is looking for now," he says. And even though he wrote "Shepard's Serenade" for Bing Crosby, "The Right Kind of Love," "Rose Ann," "Slowly" and literally hundreds of others, he now looks to the country field as the place to be.

"After all, country is responsible for writers being where they are today," he concludes.

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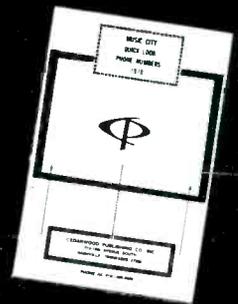
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