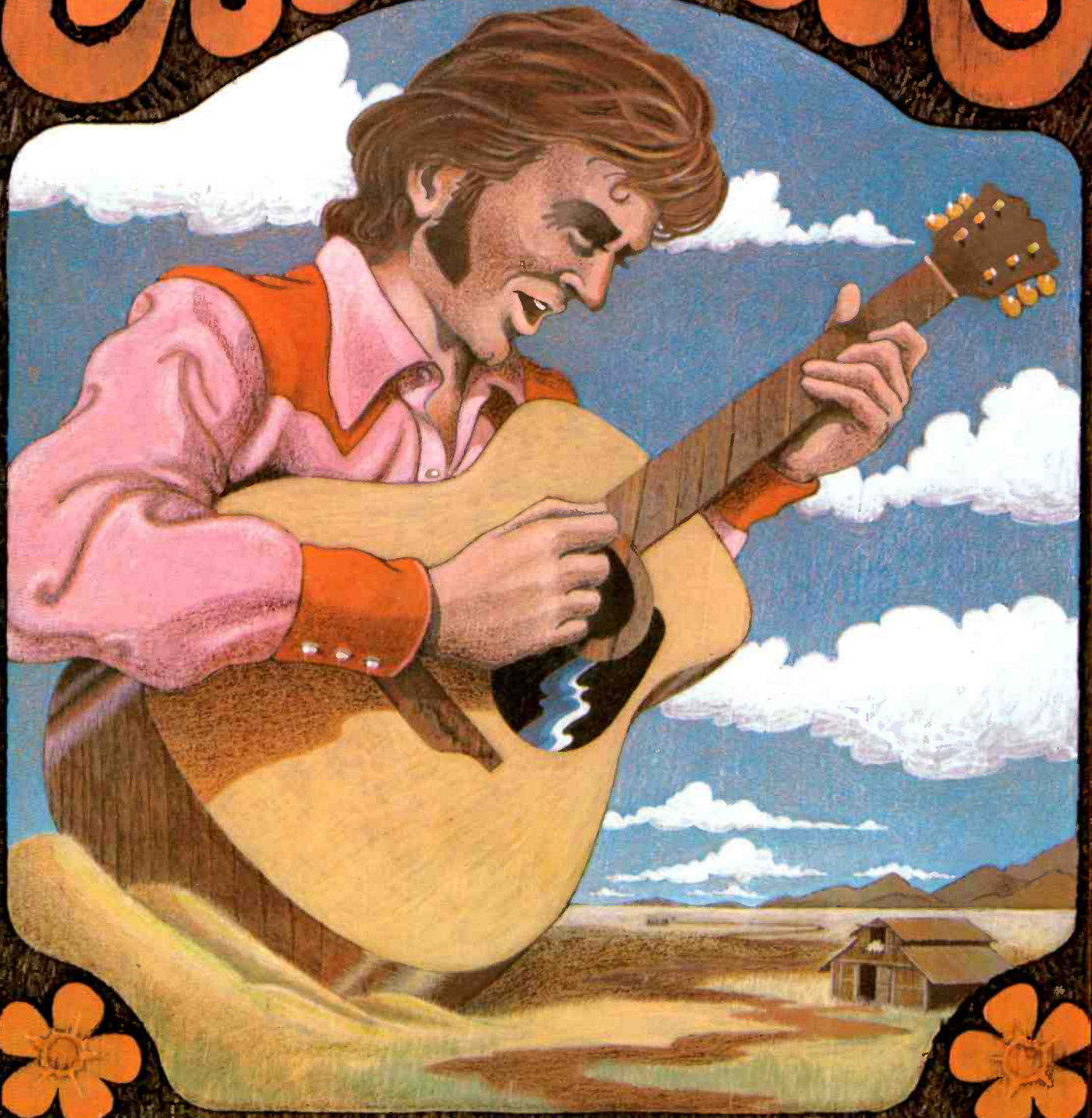


October 18, 1975/Section 2

BILLBOARD'S 13th ANNUAL

World of Country Music



WE WATCHED COUNTRY

It's hard to believe that only thirty-five years ago Country Music was still in the country.

Back then, this important facet of our native American music was scoffed at by the establishment. And considered too small-time for the big-time music business to take seriously. As a result, Country writers and publishers had no way to collect royalties from performances of their songs.

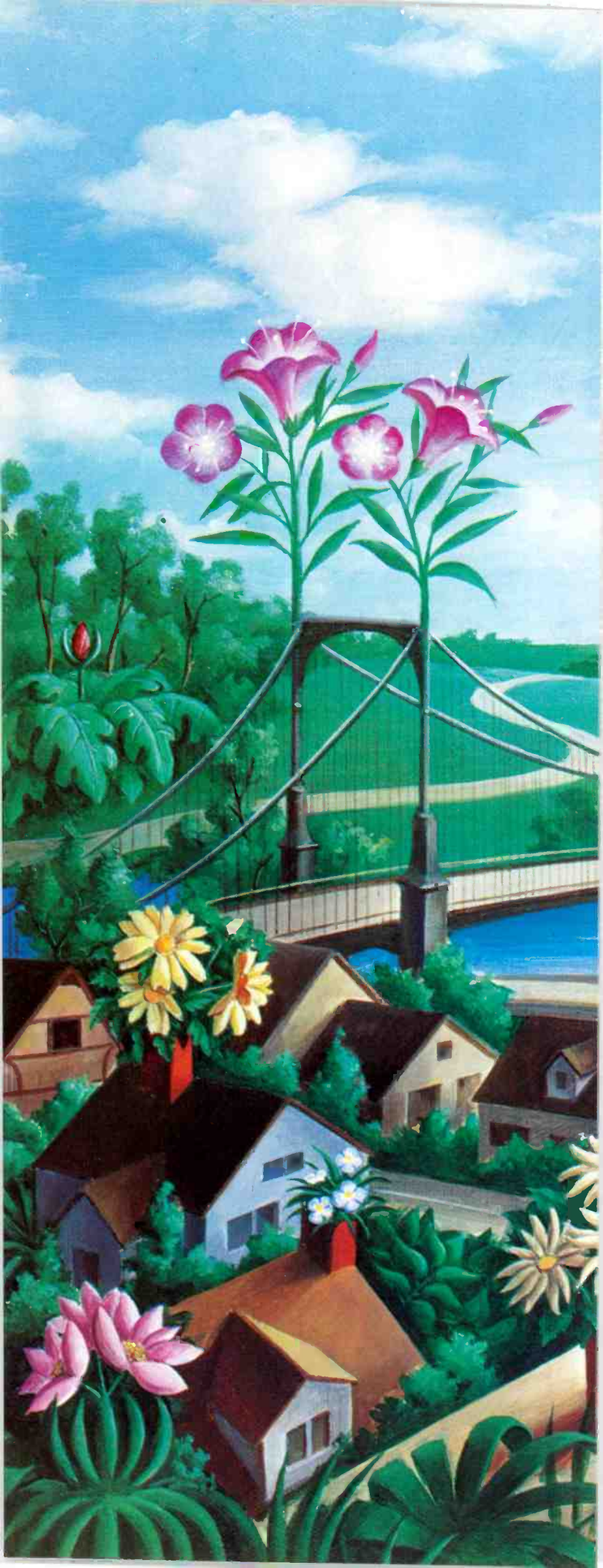


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TAKE OVER THE COUNTRY

Until 1940. In 1940 Broadcast Music Incorporated began to license Country Music. Today, BMI is the world's largest performing rights organization, and Country Music is a major reason why. From April 1, 1974 until March 31, 1975, 80% of the top Country songs on the trade paper charts were licensed by BMI.

Our Nashville office has grown into a gleam-

ing building on Music Row. And Nashville has blossomed into an international phenomenon called Music City U.S.A.

Country Music is city music. It's everywhere. Where it's green or where it is concrete, Country Music is firmly rooted. At last.

BMI

BROADCAST MUSIC INCORPORATED
The world's largest performing rights organization.



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Expansion, variation, communication, professionalism and organization and sophistication—these key words perhaps best describe the growing industry we call country music today.

Expansion, because of all popular musical formats, no music has made the strides country has in terms of reaching the mass consumer audience—through close to 150 labels offering country product, through more than 30,000 hours of country radio programming in the past year, through more nationally syndicated country TV shows than ever before, through more TV variety shows offering country on a regular basis than ever, through more country oriented in-person performances and through more general awareness of country.

Variation, because it is now apparent that there is room for many types of musical approaches. Traditional country is now stronger than several years ago. So-called outlaw or renegade country is at a peak. Country-rock has become an acceptable format to many country fans, as has easy listening or MOR country. Bluegrass, particularly through live performance, remains a vital musical force and all country formats have "grown with the times." The list can go on and on, but the various pieces all fall under one heading in the end—country.

Communication, because the world of country music is communicating its sound, through the TV and radio and records mentioned at a more rapid and powerful pace than ever before. As for publications directly concerned with or at least touching on country on a regular basis, there are more of these than ever as well.

Professionalism has always been a part of country music, yet recent times have seen the most professional approach taken to country yet. It is no longer essential to cut an LP in four sessions. The majority of artists, producers and labels want to do it until it is right. Arrangements and productions on record, approaches to radio and TV formats, in-person appearances by artists, concert promotions and club conditions—all take a professional course that many once thought reserved for the rock field.

Organization, because of all our popular musical formats, only country has so effectively disciplined itself. The Country Music Assn. in Nashville and the Academy of Country Music in Los Angeles are two powerful national organizations dedicated to country music. Numerous states and areas have spawned their own country organizations. The Country Music Foundation in Nashville is much like a university dedicated to music, with library, museum and even lecturers soon off to visit other educational institutions.

Finally, sophistication. Take the five



CBS photo



ABC/Dot photo

CBS photo



CBS photo

Country Music Exploding In All Areas

By Bob Kirsch



CBS photo



Capitol photo

FCA photo

International impact of country music is seen above as Glenn Sutton, husband and producer of Lynn Anderson (far left), Lynn and Ron Bledsoe (right), vice president of CBS' Nashville operations, discuss a gold record for overseas sales. Others: Freddy Fender, Billy Sherrill with Andy Williams (right in right middle-above photos); the drawing power of country at the Willie Nelson picnic; the increasingly sophisticated store displays of product; Linda Ronstadt (left below) and Ronnie Milsap.

words discussed above and you come up with an aura of sophistication that has grown more quickly than in any other musical genre and can today match any other "category."

What are some of the other key factors that have influenced country during the past year?

Crossover is certainly an important word, as more and more country records move into the pop field. Artists like Freddy Fender, Charlie Rich, Waylon Jennings, Jessi Colter, Merle Haggard, Conway Twitty, Loretta Lynn, Willie Nelson and T.G. Sheppard show up regularly on the pop charts.

Equally important, country radio has shown itself open for such primarily pop names as John Denver, B.J. Thomas, Linda Ronstadt, Olivia Newton-John, Mac Davis, Elvis Presley, the Eagles, Gordon Lightfoot and Paul McCartney—many of whom record in Nashville. Other pop stars, like Dr. Hook and Bobby Bland, have cut in Nashville.

And songs jump back and forth from pop to country, with many major country names adapting old rock and soul hits and rock names culling current hits from the country files.

There are more labels devoting themselves to, or at least becoming involved in country, than at any other time. True, many are small labels that may initially press only a few thousand copies of a single. But from such labels have come the Mickey Gilleys, Gene Watsons and Freddy Fenders, to name a few. More important, new labels all over the country are choosing to enter the business through country music. The South is no longer the only country stronghold. Now the Billboard review panel receives product from virtually every state in the union. As for the larger labels entering country, the strides made by Melodyland, Playboy, 20th Century, Warner Bros. and Elektra over the past several years speak for themselves.

Country producers are better known than at any other time, with pop acts often seeking the big names in country for help on their projects. The track records of Billy Sherrill, Jerry Kennedy, Owen Bradley, Fred Foster, Frank Jones, Audie Ashworth, Jack Clement, Chet Atkins are self-evident. And the past year has seen the likes of Huey Meaux return to the country fold. More country artists, like Waylon Jennings, Porter Wagoner, Tompall Glaser and Buck Owens are also involved in producing themselves. The sophistication all these people have added to their product, through more adventurous arrangements and use of more types of instruments has been mentioned before.

Country, of course, has spread throughout the United States and, indeed, much

(Continued on page 62)

JERRY REED

YOUR STAR ATTRACTION FOR '76

**PAST WINNER COUNTRY MUSIC ASSOCIATION
INSTRUMENTALIST OF THE YEAR AWARD**

**GRAMMY AWARD FOR THE HIT RECORDING
"WHEN YOU'RE HOT, YOU'RE HOT"**



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6 Flags Over Mid-America
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Kentucky State Fair

American Royal Livestock Show
Oklahoma State Fair
Arizona State Fair
California Expo State Fair
Milwaukee Summerfest

Knott's Berry Farm
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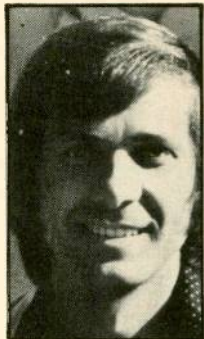
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RCA

Coast Country Scene Flourishing

Nashville is certainly the home of country music, but if there is such a thing as a "home away from home" for any musical genre, then the West Coast certainly merits that title for country.

"What is so country about the West Coast? For a start, there are a number of Coast based labels which, through their Nashville offices, make a strong and consistent impact on the country charts. Perhaps more important are the labels launched during the past year who conduct most of their business from California but have made exceptional splashes on the country listings.



Melodyland photo



Playboy photo

Labels such as Melodyland (with Jerry Naylor, left) and Playboy (with Barbi Benton, below) and long-time star Buck Owens lend weight to Coast country scene.



Capitol photo

The West Coast also houses some of the most popular and influential country radio stations in the nation, as well as being home to a myriad of country night spots and several enterprises specializing in country promotion and booking.

Most of the major television shows featuring country entertainers on a regular basis while not being primarily country shows air from California.

More and more country hits are cut in the West, especially in the Los Angeles and Bakersfield areas. Several major country producers also headquarter on the Coast.

The West Coast also boasts a strong organization dedicated to country, in the Academy Of Country Music.

Perhaps most important, all the characteristics mentioned above have grown dramatically in the past year, more than keeping pace with the growth of country music in general throughout the United States.

What are some of the larger West Coast labels involved in country? Many major labels with strong Nashville wings, such as MCA, Capitol, ABC, United Artists and Warner Bros. are headquartered in Los Angeles.

Equally important are the labels launched during the past several years, headquartered in Los Angeles and conducting most of their business out of Los Angeles and still showing a strong penetration of the country charts.

20th Century has also had a successful country year, particularly with Lois Johnson, Nancy Wayne, Billy Thundercloud & The Chieftones and Margo Smith. The label is an-

other example of a young company (three years old) moving solidly but slowly into the country field through a mix of established artists and new talent.

Granite Records, now in its second year and headed up by veteran country executive, producer and publisher Cliffie Stone, has had consistent successes with Tex Williams and Molly Bee and continues to sign young country artists.

In the realm of live country entertainment, few areas are as active as California. Most major artists make it a point to stop at the Palomino in Los Angeles, the Brandin' Iron in San Bernadino, Nashville West in El Monte, the Patio Pizza in Semi and the Basement in Marina Del Rey when in the Los Angeles area. Lloyd Hickey's El Rancho Hotel in Sacramento currently houses one of the nation's largest country music complexes, including two major showrooms, several bars and plans for a possible hall of fame. All told, there are estimated to be more than 250 active night spots in the Los Angeles area alone where country music is played live on a regular basis.

In the realm of booking and promotion, Bob Eubanks is involved in both Concerts Express and American Management. Concerts Express has promoted many concerts for Merle Haggard and Porter Wagoner, while American Management has worked closely with Barbara Mandrell and Marty Mitchell among others. The William Boyd Agency in Los Angeles, headed up by Academy Of Coun-

(Continued on page 63)

Academy Adds National Boost For Country

Just as Nashville is home for the Country Music Assn., so the West Coast is home for another strong organization dedicated to country music, the Academy Of Country Music.

Formed 11 years ago as the Academy Of Country And Western Music, the Academy now includes more than 850 members nationally, is offering a network awards show for the third consecutive year and, under the guidance of chairman of the board David Skepner and president Bill Boyd, is heavily involved in a number of other activities.

Each spring, during the week of the awards show, the Academy organizes a celebrity golf tournament with proceeds going to the Marty Landau Fund. Similar events which provide relaxation for Academy members as well as offering exposure to country music in general, occur year 'round.

Softball games featuring Academy mem-

bers against teams of disk jockeys and celebrities are planned as an ongoing program, as are picnics featuring free entertainment. Board members, who serve without pay, organize the majority of the events.

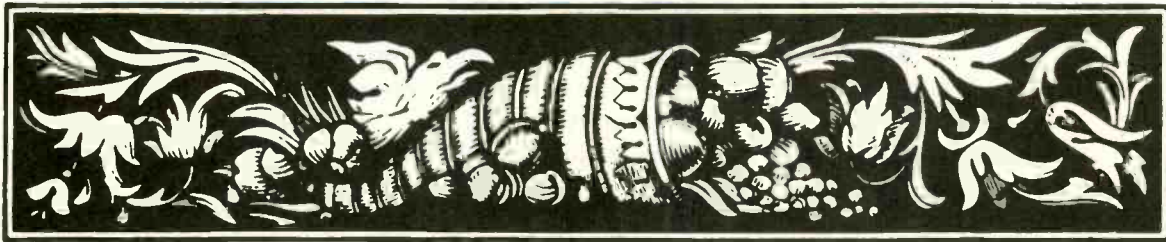
The Academy is also considering strongly the establishment of a Country Music Week on the West Coast. The week would center around the awards show and golf tournament, with other activities, including entertainment from major stars included as part of the plan.

In addition, the Academy is now actively involved in a membership drive to broaden the geographical scope of its roles.

Open meetings for all Academy members are held monthly at the Palomino and other leading country nightspots in the area.

If the growth of the Academy over the past 11 years is an indication of the growth of country in general, the music should have no worries.

YIELD



**NOW'S A GOOD TIME TO PICK UP ON
THE FALL RELEASES FROM GRC COUNTRY.**



GINGER BOATWRIGHT

"IF I GIVE MYSELF TO YOU"
GRC 2075



BILL NASH

"HONKY TONK BAR ROOM BLUES"
GRC 2078



REX GODDIN

"HOW CAN ANYTHING THAT SOUNDS
SO GOOD (MAKE ME FEEL SO BAD)"
GRC 2074



MOE BANDY

BANDY THE RODEO CLOWN
GA1006

"THANK YOU!"
"IT'S BEEN A GREAT YEAR
AND WE APPRECIATE IT!"



LONZO & OSCAR

TRACES OF LIFE
GA1004

OCTOBER IS COUNTRY MUSIC MONTH
OCTOBER IS ALSO MOE BANDY MONTH.

GENERAL RECORDING CORPORATION

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country music
chart winners

The Billboard
Country Awards

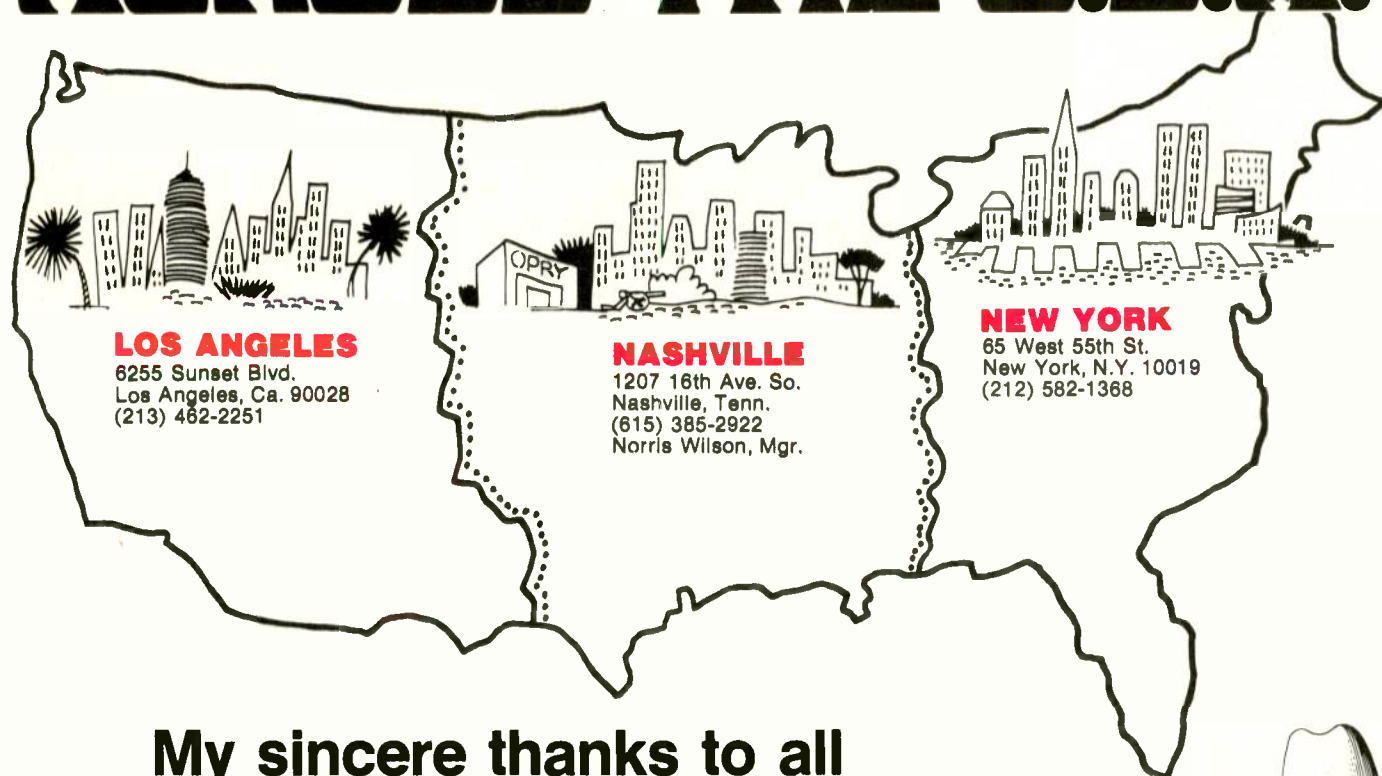
The following awards represent an editorial staff consensus based in great part on a 12-month analysis of Billboard's "Hot Country LPs" and "Hot Country Singles" charts. Other awards are based on estimates of the artists and/or labels' impact during the September 21, 1974—August 30, 1975 recap period.

COUNTRY MUSIC ARTIST OF YEAR: CONWAY TWITTY	(MCA)
BEST MALE VOCALIST: CHARLIE RICH	(EPIC)
BEST FEMALE VOCALIST: DOLLY PARTON	(RCA)
BEST DUO: CONWAY & LORETTA	(MCA)
BEST GROUP: STATLER BROTHERS	(MERCURY)
BEST INSTRUMENTAL GROUP: EARL SCRUGGS REVUE	(COLUMBIA)
BEST INSTRUMENTALIST: CHARLIE McCOY	(MONUMENT)
BEST SINGLE: "RECONSIDER ME," NARVEL FELTS	(ABC/DOT)
BEST ALBUM: "BACK HOME AGAIN," JOHN DENVER	(RCA)
BEST OVERALL SINGLES ARTIST: CHARLIE RICH	(EPIC)
BEST MALE SINGLES ARTIST: CHARLIE RICH	(EPIC)
BEST FEMALE SINGLES ARTIST: DOLLY PARTON	(RCA)
BEST OVERALL ALBUM ARTIST: CHARLIE RICH	(EPIC)
BEST MALE ALBUM ARTIST: CHARLIE RICH	(EPIC)
BEST FEMALE ALBUM ARTIST: OLIVIA NEWTON-JOHN	(MCA)
BEST DUO OR GROUP SINGLES: STATLER BROTHERS	(MERCURY)
BEST DUO OR GROUP ALBUMS: CONWAY & LORETTA	(MCA)
BEST NEW MALE ARTIST: FREDDIE FENDER	(ABC/DOT)
BEST NEW FEMALE ARTIST: JESSI COLTER	(CAPITOL)
BEST NEW DUO OR GROUP: AMAZING RHYTHM ACES	(ABC)
BEST COUNTRY COMIC: JERRY CLOWER	(MCA)
BEST SONGWRITER, MALE: BILL ANDERSON	(MCA)
BEST SONGWRITER, FEMALE: DOLLY PARTON	(RCA)
ARTIST RESURGENCE, MALE: WILLIE NELSON	(COLUMBIA)
ARTIST RESURGENCE, FEMALE: LOIS JOHNSON	(20TH CENTURY)
SPECIAL BREAKTHROUGH AWARD: JOHN DENVER	(RCA)
PIONEER AWARD: ROY ACUFF	(HICKORY)
BEST NEW COUNTRY LABEL:	PLAYBOY



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★ 1975 ★

country music
chart winners

Top Country Albums
Top Country Singles



(Albums)

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

1. **BACK HOME AGAIN**, John Denver, RCA
2. **HEART LIKE A WHEEL**, Linda Ronstadt, Capitol
3. **IF YOU LOVE ME LET ME KNOW**, Olivia Newton-John, MCA
4. **BEFORE THE NEXT TEARDROP FALLS**, Freddy Fender, ABC/Dot
5. **MERLE HAGGARD PRESENTS HIS 30TH ALBUM**, Merle Haggard & The Strangers, Capitol
6. **HAVE YOU NEVER BEEN MELLOW**, Olivia Newton-John, MCA
7. **AN EVENING WITH JOHN DENVER**, John Denver, RCA
8. **COUNTRY PARTNERS**, Loretta Lynn & Conway Twitty, MCA
9. **THE RAMBLIN' MAN**, Waylon Jennings, RCA
10. **LINDA ON MY MIND**, Conway Twitty, MCA
11. **SONGS OF FOX HOLLOW**, Tom T. Hall, Mercury (Phonogram)
12. **IT'S TIME TO PAY THE FIDDLER**, Cal Smith, MCA
13. **I'M JESSI COLTER**, Jessi Colter, Capitol
14. **DON WILLIAMS, VOL. III**, Don Williams, ABC/Dot
15. **CITY LIGHTS**, Mickey Gilley, Playboy
16. **ROOM FULL OF ROSES**, Mickey Gilley, Playboy
17. **GREATEST HITS, VOL. 1**, Billy "Crash" Craddock, ABC
18. **KEEP MOVIN' ON**, Merle Haggard, Capitol
19. **BEHIND CLOSED DOORS**, Charlie Rich, Epic (Columbia)
20. **OUT OF HAND**, Gary Stewart, RCA
21. **RUB IT IN**, Billy "Crash" Craddock, ABC
22. **SONGS ABOUT LADIES & LOVE**, Johnny Rodriguez, Mercury (Phonogram)
23. **SONS OF MOTHERLAND**, Statler Brothers, Mercury (Phonogram)
24. **ONE DAY AT A TIME**, Marilyn Sellars, Mega (PIP)
25. **I CAN HELP**, Billy Swan, Monument (Columbia)

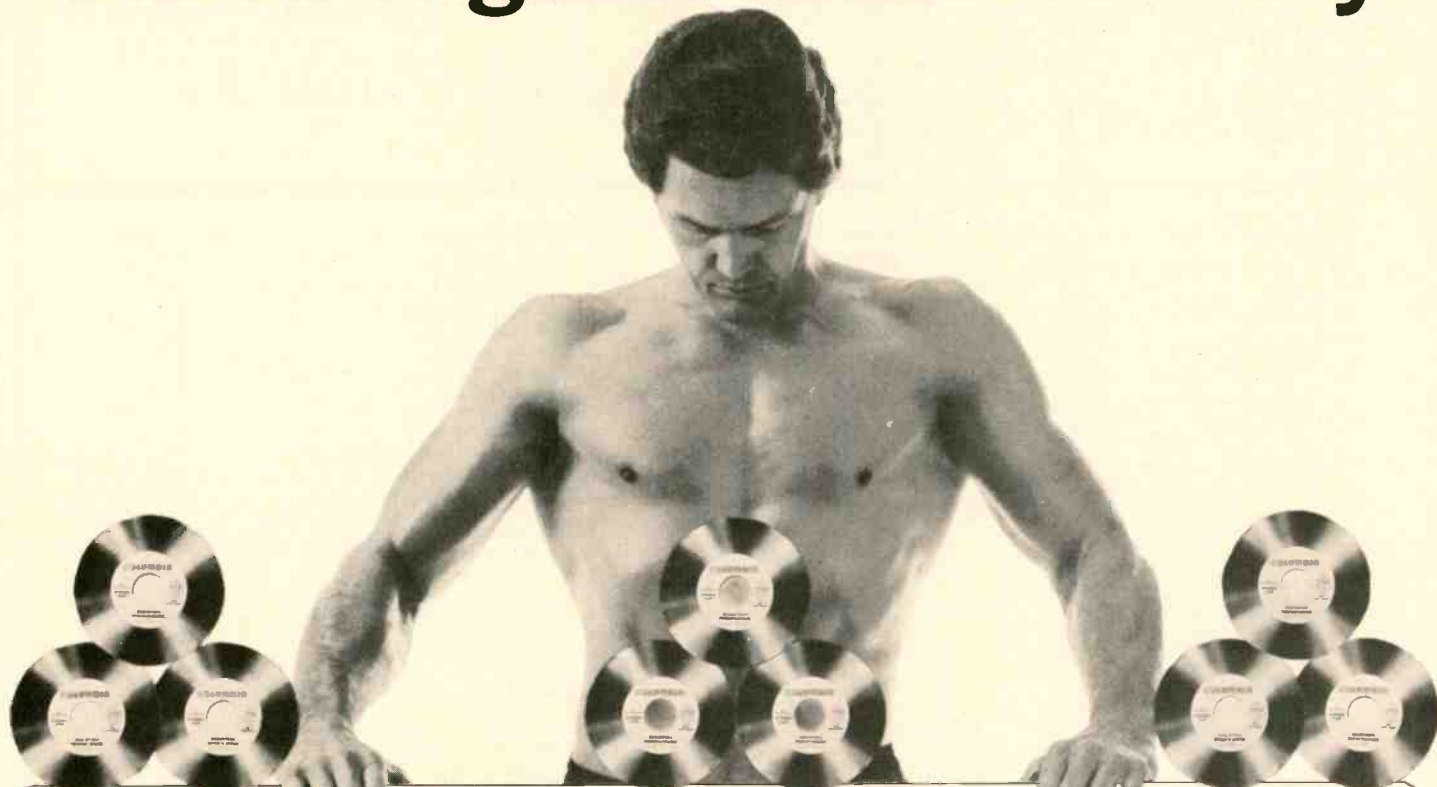
(Singles)


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

1. **RECONSIDER ME**, Narvel Felts, ABC/Dot
2. **IT'S TIME TO PAY THE FIDDLER**, Cal Smith, MCA
3. **YOU'RE MY BEST FRIEND**, Don Williams, ABC/Dot
4. **WRONG ROAD AGAIN**, Crystal Gayle, United Artists
5. **TROUBLE IN PARADISE**, Loretta Lynn, MCA
6. **LIZZIE & THE RAINMAN**, Tanya Tucker, MCA
7. **BEFORE THE NEXT TEARDROP FALLS**, Freddy Fender, ABC/Dot
8. **I SEE THE WANT TO IN YOUR EYES**, Conway Twitty, MCA
9. **WINDOW UP ABOVE**, Mickey Gilley, Playboy
10. **TRYIN' TO BEAT THE MORNING HOME**, T.G. Sheppard, Melodyland (Motown)
11. **DEVIL IN THE BOTTLE**, T.G. Sheppard, Melodyland (Motown)
12. **I'M NOT LISA**, Jessi Colter, Capitol
13. **TOUCH THE HAND**, Conway Twitty, MCA
14. **I CAN'T HELP IT (If I'm Still In Love With You)**, Linda Ronstadt, Capitol
15. **GET ON MY LOVE TRAIN**, La Costa, Capitol
16. **(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG**, B.J. Thomas, ABC
17. **LOVE IS LIKE A BUTTERFLY**, Dolly Parton, RCA
18. **COUNTRY IS**, Tom T. Hall, Mercury (Phonogram)
19. **ALWAYS WANTING YOU**, Merle Haggard, Capitol
20. **MISTY**, Ray Stevens, Barnaby, (Janus)
21. **WHEN WILL I BE LOVED**, Linda Ronstadt, Capitol
22. **KENTUCKY GAMBLER**, Merle Haggard, Capitol
23. **JUST GET UP AND CLOSE THE DOOR**, Johnny Rodriguez, Mercury (Phonogram)
24. **BLANKET ON THE GROUND**, Billie Jo Spears, United Artists
25. **TAKE ME HOME TO SOMEWHERE**, Joe Stampley, ABC/Dot



Our strength is in the Country.



<p>WILLIE NELSON RED HEADED STRANGER including: Blue Eyes Crying In The Rain Bandera/Time Of The Preacher Hands On The Wheel/Red Headed Stranger</p> 	<p>DAVID ALLAN COE ONCE UPON A RHYME including: Would You Lay With Me (In A Field Of Stone) Another Pretty Country Song/Shine It On Would You Be My Lady You Never Even Called Me By My Name</p> 	<p>LYNN ANDERSON I'VE NEVER LOVED ANYONE MORE including: He Turns It Into Love Again/I'm Not Lisa A Good Old Country Song/Faithless Love We've Got It All Together Now</p> 	<p><i>Johnny Cash</i> <i>Look at them beans</i> including: Texas-1947/All Around Cowboy I Never Met A Man Like You Before No Charge I Hardly Ever Sing Beer Drinking Songs</p> 
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A quick rundown of the country single and LP charts in any given week will prove our point. Columbia country artists are consistently represented as among the best selling, most popular acts.

We've broken acts like Willie Nelson and David Allan Coe coast-to-coast. We continue to score with established stars like Johnny Cash, Mac Davis, Lynn Anderson, Sonny James, Barbara Fairchild and Johnny Duncan. And we continue to introduce acts destined for the top of the charts like Jerry Jaye and Troy Seals. We salute and support country music, and hail the great strides it's taken.

**Columbia
Country Artists.
There's a lot of muscle.
On Columbia Records
and Tapes.**

**October is Country
Music Month.**

★ 1975 ★

country music chart winners

Singles, Albums

Pos.	ARTIST, Label (Dist. Label)	No. Of Singles On Chart
1.	CHARLIE RICH, Epic (Columbia) Mercury (Phonogram) RCA	3 1 2
2.	JOE STAMPLEY, ABC/Dot Epic (Columbia)	4 2
3.	MICKEY GILLEY, Playboy	4
4.	FREDDY HART, Capitol	4
5.	CONWAY TWITTY, MCA	4
6.	MERLE HAGGARD, Capitol	4
7.	RAY PRICE, Columbia Myrrh (ABC/Word) ABC	2 2 1
8.	CHARLEY PRIDE, RCA	4
9.	TOM T. HALL, Mercury (Phonogram)	4
10.	JOHNNY RODRIGUEZ, Mercury (Phonogram)	4
11.	JOHN DENVER, RCA	4
12.	DON WILLIAMS, ABC/Dot	4
13.	GARY STEWART, RCA	4
14.	MEL TILLIS, MGM	3
15.	BILLY "CRASH" CRADDOCK, ABC	3
16.	RONNIE MILSAP, RCA	4
17.	SONNY JAMES, Columbia	4
18.	GLEN CAMPBELL, Capitol	3
19.	MOE BANDY, GRC	4
20.	T.G. SHEPPARD, Melodyland (Motown)	3
21.	WAYLON JENNINGS, RCA	3
22.	CAL SMITH, MCA	3
23.	TOMMY OVERSTREET, ABC/Dot	4
24.	BOBBY G. RICE, GRT (Janus)	4
25.	GEORGE JONES, Epic (Columbia)	4

Pos.	ARTIST, Label (Dist. Label)	No. Of Singles On Chart
1.	DOLLY PARTON, RCA	3
2.	OLIVIA NEWTON-JOHN, MCA	3
3.	LA COSTA, Capitol	3
4.	TANYA TUCKER, Columbia	4
5.	DONNA FARGO, ABC/Dot	3
6.	LORETTA LYNN, MCA	3
7.	BRENDA LEE, MCA	4
8.	LINDA RONSTADT, Capitol	2
9.	CONNIE SMITH, Columbia	4
10.	CRYSTAL GAYLE, United Artists	3
11.	JEANNE PRUETT, MCA	4
12.	TAMMY WYNETTE, Epic (Columbia)	2
13.	LYNN ANDERSON, Columbia	4
14.	LOIS JOHNSON, 20th Century	3
15.	ANNE MURRAY, Capitol	3
16.	BILLY JO SPEARS, United Artists	3
17.	JEAN SHEPARD, United Artists	3
18.	MARIE OSMOND, MGM	2
19.	SUSAN RAYE, Capitol	3
20.	SUNDAY SHARPE, United Artists	4
21.	JESSI COLTER, Capitol	2
22.	DIANA TRASK, ABC/Dot	3
23.	SAMMI SMITH, Mega (PIP)	2
24.	BARBARA FAIRCHILD, Columbia	3
25.	CONNIE CATO, Capitol	3

Top Male Vocalists Singles



Top Female Vocalists Singles



Top Male Vocalists Albums



Top Female Vocalists Albums



Pos.	ARTIST, Label (Dist. Label)	No. Of LP's On Chart
1.	CHARLIE RICH, Epic (Columbia) RCA Hi (London)	5 3 1
2.	JOHN DENVER, RCA	3
3.	MICKEY GILLEY, Playboy	4
4.	MERLE HAGGARD, Capitol	2
5.	BILLY "CRASH" CRADDOCK, ABC	3
6.	CONWAY TWITTY, MCA	3
7.	ELVIS PRESLEY, RCA	4
8.	CAL SMITH, MCA	3
9.	TOM T. HALL, Mercury (Phonogram)	3
10.	WAYLON JENNINGS, RCA	3
11.	DON WILLIAMS, ABC/Dot	2
12.	MAC DAVIS, Columbia	4
13.	JOHNNY RODRIGUEZ, Mercury (Phonogram)	2
14.	RONNIE MILSAP, RCA	2
15.	FREDDY FENDER, ABC/Dot	1
16.	MOE BANDY, GRC	2
17.	RAY STEVENS, Barnaby (Janus)	3
18.	FREDDIE HART, Capitol	2
19.	CHARLEY PRIDE, RCA	3
20.	GARY STEWART, RCA	1
21.	BILLY SWAN, Monument (Columbia)	1
22.	BILL ANDERSON, MCA	2
23.	C. W. McCALL, MGM	1
24.	MEL TILLIS, MGM	4
25.	RAY PRICE, Columbia	2

Pos.	ARTIST, Label (Dist. Label)	No. Of LP's On Chart
1.	OLIVIA NEWTON-JOHN, MCA	3
2.	LINDA RONSTADT, Asylum	2
3.	LORETTA LYNN, MCA	3
4.	ANNE MURRAY, Capitol	2
5.	DOLLY PARTON, RCA	3
6.	JESSI COLTER, Capitol	1
7.	MARILYN SELLARS, Mega (PIP)	1
8.	LA COSTA, Capitol	2
9.	TANYA TUCKER, Columbia MCA	2 1
10.	BILLIE JO SPEARS, United Artists	1
11.	MARIE OSMOND, MGM	2
12.	DONNA FARGO, ABC/Dot	1
13.	TAMMY WYNETTE, Epic (Columbia)	2
14.	JEAN SHEPARD, United Artists	2
15.	CONNIE SMITH, Columbia	3
16.	BARBI BENTON, Playboy	1
17.	EMMY LOU HARRIS, Reprise	1
18.	SUSAN RAYE, Capitol	2
19.	BARBARA FAIRCHILD, Columbia	2
20.	SAMI JO, MGM	2
21.	LYNN ANDERSON, Columbia	1
22.	CONNIE CATO, Capitol	2
23.	BRENDA LEE, MCA	1
24.	JEANNE PRUETT, MCA	2
25.	DIANA TRASK, ABC/Dot	1

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TV SHOW ...

★ 1975 ★

country music chart winners

Top Artists & Publishers

Top Country Artists Singles

Pos.	ARTISTS, Label (Dist. Label)	No. of Singles On Chart
1.	CHARLIE RICH, Epic (Columbia) RCA Mercury (Phonogram)	3 2 1
2.	JOE STAMPLEY, ABC/Dot Epic (Columbia)	4 2
3.	MICKEY GILLEY, Playboy	4
4.	FREDDY HART, Capitol	4
5.	CONWAY TWITTY, MCA	4
6.	MERLE HAGGARD, Capitol	4
7.	RAY PRICE, Columbia Myrrh (ABC/Word) ABC	2 2 1
8.	CHARLEY PRIDE, RCA	4
9.	TOM T. HALL, Mercury (Phonogram)	4
10.	JOHNNY RODRIGUEZ, Mercury (Phonogram)	4
11.	JOHN DENVER, RCA	4
12.	DOLLY PARTON, RCA	3
13.	DON WILLIAMS, ABC/Dot	4
14.	OLIVIA NEWTON-JOHN, MCA	3
15.	GARY STEWART, RCA	4
16.	MEL TILLIS, MGM	3
17.	BILLY "CRASH" CRADDOCK, ABC	3
18.	LA COSTA, Capitol	3
19.	RONNIE MILSAP, RCA	4
20.	SONNY JAMES, Columbia	4
21.	TANYA TUCKER, Columbia RCA	2 2
22.	GLEN CAMPBELL, Capitol	3
23.	MOE BANDY, GRC	4
24.	DONNA FARGO, ABC/Dot	3
25.	T.G. SHEPPARD, Melodyland (Motown)	3

Top Country Artists Albums

Pos.	ARTIST, Label (Dist. Label)	No. Of LP's On Chart
1.	CHARLIE RICH, Epic (Columbia) RCA Hi (London)	5 3 1
2.	JOHN DENVER, RCA	3
3.	OLIVIA NEWTON-JOHN, MCA	3
4.	MICKEY GILLEY, Playboy	4
5.	MERLE HAGGARD, Capitol	2
6.	BILLY "CRASH" CRADDOCK, ABC	3
7.	CONWAY TWITTY, MCA	3
8.	ELVIS PRESLEY, RCA	4
9.	CAL SMITH, MCA	3
10.	TOM T. HALL, Mercury (Phonogram)	3
11.	LINDA RONSTADT, Asylum	2
12.	LORETTA LYNN, MCA	3
13.	WAYLON JENNINGS, RCA	3
14.	LORETTA LYNN & CONWAY TWITTY, MCA	2
15.	DON WILLIAMS, ABC/Dot	2
16.	MAC DAVIS, Columbia	4
17.	JOHNNY RODRIGUEZ, Mercury (Phonogram)	2
18.	RONNIE MILSAP, MCA	2
19.	FREDDY FENDER, ABC/Dot	1
20.	ANNE MURRAY, Capitol	2
21.	DOLLY PARTON, RCA	3
22.	MOE BANDY, GRC	2
23.	RAY STEVENS, Barnaby (MGM)	3
24.	FREDDIE HART, Capitol	2
25.	JESSI COLTER, Capitol	1



Top Country Publishers

Pos.	PUBLISHER, Licensee	No. Of Singles On Charts	Pos.	PUBLISHER, Licensee	No. Of Singles
1.	ACUFF-ROSE, BMI	28	14.	JACK & BILL, ASCAP	9
2.	TREE, BMI	29	15.	SAWGRASS, BMI	4
3.	ALGEE, BMI	21	16.	TWITTY BIRD, BMI	5
4.	OWEPAR, BMI	8	17.	CHAPPELL, ASCAP	7
5.	AL GALLICO, BMI	18	18.	HANK WILLIAMS, JR., BMI	5
6.	JACK, BMI	11	19.	DANOR, BMI	9
7.	KECA, ASCAP	7	20.	BLUE BOOK, BMI	5
8.	HALLNOTE, BMI	6	21.	ACOUSTIC, BMI	5
9.	HOUSE OF GOLD, BMI	4	22.	PRIMA DONNA, BMI	3
10.	HILL & RANGE, BMI	12	23.	RICCI MARENO, SESAC	5
11.	STALLION, BMI	5	24.	WINDOW, BMI	6
12.	COAL MINERS, BMI	4	25.	EVIL EYE, BMI	5
13.	BARON, BMI	4			

BEST MALE VOCALIST

THANKS AGAIN...*

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& AGAIN,

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★ 1975 ★

country music chart winners

Groups, Labels



Top Duos & Groups Singles

Pos.	ARTIST, Label, (Dist. Label)	No. Of Singles	On Charts
1.	STATLER BROTHERS, Mercury (Phonogram)	3	3
2.	MEL TILLIS & SHERRY BRYCE, MGM	2	2
3.	PORTER WAGONER & DOLLY PARTON, RCA	2	2
4.	FIDDLIN' FRENCHIE BOURQUE & THE OUTLAWS, 20th Century	2	2
5.	LORETTA LYNN & CONWAY TWITTY, MCA	2	2
6.	GEORGE JONES & TAMMY WYNETTE, Epic (Columbia)	2	2
7.	BILLY THUNDERKLOUD & THE CHIEFTONES, 20th Century	1	1
8.	JACK BLANCHARD & MISTY MORGAN, Epic (Columbia)	2	2
9.	DAVID HOUSTON & BARBARA MANDRELL, Epic (Columbia)	1	1
10.	BOBBY BARE & FAMILY, RCA	1	1

Top Duos & Groups Albums

Pos.	ARTIST, Label (Dist. Label)	No. Of LP's On Charts
1.	LORETTA LYNN & CONWAY TWITTY, MCA	2
2.	STATLER BROTHERS, Mercury (Phonogram)	2
3.	PORTER WAGONER & DOLLY PARTON, RCA	1
4.	ROY CLARK & BUCK TRENT, ABC/Dot	1
5.	BOBBY BARE & THE FAMILY, RCA	1
6.	NITTY GRITTY DIRT BAND, United Artists	1
7.	KRIS KRISTOFFERSON & RITA COOLIDGE, Monument (Columbia)	1
8.	EARL SCRUGGS REVUE, Columbia	1
9.	RED, WHITE, & BLUE (GRASS), GRC	1
10.	BILLY THUNDERKLOUD & THE CHIEFTONES	1



Top Country Labels Singles

Pos.	LABEL (Dist. Label)	No. Of Singles On Charts	Pos.	LABEL (Dist. Label)	No. Of Singles On Charts
1.	RCA	66	11.	20th CENTURY	10
2.	MCA	48	12.	GRT (Janus)	13
3.	CAPITOL	46	13.	PLAYBOY	10
4.	ABC/DOT	37	14.	MELODYLAND (Motown)	10
5.	EPIC (Columbia)	32	15.	ELEKTRA	11
6.	COLUMBIA	40	16.	WARNER BROS.	11
7.	MGM	30	17.	HICKORY (MGM)	7
8.	MERCURY (Phonogram)	24	18.	GRC	5
9.	ABC	28	19.	MEGA (PIP)	6
10.	UNITED ARTISTS	25	20.	A & M	7

Top Country Labels Albums

Pos.	LABEL (Dist. Label)	No. Of LP's On Charts	Pos.	LABEL (Dist. Label)	No. Of LP's On Chart
1.	RCA	40	11.	MONUMENT (Epic/Columbia)	7
2.	MCA	29	12.	UNITED ARTISTS	10
3.	CAPITOL	22	13.	GRC	3
4.	ABC/DOT	20	14.	BARNABY (Janus)	3
5.	COLUMBIA	21	15.	MYRRH (Word/ABC)	1
6.	EPIC (Columbia)	13	16.	A & M	2
7.	MERCURY (Phonogram)	10	17.	MEGA (PIP)	1
8.	MGM	15	18.	GRT (Janus)	3
9.	ABC	6	19.	REPRISE (Warner Bros.)	1
10.	PLAYBOY	4	20.	20th CENTURY	3

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Dottie West

Charley Pride

Jim Reeves

Karen Wheeler

Waylon Jennings

Ronnie Milsap

Sarah Johns

Randy Parton

Barbara Lea

Dolly Parton

Porter Wagoner

Rob Galbraith

The Radio Flyers

Thomas Cain

The Pridemen

Dave and Sugar

Major Labels Maintain Dominance

While small and/or new labels have made strong inroads into the country market over the past several years, it is still the long-established, "major labels" that continue to dominate the charts on a regular basis.

The older labels have been firmly entrenched in Nashville for years, and, while some may feel they lack the clout they once did, they remain remarkably proficient in producing hit records, finding new young stars and adapting in many ways to changing times.

Most of the majors have now offered top artists production control if they desire it, and many have taken a "pop" approach to country in merchandising and promotion.

The pop approach does not infer that the established labels are in any way copping out on country music. Rather, they are applying more sophisticated methods of merchandising, advertising, promoting and exposing country product than ever before. And they are also coming up with "country" money that seemed long reserved for the kings and queens of pop music.

MCA Records has been one of the leaders in all the above mentioned fields, receiving a great deal of publicity

(perhaps unfairly at times) for reported huge amounts of money to acquire the contract of Tanya Tucker as well as distribution rights to Merle Haggard's Tally Records.

"We operate in country in a similar manner to the way in which we operate in pop," says J.K. "Mike" Maitland, president of MCA. "We are willing to pay a reasonable amount of money for an established artist if the track record is consistent and if the management, production arrangements and the artist's ability to perform is strong. And we look for artists who will be ongoing. So, if we find an artist whose contract has expired at another label or who is dissatisfied for one reason or another and wants to look around, we are willing to pay what we feel is a proper amount of money to work with that artist."

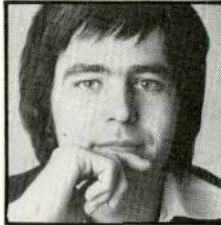
Maitland emphasizes that the pop and country philosophies are fairly similar, feeling that established acts are well worth working with in either field.

He also emphasizes, however, that "We are not out to buy everybody. The real challenge is to find someone who is not a star, and work with that artist and perhaps contribute to building them to star status."

As well as Tanya Tucker, MCA, of
(Continued on page 48)



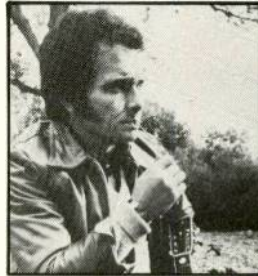
MCA photo



MGM photo



Phonogram photo



Capitol photo



RCA photo

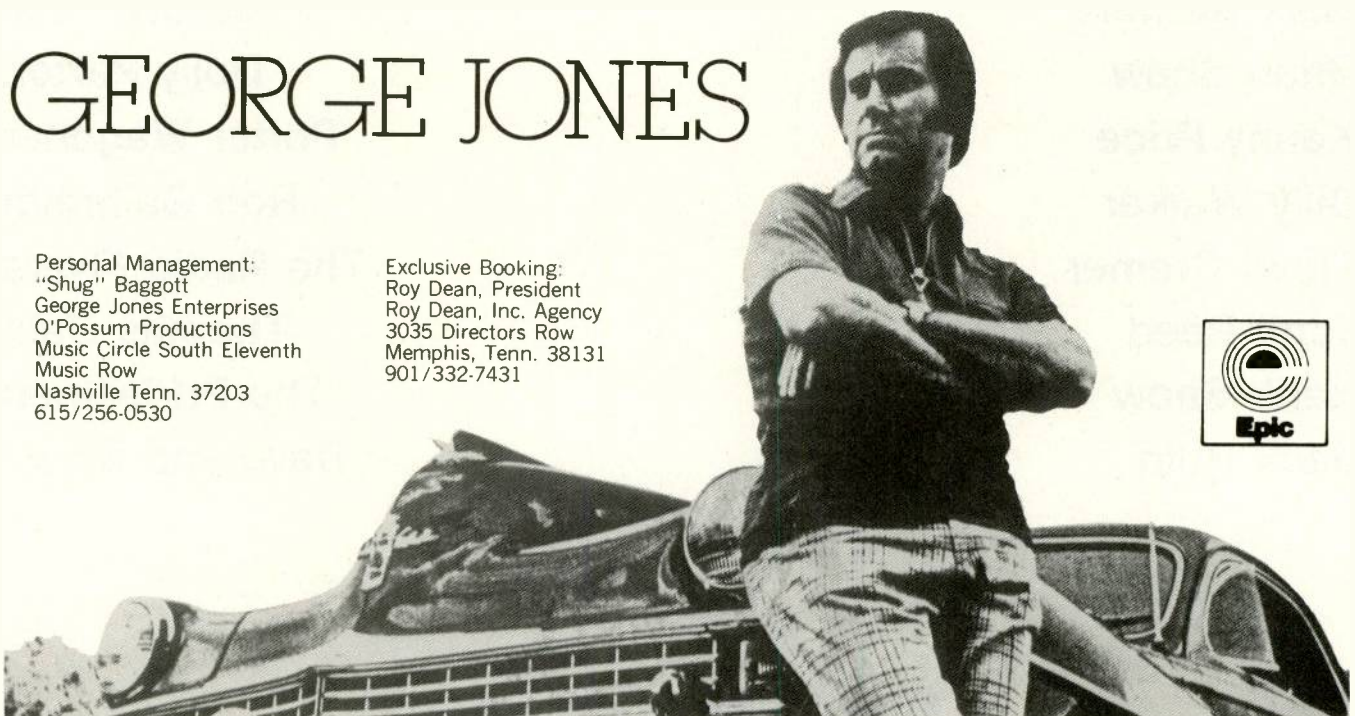
Tanya Tucker, Jim Stafford, Tom T. Hall (from left above), Merle Haggard and Dolly Parton (from left below) represent some of popular acts on major labels.

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NOT All Folks*



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Country Artists

A

ACUFF, ROY (Vocalist w/Vocal & Instrumental Group—6), Hickory; BA: Howard Forrester—Acuff-Rose.

ADAMS, DON (Vocalist), Atlantic.

ADAMS, KAY (Vocalist), Capitol; BA: Steve Stebbins—Americana; PM: Cliffie Stone.

ADAMS, RUSTY (Vocalist/Comedian), Plantation; BA: Frederick Burton, Larry Wilt.

AGA-JANIAN, DENNIS (Vocalist/Instrumentalist), House of Hits; PM: Dan McKinnon—McKinnon Ents.

AGAPE SINGERS (Vocal & Instrumental Group—3), Skylite; BA: Doug Wayne—Skylite Talent; PM: Happy Caldwell.

ALAN, BUDDY (Vocalist), Capitol; BA: Omac Artist; PM: Jack McFadden.

ALBERT, UREL (Vocalist), Toast; BA: Buddy Lee; PM: Johnny Elgin.

ALBRIGHT, BOBBY (Vocalist w/Group—5), National; BA/PM: Bud Andrews—LSI Mgmt.

ALLEN, JAMES, SHOW (Vocalist w/Vocal & Instrumental Group—5), Phoenix; BA: Atlas Artist.

ALLEN, JEFF (Vocalist), United Artists; BA: ICM; PM: J.M. Tucker—Tanya Inc.

ALLEN, JOE (Vocalist), Warner Bros.

ALLEN, MELODY (Vocalist), Mercury; BA: Lavender Blake; PM: Jim Anderson/L.R. Sharp.

ALLEN, REX, JR. (Vocalist), Warner Bros.; BA: Moeller Talent.

ALLEY, JIM (Vocalist), Avco.

AMAZING RHYTHM ACES (Group), ABC; PM: Knox Phillips—Southern Rooster.

AMBASSADORS QUARTET (Vocal & Instrumental Group), Skylite; BA: Doug Wayne—Skylite Talent; PM: Lee Danieil.

ANDERSON, BILL (Vocalist), MCA; BA: Bill Goodwin.

ANDERSON, LYNN (Vocalist), Columbia; BA: ICM.

ANDERSONS (Vocal & Instrumental Group—3); BA: Cal-Sac Entertainment; PM: Jay Vander Maiden.

ANTHONY, RAYBURN (Vocalist w/Vocal & Instrumental Group—5), Phoenix; BA: Nashville Int'l; PM: Reggie M. Churchwell.

ARMSTRONG, BILLY (Vocalist/Fiddler), Starday; BA: Betty Kaye, Steve Stebbins—Americana; PM: Cliffie Stone.

ARNOLD, EDDY (Vocalist), MGM; PM: G.W. Purcell.

ASHLEY, LEON (Vocalist), Ashley; PM: Linda G. Denny—Country Music Spectacular.

ASHWORTH, ERNIE, SHOW (Vocalist w/Vocal & Instrumental Group—5), INSCO; BA: Buddy Lee.

ASLEEP AT THE WHEEL (Vocal & Instrumental Group—9), Capitol; BA: William Morris; PM: Laura DuPuy.

ATKINS, CHET (Guitarist), RCA; BA: Sutton Artists; PM: X. Cosse—ARCCO Ents.

AUSTIN, KAY KAY (Vocalist), Country Sound; BA: Steve Stebbins—Americana; PM: Leroy Durbin.

AXTON, HOYT (Vocalist/Guitarist), A&M; BA: Athena Ents. (Concerts), ICM (TV & Film); PM: Martin Pichinson—BNB.

B

B, LARRY (Vocalist/Guitarist), Soundwaves; BA: Larry B.

BAILES, DONNIE LEE, & TONY STARR SHOW (Vocal & Instrumental Group—6), Capitol Star Artist; BA: Country Talent; PM: Don Redanz—Country Talent.

BALLARD, LARRY (Vocalist/Guitarist), Capitol; BA: Scott Faragher—Nova Agency, Frederick Burton; PM: Bob Schwaid—Thruppence Ltd.

BANDY, MOE (Vocalist/Guitarist), GRC; BA: Top Billing; PM: Ray Baker.

BARBER, AVA (Vocalist), Ranwood; BA: Buddy Lee.

BARBER, DEBRA (Vocalist), RCA.

BARBER, GLENN (Vocalist/Guitarist), Hickory; BA: Bill Goodwin.

BARE, BOBBY (Vocalist/Guitarist w/Vocal & Instrumental Group—5), RCA; BA: William Morris.

BAREFOOT JERRY (Group—6), Monument; BA: Variety Artists.

BARLOW, RANDY (Vocalist/Guitarist), Gazelle; BA: Joe Taylor; PM: Fred Kelly—Low Key.

BARNES, KATHY (Vocalist), MGM; BA: Joe Taylor.

BARNEY, DENNIS, & THE NASHVILLE REBELS (Vocal & Instrumental Group—5); BA: Cal-Sac Entertainment.

BARNHILL, JOE BOB (Vocalist), Capitol; Contact: Central Songs.

BATTLES, DARLENE (Vocalist); BA: Joe Taylor.

BEE, MOLLY (Vocalist), Granite; BA: Steve Stebbins—Americana; PM: Cliffie Stone.

BELEW, CARL (Vocalist), MCA; BA: Bill Goodwin.

BELLOTTI, CHRIS (Vocalist); BA: Roger Talent; PM: Roger Jaudon—Roger Talent.

BENTON, BARBI (Vocalist), Playboy; BA: William Morris; PM: Tommy Amato.

BERKELEY, JIMMY (Vocalist), Corona.

BERNARD, JOHNNY, /JULIE JONES SHOW (Vocalists w/Vocal & Instrumental Group—4), Artco; BA: Buddy Lee.

BEST, TONY, & THE 25TH HOUR (Vocal & Instrumental Group—4), United Artists; BA: Richard Lutz.

BEVERLY ANN (Vocalist), Chisholm; PM: Jim Anderson/L.R. Sharp.

BLACK DIAMOND STRINGERS (Vocal & Instrumental Group—5), Garden; Contact: Smokey Warren.

BLACK'S, BILL, COMBO (Instrumental Group—5), Hi; BA: Top Billing; PM: Bob Tucker/Entertainment Directions.

BLAKE, NORMAN (Vocalist/Guitarist), Flying Fish; BA: Athena Ents.

BLANCHARD, JACK, /MISTY MORGAN SHOW (Vocal & Instrumental Duo), Epic; BA: Buddy Lee.

BLANTON, HARRY, & FOOTSTEPS (Vocalist w/Vocal & Instrumental Group—5), Chart; BA: Buddy Lee; PM: Chuck Honey.

BLUEFIELD (Vocal & Instrumental Group), Mercury; PM: Bob Schwaid—Thruppence Ltd.

BLUE JUG (Group—5), Capricorn; BA: Frederick Burton.

BOND, JOHNNY (Vocalist), Lamb & Lion; BA: Steve Stebbins—Americana.

BONNIE & CLYDE (Vocal & Instrumental Duo), Hillside; PM: William Earl.

BOONE, PAT (Vocalist), Melodyland; BA: ICM.

BOONE, RANDY (Vocalist w/Vocal & Instrumental Group—5); BA: Doug Wayne—Skylite Talent.

BOOTH, TONY (Vocalist), Capitol; BA: Omac Artist.

BRADFORD, BRAD (Vocalist), Showman; BA: Showman Talent; PM: Fred Harper—Showman Talent.

BRESH, TOM (Vocalist), MGM; BA: William Boyd.

BRIDGES, JERRY (Vocalist), Showman; BA: Showman Talent; PM: Fred Harper—Showman Talent.

BRIGHAM, RED (Vocalist/Guitarist), Volunteer; BA: Redwood Promos.; PM: Marianne Burguiere.

BROMBERG, DAVID, BAND (Vocalist/Instrumentalist w/Vocal & Instrumental Group—7), Columbia; BA: Magna Artists; PM: Gary Haber—All-Arts.

BROOKS (Vocal & Instrumental Group—4); BA/PM: Jim Halsey.

BROWN, JIM ED, & THE GEMS (Vocalist/Guitarist w/Vocal & Instrumental Group—5 or 7), RCA; BA: Top Billing.

BROWN, JOSIE (Vocalist), BA: Moeller Talent.

BROWN, MARTI (Vocalist); BA: Buddy Lee.

BRUCE, ED (Vocalist), United Artists; BA: Patsy Bruce.

BRUSH ARBOR (Group—5), Capitol; BA: ICM; PM: Dan McKinnon—McKinnon Ents.

BRYANT, JIMMY, /SPEEDY WEST (Guitar Duo); BA: Lavender Blake.

BRYCE, SHERRY (Vocalist), MGM; BA: Lavender Blake.

BUCHANAN, MARY (Vocalist), Showman; BA: Showman Talent; PM: Fred Harper—Showman Talent.

BUCKAROOS (Vocal & Instrumental Group—6), Capitol; PM: Jack McFadden. (Also see Buck Owens.)

BUCKEYE (Group—6); BA: Frederick Burton.

BUCKLEY, JIMMY, SHOW (Vocalist w/Instrumental Group—5), Crank; BA: Showcase Talent.

BUFFETT, JIMMY (Vocalist/Guitarist w/Vocal & Instrumental Group—5), ABC-Dunhill; BA: Magna Artists; PM: Don Light.

BURGESS, WILMA (Vocalist), Shannon; BA: Buddy Lee.

BURKE, FIDDLIN' FRENCHIE (Vocalist/Fiddler), 20th Century; BA: Stinson Talent; PM: G.D. Stinson.

BURNETTE, DORSEY (Vocalist), Melodyland; Contact: Melodyland Recs.

BUSH, JOHNNY (Vocalist w/Vocal & Instrumental Group—7), Warner Bros.; BA: Charis Cotten—Johnny Bush Attractions, Stinson Talent; PM: Charis Cotten—Rio Talent.

BUTLER, CARL & PEARL (Vocal Duo), Chart; BA: Buddy Lee.

C

CADY, CLIFF, & THE ROVERS (Vocalist/Instrumentalist w/Vocal & Instrumental Group—4), Northland; BA: Operation Music; PM: Nada C. Jones.

CALE, J.J. (Vocalist w/Group—4), Shelter; BA: Lavender Blake; PM: Audie Ashworth.

CAMERON, JOHN ALLAN (Vocalist), Columbia; BA: Marsion Prod'ns; PM: Balmur Ltd.

CAMPBELL, ARCHIE (Vocalist/Comedian), RCA; BA: Century II, Joe Taylor.

CAMPBELL, DEBBIE (Vocalist), Playboy; BA/PM: Jim Halsey.

CAMPBELL, GLEN (Vocalist/Guitarist), Capitol; BA: Roger Adams—Regency Artists; PM: Nick Sevano.

CAMPBELL, SONNY (Vocalist), RCA; BA: Smokey Warren; PM: Jack Avery.

CARLISLE, BILL, SHOW (Vocalist w/Vocal & Instrumental Group—3), Vanguard; BA: Buddy Lee.

CARSON, WAYNE (Vocalist/Guitarist), Private Stock; BA: Top Talent; PM: Si Siman.

CARTER FAMILY (Vocal Group—4), Columbia; BA: Lavender Blake.

CARVER, JOHNNY (Vocalist/Guitarist), ABC; BA: Top Billing.

CASE, JIMMY (Vocalist), Crank; BA: Showcase Talent.

CASE, ROBERT MAXWELL (Vocalist), Ambrotype; BA: R.M. Case.

CASH, GENE (Vocalist w/Vocal & Instrumental Group—4), Brougham; BA: Buddy Lee.

CASH, JOHNNY (Vocalist/Guitarist w/Vocal & Instrumental Group), Columbia; BA: Lou Robin—Artist Consultants, Marty Klein—APA (only Nevada appearances & TV); PM: Lou Robin—Artist Consultants.

CASH, TOMMY, & THE TOMCATS (Vocalist w/Vocal & Instrumental Group—6), Elektra; BA/PM: Buddy Lee.

CATO, CONNIE (Vocalist), Capitol; BA: Lavender Blake; PM: G.D. Stinson.

CHAPIN, TOM (Vocalist/Guitarist), ABC; PM: Richard Golub—Wonder Boys.

CLARK, GUY (Vocalist w/Instrumental Group—4), RCA; PM: Stephen Frank & Michael Brovsky—Shadrack Artists.

CLARK, ROY (Vocalist/Guitarist/Banjoist), ABC-Dot; BA/PM: Jim Halsey. (Also performs with Buck Trent.)

CLEMENTS, VASSAR, BAND (Vocalist/Violinist w/Group—6), Mercury; BA: Athena Ents.; PM: Millie Clements.

CLODHOPPERS, CLEM (Instrumentalist/Impressionist), Showman; BA: Showman Talent; PM: Fred Harper—Showman Talent.

CLOWER, JERRY (Comedian), MCA; BA: Top Billing; PM: Tandy C. Rice Jr.

COCHRAN, CLIFF (Vocalist), Enterprise.

COE, DAVID ALLAN (Vocalist w/Group—10), Columbia; BA: Lavender Blake; PM: Media Consulting.

COLDER, BEN (Vocalist/Comedian), Portland; BA: Omac Artist; PM: Doug Cooper. (Also known as Sheb Wooley.)

COLLINS, BRIAN (Vocalist w/Group—6), ABC-Dot; BA: Roger Talent; PM: Roger Jaudon—Roger Talent.

COLOURS (Vocal & Instrumental Group—5); BA: Stone County; PM: Lance Smith—Stone County.

COLTER, JESSI (Vocalist), Capitol; BA: Nova Agency; PM: Waylon Jennings Ltd.

COMMANDER CODY & HIS LOST PLANET AIRMEN (Vocal & Instrumental Group—8), Warner Bros.; BA: Magna Artists; PM: Rick Higgenbotham.

COMPTON BROTHERS (Vocal & Guitar Duo), ABC-Dot.

CONLEY, EARL (Vocalist), GRT; PM: Nelson Larkin.

COOLIDGE, RITA, see Kris Kristofferson & Rita Coolidge.

COOPER, STONEY, see Wilma Lee & Stoney Cooper.

COPELAND, SHARON (Vocalist), Showman; BA: Showman Talent; PM: Fred Harper—Showman Talent.

CORNELIUS, HELEN (Vocalist), RCA; BA: Lavender Blake; PM: Jerry Crutchfield.

COUNTRY AMERICANS (Instrumental Group—6), Showman; BA: Showman Talent; PM: Fred Harper—Showman Talent.

COUNTRY CAVALIERS (Vocal Duo), CSA; BA: Buddy Lee; PM: John Centinoro.

COUNTRY COMBINATION (Vocal & Instrumental Group—4), Professional Artists; BA: Richard Lutz.

COUNTRY GENTLEMEN (Vocal & Instrumental Group); BA: Don Light.

CRADDOCK, BILLY "CRASH" (Vocalist), ABC; BA: United Talent; PM: Dale Morris.

CRAFT, PAUL (Vocalist), Truth.

CRAMER, FLOYD (Pianist), RCA; BA: Sutton Artists; PM: X. Cosse—ARCCO Ents.

CRAWFORD, DICK (Vocalist/Fiddler), Popularity; BA: Wayne P. Falbe—Showay Talent.

CURRENCE BROTHERS (Vocal & Instrumental Group—4-6), Peaceable; BA/PM: C. Randolph Nauert—Peaceable Music.

CUZZIN SIPE (Comedian), Illini; BA: Attractions Inc.; PM: Marve Hoerner.

(Continued on page 24)

T.G. Sheppard

Ronnie Dove

Dorsey Burnette

Terry Stafford

Pat Boone

Darla Foster

Kenny Serratt

Jerry Naylor

Jud Strunk

Barbara Wyrick

and the entire Melodyland staff



**Thanks.
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For Making Our First Year
Such A Great Success.**



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D

DAKOTA ENTERPRISE (Vocal & Instrumental Group—5); BA: Richard Lutz.

DALTON, MARK (Vocalist), ABC-Dot; BA: Roger Talent; PM: Bob Cox—Roger Talent.

DANA, VIC (Vocalist w/Group—5), MGM; BA: Interstate Talent; PM: Bill Sizemore—Interstate Talent.

DARRELL, JOHNNY (Vocalist), Capricorn.

DAVE & SUGAR (Vocal Group—3), RCA; BA: R. B. Kramer—Chardon Inc.; PM: Don M. Keirns—Chardon Inc.

DAVIS, DANNY, & THE NASHVILLE BRASS (Vocalist/Instrumentalist w/Vocal & Instrumental Group—9), RCA; BA/PM: Buddy Lee.

DAVIS, MAC (Vocalist/Instrumentalist), Columbia; BA: ICM; PM: Sandy Gallin—Katz-Gallin Ent.

DAVIS, PAUL (Vocalist), Bang; PM: Management Three.

DAVIS, SKEETER, SHOW (Vocalist w/Vocal & Instrumental Group—4); BA: Buddy Lee.

DEAN, JIMMY (Vocalist); PM: Jimmy Dean Prod'ns.

DeHAVEN, PENNY (Vocalist); BA: Buddy Lee.

DELICATO, PAUL (Vocalist), Artists of America.

DEMARCO, ANN (Vocalist), Garden; PM: Jim Rose.

DENVER, JOHN (Vocalist/Instrumentalist), RCA; BA: William Morris PM: Management Three.

DeVOL, SKIP (Vocalist/Instrumentalist); BA/PM: Jim Halsey.

DICKENS, JIMMY, & THE COUNTRY BOYS (Vocalist w/Group—4), Brite Star; BA: Moeller Talent.

DILLARDS (Vocal & Instrumental Group—5), United Artists; BA: Stone County; PM: Keith Case—Stone County.

DOT, JOHNNY (Vocalist w/Group), Warner Bros.; BA: Lavender Blake, Buddy Lee.

DOTTIE MAE (Vocalist), Yale; Contact: Smokey Warren.

DOTTSY (Vocalist), RCA; BA: William Morris; PM: Happy Shahan—Alamo Village.

DOUGLAS, JIMMY (Vocalist w/Group—5), Huron; BA: Nashville Int'l.

DOUGLAS, JOE (Vocalist), Monument; BA/PM: Tex Davis.

DOVE, RONNIE (Vocalist w/Group), Melodyland; BA: Interstate Talent, Buddy Lee; PM: Bill Sizemore—Interstate Talent.

DRUMM, DON (Vocalist), Chart.

DRUSKY, ROY (Vocalist), Capitol; BA: Bill Goodwin.

DUDLEY, DAVE (Vocalist), United Artists; BA: Key Talent; PM: E. Jimmy Key—Key Talent.

DUKE OF PADUCAH (Banjoist/Comedian); BA: Top Billing, Atlas Artist.

DUNCAN, JOHNNY (Vocalist/Guitarist), Columbia; BA/PM: Jim Halsey.

DURRENCE, SAM (Vocalist), River; PM: Harper Prod'ns.

E

EARL, KENNY (Vocalist w/Vocal & Instrumental Group—5), MGM; BA: Nashville Int'l; PM: Reggie M. Churchwell.

EATON, CONNIE (Vocalist), ABC-Dot; PM: Cliff Williamson.

EATON, ROLAND (Vocalist), Casino; Contact: Carl Friend.

EDWARDS, BONNIE (Vocalist), Hilltop; BA: Showcase Talent.

EDWARDS, GARY, & SAGE (Vocal & Instrumental Group—8), Epic; BA: Babe Bellagamba; PM: Sy Rosenberg.

EDWARDS, JONATHAN (Vocalist/Guitarist w/Vocal & Instrumental Group—4); BA: Athena Ent.s.; PM: Castle Music.

EDWARDS, STONEY (Vocalist), Capitol; BA: John Kelly.

ELLEDEGE, JIMMY (Vocalist), 4 Star.

ENGLISH, JOHN, & THE COSMIC WESTERN BAND (Vocalist w/Group—5), Warner Bros.; BA: Brumley Artist.

ESQUIRE III (Vocal & Instrumental Group—3), Camaro; BA: Operation Music; PM: Nada C. Jones.

EVERLY, PHIL (Vocalist/Guitarist w/Group—5), Pye; BA: Athena Ent.s., William Boyd; PM: Phillip Browning.

F

FAIRCHILD, BARBARA (Vocalist/Guitarist w/Vocal & Instrumental Group—6), Columbia; BA/PM: Jim Halsey.

FALLS, RUBY (Vocalist), 50 States; PM: Johnny Howard—Choo-Choo.

FAMILY REUNION (Vocal & Instrumental Group—7); BA: Doug Wayne—Skylite Talent; PM: Joel Dortch.

FARGO, DONNA (Vocalist), Warner Bros.; BA: William Morris; PM: Stan Silver—Prima-Donna.

FELLER, DICK (Vocalist), Elektra/Asylum; BA: Don Light; Contact: Rainbow Collection.

FELTS, NARVEL (Vocalist/Guitarist), ABC-Dot; BA: Joe Taylor.

FENDER, FREDDY (Vocalist/Guitarist), ABC-Dot; BA/PM: Jim Halsey.

FISHER, JIM (Vocalist w/Vocal & Instrumental Group—4), Showcase; BA: Nashville Int'l.

FLETCHER, VICKY (Vocalist), Columbia; BA: Buddy Lee.

FLYNN, SALLY, see Clay Hart/Sally Flynn Show.

FOOTSTEPS, see Harry Blanton & Footsteps.

FORBUS, MARK (Vocalist); PM: Happy Shahan—Alamo Village.

FORD, TENNESSEE ERNIE (Vocalist), Capitol; BA: William Morris; PM: Jim Loakes—Betford Corp.

FOSTER, JERRY, SHOW (Group—7), Melodyland; BA: Larry Wilt.

FOUR GUYS (Vocal Group); BA: Lavender Blake.

FOWLERS (Vocal Group—4 w/3 Instrumentalists), Supreme; BA: Top Billing.

FRENCH, EARL (Vocalist/Instrumentalist), Kaymar; BA: Sound Mgmt.; PM: SIBA.

FRIEDMAN, KINKY (Vocalist), ABC; PM: Management Three.

FRIZZELL, DAVID (Vocalist), Capitol; BA: Omac Artist, Brumley Artist.

FROMHOLZ, STEVE (Vocalist), Capitol; BA: Moon-Hill; PM: Larry Watkins—Moon-Hill.

FRUSHAY, RAY (Vocalist), Casino; PM: Sam Cammarata.

FUDPUCKER, ELMER (Vocalist/Comedian), Quatercash; BA/PM: Bob Evans.

G

GAIL, CHERI (Vocalist), BA: Operation Music; PM: Nada C. Jones.

GALLAGHER, LEE (Vocalist/Pianist), Festival—Australia; BA: Barbara Barber.

GATELEY, JIMMY (Vocalist), ABC-Dot; BA: Bill Goodwin.

GATLIN, LARRY (Vocalist/Guitarist), Monument; BA: APA; PM: Sid Bernstein.

GAYLE, CRYSTAL (Vocalist/Guitarist), United Artists; BA: Top Billing.

GENERATION (Group—3); BA: Sound Mgmt.; PM: SIBA.

GIBBS, TEDDY (Vocalist), Waytone; BA: Wayne P. Falbe—Showay Talent; Waytone Talent; PM: Wayne Henderson.

GIBSON, DON, SHOW (Vocalist w/Vocal & Instrumental Group—6), Hickory; BA/PM: Buddy Lee.

GILLEY, MICKEY (Vocalist), Playboy; BA: United Talent; PM: Sherwood Cryer.

GILLION, CARL (Vocalist), Show-Land; BA: Wayne P. Falbe—Showay Talent; PM: Bennie Hess.

GLASER, JIM (Vocalist w/Group—5), MGM; BA: Lavender Blake.

GLASER, TOMPALL, see listing under "T".

GLENN, MARK, & THE YOUNG SISTERS (Vocal & Instrumental Group—5); BA: Cal-Sac Entertainment.

GOLDSBORO, BOBBY (Vocalist/Guitarist), United Artists; BA: ICM; PM: Jan Kurtis.

GOODMAN, STEVE (Vocalist/Guitarist), Elektra/Asylum; BA: Heller-Fischel.

GOODSON, C.L. (Vocalist), Island.

GRAND JUNCTION (Vocal & Instrumental Group—5); BA: William Boyd.

GRANT, JOE, see Eddie Seals & Joe Grant Show.

GRAVES, JOSH (Vocalist/Dobro), Epic; PM: Ed Read.

GRAY, DOBIE (Vocalist), Capricorn; BA: Frederick Burton.

GREENE, JACK, JEANNIE SEELY SHOW (Vocalists w/Group—6), MCA; BA: Top Billing.

GREEN, LLOYD (Steel Guitarist); PM: Lloyd Green.

GRIFF, RAY (Vocalist/Guitarist), ABC-Dot; BA: Joe Taylor.

GROCE, LARRY (Vocalist/Guitarist), Peaceable; BA/PM: C. Randolph Nauert—Peaceable Music.

GUITAR, BONNIE (Vocalist); PM: Joe Johnson.

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

H

HADDOCK, DURWOOD (Vocalist), Caprice.

HAGERS (Vocal Duo), Elektra; BA: William Morris; PM: Martin Pichinson—BNB.

HAGGARD, MERLE (Vocalist/Guitarist), Capitol; BA/PM: Charles "Fuzzy" Owen.

HALLELUJAH MINSTRELS (Vocal & Instrumental Group—4), Skylite; BA: Doug Wayne—Skylite Talent; PM: Ray Lewis.

HALL, MARTHA, & THE HALLMARKS (Vocalist w/Vocal & Instrumental Group—5); BA: Buddy Lee.

HALL, TOM T. (Vocalist/Guitarist w/Group—6), Mercury; BA: William Morris; PM: John D. Lentz.

HAMBLE, STUART (Vocalist), Lamb & Lion; PM: Dick Baxter.

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

HAPPY GOODMAN FAMILY (Vocal Group—4 w/6 Instrumentalists), Canaan; BA: Top Billing.

HARDEN, ARLEEN (Vocalist), Capitol; BA: Lavender Blake.

HARDEN, BOBBY (Vocalist), United Artists; BA: Windchime Prod'ns.

HARGROVE, LINDA (Vocalist/Guitarist), Capitol; BA: William Morris; PM: Bob Schwaid—Thruppence Ltd.

HARRIS, EMMYLOU (Vocalist), Reprise; PM: Eddie Tickner.

HART, CLAY, /SALLY FLYNN SHOW (Vocal Duo w/Vocal & Instrumental Group—6), Ranwood; BA: Buddy Lee; PM: Sam J. Lutz.

HART FAMILY (Vocal & Instrumental Group—7); BA: William Morris.

HARTFORD, JOHN (Vocalist/Instrumentalist), Flying Fish; BA: Stone County; PM: Keith Case—Stone County.

HART, FREDDIE, & THE HEARTBEATS (Vocalist/Guitarist w/Group—7), Capitol; BA: Jim Wagner—American Mgmt., William Morris; PM: Ned Shankman, CPB.

HART, SALLY JUNE (Vocalist), Buddah.

HARVEY, ALEX (Vocalist/Instrumentalist w/Group); BA: Don Light.

HAWKINS, DEBI (Vocalist), Warner Bros.

HAYES, BOBBY (Vocalist); BA: Cal-Sac Entertainment; PM: Ed Hayes.

HEAD, ROY (Vocalist), Shannon; BA: William Morris; PM: Lee Savaggio.

HELMS, BOBBY, SHOW (Vocalist w/Vocal & Instrumental Group—5), Larrick; BA: Atlas Artist.

HELMS, JIMMIE (Vocalist), Parthenon; BA: Doyle Wilburn—Wil-Helm.

HENSON, LINDA (Vocalist); BA: Cal-Sac Entertainment.

HESS, BENNIE (Vocalist), Show-Land; BA: Wayne P. Falbe—Showay Talent.

HESS, TROY, SHOW (Vocalist w/Group—8), Show-Land; BA: Wayne P. Falbe—Showay Talent; PM: Bennie Hess.

HICKORY WIND (Group—5), Flying Fish; BA: Stone County.

HICKOX, JACK, SHOW (Vocalist w/Vocal & Instrumental Group—4); BA: Atlas Artist.

HIGH CHAPARELL (Vocal & Instrumental Group—3); BA: Operation Music; PM: Nada C. Jones.

HITCHCOCK, STAN (Vocalist); BA: Atlas Artist.

HOBBSON, FRANK & BECKY DURNING SHOW (Vocal Duo); BA: Showcase Talent.

HOLLY, DOYLE (Vocalist w/Vocal & Instrumental Group—4); Warner Bros.; BA: Atlas Artist, Nashville Int'l.

HOMER & JETHRO, see New Homer & Jethro.

HOSFORD, LARRY (Vocalist), Shelter.

HOUSTON, ALEX, & ELMER (Comedy); BA: Lavender Blake.

HOUSTON, DAVID, & THE PERSUADERS (Vocalist w/Vocal & Instrumental Group), Epic; BA: Lavender Blake; PM: Tillman Franks.

HOWARD, JAN (Vocalist); BA/PM: Billy Deaton.

HUBBARD, RAY WYLIE (Vocalist/Guitarist w/Group—4); BA: Athena Ent.

HUDSON, SUSAN (Vocalist), Epic; PM: Sy Rosenberg.

HUFFAM, TEDDY, & THE GEMS (Vocalist w/Vocal & Instrumental Group—4), Skylite; BA: Doug Wayne—Skylite Talent.

HUSKEY, KENNI (Vocalist), Warner Bros.; BA: Steve Stebbins—Americana.

HUSKY, FERLIN (Vocalist), ABC-Dot; BA: Lavender Blake.

HUTTON, GUNILLA (Vocalist); BA: William Morris; PM: Arnold Mills.

I

INMAN, JERRY (Vocalist), Chelsea.

JACKSON, SHIRLEY (Vocalist), Mercury; PM: Happy Shahan—Alamo Village.

JACKSON, STONEWALL, & THE MINUTEMEN (Vocalist w/Vocal & Instrumental Group—5), GRC; BA: Buddy Lee.

JACKSON, WANDA (Vocalist), Word/Myrhr; BA: William Morris; PM: Wendell Goodman—Wanda Jackson Ent.

JAMES, ATLANTA (Vocalist/Instrumentalist), MCA; BA: Lavender Blake, Stinsonic Talent, Bob Evans; PM: Bob Evans.

JAMES, JAMIE (Vocalist w/Vocal & Instrumental Group—4), Colony 13; BA: Atlas Artist.

JAMES, MARY KAY (Vocalist), Avco; BA: Joe Taylor.

JAMES, SONNY, & THE SOUTHERN GENTLEMEN (Vocalist/Guitarist w/Vocal & Instrumental Group—7), Columbia; BA: William Morris; PM: Luther Wood.

JANA-LOU (Vocalist/Fiddler); BA: Betty Kaye.

JAYE, JERRY (Vocalist), Columbia; PM: Bob Tucker/Entertainment Directions.

JENNINGS, TOMMY (Vocalist), Paragon.

JENNINGS, WAYLON (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5), RCA; BA: Nova Agency; PM: Waylon Jennings Ltd., Media Consulting.

JERROLD, CLAY (Vocalist w/Vocal Group—5), Phoenix; BA: Nashville Int'l; PM: Reggie M. Churchwell.

JIM & JESSE & THE VIRGINIA BOYS (Vocal & Instrumental Group—5), Opryland; PM: Jim McReynolds.

JOHNSON, CRAIG (Vocalist), Capitol; BA: William Morris; PM: Tommy Amato.

JOHNSON, LOIS, /DON SILVERS SHOW (Vocalists w/Vocal & Instrumental Group—6), 20th Century; BA: Buddy Lee.

JOHNS, SAMMY (Vocalist), GRC.

JOHNS, SARAH (Vocalist), RCA; BA/PM: Jack D. Johnson.

JONES, ANTHONY ARMSTRONG (Vocalist), Homa.

JONES, GEORGE (Vocalist w/Group—8), Epic; BA: RDI; PM: Shug Baggett—George Jones Ent.

JONES, GRANDPA, SHOW (Vocalist w/Group—3), Warner Bros.; BA: Grandpa Jones Ent.s. PM: Eloise Jones Hawkins—Grandpa Jones Ent.

JONES, HARRISON (Vocalist), GRT.

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

JONES, PERRY, & CANNONBALL EXPRESS (Vocal & Instrumental Group—4), Raven; BA: Barbara Barber.

JONES, REESA KAY (Vocalist), Northland; BA: Operation Music; PM: Nada C. Jones.

JONES, SPIKE, JR. (Vocalist/Instrumentalist/Comedian w/Group—6), BA: Betty Kaye.

JORDAN, JERRY (Vocalist/Comedian), MCA; BA/PM: Bud Andrews—LSI Mgmt.

JORDANS (Vocal Group—4), MCA; BA/PM: Bud Andrews—LSI Mgmt.

K

KELLUM, MURRY (Vocalist); BA: Atlas Artist.

KELLY, JERRI, & KELLY'S HEROES (Vocalist w/Vocal & Instrumental Group—4), GRT; BA: Joe Taylor.

KEMP, WAYNE (Vocalist w/Group—5), United Artists; BA: Lavender Blake.

(Continued on page 26)

Merle Haggard ★ Freddie Hart ★ Buck Owens
Tennessee Ernie Ford ★ Asleep At The Wheel
Anne Murray ★ Linda Hargrove ★ Glen Campbell
Susan Raye ★ Buckaroos ★ Stoney Edwards
Arleen Harden ★ The Strangers ★ Connie Cato
Gene Watson ★

La Costa ★ Ray Griff

Tony Booth ★

Jessi Colter ★

Buddy Alan

Roy Drusky

**It's
Talent Like This
That Has Made
CAPITOL
COUNTRY**

#1

Homer Joy

Gene Vowel

LaWanda Lindsey ★ Red Steagall ★ Heartbeats

Billy Edd Wheeler ★ Sonny Curtis ★ Rocky Topp

Joe Bob Barnhill ★ Byron MacGregor ★ James Talley

Buford Rockefeller



Lorita Barlow

Dennis Payne

Capitol
Country

Franki Treat

Frank Jones · Bill Williams · Don Ovens · Audie Ashworth · Ed Keeley

KENDALLS (Vocal Duo), United Artists; BA: Buddy Lee; PM: Mike Engelmann.
KENT, GEORGE (Vocalist/Guitarist), Shannon; BA: Joe Taylor, Jerry Hale, Larry Wilt; PM: Jerry Hale.
KERSHAW, DOUG (Vocalist/Fiddler w/Group—5), Warner Bros.; BA: Athena Ent's.; PM: Chet Hanson.
KILGORE, MERLE (Vocalist), Warner Bros.; BA: Larry Wilt; PM: Louis Lofredo.
KING, DONNY (Vocalist), Warner Bros.; PM: Huey Meaux.
KING, PEE WEE, SHOW (Vocalist w/Vocal & Instrumental Group—7), RCA; BA/PM: King Ent's.
KRISTOFFERSON, KRIS, & RITA COOLIDGE (Vocal Duo w/Vocal & Instrumental Group—7), Monument, A&M; BA: Magna Artists; PM: Bert Block
KUBIAK, BENNY (Fiddler), Homa

L

LaCOSTA (Vocalist), Capitol; BA: ICM; PM: J.M. Tucker—Tanya Inc.
LANCE, LYNDA K. (Vocalist), Warner Bros.; BA: Bill Goodwin.
LANE, JERRY "MAX" (Vocalist), ABC-Dot.
LANHAM, CURT (Vocalist), Chisholm; PM: Jim Anderson/L.R. Sharp.
LARKIN, BILLY (Vocalist), Bryan; BA: Lavender Blake.
LaVALLEY, DOUG (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5), Chart; BA: Nashville Int'l
LAYNE, LaVERNE (Vocalist w/Vocal & Instrumental Group—4), Skylite; BA: Doug Wayne—Skylite Talent
LEA, BARBARA (Vocalist), see Porter Wagoner & The Wagon Masters.
LEE, BRENDA (Vocalist), MCA; BA/PM: Billy Smith—One Nites.
LEE, DICKEY (Vocalist/Guitarist), RCA; BA: United Talent.
LEE, WILMA, & STONEY COOPER (Vocal Duo w/Group—6); BA: Atlas Artist.
LEHR, ZELLA (Vocalist), Mega; PM: Newell S. Gragg.
LEWIS, BOBBY (Vocalist), Ace of Hearts; BA: United Talent.
LEWIS, HUGH X. (Vocalist); BA: Lavender Blake.
LEWIS, JAY (Vocalist), Skylite; BA: Doug Wayne—Skylite Talent; PM: Jay Lee Prod'ns
LEWIS, JERRY LEE (Vocalist/Pianist), Mercury; BA/PM: Jerry Lee Lewis & Co.
LIGHTFOOT, GORDON (Vocalist/Guitarist w/Group—5), Reprise; BA: ICM; PM: EMP.
LINDSEY, LaWANDA (Vocalist), Capitol; BA: Omac Artist; PM: Jack McFadden
LINTON, SHERWIN (Vocalist), ASI, Black Gold; BA: Harry Peebles; PM: Linton Ent's.
LITTLE, KENNY, & THE SPOON RIVER BAND (Vocalist w/Vocal & Instrumental Group—5), Phoenix, BA: Nashville Int'l; PM: Reggie M. Churchwell.
LOCKLIN, HANK (Vocalist), MGM; BA: Buddy Lee.
LOGGINS, DAVE (Vocalist w/Vocal & Instrumental Group—4), Epic; BA: William Morris
LONZ & OSCAR SHOW (Vocal & Instrumental Duo w/Group—5), GRC; BA: Atlas Artist.
LORD, BOBBY (Vocalist), Rice; BA: Key Talent; PM: E. Jimmy Key—Key Talent.
LORD, DON, & THE RED DOGS (Vocalist/Instrumentalist w/Vocal & Instrumental Group—4); BA: Country Talent; PM: Don Bailes—Country Talent.
LOUVIN, CHARLIE, & THE BIG MEN (Vocalist w/Vocal & Instrumental Group—5), United Artists; BA: Atlas Artist
LOWE, DAVE, see Andy Rucker & Dave Lowe.
LOWRY, RON (Vocalist), 50 States; PM: Johnny Howard—Choo-Choo.
LUMAN, BOB (Vocalist w/Group—5), Epic; BA: Lavender Blake.
LUNSFORD, MIKE (Vocalist), Gusto.
LYNN, JUDY (Vocalist), Warner Bros.; BA: John Kelly.
LYNN, LORETTA (Vocalist), MCA; BA: Jimmy Jay—United Talent; PM: O.V. Lynn Jr.
LYNN, PHYLLIS (Vocalist); BA: Cal-Sac Entertainment; PM: Jay Vander Maiden.

M

MACK, WARNER (Vocalist/Guitarist), MCA; BA: United Talent.
MacNEILL, ROBBIE (Vocalist); BA: Marson Prod'ns; PM: Balmur Ltd.
MANDRELL, BARBARA (Vocalist/Instrumentalist), ABC; BA: Jim Wagner—American Mgmt.
MANN, JOHNNY, SHOW (Vocal Group—16); BA: Betty Kaye.
MANN, LORENE (Vocalist); BA: Joe Taylor.
MARNEY, BEN (Vocalist w/Vocal & Instrumental Group—7), Playboy; BA: William Boyd; PM: Larry O'Keefe
MARTELL, LINDA (Vocalist), Nu-Tone, BA/PM: Bennie Brown.
MARTEL, MARTY (Vocalist w/Group—5); BA: Lavender Blake.
MARTIN, JIMMY (Vocalist), MCA; BA: Doyle Wilburn—Wilhelm
MARTIN, JOEY (Vocalist), Melodyland; BA: Buddy Lee; PM: David Kirby—Honky Tonk Heaven.
MATSUO, TOKYO (Vocalist), BGA, BA: Bill Goodwin.
MAXSON, CHARLES (Dulcimer), Peaceable, BA/PM: C. Randolph Nauert—Peaceable Music.
MAYSON-DICKSON (Group—5), United Artists; BA: Fredrick Burton.
McCALL, C.W. (Vocalist), MGM; PM: Don Sears.

McCALL, DARRELL (Vocalist w/Group—5), Avco; BA: Lavender Blake.
McCARTNEY, PAUL, & WINGS (Vocalist/Guitarist w/Vocal & Instrumental Group), Apple.
McCLINTON, O.B. (Vocalist/Guitarist), Mercury; BA: William Morris.
McCOURY, DEL, & THE DIXIE PALS (Vocalist w/Group—5), Rebel; BA: Midstream Promos; PM: Max Mandel
McCOY, CHARLIE (Harmonica), Monument; BA/PM: Tex Davis.
McCRANIE, RONALD (Vocalist w/Vocal & Instrumental Group—4), Western News; Contact: Raymond Sweeney.
McKEON, TOM (Vocalist w/Group—4), United Artists; BA: Frederick Burton, Windchime Prod'ns.
McKINNEY, PAT (Vocalist); BA: Joe Taylor.
McKHAELS, NITA (Vocalist/Guitarist), 50 States; PM: Johnny Howard—Choo-Choo.
MILLARD & BOGERT (Group—6), Kaymar; BA: Sound Mgmt.; PM: SIBA.
MILLER, JODY (Vocalist), Epic; PM: New Directions
MILLER, ROGER (Vocalist/Instrumentalist), Columbia; BA: ICM; PM: Dann Moss.
MILSAP, RONNIE (Vocalist/Pianist), RCA; BA/PM: Jack D. Johnson.
MISSION MOUNTAIN WOOD BAND (Vocal & Instrumental Group—5); BA: Betty Kaye
MITCHELL, LYNELL (Vocalist), Lotus; PM: H. Lyman—Lotus Music.
MITCHELL, PRICE (Vocalist), GRT; PM: Nelson Larkin
MOBLEY, SYLVIA (Vocalist), Phoenix; BA: Nashville Int'l.
MOFFAT, KATY (Vocalist), Columbia; BA: Stone County; PM: Chuck Morris.
MONROE, BILL (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5), MCA; BA: Howard Forrester—Acuff-Rose.
MONTGOMERY, MELBA (Vocalist/Guitarist), Elektra; BA: William Morris, Atlas Artist; PM: Bob Schwaid—Thrupence Ltd.
MORGAN, MISTY, see Jack Blanchard/Misty Morgan Show
MORRIS, LAMAR, & THE MORRIS CODE, see Billy Thundercloud & The Chieftones.
MORRISON, FREDDY (Vocalist), Music Creek; BA: Stinsonic Talent; PM: G.D. Stinson.
MORRISON, HAROLD (Vocalist/Banjoist/Comedian w/Group—3); BA: Lavender Blake.
MOSSBY, JOHNNY & JONIE (Vocal Duo), Capitol; BA: Steve Stebbins—Americana.
MOUNTAIN DEW BOYS (Vocal & Instrumental Group—5), Yale; Contact: Smokey Warren.
MUNDY, JIM (Vocalist), ABC-Dot; BA: Larry Wilt.
MURPHEY, BOB (Comedian), National; BA/PM: Bud Andrews—LSI Mgmt.
MURPHEY, MICHAEL (Vocalist/Instrumentalist), Epic; PM: Management Three.
MURPHY, WHITEY (Vocalist), Yale; Contact: Smokey Warren.
MURRAY, ANNE (Vocalist), Capitol, BA: ICM; PM: Alive Ent's. in USA, Balmur Ltd. in Canada.
MURRAY, BRUCE (Vocalist), BA: Marson Prod'ns; PM: Balmur Ltd.
MYERS, FRANK (Vocalist), Caprice; BA: Al Embry
MYRON & THE VANDELLS (Vocal & Instrumental Group—10); BA: Babe Bellagamba

N

NABORS, JIM (Vocalist); BA: ICM.
NASHVILLE ENTERPRISE (Vocal & Instrumental Group—4), United Artists; BA: Richard Lutz
NASHVILLE EXPEDITION (Vocal & Instrumental Group—4); BA: Operation Music; PM: Nada C. Jones.
NASHVILLE IMPACT (Group—6), Fargo; BA: Al Embry
NAYLOR, JERRY (Vocalist), Melodyland; BA: William Boyd, PM: Ken Rietz
NEELY, SAM (Vocalist), A&M.
NELSON, BONNIE (Vocalist); BA: Bonnie Nelson
NELSON, RICK, & THE STONE CANYON BAND (Vocalist/Guitarist w/Vocal & Instrumental Group—5), MCA; BA: Brumley Artist; PM: Willy Nelson.
NELSON, TRACY, & MOTHER EARTH (Vocalist/Pianist w/Group—5), MCA, BA: Athena Ent's; PM: Travis Rivers.
NELSON, WILLIE (Vocalist), Columbia; BA: Moon-Hill; PM: Neil C. Reshen—Media Consulting.
NETTLES, SAMMYE (Vocalist), River; PM: Harper Prod'ns
NEWBURY, MICKEY (Vocalist), Elektra; PM: Bert Block.
NEW GRASS REVIVAL (Group—5), Flying Fish; BA: Stone County; PM: Keith Case—Stone County.
NEW HOMER & JETHRO (Vocal & Instrumental/Comedy Duo); BA: Jimmy Richards.
NEWMAN, JIMMY C. (Vocalist w/Group—3), Shannon; BA: Atlas Artist.
NEW RIDERS OF THE PURPLE SAGE (Vocal & Instrumental Group—5), Columbia; BA: Magna Artists; PM: Dale Franklin.
NEWTON-JOHN, OLIVIA (Vocalist w/Group), MCA; BA: ICM; PM: Lee Kramer.
NITTY GRITTY DIRT BAND (Vocal & Instrumental Group—4), United Artists, BA: Stone County; PM: William E. McEuen.
NIXON, NICK (Vocalist), Mercury, BA: Lavender Blake; PM: Jerry Crutchfield.

NOACK, EDDIE (Vocalist), Resco; BA: Wayne P. Falbe—Showway Talent.
NUTTER, MAYF (Vocalist), Capitol; BA: Omac Artist.

O

OAK RIDGE BOYS (Vocal & Instrumental Group—9), Columbia; BA/PM: Jim Halsey.
O'DELL, KENNY (Vocalist), Capricorn; BA: Paragon Agency.
O'DONNAN, KAREN (Vocalist), Rice; BA: Key Talent; PM: E. Jimmy Key—Key Talent.
O'GWYNN, JAMES (Vocalist), Plantation; BA: Doyle Wilburn—Wilhelm.
O'HARA, FAITH (Vocalist), Columbia; BA: Barbara Barber.
ORBISON, ROY (Vocalist w/Vocal & Instrumental Group—5-15), Mercury; BA: Howard Forrester—Acuff-Rose.
OSBORNE BROTHERS (Vocal & Instrumental Group), MCA.
OSMOND, MARIE (Vocalist), MGM, BA: ICM; PM: James Morey & Raymond Katz—Katz-Gallin.
OTT, PAUL (Vocalist), Monument; BA/PM: Tex Davis.
OVERSTREET, TOMMY, & THE NASHVILLE EXPRESS (Vocalist w/Vocal & Instrumental Group—6), ABC-Dot; BA/PM: Jim Halsey.
OWEN, CHARLIE (Vocalist), Casino; Contact: Carl Friend.
OWENS, BUCK, & THE BUCKAROOS (Vocalist/Guitarist w/Vocal & Instrumental Group—6), Capitol; PM: Jack McFadden.
OWENS, MARIE (Vocalist), 4 Star; BA: Joe Taylor; PM: Joe Johnson.
OXFORD, VERNON (Vocalist), RCA; BA/PM: Buddy Lee

P

PAGE, PATTI (Vocalist), Avco, BA: William Morris; PM: Jack Rael.
PARIS, JACK, & THE STEPCHILDREN (Vocalist/Instrumentalist w/Vocal & Instrumental Group—7), 2-J; Contact: 2-J Recs.
PARTON, DOLLY, SHOW (Vocalist/Guitarist w/Group—6), RCA, BA: Top Billing.
PARTON, STELLA (Vocalist), Country/Soul; BA: Joe Taylor.
PASCOE, WALT (Vocalist/Guitarist w/Vocal & Instrumental Group—10), Olympic; BA/PM: Wilson Call.
PAUL, LOUIS (Vocalist), Shelter; BA: Frederick Burton.
PAYCHECK, JOHNNY (Vocalist), Epic; BA: Jim Wagner—American Mgmt.; PM: Media Consulting.
PEACE, LYNDA (Vocalist), Reena; BA: Steve Stebbins—Americana; PM: Clifffe Stone.
PEARL, MINNIE (Vocalist/Comedienne); BA/PM: Jim Halsey.
PENN, BOBBY (Vocalist), 50 States; PM: Johnny Howard—Choo-Choo.
PEPPAR, BRENDA (Vocalist), Playboy.
PETERSON, RAY (Vocalist w/Group—5), Cloud 9; BA: Interstate Talent; PM: Bill Sizemore—Interstate Talent.
PHILLIPS, BILL (Vocalist), Cedarwood; BA: Atlas Artist.
PHILLIPS, STU, SHOW (Vocalist w/Vocal & Instrumental Group—6), London; BA: Buddy Lee.
PIERCE, WEBB (Vocalist/Guitarist), MCA; BA: William Morris.
PILLOW, RAY (Vocalist/Guitarist), ABC-Dot; BA: Joe Taylor
PLOWMAN, LINDA (Vocalist); BA: United Talent.
POINTER SISTERS (Vocal Group), ABC-Bue Thumb; BA: ICM; PM: David Robinson—Adam's Dad.
POWERS, JIMMY (Vocalist), Summitt; BA: Operation Music; PM: Nada C. Jones.
PRESLEY, ELVIS (Vocalist), RCA; PM: Col. Thomas A. Parker
PRESTON, RUDY (Vocalist/Instrumentalist), Showman; BA: Showman Talent; PM: Fred Harper—Showman Talent.
PRICE, CHUCK (Vocalist), Playboy; BA: Atlas Artist.
PRICE, JACKIE (Vocalist), Quartercash; BA/PM: Bob Evans
PRICE, KENNY, & THE SUPER SIDEMEN (Vocalist/Guitarist w/Vocal & Instrumental Group—5), RCA; BA: Atlas Artist.
PRICE, RAY (Vocalist), ABC; BA/PM: Ray Price.
PRIDE, CHARLEY (Vocalist/Guitarist), RCA; BA: R.B. Kramer—Chardon Inc.; PM: Don M. Keirns—Chardon Inc.
PROPHET, RONNIE (Vocalist/Guitarist/Comedian), RCA; BA: Pacemaker Prod'ns; PM: Phillip Levitan—Pacemaker Prod'ns.
PRUETT, JEANNE (Vocalist w/Group—5), MCA; BA: Lavender Blake.
PULLEMOFF, ARLIE (Vocalist/Comedian), Quartercash; BA/PM: Bob Evans.
PULLEN, LINDA (Vocalist w/Vocal & Instrumental Group), Hart; BA: Bob Quist; PM: Jack Hart
PURE PRAIRIE LEAGUE (Vocal & Instrumental Group—6), RCA; BA: Variety Artists; PM: Jack Daley.

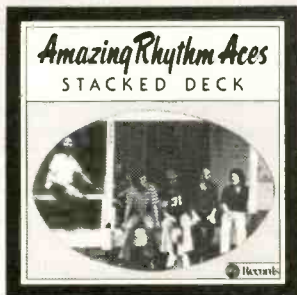
R

RABBITT, EDDIE (Vocalist), Elektra; PM: David Malloy, (Also known as Even Stevens)
RABBITT, JIMMY, & RENEGADE (Vocalist w/Group—7), Capitol; BA: Brumley Artist; PM: Peter Rachtman.
RADIOSERVICE (Vocal & Instrumental Group—5); BA: George Carlson.
RAINWATER, MARVIN (Vocalist), Casino; BA: Smokey Warren.
RALEY, SAMMIE (Vocalist), Showman; BA: Showman Talent; PM: Fred Harper—Showman Talent.

(Continued on page 28)

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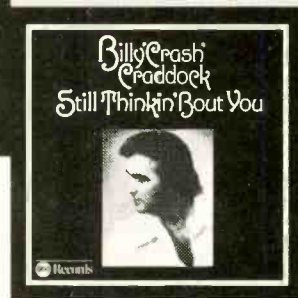
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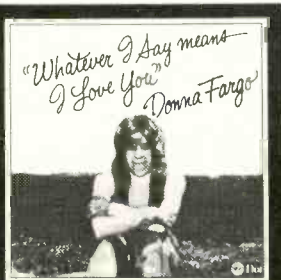
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Still Thinkin' Bout You
ABCD-875



CONNIE EATON
Connie Eaton
ABCD-906



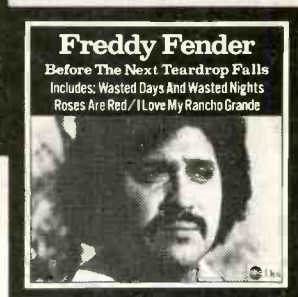
DONNA FARGO
Whatever I Say Means
I Love You
DOSD-2029



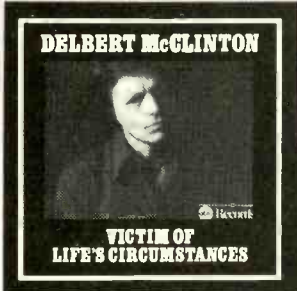
NARVEL FELTS
Narvel Felts
DOSD-2025



FREDDY FENDER
Before The Next Teardrop
Falls
DOSD-2020



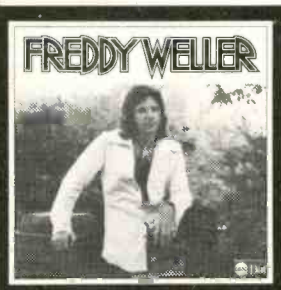
DELBERT McCLINTON
Victim of Life's
Circumstances
ABCD-907



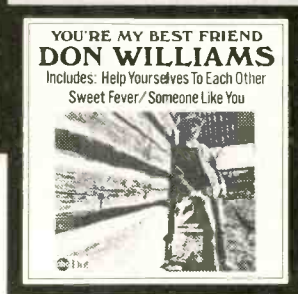
JERIS ROSS
Jeris Ross
DOSD-2046



FREDDY WELLER
Freddy Weller
DOSD-2026



DON WILLIAMS
You're My Best Friend
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RANDOLPH, BOOTS (Saxophonist w/Instrumental Group—7), Monument; BA: Sutton Artists; PM: X. Cosse—ARCCO Ents.

RAVEN, EDDY (Vocalist), ABC; BA: Howard Forrester—Acuff-Rose, Larry Wilt.

RAY, BURCH (Vocalist w/Group—3), Yellow River; BA/PM: Jerry Hale.

RAY & THE EMERALDS (Vocal & Instrumental Group—4); BA: Century II.

RAYE, SUSAN (Vocalist), Capitol; PM: Jack McFadden.

RED, WHITE & BLUE (GRASS) (Vocal & Instrumental Group—4), GRC; BA: Stone County.

REECE, BEN (Vocalist), 20th Century; Contact: 20th Century Recs.

REED, HADEN (Vocalist), Pilot Master; PM: Horace Williams.

REED, JERRY (Vocalist/Instrumentalist w/Vocal & Instrumental Group—6), RCA; BA: William Morris; PM: Jerry Reed Ents.

REED, SCOTTY (Vocalist/Guitarist), Quartercash; BA/PM: Bob Evans.

REEVES, DEL. & THE GOOD TIME CHARLIES (Vocalist/Guitarist w/Group—5), United Artists; BA: Top Billing.

RENO, JACK (Vocalist/Guitarist), Target; BA: Atlas Artist.

RICE, BOBBY G. (Vocalist), GRT; BA: Buddy Lee.

RICH, ALLAN (Vocalist), Columbia; PM: Sy Rosenberg.

RICHARDS, EARL (Vocalist/Guitarist), Ace Of Hearts; BA: Atlas Artist.

RICHARDS, SUE (Vocalist/Pianist), ABC-Dot; BA: Joe Taylor, Larry Wilt.

RICH, CHARLIE (Vocalist/Pianist), Epic; BA: William Morris; PM: Sy Rosenberg.

RICHEY, PAUL (Vocalist), Capitol; BA: Lavender Blake.

RILEY, JEANNIE C. (Vocalist w/Vocal & Instrumental Group—6); BA: William Morris.

ROBBINS, MARTY (Vocalist/Guitarist), MCA; BA: Entertainment Exclusive.

ROBERTS, BO (Vocalist/Instrumentalist w/Group—4), Portland; Contact: Raymond Sweeney.

ROBERTS, GLENDA (Vocalist); BA: Jim Wagner—American Mgmt; PM: Jim Wagner.

ROBERTS, PAT (Vocalist w/Vocal & Instrumental Group—5), ABC-Dot; BA: William Morris; PM: Jack Roberts.

ROBINSON, BETTY JEAN (Vocalist), 4 Star; BA: Century II; PM: Joe Johnson.

RODRIGUEZ, JOHNNY, & THE MUSIC CITY BAND (Vocalist w/Group—10), Mercury; BA: William Morris; PM: Happy Shahan—Alamo Village, John D. Lentz.

ROGERS, DAN (Vocalist), United Artists; BA: William Boyd; PM: Larry O Keefe.

ROGERS, DAVID (Vocalist), United Artists; BA: Buddy Lee; PM: Kathleen W. Jackson—Exclusive Mgmt.

ROGERS, GAMBLE (Vocalist/Guitarist/Comedian); BA: Nova Agency; PM: Chuck Glaser.

ROGERS, KENNY, & THE FIRST EDITION (Vocalist w/Vocal & Instrumental Group), Jolly Roger; BA: ICM.

ROGERS, ROY (Vocalist), 20th Century; BA: Art Rush.

RONSTADT, LINDA (Vocalist), Asylum; BA: ICM; PM: Peter Asher.

ROSS, JERIS (Vocalist), ABC-Dot; BA: Jack Ross.

ROSS, LENORA (Vocalist); BA: United Talent.

RUBLE, TOMMY (Vocalist w/Group—5), River; PM: Harper Prod's.

RUCKER, ANDY, & DAVE LOWE, Anchor; BA: Frederick Burton; PM: Tony Conway.

RUSSELL BROTHERS (Vocal & Instrumental Group—5) Jewel; BA: Atlas Artist.

RUSSELL, JOHNNY (Vocalist/Guitarist), RCA; BA: Lavender Blake.

S

SAMI JO (Vocalist), MGM; BA: Wesley R. Miller—Talent Mgmt.; PM: Tony Caterine.

SAMPLES, JUNIOR (Comedian), Skylite; BA: Doug Wayne—Skylite Talent, Joe Taylor.

SANDERS, BOB, SHOW (Vocalist w/Vocal & Instrumental Group—5), Sweet Fortune; BA: Buddy Lee; PM: Joseph E. D'Imperio.

SARGEANTS, GARY (Vocalist), Mercury.

SCOTT, LANNY, & COUNTRY SPOON (Vocal & Instrumental Group—4), United Artists; BA: Richard Lutz.

SCRUGGS, EARL, REVUE (Vocalist/Banjoist w/Vocal & Instrumental Group—6), Columbia; BA: Athena Ents; PM: Louise Scruggs—Scruggs Talent.

SEALS, EDDIE, & JOE GRANT SHOW (Group—4); BA: Key Talent; PM: E. Jimmy Key—Key Talent.

SEALS, TROY (Vocalist), Columbia; Contact: Columbia Recs.

SEELY, JEANNIE, see Jack Greene/Jeanie Seely Show.

SEGO BROTHERS & NAOMI (Vocal & Instrumental Group—7), Heart Warming; BA: Century II.

SELLARS, MARILYN (Vocalist/Pianist), Mega; BA: William Morris.

SERRATT, KENNY (Vocalist), Melodyland; BA: Lavender Blake.

SESSIONS, RONNIE (Vocalist/Guitarist), MCA; BA: United Talent.

SHANNON, GUY (Vocalist), MGM; BA/PM: Al Embry.

SHARPE, SUNDAY (Vocalist), United Artists; BA: Moeller Talent, Lavender Blake.

SHAVER, BILLY JO (Vocalist), Capricorn; BA: Paragon Agency.

SHAW, BRIAN (Vocalist/Guitarist), RCA; BA: Joe Taylor.

SHAW, DANNY (Vocalist); BA: Cal-Sac Entertainment; PM: Jay Vander Maiden.

SHAW, CHARLEY (Vocalist w/Vocal Group—4), Homa; BA: Bill Goodwin.

SHEPARD, JEAN, & THE SECOND FIDDLES (Vocalist w/Instrumental Group—6), United Artists; BA: Top Billing.

SHEPPARD, T.G. (Vocalist w/Group—5), Melodyland; BA: Lavender Blake; PM: Elroy Kahane.

SILVERS, DON, see Lois Johnson/Don Silvers Show.

SIMPSON, RED (Vocalist), Capitol; BA: Steve Stebbins—Americana.

SINGLETON, MARGIE (Vocalist), Ashley; PM: Linda G. Denny—Country Music Spectacular.

SIPE, CUZZIN, see listing under "C".

SLEDD, PATSY (Vocalist), Mega; BA: Lavender Blake.

SMATHERS, BEN, & THE STONEY MOUNTAIN CLOGGERS (Vocalist w/Group—8); BA: Nova Agency.

SMITH, BOBBY, & THE BOYS FROM SHOLOH (Vocalist w/Vocal & Instrumental Group—4), MCW; PM: Millie Clements.

SMITH, CAL (Vocalist/Guitarist), MCA; BA: United Talent.

SMITH, CARL (Vocalist), Hickory.

SMITH, CONNIE (Vocalist), Columbia; BA: William Morris.

SMITH, GLADYS (Vocalist), People; BA: Country Talent; PM: Don Redanz—Country Talent.

SMITH, MARGO (Vocalist), 20th Century; BA: Lavender Blake.

SMITH, SAMMI (Vocalist), Elektra, Mega.

SMITH, SONNY (Vocalist/Guitarist), Quartercash; BA/PM: Bob Evans.

SNOW, HANK, & THE RAINBOW RANCH BOYS (Vocalist/Guitarist w/Group—4), RCA; BA: Moeller Talent.

SOMMERS, DEE DEE (Vocalist w/Group—4), Widge; BA: Interstate Talent; PM: Bill Sizemore—Interstate Talent.

SONNIER, JOEL (Vocalist), Mercury; BA: Buddy Lee.

SORO, SEAN (Vocalist); BA/PM: Bob Knox.

SOUTHERN LOVIN (Vocal & Instrumental Group—4); BA: Operation Music; PM: Nada C. Jones.

SOVINE, RED (Vocalist), Chart; BA: Moeller Talent, Buddy Lee, Larry Wilt.

SPEARS, BILLIE JO (Vocalist w/Guitarist), United Artists; BA: Top Billing.

SPENCER/MILLER (Duo), Babay Fool; BA: Frederick Burton.

SPURROWS (Vocal & Instrumental Group—14), Myrrh; BA/PM: Jim Halsey.

STAFFORD, JIM (Vocalist/Instrumentalist), MGM; BA: William Morris; PM: George Bullets Durgom.

STAMPLEY, JOE (Vocalist/Guitarist w/Vocal & Instrumental Group—5), Epic; BA: William Morris.

STANLEY, RALPH, & THE CLINCH MOUNTAIN BOYS (Vocalist w/Group—5), Rebel; BA: Midstream Promos.

STARR, KENNY (Vocalist/Guitarist), MCA; BA: United Talent.

STARR, TONY (Vocalist/Guitarist), GMC; BA: Country Talent; PM: Don Redanz—Country Talent. (Also see Donnie Lee Bailes & Tony Starr Show)

STATLER BROTHERS (Vocal & Instrumental Group—4 w/Instrumental Duo), Mercury; BA: Lavender Blake; PM: Saul Holif—Volatile Attractions.

STEAGALL, RED, & THE COLEMAN COUNTY COWBOY BAND (Vocalist/Guitarist w/Vocal & Instrumental Group—6), Capitol; BA: Jim Halsey, PM: Williams Mgmt.

STEELE, LARRY (Vocalist/Instrumentalist), Airstream.

STEVENS, EVEN, see Eddie Rabbit.

STEVENSON, B.W. (Vocalist/Guitarist w/Group); BA: Heller-Fischel; PM: Larry Watkins—Moon-Hill.

STEVENS, RAY (Vocalist/Instrumentalist), Barnaby; BA: ICM; PM: Williams Mgmt.

STEWART, GARY (Vocalist), RCA; BA: R.B. Kramer—Chardon Inc.; PM: Don M. Keirns—Chardon Inc.

STEWART, WYNN (Vocalist), Playboy.

STONEMAN, RONI (Vocalist), Chart; BA: Al Embry.

STONEMANS (Vocal & Instrumental Group—5), CIE; BA: Joe Taylor; PM: Bob Bean.

STRATTON, ARNETT, SHOW (Vocalist w/Vocal & Instrumental Group—5), Royal American; BA: Buddy Lee.

STREET, MEL (Vocalist), GRT; BA: Lavender Blake; PM: Jim Prater.

STRUNK, JUD (Vocalist), Melodyland.

STUCKEY, NAT (Vocalist); BA: United Talent.

SWAN, BILLY (Vocalist/Instrumentalist), Monument; PM: Bert Block.

SWATZELL, TOM (Instrumentalist), Spade; BA: Wayne P. Falbe—Showay Talent.

SYKES, KEITH, BAND, (Group), MGM; BA: Frederick Burton.

T

TABUCHI, SHOJI (Vocalist/Fiddler), ABC-Dot; BA: Lavender Blake, Tillman Franks; PM: Tillman Franks.

TANNER, FARGO (Vocalist), Avco.

TAPP, GORDIE (Comedian); BA: Joe Taylor.

TAYLOR, CARMOL (Vocalist), Elektra; PM: Al Gallico.

TAYLOR, CHIP, & THE GHOST TRAIN (Vocalist w/Vocal & Instrumental Group—5), Warner Bros.; BA: Buddy Lee.

TENNESSEE PULLYBONE (Group—4), JMI; BA: Frederick Burton.

TERRAL, BEAU, & THE CALIFORNIA COUNTRY (Vocal & Instrumental Group—4); BA: Cal-Sac Entertainment.

THOMAS, B.J. (Vocalist), ABC.

THOMPSON, HANK, & THE BRAZOS VALLEY BOYS (Vocalist/Guitarist w/Vocal & Instrumental Group—6) ABC-Dot; BA/PM: Jim Halsey.

THOMPSON, SUE (Vocalist), Hickory; BA: Howard Forrester—Acuff-Rose, Barbara Barber; PM: Tri-Star.

THUNDERKLOUD, BILLY, & THE CHIEFTONS with LAMAR MORRIS & THE MORRIS CODE (Vocalist w/Vocal & Instrumental Group—10), 20th Century; BA/PM: Buddy Lee.

TILLIS, MEL, & THE STATESIDERS (Vocalist/Guitarist w/Vocal & Instrumental Group—8), MGM; BA/PM: Jim Halsey.

TILLOTSON, JOHNNY (Vocalist), Columbia.

TIM & MONICA (Vocal & Instrumental Group—5); BA: Century II.

TOMPALL (Vocalist w/Group—4), MGM; BA: Nova Agency.

TRASK, DIANA (Vocalist), ABC-Dot; BA/PM: Jim Halsey.

TRAVIS, MERLE (Vocalist), RCA; BA: Steve Stebbins—Americana.

TRENT, BUCK (Vocalist/Instrumentalist), ABC-Dot; BA/PM: Jim Halsey. (Also performs with Roy Clark.)

TUBB, ERNEST, & HIS TEXAS TROUBADOURS (Vocalist w/Vocal & Instrumental Group—6), MCA; BA: Atlas Artist.

TUBB, JUSTIN (Vocalist); BA: Atlas Artist.

TUCKER, TANYA (Vocalist), MCA; BA: ICM; PM: J.M. Tucker—Tanya Inc.

TURNER, MARY LOU (Vocalist), MCA; BA: Bill Goodwin.

TWITTY, CONWAY (Vocalist/Guitarist), MCA; BA: Jimmy Jay—United Talent.

TWITTY, MICHAEL (Vocalist); BA: United Talent.

TYLER, CHET (Vocalist), Arc; Contact: Smokey Warren.

TYLER, PAULETTE (Vocalist w/Group—6), River; PM: Harper Prod's.

V

VAN DYKE, CONNY (Vocalist), ABC-Dot; BA: William Boyd.

VAN DYKE, LEROY, & THE AUCTIONEERS (Vocalist w/Vocal & Instrumental Group—5), ABC-Dot; BA/PM: Jim Halsey.

VAN HORN, DALE (Vocalist), Monument; BA/PM: Tex Davis.

VAUGHN, SHARON (Vocalist), ABC-Dot; BA: Pacemaker Prod's; PM: Phillip Levitan—Pacemaker Prod's.

VOICE (Group—3), RCA; BA: Frederick Burton.

W

WAGONER, PORTER, & THE WAGON MASTERS with BARBARA LEA (Vocalist/Guitarist w/Vocal & Instrumental Group—8), RCA; BA: Top Billing.

WALKER, BILLY (Vocalist), RCA; BA: Bill Goodwin.

WALKER, CHARLIE (Vocalist), Capitol; BA: Atlas Artist.

WALKER, JERRY JEFF, & THE LOST GONZO BAND (Vocalist/Guitarist w/Vocal & Instrumental Group—7), MCA; BA: Athena Ents.; PM: Michael Brovsky & Stephen Frank—Shadrack Artists.

WALLACE, JERRY (Vocalist/Guitarist), MGM; BA: Joe Taylor.

WARD, JACKY, SHOW (Vocalist/Guitarist w/Vocal & Instrumental Group—5), Mercury; BA: Joe Taylor.

WARREN, SMOKEY (Vocalist), Yale; PM: Sal Petro.

WATSON, DOC (Vocalist/Guitarist), United Artists; PM: Manuel Greenhill.

WATSON, GENE (Vocalist), Capitol; BA: William Morris; PM: Russ Reeder.

WAYLAN, JIM (Vocalist), JIN; BA: Stinsonic Talent; PM: G.D. Stinson.

WAYNE, NANCY (Vocalist), 20th Century; BA: Mike Humphrey.

WEATHERLY, JIM (Vocalist/Guitarist), Buddah; PM: Larry Gordon.

WEBB, EARL & JEAN, SHOW (Vocal Duo w/Group—4), Brite Star; BA: Atlas Artist.

WEBB, JAY LEE (Vocalist); BA: Atlas Artist.

WEBB, WYATT (Vocalist w/Vocal Group—4), Royal American; BA: Bill Goodwin.

WEISSBERG, ERIC, & DELIVERANCE (Vocalist/Instrumentalist w/Instrumental Group), Epic; PM: Richard Golub—Wonder Boys.

WELLER, FREDDY (Vocalist/Guitarist), ABC-Dot; BA/PM: Jim Halsey.

WELLS, KITTY, COUNTRY CLASSICS SHOW with JOHNNY WRIGHT & BOBBY WRIGHT (Vocal & Instrumental Group—7), Capricorn; BA: Top Billing.

WELLS, MIKE (Vocalist/Guitarist), Playboy; BA: Top Billing.

WEST, DOTTIE, & CROSSCOUNTRY (Vocalist w/Group—6), RCA; BA: Top Billing.

WEST, SPEEDY, see Jimmy Bryant/Speedy West.

(Continued on page 63)

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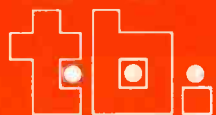
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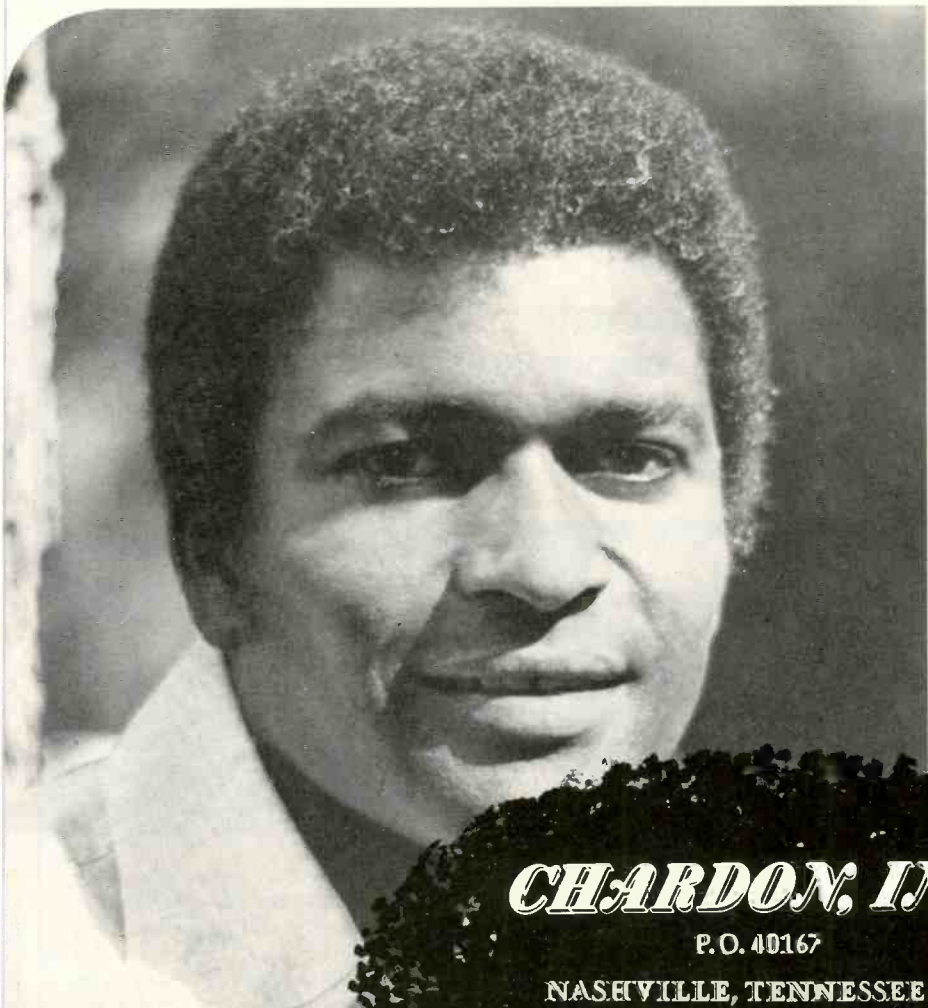
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*Appearing on the CHARLEY PRIDE SHOW in 1975/76



Capitol photo

The Country "Outlaws"

"They've had enough
phonies in politics, religion and
just plain everyday living"

By Bob Kirsch

RCA photo



Jessi Colter, Waylon Jennings and Tompall (from left) are often among acts termed progressive.



MGM photo

What will fall by the wayside is not any special group of people, but people with no talent. The important thing now is, there is more than one way to go."

So says Waylon Jennings, one of the major forces in country music today and an increasingly important force in pop music as well.

Jennings, along with Tompall Glaser, Jessi Colter, Kinky Friedman, Shel Silverstein, Willie Nelson and several others, has been lumped often over the past few years into a category called renegade by some, outlaw by many and progressive by others.

The important point to note, however, is that these terms have been applied to these artists by others. Jennings, Glaser and Colter have stated repeatedly and publicly their distaste for categorization, particularly in the realm of music. And while they have certainly believed themselves to be in the right all along, this year marks the first real and tangible evidence that the music-buying public is beginning to agree and that the so-called outlaws are making an impact.

Jennings, for over a decade one of country's most respected names as a singer and writer, enjoyed three No. 1 country singles during the past year, hit the top 50 of the pop LP charts, headlined in such pop-oriented auditoriums as Santa Monica Civic in Los Angeles and guested on such TV shows as "Midnight Special," with the Rolling Stones on "Rock Concert," and on Dinah Shore and Merv Griffin's shows.

Glaser enjoyed his biggest country hit since the breakup of Tompall & The Glaser Brothers three years ago, played Las Vegas, appeared on a number of pop oriented TV shows and found a new home on MOR oriented radio.

Miss Colter enjoyed a No. 1 country and top five pop hit with "I'm Not Lisa," reached the top 50 of the pop LP listings and the top five of the country charts, toured consistently with Jennings, saw her songs covered by more than 50 artists and appeared on many national TV shows.

A year ago at this time, none of these breakthroughs had yet occurred. It seemed easy for these artists to say they did things their own way because they genuinely believed they were right, not to buck any particular system. It seemed easy because these artists were not making a great deal of impact anywhere but in country. This year they have made the impact. More important, their basic philosophy and music has not changed. And, as Shel Silverstein has said, "There is too much emphasis on narrowmindedness in country music. People expect a certain amount of honesty and decency. Generally, if you have the ability, people will respect it."

Jennings readily admits that "the renegade thing came from bucking what they call the establishment." But he adds that "the system is good for a lot of people and a lot of people need it. I've never tried to destroy anything. I've just wanted to help get an alternate way of doing things going."

One of the things Jennings has sought is total control of his product and performance schedule, which he says he now has (he is booked through Chuck Glaser and Chuck Eastman). He still feels the biggest "ripoff our music has is four songs in three hours and that's it. I will work on a single or album until it's right, and I certainly wasn't the first artist to demand this nor am I the only one doing it now.

"The basics are what's right and what's wrong," Jennings continues. "Not that myself, or Tompall or Jessi or anyone always

does what's right, but we damn sure give it a try. And I think if everyone considered it, things might be an awful lot better. That goes for the artist, the promoter, the booker, the labels, everyone. If trying to do right by those around us is being different for the sake of being different, that's fine. I'll tell people if I think they're wrong and I expect others to do the same for me. 'Yes' people do not impress me in the least. I like to consider myself an individual, and maybe in this day and age that is being different. But I really feel that's what people are reaching for. They're had enough of phonies in politics, religion and just plain everyday living."

Jennings does hasten to add that he does not intend to criticize all there is in country. "It's my music and I will defend it," he says. "I'm not saying all managers, agencies or all of anything else is bad. But I want a say in everything I do. Call me what you will, I am a part of country music and I do what I do and say what I say because I love the music. That's where I'm at."

Tompall Glaser was one of Nashville's first artist/businessmen. He and his brothers own Glaser Sound in Nashville, a studio that has become a gathering place for some of the more creative names in country and pop music. He has been a successful publishing executive (now in partnership with Jennings) for more than a decade and has always taken an active role in his own record production and booking.

Arriving in Nashville as leader of the hugely successful Tompall & The Glaser Brothers, Glaser said a year ago that "Maybe I couldn't go along with the system because I couldn't see giving a guy a pair of cowboy boots for half interest in a song." The statement seemed humorous enough until this

(Continued on page 38)



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—Send for Our New Talent Directory—

* Artists listed in alphabetical order

As the '70s progress one becomes more and more regularly aware of the increase of the coverage, and acceptance, of country music within the British Isles. Certainly the past 12 months have proven no different and the point is clearly realized through the number of U.S. artists touring England; the ever increasing amount of record releases; and, even, the success of a country single in the pop charts.

In addition, there's also the considerable activities to be noted concerning the rapidly expanding local country music industry.

Let's start with the chart successes, as this is the area in which the music makes the most immediate impact on the mass public. If Charlie Rich was the success story of 1974—his two records "The Most Beautiful Girl" and "Behind Closed Doors" falling outside the period of time under discussion—then Tammy Wynette, from the same

Country Grabbing Place In U.K.

By Tony Byworth

Epic roster, must claim the similar distinction for the current period. Ms. Wynette made the top of the charts during May with an oldie "Stand By Your Man," already twice released here but failing to gain chart impetus on those earlier occasions. This time the record sold over 500,000 copies, and another oldie, "D-I-V-O-R-C-E," subsequently marked her second appearance in the British Top 20.

Tammy Wynette also scored in the album listings. "The Best Of Tammy Wynette," a

U.K. compilation which first saw the light of day in the late '60s and has always been a steady seller with the country enthusiasts, made its appearance and has now earned a Silver Disk whilst another compilation, "Stand By Your Man," also won over to the album buyers.

Another country newcomer to the pop market was Billie Jo Spears and, following the U.S. success of "Blanket On The Ground," brought the song into the British Top 10 in August. Other successes included Slim Whitman's first chart appearance for seventeen years with "Happy Anniversary"; Charlie Rich making the chart's lower regions with "We Love Each Other"; Billy Swan debuting with the much programmed "I Can Help"; and Ray Stevens' "Misty" bringing the more traditional sounds right to the top. There were also appearances by John Denver ("Annie's Song"), Bobby Goldsboro ("Hello Summertime" and a re-

(Continued on page 48)



Country music's recognition in England is pointed up by awards such as to Hank Snow (at mike with Tompall looking on immediate left). Billboard's late country editor Bill Williams is at far right.

The Outlaws

• *Continued from page 36*

writer repeated it to a so-called "straight" country artist and he replied, "Tompall's right. I was the guy."

Glaser says neither he nor his brothers were really liked in Nashville's inner circle in the early days "because we couldn't honestly accept the way things were sewn up. I respected and still do respect most of the people in town, but I resented and do resent people in power not wanting things done any way but theirs. There is room for several ways. I had to form my own production company once so a label would talk to me as a producer."

Today, Glaser is encouraged by the progress the ideas he embraces have made. "We are basically trying to reach the same people the church reaches," he says. "A lot of people maintain a rebel attitude while searching for heroes and/or leaders without knowing what a rebel is. I'm trying to protect a musical tradition and to project that tradition to the younger, so-called redneck kids. These kids are digging a beat and they need lyrical content. I think the fact that people are now paying some attention to us is a major step in itself. Another important point, I think, is that we are not trying to reconstruct old ideas. We are trying what we feel is a new and alternate way with a thought behind it. I'm not interested in

standing up to people just to stand up to them. But take my band as an example. I've got two black artists, Mel Brown and Charles Polk in it. I don't have them to shock country fans with black artists, I have them because they're good. And you know, the fans don't even notice the color of their skin. They can pick and that's good enough."

Jessi Colter, who surfaced five years ago with an RCA album and then seemingly disappeared, returned with a bang this year with a slew of top 10 records including several number ones. During her five year "retirement" of course, she wrote songs for the likes of Dottie West, Don Gibson and Nancy Sinatra. Why did she take five years off from performing?

"Now," she continues, "I think I'm ready. I've been as involved in the various changes as much as someone next to someone going through all those changes can be. I didn't have too much trouble with the so-called system, maybe because I was a woman. But I remember being told by one producer I was too smart for the country people and that my songs went over their heads. I happen to think that country people, like anyone else, are as ready for new ideas and individuals as anyone else. In the early days I was expected to slip into a mold, but no more. As for what's happening now, I'm delighted and tickled about all of it."

Miss Colter, of course, is talking of her pop and country success, and the appar-

to some other people, but he is a musical innovator. I think Bobby, like Waylon and Tompall, has something to say and this is what attracts people to him.

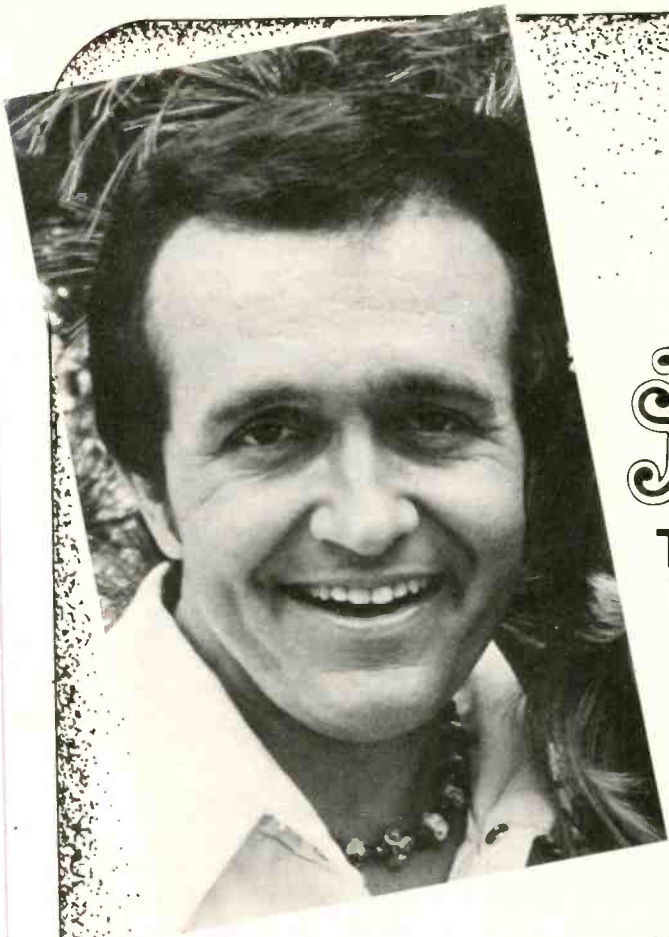
"But when you try something new," warns Silverstein, "don't expect people to like you for it in the beginning. If they don't try and stop you, you're ahead of things. An artist should look at an album as a platform to say what he or she wants to say, and hopefully it's something that has not been said before. I really am not the one to say what an artist should be at ease with which she moves across musical boundaries.

A mention is due here to Ken Mansfield, who co-produces Jessi with Jennings and has produced both Glaser and Jennings. Mansfield lives in Los Angeles and is another firm believer in cutting something until it is right. "Because it's country doesn't mean you limit yourself," Mansfield says. "I cut country like I do pop. If you have to overdub you overdub and if you have to go back you go back. I may take a lot longer than the average country producer, but I believe I'm doing country."

Shel Silverstein, who has written songs for Glaser, worked with Jennings' Brenda Lee, Loretta Lynn, Johnny Cash and Chet Atkins, has often been placed in the outlaw mold because of his associations.

"The so-called renegade thing is not a matter of lifestyle," Silverstein says. "Bobby Bare lives a straight life compared

(Continued on page 59)



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MCA RECORDS



ABC/Dot— 'Newest Of Country Majors'

The shift of all ABC country artists to the Dot label in Nashville, the consolidation of the ABC and Dot Nashville offices and an average throughout the past year of 15 singles and seven LPs on Billboard's country charts each week are among the leading factors making the label, which has been strictly country only since 1971, "the newest of the country majors."

The movement of the ABC country artists to the Dot banner, however, is just one of the significant changes the company has gone through during the past year.

1975 was a big crossover year for the firm, with Freddy Fender enjoying a No. 1 country and pop single with "Before The Next Teardrop Falls" and earning a gold album for the LP of the same name. Fender also went No. 1 country and top 10 pop with

ABC/Dot photos

Amazing Rhythm Aces (top), Connie Eaton and Roy Clark (from left, middle) are among ABC/Dot headliners. Below are Norvel Felts (third from left) with family and Jim Fogelsong, Dot president (far right).

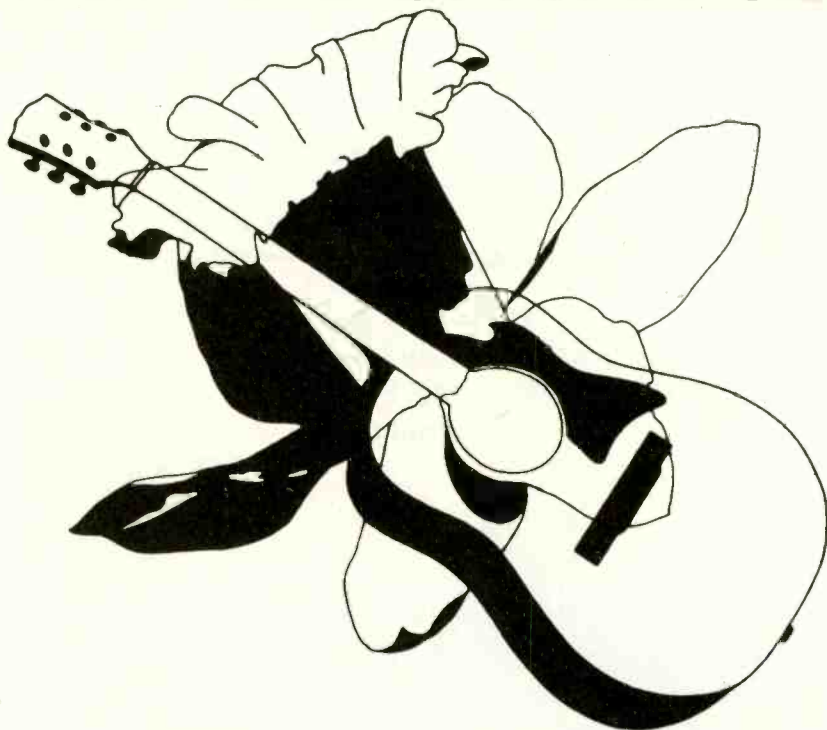
"Wasted Days And Wasted Nights." Narvel Felts, who scored with Billboard's Country Single Of The Year in "Reconsider Me," also crossed into the pop field. B. J. Thomas, an ABC artist, enjoyed a "reverse" crossover when his "Hey, Won't You Play (Another Somebody Done Somebody Wrong Song)" hit No. 1 pop and country. And the Amazing Rhythm Aces went top 10 pop and country with "Third Rate Romance."

The consolidation of the ABC and Dot functions in Nashville finds Jim Fogelsong remaining president, Larry Baunach as vice president of promotion and creative services, B. J. McElwie as national sales manager, Ron Chancy heading a&r, Jerry Bailey in charge of publicity and Jeannie Wallace as national promotion coordinator.

Also new are four country regional promotion men: Joe Deters in Atlanta; Tony Tamburrano in Houston; Brian Langlois in Chicago; and Dottie Vance, who works for Dot and Ranwood, in Los Angeles. The four work product in conjunction with local ABC promotion staffs.

"The consolidation was made," says Baunach, "because it was quite expensive for ABC to sustain two offices and two staffs here. So the staffs were trimmed, the offices combined, and artists such as Connie Eaton, Ferlin Husky, Johnny Carver, Jim Mundy and several others moved over to Dot. We will also be working on pop artists with some country appeal, like Jimmy Buffett, B. J. Thomas, the Pointer Sisters, Poco and Delbert McClinton."

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Country Music Wins Big In Las Vegas Showcases

By Handford Searl

Country music artists, shows and concerts continue to make their popular presence known in this glitter town of top-billed superstars and MOR acts.

The most publicized country activity centers around Producer Jim Halsey's "Country Music U.S.A." series, opening its eighth three-week edition September 16 at the Landmark Hotel.

"The hotel deserves credit for pioneering this type of a show in a main-room," Halsey says. "These self-contained acts in each edition foster people participation, something many rock concerts don't have."

Head of his own Tulsa booking firm,



Charlie Rich and wife Margaret Ann



Oak Ridge Boys

Landmark photo

Halsey initiated the series at the beginning of the year with the faith and backing of the Hughes Summa Corporation. The Landmark is the first major Strip hotel to showcase C&W in a large showroom.

Meanwhile, the Flamingo Hilton has produced two country concerts in their 2,500 capacity convention hall, the last

show on June 27. KLAS DJ Barry Jay, 30, worked on promoting the shows through Sweet Pea Productions.

"We're looking for a more likely location where we don't have to compete with such super names like Sinatra, Helen Reddy or Connie Stevens," he says. Those three perform at the nearby Caesars Palace, MGM Grand Hotel and Flamingo Hotel respectively. Jay's latest venture is an all-country Disco lounge, "The Water Hole," recently opened within a block of the Hotel Sahara.

Caesars Palace hosted a less-than-successful C&W show September 5 at their 5,000-capacity Coliseum convention facility when only 1,800 country fans showed up. Quick to add the scheduled two-night concert series was booked by an outside group, hotel

(Continued on page 60)



Glen Campbell

Capitol photo

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RCA Records and Tapes

Country Music Shares In Surge Of Fair Business

By Nat Freedland



Billboard photo

Frank Jones, Capitol's director of country music, Waylon Jennings and prominent country booster Jim Halsey converse on panel at Billboard's recent International Talent Forum.

Despite all the recent hoopla about the opening of the Fair market to contemporary rock superstars, country music remains the entertainment staple of state and county fairs. And from all reports, country star bookings are growing right along with the strong fair business.

"Rock at fairs is the new thing, but country music is still the staple entertainment at fairs," says Dick Howard, West Coast vice president of the country powerhouse Jim Halsey Agency.

"Where you see the mix of rock and country is at the big state fairs," says Howard. "Smaller regional and county fairs can't pay pop star prices and stick with the country names that have pulled in crowds, year after year."

According to Howard, the standard MOR names are the ones being squeezed out by rock's arrival at fairs, not country artists.

The Halsey Agency books country artists at fairs for one-night prices ranging from

\$1,500 up to a high of about \$35,000 for a country superstar like Roy Clark. The most common fair price range for a country record name is \$5-7,000 per night.

Roy Clark plays 30 to 40 fairs a year, is highly in demand and has set his share of attendance records. Mel Tillis just cleaned up in his first fair summer for Halsey and the great Freddy Fender will be available through Halsey next season. The agency also books Hank Thompson, Leroy Van Dyke and Tommy Overstreet from Tulsa.

Fairs with rodeos attached are among the strongest supporters of country performers. And the number of independent rodeos in the country is going up sharply too.

According to Howard, the bulk of fair buying is done between December and January. In 1974, fair managements were running scared as the economy dropped and the oil shortage raised fears that many cars would be off the roads in summertime. But 1975 has greatly picked up the pace of fair business again.

The Halsey Agency religiously attends all fair organization meetings, along with the other major talent agencies.

"Maybe the tightness of money is causing families to go to the fairs once or twice a year instead of three or four times, but this is their time to howl and they'll keep going loyally as long as fairs give them what they want," says Howard. "And we all know how traditionally loyal country fans are."

Dave Gordon is one of the four fair bookers of ICMA, a separate organizational division of giant ICM. The other ICMA agents are Mike North, E.O. Stacy and Bonnie Sugarman.

"The fair at Allentown, Pa. is a lot more likely to try rock shows than the fair at Abilene, Tex.," says Gordon. "Country's strength depends on the location of the fair. However, country bookings are certainly not going down at fairs."

As veteran independent fair agent Betty Kaye says, "You can't mention fairs without thinking of country music."

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Major Labels

• Continued from page 20

course, has one of the more impressive arrays of country talent in Nashville. Conway Twitty, Loretta Lynn, Jeannie Pruett, Brenda Lee, Cal Smith and Olivia Newton-John are among their top selling artists. Owen Bradley is one of the most respected and skilled producers in Nashville, and Bradley's Barn is one of the most important studios. And the label launched an exceptionally comprehensive country promotion last year centering around a Dat-sun giveaway.

The CBS label family is another of the most powerful forces in Nashville. Artists such as Lynn Anderson, Barbara Fairchild, Connie Smith, Johnny Cash, David Allan Coe, Willie Nelson and Mac Davis on Columbia and Charlie Rich, Joe Stampley, Johnny Paycheck, George Jones, Tammy Wynette, Bob Luman on Epic rank among the top stars in the nation.

Billy Sherrill is regarded by many as the most successful producer in country, spending most of his time in Columbia's highly successful studio complex in Nashville. The labels have also brought in-house publicity, under Mary Ann McCready to Nashville to deal exclusively with country artists. And the CBS family has been groundbreakers for years in terms of merchandising and promotion of product.

Capitol has been going through an ex-

tensive rebuilding program over the past 18 months under the guidance of vice president Frank Jones, and the program appears to be paying off.

Long established stars like Merle Haggard, Buck Owens, Freddie Hart, Tennessee Ernie Ford and Glen Campbell continue to rack up top 10 hits, but new artists like Gene Watson, LaCosta, Connie Cato, Asleep At The Wheel, Arleen Harden, Jessi Colter and James Talley have proven valuable additions both as artists and, in many cases, writers. And crossover has been one important factor.

Capitol, which moved its country headquarters from Los Angeles to Nashville last year, has also bolstered its staff with Bill Williams, Ed Keely and, in Los Angeles, Don Owens. The philosophy of the label, in both pop and country, has always been to build rather than buy superstars. And it is a philosophy that is currently hitting home.

The label has also been active in promotional campaigns for its artists and product, including special months for Merle Haggard, Tennessee Ernie Ford, Freddie Hart and Buck Owens.

RCA is another label with a roster of superstars, headed by Waylon Jennings, Charley Pride, Ronnie Milsap, Dolly Parton, Porter Wagoner, Bobby Bare and Jim Ed Brown, and bolstered by such headline caliber newcomers as Gary Stewart and Dotsy.

The label is continuing its studio expan-

sion program in Nashville under the direction of new studio manager John Olson, and was one of the first labels to locate specific country publicity and artist relations in Nashville under the direction of Paul Randall. RCA is another label that continually comes up with merchandising ideas for its roster and has scored with crossover success during the past year.

Mercury continues to have one of the more outstanding lineups of country talent, with such headliners as Johnny Rodriguez, Tom T. Hall, Jerry Lee Lewis, the Statler Brothers, Faron Young and Roy Orbison aboard.

The Mercury Custom Studios are among the most active in Nashville, while Jerry Kennedy is generally considered one of the most successful producers in all of country music.

MGM and Hickory make up another extremely successful roster combination, with Mel Tillis, Tompall Glaser, Sherry Bruce, Hank Williams Jr., Jerry Wallace and Jim Stafford headlining the MGM roster and Don Gibson, Sue Thompson and Roy Acuff topping the Hickory list.

United Artists has made a strong comeback in the country field over the past two years, with Larry Butler commonly regarded as one of country's major producers.

The label seems to have found a happy medium on its roster between established names and new stars, with Billie Jo Spears, Crystal Gale, Jean Sheppard, Sun-

(Continued on page 58)

Country In UK

• Continued from page 38

vival of "Honey"), Olivia Newton-John ("I Honestly Love You") and Donny & Marie Osmond ("Make The World Go Away")—but these were artists who defy classification and, to the general record buyers, are regarded strictly as "pop."

However, to the country followers, the record market lies strongly with albums rather than singles, and releases can always be viewed in the light of long term sales. Such observations were immediately proven when the Country Music Association (Great Britain) launched Britain's first monthly Country Music Charts in April, and the listings contained a number of older album releases. The charts, incidentally, are compiled from the returns of retail outlets specializing in the sales of country music albums.

As with preceding years the March/April period—the time at which the Wembley International Festival of Country Music is staged—brought forth a surfeit of album releases, although many more companies are now featuring country regularly throughout the year in their schedules.

RCA continued to remain the pacesetter with five or six new releases each month and, besides keeping up to date with the current product of such established favorites as Charley Pride, George

Hamilton IV, Dolly Parton, Waylon Jennings, Dottie West and Bobby Bare, have also released older material by artists in their double album "Famous Country Music Makers" series. Among the artists to have been featured under this banner recently have been Hank Snow, Hank Locklin, Willie Nelson and George Jones. Anchor Records, with its ABC and ABC/Dot catalogs, has released country steadily in recent months, and scored impressively with Don Williams, whose albums found high placings in the CMA (GM) Charts. ABC/Dot product—including releases by Diana Trask, Roy Clark, Tommy Overstreet and Joe Stampley—also found its way to the public via special album compilations by Ember Records.

Among the other companies partaking in the regular release of country music were MCA who not only provided albums by Conway Twitty, Loretta Lynn, Marty Robbins, Bill Anderson and Tanya Tucker, but also compiled special debut albums by Cal Smith and Jeanne Pruett. CBS found immediate acceptance to its two "Country Matters" double albums—again U.K. compilations, this time featuring 32 current titles on each album—and followed up with initial releases by Larry Gatlin, David Allan Coe and Charlie McCoy as well as continuing with material by such stalwarts as Johnny Cash and George Jones. Mention should also be given to Precision Tapes which, representing a number of different labels, has released much country product in cassette and cartridge form.

In addition, through the efforts of a&r manager David MacDougald, Precision has released a number of items in tape only form.

Jeffrey Kruger, head of Ember's Concert Division, brought back Charley Pride and Glen Campbell for highly successful tours of principal cities, and also arranged for television appearances of these artists. Pride recorded a special "In Concert" whilst Campbell worked on a series of six 45-minute shows. In September Kruger brought in Charlie Rich for his long awaited tour of the United Kingdom.

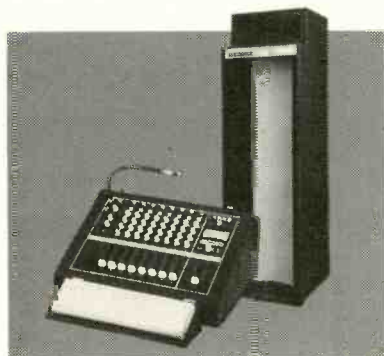
Of course no comments about American artists would be complete without a mention of George Hamilton IV. During the past year he recorded his fourth television series for BBC-2; his marathon "How The West Was Won" was heard for 26 weeks on radio; played a number of cabaret engagements last October; and, following his role as host of the International Festival of Country Music, did a brief tour of one night stands in early April. Hamilton, who is now handled exclusively by Mervyn Conn, is scheduled to return to Britain in October for his fifth television series and sets forth on a mammoth 45-day tour, the longest country tour ever staged within the British Isles.

Last, but not least, there were the accolades and, as ever, both Billboard Publications and the Country Music Association (Great Britain) acknowledged the artists

(Continued on page 60)



Opry's 50th birthday bonus...



To celebrate the Grand Ole Opry's 50th birthday, Nashville's galaxy of stars will be shining Wednesday night, October 15, at the Grand Ole Opry in Opryland U.S.A. Joining Shure will be United Talent's Billy "Crash" Craddock, Mickey Gilley, Bobby Lewis, Loretta Lynn, Warner Mack, Linda Plowman, Johnny Russell, Ronnie Sessions, Cal Smith, Kenny Starr, Nat Stuckey, Conway Twitty, Joni Twitty, Kathy Twitty, Michael Twitty, and Karen Wheeler. Showtime for this gala birthday party is 10:30 P.M. Tickets are included in the WSM Grand Ole Opry 50th Annual Birthday Celebration Ticket Book. Y'all come.

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Gospel Spreads

• Continued from page 40

being left behind as each "form" of white gospel continues to make inroads of its own.

The successes scored by the music have been across the board and have virtually created a menu for those interested in gospel. For the young set, there's Jesus rock and Jesus folk music; for the middle of the roaders, there's contemporary gospel; for country music buffs, there's southern gospel and for the more traditional listeners, there's a solid church fare, Gospel disks oriented to children are on the market as well.

Bill Gaither (Heartwarming), renowned gospel singer and writer (he teams with his wife in both fields), feels that the only difference between gospel and the pop/MOR market, not to mention any other form of music, is gospel's lyric philosophy. "Music is music," he says.

The lyric content can tend to limit a gospel song's acceptance but, at the same time, he explains, it's important to keep the music "honest" and in the Christian tradition.

Gaither and his wife have cut some 16 albums and have collaborated on approximately 200 songs. Just last year their label presented the duo with a gold disk for combined sales in excess of one million units.

Gaither, active producing other gospel artists as well as his own disks, also feels that the quality of gospel has improved over the years and that it has helped increase its following. The Gaithers operated a 16-track studio out of Alexandria, Ind.

Gospel music for Steve Aune, publisher and founder of "The Gospel Trade," is closely akin to country music and its regional following of a decade ago. He feels that just as country music's popularity grew with added exposure, so will gospel's—only at a faster clip.

He even predicts that the day isn't far off when the industry will steadily be producing million seller albums.

Aune's trade publication (he says it's the white gospel industry's first and that its creation is indicative of gospel's growth), canvasses a number of radio stations for its airplay charts and it's in-house station listings can be impressive when it comes to getting a barometer on the impact that the music is having.

He says that some 2,500 stations are programming gospel in some form or another, and that 1,250 stations of that total program eight hours and upwards of gospel a week.

While the music has steadily matured, so have the marketing and promotional tactics backing it. Still, most insiders agree that the industry has a lot to do before it rests on its laurels.

Several companies ship promotional singles to radio, but it's done on a selec-

tive basis and a high percentage of the albums released don't have that added promotional push from a single being played on radio.

Plans to further penetrate the traditional retailing markets are also being talked up by gospel executives. To date, most of the accounts serviced by the labels are Christian book stores and religious articles operations that form the Christian Book Store Association.

While the bulk of the accounts fall in the latter category, the sales meat, dollar-wise, comes through rackjobbers and indie distributors. And, it's in this area that increased exposure is sought.

Several key executives say that many retailers are just not aware of the sales potential from gospel product. The result often is that they either don't order it at all or fail to display it properly if they do carry it in their inventory, they explain.

The retailer isn't totally to blame, though, as the selling of gospel disks has undergone major changes in recent years. True, the majors are beginning to run a close second to their counterparts in the secular markets, but it wasn't long ago that many gospel acts, some of them the best in the business, derived a healthy portion of their record sales income from doing it themselves at a local concert.

The added sophistication tagged to the manufacturing and distributing side of the fence can also now be placed on the performing side as well. Again, it wasn't

(Continued on page 60)

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Country Radio Stations Wrestle With Format Refinements Amid Chorus Of Criticism

By Claude Hall

Amidst some cries—mostly from the depths of Nashville—that country radio ain't country anymore, the nation's radio stations in general have plowed along their tuxedo'd way with artists such as Olivia Newton-John and John Denver mixed in with Loretta Lynn and Conway Twitty duos and solos.

Perhaps the "invasion," if you can call it

that, of some pop-oriented artists into the country domain is only fair play. For years, Nashville acts and those of Bakersfield, Calif., have been invading the pop charts and you can trace this back to Red Foley, Al Dexter, Lefty Frizzell, Marty Robbins, Sonny James, Eddy Arnold, and countless others. Slim Whitman, too, along with Jimmy Wakely, Ferlin Huskey and so on and so on.

Country music radio stations have changed in the past few months. WVOJ in Jacksonville, Fla., is calling itself a "contemporary country music station." Once, it billed itself as a "modern country music station," but **modern** is simply outdated today at some stations—especially with the Mex-Tex flavor of Johnny Rodriguez and Freddie Fender on hand . . . and progressive country acts like Jerry Jeff Walker, Waylon Jennings, Linda Ronstadt, and the sometimes stuff of the rock groups on the scene today.

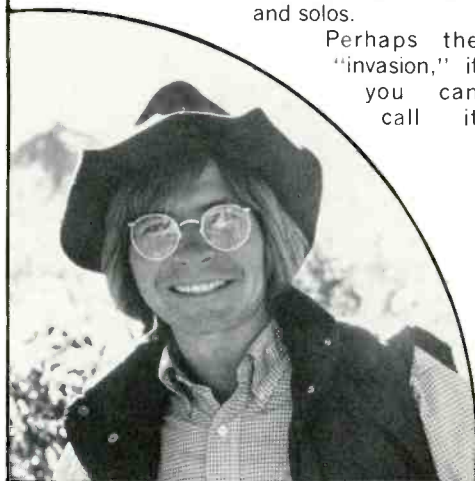
The country radio field is changing so much, that you even have some fledgling progressive country formats trying to exchange saddles and boots (not really, but

figuratively) for wings and things. Notably, KAFM in Dallas, KOKE-FM in San Antonio, and KGBS-FM (at night) in Los Angeles with the Jimmy Rabbitt show.

KGBS-AM calls itself "Gentle Country." Down in San Diego, KSON-FM is into a "New Breed" kind of country music that accents softer country tunes and some of the funkier artists such as Willie Nelson and Waylon Jennings.

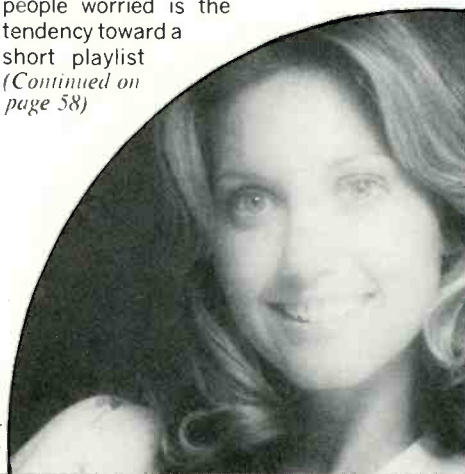
A trend that has some people worried is the tendency toward a short playlist

(Continued on page 58)



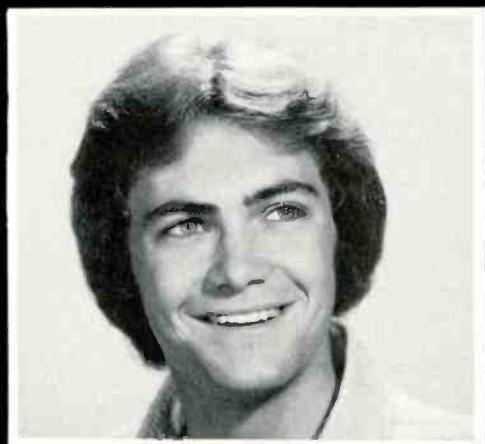
MCA photo

Are Olivia Newton-John (right) and John Denver country? That question is controversial in country radio today.



RCA photo

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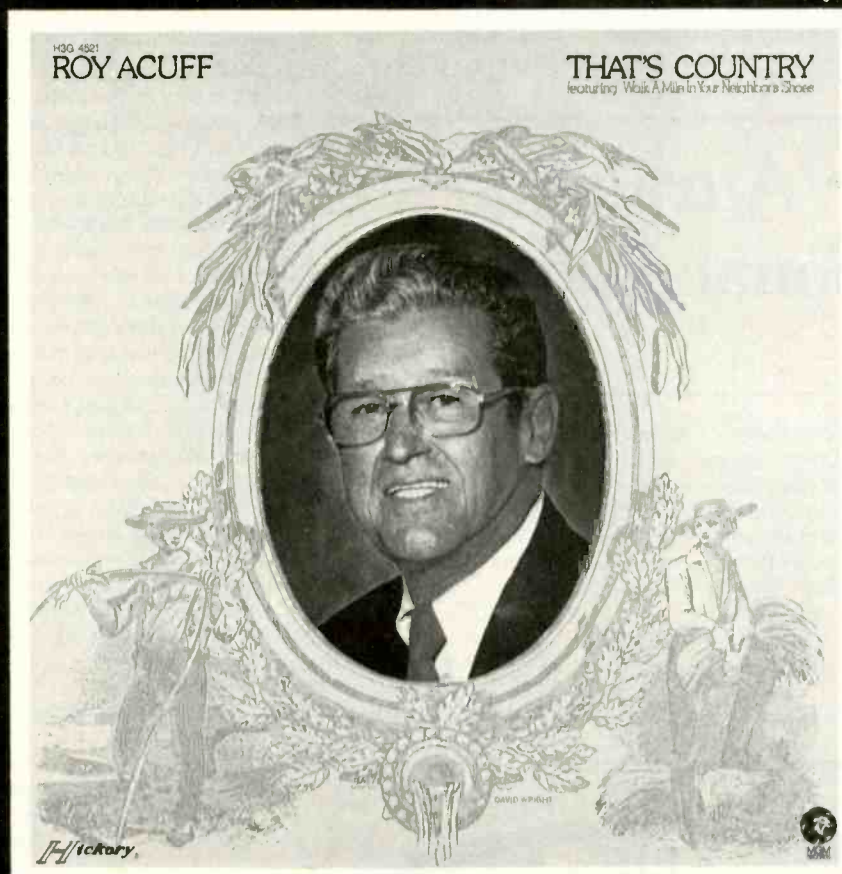


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| The Great Shining Light | The Devil's Train |
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| Come Back Little Pal | Unloved And Unclaimed |
| Will The Circle Be Unbroken | Thank God |
| Beneath That Lonely Mound Of Clay | The Waltz Of The Wind |
| The Streamlined Cannon Ball | My Tears Don't Show |
| The Precious Jewel | Whoa Mule |
| Branded Wherever I Go | Sunshine Special |
| Wreck On The Highway | The Great Titanic |
| Fire Ball Mail | Once More |
| I'll Reap My Harvest In Heaven | Willie Roy The Crippled Boy |
| Night Train To Memphis | Turn Your Radio On |
| The Prodigal Son | Back In The Country |
| Low And Lonely | Old Time Sunshine Song |
| Write Me Sweetheart | Precious Memories |
| Don't Make Me Go To Bed And I'll Be Good | Smoky Mountain Memories |
| Blues In My Mind | That's Country |
| It's Too Late Now To Worry Anymore | Roof Top Lullaby |
| Wait For The Light To Shine | |

Country music fans from every state in the nation and 10 foreign countries crowded into Nashville June 9 through 15 for 1975's Fourth International Country Music Fan Fair week. Pre-registration hit a record 8,600, with daily attendance climbing by the hundreds, the early estimate of 15,000 seemed solid. This more than tripled the number that took part in the first event three years ago.

Fan Fair Attracts International Audience

By Colleen Clark

Dedicated solely to the consumers of country music, the four day event is sponsored by the Country Music Assn. and the "Grand Ole Opry." Fan Fair began on Monday, June 9 with the 2nd Annual Fan Fair Celebrity softball tournament at Nashville's Two Rivers Park.

The park was full in spite of intermittent rain, with Bill Anderson's Po' Boys defeating MGM's Lions 16-5 to take the men's championship. The Mary Reeves Review captured the women's title with 11-10 triumph over ABC-Dot's Lady Shindiggers.

Pre-game entertainment was provided by Eddie and The Mueller Brothers and fans got to see such artists as Bill Anderson, Ralph Emery, Mickey Gilley, LaCosta, LaWanda Lindsey, Arleen Harden, George Jones, Brian Shaw, Dottsy, Sonny James, Ray Griff, Jerry Foster, Ronnie Milsap in action. Fans also received record albums and autographed softballs throughout the two day event, as well as a chance to talk with their favorite artists.

This is the only event that gives fans a chance to see all of the artists. Over 20 hours of live entertainment was presented with artists from every record label in town performing. There were tent shows during lunch breaks, a Grand Masters Fiddling Contest, picture taking and autograph sessions with country artists in the exhibition area filled with fan club booths. Also visits to Opryland, the Country Music Hall of Fame and the "Grand Ole Opry."

Busloads of organized tour groups literally circled the Municipal Auditorium where most of the activities took place. All in all, there were 77 tour groups in attendance.

An outgrowth of the October WSM Grand Ole Opry Celebration, Fan Fair was designed for the fans to enjoy and get together with the artists. It has proven to be a most successful venture. Hotel reservations have to be made in advance and many people wind up as far away as Murfreesboro and nearby Gallatin.

A five hour bluegrass kicked off the week's line up of talent. Held at the new Opry House such greats as Mac Wiseman, Bill Monroe, Jim & Jesse, Bluegrass Alliance were featured. CBS, Capitol, ABC/Dot, Hickory, Four Star Records, MCA, RCA Elektra and Warner Brothers/Capricorn were labels presenting shows. The International Fan Club Organization held a dinner and show. Ernest Tubb was presented with the 2nd Annual Tex Ritter Memorial Award. The Texas Chuck Wagon Gang served over 15,000 barbeque lunches with all the trimmings to registrants on Thurs. and Fri. A box lunch was served on Sat.

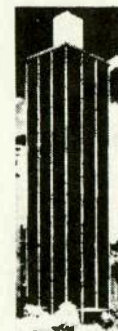
Live entertainment was featured in the lunch tent.

Probably the highlight of the week was the Fourth Annual Family Reunion Show. Pioneers in country music from all over the nation were invited.

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On October 15th, ASCAP holds its 13th Annual Country Music Awards.

Over the years some writers have won as many as 37 awards and more—Jerry Foster and Bill Rice, for instance.

35 members of ASCAP have won three or more awards over the past 13 years. Which proves that quality isn't a fleeting thing.

On Wednesday night, ASCAP will once again honor the best in Country Music.

For some it will be the first time. For others it won't.

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*CAPAC, licensing in USA through ASCAP

Of all musical genres, only country has a number of formal organizations constantly working on its behalf. And one of the most important and influential of these is certainly the Country Music Assn.

Now 15 years old and housed in a year-old, 14,000 sq. ft. building it can call a home of its own, the CMA continues to be the only active trade association of its kind in the music business, a far cry from the disk-jockey association it was born as.

Today, the CMA under the leadership of executive director Jo Walker, continues its involvement in a myriad of activities aimed at helping the popularity of country music on an international scale.

What are some of the activities the CMA has been involved in during the past year?

The International Country Music Fan Fair in June was attended by more than 15,000 people. Fans from all 50 states and from 10 foreign countries journeyed to the CMA-Grand Ole Opry-sponsored event for more than 25 hours of live shows, barbeque lunches, a Grand Masters Fiddling Contest, visits to the Hall Of Fame, Opryland and the Opry itself.

The quarterly meetings of the CMA board of directors (all of whom serve without pay) took place this past year in San Antonio, Vancouver, B.C., and San Diego. The meetings received coverage from the local news media, while mayors of the three cities involved all proclaimed board meeting week in their cities as "Country Music Week."

CMA Marking 15 Years Of Dynamic Growth



CMA photo

International impact of CMA is exemplified by visiting Japanese contingent headed by H. Torio, CMA's international vice president (third from left). Others: Jo Walker (far left), Bud Logan, producer (fifth from left), Dorothy Reeves Davis and Bill Denny (far right).

viewing audience last year. Awards in a number of categories (voted by all CMA members) are presented to many of the biggest names in country music at the annual show, which is expected to reach more than 55,000 people this year. The Awards Show this year will be co-hosted by Glen Campbell and Charley Pride on Oct. 13 at 10:00 p.m. EST.

Also set for the October celebration is the annual Music City Pro-Celebrity Golf Tournament, to be played this year at the Harpeth Hills Golf Course, the 10th through the 12th. As always, many of the top country entertainers in the nation will participate, as well as "name" athletes and other celebrities from the entertainment world.

October, of course, is Country Music Month. The CMA has mailed promotional kits to all country stations featuring a record with artist IDs, print material on the history of Country Music Month and suggested promotional ideas for the stations.

As in each of the past five years, the CMA has received a presidential proclamation thanking them for their efforts on behalf of the celebration.

Other promotional tools for the month include 20,000 "Country Music Month" bumper stickers and 10,000 paper display disks containing an "October Is Country Music Month" slogan.

The CMA also produces and hosts the CMA Awards show on NBC-TV, which pulled in a 40 share of the national television

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ASCAP

By Stanley Adams, president
American Society of Composers,
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While trendy feature writers have poured out a barrage of articles about the "pop" explosion of the past two decades, it is only recently that these ever with-it scribes have noticed that country music has also made its own big bang. Those of us at ASCAP and our colleagues in the professional music community hardly consider this news, for we have all been aware of the enormous and exciting growth in country as reflected in concert audiences, record sales, radio, television and other performances. Country has been big business for some time, but now it is bigger than ever and all the signs point to a continuing and healthy growth ahead.

This is an appropriate time to take stock, something that is always difficult to do in the dynamic world of country, which grows and thrives with that special vigor of a folk form. As the 23,000 writer and publisher members of ASCAP join in celebrating the 50th birthday of WSM's Grand
(Continued on page 64)

BMI

By Russ Sanjek, vice president
Broadcast Music Inc.

BMI will make the 23rd annual presentation of its Awards for Outstanding Achievement in the world of country music during this year's Nashville celebration, which honors the 50th anniversary of the Grand Ole Opry. We will point

Licensing Organizations Involved In Burgeoning Growth Of Country

with pride to the accomplishments of our writers and publishers and their remarkable ability to gauge the demands of the public and to satisfy one expression of its taste. Like us, other licensing organizations, the record companies, and the music press will exult in a glory reflected from country music makers. During the festivity, we will hear again from a rising tide of instant historians of the remarkable per-
(Continued on page 64)

SESAC

By A. H. Prager, president
SESAC Inc.

Only one word can describe the year 1975 and that word is "change," not only at SESAC but in Nashville and throughout the entire country music industry. Back in 1964, when we selected Nashville as the site for our first regional office, "Music City" was recognized as "The Country Music Capital of the World." Now, 11 years later, it is unquestionably one of the world's leading cultural music centers, encompassing not only the best in country but in pop, gospel and rhythm and blues. Its recording studios and its ultra-modern film and tape production facilities are second to none and are bringing top artists, writers, producers and technicians from every corner of the globe. A country tune today is more often than not the pop hit of tomorrow, and vice versa. "Crossover" has become the rule rather than the exception.

Recognizing this multitude of changes, SESAC during 1975 has had as one of its primary objectives, the constant modernization of its policies to reflect all of these
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Major Labels

• *Continued from page 48*

day Sharpe, Del Reeves, Dave Dudley constant fixtures on the country charts.

The rejuvenated country roster, most of which is produced by Butler, has also crossed into pop several times. In addition, United Artists has chosen the technique of releasing a number of major LPs simultaneously to bolster impact.

Monument, with Billy Swan and Kris Kristofferson, continues to be a major country force. The Monument studios also remain active on a continuous and successful basis.

20th Century is also making rapid inroads into the country field, with hits from Lois Johnson, Nancy Wayne and Billy Thundercloud & The Chieftones, as well as newcomer Margo Smith.

Warner Bros., though officially headquartered in Los Angeles, counts Emmylou Harris, Rex Allen Jr., Joe Allen, Debbie Hawkins, Donny King and Kenni Husky among its chart makers. The label maintains a strong Nashville office, and, following its entry into the country field several years ago, is making a heavy impact.

Most of the above labels have progressed strongly in the areas of merchandising and packaging, and most have put together excellent packages of their great-

est hits. Labels such as the CBS family, RCA and United Artists with their variable pricing concepts, have often been able to offer the country fan the best of the best for as low as \$2.98 retail.

Another important point is that most of the above labels have taken more care than ever before in the actual recording of product, both single and LP. The unwritten four songs in a session rule is no longer as strong as it once was, and there seems to be more pride in general taken in single releases. LPs appear to be more a collection of potential singles and less a simple collection of tracks than in previous years.

So, while new labels are indeed making strong inroads in the country market, the majors are in no way ready to be relegated to the sidelines. And it does not appear that they will be for some time to come.

Country Radio

• *Continued from page 52*

at some stations—WMAQ in Chicago and WVOJ in Jacksonville, Fla. WMAQ is striving for a mass audience. So is WVOJ where program director John Harmon operates with a playlist of 45 current records. This compares with many country music stations today, and the case that existed in the past for nearly all country stations, of

a playlist about 70-80 records long. Sometimes, even higher.

Bill Ward, general manager of KLAC in Los Angeles, says, "we judge any record in a questionable area like an Olivia Newton-John—and for a while John Denver was in this area—on the individual performance. Some Willie Nelson material—the stuff he did on Atlantic—we wouldn't go near. But we also started his 'Blue Eyes Crying In The Rain.' I'm not backing up and saying we're a country station and won't play the borderline records. Still. . . ."

WVOJ in Jacksonville is probably one of the top-billing stations in the city, believes John Harmon . . . and Dan McKinnon with KSON in San Diego is doing fantastic; "in fact, last month was the best we've had in billings since 1946," McKinnon says.

WVOJ's program director—John Harmon—is today concerned with the growing importance in the Jacksonville market with FM radio. Eventually, he feels "it's going to be a long row to hoe for any and all AM stations." FM has recently made significant ratings gains in the city, he says, and "all AM stations are running scared, especially the AM rock music stations."

Jay Hoffer, vice president of programming at KRAK in Sacramento, Calif., says that he plays the Olivia Newton-John type of record. "But I want to qualify that. I don't play **everything** by her. A couple of her records I didn't think were country records. Yet, we're playing 'Something Better To Do' and we're also playing John Denver, of course."

50 Years Of Grand Ole Opry

Celebrating 50 years of Grand Ole Opry, the Nashville institution will come close to drawing a million this year, according to Hal Durham, manager, who points out the little understood fact that there is more Opry than just the Saturday night usually sold-out for months show.

That the Opry's future looks great under the leadership of William Weaver, National Life board chairman, and Irving Waugh, president of WSM, is pointed up in numerous ways. This year, for instance, there will be a full 52 weeks, as opposed to 42 last year with shows 10 weeks from the Ryman Auditorium. And Durham doesn't count the up to 7,000 a day attendance in the 129-day season that is swelled by summer expansion. Each day, 4-6-p.m. in summers, one or two regular Opry acts perform free for those who have bought tickets.

What's more, the Grand Ole Opry is out to never disappoint people who drive or fly from long distances. There are Friday night, Saturday and Sunday matinee performances—the same live show as Saturday night. Still, he sees no expansion of the Opry into other than weekend days. "The Opry is really a weekend show," he says. But expansion even in these confines is inevitable and this is why profits are steadily put back into the park and the house.

The Outlaws

• *Continued from page 38*

to some other people, but he is a musical innovator. I think Bobby, like Waylon and Tompall, has something to say and this is what attracts people to him.

"But when you try something new," warns Silverstein, "don't expect people to like you for it in the beginning. If they don't try and stop you, you're ahead of things. An artist should look at an album as a platform to say what he or she wants to say, and hopefully it's something that has not been said before. I really am not the one to say what an artist should be saying, but it should be something they believe in.

"We are all responsible for what's happening in the world today, and if you don't like it, it's your responsibility to help change it. Most people have a limited audience, but the creative person with a stage has the responsibility to speak up. As for the country establishment, the reason we have country today is because of these people. Naturally they will object to

(Continued on page 63)

The World Of Country Music • Billboard



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New Country Ventures For Labels Spark Action

PLAYBOY

Of the many labels to venture into the country market over the past few years seeking the gold that was assumed ready to gather as a result of the "country explosion," Playboy, with several No. 1 singles and LPs and several others in the top 10 under their belts, has been one of the most successful.

The label has just recently moved into a new office, with the staff now consisting of promotion chief/producer Eddie Kilroy, a national promotion man and two secretaries. Until last month, however, Kilroy and one secretary made up the entire Playboy Nashville operation, an operation that released 19 records during the past year and saw 16 of them charted.

"I was an independent promotion man when Tom Takiosh called me from Playboy in Los Angeles," says Kilroy. "He said Playboy was thinking of getting into country and asked if I could help. Well, two weeks later, Mickey Gilley, who I have known for years, called and said he was in town with a sure hit. He told me that every major label in town had turned him down, but also told me that while his records regularly sold 2,500 on a small Houston label, this one had already sold 9,000."

Kilroy bought the record, called Playboy and said he had the hit they were looking for. Within six days the record was mastered and distributed and the label was on the way to its first No. 1 single with "Room Full Of Roses."

Gilley, of course, has run up a string of No. 1 LPs and singles, and Barbi Benton recently entered the top five with her "Brass Buckles." Other playboy artists to hit the charts have been Mike Wells, Chuck Price, Brenda Pepper and Wynn Stewart.

Kilroy, in addition to producing all the Playboy artists and handling all country promotion, also sets guidelines for country merchandising and advertising. All sessions are handled at RCA's Studio B in Nashville, using the same group of pickers at all sessions.

MELODYLAND

A lot of labels took a dip in the country market in the last year, but few in as successful a way as Motown's Melodyland label, which has seen 16 of its 20 single releases charting, including two No. 1 hits and three making the top five.

Melodyland was born in November of last year when John Whitecomb joined the Motown staff to work with Mike Curb on product Curb was producing for the label at the time.

"It became apparent," says Whitecomb, "that we needed a separate vehicle for the product. There was a strong country orientation and Motown, after years on top in the pop and soul fields, naturally had their strongest identification in these areas."

"Motown had a dormant label called Mel-O-D," he continues, "and that's what became Melodyland. Pat Boone was our first release, and it charted."

Around that time, John Fisher, an important factor in the Atlantic promotional team for years, came aboard. A small office was opened in Nashville, and the label began acquiring artists.

The current roster includes Boone, Dorsey Burnette, Ronnie Dove, Darla Foster, Joey Martin, Jerry Naylor, Kenny Serratt, T.G. Sheppard, Terry Stafford and Jud Strunk.

"We have just about the right number of artists now," says Fisher. "Any more without expanding staff, and we would lose the personal touch we feel is so important. We also feel we've come up with the right mix of established names and talented newcomers."

Sheppard, of course, has been the major name on the label to date, coming up with two No. 1 singles and a top five LP with Melodyland's only album release to date.

"There's no hurry in releasing album product," says Whitecomb. "We will release them as we feel it's right. But each artist on our label gets the exact same treatment. That was and is the philosophy we built the company on."

Country In UK

• Continued from page 48

and the trade by staging their own awards. The Billboard Awards were presented before the capacity crowds that attended the Seventh International Festival of Country Music and, at the same event, special plaques were given to the winners of the Wembley Mini-Festival—an all British talent contest sponsored by Billboard in conjunction with the consumer British Country Music Association. The CMA (GB) Awards were presented some six months earlier, in November, at London's Cunard International Hotel, a glittering affair that attracted an impressive array of guests as well as considerable representation from the industry.

In Japan

• Continued from page 40

of Japanese. At the same time, western film themes continue to be popular among Japanese moviegoers and TV viewers. And speaking of TV, the Yokohama-based UHF station has been airing the "Rex Humbard Show: The Cathedral of Tomorrow" every Sunday night. As for radio, "Grand Ole Opry" has been aired every Saturday night for 30 years now over the American Forces' Far East Network, based in Tokyo.

Las Vegas

• Continued from page 44

spokesmen said country was not part of the set entertainment policy. A second night show was cancelled because of poor publicity and sales.

The Golden Nugget Casino, one of Las Vegas's traditional landmarks, remains a country stronghold in its open-bar lounge in the downtown Casino Center area. Recently refurbished, the Nugget draws tourists, visitors and fans to the brighter-than-noonday corners in the heart of the city at night.

Country radio station KRAM broadcasts a steady diet across the sophisticated skyline of Las Vegas while "Nashville" enjoys and extended run at a local theater. The types of country artists which are drawn to the Vegas entertainment dollar vary with the type of room, hotel and event they're booked in for.

The new Landmark show will be headlined by Johnny Paycheck and the Lovemakers with Jerry Collins and Vicki Fletcher in the 450-capacity Jubilee Room. Halsey has showcased such diversified talents in a basic-four act package as Henson Cargill, Elektra artist of "Skip A Rope" fame, with the Kimberlys and comedian Dan Bowman and funny lady Mary Taylor.

"We hope to be booked through all next year during the Bicentennial celebration and beyond," concludes Halsey. Future "Country Music—U.S.A." stars will include

(Continued on page 64)

Gospel Spreads

• Continued from page 50

long ago that the gospel concert scene was a narrow circuit featuring mainly quartets.

Today, though, such acts as Andrae Crouch & the Disciples, the Blackwoods, the Speer Family, the Happy Goodman Family, the Kingsman, the Chords, the Pine Ridge Boys, Marijohn Wilken, the Christian Troubadors, Doug Oldham, the Imperials, Randy Mathews, Barry McQuire, the Brooks, the Oak Ridge Boys, the Singing Gaskin Family, Marve Hoerner, Bill Gaither, and innumerable others play before thousands in concert halls, at fairs and on college campuses.

Gospel music opportunities aren't limited to record sales and concert touring, though. Marijohn Wilken, owner of Buckhorn Music Publishing Inc., writer and now widely recognized gospel performer, says that the "big money" is in the folio and sheet music market. The market, she explains, is actually divided in two parts—one for shape note material and the other for round note material.

Reports from the major labels also indicate that a healthy chunk of their revenues come from their publishing operations.

Overall, the white gospel market seems to be thriving. And, the prejudices and ignorance of the past will have a tough time

(Continued on page 64)

In a continuing effort to compete with the lucrative fairs for the presentation of live country acts, talent buyers at the amusement parks are attempting to attract name artists with the promise of extensive promotion and sound techniques designed to emulate the acoustics of a recording studio as closely as possible to tie in with record sales.

Bill Hollingshead, entertainment director at Knott's Berry Farm, who has booked just about every country act ever to hit the West Coast, feels that many of the fairs, in contrast to the themed parks, have a long way to go in terms of coming to grips with the fact that they have to supply the artists with a good sound system or be faced with the continuing situation of having the acts bringing in their own and adding it to their fee. Contract riders coming into his office at the Buena Park California funspot, specifically state that if the sound system is inadequate, the artist will engage the services of a sound company, with the manager of the facility being required to contribute a percentage toward the cost.

Magic Mountain's director of entertainment, Dennis Condon, complained that the major problem he faces when trying to book top country acts, is that the fairs

Permanent Parks Vying With Fairs In Recording Star Promotion

By
Larry Oppen



are paying too much for them even though many fair managers don't have the experience to properly present this type of entertainment. "The prices paid offer an unfair competition for legitimate places of performance like ours that operate on a longer term," he said. "Fairs open for a week and can afford to plunge, sometimes with the help of a state subsidy, so the big acts would rather play them than appear at amusement parks which operate on a limited budget.

"Price levels paid by the fairs are driving our prices up, while at the same time are either locking down the availabilities or limiting availabilities during the summer months when the fairs are going as strongly as the amusement parks."

There's no question about the fact that fairs have the edge over amusement parks as far as presenting country music is concerned, and have for many years been the mainstay of country acts.

Photos by Larry Oppen

Tanya Tucker (above) on stage at Magic Mountain's Showcase Theater which over the past three years has invested \$100,000 to improve its sound system. If Buck Owens has a hot record on the charts, Magic Mountain will use it as a hooker in their promotions to attract customers to the Valencia, California amusement park.

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MEMPHIS—HOUSTON—LAS VEGAS—PITTSBURGH

The World Of Country Music • Billboard

Country Music

• Continued from page 6

of the world. Yet Nashville remains the undisputed Capital of Country Music.

In the face of a somewhat less than encouraging economic picture, there are still more than 800 members of the Nashville Songwriter's Assn. There are more than 60 studios in a city of only 500,000, many of them as active as ever in spite of the economy. Most of the nation's major country names still live in Nashville, as do most of the major producers. Most of the country hits are cut in Nashville, and most of the major songwriters live in that city. The Grand Ole Opry, celebrating its 50th year on the air, still remains one of the most powerful forces in all of music and is the center of one of the most successful amusement park complexes in the United States. And the Opry is still considered the home of country music.

Yet it is not a necessity to come to Nashville to cut a country hit or to be in the country business. Huey Meaux cuts his enormously successful records in Houston, working with Freddy Fender and Donny King. Warner Bros., under Andy Wickham, headquarters its growing country operation in Los Angeles, as does Melodyland. Chip Taylor records much of his product in White Plains, N.Y. Bakersfield is still a hotbed of country recording, publishing and management activity. Waylon Jennings, Jessi Colter, Freddie Hart, Danny Davis and others alternate cutting in Nashville and Los Angeles. The list goes on and on.

"Live" country music is now seen and heard all over the United States. New York City has its own country club and there have been a series of successful concerts in Madison Square Garden. The West Coast has long been a breeding place for country talent, and clubs such as the Palomino and Brandin' Iron as well as new clubs like the El Rancho and the Base-

ment that have kept that tradition alive. Country artists play most of the major halls in Southern California as well as across the nation, and it is difficult to find a major city in the United States today that does not have at least one club offering country music on a regular basis. Festivals, particularly in the field of bluegrass, have long been successful summer events. The East Coast has been a particularly good area for bluegrass. This year, however, we have seen country festivals from Maine to California draw large crowds and end up as successful ventures.

Country came to Las Vegas in a big way in the past year, with Jim Halsey bringing the likes of Henson Cargill, Roy Clark, Diana Trask, Freddy Fender, Mel Tillis, Don Bowman and Hank Thompson into the Landmark and Frontier Hotels. Charlie Rich has become a fixture at the Hilton, while Buck Owens appears at the Sands and Marty Robbins plays the Sahara. Waylon Jennings, Jessi Colter and Tompall Glaser have played Caesars Palace while Barbara Mandrell and Leroy Van Dyke have been at the Golden Nuggett. Other visitors to Las Vegas, Reno and Tahoe have included Olivia Newton-John, Charley Pride, Merle Haggard, Barbara Fairchild, Bob Luman, Johnny Paycheck and Tommy Overstreet.

And country artists on the road are commanding money equal to that of the biggest pop acts in many cases. A Rich or Clark in Las Vegas command weekly salaries equal to most other acts, while major touring artists such as Haggard, Pride and Johnny Cash gross up to \$60,000 nightly.

And international country, particularly in England and Japan, only adds to the picture.

The influx of young people into country in the past year is another sign that the music is still vital and growing. Such new stars as T.G. Sheppard, Gary Stewart, Gene Watson, Freddy Fender, the Amazing Rhythm Aces, Sunday Sharpe, Crystal Gayle, Emmylou Harris and Jessi Colter to

name a few have chosen country to launch their careers in.

The growth of the new faces on the country scene and the continued success of most of the established stars has prompted many major labels to pay far more attention to country than ever before. In-house country publicity is now commonplace, as are specific country promotions and advertising and merchandising campaigns designed by the same people who handle pop activities for the labels. Nashville also produces some of the music industry's leading executives.

Radio stations, playlists have tightened in country over the past year, as they have everywhere else. Yet country radio still remains the most open of any of the various radio formats. While a list of from 20 to 60 records is not uncommon at the top country stations, that same list has dwindled to between 14 and 18 at many of the top pop outlets.

And radio has shown itself to be remarkably adaptable when it comes to changing with the times. Country lyrics have certainly become more open and honest and most major stations have shown little hesitation about playing good product. That seems to be the key—good product is good product. And as we mentioned above, country radio is as professional sounding as any of the other outlets.

To meet the tightened playlists, as well as from pride and more care, country records have gotten better. Albums no longer seem to be two hits and a collection of cover records or "throwaway" cuts. Rather, most good producers seem to have tried over the past year to reach the goal of 10 or 11 potential singles on each LP. Singles, as well, are more carefully produced.

Country writers continue to get better. In older days it was a simple task to pick the best country writers. Now, the job is happily becoming a harder one. Among performer/writers, Dolly Parton, Merle Haggard, Linda Hargrove, Waylon Jen-

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nings, Willie Nelson, Donna Fargo, Mel Tillis, Bill Anderson, Conway Twitty, Loretta Lynn, Tom T. Hall and Freddy Weller certainly rank with the best in any field. And writers such as Ben Peters, Betty Jean Robinson, Kenny O'Dell, Billy Sherrill, Norro Wilson, Doodles Owens, Shel Silverstein, Bob McDill, Allen Reynolds, Don Williams and Jerry Foster & Bill Rice can contend with writers in any other musical field.

Country became big movie business over the past year, with "Nashville" one of the undisputed hits of the year and "W.W. & The Dixie Dance Kings" drawing in Burt Reynolds as the star. Charlie Rich sang the theme to "Benji," and a new movie is set to begin production in Nashville this fall. Country movies for TV also continued to grow.

In the area of television, Merv Griffin, Mike Douglas and particularly Dinah Shore went out of their way to bring in country talent on a regular basis. "POP Goes The Country," "Hee Haw," "Bobby Goldsboro" and "Porter Wagoner" are syndicated nationally, while in major markets such as Los Angeles, the old Kitty Wells TV shows still pull in wide audiences.

The year saw more country product exposed to a wider audience through radio and TV than at any previous time. Just as important, the so-called country rock artists, particularly the Eagles and Linda Ronstadt, finally came into their own in a major way. The Eagles, among the first to regularly use the steel guitar and other country oriented instruments in an attempt to reach the pop masses, have been touted by many as the next American supergroup. Miss Ronstadt ran up a string of No. 1 pop and country records, while groups like the Burrito Brothers and Poco continued to do well. The Southern rock explosion, spear-headed by Lynard Skynard, Marshall Tucker, the Outlaws, the Allman Brothers and the Atlanta Rhythm Section is a direct blend of country, rock and black music.

There were "downs" to the year, of

course. The usual rumors continued to fly that one company or another was closing its doors. But when one looks back, not one major label folded, and no major labels whose bread and butter is pop pulled out of country.

Money was tight, particularly in the studio business. But than money was tight everywhere in the past year. The overall session business in Nashville, from July 31, 1974 through the same date in 1975, was \$2,555,758.97 up from \$2,487,170.14 for the comparable prior period. Syndication and demo sessions were off, while jingle and master sessions were up. And this represents a realistic increase, since few studios raised their rates during the period accounted for here.

A few name artists switched labels, generally in exchange for healthy contract and royalty hikes. But this happens every year.

Piracy continues to hit country music the hardest, though many top stars took time off this year to fly around the United States to testify in piracy trails and Mercury Records enclosed their records in sleeves explaining how to spot a pirated tape or record. And the Country Music Assn. continued to fight its successful battle against the tape pirates.

In a year, however, when the economy helped make a great deal of the nation miserable, the country record business came through in a remarkably healthy fashion. Sales were down in some areas, and some live shows did not do as well as in the past. Labels signed fewer new artists as a result of the economy. Yet all in all, the growth of country seems reasonably unabated.

The "country explosion" of several years ago was looked upon as a passing fad by many. The theory was that as soon as a pop act arrived on the scene to create the excitement of a Presley, Beatles or Rolling Stones, country would again fade back to its "regular constituency." That, however, has not been the case. New pop acts have broken through in a big way, but if the truth be told, the real excitement in

the music industry over the past two years continues to come from country music and its variations.

Country has responded to this "explosion," which in fact appears to be more of a solid maturing, by producing better music, bringing in fine new artists, packaging better tours, finding new means of exposing itself, seeking new talent in all areas and generally meeting the challenge of an unparalleled growth pattern.

As always, and this is unique to country, the various factions have banded fairly close together in the end. And the future look every bit as encouraging as the past.

Coast Country

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try Music president and former Capitol Records' international executive Bill Boyd, works closely with names such as Jerry Naylor, Jerry Lee Lewis, Conny Van Dyke and Tom Bresh. Boyd recently concluded an agreement with United Talent (which handles the bookings of Loretta Lynn and Conway Twitty among others) to help cross-pollinate talent resources between Nashville and the West Coast. The deal calls for Boyd to handle United artists in this area, especially in TV, and for United to work with the Boyd roster in the Nashville area.

Television shows starring Johnny Carson, Dinah Shore, Merv Griffin, Jim Stafford, Mac Davis, Dean Martin, Tony Orlando & Dawn and others have featured more country entertainers than during any previous year, with Dinah Shore seemingly going out of her way to make sure country is featured at least several times a week on her nationally syndicated show. Carson has employed country artists such as Roy Clark as guest hosts, while game shows like Hollywood Squares feature country stars such as Buck Owens. The days of the country artist on a musical show only, and then primarily country, seem to have vanished.

The Outlaws

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some of the changes, just as an artist would object if a sideman said 'I'm going to play what I want.' But this happens everytime there is an established pattern and some within that pattern want to change. However, neither I nor anyone else should be surprised to find people fighting to retain control."

In any case, it seems that Tompall Glaser's faithful believe in the cyclical theory of country, in the idea that "those who were not heroes to the old crows will be heroes to the new ones" is a reality. Ernest Tubb proved it true. So did Johnny Cash. So did Jimmie Rodgers in an earlier day. The Beatles, the Rolling Stones and Bob Dylan proved it in pop.

The World Of Country Music • Billboard

COUNTRY ARTISTS

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WEST, JERRY (Vocalist), Police; BA: Doyle Wilburn—Wilhelm.

WHEELER, BILLY EDD (Vocalist), Capitol; BA/PM: Don Light.

WHEELER, KAREN (Vocalist), RCA; BA: United Talent.

WHIPPLE, STERLING (Vocalist), RCA; PM: Cliff Williamson.

WHITE, BUCK, & THE DOWN HOME FOLKS (Group—5), Enco; BA: Eloise Jones Hawkins—Grandpa Jones Ents.

WHITE, DON (Vocalist/Instrumentalist w/Vocal & Instrumental Group—4), ABC-Dot; BA/PM: Jim Halsey.

WHITE, MACK (Vocalist/Instrumentalist), Playboy; BA: Howard Forrester—Acuff-Rose.

WHITE, TONY JOE (Vocalist), MGM; PM: Sy Rosenberg.

WICKLINE (Vocal & Instrumental Group—7), Greenwood; BA: George Carlson.

WIER, RUSTY (Vocalist w/Vocal & Instrumental Group—6), 20th Century; BA: Magna Artists; PM: Larry Watkins—Moon-Hill.

WIGGINS, ROY, SHOW (Vocalist w/Vocal & Instrumental Group—5), Gusto-Stoneway; BA: Buddy Lee.

WILBURN BROS. (Vocalists), MCA; BA: Doyle Wilburn—Wilhelm.

WILKINS, LITTLE DAVID (Vocalist/Pianist), MCA; BA: Lavender Blake; PM: Billy Smith—One Nites.

WILLIAMS, DON (Vocalist/Guitarist w/Vocal & Instrumental Group—3), ABC-Dot; BA/PM: Jim Halsey.

WILLIAMS, HANK, JR. (Vocalist), MGM; BA: Paragon Agency; PM: Phil Walden.

WILLIAMS, MIKE (Vocalist/Guitarist), BA: Athena Ents.; PM: Chet Hanson.

WILLIS, ANDRA (Vocalist), Capitol.

WILLIS BROTHERS (Vocal & Instrumental Group—3), MGM; BA: Atlas Artist.

WILLS, DAVID (Vocalist), Epic; BA: William Morris; PM: Sy Rosenberg.

WOOD, DEL (Pianist), Lamb & Lion; BA: Frederick Burton, Larry Witt.

WOOLEY, SHEB (Vocalist), see listing as Ben Colder.

WORTH, MARION (Vocalist), BA: Atlas Artist.

WRAY, LOIS (Vocalist), Showman; BA: Showman Talent; PM: Fred Harper—Showman Talent.

WRIGHT, BOBBY (Vocalist), ABC; see Kitty Wells Country Classics Show.

WRIGHT, JOHNNY (Vocalist/Guitarist), Capricorn; see Kitty Wells Country Classics Show.

WRIGHT, PEGGY SUE & SONNY (Vocal & Instrumental Duo), 4 Star—Peggy Sue; BA: Atlas Artist.

WYNETTE, TAMMY (Vocalist w/Group—10), Epic; BA: Lavender Blake; PM: Shorty Lavender.

WYNN, WILLIE, & THE TENNESSEANS (Vocal & Instrumental Group—7), Heart Warming; BA: Century II.

Y

YARBROUGH, BOB (Vocalist), Cinnamon; BA: Bill Goodwin.

YOUNG, FARON (Vocalist), Mercury; BA/PM: Billy Deaton.

YOUNG, STEVE (Vocalist/Guitarist), Blue Canyon; BA: Stone County; PM: Steve Dahl—Stone County.

Russ Sanjek

• Continued from page 58

meation that country music has only recently made into the mainstream of the world's music.

But a cold and hard look into history will make manifest that country music has long been a major force. Things may seem different to the untutored observer, but country writers and publishers are still doing their own thing, as they have for decades. It's just that the pop world at long last recognizes their accomplishments, made on their own terms.

Country songs represent 42 of the 145



Jimmy Case

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BMI-licensed songs which have received in excess of 1 million performances as of October 1, 1974, and now receive double credit for every play. The roster of their writers reads like a Who's Who of American music. Boudleaux Bryant, Happy Lawson, Hank Williams, Bob Nolan, Marty Robbins, Ray Stevens, Kris Kristofferson, Joe South, John Hartford, Curly Putnam, Joe Allison, Don Gibson, Roger Miller, Floyd Cramer, Fred Foster, Norro Wilson, Billy Sherrill, Jimmy Duncan, Gene McClellan, Mel Tillis, Melvin Endsley, Tammy Wynette, Peewee King, Redd Stewart, Jimmie Davis and others have written songs which have received over 42 million hours on the air and are still going strong.

Country music has been around BMI for over 36 years. And it's getting to be like sex for 70-year-olds. It's always around, but there are a lot of other folks doing it, too.

Las Vegas

• Continued from page 56

Tommy Overstreet, Leroy Van Dyke, Barbara Fairchild and Hank Thompson.

Nashville has come to Vegas, in a tight-knit package of slick-produced pop-country. It has adopted to the mainshowroom traditions of showmanship, audience participation but minus the dancers and big production numbers.

Stanley Adams

• Continued from page 58

Ole Opry, we can see how healthy the country scene is and how much it has grown. As the president of ASCAP, I can tell you that there has been a very significant growth in the number of country performances—both off and on the air. Country Music Assn. figures show that the number of stations that are primarily broadcasting country has grown from 80 in 1961 to more than 1,200 today, but the increase in performances does not relate merely to the remarkable multiplication of country stations. While it is true that there is now a country station in every major U.S. and Canadian market, it is also true that many other stations are broadcasting country works.

A. H. Prager

• Continued from page 58

developments. As we entered our 45th year as America's second oldest performing rights organization, 1975 also marked the beginning of our second decade in Nashville. We opened our first regional office in Music City, in a small space in the Capitol Records building on Music Row. In the years that followed, under the guidance of such capable leaders as Roy Drusky, Joe Talbot and Bob Thompson, our operation expanded and prospered with the addition of some of country music's top writers, publishers and artists. Our offices in the SESAC Building at 1513 Hawkins Street are now the base for an extensive operation encompassing not only country, but gospel and sacred music as well.

SESAC's Chart Payment Incentive Program continued to be expanded during the year to meet the needs of country writers and publishers. Bonus categories were added to recognize the staying power of a record on the charts; the added performance value of a composition when it reaches the Top 10; and the crossover situation where a song appears on more than one type chart. Also, in keeping with the changing times, SESAC's country "Top 75" chart positions for singles were expanded to include 100 chart positions. The album chart payments were also expanded and substantially increased.

SESAC has been known over the years for the personalized attention we give to our writer and publisher affiliates. With the improvements made in our distribution system over the past year, we are also gaining added respect in the country field as an organization which more than meets the high standards of competition within the industry. One of our primary purposes is to afford the writer and publisher a multiple choice in affiliating. By constantly updating our distribution methods and policies, we shall continue our long-standing reputation of being a dynamic and monetarily competitive music rights organization. 1975 has been an outstanding year for SESAC. We look for even greater things in 1976.

Gospel Spreads

• Continued from page 60

of it when it comes to trying to confine the music to the narrow borders given it by the majority of music listeners in this country.

The energy and the talent is there. And, bigger and better things can be expected. But, expect it all to happen with the Christian theme intact. That's still what white gospel is all about.

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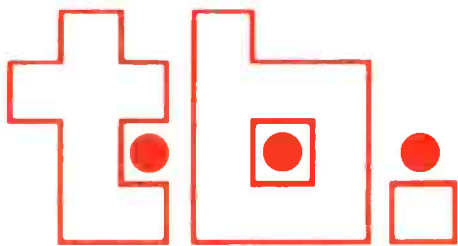
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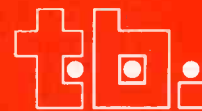


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