

World of Country Music

Billboard's 14th Annual

World of Country Music

**Top
Performers
Today**

**Where To
Contact Stars**

**Country's
International Inroads**

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Credits

Editor, Earl Paige. Story direction Gerry Wood, Country Editor. Art, Daniel Chapman and Steve Brown. Production, John F. Halloran. Directory listings: Jon Braude, editor; Joan Elsener, associate editor.

WE HELPED MAKE

In 1940, Broadcast Music Incorporated became the first licensing organization for Country music. We made sure that publishers and writers had their performance royalty rights protected. And, in doing so, BMI has helped make Country part of our nation.



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However, we've helped Country artists earn more than just money. For with the aid of 38 foreign performing rights societies, they've also earned international recognition. Which is why most Country writers and publishers license their music through BMI in the

first place. You see, when it comes to helping Country writers, we've got everyone beat by a Country mile.

BMI

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The world's largest performing rights organization.



Keeping tabs on Nashville and its spiraling music business is roughly akin to reporting on the inner workings of an explosion in progress. The situation is changing that

fast.

What brought Nashville to recording prominence—its laidback and Southern soul and sound—is threatened by a pace of life that would make an executive from New York or Los Angeles feel right at home. Gone for the most part are daylong beer drinking sessions that brought songwriters elbow close to the town's top producers and artists. Gone are the leisurely gatherings of a strata of music business personalities that accidentally accomplished enough to earn international recognition. Gone, but certainly not forgotten, are those good ol' days when songs were sung, and accepted, from the

This, then, is Nashville '76—country music at a critical crossroad.

Country Crossroads. Sounds like a good title for a John Denver song, doesn't it? Instead, it's the ballad of Music City—1976. The last year has been the most unique, dynamic, illustrious and traumatic in Nashville's 30-year history as a recording, record-breaking recordopolis.

It was the year that Hank Snow, a country traditionalist, quit as president of the Assn. of Country Entertainers, a tradition-

and Denvers as well as the Snows, Acuffs and Tubbs.

Then Wesley Rose, one of Nashville's alltime great music leaders and a diehard traditionalist who once called country radio stations urging them not to play a particular Elvis Presley record (which was an Acuff-Rose song) because he didn't like the trend of country stations playing pop . . . well, Wes-

The Exploding, Evolving Nashville Scene

BY GERRY WOOD



Ernest Tubb (right) and Owen Bradley at Bradley's Barn recording his new MCA album. Right: ASCAP Nashville chief Ed Shea serves award to Ronnie Mil- sap (right) as writer John Schweers looks on.



ley has just signed a new distribution deal with ABC Records for his Hickory Records. And what did Wesley say? He said he wants across-the-board action on the ABC/Hickory artists. Don Gibson on the pop charts? Why not? A country artist going pop is just another indication that country has gone national and international. No compromises in integrity, talent and performance need to be made for a country act to go pop.

Waylon Jennings once said he couldn't go pop with a mouthful of firecrackers. He spent most of July 4th eating his words and firecrackers. Even his wife, Jessi Colter, went pop—without a mouth full of firecrackers. And Waylon's outlaw friends such as Willie Nelson joined him in the Big Crossover.

While Nashville also produced some top non-country (strictly pop, MOR or soul) hits, artists in other parts of the country surprised a lot of people, including themselves, by landing on the country charts. The Bellamy Brothers? Oh, yes. "Let Your Love Flow" received loads of country air-

(Continued on page 65)

b a c k - seats of cars by writers who, more often than not, lived there.

Here are the days of computer-banked surveys, jet swift trips to L.A. and New York to wrap up deals or rushing over to the plush Music Row hostelry, the Spence Manor, to finalize negotiations with the visiting show biz firemen from other cities.

Here is the new breed of Nashville music man: bright, creative, alert, knowledgeable and influential. Here lies the new Nashville—a fast-growing music center combining the creative energies of New York and L.A. with the Southern talent for expressing profound ideas in a simple way.

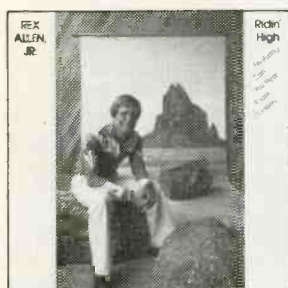
ally based group that wants to keep country music country. Snow thought some new uptown trends in his own recordings would conflict with the goals of the group, so he stepped down as president while remaining a member. The group, formed during the furor caused by a CMA award to Olivia Newton-John and other progressive country trends, really has some good objectives—and its executive director, Vic Willis, loves the Newton-Johns, Dylans

Bill Golden of the Oak Ridge Boys signs autographs (left) at CBS' Fan Fare booth, while at right Plantation star Webb Pierce visits some handicapped children.

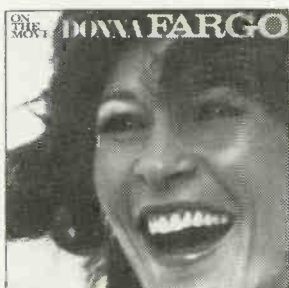




Hits for the Coming Season!



REX ALLEN, JR.
Ridin' High
(BS 2958)
Including his current hit "Teardrops in My Heart" (WBS 8236) and "Can You Hear Those Pioneers!"



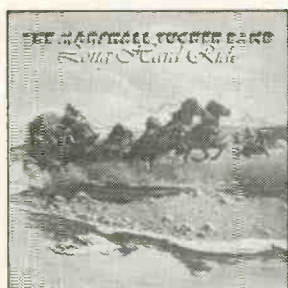
DONNA FARGO.
On the Move
(BS 2926)
Including "Mr. Doodles" and "I've Loved You All the Way." Look for her new single soon.



EMMYLOU HARRIS.
Elite Hotel
(MS 2236)
Featuring her new single "Sweet Dreams" (RPS 1371), plus the hits "One of These Days" and "Together Again."



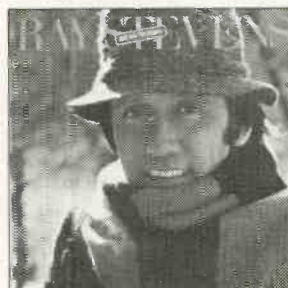
LARRY MAHAN.
King of the Rodeo
(BS 2959)
Features his debut single "Stunt Man" (WBS 8254)



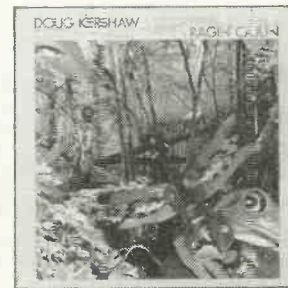
THE MARSHALL TUCKER BAND.
Lang Hard Ride
(Capricorn CP 0170)
Including the title track single (CPS 0258).



MARGO SMITH.
Song Bird
(BS 2955)
Her first Warner Bros. album, featuring "Save Your Kisses for Me." Her new single: "Take My Breath Away" (WBS 8261).



RAY STEVENS.
Just for the Record
(BS 2974)
Includes the hits "You Are So Beautiful" and "Honky Tonk Waltz."



DOUG KERSHAW.
Ragin' Cajun
(BS 2910)
Including "It Takes All Day (To Get Over Night)," and his new single "House Husband" (WBS 8257).



BUCK OWENS.
Buck 'Em
(BS 2952)
His debut Warners album, featuring the new single "California Okie" (WBS 8255).

One on the way: **DEBI HAWKINS' "I'll Be There"** (WBS 8269).

This
season
it's
Warner Country.



TOP Country

Awards



Charlie Daniels Band (above); comics Jerry Jordan and Jerry Clower (immediate right).



Joni Lee (at angle above); Bill Anderson and Mary Lou Turner (top); Red Sovine and (below) Cledus Maggard.

The information compiled for the top records and artist's survey is based on the weekly chart positioning and length of time records were on the respective charts from the issue dates of Sept. 6, 1975 through Aug. 28, 1976. Points were assigned to each weekly position, in reverse order for each chart in the categories represented. In addition, the number one position each week was assigned bonus points equal to the total number of positions on its respective chart. In this way all the records of a particular artist, publisher or producer were compiled, combined and placed in total point strength order. Where a record was shared by more than one artist, publisher or producer, and each was known in his or her right, the points were divided equally. Each artist, publisher or producer, however, was given credit for the record. These recaps, as well as the weekly charts, do not reflect actual sales figures. The ratings take into account the number of weeks the disk was on the chart, plus the weekly positions it held during its chart life. Each disk was given points accordingly for its respective chart, and in addition, the number one disk each week was assigned bonus points equal to the total number of positions on its respective charts. These recaps were compiled by the staff of Billboard's Music Popularity Charts Dept. under the direction of Bill Wardlow and Bob White.

SINGLE OF THE YEAR: "Convoy," C.W. McCall
ALBUM OF THE YEAR: "Black Bear Road," C.W. McCall
OVERALL SINGLES OF THE YEAR: Ronnie Milsap
MALE SINGLES ARTIST OF THE YEAR: Ronnie Milsap
FEMALE SINGLES ARTIST OF THE YEAR: Tanya Tucker
SINGLES DUO OR GROUP OF THE YEAR: Dave & Sugar
OVERALL ALBUM ARTIST OF THE YEAR: Willie Nelson
MALE ALBUM ARTIST OF THE YEAR: Willie Nelson
FEMALE ALBUM ARTIST OF THE YEAR: Emmylou Harris
ALBUM DUO OR GROUP OF THE YEAR: Statler Brothers
PUBLISHER OF THE YEAR: Tree, BMI
SINGLES LABEL OF THE YEAR: RCA
ALBUM LABEL OF THE YEAR: RCA
NEW MALE ARTIST OF THE YEAR: Cledus Maggard
NEW FEMALE ARTIST OF THE YEAR: Joni Lee
NEW DUO OR GROUP OF THE YEAR: Dave & Sugar
NEW LABEL OF THE YEAR: Farr
MALE VOCALIST OF THE YEAR: Willie Nelson
FEMALE VOCALIST OF THE YEAR: Tanya Tucker
VOCAL DUO OF THE YEAR: Bill Anderson & Mary Lou Turner
VOCAL GROUP OF THE YEAR: Statler Brothers
INSTRUMENTAL ACT OF THE YEAR: Bill Black Combo
COMIC OF THE YEAR: Jerry Clower
Jerry Jordan

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.

BILL WILLIAMS MEMORIAL, ARTIST OF THE YEAR: Ronnie Milsap
ARTIST RESURGENCE OF THE YEAR: Red Sovine
SPECIAL BREAKTHROUGH AWARD: Charlie Daniels Band
PIONEER AWARD: CBS RECORDS COUNTRY DIVISION (for album pre-pack)



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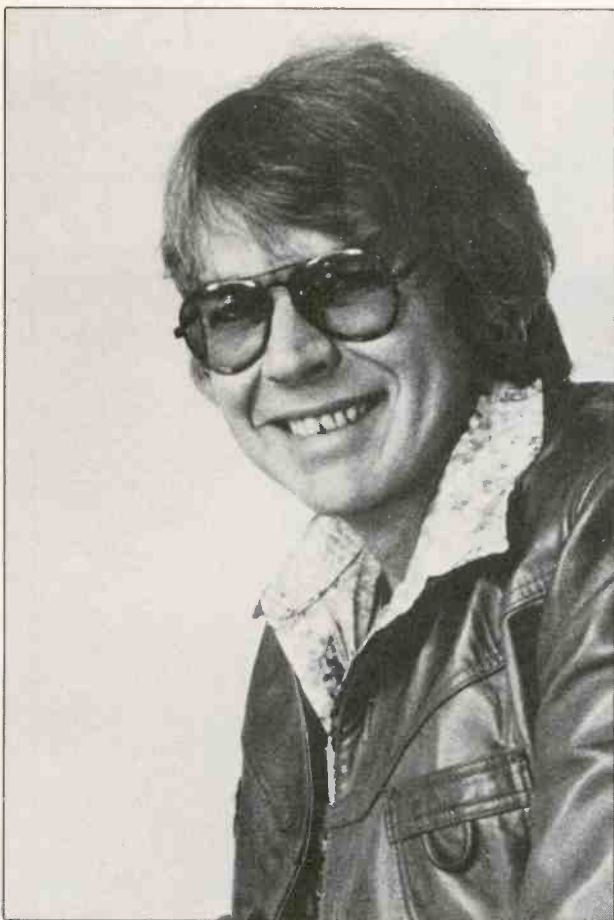
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TOP Country

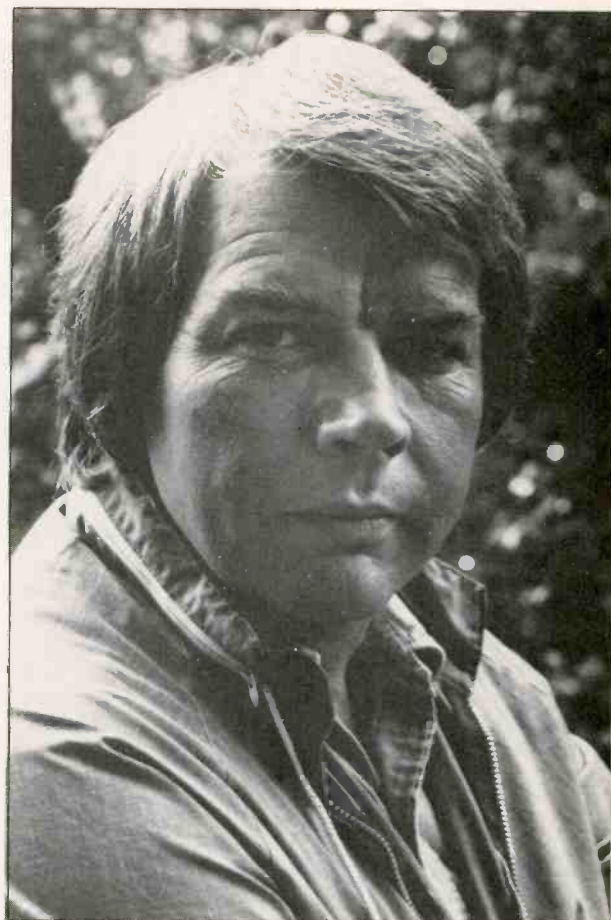
Albums, Singles



Albums

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

1. BLACK BEAR ROAD, C. W. McCall, MGM
2. THE SOUND IN YOUR MIND, Willie Nelson, Columbia
3. WANTED: THE OUTLAWS, Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA
4. REDHEADED STRANGER, Willie Nelson, Columbia
5. WINDSONG, John Denver, RCA
6. RHINESTONE COWBOY, Glen Campbell, Capitol
7. ELITE HOTEL, Emmylou Harris, Reprise (Warner Brothers)
8. ARE YOU READY FOR FREDDY, Freddy Fender, ABC/Dot
9. SOMEBODY LOVES YOU, Crystal Gayle, United Artists
10. FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, Elvis Presley, RCA
11. BEFORE THE NEXT TEARDROP FALLS, Freddy Fender, ABC/Dot
12. PRISONER IN DISGUISE, Linda Ronstadt, Asylum
13. THE BEST OF THE STATLER BROTHERS, Statler Brothers, Mercury (Phonogram)
14. DREAMING MY DREAMS, Waylon Jennings, RCA
15. HARMONY, Don Williams, ABC/Dot
16. NIGHT THINGS, Ronnie Milsap, RCA
17. IT'S ALL IN THE MOVIES, Merle Haggard, Capitol
18. CLEARLY LOVE, Olivia Newton-John, MCA
19. THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME, Conway Twitty, MCA
20. GILLEY'S GREATEST HITS, VOL. 1, Mickey Gilley, Playboy
21. WHAT CAN YOU DO TO ME NOW, Willie Nelson, RCA
22. LOVE IN THE HOT AFTERNOON, Gene Watson, Capitol
23. BEST OF DOLLY PARTON, Dolly Parton, RCA
24. SOMETIMES, Bill Anderson & Mary Lou Turner, MCA
25. THE HAPPINESS OF HAVING YOU, Charlie Pride, RCA



Singles

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

1. CONVOY, C. W. McCall, MGM
2. GOOD HEARTED WOMAN, Waylon & Willie, RCA
3. THE DOOR IS ALWAYS OPEN, Dave & Sugar, RCA
4. I'LL GET OVER YOU, Crystal Gayle, United Artists
5. ONE PIECE AT A TIME, Johnny Cash, Columbia
6. TEDDY BEAR, Red Sovine, Starday (Gusto)
7. STRANGER, Johnny Duncan, Columbia
8. ROCKY, Dickey Lee, RCA
9. EL PASO CITY, Marty Robbins, Columbia
10. I'M SORRY, John Denver, RCA
11. BROKEN LADY, Larry Gatlin, Monument (Epic/Columbia)
12. ALL THESE THINGS, Joe Stampley, ABC/Dot
13. ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING, Waylon Jennings, RCA
14. FASTER HORSES (The Cowboy & The Poet), Tom T. Hall, Mercury (Phonogram)
15. 'TIL THE RIVERS ALL RUN DRY, Don Williams, ABC/Dot
16. IT'S ALL IN THE MOVIES, Merle Haggard, Capitol
17. DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME, Mickey Gilley, Playboy
18. DRINKIN' MY BABY (Off My Mind) Eddie Rabbitt, Elektra
19. SECRET LOVE, Freddy Fender, ABC/Dot
20. SOMETIMES, Bill Anderson & Mary Lou Turner, MCA
21. I LIKE BEER, Tom T. Hall, Mercury (Phonogram)
22. YOU'LL LOSE A GOOD THING, Freddy Fender, ABC/Dot
23. EASY AS PIE, Billy "Crash" Craddock, ABC/Dot
24. LOVE PUT A SONG IN MY HEART, Johnny Rodriguez, Mercury (Phonogram)
25. 'TIL I CAN MAKE IT ON MY OWN, Tammy Wynette, Epic (Columbia)

CLEDUS MAGGARD



would like to thank everyone for
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BEST NEW MALE ARTIST, 1976
Record World:
TOP NOVELTY ARTIST, 1976

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TOP Country

Vocalists

Male Vocalists Singles

Pos.	ARTIST, Label (Dist. Label)	No. of Singles on Chart
1.	RONNIE MILSAP, RCA Warner Brothers	4
2.	FREDDY FENDER, ABC/Dot GRT	3
3.	C. W. McCALL, Polydor MGM	2
4.	WILLIE NELSON, Columbia Lone Star (Columbia) RCA	2
5.	JOE STAMPLEY, Epic (Columbia) ABC/Dot	2
6.	RAY STEVENS, Warner Brothers Barnaby (Janus)	2
7.	DON WILLIAMS, ABC/Dot	2
8.	MARVEL FELTS, ABC/Dot	2
9.	FREDDIE HART, Capitol	1
10.	TOM T. HALL, Mercury (Phonogram)	1
11.	CHARLEY PRIDE, RCA	1
12.	CONWAY TWITTY, MCA	1
13.	MERLE HAGGARD, Capitol	1
14.	BILLY "CRASH" CRADDOCK, ABC/Dot	1
15.	GENE WATSON, Capitol	1
16.	SONNY JAMES, Columbia	1
17.	EDDIE RABBITT, Elektra	1
18.	JOHNNY CASH, Columbia	1
19.	GLEN CAMPBELL, Capitol	1
20.	MICKY GILLEY, Playboy	1
21.	CHARLIE RICH, Epic (Columbia)	1
22.	JOHNNY RODRIGUEZ, Mercury (Phonogram)	1
23.	MEL TILLIS, MCA MGM	1
24.	T. G. SHEPPARD, Hitsville (Motown)	1
25.	MOE BANDY, Columbia GRC	1



Female Vocalists Singles

Pos.	ARTIST, Label (Dist. Label)	No. of Singles On Chart
1.	TANYA TUCKER, MCA Columbia	4
2.	CRYSTAL GAYLE, United Artists	2
3.	BILLIE JO SPEARS, United Artists	4
4.	OLIVIA NEWTON-JOHN, MCA	4
5.	EMMYLOU HARRIS, Reprise (Warner Brothers)	5
6.	SAMMI SMITH, Elektra Mega (PIP) Zodiac	4
7.	LORETTA LYNN, MCA	2
8.	JESSI COLTER, Capitol	1
9.	CONNIE SMITH, Columbia	3
10.	DOLLY PARTON, RCA	3
11.	DONNA FARGO, Warner Brothers ABC/Dot	2
12.	TAMMY WYNETTE, Epic (Columbia)	3
13.	LYNN ANDERSON, Columbia	3
14.	LA COSTA, Capitol	4
15.	BARBARA MANDRELL, ABC/Dot	3
16.	MARGO SMITH, Warner Brothers 20th Century	1
17.	SUE RICHARDS, ABC/Dot	2
18.	JEAN SHEPARD, United Artists	4
19.	ANNE MURRAY, Capitol	3
20.	JONI LEE, MCA	3
21.	LINDA RONSTADT, Asylum Capitol	1
22.	BARBARA FAIRCHILD, Columbia	1
23.	DOTTSY, RCA	4
24.	BRENDA LEE, MCA	3
25.	LINDA HARGROVE, Capitol	3

Male Vocalists Albums

Pos.	ARTIST, Label (Dist. Label)	No. of LP's on Chart
1.	WILLIE NELSON, Columbia RCA Plantation	2
2.	C. W. McCALL, Polydor MGM	3
3.	FREDDY FENDER, ABC/Dot GRT	1
4.	WAYLON JENNINGS, RCA	1
5.	GLEN CAMPBELL, Capitol	1
6.	CONWAY TWITTY, MCA	1
7.	ELVIS PRESLEY, RCA	1
8.	DON WILLIAMS, ABC/Dot	1
9.	RONNIE MILSAP, RCA Warner Brothers	1
10.	JOHN DENVER, RCA	1
11.	MICKY GILLEY, Playboy	1
12.	JOHNNY RODRIGUEZ, Mercury (Phonogram)	1
13.	MERLE HAGGARD, Capitol	1
14.	CHARLEY PRIDE, RCA	1
15.	TOM T. HALL, Mercury (Phonogram)	1
16.	NARVEL FELTS, ABC/Dot	1
17.	GENE WATSON, Capitol	1
18.	CHARLIE RICH, Epic (Columbia) RCA	1
19.	TOMPALL GLASER, MGM RCA	1
20.	JOHNNY CASH, Columbia	1
21.	DICKEY LEE, RCA	1
22.	SONNY JAMES, Columbia	1
23.	MAC DAVIS, Columbia	1
24.	DAVID ALLAN COE, Columbia	1
25.	FREDDIE HART, Capitol	1



Female Vocalists Albums

Pos.	ARTIST, Label (Dist. Label)	No. of LP's on Chart
1.	EMMYLOU HARRIS, Reprise (Warner Brothers)	2
2.	JESSI COLTER, Capitol RCA	3
3.	OLIVIA NEWTON-JOHN, MCA	1
4.	LINDA RONSTADT, Asylum Capitol	1
5.	DOLLY PARTON, RCA	1
6.	CRYSTAL GAYLE, United Artists	1
7.	LORETTA LYNN, MCA	1
8.	TAMMY WYNETTE, Epic (Columbia)	1
9.	TANYA TUCKER, MCA Columbia	1
10.	BILLIE JO SPEARS, United Artists	1
11.	SAMMI SMITH, Elektra Mega (PIP)	1
12.	LYNN ANDERSON, Columbia	1
13.	ANNE MURRAY, Capitol	1
14.	DONNA FARGO, Warner Brothers ABC/Dot	1
15.	BARBI BENTON, Playboy	1
16.	STELLA PARTON, Country, Soul, & Blues	1
17.	BARBARA MANDRELL, ABC/Dot	1
18.	MARGO SMITH, Warner Brothers 20th Century	1
19.	DOTTSY, RCA	1
20.	CONNIE SMITH, Columbia	1

TODAY IS CAPITOL COUNTRY.



Freddie Hart
Anne Murray
Dr. Hook
Glen Campbell
Tennessee Ernie Ford
Linda Hargrove
Ray Griff
Stoney Edwards
Asleep At The Wheel
Merle Haggard
Jessi Colter
Pam Rose
Colleen Peterson
Side Of The Road Gang
Steven Fromholz
LaCosta
Larry Ballard
Connie Cato
Mel McDaniels
Carmen Moreno
R. W. Blackwood & The Blackwood Singers
Michael Clark
Diana Williams
Gene Watson
James Talley
Nashville: Frank Jones Bill Williams Ed Keeley Chuck Flood
Hollywood: Don Owens



TOP Country Artists, Publishers

Artists Singles

Pos. ARTISTS, LABEL (Dist. Label)	No. of Singles on Chart
1. RONNIE MILSAP, RCA	4
Warner Brothers	3
2. FREDDY FENDER, ABC/Dot	3
GRT	2
3. C. W. McCALL, MGM	2
Polydor	2
4. WILLIE NELSON, Columbia	2
Lone Star (Columbia)	2
RCA	2
United Artists	1
5. JOE STAMPLEY, Epic (Columbia)	5
ABC/Dot	4
6. TANYA TUCKER, MCA	4
Columbia	2
7. RAY STEVENS, Warner Brothers	2
Barnaby (Janus)	2
8. DON WILLIAMS, ABC/Dot	3
9. NARVEL FELTS, ABC/Dot	4
10. CRYSTAL GAYLE, United Artists	4
11. FREDDIE HART, Capitol	5
12. TOM T. HALL, Mercury (Phonogram)	4
13. CHARLEY PRIDE, RCA	4
14. CONWAY TWITTY, MCA	4
15. BILLIE JO SPEARS, United Artists	4
16. MERLE HAGGARD, Capitol	3
17. BILLY "CRASH" CRADDOCK, ABC/Dot	4
18. GENE WATSON, Capitol	4
19. SONNY JAMES, Columbia	5
20. EDDIE RABBITT, Elektra	3
21. JOHNNY CASH, Columbia	5
22. GLEN CAMPBELL, Capitol	4
23. MICKEY GILLEY, Playboy	4
24. OLIVIA NEWTON-JOHN, MCA	5
25. CHARLIE RICH, Epic (Columbia)	5



Artists Albums

Pos. ARTISTS, Lable (Dist. Label)	No. of LP's on Chart
1. WILLIE NELSON, Columbia	2
RCA	3
United Artists	1
Plantation	1
2. C. W. McCALL, Polydor	1
MGM	1
3. FREDDY FENDER, ABC/Dot	3
GRT	1
4. WAYLON JENNINGS, RCA	5
5. GLEN CAMPBELL, Capitol	2
6. CONWAY TWITTY, MCA	3
7. STATLER BROTHERS, Mercury (Phonogram)	4
8. ELVIS PRESLEY, RCA	3
9. DON WILLIAMS, ABC/Dot	3
10. RONNIE MILSAP, RCA	3
Warner Brothers	1
11. EMMYLOU HARRIS, Reprise (Warner Brothers)	2
12. JOHN DENVER, RCA	3
13. JESSI COLTER, Capitol	3
RCA	1
14. OLIVIA NEWTON-JOHN, MCA	3
15. MICKEY GILLEY, Playboy	3
16. JOHNNY RODRIGUEZ, Mercury (Phonogram)	3
17. MERLE HAGGARD, Capitol	3
18. CHARLIE PRIDE, RCA	3
19. LINDA RONSTADT, Capitol	1
Asylum	1
20. DOLLY PARTON, RCA	2
21. TOM T. HALL, Mercury (Phonogram)	2
22. NARVEL FELTS, ABC/Dot	3
23. CRYSTAL GAYLE, United Artists	1
24. GENE WATSON, Capitol	2
25. CHARLIE RICH, Epic (Columbia)	3
RCA	1



Publishers

Pos. PUBLISHER, Licensee	No. of Singles on Chart	Pos. PUBLISHER, Licensee	No. of Singles on Chart	Pos. PUBLISHER, Licensee	No. of Singles on Chart
1. TREE, BMI	39	9. AL GALLICO, BMI	15	18. HALLNOTE, BMI	5
2. ACUFF-ROSE, BMI	40	10. PI-GEM, BMI	8	19. WINDOW, BMI	11
3. HALL-CLEMENT, BMI	10	11. MILENE, ASCAP	9	20. STALLION, BMI	4
4. AMERICAN GRAMAPHONE, SESAC	4	12. JACK, BMI	5	21. COMBINE, BMI	7
5. ALGEE, BMI	19	13. TWITTY BIRD, BMI	5	22. CEDARWOOD, BMI	5
6. BARON, BMI	6	14. WARNER BROTHERS, ASCAP	6	23. UNART, ASCAP	10
7. UNICHAPPELL, BMI	10	15. BLUE ECHO, ASCAP	6	24. SCREEN GEMS-COLUMBIA, BMI	8
8. CHAPPELL, ASCAP	10	16. CHERRY LANE, ASCAP	7	25. BLUE MOON, ASCAP	5
		17. OWEPAR, BMI	7		

LONDON / Hi RECORDS

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**BILL BLACK'S
COMBO** featuring
Bob Tucker

on their 1976 awards

Hi LONDON

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I Can Help; Orange Blossom Special.**



Country Instrumental
Group Of The Year.

BILLBOARD

Country Singles Instrumental Group Of The Year

CASH BOX

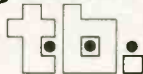
Country Singles Instrumental Group Of The Year

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GREATEST
HONKY TONK
BAND"**

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TOP Country

Groups, Labels

Duos & Groups Singles

Pos.	ARTIST. Label (Dist. Label)	No. of Singles on Chart
1.	DAVE & SUGAR, RCA	2
2.	ASLEEP AT THE WHEEL, Capitol	4
3.	BILL ANDERSON & MARY LOU TURNER, MCA	2
4.	STATLER BROTHERS, Mercury (Phonogram)	3
5.	WAYLON JENNINGS & WILLIE NELSON, RCA	1
6.	AMAZING RHYTHM ACES, ABC	3
7.	LORETTA LYNN & CONWAY TWITTY, MCA	2
8.	CHARLIE DANIELS BAND, Epic (Columbia) Kama Sutra (Buddah)	1
9.	GEORGE JONES & TAMMY WYNETTE, Epic (Columbia)	1
10.	WAYLON JENNINGS & JESSI COLTER, RCA	1
11.	PORTER WAGONER & DOLLY PARTON, RCA	1
12.	EAGLES, Asylum	1
13.	BILLY THUNDERKLOUD & THE CHIEFTONES, Polydor 20th Century	2
14.	DR. HOOK, Capitol	1
15.	BILL BLACK'S COMBO, Hi (London)	2
16.	LINDA RONSTADT & EMMYLOU HARRIS, Asylum	3
17.	DEL REEVES & BILLIE JO SPEARS, United Artists	1
18.	BELLAMY BROTHERS, Warner Brothers/Curb	2
19.	GEORGE BAKER SELECTION, Warner Brothers	1
20.	SHIRLEY & SQUIRRELY, GRT	1
21.	JIM ED BROWN & HELEN CORNELIUS, RCA	1
22.	MICKEY GILLEY & BARBI BENTON, Playboy	1
23.	DON GIBSON & SUE THOMPSON, Hickory (MGM)	1
24.	BUCK OWNES & SUSAN RAYE, Capitol	2
25.	JACK BLANCHARD & MISTY MORGAN, Epic (Columbia)	1



Duos & Groups Albums

Pos.	ARTIST, Label (Dist. Label)	No. of LP's on Chart
1.	STATLER BROTHERS, Mercury (Phonogram)	4
2.	AMAZING RHYTHM ACES, ABC	2
3.	LORETTA LYNN & CONWAY TWITTY, MCA	2
4.	BILL ANDERSON & MARY LOU TURNER, MCA	1
5.	CHARLIE DANIELS BAND, Epic (Columbia) Kama Sutra (Buddah)	1
6.	ASLEEP AT THE WHEEL, Capitol	2
7.	CHET ATKINS & LES PAUL, RCA	1
8.	PORTER WAGONER & DOLLY PARTON, RCA	1
9.	MARSHALL TUCKER BAND, Capricorn (Warner Brothers)	2
10.	ERAL SCRUGGS REVUE, Columbia	2
11.	DANNY DAVIS & THE NASHVILLE BRASS, RCA	3
12.	DR. HOOK, Capitol	1
13.	BOB WILLS & HIS TEXAS PLAYBOYS, Columbia MCA	1
14.	BILLY THUNDERKLOUD & THE CHIEFTONES, 20th Century	2
15.	ATKINS STRING BAND, RCA	1
16.	DON GIBSON & SUE THOMPSON, Hickory (MGM)	1
17.	GUY & RALNA, Ranwood	1
18.	CALICO, United Artists	1
19.	BILL BLACK'S COMBO, Hi (London)	1
20.	LOGGINS & MESSINA, Columbia	1

Labels Singles

Pos.	LABEL (Dist. Label)	No. of Singles on Chart	Pos.	LABEL (Dist. Label)	No. of Singles on Chart
1.	RCA	82	11.	ELEKTRA	14
2.	ABC/Dot	61	12.	GRT	16
3.	MCA	56	13.	PLAYBOY	14
4.	CAPITOL	57	14.	HITSVILLE (Motown)	11
5.	COLUMBIA	50	15.	MONUMENT (Epic/Columbia)	9
6.	EPIC (Columbia)	42	16.	REPRISE (Warner Brothers)	5
7.	MERCURY (Phonogram)	33	17.	20th CENTURY	10
8.	UNITED ARTISTS	28	18.	ABC	8
9.	MGM	16	19.	POLYDOR	10
10.	WARNER BROTHERS	22	20.	HICKORY (MGM)	11

Labels Albums

Pos.	LABEL (Dist. Label)	No. of LP's on Chart	Pos.	LABEL (Dist. Label)	No. of LP's on Chart
1.	RCA	50	11.	PLAYBOY	4
2.	COLUMBIA	29	12.	ABC	3
3.	MCA	26	13.	ASYLUM	2
4.	ABC/Dot	27	14.	MONUMENT (Epic/Columbia)	6
5.	CAPITOL	23	15.	GRT	4
6.	MERCURY (Phonogram)	12	16.	WARNER BROTHERS	7
7.	MGM	8	17.	ELEKTRA	4
8.	UNITED ARTISTS	14	18.	CAPRICORN	2
9.	EPIC (Columbia)	12	19.	MEGA (PIP)	1
10.	REPRISE (Warner Brothers)	3	20.	STARDAY (Gusto)	1

THE STATLER BROS.



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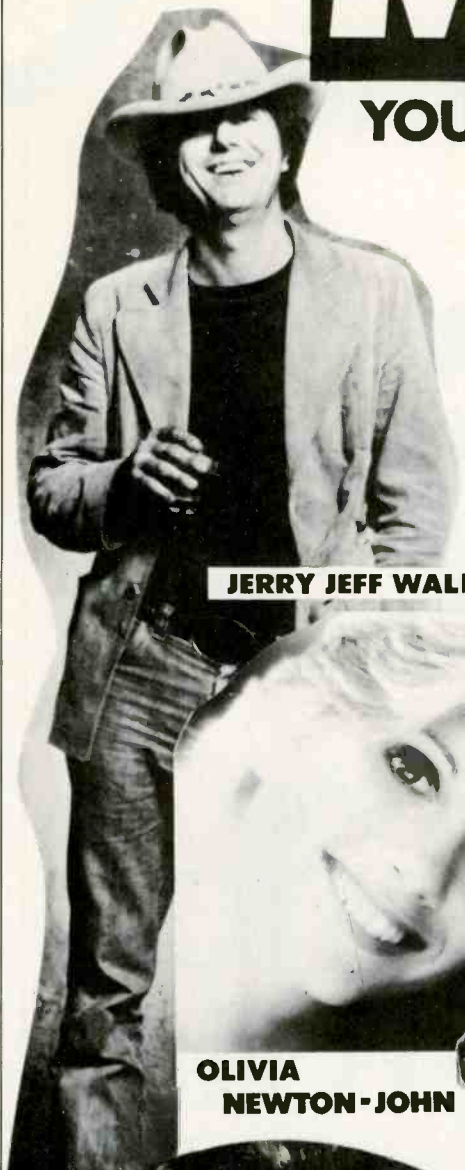


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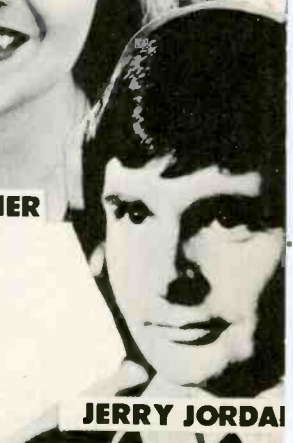
MARY
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BILL MONROE



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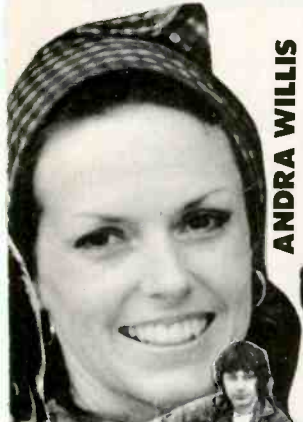


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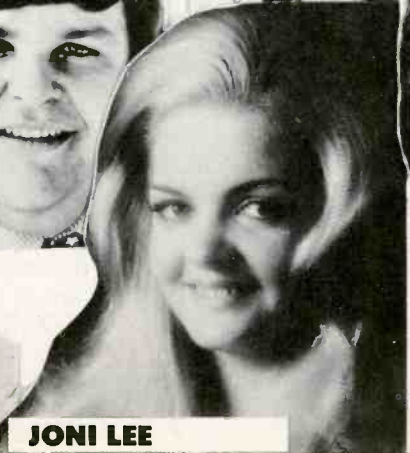
LITTLE DAVID WILKINS



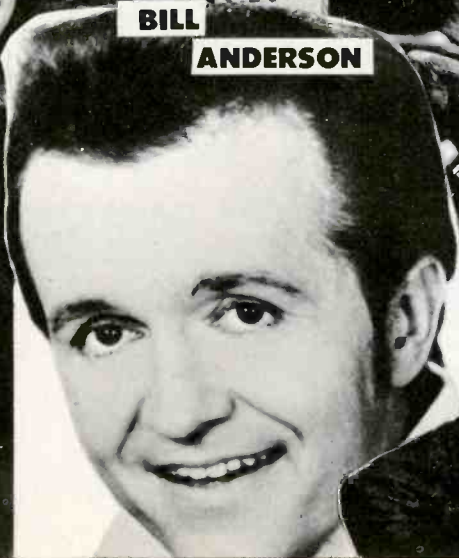
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RONNIE RENO



JONI LEE



MEL TILLIS

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Publisher Catalogs Bulging

By STACY HARRIS



Singer T.G. Sheppard has a reunion with ASCAP's Merlin Littlefield (center left photo) and songwriter Elroy Kahane (right) on the set of "Pop Goes The Country." The jovial three worked together as RCA promotion men. Hal David gets some hillbilly lessons at Tree International from (left to right) Red Lane, Curley Putman and Buddy Killen, Tree president.

Representatives of leading Nashville publishing houses report a sustained or increased interest in their country oriented material in 1976.

Tom Williams, general professional manager of Peer-Southern, notes that "We've had a tremendous amount of success with catalog things this year, via people like Willie Nelson, with Charlie McCoy. We just got a new Billy Swan record." Williams adds that the number of Peer-Southern songs being recorded and the percentage of charted material is "at least the same and probably better" than at this time last year.

Bill Denney, president of Cedarwood Publishing Co., indicates similar interest in his firm's country catalog. "There are constant recordings of 'Long Black Veil,' 'Detroit City,'

'Ruby, Don't Take Your Love to Town' . . .," he points out, adding "It's very difficult to get new songs out nowadays. Your market's highly competitive. You have to have super product, so I don't know that there's as many new songs being cut. . . . The old ones certainly hold their own."

Buddy Killen, president of Tree International, likewise attributes the continuing value of the Tree catalog to "standard" writers like Hank Cochran, and to the resurgence of interest this year in veteran writers like Bobby Braddock, who wrote recent sin-

gles for George Jones-Tammy Wynette and Bill Anderson. "Hot" new writers such as Sterling Whipple have also generated interest which has spilled over into the pop field.

Still, according to Killen, "I don't think there are as many country records crossing over into the pop field as there used to be." He speculates that the popularity of disco music this year has created further obstacles to country records which might otherwise go pop.

But, as Bill Denney points out, "superlative country material continues to have a market in other fields. A classic example this year has been the country song 'Teddy Bear,' which was recorded by Red Sovine, out on Starday Records—a country oriented label, a country artist involved. The writers are accustomed to writing country product, and

(Continued on page 66)



"I DON'T WANT TO HAVE TO MARRY YOU" by Jim Ed Brown and Helen Cornelius
RCA RECORDS



"FIRE AND RAIN"
by Willie Nelson
RCA RECORDS

APRIL BLACKWOOD BELIEVES IN COUNTRY MUSIC



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MCA RECORDS



Celebrating Eddy Arnold's return to RCA backstage after Arnold's opening at the Sahara Hotel in Las Vegas are (from left above) Jerry Bradley, division vice president, Nashville operations, RCA; Eddy; Mel Ilberman, division vice president, commercial operations, RCA, and Don Burkholder, division vice president, West Coast, RCA. Jerry Kennedy, vice president/a&r in Nashville, celebrates 15 years of service to Phonogram, Inc./Mercury Records; Irwin H. Steinberg (left below), president of PolyGram record group, presents gold watch.



If you had to label the labels in Nashville this year, the label would be "Optimistic."

While record companies across the country are having their ups and downs, the Nashville situation is mainly on the up side, thanks to bright management, creative producers, new marketing efforts, better liaison with other music centers such as New York and Los Angeles and, most important, talented artists who are showing country music beyond its traditional boundaries.

There are more labels in Nashville than you can shake a gold record at. Big ones, small ones, old ones, new ones, successful ones

Country Labels Enjoy Boom

and some that are trying to keep the wolves and IRS away from their doors. Many are worth a look in determining some of the outstanding record company success stories of this record "buy-centennial" year of 1976.

RCA, a Nashville pioneer, scored as Billboard's top single and LP label based on chart points. When you have vice presidents like Chet Atkins and Jerry Bradley and producers like Roy Dea and Bob Ferguson, you can see why the label has a lot to talk about. RCA points to the town's top singles artist, Ronnie Milsap, and the best group—the new and exciting trio, Dave & Sugar.

(Continued on page 62)



ABC/Dot artist Doug Sahm of Sir Doug and the Texas Tornados relaxes (above) at Nashville's Exit/In. Left to right: Don Cohen (WCAS, Cambridge, Mass.); Moe Shore, kneeling (WCAS); Kenny Greenblatt (WBCN, Boston); Doug, Huey Meaux (Doug's producer); Bob Pittman (WMAQ, Chicago), and ABC/Dot vice president Larry Baunach. Billy Sherrill, vice president CBS Records, at a cocktail-buffet party hosted by Elektra-Asylum Records, country division. Shown, left to right: Jerry Sherrill, E/A vice president of A&R; Joe Smith, E/A board chairman; Sherrill; David Malloy, CBS producer, and Steve Wax, executive vice president of E/A.



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 BEFORE I MET YOU • DADDY SANG BASS • I THANK MY LUCKY STARS • I'M A ONE WOMAN MAN • I'M TIRED • IT'S BEEN SO LONG • I'VE GOT A NEW HEARTACHE • JEALOUSY
 DADDY SANG BASS • I THANK MY LUCKY STARS • I'M A ONE WOMAN MAN • I'M TIRED • IT'S BEEN SO LONG • I'VE GOT A NEW HEARTACHE • JEALOUSY
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KE 34289

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Is Wrong With My Baby**
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I've Been Loving You Too Long/Poor Boy




KC 34309

**John Austin Paycheck
11 Months And 29 Days**
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Closer Than I've Ever Been Before
The Woman Who Put Me Here
I've Seen Better Days
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**Joe Stampley
TEN SONGS ABOUT HER**
including:
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Apt. #4, Sixth Street And Cincinnati
Take Me Back/She's Long Legged
Funny How Time Slips Away



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including:
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THREE
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AT A TIME**
including:
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Be Country
Michigan City
Howdy Do
Sold Out
Of Flagpoles
Love Has
Lost Again
Go On Blues



KC 34193

**HARLAN SANDERS
Off & Running**
including:
Honky Tonker/My Magnolia Memory
Housewives Hall Of Fame
We're Much Too Close To Be This Far Apart
Highway Woman



KE 34305

Country Artists

A

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

ADAMS, RUSTY (Vocalist/Comedian), Plantation, BA. Larry Wilt.

ADKINS, WENDEL (Vocalist), Hitsville.

ALAN, BUDDY (Vocalist), Capitol, BA. Omac Artist.

ALBERT, UREL (Vocalist), Column-One, BA. Buddy Lee.

ALICE ANN (Vocalist), Scorpion, BA. Bill Goodwin.

ALLEN, MELODY (Vocalist), PM: Jim Anderson/L.R. Sharp.

ALLEN, REX, JR. (Vocalist), Warner Bros., BA. William Morris.

AMAZING RHYTHM ACES (Vocal & Instrumental Group—6), ABC, BA. Variety Artists; PM: Katz-Gallin-Cleary.

AMPLIFIED VERSION (Group—9), Newpax, BA. Top Billing, PM: Happy Shahan—Alamo Village.

ANDERSON, BILL (Vocalist w/Group—8), MCA, BA. Bill Goodwin; PM: Bobby Brenner.

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

ANITA, DAWN (Vocalist), West Wind, PM: Happy Shahan—Alamo Village.

APPLEKNOCKER, CLEM, see Hal Parsons.

ARMSTRONG, BILLY (Vocalist/Fiddler), Hillside, BA. Steve Stebbins & Suzi Hait—Americana Corp., Bette Kaye.

ARNOLD, EDDY (Vocalist), RCA, PM: Gerard W. Purcell.

ASH, GLENN (Vocalist/Instrumentalist/Comedian), United Artists.

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

ASLEEP AT THE WHEEL (Vocal & Instrumental Group—10), Capitol, BA. William Morris; PM: Laura Dupuy.

ATKINS, CHET (Guitarist), RCA, BA. Sutton Artists, PM: X. Cosse.

ATKINS, RON (Vocalist), GRT, PM: Nelson Larkin.

ATTWOOD, BOBBY (Guitarist), GRT, BA. Lavender-Blake; PM: Jim Prater.

AUTRY, GENE (Vocalist), Republic.

AVERY, JACK (Vocalist), Brite-Star, BA. Smokey Warren.

AXTON, HOYT (Vocalist/Guitarist), A&M, PM: Judy Elliott.

B

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

BAILES, DON, & TONY STARR SHOW (Vocal & Instrumental Group—5), Capitol Star Artist, BA. Country Talent, PM: Don Redanz—Country Talent.

BAILES, EDDIE (Vocalist), Cin-Kay, PM: Hal Freeman.

BAILEY, LYNN (Vocalist), BA. Beaverwood Talent.

BAILEY SINGERS (Vocal & Instrumental Group—8), BA. Century II.

BAKER, GEORGE, SELECTION (Vocal & Instrumental Group), Warner Bros.

BAKERSFIELD RHYTHM BOYS (Vocal & Instrumental Group—3), BA. Steve Stebbins & Suzi Hait—Americana Corp.

BALIER, ALMA (Vocalist), BA. Barbara Barber.

BALIN, TRACEY (Vocalist), ABC-Dot, PM: Huey Meaux.

BALLARD, LARRY (Vocalist), Capitol, PM: Travis Rivers.

BANDY, MOE (Vocalist), Columbia, BA. Top Billing, PM: Ray Baker.

BARBER, AVA (Vocalist), Ranwood, BA. Omac Artist, PM: Roger Sullivan.

BARBER, GLENN (Vocalist), Casino, BA. Bill Goodwin.

BARBERIO, DENNY (Vocalist/Pianist), BA/PM: Ken Keene—Sea Cruise.

BARE, BOBBY (Vocalist w/Group—5), RCA, BA. William Morris, PM: Charlie Williams.

BARFOOT JERRY (Group), Monument.

BARLOW, JACK (Vocalist), Antique, BA. Buddy Lee.

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

BARNES, KATHY (Vocalist), Republic.

BAUER! POWER (Vocal & Instrumental Group—5), BA. Country Talent, PM: Don Redanz—Country Talent.

BEAVERS, CLYDE (Vocalist), BA. Beaverwood Talent.

BEE, MOLLY (Vocalist), Granite, BA. Steve Stebbins & Suzi Hait—Americana Corp., PM: Cliffie Stone.

BELLAMY BROTHERS (Vocal & Instrumental Duo), Warner/Curb, PM: Stan Morris—Scotti Brothers.

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

BENTON, BARBI (Vocalist), Playboy, BA. William Morris.

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

C

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

BLACK DIAMOND STRINGERS (Vocal & Instrumental Group—5), Yale, BA. Smokey Warren; PM: Tony Allen.

BLACKWOOD, R.W., & THE BLACKWOOD BAND (Vocalist w/Vocal & Instrumental Group—7), Capitol, BA. PM: Ron Blackwood.

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

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

BLUEGRASS GENERATION (Vocal & Instrumental Group—5), Atteiram, BA. Joe Taylor.

BODIE MOUNTAIN EXPRESS (Group—4), RCA, BA. Brumley Artist.

BOLT, AL (Vocalist), Cin-Kay, PM: Hal Freeman.

BOND, JOHNNY (Vocalist), Republic, BA. Steve Stebbins & Suzi Hait—Americana Corp.

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

BOONE, PAT (Vocalist), Hitsville, BA. ICM; PM: Jack Spina.

BOOTH, TONY (Vocalist), United Artists, BA. Omac Artist.

BORCHERS, BOBBY (Vocalist), Playboy, BA. Buddy Lee.

BOWEN, GARY, & THE FUGITIVES (Vocalist w/Group—3), BA. Steve Stebbins & Suzi Hait—Americana Corp.

BOWMAN, DE WAYNE (Vocalist), JIN, BA. Stinsonic Talent, PM: G.D. Stinson.

BOYD, MIKE (Vocalist), Claridge.

BRADDOCK, BOBBY (Vocalist), Mercury.

BRADSHAW, TERRY (Vocalist), BA. Lavender-Blake.

BRESH, TOM (Vocalist), Farr, BA. Trenda Artists.

BRIGHAM, RED (Vocalist/Instrumentalist), Forest, Brite-Star, BA. Redwood Promos., Smokey Warren; PM: Marianne Burguiere.

BROCK, JOE (Vocalist), Ronnie.

BROWN, JIM ED (Vocalist), RCA, BA. Top Billing, PM: Tandy C. Rice Jr.

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

BRUCE, ED (Vocalist), United Artists, BA/PM: Patsy Bruce—Bruce Ents.

BRUSH ARBOR (Group—5), Monument, BA. Wayne Coombs; PM: Dan McKinnon.

BRYANT, ANITA (Vocalist), Myrrh, BA. APA, PM: Bob Green.

BRYCE, SHERRY (Vocalist), MGM.

BUFFETT, JIMMY (Vocalist w/Group—4), ABC, BA. Magna Artists, PM: Don Light.

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

BURKE, FIDDLIN' FRENCHIE (Vocalist/Fiddler), Music Creek, BA. Stinsonic Talent, PM: G.D. Stinson.

BURNETTE, DORSEY (Vocalist), Melodyland, BA. Trenda Artists.

BUSH, JOHNNY (Vocalist), BA. Bobby DeHay—Johnny Bush Attractions.

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

D

CALE, J.J. (Vocalist/Guitarist w/Group—5), Shelter, BA. Ford Agency, PM: Audie Ashworth—Audigram.

CALLERY, BILL (Vocalist), Lone Star/Columbia, PM: Neil C. Reshen—Media Consulting.

CAMBELL, ARCHIE (Vocalist/Comedian), Elektra, BA. Joe Taylor, Century II.

CAMPBELL, GLEN (Vocalist/Guitarist) Capitol, BA. Regency Artists.

CAMPBELL, SONNY (Vocalist), RCA, BA. Smokey Warren.

CAMERON, JOHN ALLAN (Vocalist), CBS, PM: Balmur Ltd.

CARLISLE, BILL (Vocalist w/Group), Hickory, BA. All Star.

CARROLL COUNTY RAMBLERS (Group—5), Zap, BA. Larry Wilt.

CARROLL, MILTON (Vocalist), Lone Star/Columbia, PM: Neil C. Reshen—Media Consulting.

CARSON, WAYNE (Vocalist), Elektra, BA. Top Talent, PM: Si Siman.

CARTER, MANSON (Vocalist), Edge, BA. Buddy Lee; PM: Gene Kennedy.

CARVER, JOHNNY (Vocalist), ABC-Dot, BA. Top Billing.

CASE, ROBERT MAXWELL (Vocalist/Guitarist), RMC, BA. R.M. Case.

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

CASH, TOMMY, & THE TOMCATS (Vocalist w/Vocal & Instrumental Group—5), United Artists, BA/PM: Buddy Lee.

CASSADY, LINDA (Vocalist), Cin-Kay, PM: Gene Kennedy.

CATES SISTERS (Group), Caprice.

CATO, CONNIE (Vocalist), Capitol, BA. Top Billing.

CHARLES, DANA, & LEIGH ROGERS (Vocal Duo), PM: Dick Baxter.

CHERRY CREEK (Vocal & Instrumental Group—5), Dallas, BA. Richard Lutz.

CLARK, GUY (Vocalist w/Group—5), RCA, BA. Athena Artists, PM: Michael Brovsky—Shadrack Artists.

CLARK, MICHAEL (Vocalist), Capitol, Contact: Ron Hafkine.

CLARK, ROY (Vocalist/Instrumentalist), ABC-Dot, BA/PM: Jim Halsey.

CLEMENTS, VASSAR, BAND (Group—6), Mercury, BA. Athena Artists; PM: Millie Clements.

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

COE, DAVID ALLAN (Vocalist), Columbia, PM: Neil C. Reshen—Media Consulting.

COLDER, BEN (Vocalist/Comedian), Cinnamon, BA. Entertainment Exclusive, Omac Artist. (Also known as Sheb Wooley).

COLLINS, BRIAN (Vocalist w/Group—3), ABC-Dot, BA. Roger Talent, Joe Taylor; PM: Roger Jaudon—Roger Talent.

COLLINS SISTERS (Vocal Duo), Cuca, BA. King Ents., PM: Gene King—King Ents.

COLTER, JESSI (Vocalist), Capitol, BA. Utopia Prods., PM: Waylon Jennings Ltd., Neil C. Reshen—Media Consulting.

COMO, PERRY (Vocalist), RCA, PM: Dick Levine.

CONFEDERATES (Vocal & Instrumental Group—5), Garden, BA. Smokey Warren; PM: Tony Allen.

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

COOLIDGE, RITA, see Kris Kristofferson.

COOPER, STONEY, see Wilma Lee.

CORNELIUS, HELEN (Vocalist), RCA, BA. Top Billing, PM: Jerry Crutchfield.

CORNOR, RANDY (Vocalist), ABC-Dot, BA. Stinsonic Talent, PM: G.D. Stinson.

COTTONWOOD (Vocal & Instrumental Group—3), Magic, BA. Richard Lutz.

COUNTRY CAVALIERS (Vocal Duo), CSA.

COUNTRY DEPUTIES (Group—5), BA/PM: Billy Deaton.

COUNTRY HERITAGE (Vocal & Instrumental Group—5), BA. Beaverwood Talent.

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

CRAFT, PAUL (Vocalist/Guitarist/Banjoist), BA. Ford Agency, PM: Audie Ashworth—Audigram.

CRAMER, FLOYD (Pianist), RCA, BA. Sutton Artists, PM: X. Cosse.

CURTIS, SONNY (Vocalist), Capitol.

CUZZIN SIPLE (Vocalist/Comedian), Johnny Dollar, BA. Cruz de Oro, PM: Marve Hoerner. (Also known as Glen Hurley).

DANA, VIC (Vocalist), Casino, PM: Carl Friend.

DANCY (Vocal & Instrumental Group—4), R&L, BA. Richard Lutz.

DANIELS, BENNY (Vocalist w/Group), BA. All Star.

DANIELS, CHARLIE, BAND (Vocal & Instrumental Group), Epic, BA. Paragon Agency.

DANT, BOB (Vocalist), BA. Beaverwood Talent.

DAVE & SUGAR (Vocal & Instrumental Group—3), RCA, BA. Chardon Inc.

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

DAVIS, MAC (Vocalist/Instrumentalist), Columbia, BA. ICM, PM: Katz-Gallin-Cleary.

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

DAY, PATTY (Vocalist), Spade, BA. Showway Talent, PM: Bennie Hess—Showway Prods.

DAY, PHYLLIS (Vocalist), MCM, BA/PM: Billy Deaton.

DEAN, JIMMY (Vocalist), Casino, BA/PM: Jim Halsey.

DE HAVEN, PENNY (Vocalist), Starcrest, BA. Al Embry.

DELICATO, PAUL (Vocalist), Artists of America.

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

DESTRY, TOM (Vocalist), Phoenix, PM: Reggie M. Churchwell.

DICKENS, LITTLE JIMMY (Vocalist), BA. Top Billing.

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

DILLINGHAM, CRAIG (Vocalist), Pot O'Gold, BA. Pot O'Gold, PM: Luther Wood.

DIRT BAND (Vocal & Instrumental Group—5), United Art-

(Continued on page 28)

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• Continued from page 26

ists, BA: Lance P. Smith—Stone County; PM: William E. McEuen.

DR. HOOK (Vocal & Instrumental Group), Capitol; BA: World Wide Artists.

DONALDSON, CRAIG (Vocalist), Great American Music Machine.

DORRIS, GAYLON (Vocalist), BA: Beaverwood Talent.

DOT, JOHNNY (Vocalist w/Vocal & Instrumental Group—4), Warner Bros.; BA: Buddy Lee.

DOTTIE MAY (Vocalist), Yale; BA: Smokey Warren.

DOTTSY (Vocalist/Guitarist), RCA; BA: Top Billing; PM: Happy Shahan—Alamo Village.

DOUGLAS, TONY (Vocalist), 20th Century.

DOVE, RONNIE (Vocalist), Hitville; BA/PM: Billy Smith—One Nites.

DRUSKY, ROY (Vocalist w/Group—5), Scorpion; BA: Bill Goodwin.

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

DUKE OF PADUCAH (Vocalist/Comedian); BA: Atlas Artist; Buddy Lee.

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

DUNLAP, ERNIE (Vocalist), Cin-Kay; PM: Hal Freeman.

E

EAGLES (Vocal & Instrumental Group), Asylum; PM: Irv Azoff—Front Line.

EARWOOD, MUNDO (Vocalist), PM: Jay Collier.

EATON, MEGAN (Vocalist), Mercury.

EDWARDS, JONATHAN (Vocalist), Warner Bros.; BA: Athena Artists; PM: Peter Casperson—Castle Music.

EDWARDS, STONEY (Vocalist), Capitol; BA: Nova Agency.

ELWOOD, RUSTY (Vocalist), BA: Beaverwood Talent.

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

EUBANKS, PHIL (Vocalist), PM: Depot Music.

EVANS, DALE (Vocalist), Word; BA: Art Rush.

EVANS, DAVE (Vocalist w/Group—5), Starday; BA: Larry Wilt.

EVERLY, DON (Vocalist/Guitarist), Hickory; BA: Acuff-Rose.

F

FAIRCHILD, BARBARA (Vocalist w/Group—5), Columbia; BA/PM: Jim Halsey.

FALLS, RUBY (Vocalist), 50 States; BA: Joe Taylor; PM: Choo-Choo Ents.

FARGO, DONNA (Vocalist w/Group—11), Warner Bros.; BA: Lavender-Blake; PM: Stan Silver—Prima-Donna Entertainment.

FARR, CANDY, & COUNTRY CARAVAN (Vocal & Instrumental Group—4), R&L; BA: Richard Lutz.

FELLER, DICK (Vocalist), BA/PM: Don Light.

FELTS, NARVEL (Vocalist), ABC-Dot; BA: Music Park; Joe Taylor.

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

FENSTER, ZOOT (Vocalist), Antique.

FINNEY, MAURY (Vocalist), Soundwaves.

FLACK, MIKE (Vocalist), Candy; BA: Operation Music; PM: Nada C. Jones.

FLATT, LESTER, & NASHVILLE GRASS (Vocalist/Instrumentalist w/Group), CMH; BA/PM: Allied Entertainers.

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

FLYNN, SALLY, see Clay Hart.

FORD, FRANKIE (Vocalist); BA/PM: Ken Keene—Sea Cruise.

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

FOSTER, JERRY (Vocalist), Hitville.

FOUR GUYS (Vocal Quartet w/Group—8), Woodsmoke; BA: Lavender-Blake.

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

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

FROMHOLZ, STEVEN (Vocalist), Capitol; BA/PM: Moon-Hill.

FUDPUCKER, ELMER (Vocalist/Comedian), Vista Int'l; BA: Billy Deaton; PM: Bob Evans.

G

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

GALBRAITH, ROB (Vocalist/Instrumentalist), RCA; BA: Bob Beckham.

GANTRY, CHRIS (Vocalist), ABC-Dot.

GATELEY, JIMMY (Vocalist), ABC-Dot.

GATLIN, LARRY (Vocalist/Guitarist w/Group—8), Monument; BA: APA; Lavender-Blake.

GAYLE, CRYSTAL (Vocalist), United Artists; BA: United Talent.

GENESIS IV (Vocal & Instrumental Group—4), R&L; BA: Richard Lutz.

GIBBS, TEDDY (Vocalist), Waytone; PM: Wayne Henderson.

GIBSON, DON (Vocalist), Hickory; BA: Top Billing.

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

GILLION, CARL (Vocalist w/Group—5), Show-Land; BA: Showay Talent; PM: Bennie Hess—Showay Prod'ns.

GLASER, JIM (Vocalist); BA: Lavender-Blake.

GLASER, TOMPALL, see listing under "T."

GOLDSBORO, BOBBY (Vocalist/Guitarist w/Instrumental Group—5), United Artists; BA: ICM; PM: Jan Kurtis—Bobby Goldsboro Ents.

GOODMAN, HAPPY, FAMILY (Vocal Group—10), Canaan; BA: Top Billing.

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

GOVE (Vocalist), BA/PM: Don Light.

GRANT, JOE, see Eddie Seals.

GRAY, CLAUDE (Vocalist), Granny White; BA: Jim Dunegan.

GREEN, BILL (Vocalist), Phono.

GREENE, JACK (Vocalist w/Group—6); BA: Top Billing.

GRIFF, RAY (Vocalist), Capitol; BA: American Mgmt.; PM: Jim Wagner.

GROCE, LARRY (Vocalist/Guitarist), Warner/Curb; BA: William Morris; PM: C. Randolph Nauert.

GROSSMAN, STEFAN (Vocalist/Guitarist), Kicking Mule; BA: Folklore Prod'ns; PM: Manuel Greenhill.

GUNN, STAN (Vocalist w/Group—5), Scorpion; BA: Bill Goodwin.

GUY & RALNA (Vocal Duo w/Vocal & Instrumental Group), Ranwood; BA: Bette Kaye; PM: Sam J. Lutz.

H

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

HALL, MARTHA (Vocalist), Sign Me; BA: Buddy Lee.

HALL, SAMMY (Vocalist), Newpax; BA: New Direction Artists Guild.

HALL, TOM T. (Vocalist w/Group—8), Mercury; BA: William Morris.

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

HAMBLE, SUZY (Vocalist), Voss; PM: Dick Baxter.

HAMMOND, NORMA, SHOW (Vocal & Instrumental Group—5), R&L; BA: Richard Lutz.

HANDY, DON (Vocalist); BA: Beaverwood Talent.

HARGROVE, LINDA (Vocalist w/Group—5), Capitol; BA: William Morris.

HARRIS, EMMYLOU (Vocalist), Reprise; BA: Monterey Peninsula; BA: Getz-Tickner.

HARRIS, STEWART (Vocalist), Mercury.

HART, CLAY, & SALLY FLYNN (Vocal Duo w/Group—7), Ranwood; PM: Sam J. Lutz.

HART FAMILY (Vocal & Instrumental Group—5), IRDA; BA: William Morris.

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

HART, FREDDIE (Vocalist/Guitarist), Capitol; BA: Jim Wagner—American Mgmt.; PM: Peter S. Brown—Brown & Karno.

HARVELL, NATE (Vocalist), Republic; BA: Century II.

HARVEY, ALEXANDER (Vocalist w/Group—6), Buddha; BA: William Morris; PM: Don Light.

HATTON, JERRY (Vocalist), Rodeo; BA: Smokey Warren; PM: Tony Allen.

HAWKINS, DEBBI (Vocalist), Warner Bros.

HEAD, ROY (Vocalist), ABC-Dot; BA: Lavender-Blake; PM: Lee Savaggio.

HECKELS (Vocal Group—3 w/Instrumentalist), RCA; BA: Lavender-Blake.

HELMS, BOBBY (Vocalist w/Instrumental Group—5), Stardom; BA: Atlas Artist.

HESS, BENNIE (Vocalist), Spade; BA: Showay Talent; PM: D. L. Collins.

HESS, TROY (Vocalist w/Vocal & Instrumental Group—8), Show-Land; BA: Showay Talent; PM: Bennie Hess—Showay Prod'ns.

HICHAPARELL (Vocal & Instrumental Group—3), KA Country; BA: Operation Music; PM: Nada C. Jones.

HICKORY WIND (Vocal & Instrumental Group—5), Flying Fish; BA: Keith Case—Stone County; PM: Bobby Baker.

HITCHCOCK, STAN (Vocalist), Music Mill; BA: Music Park.

HOBBS, BECKY (Vocalist), Tatoo; BA: Lon Harriman—Republic Artists; PM: Rebecca Segal—BNB.

HOLLY, DOYLE, & VANISHING BREED (Vocal & Instrumental Group—4), 50 States; BA: Joe Taylor.

HOMER & JETHRO, see New Homer & Jethro.

HOOPER, JIMMY (Vocalist), Beau-Jim; BA: Beau-Jim Agency.

HORNE, ROGER, TRIO (Vocalist w/Vocal & Instrumental Group—4), Calvary; BA: Century II.

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

HOUSTON, DAVID, & THE PERSUADERS (Vocalist w/Group—5), Epic; BA: Billy Deaton, PM: Tillman Franks.

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

HUDSON, LARRY G. (Vocalist), Aquarian.

HURLEY, GLEN, see Cuzzin Sipe.

HUSKY, FERLIN (Vocalist), ABC-Dot; BA/PM: Jim Halsey.

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

HYDRICK, JIMMY (Vocalist), Black Jack; BA: Domingo Theatrical Agency; PM: Jo Ann Davis.

I

IMPERIALS (Vocal & Instrumental Group—8), Impact; BA: New Direction Artists Guild.

J

JACKSON, MADELINE MANNING (Vocalist), Newpax; BA: New Direction Artists Guild.

JACKSON, STONEWALL, & THE MINUTEMEN (Vocalist w/Vocal & Instrumental Group—4), BA: Buddy Lee.

JACKSON, WANDA (Vocalist), Word; BA: Wanda Jackson Ents.; PM: Wendell Goodman—Wanda Jackson Ents.

JAMES, GLENDA KAY (Vocalist), Bakphil; PM: Gene Kennedy.

JAMES, SONNY (Vocalist/Guitarist w/Vocal & Instrumental Group—5), Columbia; BA: United Talent; PM: Luther Wood.

JANA LOU (Vocal/Fiddler), Cobra; BA: Steve Stebbins & Suzi Hair—Americana Corp.; Bette Kay; PM: Bill Chaudet.

JAYE, JERRY (Vocalist), Hi; BA: Music Park; PM: Bob Tucker/Entertainment Directions.

JENNINGS, TOMMY (Vocalist); BA: Entertainment Exclusive.

JENNINGS, WAYLON (Vocalist/Instrumentalist), RCA; BA: Utopia Prod'ns; PM: Waylon Jennings Ltd., Neil C. Reshen—Media Consulting.

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

JOHNSON, LOIS, / DON SILVERS SHOW (Vocalist w/Vocal & Instrumental Group—4), Lois—Polydor, Don—Chant; BA: Buddy Lee.

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

JONES, GARY (Vocalist); BA: Beaverwood Talent.

JONES, GEORGE (Vocalist w/Group—8), Epic; BA: William Morris; PM: Shug Baggott.

JONES, GRANDPA, SHOW (Vocalist/Banjoist w/Group—6), CMH; BA/PM: Eloise Jones Hawkins—Grandpa Jones Ents.

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

JORDAN, DIANNE (Vocalist); BA: Entertainment Exclusive.

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

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

JOURNEYMEN (Vocal & Instrumental Group—5), Ashley; BA: Country Music Spectacular; PM: Linda Denny—Country Music Spectacular.

JR., STAN (Vocalist w/Vocal & Instrumental Group—5), NEC; BA: New England Country.

K

KALSON FAMILY (Vocal Group—6); BA: Lavender-Blake.

KAPPEL, JACK (Vocalist), Black Jack; PM: Keith Webb.

KARTMAN, RONNIE (Vocalist), Kansas City; BA: All Star.

KAY, DEBBIE (Vocalist), Beau-Jim; BA: Beau-Jim Agency.

KAYE, BARRY (Vocalist), Beau-Jim; BA: Beau-Jim Agency.

KAY, JAE JUDY (Vocalist), Film; BA: Steve Stebbins & Suzi Hair—Americana Corp.

KELLUM, MURRY (Vocalist), Music Mill, Ranwood; BA: Atlas Artist, Music Park.

KELLY, JERRI (Vocalist), GRT; BA: Lavender-Blake; PM: Jim Prater.

KEMP, WAYNE (Vocalist), United Artists.

KENDALLS (Vocal Duo), United Artists; BA: Buddy Lee.

KENT, GEORGE (Vocalist), Shannon; BA: Larry Wilt.

KERR, ANITA (Vocalist), RCA.

KERSHAW, DOUG (Vocalist/Fiddler), Warner Bros.; PM: Mike Barnett.

KEYSTONE (Group—5); BA: Larry Wilt.

KILGORE, MERLE (Vocalist), Warner Bros.; BA: Larry Wilt.

KING, CLAUDE (Vocalist w/Vocal & Instrumental Group—5), Cinnamon; BA: Buddy Lee.

KING, DON (Vocalist), Con-Brio; Contact: Jeff Walker.

KING, DONNY (Vocalist), Warner Bros.; PM: Huey Meaux.

KING, PEE WEE (Vocalist/Accordionist/Cordovox), RCA; Starday; BA: King Ents.; PM: Gene King—King Ents.

KINGSTON, LARRY (Vocalist), Warner Bros.; Contact: Lee Allen Reynolds.

KNAULLS, LILLIE (Vocalist), Paragon; BA: New Direction Artists Guild.

KNIGHT, CARL (Vocalist), RCA.

KOENER, "SPIDER" JOHN (Vocalist/Guitarist), Elektra; BA: Folklore Prod'ns; PM: Manuel Greenhill.

KRISTOFFERSON, KRIS, & RITA COOLIDGE (Vocal Duo), Monument, A&M; BA: Magna Artists; PM: Bert Block.

L

LA COSTA (Vocalist), Capital; BA: American Mgmt.; ICM.

LANE, JERRY "MAX" (Vocalist), ABC-Dot.

LARKIN, BILLY (Vocalist), Casino; BA: Joe Taylor; PM: Nelson Larkin.

LEE, BRENDA (Vocalist), MCA; BA/PM: Billy Smith—One Nites.

LEE, DICKEY (Vocalist/Guitarist w/Group—5), RCA; BA: Lavender-Blake; PM: Juan Contreras.

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Top Country Singles

All These Things/Joe Stampley #12
Till The Rivers All Run Dry/Don Williams #15
Secret Love/Freddy Fender #19
You'll Lose A Good Thing/Freddy Fender #22
Easy As Pie/Billy 'Crash' Craddock #23

Top Country Albums

Are You Ready For Freddy/Freddy Fender #8
Before The Next Teardrop Falls/Freddy Fender #11
Harmony/Don Williams #15

Top Country Artists (Singles)

Freddy Fender #2
Joe Stampley #5
Don Williams #8
Narvel Felts #9
Billy 'Crash' Craddock #17

Top Male Vocalists (Singles)

Freddy Fender #2
Joe Stampley #5
Don Williams #7
Narvel Felts #8
Billy 'Crash' Craddock #14

Top Female Vocalists (Singles)

Barbara Mandrell #15
Sue Richards #17

Top Duos and Groups (Singles)

Amazing Rhythm Aces #6

Top Country Artists (Albums)

Freddy Fender #3
Don Williams #9
Narvel Felts #22

Top Male Vocalists (Albums)

Freddy Fender #3
Don Williams #8
Narvel Felts #16

Top Female Vocalists (Albums)

Barbara Mandrell #17

Top Duos and Groups (Albums)

Amazing Rhythm Aces #2

Top Country Singles Label

ABC/DOT #2

Top Country Album Label

ABC/DOT #4

abc Dot Records

● Continued from page 28

LEE, JOHNNY (Vocalist), GRT.
 LEE, JONI (Vocalist), MCA; BA: United Talent.
 LEE, LEAPY (Vocalist), MCA.
 LEE, WILMA, & STONEY COOPER (Vocal Duo); BA: Monroe Agency.
 LEROUX, KELLY (Vocalist w/Vocal & Instrumental Group—5), Scorpion; BA/PM: Ron Blackwood.
 LEWIS, BOBBY (Vocalist/Instrumentalist), RPA; BA: Joe Taylor.
 LEWIS, JERRY LEE (Vocalist/Pianist), Mercury; BA/PM: Jerry Lee Lewis & Co.
 LIBERTY (Vocal & Instrumental Group—6), Windsong; BA: Lance P. Smith—Stone County; PM: William E. McEuen.
 LINDSEY, GEORGE "GOOBER" (Vocalist/Comedian), Bryan; BA: Joe Taylor.
 LINDSEY, LaWANDA (Vocalist), Capitol; BA: Omac Artist.
 LINDSEY, REG (Vocalist), Con Brio; Contact: Jeff Walker.
 LINTON, SHERWIN (Vocalist w/Group—7), ASI; BA: Rustic Royalty; PM: Dick Stanley.
 LITTLE, KENNY, & THE SPOON RIVER BAND (Vocalist w/Vocal & Instrumental Group—5), Phoenix; BA: Nova Agency; PM: Reggie M. Churchwell.
 LOCKLIN, HANK (Vocalist), Plantation; BA: Buddy Lee.
 LOFTIS, BOBBY WAYNE (Vocalist), Charta; BA: Winners Circle.
 LOGGINS & MESSINA (Vocal & Instrumental Duo), Columbia; BA: ICM.
 LONG FELLOW SHOW (Vocal & Instrumental Duo), Dallas; BA: Richard Lutz.
 LORD, DON, & THE RED DOGS (Vocalist/Guitarist w/Vocal & Instrumental Group—5), BA: Country Talent; PM: Don Redanz—Country Talent.
 LOUVIN, CHARLIE (Vocalist w/Instrumental Group—6), Golden Eagle; BA: Atlas Artist.
 LOWRY, RON (Vocalist), 50 States; BA: Winners Circle; PM: Choo-Choo Ents.
 LUMAN, BOB, & THE STONES RIVER BAND (Vocal & Instrumental Group—5), Epic; BA: Joe Taylor.
 LUNSFORD, MIKE (Vocalist), Starday; BA: Lavender-Blake.
 LYNN, JUDY (Vocalist w/Group—6), Warner Bros.; BA: Century II; PM: John Kelly.
 LYNN, LORETTA (Vocalist), MCA; BA: United Talent; PM: David Skepner.

M

MACK, GARY (Vocalist w/Vocal & Instrumental Group—8), Soundwaves; BA: Century II.
 MACK, WARNER (Vocalist); BA: Atlas Artist.
 MADDOX, ROSE (Vocalist), Starday; BA: Steve Stebbins & Suzi Hait—Americana Corp.
 MAGGARD, CLEDUS (Vocalist), Mercury; BA: Top Billing.
 MANDOLIN, AL (Instrumentalist), Garden; BA: Smokey Warren; PM: Al Liberty.
 MANDRELL, BARBARA (Vocalist), ABC-Dot; BA: American Mgmt.; PM: Irby Mandrell.
 MANN, CARL (Vocalist), ABC-Dot.
 MARTINE, LAYNG, JR. (Vocalist), Playboy; PM: Williams Artist Mgmt.
 MARTIN, JIMMY (Vocalist w/Instrumental Group—4), BA: Atlas Artist.
 MARTIN, JOEY (Vocalist), Melodyland; BA: Buddy Lee.
 MATSU, TOKYO (Vocalist/Fiddler), Scorpion; BA: Bill Goodwin.
 MAYBERRY, DON (Vocalist w/Vocal & Instrumental Group—4), BA: New England Country.
 McBRIDE, DALE (Vocalist), Con Brio; BA: Artists Corp. of Texas.
 McCALL, C.W. (Vocalist w/Vocal & Instrumental Group—10), Polydor; BA: William Morris; PM: Don Sears—McCall Group.
 McCALL, DARRELL (Vocalist), Lone Star/Columbia; PM: Neil C. Reshen—Media Consulting.
 McCALL, DEE (Vocalist w/Vocal & Instrumental Group—4), Republic; BA: Pot O'Gold; PM: Luther Wood.
 McCASLIN, MARY (Vocalist/Guitarist w/Vocal & Instrumental Group—4), Philo; BA: Folklore Prod'ns; PM: Manuel Greenhill.
 McCLINTON, DELBERT (Vocalist w/Group—4), ABC-Dot; BA/PM: Don Light.
 McCLINTON, O.B. (Vocalist), Mercury; BA: Lavender-Blake.
 McCOURY, DEL, & THE DIXIE PALS (Vocalist w/Group—5), Rebel; BA: Midstream Promos.; Buddy Lee; PM: Max Mandel.
 McCOY, CHARLIE (Harmonica), Monument; Contact: Tex Davis.
 McCRANIE, RONALD (Vocalist w/Vocal & Instrumental Group—5), Western News; Contact: Ray Sweeney.
 McDANIELS, MEL (Vocalist), Capitol; Contact: Johnny MacRae.
 McGHEE, ODESSA (Vocalist w/Group—3), Cobra; BA: Steve Stebbins & Suzi Hait—Americana Corp.
 McPEAK BROTHERS (Vocal Group—5), MRC; BA: Atlas Artist.
 MEISBURG & WALTERS (Duo), Parchment; BA: Variety Artists; PM: Jim Phillips.
 MILLER, JODY (Vocalist), Epic; BA/PM: Jim Halsey.
 MILLER, ROGER (Vocalist/Instrumentalist), Columbia; BA: ICM; PM: Management Three.

MILSAP, RONNIE (Vocalist w/Group—4), RCA; BA: Lavender-Blake; PM: Jack D. Johnson.
 MINNIE PEARL (Comedienne); BA/PM: Jim Halsey.
 MISSION MOUNTAIN WOOD BAND (Vocal & Instrumental Group—5); BA: Bette Kaye.
 MITCHELL, LYNNELL (Vocalist/Pianist), Lotus; PM: Lotus Music.
 MITCHELL, MARTY (Vocalist), Hitsville.
 MITCHELL, PRICE (Vocalist), GRT; PM: Nelson Larkin.
 MIZE, BILLY (Vocalist), Zodiac.
 MOFFATT, HUGH (Vocalist), PM: Chuck Morris/Feyline Mgmt.
 MOFFATT, KATY (Vocalist), Columbia; BA: Paragon Agency; PM: Chuck Morris/Feyline Mgmt.
 MONROE, BILL (Vocalist/Instrumentalist w/Group—5), MCA; BA: Monroe Agency, Acuff-Rose.
 MONTANA, PATSY (Vocalist); BA/PM: Ken Keene—Sea Cruise.
 MONTGOMERY, MELBA (Vocalist), United Artists; BA: Lavender-Blake, Larry Wilt; PM: Bob Schwaid—Thruppence Ltd.
 MORGAN, MISTY, see Jack Blanchard.
 MORRIS, LEE, & THE MIDNIGHT RIDERS (Group—5), RCA; BA: Al Embry.
 MORRISON, FREDDY (Vocalist), Music Creek; BA: Stinson Talent; PM: G.D. Stinson.
 MORRISON, HAROLD, & SMOKING BLUEGRASS (Vocalist/Banjoist/Comedian w/Group); BA: Allied Entertainers.
 MOUNTAIN DEW BOYS (Vocal & Instrumental Group—5), Yale; BA: Smokey Warren.
 MOUZON, ALPHONSE (Group—5); PM: Chuck Morris/Feyline Mgmt.
 MUNDY, JIM (Vocalist), ABC-Dot; BA: Joe Taylor.
 MURPHEY, MICHAEL (Vocalist/Instrumentalist), Epic.
 MURRAY, ANNE (Vocalist), Capitol; BA: ICM; PM: Alive Ents. in USA, Balmur Ltd. in Canada.

N

NASHVILLE IMPACT (Group—6), Fargo; BA: Al Embry.
 NAYLOR, JERRY (Vocalist), Hitsville; BA: Lavender-Blake.
 NELSON, BONNIE (Vocalist), Squire; BA: William Morris.
 NELSON, WILLIE (Vocalist/Instrumentalist), Columbia/Lone Star; PM: Neil C. Reshen—Media Consulting.
 NEWBURY, MICKEY (Vocalist/Instrumentalist); BA: Acuff-Rose; PM: Wesley Rose.
 NEW GRASS REVIVAL (Vocal & Instrumental Group—4), Flying Fish; BA: Keith Case—Stone County.
 NEW HOMER & JETHRO (Vocal & Instrumental/Comedy Duo), Flying Fish; BA: Jimmy Richards.
 NEWTON-JOHN, OLIVIA (Vocalist), MCA; BA: ICM; PM: Katz-Gallin-Cleary.
 NEWTON, JUCIE, & SILVER SPUR (Group), RCA.
 NIXON, NICK (Vocalist), Mercury; BA: Beaverwood Talent.
 NORWAY, MARIE (Vocalist w/Vocal & Instrumental Group—4), BA: New England Country.
 NUTTER, MAYF (Vocalist), Crescendo; BA: Omac Artist.

O

OAK RIDGE BOYS (Vocal Group—8), Columbia; BA/PM: Jim Halsey.
 OLA BELLE & ALEX (Vocal Group—4), Rounder; BA: Midstream Promos.
 OLDHAM, DOUG, & FAMILY REUNION (Vocalist w/Group), Heart Warming; BA: New Direction Artists Guild.
 O'QUIN, GENE (Vocalist), Unicorn; BA: Steve Stebbins & Suzi Hait—Americana Corp.; PM: Cliffie Stone.
 ORBISON, ROY (Vocalist/Guitarist w/Vocal & Instrumental Group—6), Monument; BA: Acuff-Rose; PM: Wesley Rose.
 ORENDER, DEWAYNE (Vocalist), RCA; BA/PM: Billy Deaton.
 ORPHAN, JOHNNY (Vocalist), Gazelle.
 OSBORNE BROTHERS (Vocal & Instrumental Duo), CMH; BA/PM: Allied Entertainers.
 O'SHEA, SHAD, & THE 18 WHEELERS (Vocalist w/Group), Fraternity, Private Stock.
 OSMOND, MARIE (Vocalist), Kolob; PM: Katz-Gallin-Cleary.
 OUTLAWS (Vocal & Instrumental Group—5), Music Creek; BA: Stinson Talent; PM: G.D. Stinson.
 OVERSTREET, PAUL, & FREIDA PARTON (Vocal & Instrumental Group—4), SC&B; BA: Joe Taylor.
 OVERSTREET, TOMMY (Vocalist w/Vocal & Instrumental Group—6), ABC-Dot; BA: William Morris.
 OWENS, BUCK, SHOW (Vocalist/Guitarist w/Vocal & Instrumental Group—7), Warner Bros.; BA: Omac Artist; PM: Jack McFadden.
 OWENS, KATHY (Vocalist), ABC-Dot.
 OWENS, MARIE (Vocalist), Music Mill; BA: Music Park.
 OXFORD, VERNON (Vocalist), RCA; BA: Buddy Lee.
 OZARK MOUNTAIN DAREDEVILS (Vocal & Instrumental Group), A&M.

P

PAGE, PATTI (Vocalist), Avco; BA: ICM; PM: Jack Rael.
 PARIS, JACK (Vocalist w/Vocal & Instrumental Group—7), 2-J; PM: Ivan Tennyson.

PARKER, BILLY (Vocalist), SCR.
 PARKER, LORI (Vocalist), Con Brio; Contact: Jeff Walker.
 PARRIS, LONDON (Vocalist), BA: Century II.
 PARSONS, HAL (Vocalist/Comedian), Cochise; BA: Atlas Artist. (Also known as Clem Appleknocker).
 PARTON, DOLLY (Vocalist/Guitarist), RCA; BA: Top Billing; PM: Katz-Gallin-Cleary.
 PARTON, FREIDA, see Paul Overstreet.
 PARTON, STELLA (Vocalist), Elektra; BA: Joe Taylor; PM: Joe D. Taylor.
 PAUL, LES (Guitarist), RCA; BA: Buddy Lee.
 PAXTON, GARY S. (Vocalist), RCA; BA: New Direction Artists Guild.
 PAYCHECK, JOHNNY (Vocalist w/Group—5), Epic; BA: Lavender-Blake; PM: Glen Ferguson.
 PAYNE, GORDON (Vocalist/Guitarist); BA: Ford Agency; PM: Audie Ashworth—Audigram.
 PAYNE, JODY (Vocalist), Lone Star/Columbia; PM: Neil C. Reshen—Media Consulting.
 PEACE, LYNDA (Vocalist), It's Just Country; BA: Steve Stebbins & Suzi Hait—Americana Corp.; Trender Artists.
 PEARL, MINNIE, see listing under "M".
 PENN, BOBBY (Vocalist), 50 States; BA: Winners Circle; PM: Choo-Choo Ents.
 PERKINS, CARL (Vocalist), Music Mill; BA: Music Park.
 PERRY SISTERS (Vocal Duo w/Group); BA: Beaverwood Talent.
 PETERSON, COLLEEN (Vocalist), Capitol; PM: Bernie Dobbins.
 PHILLIPS, DeWAYNE (Vocalist/Guitarist), United Artists.
 PHILLIPS, STU, & THE BALLA DEERS (Vocal & Instrumental Group—5), Paragon; BA: Billy Deaton, Buddy Lee; PM: Billy Deaton.
 PIERCE, WEBB (Vocalist), Plantation.
 PILLOW, RAY (Vocalist), ABC-Dot; BA: Joe Taylor; PM: Joe D. Taylor.
 PINNACLE BOYS (Vocal & Instrumental Group—6); BA/PM: Allied Entertainers.
 PLUMMER, SCOTTY (Vocalist/Instrumentalist), AVI; BA: Art Rush.
 POINDEXTER BAND (Group—7), RPM; BA: Nova Agency.
 POND, SHERRI (Vocalist), Capitol; BA: Atlas Artist.
 PONY EXPRESS (Vocal & Instrumental Group—4), R&L; BA: Richard Lutz.
 POSEY, SANDY (Vocalist), Monument.
 POWERS, JIMMY R. (Vocalist), KRC; BA: Operation Music; PM: Nada C. Jones.
 PRESLEY, ELVIS (Vocalist), RCA; PM: Col. Thomas A. Parker.
 PRICE, CHUCK (Vocalist), Playboy; BA: Buddy Lee; PM: Lamar Fike.
 PRICE, KENNY (Vocalist w/Instrumental Group—4); BA: Atlas Artist.
 PRICE, RAY (Vocalist), ABC-Dot; BA: Iris Perkins—Ray Price Ents.; PM: Janie Price—Ray Price Ents.
 PRIDE, CHARLEY (Vocalist), RCA; BA: Chardon Inc.
 PROPHET, RONNIE (Vocalist/Instrumentalist), RCA; BA: Chardon Inc.
 PRUETT, JEANNE (Vocalist), MCA; BA: Top Billing.
 PURE PRAIRIE LEAGUE (Group—6), RCA; BA: Variety Artists; PM: Jack Daley.
 PYLE, CHUCK (Vocalist/Guitarist), Bubble; BA: Lance P. Smith—Stone County.

R

RABBITT, EDDIE (Vocalist), Elektra; BA: William Morris; PM: Richard Burkhart—BNB.
 RABBITT, JIMMY (Vocalist), Capitol; PM: Peter Rachtman—Management West.
 RAINBOWS (Vocal & Instrumental Group—4); BA: Steve Stebbins & Suzi Hait—Americana Corp.
 RAINWATER, MARVIN (Vocalist), Casino, NuTrayl; BA: Buddy Lee, Smokey Warren.
 RANDOLPH, BOOTS (Saxophonist), Monument; BA: Sutton Artists; PM: X. Cosse.
 RAUSCH, LEON (Vocalist), Derrick.
 RAVEN, EDDY (Vocalist), ABC-Dot; BA: Joe Taylor.
 RAYE, SUSAN (Vocalist), United Artists; BA: Omac Artist.
 RAY, SONNY (Vocalist), Monopoly; BA: Smokey Warren; PM: Tony Allen.
 REB, FRANKIE, SHOW (Vocal & Instrumental Group—4), R&L; BA: Richard Lutz.
 RED, WHITE & BLUE (GRASS) (Vocal & Instrumental Group—5); BA: Keith Case—Stone County.
 REECE, BEN (Vocalist), Polydor; BA: Buddy Lee.
 REED, HADEN (Vocalist), Reedsound; PM: Horace Williams.
 REED, JERRY (Vocalist w/Vocal & Instrumental Group—6), RCA; BA: William Morris; PM: Harry Warner.
 REEVES, DEL (Vocalist), United Artists; BA: Top Billing.
 REID, MIKE (Vocalist), PM: Depot Music.
 RENO, JACK (Vocalist/Guitarist); BA: Jack Reno.
 RENO, RONNIE (Vocalist/Instrumentalist), Tally; BA: Joe Taylor.
 REYNOLDS, JUDY (Vocalist), Triad; BA: Operation Music; PM: Dick Reynolds.
 RHODES, SPECK (Comedian); BA: Top Billing.
 RICE, BOBBY G. (Vocalist), GRT; BA: Joe Taylor, Larry Wilt.
 RICHARDS, EARL (Vocalist), RPA; BA: Atlas Artist.

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ASCAP'S COUNTRY MUSIC AWARDS ARE ALWAYS STAR-STUDED AFFAIRS



• Continued from page 30

RICHARDS, SUE (Vocalist), ABC-Dot. BA: Lavender-Blake.
RICH, CHARLIE (Vocalist), Epic; BA: William Morris; PM: Charlie Rich Ents.
RILEY, JEANNIE C. (Vocalist w/Vocal & Instrumental Group—6), Warner Bros.; BA: William Morris.
RINGER, JIM (Vocalist/Guitarist w/Vocal & Instrumental Group—4), Philo; BA: Folklore Prod'ns; PM: Manuel Greenhill.
ROBBINS, MARTY (Vocalist/Guitarist), Columbia; BA: Entertainment Exclusive.
ROBBINS, RONNY (Vocalist); BA: Entertainment Exclusive.
ROBENS, ROBBY (Vocalist), Dominator; BA: Steve Stebbins & Suzi Hair—Americana Corp.
ROBERTS, PAT (Vocalist w/Vocal & Instrumental Group—5), ABC-Dot. BA: William Morris; PM: Jack Roberts.
ROBINSON, BETTY JEAN (Vocalist w/Group—4), Four Star; BA: Century II.
RODRIGUEZ, JOHNNY (Vocalist w/Vocal & Instrumental Group—7), Mercury; BA: William Morris.
ROGERS, DAVID (Vocalist), Republic; BA: Buddy Lee.
ROGERS, GAMBLE (Vocalist/Guitarist/Comedian); BA/PM: Blade Agency.
ROGERS, KENNY (Vocalist), United Artists; BA: ICM.
ROGERS, LEIGH, see Dana Charles.
ROGERS, RONNIE (Vocalist); BA: Key Talent; PM: E. Jimmy Key—Key Talent.
ROGERS, ROY (Vocalist), 20th Century; BA: Art Rush.
RONSTADT, LINDA (Vocalist), Asylum; BA: ICM; PM: Peter Asher.
ROSE, JUDY (Vocalist), Cobra; BA: Steve Stebbins & Suzi Hair—Americana Corp.
ROSS, CHARLIE (Vocalist), Big Tree.
ROSS, JERIS (Vocalist), ABC-Dot; BA: Joe Taylor.
RUSSELL BROTHERS (Vocal & Instrumental Group—5), Jewel; BA: Atlas Artist.
RUSSELL, JOHNNY (Vocalist w/Group—7), RCA; BA: Lavender-Blake.
RUTH, JACK (Vocalist), RCA; Contact: House of Cash.
RYLES, JOHN WESLEY (Vocalist), ABC-Dot; BA: Music Park.

S

SADLER, BARRY (Vocalist), Green Beret; BA: Larry Wilt.
SAHM, DOUG (Vocalist), ABC-Dot; PM: Huey Meaux.
SAMI JO (Vocalist), Polydor; BA: Buddy Lee; PM: Tony Caterine.
SANDERS, BOB (Vocal & Instrumental Group—5), Sweet Fortune; BA: Buddy Lee.
SCHOONMAKER, LLOYD (Vocalist), Hitsville.
SCRIVENER, GOVE, see Gove.
SCRUGGS, EARL, REVUE (Vocal & Instrumental Group—6), Columbia; BA: Athena Artists; PM: Louise Scruggs—Scruggs Talent.
SEALS, DICK (Vocalist), Camaro; BA: Operation Music; PM: Nada C. Jones.
SEALS, EDDIE, & JOE GRANT SHOW (Vocal & Instrumental Group—4), BA: Key Talent; PM: E. Jimmy Key—Key Talent.
SEALS, TROY (Vocalist), Columbia.
SECOND HAND ROSE (Vocal & Instrumental Group—5); BA: Beaverwood Talent.
SEELY, JEANNIE (Vocalist w/Group—6); BA: Top Billing.
SEGO BROTHERS & NAOMI (Vocal & Instrumental Group—6), Heartwarming; BA: Century II.
SELLARS, MARILYN (Vocalist/Instrumentalist), Zodiac; BA: William Morris.
SERRATT, KENNY (Vocalist), Hitsville; BA: Smiley Wilson.
SESSIONS, RONNIE (Vocalist), MCA; BA: Music Park.
SHANNON, GUY (Vocalist), Polydor; BA: Al Embry; Music Park; PM: Al Embry.
SHARPE, SUNDAY (Vocalist), Playboy; BA: Buddy Lee; PM: Lamar Fike.
SHAW, TOM (Vocalist), BA/PM: Jim Dunegan.
SHENANDOAH CUT-UPS (Vocal Group—5), Revonah; BA: Midstream Promos.
SHEPARD, JEAN (Vocalist w/Group—7), United Artists; BA: Bill Goodwin.
SHEPPARD, T.G. (Vocalist w/Group—5), Hitsville; BA: Lavender-Blake; PM: Jack D. Johnson.
SHIRLEY & SQUIRRELY (Duo), GRT.
SHYLO (Vocal & Instrumental Group), Columbia; PM: Larry Rogers.
SIDE OF THE ROAD GANG (Group), Capitol.
SILVERS, DON, see Lois Johnson.
SINGLETON, MARGIE (Vocalist), Ashley; BA: Country Music Spectacular; PM: Linda Denny—Country Music Spectacular.
SLEDD, PATSY (Vocalist), Mega.
SMALLWOODS (Vocal & Instrumental Group—4); BA: Beaverwood Talent.
SMATHERS, BEN, REVUE featuring THE STONEY MOUNTAIN CLOGGERS (Vocal & Instrumental Group—9), BA: Larry Wilt.
SMITH, CAL (Vocalist), MCA; BA: United Talent.
SMITH, CARL (Vocalist), Columbia; BA: Buddy Lee.
SMITH, CONNIE (Vocalist), Columbia; BA/PM: Billy Deaton.

SMITH, GARY (Vocalist), Camaro; BA: Operation Music; PM: Nada C. Jones.
SMITH, GLADYS (Vocalist/Guitarist), People; BA: Country Talent; PM: Don Redanz—Country Talent.
SMITH, MARGO (Vocalist), BA: Lavender-Blake.
SMITH, RICK (Vocalist), Cin-Kay; PM: Gene Kennedy.
SMITH, SAMMI (Vocalist), Zodiac.
SNOW, HANK, & THE RAINBOW RANCH BOYS (Vocalist/Guitarist w/Group—5), RCA; BA: Moeller Talent.
SONNIER, JOEL (Vocalist), Mercury; BA: Buddy Lee.
SONS OF THE PIONEERS (Group), Granite; BA: Art Rush.
SOVINE, RED (Vocalist), Starday; BA: Top Billing.
SPEARS, BILLIE JO (Vocalist), United Artists; BA: Top Billing.
SPEARS, BILLY BAND (Vocal & Instrumental Group—5); BA: Steve Dahl—Stone County.
SPICHER'S, BUDDY, WESTERN SWING BAND (Fiddler w/Group); BA/PM: Allied Entertainers.
SPOON RIVER BAND, see Kenny Little.
STAFFORD, JIM (Vocalist/Instrumentalist); PM: George Bullets Durgom.
STAFFORD, TERRY (Vocalist w/Vocal & Instrumental Group—5); BA: New England Country.
STAMPLEY, JOE (Vocalist w/Group—6), Epic; BA: Lavender-Blake; PM: Al Gallico.
STAN JR., see listing under "J."
STANLEY, RALPH, & THE CLINCH MOUNTAIN BOYS (Vocalist w/Group—5), Rebel; BA: Midstream Promos.
STARLAND VOCAL BAND (Group—4), Windsong; PM: Management Three.
STARLING, JOHN (Vocalist/Guitarist), BA: Ford Agency; PM: Audie Ashworth—Audigram.
STARR, KENNY (Vocalist), MCA; BA: United Talent.
STARR, TONY, see Don Bailes.
STARWOOD (Vocal & Instrumental Group—6), Windsong; BA: Lance P. Smith—Stone County; PM: William E. McEuen.
STATLER BROTHERS (Vocal & Instrumental Group—4), Mercury; BA: Lavender-Blake; PM: Saul Holiff—Volante Attractions.
STEAGALL, RED (Vocalist w/Group—7), ABC-Dot; BA: Jim Halsey; PM: Williams Artist Mgmt.
STEELE, ROCHELLE (Vocalist), Cobra; BA: Steve Stebbins & Suzi Hair—Americana Corp.
STEVENS, EVEN (Vocalist), Elektra; Contact: Jim Malloy.
STEVENSON, B.W. (Vocalist), Warner Bros.; BA/PM: Moon-Hill.
STEVENS, RAY (Vocalist), Warner Bros.; BA: ICM; PM: Williams Artist Mgmt.
STEWART, GARY (Vocalist), RCA; BA: Chardon Inc.
STEWART, REDD (Vocalist/Guitarist/Violinist), Hickory; BA: King Ents.; PM: Gene King—King Ents.
STEWART, WYNN (Vocalist), Playboy; BA/PM: Jim Dunegan.
STONE COUNTY (Vocal & Instrumental Group—5); BA: Beaverwood Talent.
STONEMAN, RONI (Vocalist/Banjoist/Comedian), MGM; BA: Omac Artist.
STONEMANS (Vocal & Instrumental Group—5), CMH; BA: Joe Taylor; PM: Bob Bean.
STONEY MOUNTAIN CLOGGERS, see Ben Smathers.
STREET, MEL (Vocalist w/Group—5), GRT; BA: Lavender-Blake; PM: Jim Prater.
STRUNK, JUD (Vocalist), Melodyland; BA: Buddy Lee.
STUCKEY, NAT (Vocalist), MCA; BA: Lavender-Blake.
SUNS OF THE WEST (Vocal & Instrumental Group—5), Safari; BA: Richard Lutz.
SWAN, BILLY (Vocalist w/Vocal & Instrumental Group—6), Monument; BA: William Morris; PM: Bert Block.
SWATZELL, TOM (Instrumentalist w/Group—6), Spade; BA: Showay Talent; PM: D.C. Lee.
SWEET, RACHEL (Vocalist), Derrick.
SWIFT, LARRY (Vocalist), BA/PM: Ken Keene—Sea Cruise.

T

TALLEY, JAMES (Vocalist), Capitol; BA: Apogee Mgmt.
TAYLOR, CARMOL (Vocalist), Elektra; BA: Joe Taylor.
TAYLOR, CHIP (Vocalist), Columbia; PM: Management Three.
TEEGARDEN, DAVID (Vocalist w/Group—5); BA: Ford Agency; PM: Audie Ashworth—Audigram.
TELESTIALS (Vocal & Instrumental Group—7), Calvary; BA: Century II.
TERRY, GORDON (Instrumentalist), Plantation; BA: Joe Taylor.
THOMAS, B.J. (Vocalist), ABC.
THOMPSON, HANK (Vocalist w/Group—5), ABC-Dot; BA/PM: Jim Halsey.
THOMPSON, JERRY, SHOW (Group—5), BA: Larry Wilt.
THOMPSON, SUE (Vocalist), Hickory; BA: Acuff-Rose; Barbara Barber.
THRASHER BROTHERS (Vocal Group), Canaan; BA: Century II.
THROCKMORTON, SONNY (Vocalist), Starcrest.
THUNDERKLOUD, BILLY, & THE CHIEFTONS (Vocal & Instrumental Group—9), Polydor, BA/PM: Buddy Lee.
TIBOR BROTHERS (Group), Anola America.
TILLIS, MEL (Vocalist w/Group—8), MCA; BA/PM: Jim Halsey.

TILLOTSON, JOHNNY (Vocalist), United Artists.
TILTIN, SHEILA (Vocalist), Con Brio; Contact: Jeff Walker.
TIM & MONICA (Vocal Duo w/Vocal & Instrumental Group—6); BA: Century II.
TOMPALL (Vocalist), ABC-Dunhill; PM: Neil C. Reshen—Media Consulting.
TRASK, DIANA (Vocalist), ABC-Dot; BA: Buddy Lee.
TRAVIS, MERLE (Vocalist), Capitol; BA: Steve Stebbins & Suzi Hair—Americana Corp.
TRAZ-COUNTRY (Vocal & Instrumental Group—5); BA: New England Country.
TRENT, BUCK (Vocalist/Instrumentalist), ABC-Dot; BA/PM: Jim Halsey.
TUBB, ERNEST (Vocalist w/Vocal & Instrumental Group—6); BA: Atlas Artist.
TUBB, JUSTIN (Vocalist), Hilltop; BA: Atlas Artist.
TUCKER, MARSHALL, BAND (Vocal & Instrumental Group), Capricorn; BA: Paragon Agency.
TUCKER, RICK (Vocalist), Hitsville.
TUCKER, TANYA (Vocalist), MCA; BA: ICM; PM: J.M. Beau' Tucker—Tanya Inc.
TURNER, MARY LOU (Vocalist), MCA; BA: Bill Goodwin.
TWITTY, CONWAY (Vocalist), MCA; BA: United Talent.
TWITTY, MICHAEL (Vocalist); BA: United Talent.
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CHARLIE WILLIAMS, 911 17 Ave. S., Nashville, Tenn. 37212. Tel: (615) 255-2720.
HORACE WILLIAMS, 101 Accabee Rd., Charleston, S.C. 29483. Tel: (803) 747-7115.
LUTHER WOOD & ASSOCS., 817 18 Ave. S., Nashville, Tenn. 37203. Tel: (615) 327-0512.

Country Artists

• Continued from page 32

WILD COUNTRY (Vocal & Instrumental Group—4), Mico, BA. Buddy Lee.
WILKINS, LITTLE DAVID (Vocalist/Pianist w/Group—4), MCA, BA. Lavender-Blake, PM: Billy Smith—One Niters.
WILLIAMS, DIANA (Vocalist), Capitol, BA. Top Billing, PM: Jim Denny.

WILLIAMS, DON (Vocalist w/Group—3), ABC-Dot, BA/PM: Jim Halsey.
WILLIAMS, HANK, JR. & THE BAMA BAND (Vocalist/Guitarist w/Vocal & Instrumental Group—6), Warner/Curb, PM: J.R. Smith.
WILLIAMS', HANK, ORIGINAL DRIFTING COWBOYS (Group—4), BA. Larry Wilt.
WILLIAMS, LEONA (Vocalist), Talley, BA. Atlas Artist.
WILLIAMS, MASON, CONCERT FOR ORCHESTRA & BLUEGRASS BAND (Vocal & Instrumental Group—5), BA. Keith Case—Stone County.
WILLIAMS, STEVE (Vocalist), BA. Buddy Lee.
WILLIS BROTHERS (Vocal Group—4), BA. Atlas Artist.
WILLS, DAVID (Vocalist), Epic, BA. Lavender-Blake.
WILSON, LARRY JON (Vocalist), Monument, BA. Variety Artists.
WOOD, DEL (Vocalist/Pianist), BA. Billy Deaton, All Star, PM. Billy Deaton.
WOOLEY, SHEB, see Ben Colder.
WRIGHT, BOBBY (Vocalist), United Artists, BA. Top Billing.
WRIGHT, JOHNNY (Vocalist), Capricorn, BA. Top Billing.
WRIGHT, PEGGY SUE (Vocalist), Four Star, BA. Atlas Artist.
WRIGHT, SONNY (Vocalist), BA. Atlas Artist.
WYNETTE, TAMMY (Vocalist w/Group—7), Epic, BA. Lavender-Blake, PM: Shorty Lavender.
WYNN, WILLIE, AND THE TENNESSEANS (Vocalist w/Vocal & Instrumental Group—7), Heart Warming, BA. Century II.

Y

YARBROUGH, BOB (Vocalist w/Group—5), Cinnamon, BA. Bill Goodwin.
YOUNG, FARON (Vocalist), Mercury, BA/PM. Billy Deaton.
YOUNG, STEVE (Vocalist w/Vocal & Instrumental Group—5), RCA, BA/PM. Steve Dahl—Stone County.

Booking Agents & Contacts

• Continued from page 34

STINSONIC TALENT AGENCY, 417 E. 23 St., Joplin, Mo. 64801. Tel: (417) 781-4522.
STONE COUNTY INC., 2104 Glenarm Pl., Denver, Colo. 80205. Tel: (303) 573-8477.
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RAYMOND SWEENEY, 619-A Buck, Vacaville, Calif. 95688. Tel: (707) 446-1316. (Contact only)

T

JOE TAYLOR ARTIST AGENCY, 2401 12 Ave. S., Nashville, Tenn. 37204. Tel: (615) 385-0035.
TOP BILLING INC., PO Box 12514, Nashville, Tenn. 37212. Tel: (615) 383-8883.
TOP TALENT INC., 1121 S. Glenstone, Springfield, Mo. 65804. Tel: (417) 869-6370.
TRENDA ARTISTS, 14755, Ventura Blvd., Sherman Oaks, Calif. 91403. Tel: (213) 788-4521.

U

UNITED TALENT INC., 1907 Division St., Nashville, Tenn. 37203. Tel: (615) 244-6116.
UTOPIA PROD'NS, 1117 17 Ave. S., Nashville, Tenn. 37212. Tel: (615) 256-9914.

V

VARIETY ARTISTS INT'L INC., 4120 Excelsior Blvd., Minneapolis, Minn. 55416. Tel: (612) 925-3440.

W

JIM WAGNER, see American Mgmt.
JEFF WALKER, c/o Con Bro Recs., PO Box 196, Nashville, Tenn. 37202. Tel: (615) 329-1944. (Contact Only)
SMOKEY WARREN PROMOS., 116 Princeton Rd., Linden, N.J. 07036. Tel: (201) 486-6496.
DOYLE WILBURN, 25 Music Square E., Nashville, Tenn. 37203. Tel: (615) 244-1403.
SMILEY WILSON, PO Box 50, Goodlettsville, Tenn. 37072. Tel: (213) 859-1343.
LARRY WILT & ASSOCS., PO Box 22638, Nashville, Tenn. 37202. Tel: (615) 859-4457.
WINNERS CIRCLE TALENT, 44 Music Square E., Suite 107, Nashville, Tenn. 37203. Tel: (615) 254-5877.
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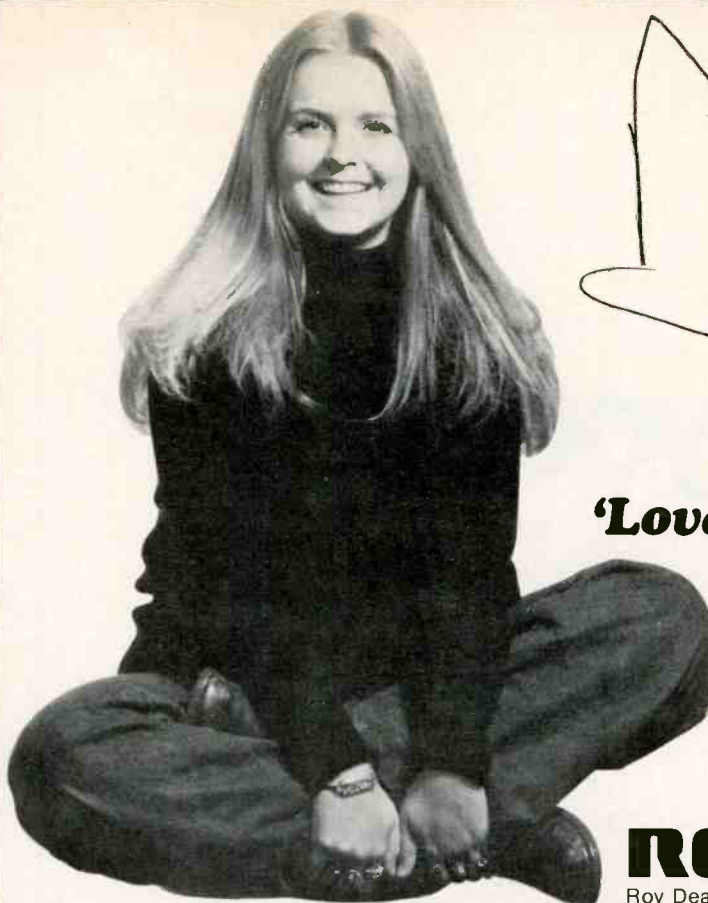
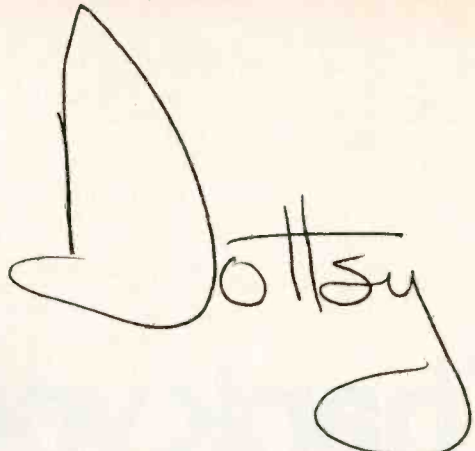
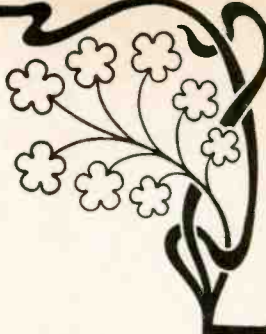


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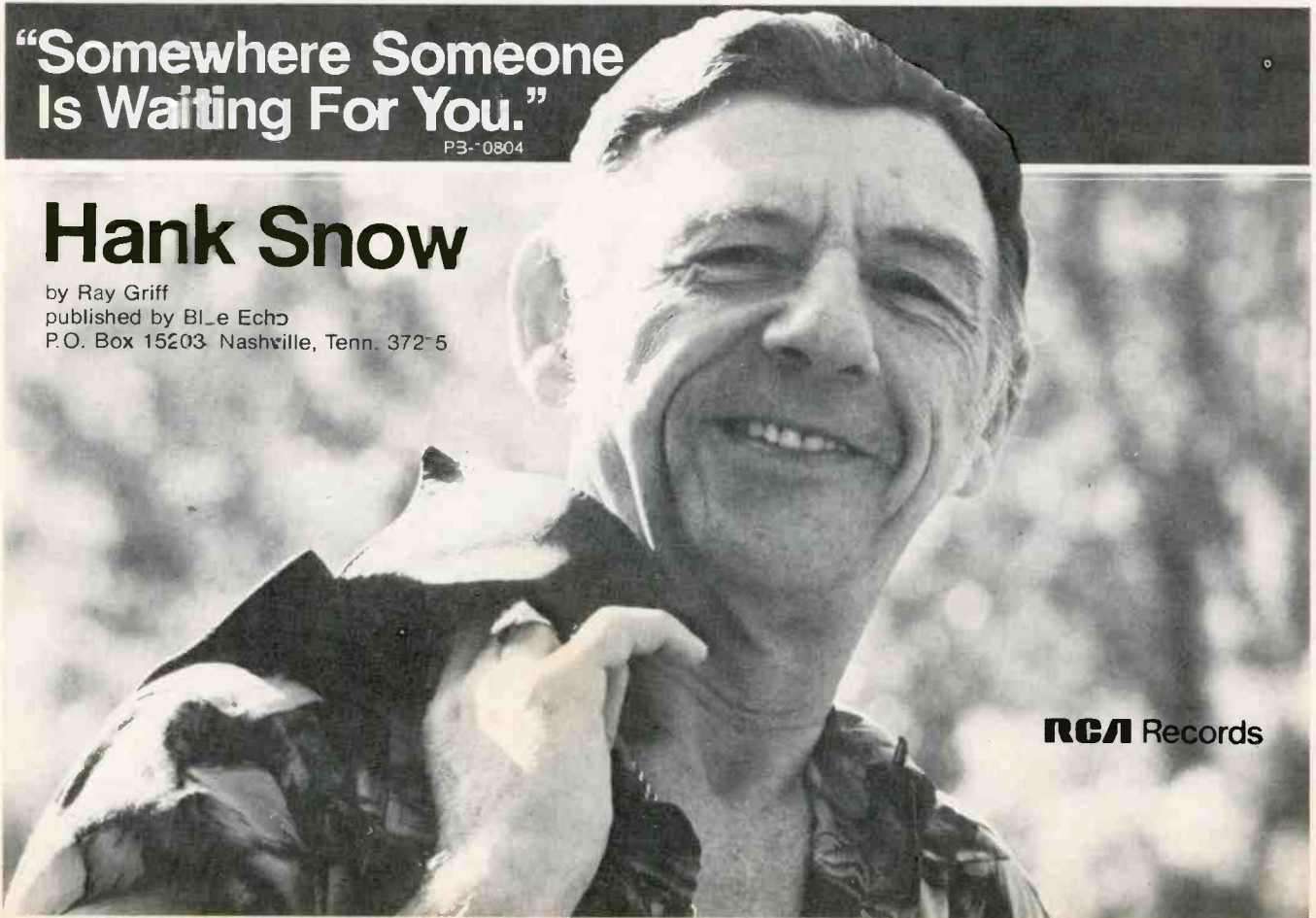
Personal Management Happy Shahan P. O. Box 528 Brackettville, Texas 78832 (512) 563-2580	John D. Lentz 226 Third Avenue North Nashville, Tennessee 37201 (615) 259-2255
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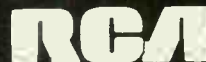
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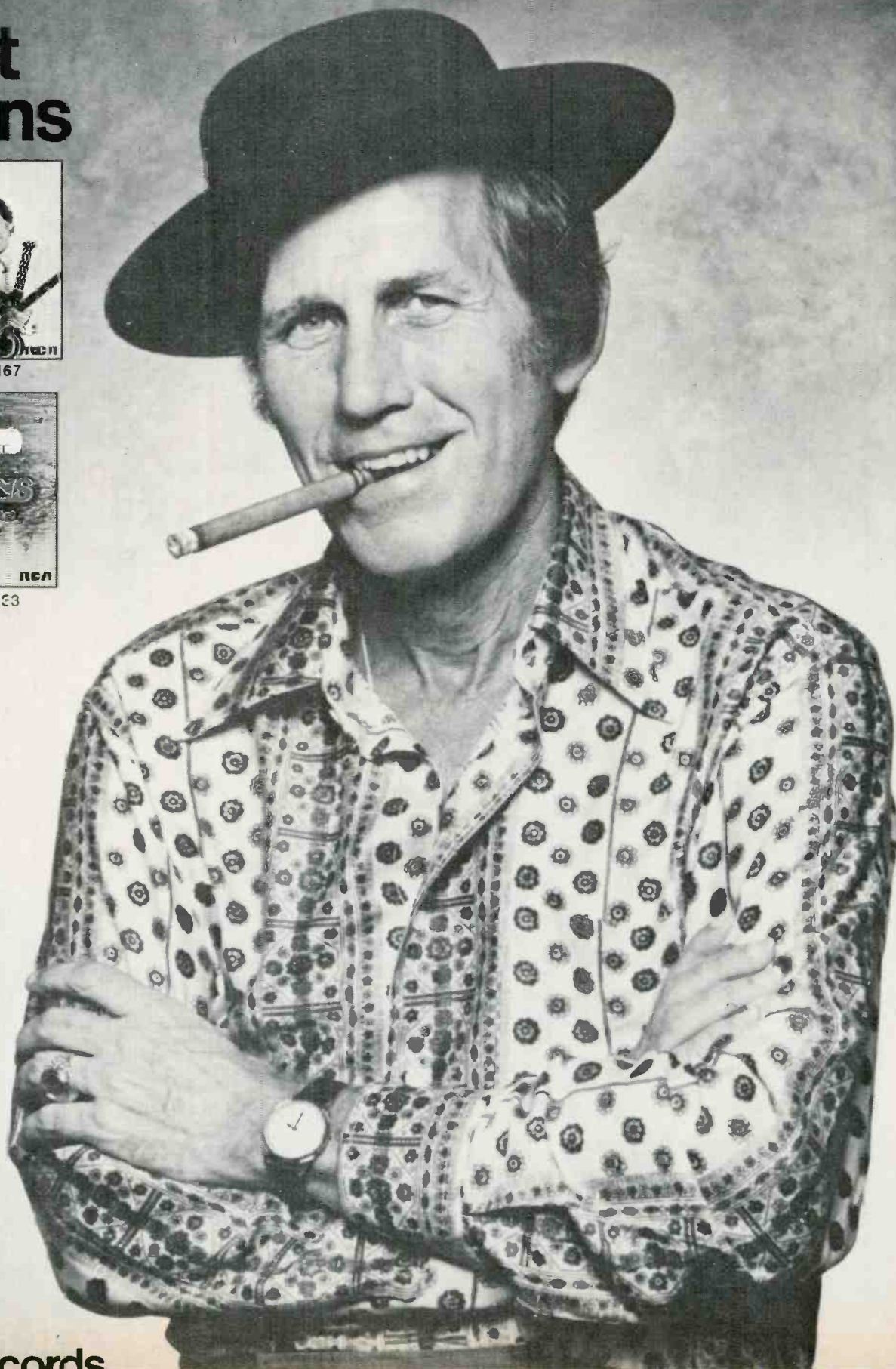
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Country music trends have been changing at such a rapid pace that serious talent buyers planning their lineups at fairs and amusement parks are relying less on their intuitions and paying more attention to an artist's position on the record charts and the amount of airplay a recording receives.

Bill Hollingshead, Celebrity Talent Manager at Knott's Berry Farm, notes that he's heavily influenced by record sales and the Billboard



The same holds true for the progressive country of the Rusty Weir type of talent which Lou Acosta, promotion manager for Six Flags Over Texas refers to as the Austin sound. According to Acosta, the Austin sound, as compared to Nashville country which has been crossing over into pop, was originally played on contemporary and progressive radio and has now crossed over into the hard country stations where it's being accepted by the listeners. In order to avoid a lot of confusion over the major changes in trends, he tries to

Fairs And Amusement Parks Notice Changing Trends In Country Music

By LARRY OPPEN

charts because of obvious changes that have taken place in country over the past few years.

As an example, he points to the crossover of Charlie Rich, Tanya Tucker, Freddy Fender and several others with a contemporary sound who are being accepted by MOR audiences, and the outlaws like Waylon Jennings, Jessi Colter and Willie Nelson, who have become so popular with younger audiences that they play the Hollywood Bowl and Greek Theatre with prices out of the reach of amusement park budgets.

Freddy Fender returns to his Texas hometown for Freddy Fender Day (above). Below, the Country Music Hall of Fame and Museum staff in hard hats to help speed along the \$1.2 million expansion scheduled for completion this December.



book only established acts with a recording on the charts or up-and-coming new artists who are getting a lot of airplay.

"We use the trades to determine who has a hit out and we make sure the artist is getting plenty of play before we decide to buy," he said. "This is important to us as we don't like to bring in an act unless it's on the air. We need this kind of exposure before we can do an adequate promotional campaign. Of course this doesn't infer that newcomers should be ignored. We've helped a lot of new

(Continued on page 71)

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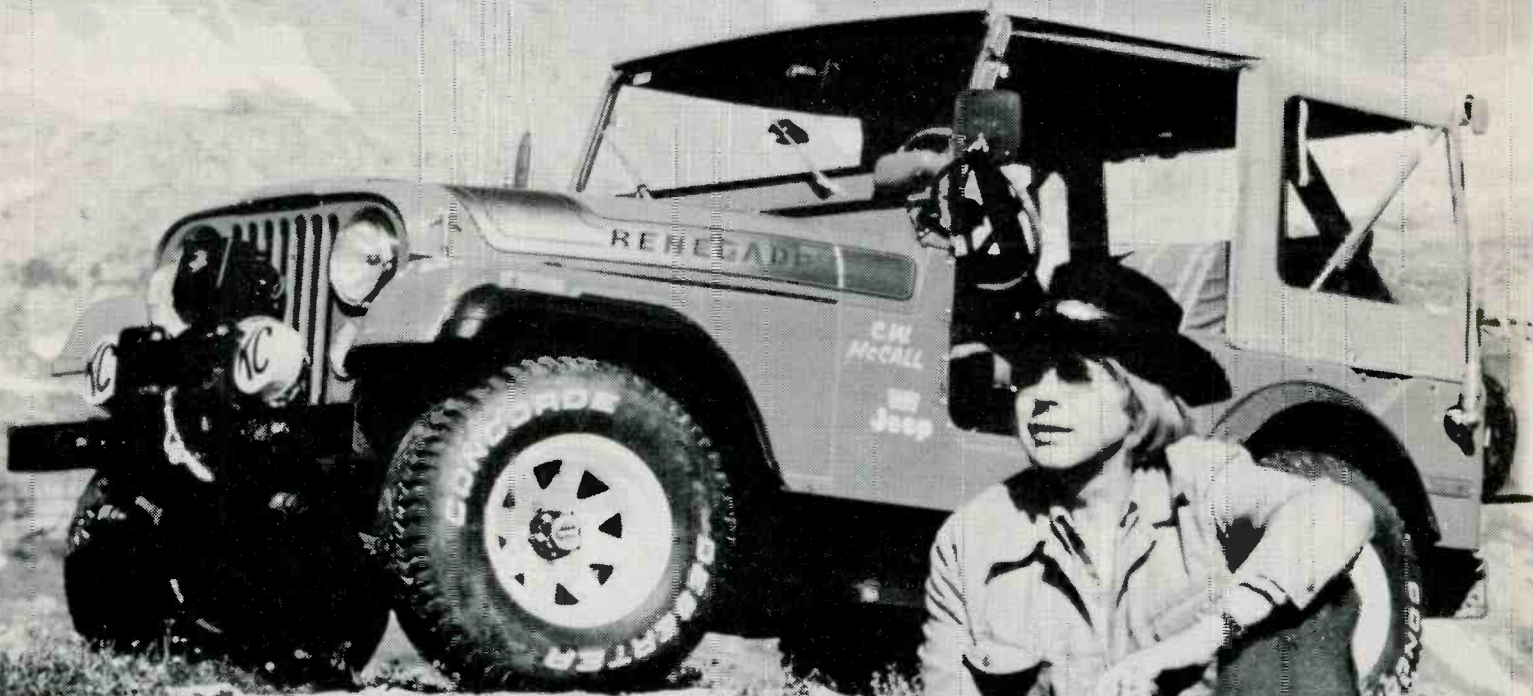
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Seventh Annual Country Radio Seminar's committee chairmen and directors (at top, left to right): committee chairman Nick Hunter, seminar director Charlie Monk, seminar director Tom McEntee, agenda committee chairman Bob Mitchell and seminar chairman Frank Mull. Seated from left to right are Judy Harris, reservation co-chairman and seminar secretary; Margaret Beeskaw, registration committee chairman; Ellen Tune, arrangements committee chairman; seminar director Jerry Seabolt; Susan Roberts, reservations chairman, and Jean Stromatt, registration committee chairman.

Pop Sounds A Radio Paradox

By PAUL GREIN

It's been a year of paradox in country radio and television. Never before have so many country artists received so much television exposure on shows that are for the most part geared to a pop audience. At the same time, though, there has never been so much pop music being played on country radio stations.

While valuable tv time on the Dinah Shore, Merv Griffin and Lawrence Welk shows is getting easier for a country artist to obtain, he has to contend with pop records now to get on the playlists of many country stations.

The tangents away from the standard Nashville sound include MOR country, which would feature John Denver and Olivia Newton-John; country rock, which has Charlie

(Continued on page 64)

The increasingly open attitude on the part of country radio to pop sounds brings a wide range of reactions. Some are critical, arguing: "it has diluted the whole country image." Others praise the development saying: "now country's not as narrow as it used to be."

In any case, the result has been that a number of 1976 pop smashes have found a place on Billboard's country charts. John Sebastian's "Welcome Back" made it, as did other pop-MOR records like George Baker Selection's "Paloma Blanca" and Dr. Hook's "Only 16."

Also crossing over to the country chart were a few more obviously country flavored pop numbers, like Starland Vocal Band's "Afternoon Delight," Bellamy Brothers' "Let Your Love Flow" and Larry Groce's "Junk Food Junkie."

The MOR trend is also seen in the fact that, in the last year or so, a Roger Whittaker album and a Paul Delicato single have hit the country chart. And the king of easy listening, Perry Como, went country last January for the first time in a 32-year disk career.

Other pop veterans to hit the country chart for the first time in '76 include Loggins &

(Continued on page 74)

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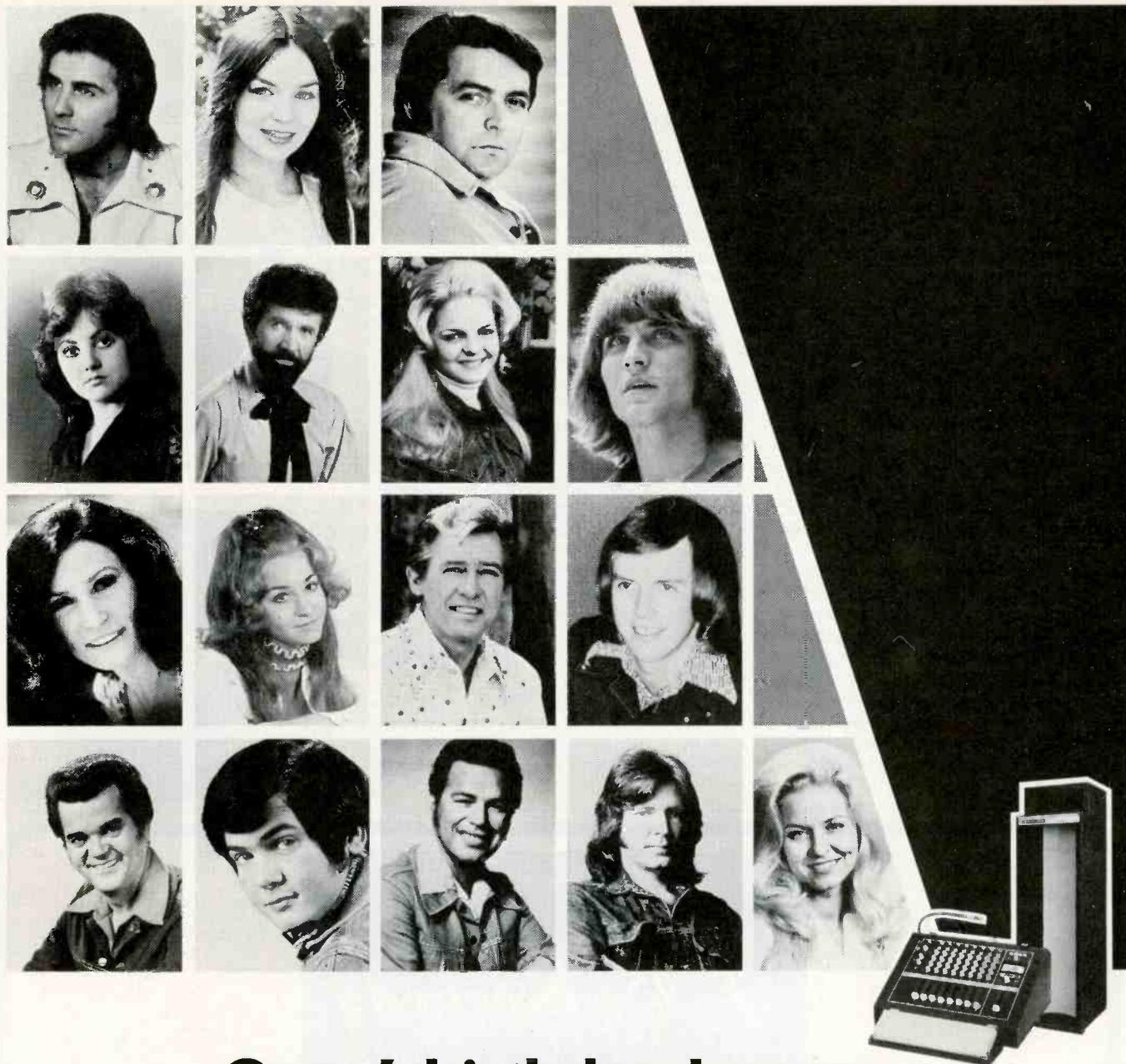
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Twitty, Gene Watson, Freddy Weller, and Karen Wheeler. Showtime for this gala birthday party is 10:00 P.M. Tickets for the Shure-United Talent Show are included in the WSM Grand Ole Opry 51st Annual Birthday Celebration Ticket Book. Y'all come.

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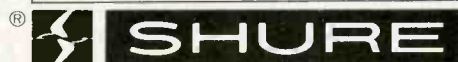
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Country's Silver Circuit

By HANFORD SEARL

Live country acts, a spectrum ranging from popular tv, movie and recording artists to talented lounge bookings, are a bonafide substantial entertainment force in Las Vegas, Reno and Tahoe casino nightclubs.

At one time tolerated and looked upon as second-rate music, the country scene, tempered and upgraded by trends, public taste and marketing, has become sophisticated big business in Nevada's resort industry.

As could be expected the acts most in demand and filling the main showrooms and gambling tables, are the crossover, MOR superstars, such as John Denver, Roy Clark, Wayne Newton, Glen Campbell, Johnny Cash and Merle Haggard.

According to a majority of hotel entertainment directors, talent buyers and agencies along the glittering Las Vegas Strip, the ability to attract sold-out rooms and top gambling profits rests totally on the media popularity and crossover factor of the country act.

The bookings list a variety of talent among the rival, high-rise resort hotels with Mac Davis at the MGM Grand, Olivia Newton-John at the Riviera, the Sahara offering Merle Haggard, Kay Starr, Marty Robbins and Eddy Ar-

nold with Campbell, Cash, Charley Pride and Charlie Rich in the Las Vegas Hilton stable of country stars.

But the heavyweight buyer of country remains Howard Hughes' Summa Corp. which operates a two-year running "Country Music U.S.A." series at the Landmark Hotel with the Jim Halsey Agency of Tulsa, Okla.

The only main showroom to consistently bill country artists, the 550-capacity Jubilee Room has showcased The Oak Ridge Boys, Barbara Fairchild, The Back Porch Majority and Johnny Tillotson to name a few.

Pleased with the faith and support of Summa, Halsey points to the family-entertainment factor as the strength of the series, which has only produced a few weak draws out of 24 acts booked.

"Of course Nashville, rodeos, fairs and other one-night dates bring bigger money, but playing Vegas is important in media exposure and to other buyers as well," reports Halsey. "The superstars will earn big salaries."

Halsey's biggest star, Roy Clark, typifies the crossover talent ability, amply proven recently by his appearance on The Bell Telephone Hour, Boston Pops and Hee Haw tv series.

(Continued on page 73)



Big country names draw at Vegas. Above, Peggy Lee with Johnny Cash. Below, Glen Campbell.



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Coast Country's Home Away From Home

By PAUL GREIN

This city remains country's "home away from home" with KLAC and the Palomino Club leading the list of top radio stations and clubs located here. L.A. is also the base of the Academy Of Country Music, of many of the television shows that are bringing more and more country artists to the mass audience, and of a number of top booking agents, personal managers, producers, artists and labels involved in country.

It comes as no great surprise that all of the top country stations here deviate in some way
(Continued on page 63)

Palomino trio is Freddy Fender (left), Charley Pride and Pat McCoy (right), ABC national pop promotion director.



Country music may have its roots in the Southern section of this country, but its sounds have stretched north into the cosmopolitan jungle of New York where its acceptance is getting stronger and stronger.

Although the presentation of live concert dates by Nashville superstars has been extremely slow, the club scene has been generous to country's "new breed."

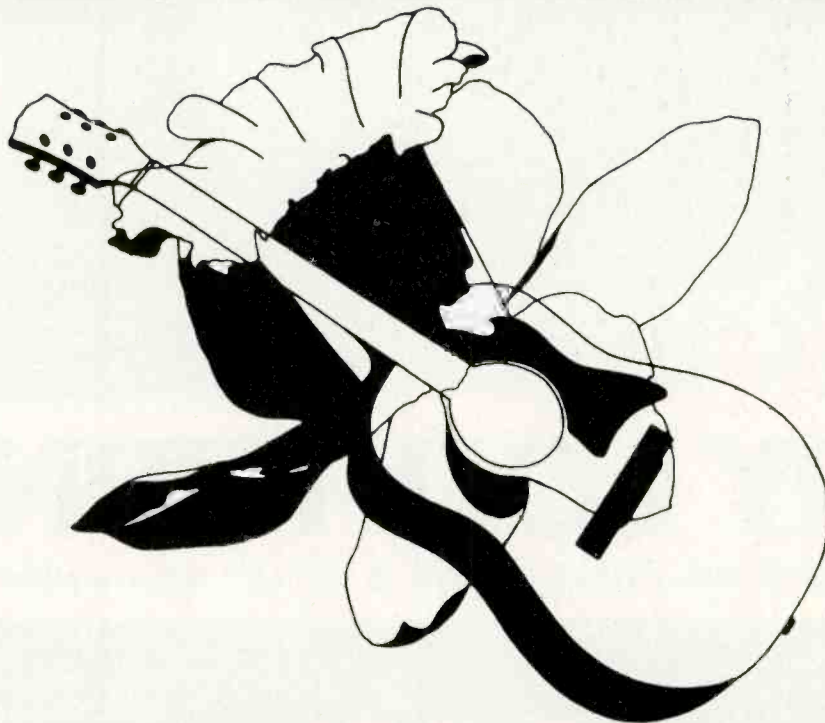
Veteran country music promoter Al Aronowitz finally gave up several months back, when even his superstar shows failed to draw
(Continued on page 74)

Freddie Hart, Capitol artist (foreground), guests as DJ at WHN with (from left) Ed Salamon, program director; staff DJs Lee Arnold and Del Demontreux.

New York Embraces Country's New Breed

By JIM FISHEL

SWEET COUNTRY MUSIC



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Country Japanese Style

By ALEX ABRAMOFF



Country music was introduced to Japan after World War II by the occupation forces who brought several new western cultures to the defeated Japanese.

WVTR, a radio station which was established for the occupation forces stationed in Japan, broadcast several music programs to entertain the GIs. Among these programs, there were naturally those on country music. The programs of country music included "Grand Ole Opry," "Chuck Wagon Time" and "Jubilee Time."

The programs broadcast by WVTR were heard by the Japanese at their homes and it was the unique melodies of country music that caught the ears of the culturally hungry
(Continued on page 66)

Yuki Miyamae, queen of contemporary country music in Japan.

Country Taking Hold In Europe

By TONY BYWORTH

Country music is in a state of constant growth in Britain and is beginning to make an increasing impact in continental Europe.

In Britain, where country music has enjoyed its biggest ever success in 1976, there are two distinct facets.

On the one hand there is the importation of American sounds by way of record releases and concert tours, and on the other hand there are the domestic country acts, an ever-growing element.

But country music's real success has to be judged in pop chart terms and, here, during recent months there's been more activity than at any other time.
(Continued on page 61)

Checking over a brochure on last winter's Roy Clark Show tour of Russia and enthused by plans for a larger tour in 1977 are, left to right, Ivan I. Yeliseyev, deputy director of Gosconcert, Indian artist Minisa Crumbo, Natasha Ivanova of Gosconcert and Jim Halsey, president of the Halsey Co. They met during Halsey's ranch party near Tulsa.



It's been another exciting country music year, and now I have "YOU AND ME" to top it off.

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Tammy Wynette



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Country Labels

• Continued from page 22

"The Outlaws" LP went gold 72 days after its release and it further propelled the careers of Waylon Jennings, Jessi Colter, Willie Nelson and Tompall Glaser. It's headed for platinum status—and that's a rarity for a Nashville album. A Purple Heart award goes to whomever managed to tear the red tape and conquer the legal and contract hassles necessary to get these four artists together on one LP.

Eddy Arnold's return to the label was marked by the tremendous success of "Cowboy" and the blast-off of the new pairing—Jim Ed Brown with Helen Cornelius—resulted in a No. 1 single. Chet Atkins had a lot of fun experimenting with his Nashville String Band, a brilliant duo LP with Les Paul and a vocal effort on "Frog Kissin'." Dolly Parton continues her surge as one of the country's top stars and is increasing her syndicated and network tv exposure. Also hitting No. 1 have been Dickey Lee, Charley Pride, John Denver, and Elvis Presley. Gary Stewart and Bobby Bare prospered.

"The future looks great," says Bradley, pointing to such recently signed artists as Guy Clark, Tennessee Pulleybone, Steve Young, Dotts, Rob Galbraith and Ronnie Prophet.

CBS Records has some pretty impressive statistics. Columbia reports 81% of its singles reached the upper realm of the charts, boosting sales to an all-time high.

Willie Nelson's first Columbia single, "Blue Eyes Cryin' In The Rain," jumped from a No. 1 country hit to a Top 40 smash. Willie's first Columbia LP, "Red Headed Stranger," went gold, his second for the label is approaching gold status, and the king of the Outlaws has sold more than 2.5 million Columbia singles and albums. Johnny Cash and Marty Robbins both returned to the coveted No. 1 position after a six-year absence from the top spot. And Johnny Duncan joined them on the top of the chart with his first No. 1 record, "Stranger." Then, along came Moe Bandy with "Hank Williams, You Wrote My Life" and a hot new career. Mary Kay Place, who plays Loretta on "Mary Hartman, Mary Hartman," inked with Columbia and the label has high hopes for her.

Sonny James doubled his album sales with a significant effort, "200 Years Of Country Music." The CMA thought enough of it to nominate it for album of the year honors. David Allan Coe exconned his way into three big hits and his on-stage performance improved dramatically. Lynn Anderson enjoyed popular acceptance both by record buyers and network tv audiences. Connie Smith also achieved new heights.

Epic's Tammy Wynette scored three nominations for the CMA awards, performed before the President and Mrs. Ford at the White House and has fought health and marital problems to forge ahead as one of the nation's best vocalists

in any music field. Charlie Rich rebounded from an uneven performance on last year's CMA show, recouped with salutes to God (a gospel album) and country ("America The Beautiful, 1976") and enjoyed a fine year. George Jones continued his monumental sales and opened up broad new avenues in his career with his smashing, unexpected success at the Willie Nelson July 4th Picnic before 80,000 college age fans. Joe Stampley remained atop the charts and John Austin Paycheck (ne Johnny Paycheck) took a progressive country turn with his bluesy "11 Months And 29 Days." Michael Murphy went gold with one album and approaches it with another.

CBS vice presidents Billy Sherrill and Ron Bledsoe have directed the creative/management effort and Tony Martell added some major marketing ideas while commuting between New York and Nashville. The CBS prepack LP program was Nashville's top corporate idea. With the recent addition of Rick Blackburn as a veep, CBS is looking for an even brighter 1976.

"A good year for us in terms of an increase in chart positions, upward directions of artists' careers and good acquisitions," reports Jim Foglesong, president of ABC/Dot. "We're extremely optimistic about the future since our parent company has made some tremendous moves in distribution and personnel."

Billy "Crash" Craddock, Narvel Felts, Roy Clark, Don Williams and Freddy Fender are all hotter than a firecracker on July 4, 1976. Clark enjoyed a breakthrough tour through Russia, drawing 17 SRO crowds in 17 appearances and an invitation to come back. Joe Stampley hit No. 1 on a song from his ABC/Dot catalog. Williams went No. 1 several times in the states and is becoming a top international artist. He's tearing up the English charts.

Barbara Mandrell joined the roster and has never sounded better. New signees coming on strong include Randy Cornor, Red Steagall, Roy Head and Sir Doug Sahm and the Texas Tornados. Vice presidents B.J. McElwee and Ron Chancey move marketing and production forward in giant steps—and the addition of Bob Kirsch as product manager has strengthened the ties between the Nashville and L.A. headquarters. No wonder Foglesong is happy. A recently signed distribution agreement with Hickory Records brings Wesley Rose into the picture, along with such artists as Don Gibson and Mickey Newbury. Hickory's thrust will be boosting the ABC cause, as well as its own, in this mutually beneficial pact.

Meanwhile at MCA, they're touting "The Blind Man In The Bleachers" by Kenny Starr as one of the year's top songs. It's up for a CMA award as single of the year. And album of the year. The label also boasts Mel Tillis, waiting in the wings should his name be called for the CMA entertainer of the year award. Tanya Tucker gets better, and stronger, with each hit.

Chic Doherty, MCA vice president, was all smiles over the success of the Bill Anderson-Mary Lou Turner pairing that soared to No. 1 on the singles chart. That

gives the label two of country music's top teams since Conway Twitty and Loretta Lynn continue to rattle the charts with each release. And here comes Mel Tillis and Sherry Bryce. Olivia Newton-John came to Nashville to record for the first time. She loved the musicians and studios and remarked, "I plan to continue recording here."

Capitol has one of the year's top instrumental groups, Asleep At The Wheel. And Jessi Colter, queen of the Outlaws. Glen Campbell was one of the year's top ten artists. Gene Watson continued his rise toward the top, Ray Griff scored with frequent chart records, Merle Haggard continued his amazing chart success, Freddie Hart enjoyed another banner year, and new artists like LaCosta, Colleen Peterson and Linda Hargrove have Capitol's Frank Jones and Bill Williams singing a happy song.

Jerry Kennedy, vice president of Mercury, notes, "We're moving towards more and more album product." He terms the Phonogram/Mercury operation as "a family" and cites the success of singles and LPs by Tom T. Hall, Jerry Lee Lewis, the Statler Brothers, Cledus Maggard (who went No. 1 with "The White Knight") and Johnny Rodriguez. For the first time, Phonogram/Mercury and Polydor combined forces with their distribution arm, Phonodisc, for a country music marketing program. Initial results look impressive.

"We're Number One," chants MGM, riding the crest with the year's top single, "Convoy," by C.W. McCall, and top album "Black Bear Road" by McCall. Recent structural changes at MGM-Nashville should enhance the label's chart action in the future.

Larry Butler has taken United Artists into the major label status on the country scene. Crystal Gayle has emerged as one of the top new talents of recent years, and people are now referring to her as "Crystal" and not "Loretta's sister." Kenny Rogers has turned his career country with great results. Jean Shepard enjoyed a successful year and Billie Jo Spears has become a household word in the States and overseas. Her "Blanket On The Ground" topped the British singles chart. Ed Bruce staked a claim as one of the best new talents in Nashville, and Del Reeves returned to record some duets with Billie Jo as well as pursue a singles career. Country and pop chart songs kept Bobby Goldsboro in the limelight.

Warner Bros. has restructured its Nashville office and Stan Byrd, national director of sales and promotion, states, "In the last five months, we've brought every single we've released onto the charts except one." That's 15 out of 16. "Elite Hotel" by Emmylou Harris is the Warner/Reprise success story of the year. The LP is approaching 500,000, according to Byrd. Rex Allen, Ray Stevens, Margo Smith, Buck Owens and Donna Fargo spearhead the label's thrust.

Eddie Rabbitt, the Eagles and Linda Ronstadt have propelled Elektra/Asylum to new heights. Rabbitt hit with three top

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The West Coast

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from the traditional Nashville sound. As Bill Boyd, president of the Academy of Country Music points out, "big cosmopolitan stations like KLAC or KFOX in Long Beach have to strive for a broad appeal. Even KCKC in San Bernardino will do it, because that is really a fringe of L.A. You have to get as far away as Fresno, Modesto or Tucson to find a station that doesn't have that pop approach to country."

The programming theory of KLAC is, according to Don Langford, the station's operations and programming director, based on the fact all the adult contemporary stations in L.A. program off of AM powerhouse KHJ, which leaves a void in the good music-MOR field. KLAC has filled that void without resorting to any MOR artists and instead uses MOR oriented country artists.

"We'll play a lot of Barbara Mandrell, Charlie Rich, Tanya Tucker, Tammy Wynette, Wynn Stewart, Rex Allen Jr., Tom Bresh, Marty Robbins, Mack White, Billie Jo Spears and Del Reeves. We're after acts with a good listening sound."

KFOX in Long Beach covers the country spectrum, says Jim Christoferson, the station's program director. "We play everything from Hank Williams Sr. to Olivia Newton-John. The only country we don't play is the twanging, nasal kind. We may not play Roy Acuff or Ernest Tubbs, but we

will add in mass appeal acts like the Eagles, Jim Croce and Neil Diamond."

Bob Mitchell, the general manager of KCKC in San Bernardino, notes that "we've progressed as country has progressed, though some stations are still adhering to a 1966 format. It used to be that there were no pop sounds palatable to the country audience, but now there are. For this reason we've played the obvious crossovers, though there are some we haven't played."

KLAC and KFOX differ in one key area. KLAC's Don Langford emphasizes that his station is attempting to compete with area FMs like KGBS, which can offer its listeners the advantage of stereo sound, by having a personality approach to attract listeners.

"Our ARBs show us that when a listener leaves KLAC to go to another station it's not another music station, it's a two-way talk or all-news station like KFWB, KNX or KABC. So country audiences want that communication."

Christoferson observes, though, that his station places the "emphasis on music rather than personality. We keep what the jock says short and relevant, so we can establish the radio station as the personality and not any one jock. You'll never hear a jock talking about his haircut on our station."

Typical of many increasingly sophisticated country stations, KFOX has an almost-Top 40 approach, with pre-selected and color-coded music, independent market research, and a scientific, percentage

system to hourly programming and playlist cycling.

There are clubs in Long Beach, according to Christoferson, but none of them can compete with L.A. clubs like the Palomino.

KLAC's Langford notes that his station has done live remotes from the Palomino in nearby North Hollywood, while it also regularly goes live to cover auto and boat shows, store openings, auto races and events at Disneyland and the L.A. County Fair.

"We go out among 'em about once a month, which is good for promotional purposes as well as from a sales standpoint, at events like store openings."

San Bernardino has a number of clubs, according to Bob Mitchell, including the Branding Iron, Fontana Inn and Dodge City West. KCKC has done live remotes from the clubs for the past two years featuring such acts as Ronnie Milsap, Hoyt Axton, Emmylou Harris and Don Williams.

L.A. is also the home of the Academy of Country Music, the trade organization that was formed in 1965 and now has about 1,200 members. The Academy gets its greatest exposure, according to Bill Boyd, its president, at its annual awards presentations, which have been televised on ABC for the last three years.

Boyd points with pride to the fact that all three shows have received repeat summer airings, an oddity for an awards show. "I guess the network felt the show's entertainment value outweighed the fact that they were no longer timely."

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Radio Paradox

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Daniels and the Marshall Tucker Band; country pop, which might play the Eagles or the Bellamy Bros. and the pure progressive or outlaw sound of Waylon Jennings and Willie Nelson.

Bill Boyd, president of the Academy of Country Music, cautions that this increasing play of pop records is probably more of a factor at "big, cosmopolitan stations than in nitty gritty country communities. KLAC has to compete with KGBS and 70 other stations in the L.A. market. You really can't fault them for striving to have a broad appeal."

No matter what the format, country stations this year report that the growth of FM rock outlets has caused them concern about losing their 34-49 demographics; that retailers still aren't cooperating in stocking country product; that sensitivity to possible lyric controversy is still a programming factor; and that playlists are still shrinking, though they remain, for the most part, two to three times as long as a typical pop playlist.

Country stations have run into a lot of competition for the 25-49 age group that they need. AM rock outlets, though primarily teen oriented, still have very good numbers in the 18-34 range. That puts a lot of importance for country stations on the 34-49 group, but here the minimum-talk FM rock stations are making inroads.

Because FMs may be taking away some older fans, many stations are trying to compensate by going after younger listeners. One way to get them, according to Bob Barwick, the music director of WWVA in Wheeling, W. Va., is to play more pop oriented country hits.

Most country stations don't go further in the pop direction than a Dr. Hook or a Michael Murphey. WBEE in Detroit, though, adds a few pop hits like "You're So Vain" or "Love Will Keep Us Together" once they become established monsters, to counter the strong ratings of WOMC, an FM MOR station in Detroit owned by Metromedia. And KFOX in Long Beach covers the country spectrum, but goes so far as to include the Eagles, Jim Croce and Neil Diamond.

Another way to cope with FM inroads, according to Don Langford, operations and program director of country giant KLAC in L.A., is to adopt a personality approach. "Automation, with the exception of KNX-FM, has never gone over big in this market."

Everyone has high hopes for FM country, when that becomes a widespread phenomenon. As Jim Christoferson, program director of KFOX in Long Beach, Calif., puts it, "Whether it's traditional or modern country, an FM country station would do well. Stereo is definitely the thing of the future, and more and more cars are getting FM dials."

Bob Mitchell, general manager of KCKC in San Bernardino, Calif., has strong opin-

ions about the issue of retailer and even manufacturer lack of support for country product. "It's still a battle to make sure the records are in stock, so we can be sure our research reflects sales figures."

Retail outlets don't stock country product like they should, according to Dave Williams, music director of WBEE in Detroit, because "country product starts slow and it can take two months to get a pulse on whether a song is going to be a hit or not. They don't get the instant results they're used to in dealing with rock."

Like many others, Langford points out that concern for lyric suggestiveness is still prevalent in country. This may be because in soul and pop, the lyric isn't as important as the beat, and explicit themes may not even be noticed. There are no throwaway lines in country lyrics, though, and the music is such that you listen to the words.

The programming response of WBEE's Williams is typical. He won't break a record he considers "gutter level," but he will play it if the public demonstrates that it wants to hear it. "If it's that questionable, we'll wait and see. If it turns out that there is legitimate demand and it's not a hype, we'll put it on."

There is a definite swing on the part of country radio to shorter playlists, as many stations, like KFOX in Long Beach, adopt the tight, pre-selected, carefully programmed approach of a Top 40 outlet.

The fact remains, though, that country playlists are still two to three times as long as pop lists. KFOX's Christoferson explains the necessity for this in that country audiences are mostly adults and they are less apt to be constant dial-switchers than the young teens who will back a Top 40 station.

The slower rate of turnover at country stations—which necessitates the longer lists—is also accounted for by Dugg Collins, the program and music director of KDJW in Amarillo, Tex. He feels that listeners in relatively small towns like his will stay tuned longer than those in big metropolitan areas.

While country radio may be adding a lot of other elements to the standard sound, mass audience tv shows are booking more country acts than ever before. The person cited most frequently for bringing country performers before pop audiences is Dinah Shore, who won this year's Jim Reeves Memorial Award from the Academy of Country Music for her efforts.

"Country artists are honest, and don't mind revealing themselves. Many of them have had difficult lives, and since they've had more of a struggle, they have more to draw on. They travel and tour a lot which keeps them in contact with the world out there. And since country performers have greater longevity than just about anybody, they have a wealth of stories to tell. Country audiences aren't fickle and a country star can accumulate a lot of experiences in a career that can easily run for 20 years."

European Scene

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Both Dolly Parton and Don Williams made their chart debuts after their Wembley appearances—with "Jolene" and "I Recall A Gypsy Woman" respectively—while another Wembley act, Tammy Wynette, made her third chart appearance with a 1967 recording, "I Don't Wanna Play House." Other singles chart records during the June/July period were Johnny Cash's "One Piece At A Time" and "What I've Got In Mind" from Billie Jo Spears.

In addition, other country acts were picking up regular airplay in particular by London's Capital Radio which is currently adopting a policy of slotting country in their 24-hour pop format. Waylon Jennings, Crystal Gayle, Connie Smith, Narvel Felts, Jean Shepard, Hank Williams Jr. and Tanya Tucker are among the acts currently receiving extensive airplay in addition to the already established acts.

On the album front, regular releasing of product continues, with pop album chart appearances frequently following on the heels of singles successes.

RCA maintained its firm commitment to the music with releases every month and, in addition to the familiar names of Charley Pride, Waylon Jennings, George Hamilton IV and Dolly Parton, the company has added newer artists like Gary Stewart and Dotsy into its schedules. In August RCA extended its country involvement still further with the release of seven 25-track tape compilations.

MCA Records has recently released the debut album of Mel Tillis and Nat Stuckey, in addition to product from established names like Conway Twitty, Bill Anderson and Patsy Cline; Anchor Records, having achieved success with Don Williams, is now seeking to break other artists, including Roy Clark, Freddy Fender, Barbara Mandrell and Tommy Overstreet. CBS Records continues its successful run with Johnny Cash, Tammy Wynette, George Jones, Marty Robbins and Charlie Rich. United Artists, most successful with Slim Whitman's "Very Best Of Slim Whitman" album (a chart-topping release), is extending its country repertoire with product by Crystal Gayle, Jean Shepard and Billie Jo Spears. And Ember Records, long involved with country, is currently releasing "western" product from Tex Ritter and Gene Autry.

The latest company to enter the country field is DJM Records with a generous batch of releases scheduled for the fall months from the Hickory catalog.

The monthly country album charts, prepared by the Country Music Assn. (Great Britain) and published in several magazines as well as receiving exposure on Britain's only networked country radio program ("Country Club" presented by David Allan), has helped to sell country product to retailers who might not otherwise have stocked such repertoire.

The eighth International Festival of
(Continued on page 68)

Nashville Scene

• Continued from page 6

play. The Starland Vocal Band with its ode to afternoons, "Afternoon Delight," was giving Johnny Carver's cover version fits on the playlists of country stations.

Nashville is moving toward a greater blend of modern music and the best of the past. Strings and harmonics influenced by Hank Williams and Jimmie Rodgers. The potent combination, born out of a merging of talents, is creating a major and significant new musical style for America.

It wasn't really a bad year for traditionalists. In fact, it was a good year. Bob Wills, now residing in the Hillbilly Heaven of our hearts, is bigger now than he ever was in his lifetime. Willie Nelson may be hot, sings Waylon, but Bob Wills is still the king. Hank Williams had another great year. The tremendous success of the one-man show "Hank" by Jim Owen, depicting in story and song the final days of country music's greatest haunted genius, indicates that national acceptance is there for unadulterated country. George Jones, playing his first youth-oriented outdoor concert, got one of the few standing ovations on a bill that included many progressive country stars. Nobody sounds countrier than Gary Stewart, but his records are bought and played by fans of the Rolling Stones as well as the same people who buy Bill Anderson and Porter Wagoner.

CMA, which once had to fight to get na-

tional publicity for country music and its stars, now can barely keep up with the onslaught of national journalists and photographers coming to Nashville.

Bob Altman's classic and controversial movie "Nashville" fueled the world's imagination about Nashville and its inhabitants. Several more movies have been shot in, and around, Nashville as the filmmakers discover a well-spring of talent. A record number of network and syndicated tv shows carry the sounds of country, pop and gospel music from Nashville to the nation.

College kids are turning onto country music—and country's cousin, bluegrass—in record numbers. Country is happening on the campus.

Internationally, country has never had it so good. Slim Whitman's last UA LP came on a British album chart in the No. 1 position. Don Williams scored with several hits in England where Billie Jo Spears saw her "Blanket On The Ground" envelope the airwaves and sales reports until it reached the top position. The Wembley Festival is more popular than ever. Roy Clark wowed the Rusksies and won a return trip for his troupe to Russia. Tammy Wynette, Ronnie Milsap and Mickey Gilley all performed in a CMA/Musexpo show for an international audience—and all received standing ovations. "That's the first time I've ever seen audience reaction like that at an international show," commented Musexpo's president, Roddy Shashoua. Another CMA country show is planned for next year's MIDEM.

Record labels and studios enjoyed a banner year, and the Nashville Songwriters Assn. added an "International" to its name, connoting its progress, and made a trip to Washington to argue, and sing, for copyright law revision. Country gospel moved forward in great strides as everyone keeps an eye on the Oak Ridge Boys for their future trends. Publishers are pocketing more royalties than ever, and note a great upswing in international collections. Tv shows from Hollywood and New York feature increasing numbers of country singers. The Academy of Country Music continues to boost the country cause on the West Coast, and the Eastern States Country Music Inc. and the Colorado Country Music Foundation do likewise in their areas. In Nashville, the Country Music Foundation receives more and more inquiries of those cataloging country music's past. And the Country Music Hall of Fame and Museum had to be doubled in size to accommodate all those who want to visit it.

The "Grand Ole Opry" is still sold out for months in advance and probably always will be as long as there's someone around to sing a country song. Fan Fair drew a record-shattering 12,000 country music fans and the WSM birthday and deejay celebration this year is the biggest and best in history.

Country sounds flourish not only at Opryland, but at fairs and amusement and theme parks all over the country. Most airlines now program country on their in-

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Japanese Style

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Japanese. This is how the Japanese at first were acquainted with country music.

Movies are one of the new forms of entertainment the Japanese had after the war and it was cowboy movies which were very much, if not the best, liked by the Japanese. The music they heard in these movies was country. Thus, the general public started to associate country music with cowboys and cowboy movies.

It was not only the sound of country music that attracted the Japanese, but also the fashion of country artists. In fact, many Japanese musicians and vocalists at that time went into country simply for the sake of fashion.

Several country groups and artists such as Wagon Masters, Chuck Wagon Boys, Mountain Boys, Kazuya Kosaka, Jimmy Tokita and Biji Kuroda were active on the Japanese country scene at that time and they mostly worked at the camps of occupation forces and at coffee shops or what nowadays would be called "live spots."

As television started to replace movies and as rock'n'roll was introduced to the country, the Japanese started to turn more and more to rock'n'roll and away from country music. A large number of cutdowns in size or close-down of military camps and a great number of GIs returning to their home country was another factor which worked negatively for the Japanese country market. The Japanese artists, accommodating themselves to the changing trend, started to be involved increasingly more with rock'n'roll and less with country music.

The Japanese record companies, originally domestically oriented, did not have personnel with enough knowledge to handle country product. They did not have any reference on music they were selling and did not know how to promote country product. Thus, they simply abstained from handling country. Such were the conditions of the country music market of Japan until recently.

However, recently the Japanese people, especially among youth, revived interest in country music. The youth here found country music in their "return to nature" movement. "Jeans fashion" is another facet of the current culture where the Japanese youth associate country music with themselves.

Another reason why country music started to be spotlighted in Japan is the change in country music itself. A lot of country music that is penetrating into Japan is in a form of a mixture with pop. In other words, crossovers. Crossovers function as a catalyst in spreading country music in Japan. A lot of American pop songs where a country arrangement is utilized are heard in Japan and a lot of pop-country artists are enjoying popularity here.

Japanese promoters are also playing an important role in spreading country music in this country. The promoters who used to bring in the same pop or rock artists

again and again are looking for new foreign talent and they have turned their eyes to country artists. John Denver, Glen Campbell and Buck Owens have all visited Japan successfully. This year alone the Japanese audience heard or will hear Doc Watson (April), Charley Pride (July), Don Reno & Bill Harrell & the Tennessee Cut-ups (September) and Grandpa Jones (December) performing live. Tanya Tucker and Olivia Newton-John also visited Japan in 1976.

A lot of Japanese arrangers are including country flavor in their arrangements. This also holds true for many of the Japanese singer/songwriters. There are several Japanese singers who perform country flavored songs.

Yuki Miyamae is called the queen of contemporary country music in Japan. Born in 1950, she started to sing country at age 16. She mainly worked in the military circuit touring camps in Japan, Southeast Asia and Guam. She appeared as a supporting act for Glen Campbell when he was in Japan in 1974. In 1975, she successfully appeared at the "Grand Ole Opry." She is scheduled to perform at the "Grand Ole Opry" again in October this year.

The Japanese record companies nowadays have talented personnel to promote country music and have enough reference materials on country product they handle. A lot of companies are releasing country product of their American licensors. Also, a number of Japanese record companies are coming up with country records by Japanese country artists. Polydor K.K. is releasing records by Miyamae, including a recently released "Yuki On West Coast" which was recorded in Los Angeles.

Victor Musical Industries recently released an album, "The C&W singers Of Japan," which includes well-known Japanese country artists such as Kosaka, Tokita, Kuroda and Keiichi Teramoto among the others.

For Life Records is also coming up with a country album, "Old Boy" featuring Kosaka and Tokita.

"I think the future of country music in Japan is bright," says Atsutaka Torio, who is the only non-North American among the board of directors of CMA and has Tennessee honorary state citizenship. "Among the non-English speaking countries, I feel country music is most popular in Japan. The basis of country music is sentimentalism and I think the most sentimental people in the world are the Japanese and Americans. The Japanese in the past did not listen to the lyrics of country music. They only listened to melodies. However, the young Japanese have a better knowledge of English now and better understand what is being sung. They now understand country music is sentimental and human and that there is a lot more in it than simply beautiful melodies," continues Torio. Torio himself had a country group, Tokyo Wagon Masters, when he was still a student. Torio concludes, "Peace brought country music to Japan and it has been a primary factor for its expansion in our country."

Catalogs Bulging

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it was recorded as a country song, in that style. It gained national recognition immediately as a hit, and went on to stay No. 1 in the Billboard charts, and during that period, crossed over into the pop field, and following that, a record called 'Teddy Bear's Last Ride,' which was a followup single was released. This record now has fallen along in the footsteps of 'Teddy Bear,' perhaps even faster in gaining national play and chart recognition."

Publishers also continue to look to foreign markets. Carla Scarborough, international representative for Owepar Publishing Co. (owned by Porter Wagoner-Dolly Parton), says "The money that has come into Owepar this past year has been above the \$100,000 mark—from foreign publishing alone."

There is an increasing popularity of sheet music, song books and folios overseas. "In fact," explains Scarborough, "their market is bigger than it is in the U.S. because it seems that they buy more sheet music there. We've got folios, sheet music and all these things in from Australia and South Africa. I got one from Holland just the other day.

"They say that 49% of the record sales for the world come out of the U.S., and 51% outside the U.S., so that if people don't get into international publishing, well, they're missing like 51% of all the money they can make."

Of special interest to music publishers and songwriters (many of whom, as in the case of Dolly Parton, are one and the same), is revised copyright legislation now pending before Congress. Maggie Cavender, president of the Nashville Songwriters Assn. International (NSAI), led a delegation of songwriters to Washington, where the group joined with other songwriters to lobby for a vote on renewal of the copyright this year.

Pleased by the reaction of members of the House Rules Committee with whom the delegation met, Cavender recalls "the climax of the evening was that Peter Rodino, who is the chairman of the Full Judiciary Committee, spoke with us for about 40 minutes, and told us that he would see to it that the bill got out of subcommittee and to the full committee in order that it could get on the calendar for a vote this year."

In addition to the renewal of the copyright, songwriters and publishers will be interested in a provision of the pending legislation which allows for an \$8 jukebox license fee. According to Nashville attorney Bob Thompson, who teaches a course on copyright law and administration at Belmont College, the revenue from jukeboxes is to be collected by the Register of Copyrights and is to be distributed among the performing rights societies. BMI, ASCAP and SESAC, in turn, would allocate funds to music publishers and songwriters.

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Country Labels

• *Continued from page 62*

10 singles, Ronstadt with two and the Eagles with one. The addition of Stella Parton, Vern Gosdin and Wayne Carson improves the outlook for next year, according to Mike Suttle, marketing director. E/A is another operation that's going through some executive turntabling to streamline and strengthen.

GRT, with Dick Heard and Tom McEntee at the helm, moves upward with such artists as Mel Street and Bobby G. Rice and its Casino deal that resulted in "I.O.U." by Jimmy Dean—a giant record on both country and pop charts. Casino is a strong new entry on the label scene.

Playboy scored with 14 out of 17 singles on the charts, including hits by Mickey Gilley, Wynn Stewart, Chuck Price and Bobby Borchers. Eddie Kilroy, general manager and producer, and Nick Hunter, national promotion director, have formed one of the top teams in town for Playboy.

Hitsville has a new name. It used to be Melodyland (Motown). And Motown-turned-Hitsville has one of the country's hottest new acts, T.G. Sheppard.

Monument has left the CBS fold to handle its own distribution, added vice presidents Paul Lovelace and Tom Rodden and plans a major thrust into all areas of music. Billy Swan and Kris Kristofferson remain under the CBS pact, and these

Monument artists are joined by such chartbusting artists as Larry Gatlin in Monument's new direction.

Capricorn has been boosting Billy Joe Shaver and the Marshall Tucker Band, and Phil Walden's Macon-based label reports that Kitty Wells is soon to return to the studio. Shelby Singleton has been wheeling and dealing as usual at Plantation. Webb Pierce, Hank Locklin, Carol Channing and Jimmy C. Newman are providing the impetus for another Singleton renaissance. While the situation is cloudy at 20th Century, several new or revitalized labels emerged—and some produced big hits.

"Farr out!" is how John Denver might describe the birth of Farr Records, based in L.A. The label signed Tom Bresh who immediately saw his "Homemade Love" climb toward the top of the chart. Gusto and Starday are now one—and the combination provides the best of the old and new. Mike Lunsford broke through with his biggest hit yet, "Honey Hungry," and Red Sovine re-emerged with the smash "Teddy Bear." Con Brio watched Sheila Tiltin climb the chart with "Half As Much." Cin Kay hit with some chart songs by such artists as Rick Smith and Linda Cassady. Caprice scored with the Cates Sisters, Record Productions of America with Bobby Lewis, and Soundwaves with Maury Finney. Zodiac is heading for some new and rising directions and so is Scorpion. Both are labels to watch. Denim Records debuted with Faith Allen and veteran

Tex Williams. Republic is a major success story with hits by Kathy Barnes, David Rogers and Gene Autry and a major "Great American Cowboy" LP. Autry's label, headed by Dave Burgess, is back in the saddle again—and riding high.

New companies, old ones, and some that haven't been formed yet will be the firms of the future for Nashville. The label scene is highly volatile, supercharged and ready to ignite a world that more people feel needs to sit back, relax and listen to a country song.

GERRY WOOD

The West Coast

• *Continued from page 63*

L.A., of course, is also the home base of most of the tv shows that are introducing country artists to the mass pop audience. These include shows hosted by Dinah Shore, Merv Griffin and Lawrence Welk as well as by Johnny Carson and Tony Orlando & Dawn. And Donny & Marie Osmond, who tape their hit ABC series here, are country stars in their own right.

Perhaps most important, by breaking such acts as Linda Ronstadt, Gram Parsons and the Flying Burrito Bros., Los Angeles, along with other cities like Macon and Muscle Shoals, Austin and San Francisco, has helped open up country music to new sounds.

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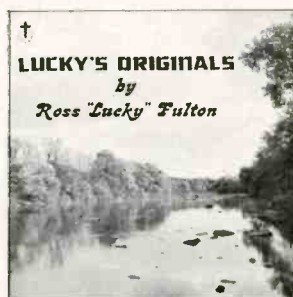
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European Scene

• Continued from page 64

Country Music, promoted by Mervyn Conn, this year stretched over three days, the third day being devoted to the contemporary side of the music.

Conn also staged extensive tours by Slim Whitman and George Hamilton IV—the latter also returning in March and April for cabaret, radio, tv and European work—as well as shorter rounds of engagements for Emmylou Harris (the current sensation of the country-rock movement), George Jones, Marty Robbins and the Ozark Mountain Daredevils.

Jeffrey S. Kruger, chairman of the Ember Concert Division which promoted the debut tour of Charlie Rich last November, brings Pride back for another concert tour this fall.

Lou Rodgers promoted appearances by Marvin Rainwater, Billy Armstrong, Johnny Bond and Tex Williams. Gus Thomas, Dick Damron, Mac Wiseman and Patsy Montana all appeared for the Mike & Margaret Storey Entertainment Agency.

Other U.S. artists making British appearances included Johnny Cash, Hank Locklin, Red Sovine, Commander Cody & the Lost Planet Airmen, Willie Nelson, Billy Swan, Freddy Fender and Buck Owens.

On the domestic front activities are increasing and some acts are being signed by the major recording companies.

J.J. Barrie—by British definition 'a pop entertainer'—went straight to the top of the singles charts with his recording of Harlan Howard's "No Charge," and Andy Fairweather Low took on the contemporary image with "Wide Eyed and Legless." Ethna Campbell from Northern Ireland was in the lower regions of the charts for many weeks with "Old Rugged Cross" and Scottish comedian Billy Connolly came up with highly successful parodies of "D-I-V-O-R-C-E" and "No Charge (No Chance)." Another Scottish artist, Sydney Devine, very much molded in country music, was signed by Phonogram and—aided by heavy tv promotion—took his album "Doubly Devine" into a Top 20 position.

While other hardcore country acts have had releases on the major labels—and these include Tex Withers on RCA, the Frank Jennings Syndicate on EMI, Pete Stanley & Roger Knowles and Mae McKenna on Transatlantic, and former Texas oilrigger Wayne Nutt on CBS—a great many local acts are now finding a home with local labels possessing a limited budget to their productions. Montgomery-based Westwood Recordings head the movement with more than 100 albums and other companies include Look Records in Yorkshire, Sweet Folk & Country in Kent, Tank in Stratford-upon-Avon and Folk Heritage in Wales.

Some local acts are stretching their realms of acceptance and finding work in the European countries where country music has already gathered a following.

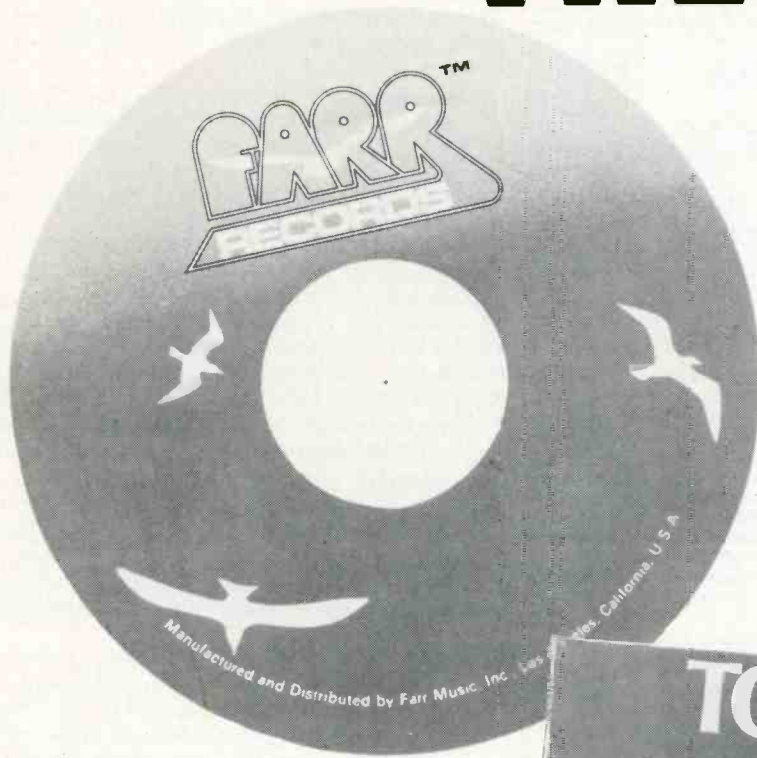
Outside Britain, the fastest growing

(Continued on page 71)

The World Of Country Music • Billboard

THE "NEW LABEL OF THE YEAR!"

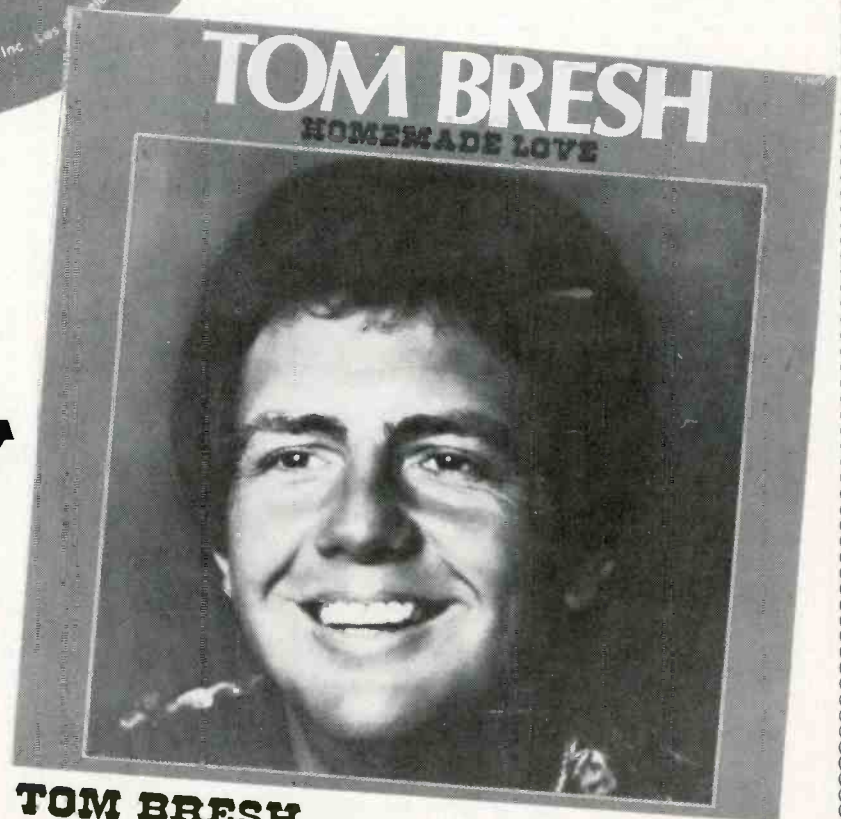
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&
ALBUM
OF THE YEAR

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THE SINGLE
"SAD
COUNTRY
LOVE
SONG"

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HOMEMADE LOVE

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It has been a longstanding paradox within the country music community that while more than 100 bluegrass festivals crowd the summer months, attended by hundreds of thousands, supporting a large cluster of full-time bands and a half-dozen successful small labels, the major labels are less and less able to sell bluegrass product.

The severity of the problem is strikingly demonstrated by the nearly total lack of bluegrass on major labels. MCA's Bill Monroe, the man who started the style back in 1945, is the only currently affiliated bluegrass artist.

It is a problem that puzzles industry executives, most of whom express affection for the music and the musicians. Their inability to sell it frankly puzzles them. Frank Jones, head of Capitol's country division, muses "It could be that it's more marketable on the scene, at the festivals, and not through established outlets."

His bewilderment is echoed by MCA's Chic Doherty, who says "I love bluegrass and wish it did sell better. Now Monroe is doing very well, in good selling volume. But we had to give up on Jimmy Martin and the Osborne Brothers. Sales just weren't there. If we knew the reason we might be able to correct it."

On the whole, however, two problems—distribution and airplay—are cited over and over. Doherty, gives a good example: "We had a good chart album with our 'Bean Blossom,' an experiment we tried where we recorded Monroe's famous festival live. It sold well, but even it didn't get the airplay, and you're just limited in what you can sell without airplay."

Jesse McReynolds of the popular bluegrass team Jim and Jesse (who have recorded for Capitol, Columbia and Epic), echoes Doherty, thoughts: "We get some airplay on smaller stations but the big ones are out of the question. I don't think the station managers and the major labels realize the audience for bluegrass. I just wish they could get out to a festival and see these crowds. I believe it would change their minds."

Others, like producer/songwriter Glenn Sutton, see the problem with the increasingly mass-sales approach of the majors: "They'd rather have a guy sell a million records one time than an act that will sell steadily and make money for them for 20 years." Brad McCuen, head of Nashville's SESAC office and a former RCA producer agrees: "They feel it's a cult music. We've seen this in jazz and it's happening in easy listening: majors are only interested in numbers. Big numbers."

Martin Haerle, head of a new outfit called CMH Records, feels the problem is in the record stores, citing the case of two former RCA artists who now record for his label: "When an RCA salesman came into a store with 25 artists to try to sell, by the time he got down to Lester Flatt and Mac Wiseman he just didn't spend a lot of time talking. Now I can sell him not only an artist, but a music, a full line of music in which I have enthusiasm. Lester Flatt is my Elton John."

Delineating the problem is easy. Coming up with solutions is far more difficult, a problem so difficult as to have eluded every major label in the business.

At least three varying approaches have been suggested, and two actualized, although the verdict is still out as to how well they'll work. Both Sutton and McCuen feel the majors should keep bluegrass as a part of their line, and accept small sales in the interests of serving a public. Says Sutton: "I think the majors are crazy not to have it. All labels put out classical music—

(Continued on page 75)

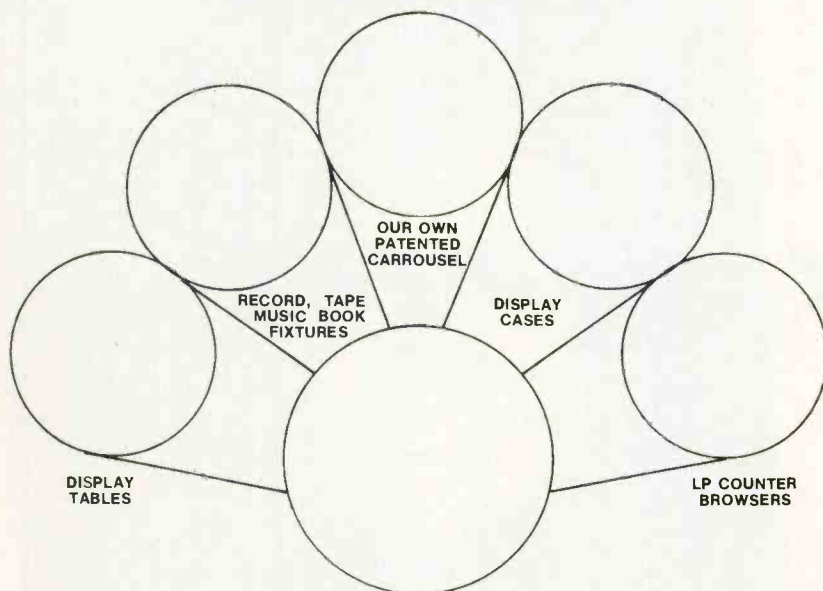
Success In The Booming Bluegrass Field Eludes Major Labels

By DOUGLAS B. GREEN



Bluegrass touches many artists. Above, Earl Scruggs. Below, celebrating MCA recording contract, is champion fiddle player Byron Berline and Sundance, consisting of Dan Crary (acoustic guitar), Jack Skinner (bass and vocals), John Hickman (banjo), and Allen Wald (electric guitar). Pictured welcoming the group on the MCA/Universal back lot (left to right) John Brown, MCA national country promotion director; David Jackson, MCA attorney; J.K. Maitland, president, MCA Records; Bob Davis, vice president, artist acquisition; Crary; Skinner; Berline; Lloyd Segal, the group's attorney, and Wald.

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Fairs And Parks

• Continued from page 51

artists at Six Flags who have gone on to pick up record sales and airplay, like Charlie Rich, whom we brought in when he was playing clubs in the Dallas/Ft. Worth area. We're able to do this because whenever we book an act we call the record companies which in turn contact the radio stations who give us automatic airplay. Since our facility does so much entertainment, all the radio stations in Dallas, including WBAP, KBOX and KSCS, work with us."

Wayne McCary, executive assistant manager of the Eastern Exposition in West Springfield, Mass., would enjoy this type of exposure for his bookings, but since there are no country stations in his market area at the present time, he's not bringing in as much country this year as he has in the past. "We had country stations here before," he laments, "but they had weak formats and had to close. We're a little too far from the New York signal to catch WHN and even though there's a fairly strong signal out of Waterford, Conn., it's an FM station and isn't reliable."

Without a direct radio link, McCary has difficulty getting his country acts accepted, although he continues to work on it because he had an attendance of 1,000,000 persons in 12 days of operation, among which were many country fans. In hopes that the lack of country stations is a temporary situation, he's still booking acts which he knows aren't getting enough exposure to the people in his area. His method for choosing who he wants involves determining how the artist stands on the charts in relationship to record sales, and seeing the act in person to make certain the format meets the requirements of his audiences.

"Country music is so compatible with fairs" he says, "that I know with the right backup there could be more excitement generated for country shows. Over the years we've played Loretta Lynn and Lynn Anderson successfully without an outlet, and they were very well received. This year we're playing Barbara Mandrell and Freddy Fender, choosing Fender because he's a little more recognizable to people beyond country, which we hope will jump our airplay problem. But plugging big country acts like these brings up another concern. There's been a tremendous rise in the costs of country talent, and fairs are finding themselves in a bind because the artists aren't drawing big enough crowds to warrant the prices they're getting. This trend is being discussed in detail by a lot of fair managers and has to be resolved because it's getting out of hand."

Fairs are not alone in this problem. After putting country on the shelf for a couple of years, Knott's Berry Farm managerial personnel decided to revive it with enthusiasm in order to bring back its country market. Tommy Walker, director

of entertainment at the Southern California amusement park, appointed Bill Hollingshead to be the spokesman and creator of the Country Music program.

Hollingshead soon discovered that in the short time country was curtailed at the funspot, prices had doubled and even tripled for the same artists with basically the same shows. "I found that with the higher prices being asked, we were being offered little in return because the popularity of the artists hadn't increased proportionally. I hope this won't be a trend throughout the country."

Appearances at Knott's has in many instances helped the sales of recordings for talents like Rick Nelson, who has had noticeable increases in sales everytime he's appeared in the park's Good Time Theatre according to Hollingshead, who seldom plays anyone that isn't known because it won't draw, and rarely plays a group that doesn't have a record out, although sometimes he gambles that an artist may be a future hit like Emmylou Harris, a modern contemporary country singer he brought in based on predictions when she had a record on the charts.

Besides the trades, local airplay has a significant impact on his buying decisions and he listens to KLAC to keep an ear open for acts that are getting play in the Los Angeles market.

The Allentown Fair and Iowa State Fair managers both prefer to buy only what their audiences want, with little regard to what the record stores or radio stations are saying. According to Martin Ritter, general manager of Allentown, "we don't pay that much attention to airplay. We brought in Olivia Newton-John eight months before she was getting any significant play and she did very well. In fact, we seem to build a lot of artists up here because we start promoting early and give our acts good billings." Ritter has discovered that fewer artists are going out on the circuits because they can make five times as much money in a half-hour tv appearance as on the stage of a fair. "Many of them would rather play arenas anyway, because with outdoor dates they have to contend with the weather, like this year we had rain six out of our 11 days. Roy Clark did well despite the weather, but our attendance was still down even though we sold in advance, which was a kind of rain insurance for us."

Jerry Coughlon, general manager of the Iowa State Fair, said although he's played acts that haven't been on the charts, his audiences are demanding top talents like Roy Clark and Freddy Fender. "Basically, we follow the lead of our local stations like KIOA and KSO, although we played Charley Pride before he had any exposure to speak of. Once in a while we go with the sales at record stores, but for the most part our information comes from the stations because stores may sell records of artists who may not appeal to our audiences."

European Scene

• Continued from page 68

market for country music can be found in Sweden, and it was in Gothenberg that Conn launched the first Scandinavian Country Music Festival following the London event earlier this year.

Country-rock has found a strong response in Holland, which in the past two years has played host to Country Gazette, the Flying Burrito Brothers and Emmylou Harris. Holland is also the home of the Tumbleweeds, a group whose reputation has spread into many other European countries.

Although West Germany boasts the American Forces Broadcasting network—and a regular amount of airplay for country—the scene is still comparatively small and is mainly centered in Northern Germany, reports Jurgen Kramer at CBS Records.

Traditional and old-timey music survives strongly in Switzerland which, besides having local bands like Country Ramblers, Bluegrass Blossom and the Old Timey Wrappers, warmly welcomes American artists of the genre including Bill Clifton, Tom Paley and Mike Seeger.

But it is in Ireland where the music has gained its greatest popularity, with country recordings accounting for 65% of record sales. Here, however, it is primarily the local acts that are receiving the chart action.



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365 Birthdays

From present day country music personalities to some of the old timers, here are 365 birthdays that resulted in more music for a world that needed it.

JANUARY

- 1 Roger Miller
- 2 Harold Bradley
- 3 Leon McAuliffe
- 6 Ray Charles
- 7 Bobby Loe
- 7 Fred Greene
- 7 Lema Williams
- 8 Elvis Presley
- 8 Luther Perkins
- 9 Jimmy Day
- 9 Bollen "Oscar" Sullivan
- 11 Willie Hill
- 12 Earl Scruggs
- 12 Tompall Salter
- 13 Wanda Lindsey
- 13 Timmy Duncan
- 13 Liz Anderson
- 14 Billy Walker
- 16 Ronnie Milsap
- 16 Duane Dee
- 17 Grady Martin
- 18 Bobby Goldsboro
- 19 Dolly Parton
- 19 Stu Phillips
- 19 Phil Everly
- 20 Slim Whitman
- 21 Mac Davis
- 24 Doug Kershaw
- 25 Claude Gray
- 25 Rusty Draper
- 27 Buddy Emmons
- 28 Bill Phillips
- 29 Jimmie Sizemore
- 30 Jeanne Pruett
- 30 Norma Jean

FEBRUARY

- 1 Don Everly
- 2 Rusty Kershaw
- 3 Sarah Johns
- 4 Dave "Lonzo" Hooten
- 5 Claude King
- 7 Donna Stoneman
- 7 Wilma Lee Cooper
- 7 Tony Booth
- 9 Ernest Tubb
- 11 Wesley Rose
- 12 Jay Lee Webb
- 12 Steve Sholes
- 13 Tennessee Ernie Ford
- 13 Chickie Williams
- 13 Jim McReynolds (Jim & Jesse)
- 15 Hank Locklin
- 15 Wally Fowler
- 16 Jimmy Wakely
- 17 Johnny Bush
- 18 Pee Wee King
- 21 Don Reno
- 22 Del Wood
- 25 Faron Young
- 25 Ralph Stanley
- 26 Johnny Cash
- 26 Fiddlin' Sid Harkreader

- 28 Chuck Carter
- 28 Audrey Williams
- 28 Jim Denny

MARCH

- 1 Bonnie Eaton
- 1 Cliffie Stone
- 1 Arlene Harris
- 3 Doc Watson
- 4 Betty Jack Davis
- 6 Bob Wills
- 8 Jimmy Stoneman
- 8 Johnny Dollar

APRIL

- 13 Carl Smith
- 15 Coby Smith
- 16 Ray Walker
- 17 Dick Curless
- 18 Charley Pride
- 18 Margie Bowes
- 18 Smiley Burnette
- 20 Jerry Reed
- 21 Gary Buck
- 21 Stan Hitchcock
- 21 Carol Lee Cooper
- 25 Bonnie Guitar
- 27 David Rogers
- 29 Moon Mullican
- 30 Bobby Wright
- 31 John D. Loudermilk
- 31 Lefty Frizzell
- 31 Anita Carter
- 31 Hoyt Hawkins

MAY

- 1 Jimmy James
- 1 Jimmy Gilley
- 1 Sam McGee
- 3 Oave Dudley
- 4 Al Barber
- 5 Jimmie Wynetta
- 5 Wynetta
- 9 Jimmie Owens
- 9 Brian Lewis
- 10 Maybelle Carter
- 12 Whitey "Duke of Paducah" Ford
- 12 Joe Maphis
- 13 Johnny Wright
- 13 Jack Anglin
- 15 Eddy Arnold
- 16 Wendy Bagwell
- 17 Penny DeHaven
- 17 Grant Turner
- 17 Ben Smathers
- 19 Mickey Newbury
- 19 Martha Carson
- 22 Ralph Peer
- 23 Mac Wiseman
- 23 Misty Morgan
- 23 Buddy Alan
- 25 Tom T. Hall
- 25 Pop Stoneman
- 26 Hank Williams Jr.
- 27 Kenny Price
- 27 Redd Stewart
- 28 Charlie McCoy
- 28 Mary Taylor
- 31 Vic Willis
- 31 Johnny Paycheck

JUNE

- 1 Johnny Bond
- 2 Carl Butler
- 2 Anthony Armstrong Jones
- 4 Gordie Tapp
- 4 Texas Ruby
- 5 Don S. Reid
- 7 Wynn Stewart
- 8 Vernon Oxford
- 10 Karen McKenzie
- 11 Wilma Burgess
- 13 Mary Lou Turner
- 14 Burl Ives
- 15 Waylon Jennings
- 16 Leon Payne
- 16 Billy "Crash" Craddock
- 17 Red Foley
- 17 Stringbean
- 17 Elton Britt
- 18 Don Williams

- 25 Dave Peck
- 25 Benny Davis
- 29 Billy Mize
- 30 Willie Nelson
- 30 Johnny Horton

JULY

- 10 Ray Charles
- 10 Charley Patton
- 4 Charles Monroe
- 5 Guy Willis
- 6 Jeannie Seely
- 7 Red Sovine
- 7 Doyle Wilburn
- 9 Jesse McReynolds (Jim & Jesse)
- 9 Eddie Dean
- 10 Dave Kirby
- 11 Bobby G. Rice
- 13 Bradley Kincaid
- 14 Del Reeves
- 15 Cowboy Copas
- 18 Chill Willis
- 19 George Hamilton IV
- 20 Henson Cargill
- 21 Ken Maynard
- 23 Johnny Darrell
- 24 Red Blanchard
- 25 Roy Acuff, Jr.
- 27 Bobbie Gentry
- 27 Homer Haynes (Homer & Jethro)
- 27 Charlie Louvin
- 28 Sherwin Linton
- 31 Bonnie Brown

AUGUST

- 2 Hank Cochran
- 2 Blake Emmons
- 2 Rod Brasfield
- 3 Gordon Stoker
- 4 James Blackwood
- 4 Carson Robison
- 5 Sammi Smith
- 5 Hal Durham
- 8 Webb Pierce
- 8 Mel Tillis
- 9 Merle Kilgore
- 10 Jimmy Dean
- 10 Junior Samples
- 10 Jonie Mosby
- 12 Buck Owens
- 12 Porter Wagoner
- 14 Connie Smith
- 15 Bobby Helms
- 15 Rose Maddox
- 18 Molly Bee
- 20 Jim Reeves
- 20 Justin Tubb

- 19 Pat Buttrick
- 19 Chet Atkins
- 20 Jimmy Driftwood
- 20 Anne Murray
- 21 Gene Keelt
- 22 Kris Kristofferson
- 23 Jim Drusk
- 23 Jimmie Dale Gilmore
- 24 Diane Trask
- 26 Doc Williams
- 28 Lester Flatt
- 28 George Morgan

SEPTEMBER

- 1 Conway Twitty
- 3 Hank Thompson
- 3 Fred Cramer
- 4 Shelby Dean
- 5 Hank Williams
- 8 Pat Boone
- 8 Bill Compton
- 9 Freddy Weller
- 10 Tommy Overstreet
- 11 Jimmie Davis
- 12 George Jones
- 12 Helen Carter
- 13 Bill Monroe
- 15 Roy Acuff
- 17 Hank Williams
- 18 Priscilla Mitchell
- 19 Billy Deaton
- 20 Pearl Butler
- 22 Ted Daffan
- 26 Lynn Anderson
- 26 Bob Jennings
- 26 Marty Robbins
- 26 Olivia Newton-John
- 27 Marcie Cates
- 28 Jerry Clower
- 28 Tommy Collins
- 29 Gene Autry
- 29 Jerry Lee Lewis

- 21 Hank Snow
- 23 Tex Venturi
- 24 Fred Rose
- 26 Don Bowman
- 28 Billy Grammer
- 29 Anne Murray
- 30 Willie Nelson

OCTOBER

- 1 Bonnie Owens
- 4 Leroy Van Dyke
- 4 Audie Ashworth
- 5 Margie Singleton
- 7 Uncle Dave Macon
- 7 Gordon Terry
- 8 Pete Drake
- 8 Susan Raye
- 10 Tanya Tucker
- 11 Dottie West
- 13 Anita Kerr
- 14 Melba Montgomery
- 15 Ethel Delaney
- 16 Stoney Cooper
- 19 Jeannie C. Riley
- 19 Art Satherly
- 20 Grandpa Jones
- 20 Stuart Hamblen
- 20 Wanda Jackson
- 21 Owen Bradley
- 25 Minnie Pearl
- 26 Neal Matthews
- 27 Floyd Cramer
- 27 Dallas Frazier

- 27 R. By Wright
- 29 Sonny Osborne
- 30 Patsy Montana
- 31 Dale Gribble

NOVEMBER

- 1 Bill Anderson
- 2 Carl Smith
- 4 Kiki McCoy
- 5 Roy Rogers
- 6 Stoney Cooper
- 6 Arnie Oldham
- 6 Bobbie Gentry
- 6 Loretta Lynn
- 6 Orin Williams
- 8 Ornie Anhalt
- 12 Barbara Fairchild
- 12 Van Trevor
- 17 Gordon Lightfoot
- 21 Jean Shepard
- 22 Snuffy Miller
- 24 Johnny Carver
- 25 Biff Collie
- 29 Merle Travis
- 29 Jody Miller
- 30 Teddy Wilburn
- 30 Jack Reno

DECEMBER

- 2 John Wesley Ryles
- 3 Ferlin Husky
- 3 Rabon Delmore
- 7 Ronnie Sessions
- 7 Hugh X. Lewis
- 7 Bob Osborne
- 8 Floyd Tillman
- 9 Johnny Rodriguez
- 9 David Houston
- 9 Billy Edd Wheeler
- 11 Brenda Lee
- 11 Cousin Jody
- 12 Charlie Rich
- 13 Hairi Hensley
- 15 Ernie Ashworth
- 15 A.F. Carter
- 16 Jim Glaser
- 17 Nat Stuckey
- 18 Wilf Carter
- 19 Little Jimmy Dickens
- 19 Bill Carlisle
- 20 Skeeter Willis
- 22 Freddie Hart
- 22 Hawkshaw Hawkins
- 24 Lulu Belle Wiseman
- 25 Barbara Mandrell
- 25 Alton Delmore
- 26 Beecher "Brother Oswald" Kirby
- 29 Rose Lee Maphis
- 30 Skeeter Davis
- 30 John Hartford
- 31 Van Stoneman
- 31 Rex Allen

Silver Circuit

• Continued from page 56

The new \$10-million Performing Arts Theatre, with a 7,500-capacity at the Aladdin, showcased country-rock star Linda Ronstadt Sept. 19 in an effort to measure the public demand and buying power for MOR acts.

"This concert will be a barometer for future crossover country at the Aladdin, for our hotel executives are receptive to country shows if they work naturally," said Lenny Martin, entertainment consultant, prior to the show.

Efforts are under way to book the Colter-Jennings, Nelson Outlaws package at the plush concert facility. The outcome of the Ronstadt performance is a determining factor in the decision to include country as a part of the diversified-booking plan at the hotel.

Las Vegas Hilton entertainment head Dick Lane sees Campbell as the only country star able to fill the huge main showroom facility, once a platform for Johnny Cash, Charlie Rich and Charley Pride.

"Cash was last here in '75. Show attendance dropped off for no specific reason and at this time, we don't foresee other country acts coming in here," says Lane.

Another key to successful country pairings, aside from top-drawing names, involves adequate publicity, a missing item which sank the first Colter-Jennings, Nelson, Tompall bill at Caesars Palace last September.

The concert was booked separately from the main showroom entertainment acts by an outside interest and received little, if any publicity locally, or in other states.

Other country strongholds in Southern Nevada's entertainment scene include the Sahara, where large crowds are registered to see Merle Haggard, Marty Robbins, Kay Starr, Eddy Arnold and Johnny Rivers.

The downtown Golden Nugget, where country music has been an integral part for more than 30 years, currently houses a 60-minute, Fredrick Apcar country show, "Col. Zachariah's World Renowned Genuine Wild West Extravaganza."

"Since we'll be completing a new 20-story addition, our trade will have broadened and we'll go to a more MOR crossover country scene," reveals Nugget director Steve Wynn. "Many things have to be taken into consideration."

Past country artists have included Judy Lynn, Johnny Paycheck, Barbara Mandrell and Joe Stampley as well as Jennings and Nelson. Country singer Kenny Vernon alternates with the 14-week scheduled review in the Gold Strike Lounge.

Meanwhile, Northern Nevada's show business palaces, Sahara-Tahoe, Harrah's Reno and Tahoe and The Nugget at Sparks, report similar country trends, buying power and successful pairings.

Although reputed to be a predominantly country area, Harrah's chief Doug Bushousen says the MOR ability is important in bringing in good profits and attendance.

"Some people think we're country oriented, but we haven't had great success with it. Contemporary, MOR still draws the best here," says Bushousen, "What counts is the general, overall business generated."

Harrah's Tahoe recently caused great excitement with the second pairing of Frank Sinatra-John Denver in the South Shore Room, at 750-dinner and 1,100-midnight capacities.

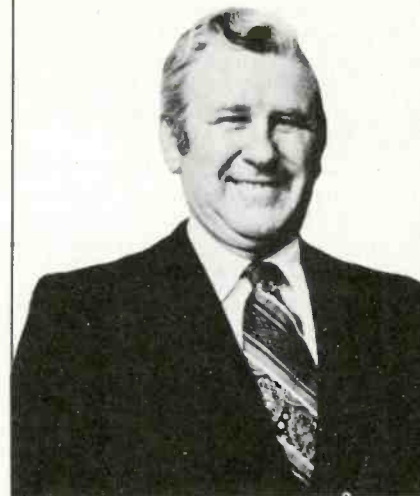
Along with Tahoe, Harrah's Reno Headliner Room has featured Wayne Newton, Dolly Parton, Mac Davis and other artists booked into Vegas night spots.

The High Sierra Theatre Room, which seats 1,500 for dinner and 1,800 midnight, has offered such country artists as Roy Clark, Barbara Fairchild, Mel Tillis and Doug Kershaw.

"I don't see any trends in country," says Pat France, Sahara-Tahoe boss. "It's not the type of music but rather the popularity that determine's a booking's success," he concludes. France plans to bring back Cash in 1977 as well as Roger Miller.

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I'm A Truck My Baby's Gone She Called Me Baby I Never Picked Cotton Goin' Steady The It's Such a Pretty World Today Do What You Do Do Well Behind The Tear Loose

The East Coast

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the much-needed numbers. After several years with his "Country In New York" (where he went to extremes to bring fans into New York even via special "country music" railroad trains from Long Island), he grew unnerved by the inability of Nashville agents to understand the importance of the New York market.

"Many of these agents ignored my requests and just didn't see the importance of live country music in this major city," he says. "So, I finally decided to cease operation, after bringing into New York City stars like Roy Clark, Merle Haggard, Charley Pride and Buck Owens, among others."

Part of the blame for the scarcity of fans who attended these shows at Madison Square Garden's Felt Forum was attributed to the great cost factor of coming into New York for an evening concert.

"By the time you get done buying the ticket, paying the baby sitter, eating dinner, parking the car and having a few drinks, the evening can cost you a great deal of money," says one longtime New York "hillbilly." "I'd rather stay at my home in New Jersey and travel to a nearby town to see the same show at half the cost."

Most of the live country music being brought into New York and the surrounding areas is through clubs—the Bottom Line, My Father's Place and the Other End. During the past few months, a wide variety of acts has played in these venues including Jerry Jeff Walker, Faron Young, Johnny Paycheck, Country Gazette, Asleep At The Wheel, Doug Kershaw, the Flying Burrito Brothers, Byron Berline and Sundance and others.

Even with the scarcity of live nationally-known country talent in the Big Apple, there is still plenty of good country music to be heard. Clubs like O'Lunney's in midtown Manhattan have stuck with country music for many years and this music has found a special home. In fact, this nitery, under the helm of the "Irish Cowboy" Hugh O'Lunney, has brought out a great many "closet country fans" in the New York area.

Many well-known national celebrities have happened onto O'Lunney's and their excitement over the music and atmosphere has turned them into died-in-the-wool country fans.

Besides presenting local talent bluegrass and country (Troy Ferguson and Sue Smith with the Country Gentlemen, Michael Simmons and Slewfoot, Mike Baldwin and Smokehouse, Whiskey Hill, et al.) nationally-known talent like Chip Taylor and an occasional country music discotheque evening, O'Lunney recently even presented a bicentennial country music boat cruise around Manhattan.

Based on the pioneering success of O'Lunney, New York's posh Rainbow Room, atop the RCA Building, also decided to give local country artists a

chance. Many of the abovementioned groups performed at this typically-MOR home base in the experiment that began in early September.

Quite possibly the most important motivating factor in the birth of New York country music was and still is WHN country radio. In the past year, under the guidance of Neil Rockoff, this 50,000-watter has been converting all kinds of people to country music.

In fact, country music in New York can no longer be pushed aside as only belonging to Southerners and "hillbillies," since it is now the "everyone's music."

According to Dale Pon, WHN director of creative services, the station's popularity is totally diverse.

"We appeal to a broad cross-section of New Yorkers, as well as people from Connecticut, New Jersey and Long Island," he says.

About six months ago, the station, based on Pon's advice, decided to wage an all-out promotional campaign termed: "There's a Lot of Country In The City."

Through this massive campaign and similar ones waged at various ethnic groups (Spanish advertisements in Puerto Rican neighborhoods featuring Freddy Fender), WHN arose a winner with some high ratings New York has to give. According to Ed Salamon, station program director, the young audience has finally turned on to country music and proven their interest by attendance at the various club dates by country artists around town.

And, record sales on country product are finally beginning to respond after years of inactivity, he says.

"The major problem with record sales was in inability of shops to stock product on country artists," he says. "But this has all changed and we find a lot of support from both record companies and artists."

According to Salamon, many artists have lent their support to WHN and the New York country music cause via live appearances on the WHN airwaves. These include Bobby Bare, Johnny Cash, Dolly Parton, Doug Sahm, the Flying Burrito Brothers, C.W. McCall and many others.

Although Salamon and Pon are reticent to discuss WHN's financial status they do cite a recent New York Times financial section article that told of the station's major gains in the past year, making it more than \$1 million in the red with an anticipated profit of more than \$500,000.

The drawing power connected with WHN and country music's growth in New York was best demonstrated at an August concert by Freddie Hart and Merle Travis that drew huge throngs of people to Lincoln Center's Damrosch Park.

Pon says this huge attendance and the development of country music on a regular basis at Great Adventures Amusement Park (Loretta Lynn, Tanya Tucker, Conway Twitty, etc.) in nearby Jackson, N.J. are encouraging signs.

"People like promoter Al Aronowitz and club owner Hugh O'Lunney were both pioneers in bringing country music to the forefront in New York City and the surrounding areas," he asserts. "Traditional

Nashville country may still take some time to catch on in this city, but everything is definitely on the upswing."

"If the right promoter comes into Manhattan and attempts to carry on, there is a good chance that things might pop and country music will become a dominant musical factor in this city, at long last," says another country music enthusiast.

With the way things are going at WHN, one never knows—country concert promotion could be in its future.

Pop Country

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Messina, Marshall Tucker Band, Ozark Mountain Daredevils, Hoyt Axton, Michael Murphey and Pure Prairie League.

Of course this receptivity to pop sounds is largely a continuation of patterns set in the past few years. Pat Boone first made the country chart in 1975 after fully 20 years of success in the pop field. B.J. Thomas' "Another Somebody Done Somebody Wrong Song," No. 1 country and pop, and the Eagles' "Lyn' Eyes," top 10 country and pop, marked the country chart debuts of those long-running pop acts.

The changes in country radio are perhaps best demonstrated in the fact John Denver couldn't push above number 50 on the country chart five years ago with his classic pop smash, "Take Me Home Country Roads." His next big pop hit, "Rocky Mountain High," didn't even make the country chart, while his third Top 40 pop smash, "Sunshine On My Shoulder," peaked on the country chart at number 42. It took until the summer of 1974 and "Annie's Song" to give Denver a Top 40 country record. That was, in fact, the start of a string of five consecutive top 10 country hits for Denver.

It was around that time in '74 that Gordon Lightfoot and Linda Ronstadt, longtime pop favorites, first made the country chart. Both had top 20 country hits: Lightfoot with "Sundown" and Ronstadt with "Silver Threads and Golden Needles."

In 1974 Ray Stevens got his first top 10 record on the country chart in a disk career going back to 1961 with "The Streak," while the year before Brenda Lee went top 10 country for the first time in 16 years of recording, when her label switch to MCA started a string of six straight top 10 country disks.

Other pop acts to go country in '74 were Paul McCartney & Wings ("Sally G"), the Pointer Sisters ("Fairytale"), Jim Croce ("I'll Have To Say I Love You In A Song") and Byron MacGregor ("Americans"). Johnny Rivers also made his country chart debut that year, while in the year or two before that such diverse, but primarily pop entertainers as Eydie Gorme, Wayne Newton and Vicki Lawrence all went country.

PAUL GREIN

Bluegrass Success

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which loses a bundle—because they want to maintain the image as a full-line label, don't they? Well they should do that for bluegrass as well; it's a very important part of country music." McCuen says, more starkly, "We've gotten to be mass market consumers and I think it's dreadful. Every form of music should be represented, but in the face of this increasing mass-market orientation catalog and marginal stuff like bluegrass suffers."

Jim and Jesse McReynolds took another alternative. About four years ago they set up their own label, Old Dominion, and they sell their music directly to the customer at appearances and festivals, and by mail-order. Jesse claims, with wry humor, "It's the only way I've ever made any money out of records. With a major you'd just get a statement of how much you owed them." But he still is quite aware that "We're not getting to the majority of the public. There are thousands of potential buyers out there we never see."

A third and most recent alternative has been the setting up of CMH Records, which has specialized in bluegrass recording but approached it with major label muscle (ads and reviews in the trades, leading to good distribution, "because we have a professional approach.")

The man behind CMH is Martin Haerle, formerly associated with Starday and United Artists in Nashville and on the West Coast, and he has signed an impressive lineup of bluegrass talent, representing nearly every major act: Flatt, Wiseman, the Osborne Brothers, Reno & Harrell, Grandpa Jones, the Country Gentlemen and many others.

His theory is specialization: "I can go out and merchandise a half-dozen at a time, not just an occasional one-shot release as a major has to do. It has to be merchandised differently, for example, not with standard country stations but with college stations and some underground. It's a specialized audience, and my label is like one specializing in spoken word.

"It takes tremendous expertise. I know what my client wants, and I have total involvement in this kind of music. The only way a major could do it is to have a bluegrass division with someone in charge who could be totally involved and extremely knowledgeable in this kind of music."

But Haerle's massive experiment is only about a year old, too early to see whether his approach—a combination of small-label involvement with big label promotion and distribution—will succeed, especially in the awesome face of increasingly tight playlists and the difficulty of obtaining airplay.

Still, it may well be that a semi-large label devoted solely to bluegrass can succeed where the limitations of the majors and the small labels cannot. Time alone will answer that question, but whether it can fully unravel this puzzling paradox remains to be seen.

Catalogs Bulging

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At first glance, the effect of instituting the \$8 fee appears negligible. "This, of course, is the general belief," Thompson acknowledges, "but until such time as the Register of Copyrights has some time to deal with the matter, the administrative overhead—which the law provides shall be recouped prior to distribution—is anyone's guess.

"Theoretically, in looking at the amount of the fee, you would say that there will not be a significant amount of money left for distribution to writers and publishers. However, the accented industry estimates that there are approximately 500,000 jukeboxes in America does not by any means indicate that the number of operators will be nearly as large. For instance, in large metropolitan cities there are a relatively small number of operators who own a large number of machines, and in that they're paying a flat fee per machine, the administration required to receive those funds will be very little."

Thompson speculates "where the problem will occur is in working out the distribution to the individual publishers and songwriters of the music involved. That's a tedious process that's been developed by the performing rights societies over the past 45 years."

The publishers surveyed were reluctant to predict trends in the industry but, as

Bill Denney observes, "The business has caused publishers to become better businessmen. There are more and more publishers going into business every day, unfortunately. The competition gets keener every time—but that's all right. That's what makes for more and more good product coming out."

Nashville Scene

• Continued from page 65

flight stereo channels. Country radio stations report their best years ever with WHN gaining major shares of the huge New York marketplace where country product is being stocked in stores that previously shunned it. While country gains in Reno, Vegas and Tahoe, it also climbs halfway across the world in Japan.

It's not just coming from Nashville. There's some good country music being cut in Muscle Shoals, Atlanta, Memphis, New York, Miami, Houston, L.A. and Austin. The latter city is one of the strongholds and birthplaces of progressive country music, and everyone knows that Texans like their music country and their beer Lone Star.

So the pace quickens, the sound changes and green grow the dollars. The hodge-podge city called Nashville takes its nitty-gritty music to a helter-skelter world.

And that's the latest report on the explosion called country music. Tune in again for further details.

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The Outlaws



Willie Nelson and Charley Pride get it on vocally during a CMA trip to Austin (above left). Mercury artist Johnny Rodriguez (with mike right) duets with Waylon Jennings during taping of PBS "Soundstage." At left (below) Columbia artist Nelson signs autographs at North Texas State Univ. where proceeds from his sold-out concert went to the school. Below (right) the gold ward party. Shown here are, back row (from left) Tompall Glaser, outlaw; Kenneth Glancy, president, RCA Records; Jerry Bradley, division vice president, Nashville operations, RCA; and Chet Atkins, division vice president, country music, RCA, and (front row) Jennings, leader of the outlaws; Jessi Colter, outlaw, and Nelson, outlaw.



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