Country's number one company thanks country's number one artists.

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

RCA Records and Tapes
1971: A Country Rose Garden

By RED O'DONNELL

OCTOBER

Actor Michael Parks of "Then Came Bronson" tele-series cut LP for MGM. "I like Nashville," he said. "It is my last hiding place — I hope I don't lose it." (He hasn't been back since.) The Ed Sullivan TVer was taped at Memphis' Mid-South Fair with Loretta Lynn, Sonny James, Archie Campbell and the Stoney Mountain Cloggers as guests.

Roger Miller suggested a bare-faced suggestion for preventing sky-jacking: "Have everybody board the plane nude."

Epic designated October as Tammy Wynette Month and Merle Haggard was the major winner of CMA awards. Van Trevor became a regular on the Wheeling, West Va. "Jamboree, USA." Record World review touted Sonny James "Endlessly" (written by Brook Benton) as a top chart single. Claude King signed with Moeller Talent Agency. Howard White became Nashville manager for Paramount Music's publishing companies.

Merle Haggard got a gold disc for his "Dakies from Muskogee" album via Capitol. Baltimore Colts' star quarterback Johnny Unitas formed distribution deal with Acuff-Rose for his Golden Arm Music Co.

... Bill Anderson, Jan Howard and the Po' Boys appeared on NBC-TV's "Today" program. Shelby Singleton, Jr., reorganized his SSS operation Deca. Decca decided to produce a duet of Conway Twitty and Loretta Lynn. Elvis Presley was in town for RCA session under direction of Felton Jarvis. Pianist Del Wood signed with Chart... Bill Anderson and new wife (nee Becky Davis) honeymooned in Nassau. Danny Davis & Nashville Brass headlined at Las Vegas' Landmark Hotel. Ringo Starr completed his "Beaucoups of the Blues" under direction of Pete Drake.

Harlan Howard cut his first releases for Nugget. Bluegrass specialist Jimmy Martin suffered broken arm and facial cuts in auto mishap.

Grandpa Jones had heart attack. Daughter arrived for Jerry Reed and wife Prissy Mitchell. They named her Charlotte Elaine. Decca production chief Owen Bradley underwent treatment for ailing orbs. Roy Orbison named their new son Roy Kelton Orbison, Jr. Kris Kristofferson signed for role in "The Dealer" movie. He also won the CMA Song of the Year award for his "Sunday Mornin" Coming Down." Rodund Hill & Range chief Lamar Fyke bragged that he'd lost 40 pounds. But his frame didn't show it. And he didn't brag about that!... The "Me and Jerry" LP by Chet Atkins and Jerry Reed was released. It won a Grammy.

NOVEMBER

Sir Stork delivered daughter to Tammy Wynette and George Jones. Peggy Little was sidelined with surgery. Joe Allison resigned as production potentate of Dot-Paramount's local office. Dean Martin recorded Mel Tillis' "Detroit City." Red Sovine and Carl & Pearl Butler played the Flame Club in Minneapolis on Thanksgiving—for all the turkeys they could eat. Of course, a fee... UA artist Patsy Sled toured Hawaii. A Sled in that warm climate...

Guitarist Weldon Myrick signed with new Mega label. Eddy Arnold advised aspiring songwriters not to submit their songs directly to performers. He suggests instead seeking a reputable music publisher.

ABC-TV picked up "The Johnny Cash Show" for remainder of the 1970-71 season. (It was later canceled.)

Mickey Jones of Kenny Rogers and the First Edition signed writer's contract with Glaser Publications... Loretta Lynn received gold record for her "Don't Come Home a Drinkin'" LP. Bill Anderson's single of "Where Have All Our Heroes Gone?" was a hotie.

Conway Twitty said: "I don't drink alcoholic beverages, but nobody believes me. So I don't say too much about it."

DECEMBER

Glaser Publications introduced new physical setup-office building, studio facilities with duties shared by Toppall, Chuck & Jim, the Glaser siblings. Paron Young said: "Charley Pride and I aren't soul singers: We're heart singers..." Freddy Weller released his "The Promised Land" on Columbia... Jimmy Riddle signed as regular on the "Hee Haw" series... Roy Clark recovered sufficiently from heart attack to resume his career... Lynn Anderson and her husband Glenn Sutton welcomed a daughter whom they named Lisa Lynn... Bobby Goldsboro underwent nose operation in Los Angeles. Corrective surgery on a proboscis broken in a baseball game when he was a kid in Dothan, Ala... Tom T. Hall wrote some tunes for "Deadhead Miles," a movie pro... (Continued on page 30)

46th Grand Ole Opry Birthday Convention Agenda

Saturday, Oct. 9
8 p.m.—Governor's Party, Governor's Mansion (by invitation)

Saturday, Oct. 9, Sunday, Oct. 10
Proceeding of Tournament, Harpeth Hills Country Club

Sunday, Oct. 10
9 a.m.—CMA's Fifth Annual Awards Show, Grand Ole Opry House

Monday, Oct. 11
CMF Board Meeting, Hall of Fame
7 p.m.—Nashville Songwriters Association Awards Banquet, Ramada Inn North

Tuesday, Oct. 12
7 a.m.—BMI Awards Banquet, Belle Meade Country Club (by invitation)

Wednesday, Oct. 13
10 a.m.-11 midnight—Barbecue for Broadcasters at Ernest Tubb Record Shop
12 noon—WSM Registration Pickup, Municipal Auditorium
Meas. Records Ground-breaking, 1505 Hawkins St.
4:30 p.m.—RCA Cocktail Party at studio (by invitation)
7:30 p.m.—Early Bird Bluegrass Concert, Grand Ole Opry House
8 p.m.—ASCAP Awards Banquet, Hillwood Country Club (by invitation)

Thursday, Oct. 14
9:30 a.m.—CMA Membership meeting, Municipal Auditorium (lower level)
11:30-2 p.m.—WSM Luncheon and Spectacular, Municipal Auditorium
3:30-5:30 p.m.—CMA's International Country Music Show, Municipal Auditorium
7:30 p.m.—SESAC Awards Banquet, Woodmont Country Club (by invitation)
9 p.m.—United Artists Party and Show, Municipal Auditorium

Friday, Oct. 15
9 a.m.-1 p.m.—CMA/WSM Artists d) Tape Session, Municipal Auditorium (lower level)
1 p.m.-3 p.m.—Dot Luncheon and Show, Municipal Auditorium
2:30 p.m.—CMA's Broadcasters Seminar, Municipal Auditorium (lower level)
5 p.m.-7 p.m.—Decou Party and Show, Municipal Auditorium (lower level)
6:30 p.m.—CMA's Anniversary Banquet and Show, Municipal Auditorium
7:30 p.m.—Friday Night Opry, Grand Ole Opry House
10:30 p.m.—United Talent—Shure Bros., Inc. Dance, Sheraton Hotel

Saturday, Oct. 16
8 a.m.-10 a.m.—RCA Records Breakfast and Show, Municipal Auditorium
12-3 p.m.—Capitol Records Party and Show, Municipal Auditorium
5 p.m.—Columbia Records Party and Show, Municipal Auditorium
8 p.m.—Columbia-Epic-Monument Party, King of the Road Motor Inn (by invitation)
9:30 p.m.—Grand Ole Opry 46th Anniversary Show, Grand Ole Opry House
10 p.m.—Atlas Artists Dance, Municipal Auditorium (lower level)
We're going to make our country bigger than ever.

Last year, the Great American Sound of Nashville promotion became one of the most successful projects in Columbia/Epic history.

It made everybody more aware of country music. And it was directly responsible for breaking songs like “For the Good Times,” “Rose Garden” and “Sunday Mornin’ Comin’ Down.”

This year we’re going to make history repeat itself with our even bigger “The Country Music People” promotion.

We’ve got great new country product: a second volume of Johnny Cash’s Greatest Hits; the long-anticipated duet album from Tammy Wynette and her famous husband George Jones; Ray Price’s new album featuring his two hit singles, “I Won’t Mention It Again” and “I’d Rather Be Sorry”; Lynn Anderson’s new release (she’s going for her third number-one country album in a row); and new releases from important country artists like Freddy Weller and Jody Miller.

And we’ll be telling the world about our new product through consumer ads, local and national radio buys, and interviews and sampler records for radio stations.

Thanks to previous country music promotions, we’re already among the leading country music labels.

And by the beginning of 1972, “The Country Music People” will mean nobody else but Columbia/Epic.

The Country Music People: Columbia and Epic Records
### Top Male Vocalist

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Sonny James</td>
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<td>2</td>
<td>Conway Twitty</td>
<td>Decca</td>
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<tr>
<td>3</td>
<td>Charley Pride</td>
<td>RCA</td>
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<tr>
<td>4</td>
<td>Jerry Reed</td>
<td>RCA</td>
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<tr>
<td>5</td>
<td>Johnny Cash</td>
<td>Columbia</td>
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<tr>
<td>6</td>
<td>Merle Haggard</td>
<td>Capitol</td>
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<td>7</td>
<td>Bill Anderson</td>
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<td>Buck Owens</td>
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<td>Faron Young</td>
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<td>Ray Price</td>
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<tr>
<td>11</td>
<td>Mel Tillis</td>
<td>MGM</td>
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<tr>
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<td>Bobby Bare</td>
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<td>13</td>
<td>Hank Williams, Jr.</td>
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<td>14</td>
<td>Jerry Lee Lewis</td>
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<td>15</td>
<td>George Jones</td>
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<td>16</td>
<td>Porter Wagner</td>
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<td>17</td>
<td>Waylon Jennings</td>
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<td>Jim Ed Brown</td>
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<td>Tom T. Hall</td>
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<td>Glen Campbell</td>
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<td>21</td>
<td>David Houston</td>
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<td>22</td>
<td>Marty Robbins</td>
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### Top Female Vocalist

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<th>Artist</th>
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<tr>
<td>1</td>
<td>Loretta Lynn</td>
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<td>2</td>
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<td>3</td>
<td>Tammy Wynette</td>
<td>Epic</td>
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<td>4</td>
<td>Dolly Parton</td>
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<td>5</td>
<td>Connie Smith</td>
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<td>6</td>
<td>Judy Miller</td>
<td>Epic</td>
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<td>Susan Raye</td>
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<td>Jeanie C. Riley</td>
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<td>Billy Jo Spears</td>
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<td>Arlene Harden</td>
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### Most Promising Male Vocalist

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<th>Rank</th>
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<tbody>
<tr>
<td>1</td>
<td>Tommy Overstreet</td>
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<tr>
<td>2</td>
<td>Bill Rice</td>
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<tr>
<td>3</td>
<td>Bobby Wright</td>
<td>Decca</td>
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<td>4</td>
<td>Murry Kellum</td>
<td>Epic</td>
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<td>5</td>
<td>Bob Yarbrough</td>
<td>Sugar Hill</td>
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### Top Instrumental Group

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<tr>
<td>1</td>
<td>Danny Davis &amp; Nashville Brass</td>
<td>RCA</td>
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<tr>
<td>2</td>
<td>Merle Haggard's Strangers</td>
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<td>3</td>
<td>Po Boys</td>
<td>Decca</td>
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<tr>
<td>4</td>
<td>Buckaroos</td>
<td>Capitol</td>
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<tr>
<td>5</td>
<td>Wagonmasters</td>
<td>RCA</td>
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### Most Promising Instrumental Group

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<th>Rank</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Bakersfield Brass</td>
<td>Capitol</td>
</tr>
<tr>
<td>2</td>
<td>Nashville String Band</td>
<td>RCA</td>
</tr>
</tbody>
</table>

### Encore Award

- **Billy "Crash" Craddock**
- **Freddie Hart**
### 1971 Country Awards

**TOP 25 SINGLES**

1. **ROSE GARDEN**
   - LYNN ANDERSON — Columbia
2. **THE TAKER**
   - Waylon Jennings — RCA
3. **SUNDAY MORNING COMIN' DOWN**
   - Johnny Cash — Columbia
4. **HELP ME MAKE IT THROUGH THE NIGHT**
   - Sammi Smith — Mega
5. **HOW MUCH MORE CAN SHE STAND**
   - Conway Twitty — Decca
6. **JUST ONE TIME**
   - Connie Smith — RCA
7. **MORNING**
   - Jim Ed Brown — RCA
8. **JOSHUA**
   - Dolly Parton — RCA
9. **COAL MINER'S DAUGHTER**
   - Loretta Lynn — Decca
10. **I CAN'T BE MYSELF**
    - Merle Haggard — Capitol
11. **SNOWBIRD**
    - Anne Murray — Capitol
12. **I WANNA BE FREE**
    - Loretta Lynn — Decca
13. **BRIGHT LIGHTS, BIG CITY**
    - Sonny James — Capitol
14. **GOOD YEAR FOR THE ROSES**
    - George Jones — Musicor
15. **ENDLESSLY**
    - Sonny James — Capitol
16. **I WON'T MENTION IT AGAIN**
    - Ray Price — Columbia
17. **I'D RATHER LOVE YOU**
    - Charley Pride — RCA
18. **TOUCHING HOME**
    - Jerry Lee Lewis — Mercury
19. **GWEN**
    - Tommy Overstreet — Dot
20. **I'M JUST ME**
    - Charley Pride — RCA
21. **RUN, WOMAN, RUN**
    - Tammy Wynette — Epic
22. **WHERE HAVE ALL THE HEROES GONE**
    - Bill Anderson — Decca
23. **EMPTY ARMS**
    - Sonny James — Capitol
24. **WE SURE CAN LOVE EACH OTHER**
    - Tammy Wynette — Epic
25. **I CAN'T BELIEVE**
    - Charley Pride — RCA

**TOP INSTRUMENTALIST**

1. **JERRY REED** — RCA
2. **CHET ATKINS** — RCA
3. **FLOYD CRAMER** — RCA
4. **EARL SCRUGGS** — Columbia
5. **JERRY SMITH** — Decca

**MOST PROMISING INSTRUMENTALIST**

1. **JERRY KENNEDY** — Mercury

**TOP VOCAL GROUP**

1. **TOMPALL AND THE GLASER BROTHERS** — MGM
2. **STATLER BROTHERS** — Mercury
3. **COMPTON BROTHERS** — Dot
4. **WILBURN BROTHERS** — Decca
5. **OSBORNE BROTHERS** — Decca

**TOP COMEDIAN**

1. **BEN COLDER (SHEB WOOLEY)** — MGM
2. **JUNIOR SAMPLES** — Chart
3. **HOMER & JETHRO** — RCA
4. **ARCHIE CAMPBELL** — RCA
5. **JIM NESBITT** — Chart

**MOST PROMISING COMEDIAN**

1. **WENDY BAGWELL** — Canaan
2. **JERRY CLOWER** — Decca
Record World Annual 1971 Country Awards

TOP 25 ALBUMS
1. FOR THE GOOD TIMES
   RAY PRICE — Columbia
2. ROSE GARDEN
   Lynn Anderson — Columbia
3. FIGHTIN' SIDE OF ME
   Merle Haggard — Capitol
4. CHARLEY PRIDE'S 10th ALBUM
   RCA
5. HAG
   Merle Haggard — Capitol
6. TRIBUTE TO BEST DAMN FIDDLE PLAYER
   Merle Haggard — Capitol
7. HELLO DARLIN'
   Conway Twitty — Decca
8. FIRST LADY
   Tammy Wynette — Epic
9. HELP ME MAKE IT THROUGH THE NIGHT
   Sammi Smith — Mega
10. WHEN YOU'RE NOT YOU'RE HOT
    Jerry Reed — RCA
11. I WON'T MENTION IT AGAIN
    Ray Price — Columbia
12. WE ONLY MAKE BELIEVE
    Conway Twitty & Loretta Lynn — Decca
13. DID YOU THINK TO PRAY
    Charley Pride — RCA
14. JOHNNY CASH SHOW
    Columbia
15. FROM ME TO YOU
    Charley Pride — RCA
16. SNOWBIRD
    Anne Murray — Capitol
17. MAN IN BLACK
    Johnny Cash — Columbia
18. GLEN CAMPBELL GOOD TIME HOUR
    Capitol
19. FIFTEEN YEARS AGO
    Conway Twitty — Decca
20. HOW MUCH MORE CAN SHE STAND
    Conway Twitty — Decca
21. COAL MINER'S DAUGHTER
    Loretta Lynn — Decca
22. GEORGIA SUNSHINE
    Jerry Reed — RCA
23. OKIE FROM MUSKOGEE
    Merle Haggard — Capitol
24. WANNA BE FREE
    Loretta Lynn — Decca
25. MARTY ROBBINS' GREATEST HITS
    Columbia

3. BILL ANDERSON & JAN HOWARD — Decca
4. DAVID HOUSTON & BARBARA MANDRELL — Epic
5. CHARLIE LOUVIN & MELBA MONTGOMERY — Capitol
6. JOHNNY CASH & JUNE CARTER — Columbia
7. HANK WILLIAMS, JR. & LOIS JOHNSON — MGM
8. BUCK OWENS & SUSAN RAYE — Capitol
9. JACK BLANCHARD & MISTY MORGAN — Mega
10. LaWANDA LINDSEY & KENNY VERNON — Chart

MOST PROMISING VOCAL DUO
1. WAYLON JENNINGS & JESSI COLTER — RCA
2. DON RICH & BUDDY ALAN — Capitol
3. MEL TILLIS & SHERRY BRYCE — MGM
4. DAVE DUDLEY & TOM T. HALL — Mercury
5. LESTER FLATT & MAC WISEMAN — RCA

TOP VOCAL DUO
1. CONWAY TWITTY & LORETTA LYNN — Decca
2. PORTER WAGONER & DOLLY PARTON — RCA

RECORD WORLD OCTOBER 16, 1971  SECTION II
We've got the best autograph collection in the country.

Visit Mercury at CMA.
RCA Nashville: A History of Firsts

Harry Jenkins

NEW YORK — Despite the general economic downturn, RCA Nashville has held its own and then some, according to Harry Jenkins, Division VP, Country Music.

A large measure of the credit for the overall success of RCA country product this year must go to long-time Music City picker Jerry Reed. Since he became a regular on the Glen Campbell TV show, Reed's singles have all crossed over and achieved widespread pop acceptance. His albums have followed suit.

Label superstar Charley Pride is that rare country artist whose albums consistently reach the upper half of the pop album charts. And RCA is also the home of Elvis Presley and Eddy Arnold, past masters of the art of selling records to both the pop and country markets.

Two RCA artists this year achieved simultaneous pop and country success for the first time. One was Jim Ed Brown, whose "Morning" was first a country, then a pop hit, and the other was John Denver, whose "Take Me Home, Country Roads" reversed the process.

"The backbone of the RCA country roster, however, are those artists whose recordings, while they don't crossover into the pop field, have a solid country following and regularly reach the upper regions of the country charts. Among these must be included George Hamilton IV, Nat Stuckey, Kenny Price and Red Lane, and, on the distaff side, Skeeter Davis, Connie Smith, Dottie West and Norma Jean," stated Jenkins.

Then there are the duos. Porter Wagoner and Dolly Parton are, of course, widely acclaimed for their duets (and their songwriting abilities) and Waylon Jennings and Jessi Colter, while a more recent combination, appear ideally suited to duet singing. Each of the four is a firmly established star in his (or her) own right. RCA is well represented in the country instrumental area with such stalwart musicians as Chet Atkins, Floyd Cramer, Danny Davis and the Nashville Brass, and the Nashville String Band. Ronnie Smith handles the country comedy. And the Blackwood Brothers Quartet is as well-respected a gospel outfit as there is in the business.

Strong Initial Impression

Artists new to the label like Dickey Lee, Johnny Russell and Pet Daisy have made a strong initial impression on the country market and appear ready to become RCA regulars on the country charts.

(Continued on page 64)

AMONG RCA ALL-STARS: Chet Atkins, Porter Wagoner and Dolly Parton, Jim Ed Brown, Waylon Jennings, Skeeter Davis, Jerry Reed, Hank Snow and Eddy Arnold.

Country in the Best Of Hands at Columbia


The past year has seen tremendous growth in Columbia country. It has been a year in which country music accounted for nearly 20% of Columbia's total product, and exceeded sales expectations by nearly 50%. At the present time alone, 29 records by artists on Columbia, Epic and Columbia Custom Labels hold places on the C&W charts. These figures are gratifying when they show up on a financial report, but what they really mean—and what makes them really important—is that country artists have reached people who had never before listened to country music or bought country records.

In 1971, country music no longer had to be limited to country stations, country charts or country people. Certainly Columbia's Lynn Anderson set the pace when "I Never Promised You a Rose Garden" topped the C&W, pop and MOR charts simultaneously. Other country artists whose hits had significant successes with pop audiences this year are Epic's Tammy Wynette and Jody Miller, Columbia's Ray Price and, of course, Johnny Cash.

The country pop boundary has been crossed in other ways. Lately, for example, C&W performers have found that their audiences relate to pop material if it's done country-style, like Jody Miller's treatment of "He's So Fine," Freddy Welles' "Indian Lake," the Cashes' "If I Were a Carpenter" and many more.

On the other hand, until recently pop audiences accepted country-influenced music from pop artists like Bob Dylan, the Byrds' Roger McGuinn, Poole and the New Riders of the Purple Sage.

Along Came Kris

What was needed to develop in that audience a taste of the real thing was a strong, young country performer whose music reflected many of their own values and attitudes, and with whom they could identify. In other words, someone like Kris Kristofferson, who typifies the new breed of country artist. Currently represented on both the C&W and pop charts by two albums, "Me and Bobby McGee" and "The Silver-Tongued Devil and I," the Monument recording artist also penned such new country classics as "Sunday Morning Coming Down," a hit for Johnny Cash, Sammi Smith's "Help Me Make It Through the Night" and Ray Price's "For the Good Times."

Monument, a Columbia Custom Label, boasts a dynamic roster of country artists including, besides Kristofferson, saxophone virtuoso Boots Randolph, Chris Gantry, "Hoo-Haw" Grandpa Jones, Wayne Carson and Tex Williams, whose hit single, "The Night Miss Nancy Anne's Hotel for Single Girls Burned Down," has stirred up quite a controversy.

Individual Achievers

1971 was an important year for individual achievements as well as "surf side" artists. Artists like Columbia's Stonewall (Continued on page 64)
MEANINGFUL COUNTRY ARTISTS

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

All from October, 1970 thru September, 1971

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

All on Decca Records
C&W Big Contributor To Mercury's Success

In line with the re-structuring of Mercury Records that has moved the company ahead in all areas in the past year and a half, the country department has become an equal partner in overall operations.

During the past year a high percentage of Mercury records released has hit the charts. One of the company's goals has been to broaden the market by exposure and aggressive merchandising of country product. The use of browser cards and other in-store aids have served to make many dealers more country-conscious and assist him in stocking and selling both current and catalog country merchandise. Radio spots purchased at strategic 50,000 watt stations, with coverage patterns overlapping traditional country markets with urban areas achieved wider exposure and subsequent consumer acceptance.

In Nashville, operations are under the direction of VP Jerry Kennedy at Mercury's Custom Recording Studios. His production know-how and executive abilities have been instrumental in the growth of the company's country activities.

Aiding Kennedy is Roy Dea, who works along with him in the studio and screens material and masters as well as implements various merchandise procedures; and National C&W Promo and Sales Director Frank Muli, intimately involved with country product while in close liaison with the Chicago house office. Among the company's top C&W product at the moment is Tom T. Hall's "The Year Clayton Delaney Died," nominated as Song of the Year by the Country Music Association. His album, "In Search of a Song," is also on the charts. Hall's popularity is extending beyond traditional country acceptance with his records being sold widely in campus and contemporary record outlets.

Another CMA nomination — for top group — has been accorded the Statler Brothers. Both their single, "Pictures," and LP, "Pictures of Moments to Remember," are scoring.

Consistency is a mainstay of several Mercury country artists such as Dave Dudley, presently represented on the charts with "Fly Away Again" from his album, "Will The Real Dave Dudley Please Sing?"; Faron Young with the LP and single titled "Leavin' and Sayin' Goodbye"; Roy Drusky, soon to have a new release; Terry Nelson with a new single, "Would You Take Another Chance on Me" backed with his interpretation of "Me and Bobby Mcgee"; Bobby Bare, charted with "Short and Sweet" from his LP, "I Need Some Good News Bad."

Other active and effective artists are: Roger Miller, recently successful with "Lovin' Her Was Easier (Than Anything I'll Ever Do Again)", and Patti Page who just completed sessions in Nashville.

Recognizing the needs of the future, Mercury assumes a conscientious role in the building of new artists. "Haven's You Heard" by James Allen was recently released and is looking good. Recently signed, too, was Jerry Foster, known for his songwriting with Bill Rice. His new release: "Shades of Blue" b/w "Bein' Close to You Is Getting Next To Me." Another up-and-coming young artist is Linda Gail Lewis, Jerry Lee's sister. Her new record — "Workin' Girl." Kennedy took on the added role of artist recently, recording an instrumental album of Kris Kristofferson songs.

Open Letter to C&W DJ's

It would be great if country music was non-exclusive. Wouldn't it shock you if your 13-year-old developed an ear for the beauty of a 5-string banjo or the soulful grace of a steel guitar?

Well, if I could have my way country music was non-exclusive. Wouldn't it shock you if your 13-year-old developed an ear for the beauty of a 5-string banjo or the soulful grace of a steel guitar?

Dot Records: Formula for Success

• NASHVILLE — Success breeds success if there is planning, teamwork, industry and feedback. This combination seems to have been mastered by the present set of execs in Nashville's Paramount Dot offices, Jim Foglesong and Larry Baunach. In 10 months, Foglesong, Dot's National Country Music Director of A&R, and Baunach, National Director of Sales and Promo, have moved Dot to an enviable position. Out of their first 29 single releases, 20 hit the charts with single sales per release five times better than 1970. Album-wise, Dot has also made its best showing in its entire history, led by two Roy Clark LPs, "The Best of Roy Clark" and "The Incredible Roy Clark." Hank Thompson's "Next Time I Fall in Love (I Won't)" and Tommy Overstreet's "Gwen (Congratulations)," with sales triple that of last year.

"Of course," said Foglesong, "it is a wonderful thing to join a company that already has a Roy Clark and a Hank Thompson signed and releasing hit product. In fact, the entire roster that we inherited was a talented one. Our job has been one of tying things together rather than one of complete re-organization. I can't say enough about Larry Baunach's contribution. He has become one of the most knowledgeable executives in the business when it comes to that very complex procedure of getting records played, getting them distributed and sold and keeping the stations and trade papers informed about what's happening around the country."

Free Hand

Foglesong and Baunach also attribute much of their success to the fact that the Famous Music Corp, the parent organization now headed by Tony Martell, has given them a virtual free hand in running the Nashville operation, enabling them to be flexible and use some pressure while utilizing their own ideas.

While Clark, Thompson and Overstreet have achieved the best-selling product so far in 1971, Foglesong wants it understood that he and Baunach believe the entire current roster of artists is capable of top-selling records and stay status.

Peggy Little, the Compton Brothers, Diana Trask, Jack Barrow, Dale Ward, Joe Stampley, Wendy Sommers, Clyde Beavers, Curtis Potter and Darrell Stalger have all amassed heavily played records and country fans all over the nation. Miss Trask's "The Chokin' Kind" was her biggest single to date, and she is one of the most sought-after female artists in the country field from a booking standpoint.

Peggy Little is on the charts with nearly every release and continues to win fans. In Wendy Sommers, Foglesong feels that Dot not only has an outstanding performer but a fine songwriter.

The Compton Brothers have been on the charts with every release in 1971, as have Jack Barlow and Louisiana's Joe Stampley. Dale Ward has joined the trend of pop stars gone country. His "Letter from Sherry" was a million-selling pop single on Dot a few years ago. Curtis Potter is recognized as one of the major writers making records today. Clyde Beavers and his "Clyde Beavers Show" is becoming a major attraction for fairs, etc. Darrell Stalger has penned many of his hits and has a new single, "Where We Goin' This Time, Mama."

(Continued on page 14)
AT CAPITOL, EVERY MONTH IS COUNTRY MUSIC MONTH!

Buddy Alan
Earl Ball
The Buckaroos
Bakersfield Brass
Glen Campbell
Anita Carter
Dick Curless
Stoney Edwards
Shirley Eikhard
Bobbie Gentry
The Hagers
Merle Haggard
Freddie Hart
Kenny Huskey
Ferlin Husky
Wanda Jackson
Sonny James
Charlie Louvin
Melba Montgomery
Johnny & Jonie Mosby
Anne Murray
Ken Nelson
Mayf Nutter
Bonnie Owens
Buck Owens
Wade Pepper
Susan Raye
Bill Rice
Tex Ritter
Roy Rogers
Jean Shepard
Billie Jo Spears
Red Stegall
Wynn Stewart
Steve Stone
The Strangers
Bobby Wayne
Variety Spices Shelby's Stable

Jimmy Dempsey. The album earned a CMA nomination for album of the year, while Dempsey netted a nomination for instrumentalist of the year.

Ben Story has devoted most of the year to writing and performing in clubs, but had one single, "Let That Big Plane Carry You," Sleepy LaBeef's two singles, "Asphalt Cowboy" and "Blackland Farmer," helped him gain new stature. Michael Martin's versatility was again demonstrated in his release of "He'll Have To Go." "Hello, I'm Johnny Credit," is the first release from new Plantation artist Johnny Credit.

On Sun International, a Jerry Lee Lewis LP, "Monsters," has attracted attention while a single, "Love on Broadway," brought increased activity in the sales department. Lewis combined with Johnny Cash for "Johnny Cash and Jerry Lee Lewis Sing Hank Williams." "The Man, The World, His Music" by Johnny Cash was also released on Sun this year.

Dot Formula For Success

Dot will continue to seek out the talents of independent producers to record the bulk of their act's songs. Pogleason, a producer himself, will go on producing, but he and Baunach point with equal pride to the outstanding job that Joe Allison continues to do with Clark, Thompson and Potter; Ricci Marenco with Overstreet and Barlow; Henry Hurt with the Comptons and Peggy Little; Morris Wilson with Joe Stampley; Bobbe Boyd with Clyde Beavers and Danny Davis Productions has been signed to produce Diana Trask.

View from Terrace Fine

Although Al Jason, President of Terrace Enterprises, has been active on the Nashville music scene since 1958, Terrace Music operated on a small scale until 1969 when Ricci Marenco took over as Executive VP.

Jason, a dentist from Chicago, spends many of his Wednesdays commuting to Nashville or New York in pursuit of his music interests. He toured the country with name bands before entering dental school, and some of his writer credits include "Take My Hand," the title song of an album by George Beverly Shea; "Heaven is Mine Again," a pop hit written in collaboration with Lawrence Welk; and over 50 songs used on Don McNeil's "Breakfast Club."

In his experience behind him, Jason recognized certain abilities about Ricci Marenco which led him to believe that by joining forces with him, the most successful music career for Marenco had been active on the Philadelphia pop scene before coming to Nashville. His songs have been recorded by Al Martino, Frankie Laine, Della Reese and others. Since coming to Nashville he has written songs like "I Got You," "I Love the Way You've Been Lovin' Me!" and "A Rose is a Rose is a Rose." Since Jason and Marenco teamed, steady growth has taken place at Terrace.

One of the outstanding accomplishments for Terrace during "It was bringing Dot artists like Overstreet to the Top 20 on country charts. Production was by Ricci Marenco and the song, "Gwen (Congratulations)," was written by Marenco and Jerry C. Ricci was the co-writer with Charlie Black on Overstreet's current single, "I Don't Know You (Anymore)," which Marenco also produced. Marenco, Gillespie and Black are now working as a team to be known as M.G.B. Productions, whose first product is Jack Barlow's current single, "Catch the Wind," written by Marenco and Gillespie, and produced by M.G.B. for Dot. Blake Emmons also has recently been added to the M.G.B. production roster. The team works as an interchangeable combination of producer, session leader and A & R coordinator.

Divisions of Terrace Enterprises include Terrace Music, (ASCAP), Shenandoah Music, (ASCAP), Barlow Music, (ASCAP), Rolling Meadows Music, (ASCAP), Blue Lake Music (BMI) and M.G.B. Productions. Writers assigned to these companies are Ricci Marenco, Jerry Gillespie, Charlie Barlow, David Patton, David Ingleis, Jack Barlow, Bobby Fischer, Tommy Overstreet and Allie Cunningham.

In addition to its country credits, Terrace also has promising pop writer/producer David Patton.

Letter to Dj's

(Continued from page 12)

Joe South. Kris Kristofferson and Gordon Lightfoot are some of the greatest things that ever happened to country music. Of course, it's changing but don't you think for the best? If we actually think that country music can exist in the form it has taken for the past 20 years, we are only hyping ourselves. It may be here in 1985, but will it be here in 1999 when most of us are gone? I hope that we are all loyal enough to country music to want it succeed. Its existence even when we are not here to reap the rewards of its royalties.

I am not content to stand by and watch country music go out the window with mom's homemade apple pie. Due to better music education and a rapidly changing society, the people are experiencing a wider taste in music. We can't stand firmly by, squeeze our eyes shut and shout no-no-no! I think my mother makes fabulous apple pie, but a scoop of ice cream on it only enhances a great dessert.

How many of the young folks listen to country music in the form it has taken for the past two decades? You can remove your boots there are not nearly enough for country music to survive when they are the middle-aged and older bracket (and they will be, I promise you that). What will our children's children want to hear? Peace.
UNITED ARTISTS IS AT HOME IN THE COUNTRY

BOBBY GOLDSBORO • LITTLE JIMMY DICKENS • BOBBY RUSSELL • BILLY MIZE • DEL REEVES • BOBBY LEWIS • OLIVER • EARL RICHARDS • RAY SANDERS • SLIM WHITMAN • PENNY DEHAVEN • SONNY THROCKMORTON

RECORDS & TAPES
Nashville Like Paris in the ’20s: Newbury

(Editors’ Note: Recently, Bruce Harris, Director of Advertising and Publicity for Elektra recording, was in Memphis to meet with Elektra recording artist Mickey Newbury. This interview was transcribed from their meeting. Newbury’s first Elektra album, “Frisco Marble Joy,” and a single, “American Trilogy,” included in the LP, have just been released.)

Mickey Newbury

Harris: You’re originally from Houston, Texas, right? What did you do when you left there?

Newbury: I was 18 when I left. First I went to Shreveport, La., to find a job. I couldn’t, so I joined the Air Force. Then I worked on the shrimp boats for a while and did a little writing.

Harris: Did you start to write songs when you were a kid?

Newbury: I tried to write, but never did do anything that was worth much. A lot of it was like poetry, not really songs. About that time everybody was wearing tennis shoes and tee-shirts with a hole in them and you’d go to the coffee house a lot. There wasn’t really much music at the coffee house. The guitar player was off in the corner like a secondary. It was really just a visual thing. Artists would come in and they’d paint; poets would come in and do their bit, and music was a very secondary thing. It was around ’54 and ’55. There was just a handful of freaks in town, maybe 30, and they’d all gravitate to this place called the Purple Onion where they’d sit and talk about books and write poetry. Then it just kind of eased over into the music thing. The poets started picking up guitars and trying to write songs with their poetry. The visual side of it kind of drifted to the wayside.

Harris: When did you start to play guitar?

Newbury: I started playing guitar when I was a kid, about 18. Just enough to be able to go through three or four chords and sing something along with it.

Harris: Were you writing music in the Air Force?

Newbury: When I decided to go in the Air Force, I just ditched it all and gave the guitar away. That lasted about seven months. Pretty soon I wound up finding myself over at this place where you could have snucks. They had a piano inside, and I’d go over and mess with the piano. I had to get my hands on something that was music. I’d get to where I would find myself borrowing a guitar from a guy who had one—when you’re making that kind of money, you can’t afford to buy one. I didn’t really start working on writing till I was about 24.

Harris: What kind of music did you listen to as a kid in Houston?

Newbury: It was really a strange area for music. There was a transient population then that went from half-a-million to about one-and-a-half million in a period of about six years. That brought in a lot of different kinds of people and a lot of different kinds of music. A lot of people moved in from the country because they couldn’t make it farming, like my family. My family was country; their music was country music. When I was a kid that was all I heard. But when I was in high school, I’d listen to what they called the “race” stations. At that time you’d never find a black artist being played on a white station. The people were a minority people, and their music was a minority music. It was the same with country singers. When they put out a song, it would be covered by a pop artist. But I liked all the music I heard then. There was a lot of good jazz music happening, too; Brubeck was really big. And I grew up in a Mexican neighborhood, so I had that kind of influence, too, though I don’t really count that as part of my music. Among musicians there was never any sort of racial tension. When we put out a song, we would pick up and go cross town to a black club and sit and play and nobody said a thing. You were just a musician.

Harris: Did you start writing more country music when you were on the shrimp boats in Louisiana?

It All Depends on Surroundings

Newbury: Yes. I was writing mostly country at that time because most of the people down there were country people. You know, I don’t care what anybody says, nobody writes anything in a certain way—you write to reach the people around you. If I had wound up in Nashville, I’d have wound up writing blues music. If I had wound up in the Village I’d be writing folk music. It all depends on your surroundings, really.

Harris: Then you don’t write just to please yourself? You try to reach others with your songs?

Newbury: Yes. If a cat tells me he’s just writing for himself and he doesn’t give a damn what anybody thinks, then he needs to go lock himself in a closet somewhere and sing to himself! The whole thing with music is to try to relate an experience to somebody else and you relate it to them in their own language. If you’re going to write a poem, you sure as hell aren’t going to write it in Russian and try to tell it to an English cat, because it’s not going to mean anything to him. It might be great in Russian. The same thing applies to music. If you want to reach people, you’ve got to relate to their own language. When you write a country song, you use the terminology that the country people use. The same is true when you write the blues. The language is different.

Harris: How can you shape your writing for the people you want to reach?

Don’t Want Imagery

Newbury: Well, for example, country people don’t want any imagery. They want it to be laid out there on the line and to hell with all the imagery. If you want to write a song for them, you’ve got to write it with some visual phrase, where they can relate it in one way and others can turn around and relate to it in another way. Some people ask me what some of my metaphors mean in my songs, but it’s not fair for me to tell them what it means. They should be able to relate to the song in their own way. It would be selfish for me to tell them what it means to me. That’s taking away the involvement in it. What makes a person like a song is the fact that they can get involved in it. Either they relate to it on a personal level or they relate to it at a distance. The only way you can get by is to write the song with a dual meaning.

Harris: Who are some of the people who have recorded your songs?

Newbury: Everybody from strictly folk to rock. On one end, there’s Ernest Ashworth, Don Gibson, Buffy Ste. Marie, Joan Baez; and on the other end of the spectrum, people like Ray Charles, Jerry Lee Lewis, Lulu and Andy Williams. The first hit I ever had in my life was a strictly non-country song—“Just Dropped In to See What Condition My Condition Was In” by the First Edition. It was four years old when it came out. The first person to cut it was Jerry Lee Lewis who put it on an album. He was the only one crazy enough to understand it. You once heard that Nashville right now is a great center of creativity. What is it about Nashville that makes it such a great place to be creative in for you and so many other artists?

Newbury: It’s kind of like Paris was in the ’20s. There’s a certain quality of innocence here. Even though a lot of the roots of contemporary music are here, there’s never been any cornerstone about it. It’s still innocent.

New Studio Sets Up Shop

■ NASHVILLE — Faith in Nashville and the music business was never more loudly than when four of Nashville’s well-known talents joined forces to invest over $300,000 in a new recording studio in August, the Soundshop.

Veteran producers Buddy Killen, Bob Montgomery and Kelso Herston along with recording artist Bobby Goldsboro personally invested in Nashville Audio Recorders, renamed it the Soundshop and hired four of the industry’s top engineers to run it. The studio has been booked solid since the new company started operations. Sessions by Doug Kershaw, Bobby Goldsboro, Joe Tex and other artists have already been completed with several major acts set.

The studio features veteran engineers Ernie Warren, Harold Lee, formerly of Woodland Studios, and Billy Sherrill (so not to be confused with Billy Sherrell of Columbia). Additional back-up engineers include Lee Hazlewood and Fred Cameron. They also offer a free delivery service for its mastering facilities. The studio is located at 1307 Division.
Follow me down the country road.

Jack Barlow
Clyde Beavers
Roy Clark
The Compton Brothers
Peggy Little
Tommy Overstreet

Curtis&Riter
Wendy Sommers
Joe Hampton
Darrell Haller
Hank Thompson
Diana Trask
Dale Ward
Independent Producers: They're Off and Running

By JERRY CRUTCHFIELD

General Professional Manager
MGM Music, Nashville

Successful country records being produced by independent producers are finding their way to the charts in increasing numbers. This is a new look for Nashville, inasmuch as the bulk of hit recordings the past 12 to 14 years has been produced by four or five individuals, most of whom are now in the executive category with their respective companies.

There are several reasons for this new concept, the greatest being the never-ending demand for hit song material. Several patterns are established in year three by, such as definite working relationships between certain publishers and record companies, royalties that developed as friendships grew, and in many cases, with a great deal of success. Many writers found a harbor of security with specific a & r men, inasmuch as they looked to each other for the next link of the musical chain that was slow encompassing the world, that being the Nashville Sound.

Now, things are quite different in many ways.

This gradual change of process was brought about as Nashville experienced a great expansion with countless publishing companies being formed, inevitably projecting quantity rather than quality, causing a record producer to doubt the credibility of certain sources of material, but yet, feeling that he must at least throw the possibility that this might just be the time. Eventually, the “four or five” a & r men found it impossible to spend the necessary time listening to “quality,” for no longer was it a matter of three or four established companies with three or four reputable writers each, automatically churning forth with the priceless.

But what about independent record producers? It is only natural that time changes everything and everywhere and this doesn't exclude established, successful a & r men who no longer feel it necessary to fight it all day, listening to countless demonstration records on new material, not to mention the fact that some of the excitement of making records might just not be there anymore.

Today's records possibly differ from yesterday’s records in several ways, but for sure they are different to the extent that they represent more of a total commitment on the part of the producer. No longer do you simply say, “This song will fit a certain artist because it says something to the listener” or the necessary things like: that bring about the approval of some jockey box operators, disc jockeys, fan clubs, etc. Not that those things aren't important, but because a producer today gets more personally involved in the product from the very beginning to the very end. The independent record producer is willing to do this, because in most cases, he is trying his best to create excitement and attract attention to his efforts because his very existence depends on him. He is not a staff producer, but with computer fits and the likelihood of longevity, but like the artist, is only as good as his last record.

Many Nashville music men have been aware of this for some time and the charts clearly indicate the fantastic success of this approach. It manifests itself from two channels: first, from major labels that have set up offices of outside music publishers; second, from several independent companies that are being operated by very knowledgeable people—companies like Mega, Carthage and others, who are experiencing incredible success.

One of the best examples of a major taking advantage of independent production is the RCA Records, headed up by Billy Sherrill. The most successful record producer in Nashville since the days of the “four or five” Billy gets perhaps from several independent producers and feels that in doing so, he is going to get the best material possible for the artist being independently produced, songwise, that he might not have come by.

There is no other example of independent success than RCA's Charley Pride, produced by Jack Clement. Capitol Records, which recently made a change in their operation in Nashville, is now going with most of their country roster being produced independently using the talent of about six independent producers. Other labels such as Mercury, Decca, MGM, Dot and others are also looking toward independent producers, some of their country product.

The guns have sounded, and they're off and running.

Mega Makes It Through the Year Big

By JERRY RIVERS

Buddy Lee Attractions

1971 has marked another year of phenomenal growth for Buddy Lee Attractions, Inc.

This Nashville firm approaches the country music looking industry as a serious and big business. The past year has seen an increase in experienced personnel to include eight agents and the addition of former promoter Oscar Davis as Executive Assistant to Buddy Lee. Continued addition of new artists including Jeanie C. Riley, Don Gibson, Kitty Wells-Johnny Wright and Slim Whitman has boosted the talent roster to over 70 acts.

Among the notable achievements in recent months was the meeting of Lee and Davis with President Nixon to set a White House concert for the President and other national dignitaries. Buddy Lee Attractions also arranged the first country music shows for the Landmark Hotel in Las Vegas. Although talent sales experienced some decline with the mid-year economic slump, recent and present business increases indicate an adequate recovery by year-end with an optimistic outlook for the coming year.

Cavender Expands

NASHVILLE — Maggie Cavender, who heads Maggie Cavender Enterprises, relocated on Aug. 1 to larger quarters at 719-A 17th Ave. S.

The company specializes in copyright administration for publishers both domestically and internationally. It also handles special pr and publicity accounts on both and individual and agency basis.

On Sept. 15, Mrs. Cavender, through her firm, was chosen by a Canadian music man, Jury Krytiuk, of Toronto, Canada, to the general management of those acts which have been incorporated in the U. S. Krytiuk is President of Boot Records, Ltd., Morning Music, Ltd., and Skinners Pond Music based in Toronto. The U. S. Companies are Boot Records, Inc., Morning Music (USA), ASCAP, and Bathurst, BMI.
BOBBY LEE TRAMMELL, President of Souncot, presenting GLENN W. TURNER with 2 Gold Albums for combined sales over 600,000 on "G. W. TURNER" SC-1114, and "YOU CAN BETTER YOUR BEST" SC-1122. The presentation was Tuesday, September 14th during The Koscot Congress Convention in Orlando, Florida.
Serving music since 1940, BMI has steadfastly made significant impact not only on American music, but globally.

Over 33,000 writers and publishers have chosen BMI to administer their performing rights licensing. And the true measure of BMI's dedication to the stewardship of those rights is reflected in the continuing association of its affiliated writers and publishers. BMI contracts are generally for ten years, after which time they are renewed.

During the recent past, and in a period of newly developed and intense competition for licensing rights, many well-known names have chosen to continue their association with BMI. Each year sees an illustrious roster of those who do so.

Among the many writers who have recently reaffiliated with BMI are the following:


Many BMI songs have come to be, on Feb. 16, 1940, in Grand Ole Opry was already well established as the major country music showcase. Country records were selling in the dozens of thousands at a time when a 300,000 record seller was virtually unknown. Country artists appeared in smash movies and made personal appearances on the road. But country songwriters had no share in the money paid for the public performance of their music. This major source of music income was divided among a relative handful of the group of about 1,100 writers and 137 music publishers concentrated in, and concentrating on, New York and Hollywood. The general attitude of that music establishment was that country music was "a chautauqua for illiterates." In reminiscing about those days, Gene Autry once remarked that it had been easier for him to get invited to the White House than to collect performance money.

The recently manifested change in attitude of the music establishment toward country music and its writers and publishers has truly had its roots in the pledge that BMI made in 1940 "to open the road for all who have anything to say in music . . . to assure equal opportunity and fair compensation to all composers, young and old, the newcomer as well as the famous artists . . . which will flow from a new focus in the development of our national music."

System Attracts

The BMI system, in effect from the first year of its existence—of paying advances and guarantees, of paying for performances on local stations as well as on the networks—continues to attract and hold writers and publishers to BMI.

Today, BMI continues to serve its affiliated writers and publishers by dealing with upwards of 6,000 radio stations, 800 TV stations, 30,000 hotels and countless places in the United States which perform public performances. Although BMI is owned by stockholders, they receive no dividends or any other benefits of ownership.

Networks furnish BMI with daily logs of all music performed. Because there are so many local broadcasting stations, it is impossible to keep track of every single one of them plays every day of the week. To meet this need, BMI has a scientifically chosen representative cross section of stations is logged each quarter. The stations that are logged supply BMI with complete information as to the music performed. TV theme and cue music is logged with the aid of "cue" sheets prepared by the producer which lists all music as performed in the program. The number of performances of music in motion pictures, syndicated film series and certain other types of television shows are counted with the aid of cue sheets and the more than 80 TV Guides published in various parts of the country.

In the field of concert music, BMI secures the programs of symphony orchestras, concert halls, etc. to ascertain actual performances of works by BMI composers.

One Hit After Another For Anderson

For Decca artist Bill Anderson, it's been another year of success.

The first high note of the year came with Bill's hit record of "Where Have All Our Heroes Gone," then, another smash, "Always Remember," followed by still another winner penned by the artist, "Quits."

Still, turntables at radio stations are busy spinning the records by Anderson and Jan Howard, "Dis-Satisfied," and they are scheduled to perform on the "Kraft Music Hall."

In spite of a busy agenda of personal appearances, taping his own syndicated show and running an office and a publishing company, Anderson still found time to serve as National Chairman of the 1970 Christmas Seal campaign for the Tennessee Tuberculosis and Respiratory Disease Association, and to cut a new series of singles for Homelite Chain Saws, the sponsor of his television show in some 75 markets.

The year also brought a single and an album on Decca by Anderson's band, the Po' Boys.

A Very Good Year At Decca Records

By GENE KENNEDY

National Country Promotion Manager
Decca Records

■ October, 1970, to October, 1971, was another banner 12 months for the Decca Country Department, a 12-month period that saw a total of 54 single records making the charts.

Seven out of these were #1 records, while another 13 made the Top 10. In the LP department, there were a total of 23 LPs that charted nationally. Four of these were #1 LPs and six made the Top 10. Overall, BMI's Country Promotion Manager, spend many hours on the road. 1971 also saw our own A & R Director, Owen Bradley, get a nomination to the Country Music Hall of Fame.

Oak Ridders Aid Gospel Boom

■ Gospel music has been around for eons, but it has suddenly entrenched itself in the music market, immeasurably aided by a group of young men called Oak Ridge Boys.

Their best-selling recordings on the Heartwarming label are backed up by SRO performances all over the world, and are no strangers to network television, having appeared on such shows as the Johnny Carson and Johnny Cash shows. They've been on every syndicated country music television show. They have their own nationally syndicated radio show and host their own syndicated television show, "It's Happening with the Oak Ridge Boys," which reaches two and a half million viewers weekly.

Among some of their biggest hits are "I Know" and their "Jesus Is Coming Soon" which took a Dove Award for best gospel song of 1969-70. "Talk About the Good Times" won them 1971's Grammy Award for best Gospel Performance, and their recent recording of "Jesus Christ What a Man" hit it big with country music fans, thereby substantially enlarging the gospel music market.

Duane Allen sings lead, William Golden baritone, Willie Wynn tenor and Noel Fox bass. Tommy Fairchild is accompanist. The Oaks are backed up by Don Breland on bass, Mark Elibee handles the drums and John Rich sits behind the steel guitar.
Love y'all for making it possible.

#1 Top Female Vocalist
#1 Top Record
#2 Top Album

Record World Annual Country Awards, 1971

Lynn Anderson

Produced by Glenn Sutton
Creative C&W Workshop

NASHVILLE — Buzz Cas-son's Creative Workshop, lo-cated in Nashville's newest mu-sic center, Berry Hill, is con-tinually involved in a wide spectrum of commercial music, including traditional as well as progressive country sounds.

The idea has been "a studio for all the Nashville Sounds." The Workshop is a center for several publishing companies which "demo" mainly country songs. One of these firms, Pi-Gem Music, is a "neighbor" to the Workshop and demos main-ly country songs having recently recorded Johnny Duncan's "I'd Rather Love You," which was a number one c&w hit for Charlie Pride.

Several country sessions for Ovation were recently produced at the facility by Henry Strzelecki, including the latest re-release by Chuck Howard.

Caprice Records is also lo-cated at Azalea Place and Don Lewis, producer for the label, has recently recorded Stan Hitchcock and Randy Collier at the Workshop.

On the contemporary side there has been strong country influence in the music of Jimmy Buffett, Jerry Jeff Walker and a group known as White Duck, all who have recently recorded at the Workshop.

The studio's manager, Travis Turk, stresses a super-re-laxed atmosphere in recording and was the first engineer in the Music City area to utilize video monitoring in sessions. Turk is assisted by Milton Blackford and Ginger Russell.

UT, Shures Sponsor Dance

The new United Talent, Inc., and Shure Brothers, Inc., have joined to host an Appreciation Dance immediately following the CMA Banquet and show in Nashville on Friday, Oct. 15, during the Opry Birthday fes-tivities. The event will be at the Sheraton Hotel, timed for 10:30 p.m., or immediately fol-lowing the CMA event.

Music and entertainment will feature Loretta Lynn and Conway Twitty plus Anthony Armstrong Jones and L. E. White. Added entertainment will in-clude the Nashville Tennesseans and the Twitty Bird Band.

(Continued from page 22)

HANK THOMPSON AND THE BRAZOS VALLEY BOYS
Dot 17390
FADED LOVE, MAIDEN'S PRAYER (Anne-Rachel, ASCAP) (Hill&Rangel, BMI)
OKLAHOMA STOMP (Tune Towne Tunes, BMI)

Lush big band, western swing production on two of the most beautiful melodies ever written. Texans will buy every copy available.

DAVID FRIZZELL—Cartwheel A202
GOODBYE (Tree Pub., BMI)
500 TIMES (Dusty Rhodes Music, Wheel Music, ASCAP)

Easy swinging song that shows off David's extraordinary vocal talents. Larry Butler and Buddy Killen penned. Fine programming.

RONNY SHAW—Prize 98-20
SHE'LL NEVER TAKE THE PLACE OF YOU (Al Gallico, BMI)
Ideal easy listening country product. Joe Gibson's Nashville-based label has the male cut on the pretty Billy Sherrill song.

KATHIE DORAN—Hilltop 3039
NOW AND THEN (Green Grass Music, BMI)

SAD EYES (Green Grass Music, BMI)
Pretty, girl, pretty song, pretty arrangement. Jim Bowen produced for the Pickwick people.

TOMMY JONES—Ovation 1025
BLACK MOUNTAIN RAG (Mason Jar Pub., ASCAP)
WHEELS (Dundee Music, BMI)

Yes, Chet has it out, too, but for God's sake take a listen to Tommy's version. A natural uptempo program closer.

Thanks,
Bobby Goldsboro
Thanks, DJs and friends, for making it rain goodbyes! This 13-track hit in a row and for making 1971 the biggest year of my career.

FarCN Performing at RiverFront Stadium for the Cincinnati Reds

Just One Big Highlight of 1971

Major Appearances
TEXAS GOVERNOR'S INAUGURATION
BUSCH STADIUM (ST. LOUIS CARDINALS)
RIVERFRONT STADIUM (CIN. REDS)
MADISON SQUARE GARDEN
TEXAS BAR CONVENTION
FLORIDA STATE FAIR
OKLAHOMA STATE FAIR
KANSAS STATE FAIR
SOUTH DAKOTA STATE FAIR
NEBRASKA STATE FAIR
MONTANA STATE FAIR

Major TV Appearances
HEE - HAW
MIKE DOUGLAS
DAVID FROST

Commercials For:
B. C. HEADACHE POWDER (3 YRS.)
PEARL BEER
HEIGHLEMAN OLD STYLE

Bookings
Billy Deaton Talent

1314 Pine St.
Nashville, Tenn. 37203
615-244-4259
Henson Cargill's "Naked and Crying" getting heavy play in the Southwest, also WXCL and WKDA.
Royal American Records has moved! They're now at 1310 16th Ave. So. in Nashville. New phone: 298-4436.

Stan Hitchcock's "Light of Love" playing at WKDA, WMGS, WXCL and WYDE.
David Houston is aiming for a split: "Maiden's Prayer" is strong in Fort Worth: "Home Sweet Home" heavy at WMGS.
Jack Barlow's "Catch the Wind" picking up action in Norfolk, Dallas and Milwaukee.
Sandy Posey is assaulting charts at WGBG, WYDE and WMIL with her "Bring Him Home Safely to Me."
Del Reeves wearin' out "A Dozen Pair of Boots" in Denver, Wichita and Ft. Worth.
Kenny Husky's "Living Tornado" pick at KRAK.
Mayf Nutter's "Never Ending Song of Love" is heavy request item in Columbus. The Dickie Lee version of the same song is the most requested record at WRAP, WOKO, KHOS: hottest mover and seller at KBOX, WMIL, WKDA and WGBG.
Bob Luman's "A Chain Don't Take to Me" spinning at WKDA, WXCL, KBOX.
Johnny Wright is "Going to the Country" in a big way, especially in the Southwest. It looks like a huge record for Johnny.
Ray Sanders is very hot in many areas with "All I Ever Need Is You."
Roy Clark's "Magnificent Sanctuary Band" strong in Dallas and Norfolk.
Jody Miller has a smash.

(Continued on page 32)
SESAC Nashville Celebrates

W. Robert Thompson, Executive Director of the Nashville operations, will be welcoming a large contingent of personnel from corporate headquarters in New York as the WSM and CMA celebration takes place. The Nashville office is starting its 8th year of operations at the same time SESAC celebrates its 40th anniversary.

Highlight of CMA week for SESAC is the Annual Publishers' Award Banquet at the Woodmont Country Club. On that occasion SESAC will honor the artists, writers and publishers who had outstanding success during the year. Several surprise awards are also on the agenda.

A. H. Prager, Executive VP and General Manager, will be heading the New York delegation which will also include S. B. Candiola, VP; W. F. Myers, Director of International Relations; Norman Odlum, Director of Copyrights; Sidney Guber, Director of Marketing Services; Charles Scully, Director of Information Services; and Edward Morgan, Director of Mechanical Licensing. In addition to Thompson, SESAC Nashville staffers Aleene Jackson, Public Relations, and Francine Anderson, office secretary, will be hosting the banquet.

Since its inception, SESAC has been extremely active in country music, but it was not until 1964 that it opened its first branch office in Nashville. "Music City" welcomed the new Nashville office with such enthusiasm that in six short years the firm had outgrown its quarters in the Capitol Records Building and moved into the SESAC Building at 1818 Hawkins St.

Dozens Added to Roster

Scarcely had the doors opened in '64 when dozens of new publisher-affiliates were added to the SESAC roster. This trend continued in each succeeding year. Included are such names as Warner Mack, Ted Harris, Faron Young, the Wilburn Brothers, the Glaser Brothers and new writers, Glenn Ray and Jeremiah Stone.

Selections from SESAC affiliates' catalogs are constantly appearing on the country charts performed by top artists. A complete list of the chart numbers released since the SESAC Nashville office opened would fill many pages. Here are a few for each of the years:


Nugget Strikes Gold

During the past year, Nugget Records has scored with new product by one of the country's top songwriters, Harlan Howard. Fred Carter, Jr., President of Nugget Enterprises, states that with the current trend of the writer-artist popularity, the door to success for a young, growing company has been opened.

Howard's first single on the Nugget label titled "Sunday Morning Christian" scored and his new album, "To the Silent Majority with Love," is also getting great response. "Uncle Sam," the new Harlan Howard single, was just released.

It is Carter's belief that even though the industry is plagued with a slump, it gives companies like ours a chance to get records played. We are continuing to ship heavy amounts of promotional copies to radio stations even though we understand some of the larger manufacturers have cut back on the number of promo copies shipped. Since joining with P.I.P. as national distributor for the Nugget label, we have become very successful with artists such as Harlan Howard, Carl Trent, Lester Flatt and Stringbean.

In addition to the label, the Fred Carter, Jr., Recording Studio, which has been recently updated to full Scully 16 track and custom board by Lewellen and Martin of Louisville, is receiving heavy activity.
The whole Country World is turning a Cartwheel

BILLY "CRASH" CRADDOCK

DUANE DEE

HAROLD LEE

DAVID FRIZZELL

1204 16th AVENUE, SOUTH

NASHVILLE, TENN. • (515) 385-0840

www.americanradiohistory.com

AmericanRadioHistory.Com
Growth Potential Key at One Nites

One Nites’ John Swanner, Billy Smith and Amos Meng.

NASHVILLE—The first 10 months of 1971 have been a period of expansion and in-house corporate reorganization at the offices of One Nites, Inc., 111 Lyle Ave.

As Billy Smith, President of the agency, states: “We have been moving in new directions, adding new dimensions to One Nites’ artist services and corporate facets.” The death of the agency’s founder, Dub Allbritten, in March of this year focused sharp industry attention on the firm. Under the presidency of Smith, One Nites’ industry

strength has remained in its small corporate family of industry specialists and its belief in the advantages of a tight, select artist roster.

“The artist that we add to One Nites’ roster is an artist with what we term ‘growth potential.’ That is, an act with the potential to develop and utilize his position as an entertainer, and hopefully become an all-around talent,” added Smith.

In addition to personal management and booking operations, One Nites’ facilities for artist promotion and publicity provide the heavy artillery needed to keep the agency’s talent more than adequately represented—on the home front, as well as on the road.

Smith sees expansion in the country booking operation as his major objective. A separate lounge and club booking arm, helmed by Amos Meng, is responsible for coordinating and booking for some dozen One Nites-based groups.

The Whole World Loves The Light of Love

(Continued from page 4)

duced (in part) here, and Dave Dudley will sing some of the songs on the film’s soundtrack.

Lester Maddox informed his Georgia constituents that now that he was stepping down as governor he was to become a recording star. “I hope to be the first ex-governor to sell a million records,” he announced, forgetting Jimmie ("You Are My Sunshine") Davis, formerly of Louisiana’s State Capitol... Elliot Mazer moved from New York to Nashville and began producing the likes of Joan Baez, Area Code 615 & Buffy Sainte-Marie at Quadrafone Sound Studio... Hank Williams, Jr., sang while he rode on a float in the annual Macy Christmas parade... Hilltop released “Hello July” by newcomer named George D. Corn.

Bobby Lewis closed successful engagement at the Golden Nugget in Vegas and was signed for a spring of ’71 re-... Kris Kristofferson performed at Carnegie Hall.

Tony Joe White sessioned in Memphis on Warner Bros., his first for the label after shifting from Monument... Fred Waring & Pennsylvanians signed with Mega and set plans to record here. Plans failed to materialize; Waring suffered heart attack... Lorene Mann underwent surgery... Chet Atkins, Johnny Cash, Boots Randolph & Floyd Cramer signed to appear at inauguration of Tennessee’s new Republican governor Winfield Dunn... Talent agent Buddy Lee added veteran Des Moines dee Jay Mike Hoyer to his roster... Record World reported that George Jones was leaving Musicor for Epic and would record duets with wife Tammy Wynette. (It happened, all right)... One of the songwriters on Music Row asked his wife what she wanted for Christmas. “Oh, nothing much,” she replied, “Just surprise me with something parked in the driveway.”

Felon Jarvis stopped in Denver on route from LA to Nashville and bought a silver-gray

(Continued on page 74)

Brewer, Russell Hit

NASHVILLE—WYDE radio station, together with RCA jointly sponsored a gala promotion in Talledega, Ala., on a recent weekend which featured Bud Brewer and his Brewmasters and Johnny Russell. The Birmingham station was as enthusiastic as the crowds which begged for more, reported Bill Haynes of the Hubert Long Agency.

Rose Garden

Record World October 16, 1971 Section II
SE-4775
Their latest LP
"THE AWARD WINNERS"

THANKS!
#1 Vocal Group
for the 4th Consecutive Year!

"RINGS"

BY
TOMPALL & THE GLOSER BROTHERS

Exclusively on MGM Records
COUNTRY HOT LINE

(Continued from page 26)

Rayburn Anthony's "Binoculars" getting a workout at WBAP, KLAK.

June Stearns charting at WMNI, WMGS, WYDE. KHOS strong on Bobby Bare's "Short and Sweet." LaWanda Lindsey looking like a winner with "Partin' Of The Ways." It's getting heavy play at WKDA.

Don Gibson beginning to rock up the charts with "Country Green."

Harold Lee getting heavy play in Nashville. Newcomer Fran Bowen's "One Heart at a Time" on Mallard getting heavy requests at WKNI.

WKDA's Joe Lawless advises they're getting good initial action on "She'll Be Back" by Sam Durance on the 50 States Label.

Duane Dee picking up steam in most markets. Connie Smith is in the groove in Birmingham, Columbus and Dallas.

Steve Norman's "Rest of My Life" getting lots of requests in Norfolk.

SMAP YOUR FINGERS George Richey (Fred Rose, BMI) 30
FELL ME NOT TO BROOKED Prod. (Brow, BMI) 38
THAT TIME THAT CLAYTON D'LANEY DIED Jerry Kennedy (Honesky, BMI) 31
JERRY KENNEDY'S (Fred Rose, BMI) 75
HURRY IF YOU LOVE ME (Passkey, BMI) 37
THAT YOU JUST CAN'T STAND (Tree, BMI) 24
IS IT ANYTHING TO YOU (Mission, BMI) 69
WHERE THEY MIGHT BE (Duchess, BMI) 56
DON'T YOU WANT ME (Brown, BMI) 32
REMEMBER THE NIGHT (Crawford, BMI) 26
A MISTAKE OF THE NIGHT (Brow, BMI) 44
YOU'D BE MINE IF YOU COULD ME (Rock, BMI) 20
THE QUESTION (Crawford, BMI) 35
LONELY WHEN IT RAINS Owen Bradley (Brown, BMI) 28
ME AND YOU AND HIM AND LAYMARIE Owen Bradley (Brown, BMI) 28
I DON'T WANT YOU ANYMORE Owen Bradley (Brown, BMI) 28
WE DON'T WANT TO BE (Sawgrass, BMI) 28
YOU'RE THE ONE ON MY MIND (Tree, BMI) 28
YOU CAN'T PRESSURE A WOMAN (Brown, BMI) 28
YOU CAN'T BE CARING ME (Brown, BMI) 28
YOU'RE NOT MY KIND (Brown, BMI) 28
SHE'S NOT THE ONE (Brown, BMI) 28
I CAN'T STOP (Sawgrass, BMI) 28
I CAN'T STOP (Brown, BMI) 28
YOU MIGHT NOT BE HAVING A GOOD TIME (Brown, BMI) 28
SHE'S THE ONE (Brown, BMI) 28
I DON'T SEE YOU ANYMORE (Brown, BMI) 28
WE DON'T WANT TO BE (Brown, BMI) 28
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AMERICA'S 1st COUNTRY STATION
Originator of the All-Country Format

WENO


The station the stars listen to  1430 KC

President & Owner — H. Calvin Young
General Manager — Homer Cole
Operations Manager & Program Director — Paul Perry

Box 5237
Nashville, Tennessee 37206
(615) 868-9366
**The Country Album Chart**

**October 16, 1971**

<table>
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<tr>
<th>THIS WK</th>
<th>LAST WK</th>
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<tbody>
<tr>
<td>1</td>
<td>SOMEDAY WE'LL LOOK BACK MERLE HAGGARD—Capitol ST 835</td>
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<tr>
<td>2</td>
<td>YOU'RE MY MAN LYNCH ANDERSON—Columbia 30793</td>
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<td>3</td>
<td>I'M JUST ME CHARLEY PRIDE—RCA LSP 4560</td>
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<td>4</td>
<td>I WONDER WHAT SHE'LL THINK ABOUT MY LEAVIN' CONWAY TWITTY—Decca DL 75022</td>
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<td>5</td>
<td>TAMMY'S GREATEST HITS, VOL 2 TAMMY WYNETTE— Epic 30733</td>
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<td>6</td>
<td>THE SENSATIONAL SONNY JAMES—Capitol 804</td>
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<td>7</td>
<td>I WON'T MENTION IT AGAIN RAY PRICE—Columbia 30510</td>
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<td>8</td>
<td>PITY, PITY PATTER SUSAN RAE—Capitol ST 807</td>
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<td>9</td>
<td>TODAY MARTY ROBBINS—Columbia 30816</td>
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<td>10</td>
<td>IN SEARCH OF A SONG TOM T. HALL—Mercury SR 61350</td>
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<td>11</td>
<td>EASY LOVIN' FREDDIE HART—Capitol ST 938</td>
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<td>12</td>
<td>KO KO JOE JERRY REED—RCA LSP 4596</td>
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<td>13</td>
<td>PICTURES OF MOMENTS TO REMEMBER STALER BROTHERS—Mercury 61349</td>
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<td>14</td>
<td>THE LAST TIME I SAW HER GLEN CAMPBELL—Capitol 733</td>
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<td>15</td>
<td>MAN IN BLACK JOHNNY CASH—Columbia 30550</td>
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<td>16</td>
<td>GEORGE JONES SINGS THE SONGS OF LEON PAYNE—Mercury MS 3204</td>
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<td>17</td>
<td>DAVID HUNTSON'S GREATEST HITS, VOL 2—Epic 30602</td>
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<td>18</td>
<td>POEMS, PRAYERS AND PROMISES JOHN DENVER—RCA LSP 4499</td>
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<td>19</td>
<td>HE'S SO FINE JUDY MILLER—Epic 30659</td>
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<td>20</td>
<td>LONSDALE SAMMI SMITH—Mega M-11007</td>
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<td>21</td>
<td>WILL THE REAL DAVE DUDLEY PLEASE SING DAVE DUDLEY—Mercury 61351</td>
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<td>22</td>
<td>BEST OF PORTER WAGONER &amp; DOLLY PARTON—RCA LSP 4556</td>
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<td>23</td>
<td>SILVER TONED DEVIL AND I KRS KROFFSTORF—Monument 30679</td>
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<td>24</td>
<td>WHEN YOU'RE HOT, YOU'RE HOT JERRY REED—RCA LSP 4508</td>
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<td>25</td>
<td>SUPER COUNTRY DANNY DAVIS &amp; THE NASHVILLE BRASS—RCA LSP 4571</td>
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<td>26</td>
<td>LIVE AT SAM HOUSTON COLISEUM MEL TILLIS—MGM SE 4788</td>
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<td>27</td>
<td>I'VE GOT A RIGHT TO CRY HANK WILLIAMS, JR—MGM SE 4714</td>
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<td>28</td>
<td>RUBY BUCK OWENS &amp; THE BUCKAROOS—Capitol ST 796</td>
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<td>MAG MERLE HAGGARD—Capitol 735</td>
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<td>30</td>
<td>ROSE GARDEN LYN CHANDLER—Columbia 30411</td>
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<td>31</td>
<td>COME DOWN GEORGIA WAYLON JENNINGS—RCA LSP 4567</td>
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<td>32</td>
<td>LEAVIN' AND SAYIN' GOODBYE Faron Young—Mercury 61354</td>
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<td>33</td>
<td>I NEED SOME GOOD NEWS BAD BOBBY BARE—Mercury 61342</td>
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<td>34</td>
<td>THE WORLD OF LYNCH ANDERSON—Columbia C30562</td>
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<td>35</td>
<td>I WANNA BE FREE LORETTA LYNCH—Decca 75282</td>
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<td>36</td>
<td>PORTER WAGONER SINGS HIS OWN—RCA LSP 4586</td>
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<td>37</td>
<td>PICKIN' MY WAY CHER ATKINS—RCA LSP 4585</td>
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<td>38</td>
<td>CALIFORNIA GRAPEVINE FREDDIE HENDERSON—Capitol ST 593</td>
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<td>39</td>
<td>THE GREATEST WINNERS GLASER BROTHERS—MGM 4775</td>
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<td>40</td>
<td>JEANNIE C. RILEY'S GREATEST HITS—Plantation LP 13</td>
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<td>41</td>
<td>GWEN (CONGRATULATIONS) TOMMY OVERSTREET—Dot 25992</td>
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<td>42</td>
<td>THE INCREDIBLE RAY CLARK—Dot 25980</td>
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<td>43</td>
<td>ONE SWEET HELLO ERNST TUBB—Decca 75201</td>
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<td>44</td>
<td>GLEN CAMPBELL'S GREATEST HITS—Capitol SW 752</td>
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<td>45</td>
<td>JERRY CLOVER FROM MILWAUKEE (HATTIE JOY TALKIN')—Decca DL 75266</td>
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<td>46</td>
<td>ME AND YOU AND A DOG NAMED BOO STONEWALL JACKSON—Columbia 30924</td>
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<td>47</td>
<td>CLASS OF '71 FLOYD CRAMER—RCA LSP 4590</td>
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<td>48</td>
<td>ME AND BOBBY McGEE KRIS KROFFSTORF—Monument 30817</td>
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<td>49</td>
<td>WELCOME TO MY WORLD EDDY ARNOLD—RCA LSP 4570</td>
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<td>50</td>
<td>YOU'RE LOOKIN' AT COUNTRY LORRAINE LYNCH—Decca DL 75310</td>
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<td>51</td>
<td>THIS IS JERRY WALLACE—Decca DL 75294</td>
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<td>52</td>
<td>CHIP N' DAELE'S PLACE CLAUDE KING—Columbia C30864</td>
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<tr>
<td>53</td>
<td>THE WORLD NEEDS A MELODY RED LAM—RCA LSP 4576</td>
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<tr>
<td>54</td>
<td>NEXT TIME I FALL IN LOVE HANK THOMPSON—Dot 25991</td>
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I Ain't Got 
He Loves Me All The Way 
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Norris Wilson, Mgr.
Thanks... from
Billy Edd Wheeler

an artist with a feeling... for the past...
Ronnie Dove Comes On Like Hawk in Nashville

In March of '71, Ronnie Dove moved himself and all of his music business interests to Music City, thereby more or less coming home.

For after a number of years of hard work in clubs, bars and recording, it was only his initial 1964 Nashville recording session (produced by Bill Justice) which afforded him the real start in recording, recording, recording. "Say You" was recorded on this session and established Dove as a nationwide artist of merit with potential star status.

Broadcasters Seminar Oct. 15

A Country Music Radio Broadcaster's Seminar sponsored by the Country Music Association will be held on Friday, Oct. 15, during the Birthday Celebration of the Grand Ole Opry. The Seminar will begin at 2:30 p.m. in the lower level of the Municipal Auditorium in Nashville.

Don Nelson, Chairman of the Broadcaster's Committee, reports that a new concept will prevail at the seminar. Reports in different fields of the broadcasting industry will hold individual round table discussions with the radio personnel in attendance. Topics of discussion will pertain to programming, promotion and sales.

On Thursday night, Oct. 14, an informal dinner gathering for the broadcasters will take place in the Banquet Room at the Holiday Court Hotel, Nelson organized the event to allow industry for which to meet and present another one on an individual basis prior to the Seminar on Friday.

All broadcasters are invited to attend the Seminar and participate in the discussions.
Merci Beaucoup, Everyone for Many Great Years in Country Music

Member of GRAND OLE OPRY

Buddy Lee

MGM RECORDS
Fertile Soil Abundant in Capitol Country

Capitol Records, which has long boasted a fertile roster of country artists, is in the midst of another successful year in 1971. Guided by the promotional and musical skill of Wade Pepper and the producing and discovering abilities of Ken Nelson, Capitol artists have achieved hit after top 10 hit on the country charts this year.

Glen Campbell and Merle Haggard have had continued success both with country and pop audiences. Glen, who hosts the popular "Glen Campbell Goodtime Hour" on Network TV, has had nothing but a string of hits since his "Gentle On My Mind" smash of a few years back; and Haggard, whose latest single and LP releases are both entitled "Some- day We'll Look Back," continues to be the definitive country music singer-songwriter.

Sonny James, Capitol's most consistent country chartmaker, has had 27 consecutive number one records on the charts. His hits include "Empty Arms," "Endlessly" and, with pop crossover, "Bright Lights Big City." With a track record like that, who can doubt the fate of his current single, "Here Comes Honey Again"? But Sonny will not be the only Capitol artist to hit number one this month. Freddie Hart's "Easy Lovin'" will undoubtedly soon occupy that spot as well. In addition, Freddie plans more recording, touring and possibly some extra-musical activities such as establishing a school.

Among Cream

Also among the cream of Capitol's country crop is Buck Owens, who, along with the Buckaroos, has often been referred to as the label's country artist of the decade. Buck, who hosts the country TVer "Hee Haw" and presides over the vast Buck Owens Enterprises, somehow also found time to get into the studio and record his latest single, "Rollin' In My Sweet Baby's Arms." His TV show has also featured many other Capitol artists over the past year, including Susan Raye (whose latest chart item, both single and LP, is called "Pitty Pitty Patter") and the Hagers, twin brothers who have released a single and an LP called "Motherhood, Apple Pie and the Flag."

Tex Ritter, a pioneer in the field of country music and still an active force on the country scene, is credited by many with starting the trend toward cowboy songs some years ago. His songs are well known to all country fans, and he is a member of the Country Music Hall of Fame.

Capitol's country roster also features a number of female soloists, some of whom are just coming into their own, and others who have been established for some time. In the latter category, there is Bobbie Gentry, whose "Ode to Billie Joe" is a country and pop classic, and Ann Murray, whose "Talk It Over in the Morning" is making waves in many markets, and who sang the smash hit "Snowbird" last year.

Other Capitol females include Jean Shepard ("Just As Soon As I Get Over Loving You"), Billy Jo Spears, Wanda Jackson, Bonnie Owens, who also happens to be Mrs. Merle Haggard, and Kenni Huskey, the youngest soundstress on the label.

On the masculine side, there are Stoney Edwards ("Odd Job Dollar Bill Man"), Ferlin Husky ("One More Time"), who has also been involved in films recently, Dick Curless (his latest single is "Snap Fingers") and his third Capitol LP is entitled "Comin' On Country") and Wynn Stewart (who had a big hit awhile back with "Hold Back Tomorrow"). Bud apple ("I Will Drink Your Wine") and, last but certainly not least, Mayf Nutter, whose current single is "Never Ending Song of Love."

Duet Deserve Mention

Two duos on the label who also deserve mention are Johnnie and Josie Mosby, who have recently released their first single, "You Make A Left and Then A Right," and Charlie Louvin and Melba Montgomery, who have just come out with their second LP as a team, "Ba- by You've Got What It Takes."

Finally, there are two veterans of the recording scene and many other forums as well. Tennessee Ernie Ford is a well-known recording and TV personality who is planning a Christmas LP for fall release; and Roy Rogers, star of over 80 movies and countless television episodes, has an LP out called "The Man From Duck Run."

With country stars like these, Capitol Country's fertile soil can hardly do anything but prosper.

Warners/Reprise Goes Contemporary C&W

Warner-Reprise's interest in the area of country music extends as far as three of the most important country-based singer-songwriters today: John D. Loudermilk, John Hartford and Doug Kershaw.

Although each of these artists' contributions to the development of contemporary country music is apparent in his past work, each has been able to broaden his appeal to include the progressive market—the biggest source of album sales.

John Hartford is a newcomer to the Warner label where his first release is the album "Aero Plain." His banjo virtuosity has earned him the respect of veteran pickers as well as club and television audiences throughout the country. "Aero-Plain," produced by David Bromberg, features such musicians as Tut Taylor, Vassar Clements, Norman Blake and Randy Scruggs playing Hartford's contemporary country songs in the traditional manner. Warners has backed the release with an extensive promotional campaign on the motif of the ever-changing John Hartford.

Grammy winner John D. Loudermilk, whose first album for Warner Bros. is "Volume 1—Elcor," has written literally scores of country and pop hits including "Rose and a Baby Ruth," "Talk Back Trembling Lips," "Break My Mind," "Bad News" and "Tobacco Road," has, in fact, been scheduled for release as a single by Loudermilk as a result of heavy radio play on the tune as an LP cut.

Doug Kershaw has been with Reprise for three continually-selling albums with the fourth on the way. A favorite at folk clubs and colleges, this Cajun talent has made "Louisiana Man" a contemporary standard and has entertained millions of people with his fascinating accounts of Cajun life on numerous television shows. A tireless performer, Kershaw's musicianship and flamboyance have earned him a large, yet still growing following both at home and abroad.

At Capitol: Sonny James, Glen Campbell, Freddie Hart, Buck Owens, Ferlin Husky, Anne Murray, Merle Haggard, Mayf Nutter, Susan Raye.
Thanks,

Jeannie C. Riley
New Look For '72 Who's Who


NASHVILLE—The 1972 Country Music Who's Who has made an exciting change that will be of special interest to music tradestores.

The revised hard-back encyclopedia which goes on sale this month is a sectionalized overview of the music industry beginning with country publishers and ending with biographical sketches and photos of country music business and entertainment personalities.

The new edition is a complete departure from the previous Who's Who. This year the entire book was assembled in Nashville; the staff was enlarged with the idea toward a fresh, young approach and the format was revised to cover facts and figures pertinent to everyday office needs.

The '72 edition's experienced staff includes: Ellen Wood, formerly active with music publishing and record firms; Ed Hamilton, active in broadcasting and promotion; Kathy Naitove, who has a record company and broadcasting background; John Sturdivant, Vice President, Southeastern Manager, Record World; Chuck Neese, Southeastern Editor, Record World; and Marie Ratliff, Editorial Assistant, Record World.

Nasco in Action

Nasco Records, one of the Nashboro Group, has moved in the past six months into a full-scale assault on the country field.

Bud Howell, President of the Nashboro Group, heretofore known in r & b, pop, and spiritual, said he has every confidence that artists such as Demetria Tapp, Kathy Hill, Kenny Earl, Letha Purdom, the Britt Brothers and Dick Floyd will lift the label into the national charts.

Kathy Hill, with her "Bring Back the Roses," and Kenny Earl with "Nighthill," established themselves as turntable artists with their first records. Miss Purdom, a writer-singer, has her first record on release, a look at the mass-murders in Yuba City, Calif. The Britt Brothers, four collegians from Biscoe, N. C., epitomize the trend to mod country and are also proficient writers. Dick Floyd, who has written many hits for other artists, has just signed with Nasco.

Howell said that Nasco will emphasize quality product with tight control on that product rather than the shotgun approach of merchandising.

Pair to Plantation

The Shelby Singleton Corp. announces the signing of John Wesley Ryles I and Gene Evans to recording contracts on its Plantation label.

Singles on each artist are scheduled for immediate release, with "Roll It Over" being the first for Evans and "Reconsider Me" the initial release for Ryles.

Woodland Studios Score

1971 was the year that Woodland Sound Studios really came to life," according to Glenn Snoddy, President and Technical Director of Woodland. "We saw a lot of hard work of the past two years begin to pay off in terms of hit records for our customers," he related. The hits Snoddy spoke of dotted the charts all year long for clients such as Crash Craddock, Bobby Goldsboro, Del Reeves, Bobby Rice, Linda Kay Lance, Ray Griff, Blanchard and Morgan, Jean Shepard and Gordon Lightfoot. Possibly the highlight of the year was the 10 days during August when the Nitty Gritty Dirt Band moved into Woodland's Studio B for a marathon of recording with producer Bill McEuen calling the shots for United Artists. Such stars as Roy Acuff, Mother Maybelle, Jimmy Martin, Earl Scruggs and Vassar Clements recorded day and night. "This was possibly the first time that engineering pains were taken with a country album," commented Rex Collier, who along with Dino Lappas of UA engineered the sessions.

A great part of Woodland's studio business is educational in nature. B. R. Productions of New York City records a complete series of music appreciation courses there for a text book manufacturer.

"We spend a great deal of money abreact of the state of the art," Snoddy said. Two "especially designed for Quad" control rooms are complete with eight and 16 track recorders, 16 channel control boards that resemble computers in their operation and every conceivable electronic device to help the producer get that "just right" sound. These include a Moog, Dolby noise reduction, a digital metronome, Kepex sync generators and VU meters for speed variation. The most recent addition is film projection equipment. Purchased and delivered but not installed are equipment for projection of 35mm and 16mm film, video tape and closed circuit monitors.

"We will have this available for client use in approximately one month," said Jim Pugh, chief engineer.

This will be especially interesting to the many producers of TV commercials where syncing of sound to picture is a must.

"Another phase of the Woodland operation is the disc mastering recently installed. A Neuman computerized lathe with helium cooling has been in operation about a month," said Rick Horton, studio supervisor. "We have two engineers, Tom Semmes and Ron Solomon, who specialize in mastering."

Mrs. Phyllis Shults is girl Friday to the President.

Liz Anderson Everywhere On the Country Scene

When Liz Anderson's name comes up everyone thinks—Liz Anderson, the songwriter. And why not?

A BMI award writer four years ago in succession (1966-1969), a number of top five nominations in the NARAS awards polling, and Liz-written songs in the charts regularly provide a niche for her as a top writer in the country field. And her writing brought about her first recording contract when Chet Atkins, reviewing a demo tape on which Liz had sung a number of her compositions for presentation to RCA artists, was so impressed he called her for a conference which resulted in a five-year RCA contract.

Writing constantly, another side of Liz Anderson has emerged this year, the stage show personality, and a new recording label. Signing a recording contract with Epic Records' executive (and son-in-law) Glenn Sutton in August was a milestone for Liz Anderson and her fans. Glenn is the executive producer of all Liz' sessions for Epic, and the first single on Epic was released in September, the self-penned "It Don't Bother Me to Be a Good Girl."

Since signing with Buddy Lee Attractions in September, 1970, she had spent so many hours in the air on commercial and club tours, it was a year without a year, with Casey, Liz' spouse and manager, purchased a Piper Comanche 400 airplane for future tours. Liz and Casey have logged 21,500 Comanche air miles.

Daughter Lynn's recent hit record, "I've Been Everywhere," became Liz' theme.
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ALL COUNTRY LABEL
GETS HOTTER
WITH THESE STARS

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CONNIE EATON
MIKE EATON
KIRK HANSARD
JIMMY HINSON
ANTHONY ARMSTRONG JONES

LAWANDA LINDSEY
JOE & ROSE LEE MAPHIS
JIM NESBITT
DAVE PEEL
JUNIOR SAMPLES
RED SOVINE
WILLIS BROTHERS
DEL WOOD

SUGAR HILL RECORDS
GETTING HOTTER
WITH THESE STARS

UREL ALBERT
MARGO
TOM TALL
BOB YARBROUGH

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By LEE BARRY

Billy Joe Royal, who has just finished his first season with producer Jerry Fuller for Columbia Records, is recording a radio and TV commercial for Coke. He will subsequently go to Colorado to tape the necessary film footage before opening his fifth engagement in the lounge at Las Vegas' Flamingo Hotel.

In two moves Paul Cochran has moved his Rive-Cochran Management firm and Bang Records has finally found Atlanta office space. Cochran is now located in Doraville, Georgia's Studio One. The Doraville facility is now available for rent 9 a.m. to 6 p.m. Monday through Friday. Bang Records has leased office space at LeFevere Sound Corp. . . . Putting their John Hancocks on the dotted line are Ronnie Hayes, Bobby Womack and David Ruffin. Hayes has been pacted to a writers contract with Bobby Smith's Jupee Music firm, while Womack and Ruffin have signed with Paragon Artists for booking . . . Ralph Bridges has announced the Famous Artists theatre and dance programs for Atlanta's 1971-72 season. Spotlighted in the dance series will be Jose Molina's Balles Espanoles, the Leningrad Wirow Balet Company, Jose Greco and His Spanish Dancers and the Harkness Ballet. Leading off this Southern City's theater season is Stubby Kaye in "Last of the Red Hot Lovers." Other stars to be featured in various productions are George Chakiris, Lauren Bacall and John Raitt.

Weller Tapes TV Pilot

University of Georgia graduate Beverly Wolff has returned to her hometown concert stage as guest artist with the Atlanta Symphony Orchestra for the first of the season's Romantic Series concerts. Miss Wolff sang in the first concert of the Atlanta Symphony Orchestra conducted by Robert Shaw. She has appeared at the International Opera Festival in Mexico City, the Festival of Two Worlds in Spoleto, at La Scala, Milan, and with the New York City Opera . . . With October being recognized as Freddy Weller month by Columbia Records, the young Atlantan has taped a Nashville TV pilot with Lynn Anderson. Weller, currently charting with the self-penned "Another Night of Love," wrote the new Murray Kellum single, "Train, Train" for his Young World publishing firm . . . With three songs on the country charts, Lynn Anderson's "How Can I Unlove You," Freddy Weller's "Another Night of Love" and Ferlin Husky's "Open Up the Book," in addition to hit picks on Murray Kellum's "Train, Train" single, the Lowery Group has hired Hugh "Big Baby" Jarrett as Special Representative to concentrate on the country music field. While Jarrett's duties will be multi-faceted, a major portion of his time will be spent working with country artists and producers and promoting the firm's records in that musical field.

"Liv," Livingston Taylor's second LP, is set to be released by Capricorn Records this week . . . Mickey Murray, currently touring the West Coast, will have a new king recording "Turnip Green" released imminently . . . Bobby Smith is cutting a LP on Gloria Walker . . . Jack Ward's next single will be the Ben Peters tune, "Baby You Got It" . . . Eric Quincy Tate is set for sessions in Macon's Capricorn facility . . . The Allman Brothers cut three sides at Miami's Criteria Studios before departing on a western tour with Cowboy, whose new LP, "Five'll Getcha Too," has just been released . . . Clarence Carter and his wife, Candi Staton, have returned to work after 23 days of vacation . . . Coming soon on the Galaxy label is "Handy Man," a new single from Mill Cody . . . Joe South's new single, "Fool Me," is set to ship . . . Jon Sanders, retired WSB PR man, has joined the Atlanta firm of N.W. Ayer and Son.

Armstrongs Sign

Madelon Baker, President of Audio Arts, Inc., has signed the Armstrong Brothers, Robert and Richard, to a seven-year contract for writing and performing. Their first album for the company will have Allan Breed as Exec producer.
SSS 18 MADRIGAL, BY MADRIGAL: I Believe In Sunshine Picture Frame - Boog - Television Nightmare - Lady - Lonely Lady - The Dodder Song - Weekend - Tell Her That - You Got It Wrong

SSS 22 BOOTLEG MUSIC, H. Y. SLEDGE: Citation On Liberty - Such An Easy Day - Canadian Exodus - Cellphone Lady / Nowhere To Go - Ride The Waves - I'm Your Brother - Tamara - Day Of Realization - It's In The Air - Finding It

SSS 19 HOUSTON: Pretty Miller - Mucho Gusto - Heary One - Fad - Thinkin' Sam - Sally Bumper - Some Day Do - All My Life - Fly - Elizabeth - Doctor

SSS 24 JEWELS VCL. 1, VARIOUS AFT RITS: Crimson And Clover (Tommy James) - Soulshaker ( Gregg Scott & Jo Jo Benson) - Whole Lotta Shakin' Going On (Jerry Lee Lewis) - Vol. I ( The Rugby) - The Boy From New York City (The Ad Libs) - Leader Of The Pack ( The Shangri-Las) Tighter And Tighter ( Alive And Kicking) - Teenchy (Bill Justis) - Chapel Of Love ( The Dixie Cups) - Wanna Love Him So Bad ( The Jery Bunch) - Maybe ( The Three Degrees) - Blue Suede Shoes (Carl Perkins)

SUN 2-126 JOHNNY CASH, THE MAN, THE WORLD: His Music - Born To Lose - Story Of A Broken Heart - Two Timin' Woman - Goodbye Little Darling - Port Of Lonely Hearts - I Forgot To Remember To Forget - Goodnight Irene - My Treasures - I Heard That Lonesome Whistle - Mean Eyed Cat - New Mexico - Sugartime - Life Goes On - Wreck Of The Old 97 - Bakers Dozen - You're My Baby - Fool's Hall Of Fame - Blue Train - Country Boy - Wide Open Road - I Just Thought You'd Like To Know - Down The Street To 301

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In Hollywood, it's Herb Gottlieb, 8430 Sunset Blvd., Hollywood, Cal. 90069 (213) 466-7681.
NASHVILLE — “The booking agency business today is a whole new ballgame,” said Hubert Long, President, Hubert Long Agency, an affiliate of Hubert Long International, “A whole new breed of talent has emerged. Today, they’re not just entertainers, they’re young businessman who make a business of their career.”

“They’re more educated, they keep an active eye on their field and are always aware of it in total and really work at it,” Long continued. “This makes things easier on an agent in one respect, because it means the agent doesn’t have to do as much counseling and scouting. However, on the other hand, it makes it more difficult because it really keeps an agent on his toes in order to keep up with his talent. It also means a more personalized association with the talent — which is good because the artists make it a point to stay actively in touch, which didn’t happen in the past because an entertainer then left it entirely in the hands of his agent.”

Long reflected on the industry’s growth in “leaps and bounds. The successful impact of country music and the concentrated efforts of these new types of entertainers has opened many new doors never before entered by country artists or agents.”

Hubert Long

‘Agency Business Whole New Ballgame’

NASHVILLE — “Quality, not quantity... that was the company credo four years ago at its founding, and is the company credo today,” said Top Billing owner Tandy Rice, sizing up his talent agency. According to Rice, the agency “planned its work, then worked its plan” four years ago through today in highly successful fashion.

Top Billing was originally established with one artist, RCA’s Porter Wagoner and troupe, and one agent, Dolores Smiley, now company VP and General Manager. At present, TBI represents 12 acts, and has evolved into a blue-chip sales and service organization. TBI acts include: the Porter Wagoner Show, with Dolly Parton, Speck Rhodes and the Wagonmasters, Del Reeves and the Goodtime Charlies, Jim Ed Brown and the Gems, the Jack Greene Show, with Jeannie Seely and the Jolly Giants, the Stomemans, Tommy Overstreet and the Nashville Express, Stan Hitchcock, Jamey Ryan, Blake Emmons, Crystal Gayle, John Wesley Riles 1 and Chase Webster.

The company’s scope of operation is worldwide and is completely diversified.

Hubert Long

Nashville NARAS on the Move

By BOB TUBERT
Public Relations Committee

NARAS

The Nashville chapter of the National Academy of Recording Arts and Sciences has made Nashville a contender in the country music scene as well as in community relations in general.

With Frank Jones as President and a working Board of Governors, the local chapter during the past year has seen one of its members, Wesley Rose, elected national President; has been instrumental in the formation of the NARAS National Institute, aimed at creating careers for young people in the music industry; has given its support to an anti-drug campaign as well as anti-interest self-legislation aimed at eliminating the bootlegging of records and tapes.

Of particular interest is the Institute headed by Nashville’s Rick Powell, assisted by Dana Summers. The institute was created by the National Board of Trustees after a presentation prepared by the local chapter sold them on the idea. With the help of the creative forces in Nashville working together in a common cause. The Institute offers college courses in New York and Los Angeles as well as Nashville, with Peabody, Vanderbilt, Tennessee State and Fisk University involved locally. In its first year of existence it sponsored summer seminars for young people in all of the chapter cities. Some 50 young persons in Nashville were given a one-week crash course in all phases of the recording industry with the leading experts in each phase contributing to the program.

Healthier Climate

In the drug and piracy situations, Cecil Scalf, past President and Governor, worked diligently to create a healthier climate both business-wise and moral-wise in the community, for this the local chapter contributed.

The coming year in Nashville’s NARAS promises more activity aimed at bringing the music industry and the general community into even more harmony. The successful NARAS Carnival, held for the first time this summer, will be repeated. Seminars will also be held as well as programs aimed at building up good will of the community, especially those related to the music industry.

Top Billing Top Service

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Public Relations Committee

NARAS

The Nashville chapter of the National Academy of Recording Arts and Sciences has made Nashville a contender in the country music scene as well as in community relations in general.

With Frank Jones as President and a working Board of Governors, the local chapter during the past year has seen one of its members, Wesley Rose, elected national President; has been instrumental in the formation of the NARAS National Institute, aimed at creating careers for young people in the music industry; has given its support to an anti-drug campaign as well as anti-interest self-legislation aimed at eliminating the bootlegging of records and tapes.

Of particular interest is the Institute headed by Nashville’s Rick Powell, assisted by Dana Summers. The institute was created by the National Board of Trustees after a presentation prepared by the local chapter sold them on the idea. With the help of the creative forces in Nashville working together in a common cause. The Institute offers college courses in New York and Los Angeles as well as Nashville, with Peabody, Vanderbilt, Tennessee State and Fisk University involved locally. In its first year of existence it sponsored summer seminars for young people in all of the chapter cities. Some 50 young persons in Nashville were given a one-week crash course in all phases of the recording industry with the leading experts in each phase contributing to the program.

Healthier Climate

In the drug and piracy situations, Cecil Scalf, past President and Governor, worked diligently to create a healthier climate both business-wise and moral-wise in the community, for this the local chapter contributed.

The coming year in Nashville’s NARAS promises more activity aimed at bringing the music industry and the general community into even more harmony. The successful NARAS Carnival, held for the first time this summer, will be repeated. Seminars will also be held as well as programs aimed at building up good will of the community, especially those related to the music industry.

Top Billing Top Service

NASHVILLE — “Quality, not quantity... that was the company credo four years ago at its founding, and is the company credo today,” said Top Billing owner Tandy Rice, sizing up his talent agency. According to Rice, the agency “planned its work, then worked its plan” four years ago through today in highly successful fashion.

Top Billing was originally established with one artist, RCA’s Porter Wagoner and troupe, and one agent, Dolores Smiley, now company VP and General Manager. At present, TBI represents 12 acts, and has evolved into a blue-chip sales and service organization. TBI acts include: the Porter Wagoner Show, with Dolly Parton, Speck Rhodes and the Wagonmasters, Del Reeves and the Goodtime Charlies, Jim Ed Brown and the Gems, the Jack Greene Show, with Jeannie Seely and the Jolly Giants, the Stomemans, Tommy Overstreet and the Nashville Express, Stan Hitchcock, Jamey Ryan, Blake Emmons, Crystal Gayle, John Wesley Riles 1 and Chase Webster.

The company’s scope of operation is worldwide and is completely diversified.
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BMI Awarded Tenn. Governor's Certificate

Broadcast Music, Inc., was awarded the Governor's Certificate of Recognition for activities in support of the arts at the Third State Arts Conference, Sept. 30-Oct. 2, at the University of Tennessee under the sponsorship of the Tennessee Arts Commission.

Mrs. Frances Preston, Vice-President of BMI, attended the conference in Knoxville especially to receive the certificate from Mrs. Winfield Dunn.

"It is my pleasure on behalf of the Governor to acknowledge achievements in support of the Arts in our State. We hope that by recognizing these efforts, other communities will be encouraged to help build a better environment for the cultural life of our State." stated Mrs. Dunn when awarding the certificate.

BMI was cited for the sponsorship of its annual musical theatre workshop, as well as its student composers competitions which encourage the creation of music for concert and theatre performances by young people.

Master Placements Firm Announced

Formation of Master Placements as a subsidiary of Chart Impact, national independent promotion organization, has been announced by Roger Karchner, President of the Hollywood-based organization.

The new company will specialize in the placement of product created by independent producers, particularly those without ready access to purchase outlet in the key record industry centers. First master placed by the organization is a single by Toad Hall, act produced by Dick Toops and Joel Cory of Chicago, which went to Barnaby Records.

Daybreak Gets Guy

HOLLYWOOD — Daybreak Records has signed 24-year-old Dennis Guy for recordings and also as a songwriter with his compositions being assigned to Daybreak Music (ASCAP).

Jimmy Miller Sets H'wood Facilities

HOLLYWOOD — Rolling Stones producer Jimmy Miller will work his American business operation through the facilities of George Greif, Gregar Records president, with headquarters here.

Nancy Sain will be in charge of the promotion of Jimmy Miller Productions and Carol Ruskin is Business Affairs Coordinator, with both working from his offices at the RCA building on behalf of Jimmy Miller Productions, Ltd, Sain and Ruskin handle the same areas for Gregar Records.

Miller returns to Cap Ferrat, France, for further recording sessions with the Rolling Stones following his brief vacation here.

Oliver in N.Y.C.

Oliver will make his first appearance in New York in 13½ years when he opens Oct. 20-26 at the Bitter End.

An Open Letter to Manufacturers

The record industry is beginning to plunge, full-steam, into a new area of sound systems—the Quadrophonic systems. New innovations, I admit, are the backbone of the music industry, but let us remember there are many companies with catalogues full of rich material which the retail outlets will have to cut out completely and/or cut down drastically.

The manufacturer of the Quad systems remember (and realize) the doubles inventory problems when stereo recordings were being pushed and the monoaurals were being pushed out? The problem now is doubled because of the tape inventories as well as the record inventories. How many retail outlets can carry a full line of stereo and Quad in records and tapes?

As far as making a suggestion as to what can be done, I am at a loss. There has been such confusion so far, I do have one suggestion: would the record and tape manufacturerers walk into retail outlets in their areas and check the opinions of the consumer and the retailer? Otherwise good, strong, solid catalogues may be closed out. Is it possible to price the quadrophonics at a slightly higher price and not put out the same record in stereo?

We have six Records Spectacular store throughout the New York area and therefore I feel we have given some kind of thought and observation to the matter.

Hey, fellas, come to us retailers and maybe we can get some more constructive advice and direction from you. At the same time we can let you know the direction the consumer is taking. He's the one we're all working to service properly. Isn't that the name of the game?

Sincerely,

JOE MICHAELS
Records Spectacular
New York

DeMann, Bee Gee Ink

LOS ANGELES—Dr. Byron Sears, Executive Director of Bee Gee Records, has announced that he has retained Freddy DeMann’s firm, Consumer Awareness, to do national promotion and marketing consultation.

Fiedel Mercede Promo, Sales Dir.

FT. LAUDERDALE, FLA.—Mercede Records announces that Barry Fiedel has been named National Promotion and Sales Director.

Fiedel will report to President John Mercede, who spent two years as a promotion manager for Mercury Records in New York where he also worked at Malverne Distributors.

Bowie at RCA

British composer/performer David Bowie was in New York recently to sign an exclusive recording contract with RCA Records. Bemused by his own joke he is seen here (center) flanked by (from left) Mort Hoffman, Division VP, Commercial Operations; Roger Magiera, President; Dennis Katz, Division VP, Contemporary Music; and Tony Defries, Bowie’s manager. His first RCA LP will be out in November, with a tour to coincide.

U.N. Sends Thanks

George Harrison, Allen Klein and Ravi Shankar have received a letter from Paul B. Edwards, the Director of the Public Information Division of UNICEF, the United Nations Children’s Fund, thanking them for the benefit concerts held at Madison Square Garden Aug. 1.

Accompanying the letter is a receipt for $255,971 from A. P. Roy, Treasurer for UNICEF, to ABKCO Industries, Klein, President of ABKCO, absorbed the expenses for the leasing of the Garden for both shows.

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RECORD WORLD OCTOBER 16, 1971
SECTION II
"Thanks for another phenomenal year as the Nation's Top Instrumental Group."

Danny
New NARAS Exec Committee Meets

NASHVILLE—The recently formed executive committee of the Record Academy (NARAS) is being called into its first session this coming Monday (18) in Nashville by newly-elected President Wesley Rose.

Created in mid-September at the NARAS Trustees' meeting in Chicago to streamline administrative procedures, the nine-man team will focus on upcoming NARAS activities. These include the creation of new chapters, raising funds to implement expansionistic programs (including the educational work of the NARAS Institute), progress relating both to next March's Grammy Awards television special as well as to a projected premium record, and the creation of a national constitution committee that would investigate any need for changes in the Academy's basic document.

Scheduled to attend the one-day meet are national officers and local chapter presidents, including Rose, Nashville's Frank Jones, Atlanta's Bill Lowery, Chicago's Robin McBride and Paul Roewade, New York's Phil Ramone, Los Angeles' John Scott Trotter and Lee Young, Sr., national executive director David Leans and national counsel Dick Jablow.

WSM Bluegrass Concert for Openers

WSM's Early Bird Bluegrass Concert will kick-off four days of music, fun and excitement at the 45th Birthday Celebration of the Grand Ole Opry. The bluegrass entertainment will feature the finest exponents of this sound, according to E. W. "Bud" Wendell, General Manager of the Grand Ole Opry.

The program will include Bill Monroe, Ralph Stanley, James Monroe, the Osborne Brothers, Jimmy Martin, Carl Story, the Earl Scruggs Revue, Jim & Jesse, Don Reno & Bill Harrell, Lester Flatt and the Nashville Grass.

The finale, produced by Bill Monroe, will feature the collected fiddlers and banjo players in a rousing finish.

The concert will be held Wednesday, Oct. 13, 7:30 p.m. at the Grand Ole Opry House. Disc Jockeys attending are invited to tape the program and obtain artists interviews at the conclusion.

Spina Reactivates

Gene Frank has resigned as President of Campus Artist Group and has liquidated to private interests.

Jimmie Haskell will compose and conduct the score for "The Honkers," starring James Curburn and Lois Nettleton.

Thomas "Doc" Cavalier, president of Poison Ring Records, announced completion of the label's new 16-track facility, Syncron Sound Studios, Inc.

Scepter artist Beverly Bremer has left "The Me Nobody Knows" and joined "Hair."

Independent producers Steve Waite and Murl Nelson have formed Daisy Records at 718 W. Duarte Rd., Monrovia, Calif.

Bobby Weiss, Exec VP and General Manager of Daybreak Record Co., has returned to Hollywood after a nine-week tour covering England, Europe, the Middle East, the Far East and Australia, setting global licensing contracts for the representation of new label.

Russian Purchase

Melodia Records, the state-owned record company in Russia, has purchased an eight-position Audiomatic Process record plating system from Audio Matrix, Inc., of Bronx, N. Y. Sale reportedly is the first such installation provided by an American company to the Soviet record industry.
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DAVID ROGERS
LIZ ANDERSON
MARVIN RAINWATER
GUY DRAKE
RALPH EMERY
CARL SMITH
ERNIE ASHWORTH
DUKE OF PADUCAH
STU P. HILLIPS
DIANA TRASK
BENNY MARTIN
SLEEPY LA BEEF
GORDON TERRY
Kitty Wells
Johnny Wright Family Show
LEON ASHLEY-MARIE SINGLETON
WILMA LEE & STONET COOPER
WALT CONKLIN
NANCY DEE
JIM ALLEY
DANNY DAVIS
AND THE NASHVILLE BRASS
BILL CARLISLE
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BILLY WALKER
WARNER MACK
PENNY DEHAVEN
PEGGY LITTLE
KOKO
BOBBY STYKE
COODY BEAPHAW
PETE STREET
DAN STEPHENS
DON & DONNA SHAPE...
DON GIBSON
BILLIE JO SPEARS
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Country Music Returns to Great Britain

By BOB POWELL

LONDON—Each year country music gains another foothold in the British Isles.

At the present time the influence is not large by pop music standards but is rapidly growing, and indeed must be one of the fastest growing forms of music in the British Isles. This is not as surprising as might at first seem. After all, the roots of country music are firmly placed in the British Isles, and the music today still bears a marked likeness to the traditional folk music of Scotland, England, Wales and Ireland.

The trend that is occurring now is that British performers of country music are becoming more and more proficient. The days are gone forever when British country fans had to wait months for the opportunity to see worthwhile country music. Today not only are the local product vastly improved but also the visiting American entertainer appears more and more frequently.

The highlight of the country year is the much-publicized Festival of Country Music, which is held at the famous large Empire Pool, Wembley. In the USA the acts gathered would be judged as a usually high quality package tour, but in England it is still something to be wondered at. After all, the cost of transportation alone of a dozen stars, bands, managers, etc., made it seem an impossible task a while back. In 1969, however, a young promoter called Mervyn Conn did just that and each Festival has surpassed the previous one in quality and financial success. In 1971 the Festival was a two-day event and plans are afoot to turn it into three days in 1972, with the possibility of a week-long celebration in the future.

TV at Wembley

For the last two years National Television cameras have been at Wembley. This, in turn, sparked a successful television series which starred George Hamilton IV, and featured the best of British and American talent available. This series was repeated on BBC-TV and the series is about to be video-taped.

The one major drawback in the increasing popularity of country music in the United Kingdom is the apparent lack of interest in country music by the majority of the major record companies. In fact, the only real exceptions to this rule is RCA, who is pursuing a policy of releasing top quality product in a semi-budget line in the UK. This has the double advantage of making this product available to a population whose standard of living is well below the United States. Also, RCA gains the sales of the more wealthy fans, who would normally pay around $10 in an import shop.

The other labels release only the country artists with strong pop appeal, causing the import shops to flourish, but preventing the product from reaching the average fan.

Two organizations have been formed to fight for the furtherance of country music, the British Country Music Association, which is run by fans for fans, and its trade arm, the Country Music Association (Great Britain), Ltd. Both have notable gains but it is still an uphill battle.

As has been stated, television is at long last taking country music more seriously and so is radio. In fact, the situation has never been healthier, with a national hourly show chaired by Pat Campbell, a folk and country show plus various local radio shows. At the present time in the London area five hours a week is devoted to country music, a situation which is better than in New York City.

Growing Trend

A growing trend is the country music clubs. These are normally run by fans and the customer pays a membership and entrance fee. For this they see the best in British country music. In fact, the most successful of these, the Ponderosa, which is located near Portsmouth, has to date promoted two successful shows starring American performers George Hamilton IV and Justin Tubb. Their success, though, is directly linked to the vast improvement of British artists.

Sansui Demonstrates

New Sound System

NEW YORK — The Sansui Electronics Corp. held a press conference here last week (4) to demonstrate the company's new SQ Encode Decode four-channel sound system.

Mr. H. Tada, VP of Sansui, announced that the innovative matrix system "is compatible with all existing recording technology and with the present state of the two-channel stereo art." He added that for those who have stereo systems, "Sansui offers a full line of home recording equipment to go along with the matching encoding hardware." It was also announced that Sansui four-channel records are now available on the Project 3 label and on the Audio Treasury label from ABC Dunhill.

Quinaimes on Tour

Elektra artists the Quinaimes Band have been booked for a tour to include George Mason College in Washington, D.C., Oct. 8; Sylvan Theatre in Washington, D.C., Oct. 9; American University in Washington, D.C., Oct. 10; and the Center for Performing Arts in Milwaukee, Wis., Oct. 20.

Cactus Join Stewart

Atco stars Cactus, whose third album, "Restrictions," is shortly to be released, have been set for a month-long tour with Rod Stewart and the Small Faces. Among the dates, which open at the Rivoli Theatre, Rutherford, N.J. on Nov. 5, is a concert at New York's Madison Square Garden scheduled for Nov. 26.
Ferlin Husky

Latest Single:
"OPEN UP THE BOOK"
Capitol # 3165

Latest Album:
"ONE MORE TIME"
Capitol # ST 768
NASHVILLE — Moss Rose Publications, Inc., is making a concentrated effort these days in their search for good country writers, according to Herbert Long, President. We started out as a mail order company and we're going back to concentrating on country. Figures don't lie, and country is definitely where it's at.

Moss Rose, under the leadership of Exec VP Audio Ashworth, has maintained an open-door policy to new writers, but the door is open even wider now. Ashworth pointed out that every tape received by the company is listened to and considered. He said the company also listens to material brought in by "walk-ins" as well as that sent through the mail.

Long elaborated on the necessities of a publishing company today: "In order to cultivate and develop good writers, a publishing company must not only furnish them with the paper work and someone to pitch their material, it needs to supply a studio, places for the writer to work, guidance, promotion, mailing facilities, etc."

Ashworth pointed out that Moss Rose has a complete record of extremely functional facility, the results of which have been proven many times over when you consider it's been the success ground for such successful writers as Bill Anderson of whose Stallion Music. Other affiliated examples are Marilyn Wilkins, whose Buckhorn Music was the birthplace of Kris Kristofferson, and David Wilkins, whose Little David Music is another moneymaker.

Changes in Business

Long elaborated on the changes occurring in the publishing business. "We are dealing with a whole new breed of writers and circumstances today," he said. "It seems to be that a struggling young writer would work a part-time or full-time job and try to make it as a writer in his spare time. Today, even before they get anything really going for them, they want to make writing their full-time profession. This means they want an advance or to be put on a draw so they can concentrate on pursuing their writing. Then, it's amazing the direction the circle takes them after they once get their break. Where in the beginning they wanted to do nothing but write, once they get into the business they invariably tend to become involved as an artist, then in publishing, then producing...and so it goes. Suddenly, they're so involved with all the other aspects of business, they don't have time to write."

Cited Economic Situation

Long also cited today's economic situation as a contributing force in changing the publishing business. In addition to increased writer's royalties, draws and salaries, the high cost of larger studios, equipment and fees have necessitated a cut-back on session hours so that publishers lose at least three song opportunities per LP session. Add to this the fact so many artists and producers own their own companies and therefore make it a practice to cut as much of their own material as possible and it makes it all a highly competitive game.

Light Talent Happening Agcy.

It happened in October, 1965. It began with one room, one man and one fantastic idea.

The room: a tiny office on 17th Ave., Stockton, Calif. The Don Light native Tennessee, ex-marine, college graduate and former drummer with the Grand Ole Opry. The idea: The Don Light Talent Agency, an agency which would offer here-to-fore non-existent representation exclusively for gospel music artists.

Light knew the music industry. And, in his own area of special interest—gospel music—he recognized the need for a talent agency. The hurdles weren't easy. The strange new agency had to deal with skeptical promoters and unsigned groups. But the ambitious young Light was not to be snuffed out, and so unwaveringly he applied himself to his business, which then could boast only two clients, the Oak Ridge Boys and the Happy Goodman family.

Proven Himself

Within one year, Light had proven himself. Today the agency handles some of the biggest name talent in gospel music: Wendy Loggins and the Sunlites, the Cathedral Quartet, the Honorable Jimmie Goff and the Singing Goffs, the Davis, the Florida Boys, Jerry LeePeters, the Oak Ridge Boys, the Rambos, the Thrasher Brothers and Steve Sanders.

In late 1968, Harper Webster who until then was bass singer with, and manager for the Oak Ridge Boys, joined the Light Agency.

The Don Light Talent Agency. It happened in October, 1965. It's been happening ever since.

new face Ray Sanders; and other new segments. Susan Raye, Buddy Alan, Kenni Husky and the Hagers bring talents and appeal to the show. Besides the Buckaroos, the show will have the California Brass appearing in guest spots. Among the many guests appearing in the current series are Sammi Smith, Lynn Anderson, Tammy Wynette, George Jones, Conway Twitty, Loretta Lynn, Ray Clark, Dale Evans, Amanda Blake and Dale Robertson.

Columbia Country

(Continued from page 10)

Jackson, Mac Davis, David Rogers and Barbara Mandrell, and Epic's David Houston, Tammy Cash and Bob Luman continued to produce the high calibre performances their audiences know they can expect from Columbia's Country Gentlemen, Carl Smith, was honored by the label for his 20 years with the diskery.

Epic's Tammy Wynette became the first country artist to achieve a gold album, signifying one million dollars in sales by the RIAA, for "Tammy's Greatest Hits." The LP has now sold over one million copies, qualifying it for a platinum album, and a second volume of Tammy's hits, just released on Epic, is already in the top five c&w album charts.

Columbia's McDowell soon followed in Tammy's footsteps, when her LP "I Never Promised You A Rose Garden" was certified gold, in addition to her her first Columbia single of the same name.

Columbia artists also dominated the Grammy awards: Lynn Anderson won for Best Country Vocal Performance, Female ("Rose Garden"), and Ray Price for Best Country Vocal Performance, Male ("For the Good Times"). Johnny and June Carter Cash lived up to their position as country's first family, bringing home the Grammy for duo or group, for "If I Were a Carpenter." And Marty Robbins won the country songwriting prize with "Don't Be Lilac, My Woman, My Woman, My Wife."

RCA Nashville

(Continued from page 10)

On the other end of the label longevity scale is the Singing Ranger, Hank Snow, Snow, currently celebrating his 35th year with RCA, first in Canada and then world-wide, will be honored by the label at this year's CMA convention.

Last but not least, RCA is currently planning a monumental reissue of its complete Jimmie Rodgers catalog. "It is hoped that the reissue be released sometime next May to coincide with the 40th anniversary of the Singing Brake man's death, Rodgers has been credited as the father of country music," stated Jenkins.

Thus it can be seen (and heard) that the RCA roster runs the gamut of country music styles and is proofed that when new breakthroughs are made in country music, RCA Nashville will be there to record them.
Thanks, Chet

October is Country Music Month
During his early career he had helped develop and guide the careers of such artists as Poo Wee King and Hank Carson. By the opening of the '30s, Allbritton was involved with the personal management of two of country music's best-selling artists of the era and subsequent industry legends Hank Snow and Ernest Tubb. A highlight of his 35 years in the industry came during the mid-'40s when he assumed managerial duties for the career of the late Old Hoyt. It was this beginning of a business personal relationship that would carry through the heights of Foley's popularity during the decade in such days in Springfield, Mo., and up until Foley's death in September of 1968.

But as colorful a career as Dub Allbritton enjoyed in the industry idiom, his name was, and will, be always linked to a success story that began humbly to become international under his guidance—that of singer Brenda Lee, whom Allbritton discovered and whose career he guided until his death on March 19, 1971.

He left behind a legacy in the lives of the people he touched, and a monument to his career dedication in the personal management booking complex he founded in Nashville.

### Billy Edd, a Stockpile of Talent

Billy Edd Wheeler, a lifetime-variety-filled entertainment spectacle. From the songs he has composed, not a few have been amas hes among them: "Jackson," which in singles and albums combined sold over eight million records; "Ann," two and a half million in sales; "Blistered," a million and a half; "The Coal Tattoo" sales reached three million as did "High Flying Bird," and "The Coming of the Road" sold two million. Wheeler's songs have been recorded by Johnny Cash and June Carter, Nancy Sinatra, Bobby Goldsboro, Glen Campbell, Judy Collins, O. C. Smith and Pat Boone.

Billy Edd's career is still too, which putting him in the writer-performer category. And when he sings, he accompanies himself on the guitar. Billy Edd also recently hosted a hourlong television special for National Educational Television.

He is an RCA recording artist whose latest album, "Love," was self-written. During the summer of 1970, 68,000 entertainment-seeking people went to a Beckley, W. Va., open air theater for his documented dramatization of "The Hatfields and the McCoys." The success was repeated this year.

**Poet, Too**

A published poet, Billy Edd's "Songs of Life," an effort prompted one reviewer to comment on the books "popping muscles and sweat, sophistication and humor." His creativity extends to such art forms as sculpting, painting, finishing and woodworking, engaged in mainly in his mountain home in Swannanoa, N.C., where he lives with his wife Mary and their daughter, Lucy.

---

**KGF—Cajonville, Kansas**

1. I DON'T KNOW YOU ANYMORE—Tommy Overstreet
2. BRAND NEW MISTER ME—Mel Tillis
3. ROLLIN' IN MY SWEET BABY'S ARMS—Bill Anderson
4. SOMEONE STEPPED IN—Webb Pierce
5. FANCY—Jody Powell
6. DICKY LEE—Dicky Lee
7. WAYFAYENJING—Ike Tennesse
8. HOW CAN I UNLOVE YOU—Lynn Anderson
9. DADDY RAGGED—Clay Cole
10. HERE I GO AGAIN—Bobby Wright

**KUSH—I. St. Joseph, Missouri**

1. CLAYTON DELANEY—Tom T. Hall
2. TRICKS—Bill Anderson
3. I'D RATHER BE SORRY—Ray Price
4. YOU'RE LOOKING AT COUNTRY—Buck Owens
5. EAST LOVING—Freddie Hart
6. NOON UPLIKE YOU—Lynn Anderson
7. I DON'T KNOW YOU—Tommy Overstreet
8. LEAVIN' AND SAYING GOODBYE—Cedric Bown, Georgia
9. ROLLIN' IN MY SWEET BABY'S ARMS—Buck Owens

**WNYA—Raleigh, North Carolina**

1. I'D RATHER BE SORRY—Ray Price
2. LEAVING AND SAYING GOODBYE—Patsy Cline
3. THE YEAR CLAYTON DELANEY DIED—Tom T. Hall
4. EAST LOVING—Freddie Hart
5. TAKE MY HAND—Mel Tillis & Sherry Bruce
6. BE A LITTLE QUIETER—Peggy Wagner
7. I'D RATHER BE SORRY—Ray Price
8. QUIKS—Bill Anderson
9. NEVER ENDING SONG OF LOVE—Dicky Lee
10. I JUST WANTED TO BE WITH YOU—Mel Tillis

**KNJG—Texas**

1. THE YEAR CLAYTON DELANEY DIED—Tom T. Hall
2. EAST LOVING—Freddie Hart
3. TAKE MY HAND—Mel Tillis & Sherry Bruce
4. schönes—Bill Anderson
5. I DON'T KNOW YOU—Tommy Overstreet
6. DICKY LEE, GO—Waylan Jennings
7. HITCHIN' A RIDE—Jack Benny
8. YOU MIGHT BE MORE TO LIFE—Jack & Misty

**KKUX—Burlington, Iowa**

1. EAST LOVING—Freddie Hart
2. SOMEDAY WE'LL BE BACK—Marlene Hardt
3. YOU'RE LOOKIN' AT COUNTRY—Loretta Lynn
4. GOOD LOVIN'—Tommy Wynette
5. I'M ON YOUR SIDE—Jody Powell
6. WONDER WHAT SHE THINKS ABOUT ME—Porter Wagoner
7. I'D RATHER BE SORRY—Ray Price
8. HOW DO I UNLOVE YOU—Lynn Anderson
9. I DON'T KNOW YOU ANYMORE—Tommy Overstreet
10. ROLLIN' IN MY SWEET BABY'S ARMS—Buck Owens

**WAGF—Eustian, Alabama**

1. QUIKS—Bill Anderson
2. PITTER PAPPER—Swayne Raye
3. I WONDER WHAT SHE'LL THINK—Ray Price
4. RIGHT COMBINATION—Bobby Darin
5. LEAVING AND SAYING GOODBYE—Patsy Cline
6. I'D RATHER BE SORRY—Ray Price
7. THE YEAR CLAYTON DELANEY DIED—Tom T. Hall
8. SLEEPIN'—Peggy
9. WHEN HE WALKS ON YOU—Jack Benny
10. HOW CAN I UNLOVE YOU—Lynn Anderson

**KNNY—Ord, Nebraska**

1. DON'T MANG NO MALOS ON ME—Connee Bosso
2. TAKE ME TO THE TOP OF THE BOOK—Erlin Musky
3. I GET LONELY WHEN IT RAINS—Tommy Overstreet
4. I DREAM OF YOU—Anjelica
5. ANGELS NEED MORE ROSE LIFE—J. Blanchard/M. Morgan
6. LOST NIGHT OF LOVE—Freddie Weller
7. SWEAT TOWN—Reba McEntire
8. TALK IT OVER IN THE MORNING—John Money
9. BABY, I'M YOUGS—Judy Miller
10. EASY top—Osborne Bros.

**WDEN—Monroe, Georgia**

1. YOU'RE LOOKING AT COUNTRY—Loretta Lynn
2. PITTY, PITTY PAPPER—Swayne Raye
3. I CAN'T UNLOVE YOU—Lynn Anderson
4. I DON'T KNOW YOU—Tommy Overstreet
5. BRAND NEW MISTER ME—Mel Tillis
6. DICKY LEE—Dicky Lee
7. EAST LOVING—Freddie Hart
8. WHEN HE WALKS ON YOU—Jack Benny
9. SUGAR TALES—Dotty Futterman
10. THE LAST TIME I SAH HER—Tom T. Hall

**WPXE—Sterkcs, Florida**

1. I DON'T KNOW YOU ANYMORE—Tommy Overstreet
2. BRAND NEW MISTER ME—Mel Tillis
3. ROLLIN' IN MY SWEET BABY'S ARMS—Bill Anderson
4. SOMEONE STEPPED IN—Webb Pierce
5. DICKY LEE—Dicky Lee
6. WAYFAYENJING—Ike Tennesse
7. HOW CAN I UNLOVE YOU—Lynn Anderson
8. BRAND NEW HIGHWAY—George Hamilton IV
9. BIRD MAN—Clay Cole
10. SHE'S LEAVIN'—Jim Ed Brown

**KGGG—Coffeyville, Kansas**

1. I DON'T KNOW YOU ANYMORE—Tommy Overstreet
2. BRAND NEW MISTER ME—Mel Tillis
3. ROLLIN' IN MY SWEET BABY'S ARMS—Bill Anderson
4. SOMEONE STEPPED IN—Webb Pierce
5. DICKY LEE—Dicky Lee
6. WAYFAYENJING—Ike Tennesse
7. HOW CAN I UNLOVE YOU—Lynn Anderson
8. BRAND NEW HIGHWAY—George Hamilton IV
9. BIRD MAN—Clay Cole
10. SHE'S LEAVIN'—Jim Ed Brown
Thanks for making it great to be HOT-

JERRY REED

October is Country Music Month
**ASCAP Has Top Country Year**

**NASHVILLE** — ASCAP's most successful year in the field of country music has brought more writer-country writers and publishers into the ASCAP fold than ever before.

Over 429 new writers and 115 new publishers have been elected to ASCAP membership from the Southern Region, or through the Southern Region office from September, 1970, to September, 1971.

"That's a new record," announced Ed Shea, Southern Region Executive Director of ASCAP.

The efforts of new and established ASCAP members has brought an increase in ASCAP country music catalog value and top 10 songs. "This has been the most exciting year in the Society's Southern Region history," commented Shea.

"ASCAP has become a familiar word among publishers of writers and publishers. And the word has spread from writer-to-writer and publisher-to-publisher about the higher royalty payments at ASCAP. And the momentum we have going now will make 1972 and even bigger year for us."

**New Writers**


New ASCAP publishing companies have been opened by such leading music figures as Pappy Daily, Bill Walker, Phil Walden, Johnny Cash, Bob Beckham and Fred Foster, Danny Davis, Bobby Goldsboro, Floyd Robinson, Wayne Moss, Earl Owens, John Richbourg, Earl Richards and Felix Jarvis.

**Twitty, Lynn Form United Talent, Inc.**

**NASHVILLE** — Conway Twitty and Loretta Lynn jointly announced the official opening of United Talent, Inc. This new, full-line talent agency will handle bookings and personal appearances of each of the two artists, both separately and together, and a selected list of other talent.

General Manager of the agency is Jimmy Jay, former Beloit, Wis., area show promoter, who has been with the Twitty organization since Jan., 1971. Mooney Lynn will also be with the agency when he is not traveling with the Loretta Lynn show areas.

The agency is now handling Conway Twitty and the Twitty Birds band, Loretta Lynn and the Nashville Tennesseans band, Anthony Armstrong Jones and L. E. White. A few others will be added "on a very selective basis," Jay said.

Twitty has recently severed a long and amicable relationship with Southern Agen- c-y, and Loretta departed the Wil-Helm Agency, who had booked her since 1962. The two artists first recorded as a duet on Decca in November, 1970, and have performed together several times since then.

The agency is a joint venture of the two artists, but not cor- porately connected with other Loretta Lynn or Conway Twitty businesses. Plans, however, call for an office complex sufficiently large to house all Nashville offices of the stars' various businesses in adjacent areas. These will include Loretta Lynn Enterprises, Loretta's Coal Miners Music, BMI; and King Coal Music, ASCAP; both managed by Ray Warren.

Present address is 903 16th Ave. So., Nashville. Phone number 615-244-9412.

**Re-birth of Glen Sherley**

In the three years since Chart Records was purchased by Audio Fidelity Enterprises, Inc., of New York, the label has grown to one of world's biggest all-country labels.

Chart boasts one of the most elaborate distribution systems for selling country product. Over 100 accounts are now handling distribution for Chart throughout the world. Over 3,500 djs received copies of each Chart release assuring a maximum of exposure for Chart artists. Any radio station desiring samples may be placed on the mailing list by simply writing the promotion department.

Chart's release schedule includes at least four singles and two albums monthly. All album product is released simultaneously on stereo eight and cassette tape. All album product is also released on a non-exclusi- ve basis by Arista, GRT Tape Divisions, Capitol Record Club handles club sales on album product.

Deals were completed this year for product release in South America, Australia, New Zealand, Holland, Germany, and Africa. Nippon Columbia has enjoyed success with Chart product in Japan.

Recently signed were Carl and Pearle Butler, Red Sovine, the Willis Brothers, and Mike Eaton.

**Sugar Hill Scoring**

Chart is also enjoying good sales on Sugar Hill Records, an indie label, manufactured and distributed worldwide by Chart.

Their fall album releases feature Lynn Anderson, L. Wanda Lindsey, Connie Eaton, Jim Nesbitt, Junior Samples, Anthony Armstrong Jones, plus a sacred album, "Young Gospel Country. In addition, new product is in the works on Red Sovine and Carl and Pearle Butler.

Slim Williamson, the label's chief, says, "Watch us in '72. We're primed for big things."

**Sisters Score**

**WHEELING, W. VA.** — This city has fallen in love with Heather and the Lynn Sisters, whose debut on a recent Saturday (Oct. 2) on the famed Wheeling Jamboeree U.S.A. was termed "a smash hit" by Jam- boeree officials.

Glen Sherley, Record World's Gregg Geller, Mega Records' Ed Kaminsky.

**NEW YORK** — His face is unforgettable: craggy features that have weathered hard times, penetrating eyes that have seen trouble, hair streaked silver-gray at 35. His name is Glen Sherley and he served 11 of his 35 years in prison.

Glen has been out of jail since last spring, enjoying life. "Trees, I could just hug 'em. And I really groove on the white line of a highway. What a gas!" But mostly he has been making music.

"I was born in Oklahoma. We moved to California when I was two and never stopped moving. I started writing songs at 10 to pass the time." In prison he met Spade Cooley and they wrote 12 songs together.

The first time the general public became aware of Sher- ley's songwriting abilities was when Johnny Cash included his "Greystone Chapel" on the now legendary "Folsom Pris- on" album. He had been trying to get his songs through to Cash for 10 years, but "he had no idea that Johnny would sing it when he did."

From that point on things began looking up. He was signed to House of Cash as a writer. Eddie Arnold and Fa- ron Young recorded his songs. And he was released from Folsom.

**Met at Airport**

The Cash family met him at the airport when he arrived in Nashville to start his new life. He became a regular on the touring Johnny Cash Show, de- scribing it as "an honor and a privilege" to work with people like Johnny and Carl Perkins, two men who have experienced their own share of ups and downs.

And there is this extraordinary first album for Mega, re- corded at Folsom Prison. An emotional experience, an unforgettable performance that marks Glen Sherley as a force to be reckoned with in country music for years to come.

**Busy Little Richie**

Little Richie Johnson will be producing several new sessions in Nashville next month, along with a three-week promotion trip on the road. DJs not on his private mailing list can write him at Box 3, Salen, New Mex-
Will The Real Dave Dudley Please Sing

Current LP #SR 61351

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Mercury
Young Surpasses Sell in '71

NASHVILLE—Climbing two decades of one successful year after another, the Sheriff, otherwise known as Faron Young, has surpassed all previous achievements in making 1971 the best year of his career.

Faron's best year yet started off with January appearances at the inauguration of the Hon. Jimmy Preston Smith as Governor and on "The Mike Douglas Show," and each ensuing month has produced greater challenge and success for the revitalized Young and his group, the Deputies. Other highlights of the past year included a TV shot on David Frost's show, participation in the first All-Country Music Show at Madison Square Garden and appearances at various state fairs and other shows around the country.

On the recording end, Faron has also spent quite a bit of time at the Mercury Studios in Nashville. In April, he went into session with Jerry Kennedy, and the result was his current top 10 Mercury single, "Leavin' and Sayin' Goodbye." Other recordings over the past year included "Step Aside."

For the remainder of 1971, the sheriff and his road show will be playing a long tour beginning Oct. 22. The tour will involve a thorough round of appearances across Texas, and a November set of dates in the northern United States for Abe Hamza. Faron will also be participating in several celebrity golf tournaments during his travels.

What could follow this fabulous 1971? Only more superlative. For under the guidance of his personal manager, Billy Deaton, with first class travel accommodations for himself and his band in a new bus; and with the Deputies revitalized and refurbished; the whole Faron Young team looks forward to an even more challenging and more successful 1972.

Tickets on Sale For CMA Banquet

NASHVILLE—Francis Preston, VP of BMI and Chairman of the 1971 Country Music Association banquet and show, announces that tickets have gone on sale for the Oct. 15 event.

Two types of tickets are being offered again this year, a $15 ticket which admits the holder to the auditorium for the entire evening's events plus a seated buffet dinner and seating on the main floor of the Nashville Municipal Auditorium. A second ticket costing $5 to the holder to the auditorium for the entire evening's events, but does not include a buffet dinner.

The evenings festivities begin at 6:30 p.m. with a cocktail party on the terrace under a large tent with music by the Po Boys. Following the cocktail party a buffet dinner will be served in the auditorium followed by an introduction of the entire CMA board of directors and officers and a show produced by Frank Jones featuring name talent. Artists appearing will include Anne Murray, Bill Anderson, Tammy Wynette, and George Jones.

Johnny Cash has been set to present the honorary tribute which is made each year honoring the Country Music Hall of Fame members.

The orchestra for the CMA show will again be arranged and conducted by Hank Levine, with script by Bob Tubert.
You Won't Believe This

BUT WENDY BAGWELL'S DONE IT AGAIN

REMEMBER THE RATTLESNAKES??
#7 BEST SELLING LP IN THE NATION
MADE HIM THE #1 MOST PROMISING COMEDIAN
NOW, HE HAS HIS NEXT BIG ONE

but it's a fact with my hand up

Canaan RECORDS

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WACO, TEXAS

CAS-9699-LP
Eldridge & Stewart: Two Heads Better Than One

Two heads are indeed better than one.

The endless list of successful teams — Rodgers and Hammerstein, Bill Rice and Jerry Foster, Dallas Frazier and Doodle Owens and on and on has a new entry in the area of songwriting: Bill Eldridge and Gary Stewart.

As in the case invariably in the poetry of contemporary (and traditional) country music, the songs of the Eldridge-Stewart team come from the realities of life as it is realized by those who comprise the grassroots of America. They both have experienced and observed these realities of life and they relate their awareness with a simple eloquence that has become commercially successful in today's music market.

This success has included a No. 1 record by Billy Walker ("When a Man Loves a Woman"); a BMI award-winning record for Nat Stuckey ("Sweet Thang" and "Cisco"); a chart record for Hank Snow ("Vanishing Breed"); and a long list of singles and album songs by Jack Greene, Jimmy Dean, Jim Ed Brown, Roy Rogers, Peggy Little, Roy Drusky, Cal Smith and Bobby Lord, including recent singles such as "She Goes Walking Through My Mind," "It's Time to Love Her," "There's a Whole Lot About a Man Don't Know" and "Only a Woman Like You."

Knowing and appreciating the individuality of Eldridge and Stewart enhance the significance of their teamwork. Contrasting in physical appearance, they symbolize the judge that people can get more done by joining forces with others who complement them.

Gary explains how this approach works for them: "I'm an idea and melody man and Bill can think of a better way to say anything I can think of to say—he's a polish man."

A seven-year member of the Fort Pierce (Florida) Police Department, Eldridge left law enforcement simply because his love of music eventually overwhelmed him. Bill had played with a variety of rock bands in the Florida area ("But what was rock back then is country now," he explains) and this diversity in his background has provided a virtual idea mountain from which to excavate song ideas. Stewart moved at the age of 12 from his native Kentucky to Florida with his parents, eight brothers and sisters. The music of those hills, he insists, could not be bleached from his mind by the Florida sunshine and be formed a "plain ole hillbilly band" with some friends who shared his taste. However, those were not the days of the practically universal popularity country music has today and the boys found that rock bands got more bookings so they gradually changed their format. But then, neither could rock music remove Gary's memories of the hill country music. One night a visitor who caught Bill and Gary's act at the Wagon Wheel just happened to be Mel Tillis. Mel was impressed with their singing and they took the necessary time to hear Mel carefully. The gist of his advice came in two parts: concentrate on songwriting and come to Nashville.

Numerous Visits

At the time Gary was working in an airplane factory and

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Neal Scores in '71

"1971 has been a banner year for all of us at the Neal Agency," was the report from Bob Neal, President of the Nashville-based agency. "Our business in 1971 has been over 50% higher in gross bookings and gross earnings, and we are looking for the trend to continue in 1972."

Neal pointed out that the agency has been in an expansion period since moving to a new suite of offices in late 1970. He gave credit to the fact that demand has been at a peak for top artists represented by the agency, among them Sonny James, Lynn Anderson, Conway Twitty and Connie Smith.

There has been a great increase in the bookings for all of these artists," said Neal. "Although there has been some reports from promoters that business was down, we have not felt this because of the type of artists we represent."

Neal pointed out also the addition of several strong names in 1972. "We feel extremely fortunate in having contracted with Tom T. Hall, Freddy Weller and Johnny Paycheck to be represented by our office," he said. He noted, too, the great growth and acceptance of Barbara Mandrell, Skeeter Davis and Jack Blanchard & Misty Morgan.

Raye, Wiggins Wed

Susan Raye, Capitol Records artist, and Jerry Wiggins, drummer with Buck Owens' Buckaroos, were married Sunday, Oct. 3, at the First Methodist Church in Bakersfield, California.

The first song Gary had recorded was a co-writer effort with Fred Burck, a Stonewall Jackson single in 1965. "Poor Red Georgia Dirt." Bobby Lord's "Charlotte, North Carolina" was the first song written by Bill and Gary to be recorded. From those beginnings they have come the hits mentioned earlier and the Billy Walker recording of "It's Time to Love Her" from the MGM film "Looking Good."

They have both re-settled their families in Nashville and all indications are that their usefulness to the entertainment industry is just getting started.

Dolly Visits Goldie

That's Goldie Hawn on the left at her first recording session for Reprise in Nashville. Country star Dolly Parton visited the session produced by Warner Bros. producer Andy Wickham and akr chief Lenny Waronker (far right).
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"A LITTLE PIECE AT A TIME"
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www.americanradiohistory.com
1971: A Country Rose Garden

(Continued from page 9)

Rolls...Joanne (Mrs. Harold) Hitt soloed for first time in a plane. Harold already had his pilot's license...Famed pianist Eddie Hysywood visited with 'inde producer-writer, etc., Jack Clement...John Hartford underwent oral surgery.

JANUARY

Homer & Jethro's annual predictions in Record World included this forecast: "Jimmy Dean comes back to the TV scene; not as a performer, however. Still irked over his show being one year late, Dean will buy ABC and convert it into a huge sausage factory"...Nationally syndicated columnist Earl Wilson visited Nashville...Nashville's new come and went but a few hangovers lingered for several days on Music Row...Ray Price's "For the Good Times" predated 1971 by becoming the No. 1 LP in the country-charts...The Osborne Brothers signed with Atlantic...The No. 1 single was "Rose Garden" by Lynn Anderson...Ferlin & Marvin Husky named their son Terry Preston, the name Ferlin used when he first started performing professionally...Faron Young, Buck Owens & Ray Price entertained at the Texas Gov. Preston Smith's inauguration in Austin...Kris Kristofferson was named Writer of the Year by the Nashville Songwriters Association...Chet Atkins and wife Leona went to Banca, Ireland (20 miles from Shannon) for marriage of their daughter, Merle, to Dr. Will Russell...Patti Page was here for Mercury wax-workout...Producer Dennis Linde rang Pam Beckham's finger with sparkler...The national ToDo Reeves Day was sponsored by United Artists. Prom was pronounced a success...Joan Baez was here for Vanguard session and Kris Kristofferson helped with the production...Tom T. Hall and Dave Dudley did a duet of "Day Drinking"...Robbie Robins decided to produce his own recording in the same pattern set by another Columbia artist, Johnny Cash...Fourteen-year-old Louie Roberts, a discovery of WSM's talent search, joined Eddy Arnold on his concert tours...The Kitty Wells-Johnny Wright Show joined Buddy Lee's talent roster...Everything was rosy at top of the country music charts: "A Good Year for the Roses," "Rose Garden" and "Bed of Roses" were slotted in three of the four leaders...Jeanne C. Riley was ambassador of good-will in Texas Gov. Preston Smith's New Year's day parade...Tammy Wynette's "The Wonders You Perform" became No. 1 as the first month of the new year moved into its final week...At Nashville Songwriters Association's annual awards banquet where Kris Kristofferson was voted Songwriter of the Year, Dolly Parton proudly showed a three-carat diamond ring with birthday gift from her bountiful boss Porter Wagoner...Traveling Jimmy Dickens traded in his 1970 station wagon for a '71 model. The old one (which he drove for a camera) was two years old and the mileage registered 122,000 miles...Liz Anderson and Tommy Cash were among the special guests invited to President Nixon's Pre-Natural History Museum breakfast in the White House...Loretta Lynn & Conway Twitty recorded their first duet and the folks at Decca were properly happy...Larry Lee and Jim Malloy went to Vancouver, Calif., medical center prison and produced a disc session with inmate Glen Sherley, a Johnny Cash protege...Chet Atkins performed for Seattle Symphony...The talk of the local dog world was the kennel of Tom T. & Dixie D. Hall...15 baskets; and all the hounds are show dogs...Rex Allen, Jr. & wife Judi arrived in Nashville from West Coast...Don Gibson was recovering from ulcer surgery performed at Duke U. hospital...Ferlin Husky was harvesting hurrals at the Landmark in Las Vegas.

FEBRUARY

Talent agent Hubie Long has changed the furniture style at his Old Hickory Lakeside home..."Rose Garden" and "For the Good Times" were nominated for Grammys but later disqualified and NARAS admitted a boo-boo. Albeit both singles garnered Golds that month and all concerned with them laughed en route to their lock-boxes...One of the music industry's nicer people, Charles Scully, SESAC national public information officer, suffered a heart attack and was hospitalized at the Coney Island Hospital in Brooklyn...Jasper, Ala., had a Goobier Day for native son George (Goob) Lindsey; Buddy & Sue Killen were there...Ford Cramer, the piano virtuoso, put out his debut gospel LP for RCA...Ray Stevens was writing the words and music (15 songs) for a Broadway musical...George Hamilton IV was going to cooking deal with Jim Halsey...John D. Loudermilk & Susan Chollette Sutton announced their marriage at Baton Rouge, La...Ernest Tubb, another nice guy, was hospitalized...Charl Dodie said he was going to spring training at Tempe, Ariz., with the Milwaukee Brewers baseball-club squad. And he did. But he didn't make the team...Ella Fitzgerald was "Rose Garden."...Bobbie Gentry was in high gear with her RCA cut of "The Taker"...Faron Young completed his first Mercury session in eight months. Faron had been plagued with mouth trouble that prevented him from singing, but not from talking...Gov. Louie B. Nunn appointed Grand Ole Opry's Del Wood a Kentucky Colonel—and Del with alacrity bought himself a new uniform (complete with eagle trappings) to wear on the Opry...Astronaut Stuart A. Roosa entertained himself while orbiting the moon and production coordinator of the Country Music's Who's Who—and immediately the office began to buzz with talk about antiques. (How you like that, Ella?)...Wenon Hymn was in high gear with his RCA cut of "The Taker"...Webb Pierce released "Tell Him That You Love Him"...Elvis Presley was in town for RCA's sessions under direction of Felton Jarvis, and he began to think of "Sarah Between the Lines" (title of his latest Columbia LP) was his gift to wife Sarah on their first wedding anniversary...Mel Tillis brought a five-bedroom, five-bath house on Nashville's blue-blood Belle Meade Blvd. Paid $150,000 for the mansion...Lee Doris became the first black deejay at country-formatted WENO radio in Elv's home-town Cumming, Ga...Inmates (with sense of humor) at Michigan State Reformatory voted Jimm Gately's "I Just Wanna Stay Here with You" as their Song of the Month...CBS-TV announced that they were canceling the "Hee Haw" (Continued on page 76)
1971 Best Vocal Duo

BILLBOARD CASHBOX MUSIC CITY NEWS RECORD WORLD

'AFTER THE FIRE IS GONE'

LE WHITE
TWITTY BIRD MUSIC

LORETTA LYNN & CONWAY TWITTY

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1971: A Country Rose Garden
(Continued from page 74)

series... Dot-Paramount country music A&R Director Jim Fogelson moved his family to Nashville, and Chuck Eastman formed a talent agency. Top client: Dave Dudley.

APRIL

Merle Haggard's "Soldier's Last Letter" No. 1 in the charts... Doyle Wilburn, Porter Wagoner and Jan Howard in the same hospital—but not same room. Mainly for treatment of exhaustion. The Grammy Award went about as expected—Lynn Anderson, Marty Robbins... Doug Kershaw said that he has written more than 20,000 songs so far. "Louisiana Man" Eddie Arnold recorded a recitation type, "A Part of America," for first time... Don Gibson posed for a New York hairdresser's toupee advertisement in the New York Daily News... Singer Sammi Smith suffered exhaustion and dehydration while on tour in Texas and wound up for brief stay in hospital... "Just Plain Charley" was certified by RIAA as gold record for Charlie Pride... Roy Clark celebrated his birthday buying a twin-engine plane which he named "Huey Hawk"... Johnny Cash's ABC-TV show was axed and he said, "I'm almost glad it's over. It was a brutal physically and mentally... Jan Howard became the 58th regular on the Grand Ole Opry... Chet Atkins, Boots Randolph, Jerry Reed, Charley Walker, Floyd Cramer and Bobby Goldsboro played in the Greater Greensboro golf tournament.

The Stomelons signed with Capitol... Hubie Long added Crash Craddock to his talent roster... Bob McCluskey left Acuff-Rose and headed west to California... Jan Howard became the 58th regular on the Grand Ole Opry... Chet Atkins, Boots Randolph, Jerry Reed, Charley Walker, Floyd Cramer and Bobby Goldsboro played in the Greater Greensboro golf tournament.

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1971: A Country Rose Garden

(Continued from page 76)

Wanna Be Free" was No. 1 in the charts... Rex Allen, Jr., released "Country Comfort" on the SSS label... Sonny James planned a month's vacation... The American Woman's Newspaper Club honored Minnie Pearl for her contribution to American humor... Earl Scruggs joined John Hartford for series of concerts... Loretta Lynn narrowly escaped drowning while on canoe cruise... Credited hubby Mooney Lynn with saving her life... NARAS elected its Nashville chapter governor... Frank Jones of Columbia was named President.

JULY
Buddy Lee's agency... Curb Congregation signed with Roy Acuff, Sr. of the Library of Congress... Babs Orson bought E.W. Smith's offices... "The Roy Acuff Story," written by Roy's friend A.C. Dunkleburger, hit the presses... Earl Scruggs and his Revue performed at Smithson- ation Institute series... Mike Curb Congregation signed with Buddy Lee's agency... Roy Orbison bought a new Triumph TR-6 during tour of England for his German-born wife Barbara... Mercury designated July as Faron Young Month... Chart released Lynn Anderson's "He Even Works Me Up to Say Goodbye"... Tammy Wynette's newest "Good Lovin'" a winner...

In Discussion
Bill Ivey, newly appointed Director of the Country Music Foundation Library and Media Center in Nashville, discusses his work at the Center with CFM officials...Shown left to right are Ivey, CFM President Brad McCuen and CFM Chairman Frank Jones.

SEPTEMBER
Liz Anderson signed with Epic where son-in-law Glenn Sutton will be her producer. Glenn is hubby of Lynn Anderson... Chart's Connie Eaton out with "Don't Let the Blues Get The Best Of Me"... Kris Kristofferson renewed affiliation with BMI... Johnny Cash taped segments for a TV show to be shown in Germany... Boots Randolph and his orchestra signed to perform at half-time of Gator Bowl football game in Jacksonville, Fla., Dec. 31... Don Bowman in Georgia for movie role. He plays an outlaw lawyer... Lynn Anderson undergoing treatment for ruptured eardrum... Ronnie Dove moved his office (music publishing, promotion, fan club, etc.) to Nashville... BMI's "Wonder What She'll Think About Me" chart... Buddy Lee's agency... Tommy Hall named his brother Hillman Hall as his personal man- ager... John D. Loudermilk's "Indian Reservation," a haggle for the Raiders... Don Gibson-Sue Thompson "The Two of Us Together" released on Hickory... Charley Pride's latest click "Rodeo of Pride"... Larry Wright's best in years "Here I Go Again"... Mary Stuart of "Search for Tomorrow" soap opera here for recording ses- sion under direction of Chuck Egan... Richard E. Dieter Arnold, 22-year-old son of singer Eddy Arnold, critically injured in automobile accident at Bessemer, Ala. (He's still in coma)... Porter Wagener... Henry Mancini at RCA for session... Homer (Henry Haynes) of the Homer & Jethro team died unexpectedly in Chicago; heart attack... Partner Jethro (Kenneth Burns) later decided to go it as single with Chet Atkins, Boots Randolph, Floyd Cramer and Masters Festival of Music... Wynette's "Gee-Lo- vin'" made it to the No. 1 spot in the charts... No surprise... Lynn Anderson's doctors advised her to forget about per- formance for a month or six weeks... Andy Williams in for looksee at his Barnaby Productions setup... German singer Manuel in for recording ses- sion at Woodland Studio under supervision of Hank Levine... Plant went out with single by "Johnny Credit" called "Hello, I'm Johnny Credit"... Indie producer Jim Malloy under- went emergency appendec- tomy at O.H. Scott Hospital for his first singles session in four years (She had just signed with RCA)... Felton Jarvis undergoing treatment for kidney ailment... the "old machine"... Don Gibson signed with Buddy Lee's talent agency... Sandy Posey new with MGM...
Thanks,

FLOYD

October is Country Music Month

RCA
What you see... is what you get!

- Hank Snow and the Rainbow Ranch Boys
- Waylon Jennings - Jessi Colter - and the Waylors
- Stonewall Jackson and the Minutemen
- Dottie West and the Heartaches
- Jimmy Dickens and the Country Boys
- Willie Nelson and the Recordmen
- Bob Luman and the Nashville Sounds
- Carl and Pearl Butler
- Red Sovine
- Justin Tubb
- Merle Travis
- Rex Allen, Jr.
- J. David Sloan

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