Imperial's Big C/W Release

LOS ANGELES—Ken Revercomb, General Manager, Imperial Records, has announced a "Welcome To Imperial Country" dealer program with special terms available from Imperial distrib on three new releases and the entire Imperial and Minit back catalog.

Imperial has always produced country product by Slim Whitman, one of the field's top stars. With the recent CW buildup at Imperial has created merchandising department has arranged a barrel of exploitation while the ad merchandising department has created die-cut easel jackets. Program terms are effective through May 13, according to National Sales Manager Rick Frio.

Noack Manages Eyes

NASHVILLE—Eddie Noack, artist-songwriter, has been named to manage Golden Eye Music. Lefty Frizzell's new publishing company. Noack has offices at 806 16th Ave. So.

Maynard Signs

Camarillo and Ridgeway music companies now have an office in Nashville, run by Carl Maynard.

King Re -inks

Syd Nathan, President of King Records, Cincinnati, has resigned country artists Moore and Napi er for 10 years, with a minimum of three new LPs planned for them a year—their newest: "Truck Driver Songs." Boys, who write 90% of their songs, are signed exclusively to King subid, Lo is Publishing Co.

United States, the purchaser of a disk can play it for profit without compensating the manufacturer of the record. In Britain, the record company retains control of the record.

New York—Britain has a new pirate commercial station, Radio Essex, operating outside the three mile off-shore limits.

Presxy of the station is Roy Bates, who believes that commercial radio is the future of radio. He finds British non-commercial radio too dull to please the English listening public, which seems to thrive on the Americanized deejay shows of the pirate ships.

The Government has done little to discourage the pirate practice, because any party during election (as went on last week in England) doesn't want to alienate potential voters. (Rock and roll becomes suddenly a political issue, it would seem.)

What makes pirate radio possible is a disregard for the British copyright law. In the United States, the purchaser of a disk can play it for profit without compensating the manufacturer of the record. In Britain, the record company retains control of the record. In the United States, the purchaser of a disk can play it for profit without compensating the manufacturer of the record. In Britain, the record company retains control of the record.