

RECORD WORLD

DEDICATED TO SERVING THE NEEDS OF THE MUSIC & RECORD INDUSTRY



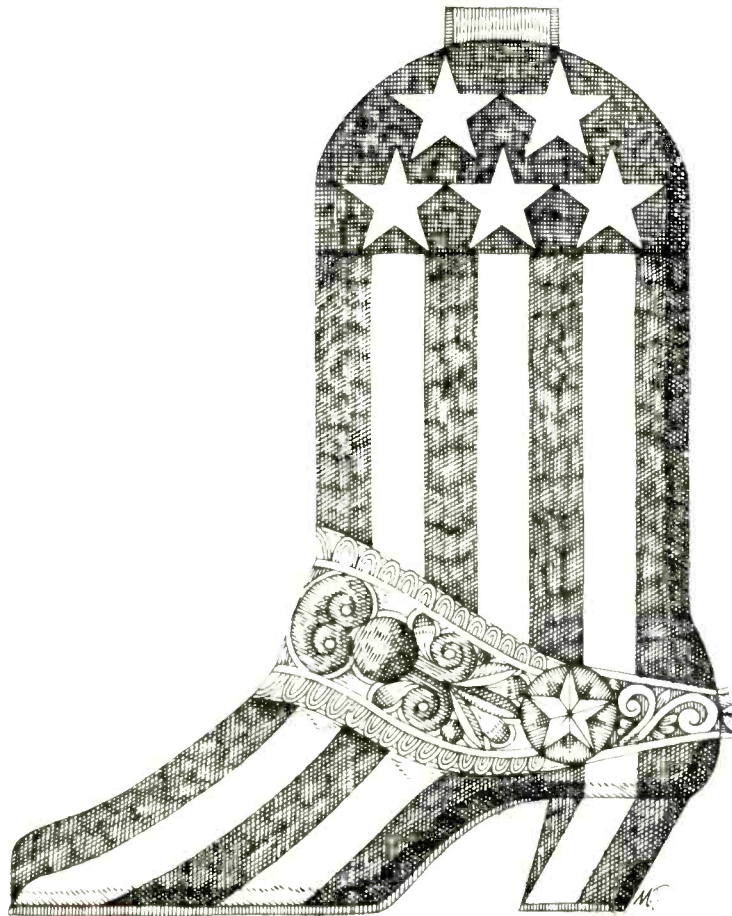
IN CONJUNCTION WITH WSM'S GRAND OLD OPRY BIRTHDAY CELEBRATION

J.C. Boifreau / 1048

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 barefaced 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 "Oakie from Muskogee" album via Capitol . . . Baltimore Colts' star quarterback Johnny Unitas firmed 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 . . . 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 (née 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 . . . The Roy Orbisons 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" . . . Rotund 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 turkey they could eat. And, of course, a fee . . . UA artist Patsy Sledd toured Hawaii. A Sledd in that warm clime? . . . Guitarist Weldon Myrick signed with the 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 hottie . . . 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 Tompall, Chuck & Jim, the Glaser siblings . . . Faron 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. Halli 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

Pro-Celebrity Golf Tournament, Harpeth Hills Country Club

Sunday, Oct. 10

9 p.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 p.m.—BMI Awards Banquet, Belle Meade Country Club (by invitation)

Wednesday, Oct. 13

10 a.m.—till midnight—Barbecue for Broadcasters at Ernest Tubbs Record Shop

12 noon—WSM Registration Pickup, Municipal Auditorium

Mega 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 dj 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.—Decca 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.

C 30638*

**Freddy Weller—
Another
Night
Of Love**

including:
The Promised
Land
Rose Garden
Help Me Make
It Through
The Night
The Seashores
Of Old Mexico
Indian Lake



C 30736*

Ian & Sylvia

including:
More Often Than Not, Creators Of Rain
Summer Wages/Midnight, Some Kind Of Fool



C 30972

**DAVID
ROGERS
SHE DON'T
MAKE ME
CRY**

including:
Help Me Make
It Through
The Night
Knock Three Times
I Wake Up In Heaven
Baby, Baby
A Woman
Always Knows



C 30804

**Claude
King
CHIP'N DALE'S
PLACE**

including:
Help Me Make
It Through
The Night
Mary's
Vineyard
Wolverton
Mountain
Laura
I'll Be Your
Baby Tonight



**BOB
LUMAN
IS IT ANY
WONDER
THAT
I LOVE
YOU**

including:
What About
The Hurt
Today I Started
Freeborn Man
Give Us One
More Chance



E 30660

**HONKY TONKIN' WITH
CHARLIE WALKER**

including:
My Baby Used To Be That Way
God Save The Queen
Honky Tonk Women
Let's Go Fishin' Boys
Before I Found
The Wine



JODY MILLER—HE'S SO FINE

including:
Let Him Have It
Good Lovin'
A Woman Left Lonely
I'm Gonna Write A Song
Baby, I'm Yours

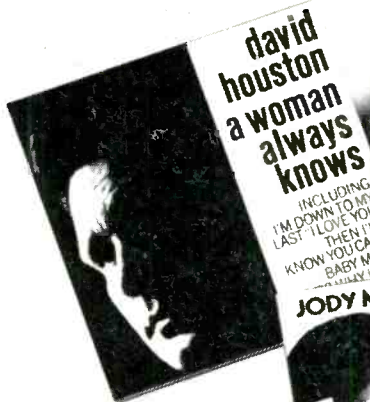


**TOMMY CASH
THE AMERICAN WAY OF LIFE**

including:
Roll, Truck Roll/Abercrombie, Argonsters & Hall
Got Me A Guitar/This Song Feels Good To You
She's Not As Bad As That



E 30617



**david
houston
a woman
always
knows**

including:
I'M DOWN TO MY
LAST "I LOVE YOU"
WHEN I SEE
KNOW YOU CARE
BABY MINE
WHY I CRY

E 30657*

C 30925*

**Lynn
Anderson
How Can I
Unlove You**

including:
You've Got
A Friend
Take Me Home
Country Roads
That's What
Loving You Has
Mean To Me
Ear
Why N



E 30659*

**Tammy Wynette
and George Jones
We Go Together**

including:
After Closing Time/It's So Sweet
A Lifetime Left Together/Never Grow Cold
We Go Together



KE 30802*

**RAY PRICE
I WON'T MENTION IT AGAIN**

INCLUDING:
BRIDGE OVER TROUBLED WATER
I WON'T MENTION IT AGAIN/SWEET MEMORIES
SUNDAY MORNIN' 3 COMIN' DOWN
LOVING HER WAS EASIER



C 33510*

**A Johnny Cash
Portrait
His Greatest
Hits,
Volume II**

including:
A Boy Named Sue
Folsom Prison
Blues
Sunday Morning
Coming Down
Long Legged
Guitar Pickin' Man
Guess Things
Happen That Way

KC 30887*

We've got great new country product: a second volume of Johnny Cash's Greatest Hits; the long-awaited 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



Sonny James



Loretta Lynn



Sammi Smith



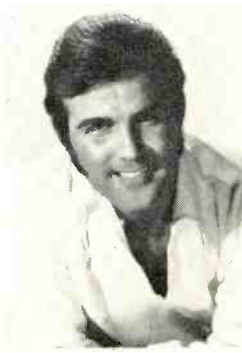
Freddie Hart



Danny Davis and the Nashville Brass



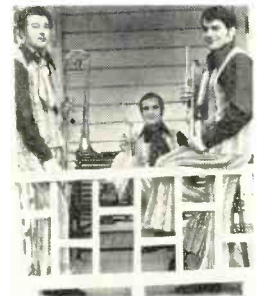
Lynn Anderson



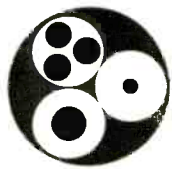
Billy "Crash" Craddock



Tommy Overstreet



Bakersfield California Brass



Record World Annual

TOP MALE VOCALIST

1. **SONNY JAMES** — Capitol
2. **CONWAY TWITTY** — Decca
3. **CHARLEY PRIDE** — RCA
4. **JERRY REED** — RCA
5. **JOHNNY CASH** — Columbia
6. **MERLE HAGGARD** — Capitol
7. **BILL ANDERSON** — Decca
8. **BUCK OWENS** — Capitol
9. **FARON YOUNG** — Mercury
10. **RAY PRICE** — Columbia
11. **MEL TILLIS** — MGM
12. **BOBBY BARE** — Mercury
13. **HANK WILLIAMS, JR.** — MGM
14. **JERRY LEE LEWIS** — Mercury
15. **GEORGE JONES** — Musicor
16. **PORTER WAGONER** — RCA
17. **WAYLON JENNINGS** — RCA
18. **JIM ED BROWN** — RCA
19. **TOM T. HALL** — Mercury
20. **GLEN CAMPBELL** — Capitol
21. **DAVID HOUSTON** — Epic
22. **MARTY ROBBINS** — Columbia

23. **FREDDIE WELLER** — Columbia
24. **BILLY WALKER** — MGM
25. **ROY CLARK** — Dot

TOP FEMALE VOCALIST

1. **LORETTA LYNN** — Decca
1. **LYNN ANDERSON** — Columbia
2. **TAMMY WYNETTE** — Epic
3. **DOLLY PARTON** — RCA
4. **CONNIE SMITH** — RCA
5. **JODY MILLER** — Epic
6. **SUSAN RAYE** — Capitol
7. **JEANNIE C. RILEY** — Plantation
8. **BILLY JO SPEARS** — Capitol
9. **SKEETER DAVIS** — RCA
10. **ARLENE HARDEN** — Columbia

MOST PROMISING FEMALE VOCALIST

1. **SAMMI SMITH** — Mega
2. **ANNE MURRAY** — Capitol
3. **BARBARA MANDRELL** — Columbia
4. **BARBARA FAIRCHILD** — Columbia
5. **PAT DAISY** — RCA

MOST PROMISING MALE VOCALIST

1. **TOMMY OVERSTREET** — Dot
2. **BILL RICE** — Capitol
3. **BOBBY WRIGHT** — Decca
4. **MURRY KELLUM** — Epic
5. **BOB YARBROUGH** — Sugar Hill

TOP INSTRUMENTAL GROUP

1. **DANNY DAVIS & NASHVILLE BRASS** — RCA
2. **MERLE HAGGARD'S STRANGERS** — Capitol
3. **PO BOYS** — Decca
4. **BUCKAROOS** — Capitol
5. **WAGONMASTERS** — RCA

MOST PROMISING INSTRUMENTAL GROUP

1. **BAKERSFIELD BRASS** — Capitol
2. **NASHVILLE STRING BAND** — RCA

ENCORE AWARD

- BILLY "CRASH" CRADDOCK**
Cartwheel
- FREDDIE HART** — Capitol



Lynn Anderson



Wendy Bagwell
& the Sunliters



Jerry Reed



Jerry Kennedy

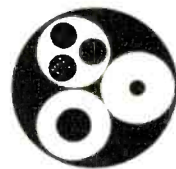


Tompall & the
Glaser Brothers



Ben Colder
(Sheb Wooley)

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

MOST PROMISING COMEDIAN

1. **WENDY BAGWELL** — Canaan
2. **JERRY CLOWER** — Decca

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

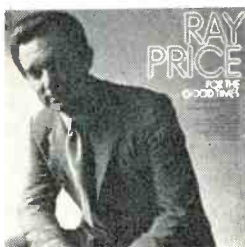
1. **BEN COLDER (SHEB WOOLEY)** — MGM
2. **JUNIOR SAMPLES** — Chart
3. **HOMER & JETHRO** — RCA
4. **ARCHIE CAMPBELL** — RCA
5. **JIM NESBITT** — Chart



Conway Twitty



Waylon Jennings



Ray Price



Loretta Lynn



Jessi Colter



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 HOT 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

TOP VOCAL DUO

1. **CONWAY TWITTY & LORETTA LYNN** — Decca
2. **PORTER WAGONER & DOLLY PARTON** — RCA

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

We've got
the best
autograph
collection
in the
country.

James Allen

Bobby Bare

Roy Drusky

Dave Dudley

Jerry Foster

Tom T. Hall

Jerry Kennedy

Jerry Lee Lewis

Linda Gail Lewis

Roger Miller

Patti Page

Statler Brothers

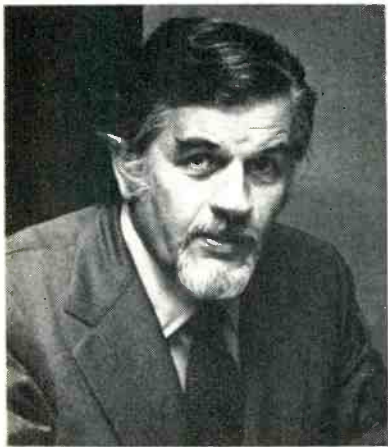
Faron Young

Visit Mercury at CMA.



From The Mercury Record Corporation Family of Labels / Mercury, Philips, Fontana, Smash, Vertigo, A & R, Dial, Mister Chand, Odax, Peachtree.
A Product of Mercury Record Productions, Inc. / 35 East Wacker Drive, Chicago, Illinois 60601 / A North American Philips Company.

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 TVer, 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. Archie Campbell 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 Pat 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)

Country in the Best Of Hands at Columbia



Lynn Anderson, Johnny Cash, Tammy Wynette, Ray Price, Jody Miller and Kris Kristofferson.

■ 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 Weller's "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, Poco 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, "Heehaw's" 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 national trends. Artists like Columbia's Stonewall

(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.



MEANINGFUL COUNTRY ARTISTS

Seven #1 Singles (6 more in Top 10)

Four #1 LP's (2 more in Top 10)

Twelve C&W singles and LP's on the Top Pop charts

All from October, 1970 thru September, 1971

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

All on Decca Records



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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 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 implementing various administrative procedures; and National C&W Promo and Sales Director Frank Mull, intimately involved with country product while in close liaison with the Chicago home office staff.

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 Druskey, soon to have a new release; Jerry Lee Lewis 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.

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 the 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 work with a minimum of 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 star status. Peggy Little, the Compton Brothers, Diana Trask, Jack Barrow, Dale Ward, Joe Stampley, Wendy Sommers, Clyde Beavers, Curtis Potter and Darrell Statler 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 best young singers making records today. Clyde Beavers and his "Clyde Beavers Show" is becoming a major attraction for fairs, etc. Darrell Statler has penned many country hits and has a new single, "Where We Goin' This Time, Mama."

(Continued on page 14)

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 would be the music of the American people, or for that matter the music of the world. Why not? People like James Taylor, Glen Campbell,

(Continued on page 14)



Faron Young, Patti Page, Tom T. Hall, Bobby Bare, Terry Nelson, Jerry Lee Lewis.



AT CAPITOL, EVERY MONTH IS COUNTRY MUSIC MONTH!

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

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

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

Variety Spices Shelby's Stable



Shelby Singleton

■ NASHVILLE—One gold record, single and LP releases, new artists and national chart position records have accented the year for Shelby Singleton's country artists.

The gold record was earned when Terry Nelson's "Battle Hymn of Lt. Calley" sold over one million copies in six days. His first LP, "Wake Up America," was released shortly after.

Jeannie C. Riley has kept up her fast pace of appearances while climbing the charts with "Oh, Singer" and "Good Enough to Be Your Wife." In addition, an LP, "Jeannie C. Riley's Greatest Hits," has also seen national chart action. Rex Allen, Jr., reached new heights with appearances on a summer television series, "CBS Newcomers." "Country Comfort" and "Uncle Booger Red and Byrdie Nelle" were single releases for him this year and he has been devoting a considerable amount of time to writing.

An LP, "Home Cooked," and a single from that LP, "I Want to Make It with You" backed by "We've Only Just Begun," have made it a special year for Little

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 LaBeefe'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

(Continued from page 12)

Dot will continue to seek out the talents of independent producers to record the bulk of their acts. Foglesong, 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 Mareno with Overstreet and Barlow; Henry Hurt with the Comptons and Peggy Little; Morris Wilson with Joe Stampley; Bobby 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 Mareno 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."

With this experience behind him, Jason recognized certain abilities about Ricci Mareno which led him to believe that by joining forces with him, Terrace might succeed. Mareno was 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 Mareno teamed, steady growth has taken place at Terrace.

One of the outstanding accomplishments for Terrace during '71 was bringing Dot artist Tommy Overstreet to No. 1 on country charts. Production was by Ricci Mareno and the song, "Gwen (Congratulations)," was written by Mareno and Jerry Gillespie. Ricci was also co-writer with Charlie Black on Overstreet's current single, "I Don't Know You (Anymore)," which Mareno also produced.

Mareno, 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 Mareno 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 Mareno, Jerry Gillespie, Charlie Black, David Patton, David Ingles, Jack Barlow, Bobby Fischer, Tommy Overstreet and Allie Cunningham.

In addition to its country credits, Terrace also has promising pop writer-performer 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 be concerned about 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 have developed 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 bet 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.

CLIFF WILLIAMSON,
A & R Director
Chart Records

Thompson Celebrates

■ NASHVILLE — In celebration of Hank Thompson's 25 years as a recording star, Dot Records plans special things during October. The campaign will be kicked off during the Opry Celebration and the CMA convention. Thompson has been with Dot the past three years.

With his current release "The Mark of a Heel" headed for the top, Dot will turn out a special double volume album titled "Hank Thompson's 25th Anniversary Album" in time for the dj convention.



At top, from left: Jeannie C. Riley, Michael Henry Martin, Little Jimmy Dempsey, Rex Allen, Jr., Johnny Cash, Sleepy LaBeefe and Jerry Lee Lewis.

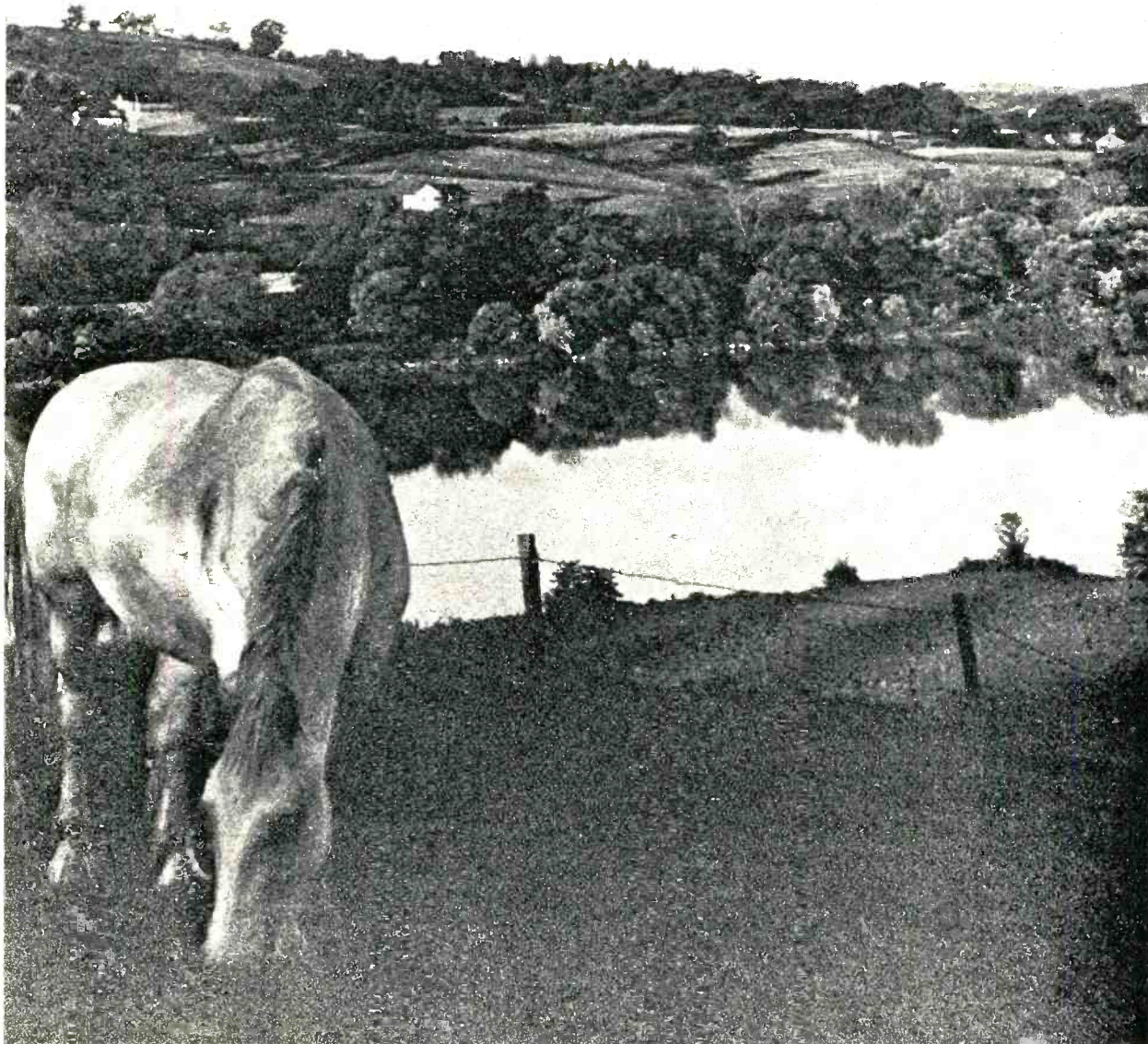


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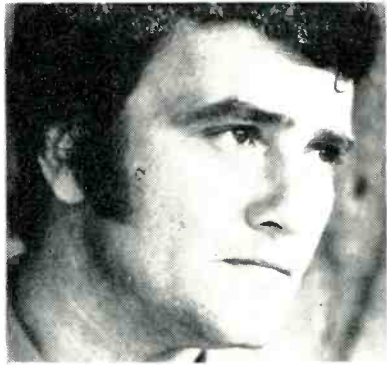
BOBBY GOLDSBORO • LITTLE JIMMY DICKENS •
BOBBY RUSSELL • BILLY MIZE • DEL REEVES •
BOBBY LEWIS • OLIVER • EARL RICHARDS •
RAY SANDERS • SLIM WHITMAN •
PENNY DEHAVEN • SONNY THROCKMORTON

RECORDS & TAPES



Nashville Like Paris in the '20s: Newbury

(Editor's Note: Recently, Bruce Harris, Director of Advertising and Publicity for Elektra Records, flew to Nashville 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 coffee houses then; 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 snacks. They had a piano inside, and I'd go over and mess with the piano. I had to get my hands on something that made music. Then 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, though. We used to 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 any certain way—you write to reach the people around you. If I had wound up in Memphis instead of 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 reach them in 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 dual meanings, where they can relate to 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 their 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 legit to folk. 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 then.

Harris: You once said 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 horn-blowing about it. It's still innocent.

New Studio Sets Up Shop

■ NASHVILLE — Faith in Nashville and the music business was never proclaimed 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 purchased 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 operation. 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 Winfrey, Harold Lee, formerly of Woodland Studios, and Billy Sherrill (not to be confused with Billy Sherrill of Columbia). Additional back-up engineers include Lee Hazen 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 Potter

Wendy Summers

Joe Stampley

Darrell Staller

Hank Thompson

Diana Trask

Dale Ward

DOT
RECORDS
A DIVISION OF CALADUS MUSIC CORP.
A GULF WESTERN COMPANY

Independent Producers: They're Off and Running

By **JERRY CRUTCHFIELD**
*General Professional Manager
 MCA 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 were established in years gone 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 slowly 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 listen because there's always 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 "quantity," for no longer was it a matter of three or four established companies with three or four reputable writers each, automatically coming forth with the goodies.

But what about independent record producers? It is only natural that time changes everything and everybody 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 of 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 some of the necessary trite things that bring about the approval of some juke box operators, disc jockeys, fan clubs, etc." Not that those things aren't important, because they are, but 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 this. He is not a staff employee with company benefits 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 sources of outside production; second, from several independent companies that are being operated by very knowledgeable music people — companies like Mega, Cartwheel and others who are experiencing incredible success.

One of the best examples of a major taking advantage of independent production is Columbia Records, headed up by Billy Sherrill, the most successful record producer in Nashville since the days of the "four or five." Billy gets product 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, songs that he might not have come by.

There is no better 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 and ability of about six independent producers. Other labels such as Mercury, Decca, MGM, Dot and others are also looking toward independent producers for some of their country product.

The gun has sounded, and they're off and running.

Mega Makes It Through the Year Big



Mega President **Brad McCuen**, Exec VP **Davidson** and Secretary **Louis Hollie**.

■ **NASHVILLE** — Mega Records recently completed its first full year of operation. Founded by insurance exec Harry Pratt, the company is headed by veteran music man Brad McCuen and has set an impressive record of earnings and growth.

The company, set up as a total concept label, got off to a fast start when first artist Sammi Smith hit with "Help Me Make It Through the Night." Her success was followed by the signing of other acts and the addition of veteran A&R and sales promo personnel. Recording artists on the label include, in addition

to Sammi, Fred Waring's Pennsylvanians, Bobby Harden, Brian Collins, Ray Pillow, Glen Sherley, Henson Cargill, Jack Blanchard & Misty Morgan, Lana Chapel, Jerry Jaye, Prince of America, Bill Black's Combo and others.

The key executives at Mega include Executive VP Bruce D. Davidson; Louis C. Hollie, Secretary; Robert D. Shaw, Treasurer; Jim Malloy, Executive Producer, A & R Dept.; Larry Rogers, A & R Administrator; Edward Kaminsky, National Pop Promotion Manager; Tom McConnell, National Country Promotion Manager; Bernie Kaplan, Coin Operator Liaison & Promotion of Mega distributed labels; and Johnny Wilson, General Professional Manager, Two Rivers and 100 Oaks Music, Mega's Publishing firms.

The company has announced plans to break ground for immediate construction of a one and one-half million dollar seven-story office building on music row at Hawkins and 15th Ave. So. In addition to housing Mega Records, the building will have rental space available and house parent company of Mega, Zemarc, Ltd., which is being moved here from Downingtown, Pa.

The Growth of Buddy Lee

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 booking 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 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. So.

The company specializes in copyright administration for publishers both domestically and internationally. It also handles special pr and publicity accounts on both an 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 three companies 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.

DOUBLE GOLD FOR SOUNCOT ^{Inc.}



BOBBY LEE TRAMMELL

GLENN W. TURNER

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.

Arranged and Produced By
BOBBY LEE TRAMMELL

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SOUNCOT ^{Inc.}

BMI: Pledged To C&W Since '40

■ Serving music since 1940, BMI has steadily made significant impact not only on American but world music.

Over 33,000 writers and publishers have chosen BMI to administer their performing rights licensing. And the true measure of BMI's dedicated stewardship of those rights is reflected in the continuing association of its affiliated writers and publishers. BMI contracts are generally for a two-year period, upon 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 writers 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:

Eddy Arnold, Carl Belew, Bobby Bond, Bobby Braddock, Johnny Cash, Jean Chapel, Hank Cochran, Jan Crutchfield, Jerry Crutchfield, Dave Dudley, Melvin Endsley, Larry Lee Favorite, Dallas Frazier, Chuck Glaser, Jim Glaser, Tompall Glaser, Bobby Goldsboro, Merle Haggard, Tom T. Hall, Harlan Howard, Waylon Jennings, Merle Kilgore, Larry Kingston, Kris Kristofferson, John D. Loudermilk, Loretta Lynn, Joe Melson, Neal Merritt, Eddie Miller, Willie Nelson, Mickey Newbury, Dale E. Noe, Roy Orbison, Buck Owens, Doodle Owens, Jimmy Peppers, Ben Peters, Charley Pride, Curly Putman, Dottie Rambo, Earl Scruggs, Martha Sharp, Joe South, Ray Stevens, Nat Stuckey, James Taylor, Mel Tillis, Mitchell Torok, Scotty Turner, Conway Twitty, Billy Walker, Cindy Walker, Bill West, Dottie West, L. E. White, Bucky Wilkin, Hank Williams, Jr., Norris Wilson and Tammy Wynette.

When BMI came into being on Feb. 1, 1940, the Grand Ole Opry was already well established as the major country music showplace. 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 across the land. 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 writ-

ers 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 really has 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 . . . varied benefits that will flow from a new force 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 music publicly for profit. 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 everything each one of them plays every day of the year. Instead, a scientifically chosen representative cross section of stations is logged each quarter. The stations that are logged supply BMI with complete information as to all music performed. TV theme and cue music is logged with the aid of "cue" sheets prepared by the producer which list all music 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 pub-

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 of these 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.

Producer Owen Bradley came up with some hits that established new artists like Bobby Wright, Crystal Gayle, Bobby Lord and the revival and reuniting of Brenda Lee with Owen. It was a year that also

saw a total of 12 country singles and LPs make the pop charts, singles by artists like Bill Anderson, Conway Twitty and Loretta Lynn. This we feel shows the ever-growing strength of Country Music. It was a year that some of the Decca artists received tremendous national TV appearances, such as "The Ed Sullivan Show," "The David Frost Show," "Hee Haw," "The Johnny Cash Show," etc.

The year that saw Chic Doherty, National Country Sales Manager, and yours truly, Gene Kennedy, National 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.

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."

Presently, turntables at radio stations are busy spinning the new duet 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 TV 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 jingles 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.

lished 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.

Oak Ridgers 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 five young men called the 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 Ellerbee 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 Cason's Creative Workshop, located in Nashville's newest music center, Berry Hill, is continually 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 mainly 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 release by Chuck Howard.

Caprice Records is also located 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-relaxed 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 festivities. The event will be at the Sheraton Hotel, timed for 10:30 p.m., or immediately following the CMA event.

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



COUNTRY SINGLE PRODUCT

(Continued from page 22)

HANK THOMPSON AND THE BRAZOS VALLEY BOYS
Dot 17390

FADED LOVE/MAIDEN'S PRAYER (Anne-Rachel, ASCAP) (Hill&Range, 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 (AI 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)

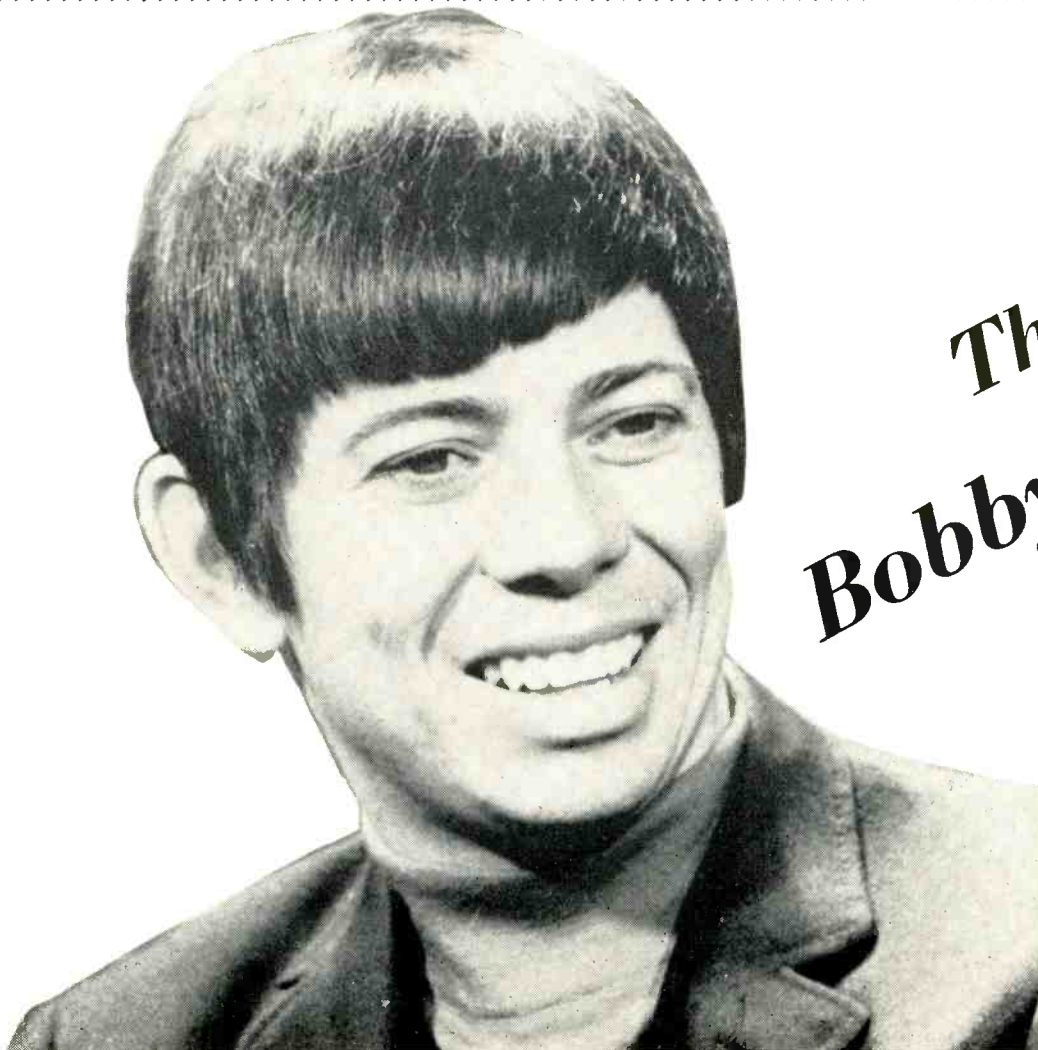
Pretty girl, pretty song, pretty arrangement. Jim Bowen produced for the Pickwick people.

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

Management
LENNY DITSON
162 West 56th St.
New York, N. Y.



Exclusive booking

WILLIAM MORRIS



Thanks, DJs and friends for making "Leaving" our 13th hit in a row, and for making 1971 the biggest year of my career!
FARON

**FARON PERFORMING AT RIVERFRONT STADIUM
 FOR THE CINCINNATI REDS**

JUST ONE BIG HIGHLIGHT OF 1971

BOOKINGS

Billy Deaton Talent

1314 PINE ST.
 NASHVILLE, TENN. 37203
 615-244-4259

Major Appearances

TEXAS GOVERNOR'S INAUGURATION
 BUSCH STADIUM (ST. LOUIS CARDS)
 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





COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

STATION CHECK LIST

| | |
|--------------------------------|-------------------------------------|
| WKDA, Nashville (Joe Lawless) | WBAP, Ft. Worth (Art Davis) |
| WMIL, Milwaukee (Bruce Nelson) | KBOX, Dallas (Art Keller) |
| WMNI, Columbus (O. R. Moore) | KFDI, Wichita (Don Powell) |
| WUNI, Mobile (Johnny Barr) | KBUC, San Antonio (Andy Jackson) |
| KRAK, Sacramento (Jay Hoffer) | WMGS, Toledo (Jeff Rice) |
| WOKO, Albany (Dave Franklin) | WXCL, Peoria (Dale Eichor) |
| WYDE, Birmingham (Johnny Gray) | KLAK, Denver (Con Schader) |
| WCMS, Norfolk (Earle Faulk) | KHOS, Tucson (Mike Mitchell) |
| WPOR, Portland (Tom Star) | KVVO, Cheyenne (Terry Drenner) |
| WGBG, Greensboro (Tim Rowe) | WFCG, Franklinton, La. (Rick Diggs) |

"Hag" has a hit! "Daddy Frank" is or has been a pick in almost every market!

Jeannie Seely may have one with "Alright, I'll Sign Lamar Morris' "Near You" is a strong mover at WCMS, WYDE, WMGS, KFDI, KBOX, WPOR.

Jeannie Seely may have one with "Alright, I'll Sign the Papers." It's a pick at KBUC and WXCL; moving at KBOX, KFDI, WYDE and WFCG.

Kenny Earl's "What in the World" beginning to happen in Birmingham.

Charley Pride's "Kiss an Angel Good Morning" enjoying a strong start—pick at WMGS, WOKO.

Crash Craddock's just released "You'd Better Move On" taking off in Nashville.

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.

Kenni Husky's "Living Tornado" pick at KRAK.

Mayf Nutter's "Never Ending Song of Love" is heavy request item in Columbus. The Dickey Lee version of the same song is the most requested record at WBAP, 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)



SONGS FOR THE 70's

PLAYED AROUND THE WORLD!

AIN'T THAT BEAUTIFUL SINGING
CUT ACROSS SHORTY
DADDY SANG BASS
DETROIT CITY
HEART OVER MIND

HONKY TONK MAN
LITTLE BOY SAD
MONEY CAN'T BUY LOVE
RISE AND SHINE
RUBY, DON'T TAKE YOUR LOVE
TO TOWN

COMMERCIAL AFFECTION
I'M GONNA ACT RIGHT
TRUE LOVE IS GREATER THAN FRIENDSHIP
SLOWLY




PHI PUBLISHING CO., INC., 815-16th Avenue, S., Nashville, Tenn. 37203



Produced by GLENCO Productions, Inc.

Executive producer: NICK SEVANO

Public Relations  **Lerinson and Ross**

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. Candilora, 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 Rela-

tions, 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 music entry 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 1513 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

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.

for each of the years:

"Here I Go Again," Bobby Wright; "Long Legged Guitar Pickin' Man," J. Cash & June Carter; "You Make Me Feel Like A Man," Warner Mack; "Live For the Good Times," Warner Mack; "Fifteen Years Ago," Conway Twitty; "The Man You Want To Be," Webb Pierce; "The Whole World Comes To Me," Jack Greene;

"Yesterday's Letters," Bobby Lord; "You And Me Against The World," Bobby Lord; "The Woman In Your Life," Wilma Burgess; "Love Hungry," Warner Mack; "L. A. Angels," Jimmy Payne; "True And Lasting Kind," Bobby Lord; "Rainbow Girl," Bobby Lord; and "Merry-Go-Round," Webb Pierce; "No Blues Is Good News," George Jones.

"HANGING OVER ME"

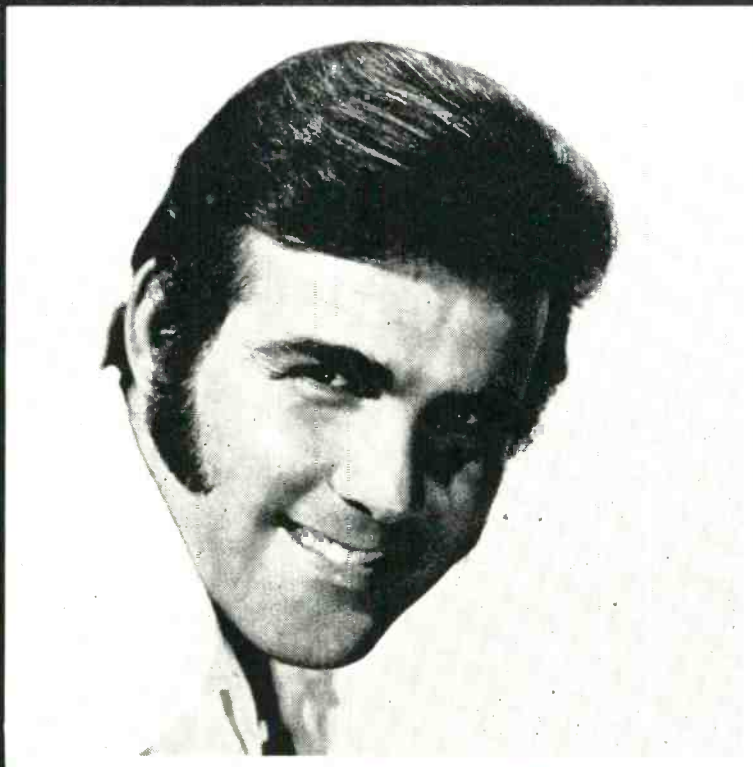
DECCA RECORDS

BY **Jack Greene**

Published by TREE PUBLISHING
Written by Hank Cochran, Red Lane, Jack Greene



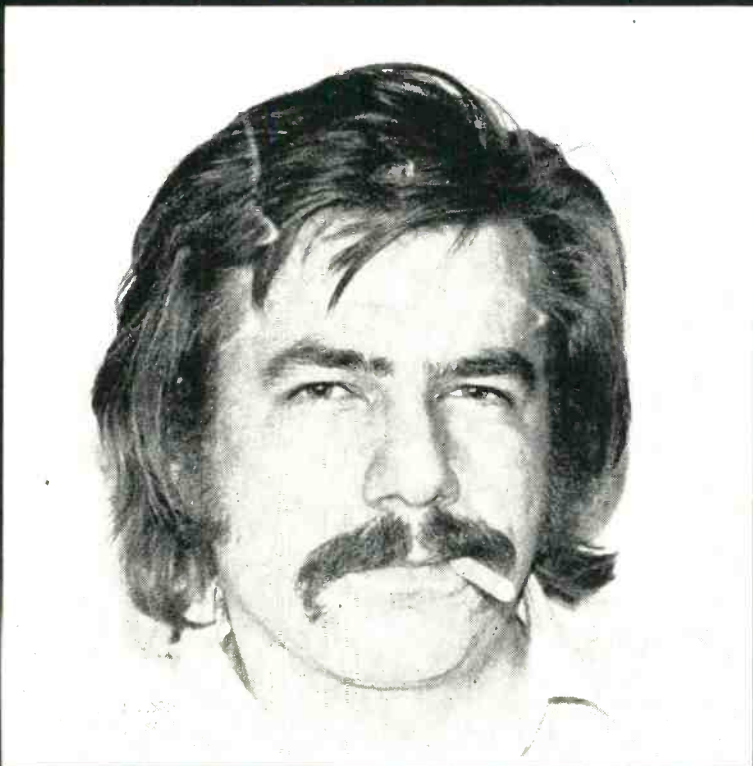
The whole Country World is turning a Cartwheel



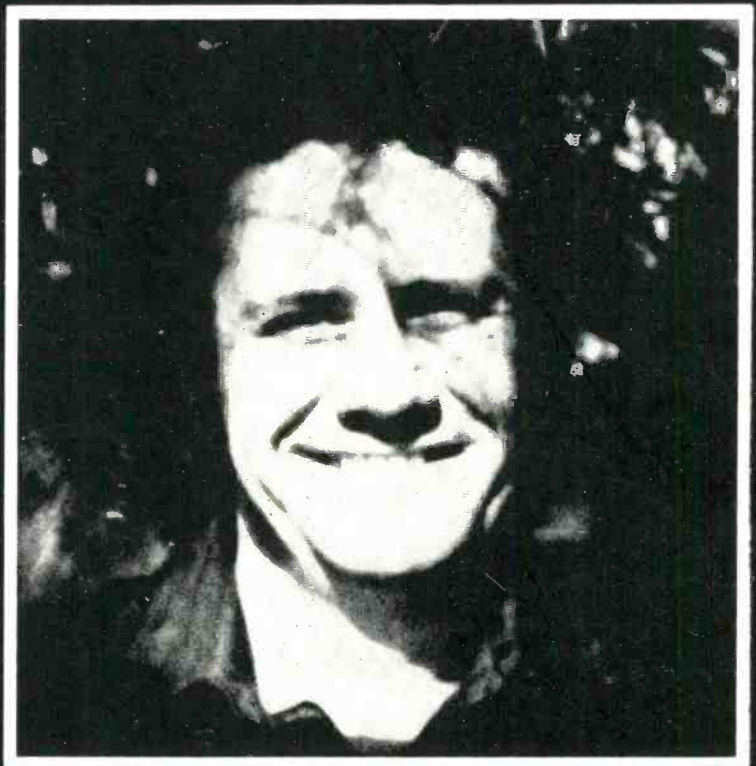
BILLY "CRASH" CRADDOCK



DUANE DEE



HAROLD LEE



DAVID FRIZZELL

Growth Potential Key at One Nitters



One Nitters' 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 Nitters, Inc., 111 Lyle Ave.

As Billy Smith, President of the agency, states: "We have been moving in new directions, adding new dimensions to One Nitters' 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 Nitters' 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 Nitters' 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 Nitters' 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 Nitters-based groups.



COUNTRY ALBUM PRODUCT

DOWN HOME IN THE COUNTRY

STONEY EDWARDS—Capitol 834. Stoney's second LP is, as the liner notes say, a lot like his own diary. All the songs are new (except "Don't Be Angry") and he tells in earthy tones about his life as a singer, songwriter and human being. Lots of talent here and solid Earl Ball production.



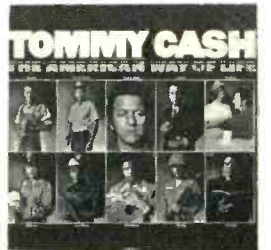
SOMETHING SPECIAL

CONNIE EATON—Chart CHS 1049. As the title indicates, the material and performance in this package is really "special." Connie's strong voice is at its best on "Leave Me," "Stand By Your Man," "Glad to Be Your Woman," "Memories," "Get Together" and "Take Me Back." Great "easy listening" programming produced by Connie's hubby Cliff Williamson.



THE AMERICAN WAY OF LIFE—

TOMMY CASH—Epic 30860. This is an unusual album that features a narration and song dedicated to each of 11 kinds of employment. Tommy does a convincing job of honoring the Waitress, Lawyer, Minister, Truck Driver, Housewife, Farmer, Coal Miner, Mailman, Entertainer, Family Man and Soldier. Lots of thought went into this effort—and it's well worth it.



Rose Garden

(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 . . . Eliot Mazer moved from New York to Nashville and began producing the likes of Joan Baez, Area Code 615 & Buffy Sainte-Marie at Quadrafonic Sound Studio . . . Hank Williams, Jr., sang while he rode on a float in the annual Macy's Christmas parade . . . Hilltop released "Hello Juli" 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 repeat . . . 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 ma-

terialize; 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."

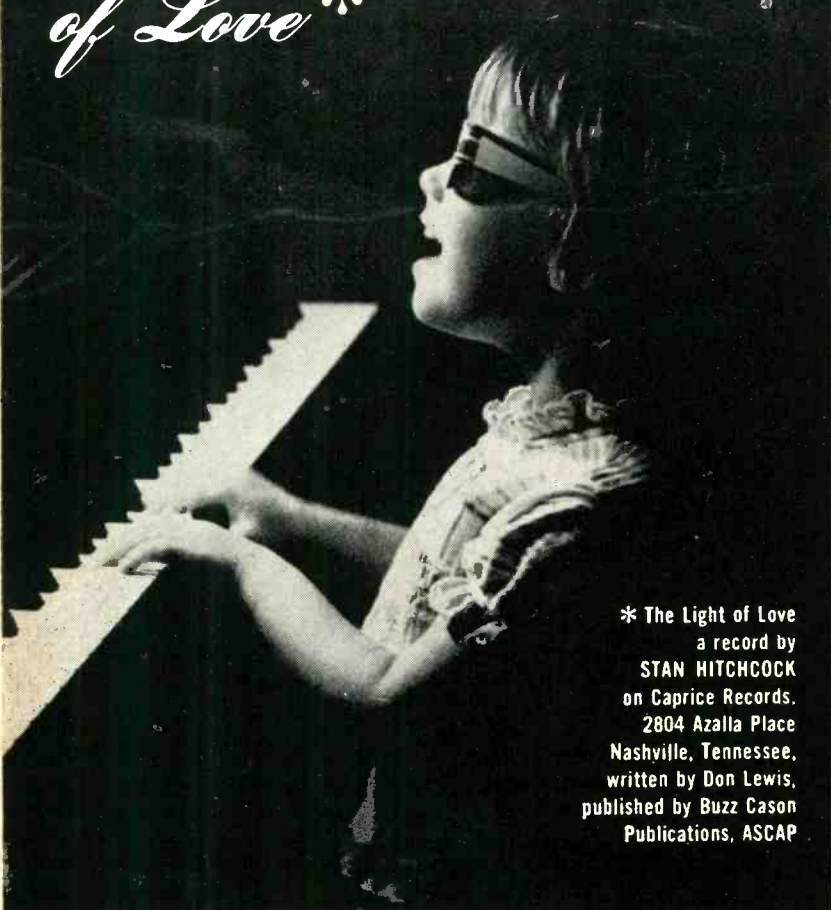
Felton Jarvis stopped in Denver en route from LA to Nashville and bought a silver-gray

(Continued on page 74)

Brewer, Russell Hit

■ NASHVILLE — WYDE radio and 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.

*The Whole World
Loves The Light
of Love**



* The Light of Love
a record by
STAN HITCHCOCK
on Caprice Records.
2804 Azalla Place
Nashville, Tennessee,
written by Don Lewis,
published by Buzz Cason
Publications, ASCAP



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

K14291

“RINGS”

BY

**TOMPALL &
The Glaser
Brothers**

Exclusively on MGM Records



SE-4775
Their latest LP
“THE AWARD WINNERS”



COUNTRY SINGLES PUBLISHERS LIST

COUNTRY HOT LINE

(Continued from page 26)

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

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 begining 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 WMNI.

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.

| | | | |
|---|----|--|----|
| A SONG TO MAMA Billy Sherrill (House of Cash/Oak Valley, BMI) | 29 | I DON'T KNOW YOU (ANY MORE) Ricci Moreno (Shenandoah Terrace, ASCAP) | 3 |
| AFTER ALL, SHE USED TO BELONG TO ME Jim Vienneau (Hank Williams, Jr., BMI) | 16 | I GET LONELY WHEN IT RAINS Owen Bradley (Jack & Bill, ASCAP) | 69 |
| ALL I EVER NEED IS YOU Scott Turner (United Artists/Racer, ASCAP) | 53 | I WANNA BE LOVED COMPLETELY Owen Bradley (Page Boy, SESAC) | 49 |
| ALL I WANT TO DO Billy Carr (Jack & Bill, ASCAP) | 51 | I'D RATHER BE SORRY Don Law Prod. (Buckhorn, BMI) | 5 |
| ANOTHER NIGHT OF LOVE Billy Sherrill (Young World/Center Star & Equinox, BMI) | 37 | IF THIS IS OUR LAST TIME Owen Bradley (Blue Crest, BMI) | 36 |
| BABY, I'M YOURS Billy Sherrill (Blackwood, BMI) | 67 | IF YOU THINK IT'S ALL RIGHT Glenn Sutton (Green Grass, BMI) | 28 |
| BACK THEN Larry Butler (Duchess, BMI) | 63 | I'M GONNA ACT RIGHT Jerry Bradley (Cedarwood, BMI) | 18 |
| BE A LITTLE QUIETER Bob Ferguson (Owepa, BMI) | 13 | I'M SDRRY IF MY LOVE GOT IN YOUR WAY Bob Ferguson (Blue Crest, BMI) | 68 |
| BECAUSE GOD MADE YOU MINE Vance Bulla (Sue-Miri, ASCAP) | 73 | IT'S A SIN TO TELL A LIE Biff Collie (Bregman, Vocco & Conn, ASCAP) | 35 |
| BRAND NEW MISTER ME Jim Vienneau (Sawgrass Music, BMI) | 11 | KO-KO JOE Chet Atkins (Vector, BMI) | 17 |
| CEDARTOWN, GEORGIA Danny Davis & Chet Atkins (Tree, BMI) | 7 | LEAD ME ON Owen Bradley (Shade Tree, BMI) | 24 |
| CHARLOTTE FEVER Ronny Light (Window, BMI) | 41 | LEAVIN' AND SAYIN' GOODBYE Jerry Kennedy (Tree, BMI) | 2 |
| DADDY FRANK—Ken Nelson (Blue Book, BMI) | 59 | LOVE'S OLO SONG Jerry Crutchfield (Duchess, BMI) | 27 |
| DIS-SATISFIED Owen Bradley (Stalation, BMI) | 65 | LOVIN' HER WAS EASIER Jerry Fuller (Combine, BMI) | 64 |
| DON'T HANG NO HALOS ON ME Cliff Williamson (Rose Bridge, BMI) | 48 | MAY OLD ACQUAINTANCES BE FORGOT Henry Hurt (Brothers Two, ASCAP) | 72 |
| EARLY MORNING SUNSHINE Marty Robbins (Mariposa, BMI) | 40 | MOUNTAIN WOMAN Bob Milsap (Wheel, ASCAP) | 60 |
| EASY LOVIN' George Richey (Blue Book, BMI) | 9 | NEVER ENDING SONG OF LOVE Lee & Reynolds (Metric, BMI) | 22 |
| EVERYTHING BUT LOVE Billy Sherrill (Algee, BMI) | 39 | NO NEED TO WORRY Johnny Cash (Henson, SESAC) | 12 |
| FLY AWAY AGAIN Jerry Kennedy (Addel, BMI) | 8 | OPEN UP THE BOOK Ken Nelson (Lowery, BMI) | 34 |
| FOR THE KIDS Jim Malloy (Evil Eye, BMI) | 46 | PAPA WAS A GOOD MAN Larry Butler (Passkey, BMI) | 70 |
| HANGING OVER ME Owen Bradley (Tree, BMI) | 25 | PICTURES Jerry Kennedy (House of Cash, BMI) | 21 |
| HAVEN'T YOU HEARD Jim Malloy (Tree, BMI) | 71 | PITTY PITTY PATTER Earl Ball (Blue Book, BMI) | 31 |
| HELLO LITTLE ROCK Earl Ball (Sawgrass, BMI) | 45 | QUITS Owen Bradley (Stallion, BMI) | 10 |
| HERE COMES HONEY AGAIN George Richey (Marson, BMI) | 20 | RED DOOR Don Law Prod. (Acuff-Rose, BMI) | 32 |
| HERE I GO AGAIN Owen Bradley (Contention, SESAC) | 47 | RINGS Jim Glaser (Unart, BMI) | 15 |
| HITCHIN' A RIDE Giori-B. Prod. (Intune, BMI) | 66 | ROLLIN' IN MY SWEET BABY'S ARMS Ken Nelson (Blue Book, BMI) | 6 |
| HOLD TO MY UNCHANGING LOVE Walt Haynes (Moss-Rose, BMI) | 57 | SIX WEEKS EVERY SUMMER Jerry Bradley (Con Brio, BMI) | 44 |
| HOME SWEET HOME Billy Sherrill (Algee/Tree, BMI) | 54 | SHE'S ALL I'VE GOT Billy Sherrill (Williams/Excellorec, BMI) | 56 |
| HONKY TONK STARDUST COWBOY Larry Butler (Jack & Bill, ASCAP) | 26 | SHE'S LEAVIN' Bob Ferguson (Tree, BMI) | 42 |
| HOW CAN I UNLOVE YOU Glenn Sutton (Lowery, BMI) | 1 | SHORT AND SWEET Jerry Kennedy (Return, BMI) | 50 |
| HOW DO YOU MENO A BROKEN HEART Ron Chancey (Casserole/Tamerlane, BMI) | 74 | | |

| | | | |
|---|----|---|----|
| SNAP YOUR FINGERS George Richey (Fred Rose, BMI) | 58 | THE TWO OF US TOGETHER Wesley Rose & Don Gant (Acuff-Rose, BMI) | 38 |
| TELL ME NOT TO BREWER PROD. (Red Coach, BMI) | 55 | THE YEAR THAT CLAYTON D'LANEY DIED Jerry Kennedy (Newkeys, BMI) | 14 |
| THE MARK OF THE HEEL Joe Allison (Central Songs, BMI) | 61 | WHAT A DREAM Jim Vienneau (Berkshire, BMI) | 62 |
| THE MORNING AFTER Joe Johnson (4-Star, BMI) | 19 | WFST TEXAS HIGHWAY Bob Ferguson (Wren/Heavy, BMI) | 33 |
| THERE MUST BE MORE TO LIFE Jack Blanchard (Ha'l-Cement/Birdwalk, BMI) | 52 | WHEN YOU'RE TWENTY-ONE Norro Wilson (Dejab, BMI) | 43 |
| THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN Ray Pennington (House of Cash, BMI) | 23 | YOUR KIND OF LOVIN' Owen Bradley (Wilderness, BMI) | 75 |
| | | YOU'RE LOOKING AT COUNTRY Owen Bradley (Sure-Fire, BMI) | 4 |

We're glad you like the Light side of one of today's "Heavies"...

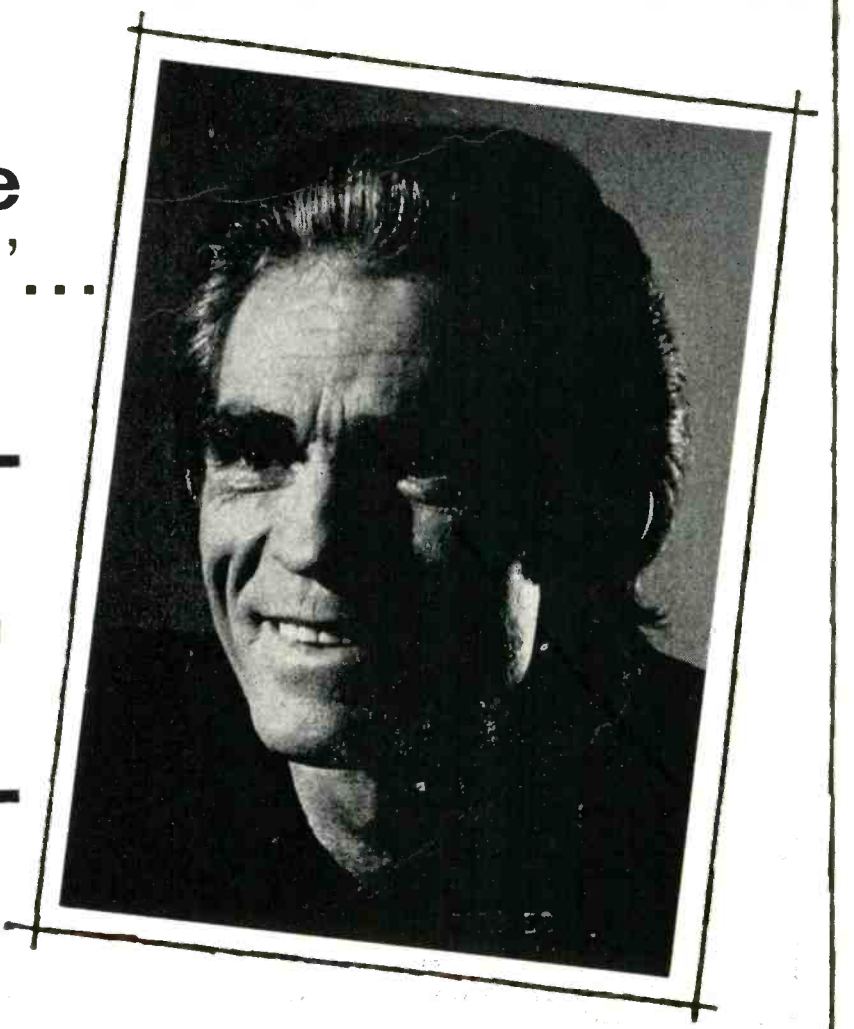
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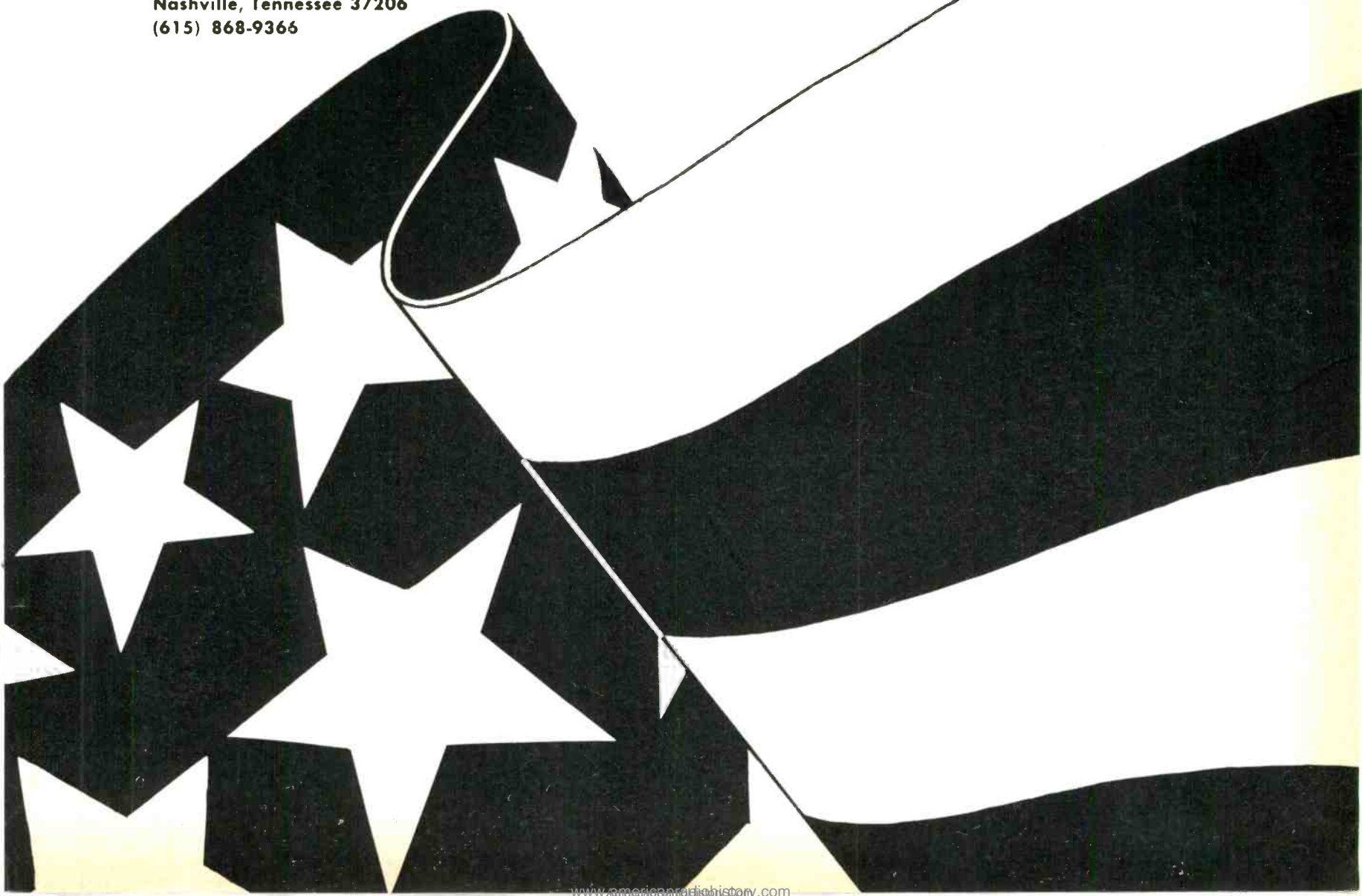
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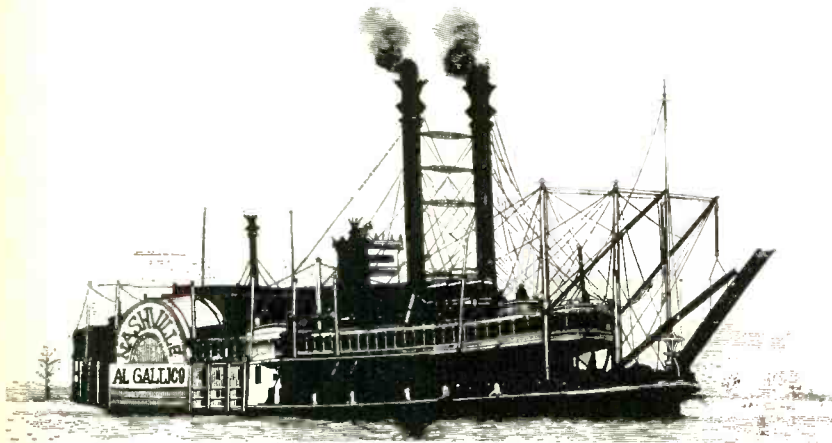
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| Laura, What's He Got That I Ain't Got | What's Made Milwaukee Famous (Has Made A Loser Out Of Me) |
| He Loves Me All The Way | We Sure Can Love Each Other |
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THE COUNTRY ALBUM CHART

OCTOBER 16, 1971

| THIS WK. | LAST WK. | | WKS. ON CHART |
|----------|----------|---|---------------|
| 1 | 1 | SOMEDAY WE'LL LOOK BACK MERLE HAGGARD—Capitol ST 835 | 8 |
| 2 | 2 | YOU'RE MY MAN LYNN ANDERSON—Columbia 30793 | 12 |
| 3 | 4 | I'M JUST ME CHARLEY PRIDE—RCA LSP 4560 | 13 |
| 4 | 5 | I WONDER WHAT SHE'LL THINK ABOUT MY LEAVIN' CONWAY TWITTY— Decca DL 75292 | 8 |
| 5 | 6 | TAMMY'S GREATEST HITS, VOL. 2 TAMMY WYNETTE—Epic 30733 | 6 |
| 6 | 3 | THE SENSATIONAL SONNY JAMES—Capitol 804 | 11 |
| 7 | 7 | I WON'T MENTION IT AGAIN RAY PRICE—Columbia 30510 | 19 |
| 8 | 13 | PITTY, PITTY PATTY SUSAN RAYE—Capitol ST 807 | 8 |
| 9 | 11 | TODAY MARTY ROBBINS—Columbia 30816 | 5 |
| 10 | 15 | IN SEARCH OF A SONG TOM T. HALL—Mercury SR 61350 | 4 |
| 11 | 22 | EASY LOVIN' FREDDIE HART—Capitol ST 938 | 3 |
| 12 | 18 | KO KO JOE JERRY REED—RCA LSP 4596 | 4 |
| 13 | 12 | PICTURES OF MOMENTS TO REMEMBER STATLER BROTHERS— Mercury 61349 | 9 |
| 14 | 8 | THE LAST TIME I SAW HER GLEN CAMPBELL—Capitol 733 | 11 |
| 15 | 9 | MAN IN BLACK JOHNNY CASH—Columbia 30550 | 17 |
| 16 | 19 | GEORGE JONES SINGS THE SONGS OF LEON PAYNE—Musicor MS 3204 | 6 |
| 17 | 21 | DAVID HOUSTON'S GREATEST HITS, VOL. 2—Epic 30602 | 5 |
| 18 | 10 | POEMS, PRAYERS AND PROMISES JOHN DENVER—RCA LSP 4499 | 14 |
| 19 | 14 | HE'S SO FINE JODY MILLER—Epic 30659 | 6 |
| 20 | 20 | LONESOME SAMMI SMITH—Mega M31-1007 | 10 |
| 21 | 25 | WILL THE REAL DAVE DUDLEY PLEASE SING DAVE DUDLEY— Mercury 61351 | 4 |
| 22 | 16 | BEST OF PORTER WAGONER & DOLLY PARTON—RCA LSP 4556 | 12 |
| 23 | 24 | SILVER TONGUED DEVIL AND I KRIS KRISTOFFERSON—Monument 30679 | 9 |
| 24 | 23 | WHEN YOU'RE HOT, YOU'RE HOT JERRY REED—RCA LSP 4508 | 26 |
| 25 | 29 | SUPER COUNTRY DANNY DAVIS & THE NASHVILLE BRASS—RCA LSP 4571 | 7 |
| 26 | 36 | LIVE AT SAM HOUSTON COLISEUM MEL TILLIS—MGM SE 4788 | 4 |
| 27 | 17 | I'VE GOT A RIGHT TO CRY HANK WILLIAMS, JR.—MGM SE 4174 | 10 |
| 28 | 26 | RUBY BUCK OWENS & THE BUCKAROOS—Capitol ST 795 | 15 |
| 29 | 28 | HAG MERLE HAGGARD—Capitol 735 | 28 |
| 30 | 31 | ROSE GARDEN LYNN ANDERSON—Columbia 30411 | 43 |
| 31 | 32 | CEDARTOWN, GEORGIA WAYLON JENNINGS—RCA LSP 4567 | 5 |
| 32 | 30 | LEAVIN' AND SAYIN' GOODBYE FARON YOUNG—Mercury 61354 | 11 |
| 33 | 35 | I NEED SOME GOOD NEWS BAD BOBBY BARE—Mercury 61342 | 5 |
| 34 | 42 | THE WORLD OF LYNN ANDERSON—Columbia C30902 | 2 |
| 35 | 34 | I WANNA BE FREE LORETTA LYNN—Decca 75282 | 22 |
| 36 | 45 | PORTER WAGONER SINGS HIS OWN—RCA LSP 4586 | 2 |
| 37 | 40 | PICKIN' MY WAY CHET ATKINS—RCA LSP 4585 | 3 |
| 38 | 27 | CALIFORNIA GRAPEVINE FREDDIE HART—Capitol ST 593 | 9 |
| 39 | 39 | THE AWARD WINNERS GLASER BROTHERS—MGM 4775 | 7 |
| 40 | 44 | JEANNIE C. RILEY'S GREATEST HITS—Plantation PLP 13 | 15 |
| 41 | 37 | GWEN (CONGRATULATIONS) TOMMY OVERSTREET—Dot 25992 | 13 |
| 42 | 33 | THE INCREDIBLE ROY CLARK—Dot 25990 | 13 |
| 43 | 43 | ONE SWEET HELLO ERNEST TUBB—Decca 75201 | 7 |
| 44 | 38 | GLEN CAMPBELL'S GREATEST HITS—Capitol SW 752 | 27 |
| 45 | 41 | JERRY CLOWER FROM YAZOO CITY (Mississippi Talkin')—Decca DL 75286 | 21 |
| 46 | 49 | ME AND YOU AND A DOG NAMED BOO STONEWALL JACKSON— Columbia 30924 | 3 |
| 47 | 54 | CLASS OF '71 FLOYD CRAMER—RCA LSP 4590 | 3 |
| 48 | — | ME AND BOBBY McGEE KRIS KRISTOFFERSON—Monument 30817 | 1 |
| 49 | 46 | WELCOME TO MY WORLD EDDY ARNOLD—RCA LSP 4570 | 12 |
| 50 | — | YOU'RE LOOKIN' AT COUNTRY LORETTA LYNN—Decca DL 75310 | 1 |
| 51 | 52 | THIS IS JERRY WALLACE—Decca DL 75294 | 4 |
| 52 | 53 | CHIP N' DALE'S PLACE CLAUDE KING—Columbia C30804 | 2 |
| 53 | 51 | THE WORLD NEEDS A MELODY RED LANE—RCA LSP 4576 | 6 |
| 54 | 47 | NEXT TIME I FALL IN LOVE HANK THOMPSON—Dot 25991 | 15 |
| 55 | 48 | ONLY A WOMAN LIKE YOU NAT STUCKEY—RCA LSP 4559 | 9 |
| 56 | 62 | JUST AS SOON AS I GET OVER LOVIN' YOU JEAN SHEPARD—Capitol ST 815 | 2 |
| 57 | 61 | THE WORLD OF JOHNNY HORTON—Columbia 30884 | 3 |
| 58 | 57 | MY BABY PICKED UP MY MIND AND LEFT ME DALLAS FRAZIER— MELBA MONTGOMERY—Capitol 808 | 10 |
| 59 | 56 | FOR THE GOOD TIMES RAY PRICE—Columbia CS 39106 | 58 |
| 60 | 55 | LAWANDA LINDSEY'S GREATEST HITS—Chart CHS 1048 | 6 |
| 61 | 50 | TOUCHING HOME JERRY LEE LEWIS—Mercury 61343 | 17 |
| 62 | 58 | DID YOU THINK TO PRAY CHARLEY PRIDE—RCA LSP 4528 | 26 |
| 63 | 59 | HOW MUCH MORE CAN SHE STAND CONWAY TWITTY—Decca DL 5276 | 25 |
| 64 | 63 | MARTY ROBBINS GREATEST HITS, VOL. III—Columbia 30571 | 23 |
| 65 | 64 | BABY, YOU'VE GOT WHAT IT TAKES CHARLIE LOUVIN' & MELBA MONTGOMERY—Capitol 808 | 10 |
| 66 | 66 | HELP ME MAKE IT THROUGH THE NIGHT SAMMI SMITH—Mega M31-1000 | 50 |
| 67 | 65 | WE SURE CAN LOVE EACH OTHER TAMMY WYNETTE—Epic 30658 | 22 |
| 68 | 60 | PATTI PAGE—Mercury SR 61344 | 12 |
| 69 | 72 | FROM ME TO YOU CHARLEY PRIDE—RCA LSP 4391 | 38 |
| 70 | 68 | JUST ONE TIME CONNIE SMITH—RCA LSP 4534 | 16 |
| 71 | 69 | HONKY TONKIN' MERLE HAGGARD'S STRANGERS—Capitol 796 | 12 |
| 72 | 67 | SOMETHING SPECIAL JIM REEVES—RCA LSP 4528 | 18 |
| 73 | 70 | MONSTERS JERRY LEE LEWIS—Sun 124 | 9 |
| 74 | 71 | COMIN' ON COUNTRY DICK CURLESS—Capitol ST 792 | 9 |
| 75 | 74 | THIS, THAT AND THE OTHER WENDY BAGWELL—Canaan CAX 9789 | 34 |

Thanks... from Billy Edd Wheeler



an artist with a
feeling... for the past...

Photo by: Terry Godfrey

RCA RECORDS
Don Light Superstars Inc., 816 19th Avenue South, Nashville, Tennessee 37203 / (615) 327-4785

Canadian Complex Sets Up in States

NASHVILLE—Jury Krytiuk, President of a full-scale music operation in Toronto, Canada, was in Nashville recently and announced the formation of U.S. incorporated companies.

The Canadian operation is made up of Boot Records, Ltd., an established record label, Morning Music Ltd. (CAPAC), and Skinners Pond Music (BMI). Krytiuk stated that the two publishing outlets administer more country music copyrights than any other Canadian firm.

The more than 20 artists contracted to the label include "Stompin' Tom" Connors, and Humphrey and the Dump Trucks, the top folk group in Canada who are currently topping Canadian charts with "Six Days of Paper Ladies."

The companies making up the U.S. organization are Boot

Records, Inc., Morning Music (U.S.A.), the ASCAP publisher and Bathurst Music (BMI). Administrative offices are located at 719A Seventeenth Avenue South on Maggie's Alley.

Maggie Cavender, through her firm, was appointed by Krytiuk to head up the full Nashville operation. Arrangements have been made with Joe Gibson of Prize Records for the distribution of Boot Records here.

Krytiuk stated that the Nashville-based record company has released the first product, an LP, "Song of Canada" featuring "Stompin' Tom" Connors. At the same time he said that Connors will be featured during the October WSM CMA music celebration on the Country Music Association's International Country Music Show.

Ronnie Dove Comes On Like Hawk in Nashville

In March of 1971, 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 (guided by Bill Justis) which afforded him the real start in recording success. "Say You" was recorded at this session and established Dove as a nationwide artist of merit with potential start status.



Ronnie Dove

His apartment in suburban Nashville, rented in March, has only been inhabited by Dove for three weeks overall time. The demand for his show at supper clubs and other top-notch places keeps him and the members of his show away from home.

Decca's Owen Bradley signed Ronnie to the label in April of this year, and the session for his next record has just been completed.

Dove's career has been guided from the beginning by Bill Sizemore, President of Interstate Talent Agency. Since moving to Nashville, Sizemore has added artists Johnny Tillotson, Bobbie Vee, Ray Peterson and others to his roster.

Broadcaster 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 annual event. Experts in different fields of the broadcasting industry will hold individual round table discus-

sions 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 Quality Court Hotel. Nelson organized the event to allow industry chieftains to meet and greet one another on an individual basis prior to the Seminar on Friday.

All broadcasters are invited to attend the Seminar and participate in the discussions.



THE COUNTRY SINGLES CHART

OCTOBER 16, 1971

THIS LAST WK. WK.

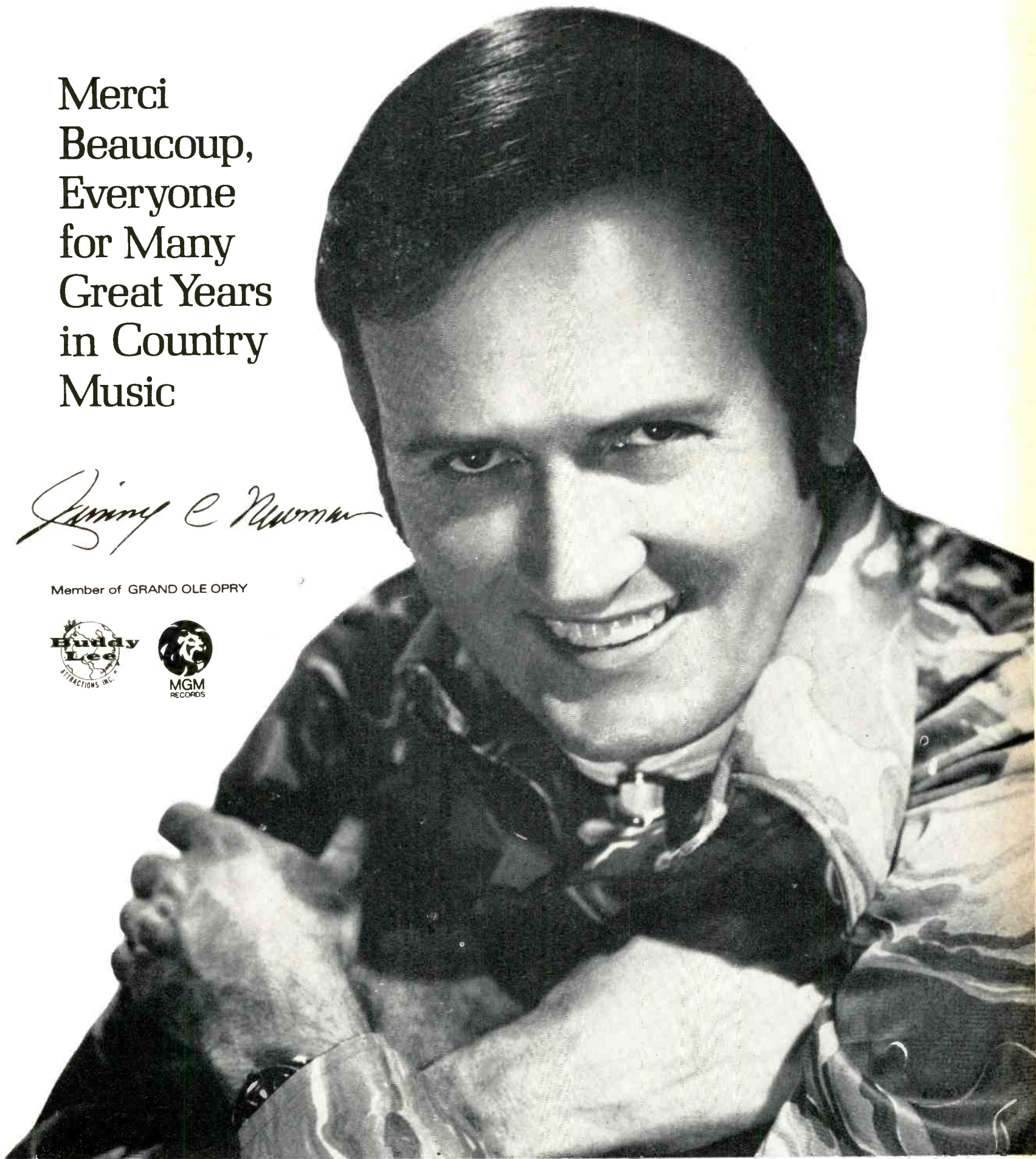
WKS. ON CHART

| | | | |
|----|----|---|----|
| 2 | 1 | HOW CAN I UNLOVE YOU LYNN ANDERSON—Columbia 4-45429 | 9 |
| 2 | 5 | LEAVIN' AND SAYIN' GOODBYE FARON YOUNG—Mercury 73220 | 11 |
| 3 | 4 | I DON'T KNOW YOU ANYMORE TOMMY OVERSTREET—Dot 117387 | 10 |
| 4 | 1 | YOU'RE LOOKIN' AT COUNTRY LORETTA LYNN—Decca 32851 | 12 |
| 5 | 3 | I'D RATHER BE SORRY RAY PRICE—Columbia 4-45425 | 11 |
| 6 | 9 | ROLLIN' IN MY SWEET BABY'S ARMS BUCK OWENS—Capitol 3164 | 7 |
| 7 | 10 | CEDARTOWN, GEORGIA WAYLON JENNINGS—RCA 48-1003 | 11 |
| 8 | 11 | FLY AWAY AGAIN DAVE DUDLEY—Mercury 73225 | 9 |
| 9 | 7 | EASY LOVIN' FREDDIE HART—Capitol 3115 | 17 |
| 10 | 6 | QUITS BILL ANDERSON—Decca 32850 | 13 |
| 11 | 8 | BRAND NEW MISTER ME MEL TILLIS—MGM K14275 | 12 |
| 12 | 14 | NO NEED TO WORRY JOHNNY CASH & JUNE CARTER—Columbia 4-454131 | 7 |
| 13 | 16 | BE A LITTLE QUIETER PORTER WAGONER—RCA 48-1007 | 9 |
| 14 | 13 | THE YEAR CLAYTON DELANEL DIED TOM T. HALL—Mercury 73221 | 15 |
| 15 | 18 | RINGS GLASER BROTHERS—MGM K14291 | 6 |
| 16 | 17 | AFTER ALL, SHE USED TO BELONG TO ME HANK WILLIAMS, JR.—MGM K14277 | 8 |
| 17 | 19 | KO-KO JOE JERRY REED—RCA 48-1011 | 6 |
| 18 | 22 | I'M GONNA ACT RIGHT NAT STUCKEY—RCA 48-1010 | 7 |
| 19 | 21 | THE MORNING AFTER JERRY WALLACE—Decca 32859 | 9 |
| 20 | 25 | HERE COMES HONEY AGAIN SONNY JAMES—Capitol 3174 | 4 |
| 21 | 12 | PICTURES STATLER BROTHERS—Mercury 73229 | 9 |
| 22 | 34 | NEVER ENDING SONG OF LOVE DICKEY LEE—RCA 48-1013 | 5 |
| 23 | 28 | THE NIGHT MISSS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN TEX WILLIAMS—Monument 8503 | 8 |
| 24 | 40 | LEAD ME ON LORETTA LYNN & CONWAY TWITTY—Decca 32873 | 3 |
| 25 | 32 | HANGING OVER ME JACK GREENE—Decca 32863 | 7 |
| 26 | 33 | HONKY TONK STARDUST COWBOY BILL RICE—Capitol 3156 | 8 |
| 27 | 27 | LOVE'S OLD SONG BARBARA FAIRCHILD—Columbia 4-45422 | 11 |
| 28 | 30 | IF YOU THINK THAT IT'S ALL RIGHT JOHNNY CARVER—Epic 5-10760 | 10 |
| 29 | 31 | A SONG TO MAMA CARTER FAMILY—Columbia 4-45428 | 8 |
| 30 | 15 | IF THIS IS OUR LAST TIME BRENDA LEE—Decca 32848 | 11 |
| 31 | 20 | PITTY PITTY PATTY SUSAN RAYE—Capitol 3129 | 14 |
| 32 | 39 | RED DOOR CARL SMITH—Columbia 4-45436 | 6 |
| 33 | 36 | WEST TEXAS HIGHWAY GEORGE HAMILTON IV—RCA 45-276 | 5 |
| 34 | 37 | OPEN UP THE BOOK FERLIN HUSKY—Capitol 3165 | 7 |
| 35 | 23 | IT'S A SIN TO TELL A LIE SLIM WHITMAN—United Artists 50806 | 10 |
| 36 | 44 | I'LL FOLLOW YOU (UP TO OUR CLOUD) GEORGE JONES—Musicor 1446 | 3 |
| 37 | 42 | ANOTHER NIGHT OF LOVE FREDDY WELLS—Columbia 4-45451 | 4 |
| 38 | 41 | THE TWO OF US TOGETHER DON GIBSON & SUE THOMPSON—Hickory 45K1607 | 8 |
| 39 | 51 | EVERYTHING BUT LOVE DAVID HOUSTON & BARBARA MANDRELL—Epic 5-10779 | 4 |
| 40 | 60 | EARLY MORNING SUNSHINE MARTY ROBBINS—Columbia 4-45442 | 3 |
| 41 | 46 | CHARLOTTE FEVER KENNY PRICE—RCA 48-1015 | 4 |
| 42 | 50 | SHE'S LEAVIN' JIM ED BROWN—RCA 45-272 | 4 |
| 43 | 43 | WHEN YOU'RE TWENTY-ONE CLAUDE KING—Columbia 4-45441 | 5 |
| 44 | 47 | SIX WEEKS EVERY SUMMER DOTTIE WEST—RCA 48-1012 | 5 |
| 45 | 45 | HELLO LITTLE ROCK WYNN STEWART—Capitol 3137 | 6 |
| 46 | 49 | FOR THE KIDS SAMMI SMITH—Mega 615-0039 | 5 |
| 47 | 26 | HERE I GO AGAIN BOBBY WRIGHT—Decca 32839 | 15 |
| 48 | 55 | DON'T HANG NO HALOS ON ME CONNIE EATON—Chart 5138 | 6 |
| 49 | 52 | I WANNA BE LOVED COMPLETELY/SWEETIE WARNER MACK—Decca 32864 | 7 |
| 50 | 58 | SHORT AND SWEET BOBBY BARE—Mercury 73236 | 3 |
| 51 | 54 | ALL I WANT TO DO BRIAN COLLINS—Mega 615-0038 | 5 |
| 52 | 29 | THERE MUST BE MORE TO LIFE/FIRE HYDRANT #79 JACK BLANCHARD & MISTY MORGAN—Mega 615-0031 | 12 |
| 53 | 67 | ALL I EVER NEED IS YOU RAY SANDERS—United Artists 50827 | 2 |
| 54 | 66 | HOME SWEET HOME/MAIDEN'S PRAYER DAVID HOUSTON—Epic 5-10778 | 3 |
| 55 | 56 | TELL ME NOT TO BUD BREWER—RCA 48-1009 | 7 |
| 56 | 70 | SHE'S ALL I GOT JOHNNY PACHECO—Epic 5-10783 | 2 |
| 57 | 59 | HOLD TO MY UNCHANGING LOVE JEANNIE PRUETT—Decca 32857 | 5 |
| 58 | 68 | SNAP YOUR FINGERS DICK CURLESS—Capitol 3182 | 2 |
| 59 | — | DADDY FRANK (THE GUITAR MAN) MERLE HAGGARD—Capitol 3198 | 1 |
| 60 | 62 | MO'INTAIN WOMAN HAROLD LEE—Cartwheel A198 | 6 |
| 61 | 24 | THE MARK OF A HEEL HANK THOMPSON—Dot 17385 | 14 |
| 62 | 64 | WHAT A DREAM CONWAY TWITTY—MGM K14274 | 4 |
| 63 | 35 | BACK THEN WANDA JACKSON—Capitol 3143 | 11 |
| 64 | 38 | LOVIN' HER WAS EASIER ROGER MILLER—Mercury 73230 | 14 |
| 65 | 73 | DIS-SATISFIED BILL ANDERSON & JAN HOWARD—Decca 32877 | 2 |
| 66 | 71 | HITCHIN' A RIDE JACK RENO—Tarnet T13-137 | 4 |
| 67 | 74 | BABY, I'M YOURS JODY MILLER—Epic 5-10785 | 2 |
| 68 | 75 | I'M SORRY IF MY LOVE GOT IN YOUR WAY CONNIE SMITH—RCA 74-0535 | 2 |
| 69 | 69 | I GET LONELY WHEN IT RAINS LFROY VAN DYKE—Decca 32866 | 4 |
| 70 | — | PAPA WAS A GOOD MAN JOHNNY CASH—Columbia 4-45460 | 1 |
| 71 | 72 | HAVEN'T YOU HEARD RAY PILLOW—Mega 615-0040 | 3 |
| 72 | 48 | MAY OLD ACQUAINTANCES BE FORGOT COMPTON BROS.—Dot 17391 | 8 |
| 73 | — | BECAUSE GOD MADE YOU MINE BOB YARBROOUGH—Sugar Hill 016 | 1 |
| 74 | — | HOW DO YOU MEND A BROKEN HEART DUANE DEE—Cartwheel A-200 | 1 |
| 75 | — | YOUR KIND OF LOVIN' JUNE STEARNS—Decca 32876 | 1 |

Merci
Beaucoup,
Everyone
for Many
Great Years
in Country
Music

Jimmy E. Newman

Member of GRAND OLE OPRY



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 1 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 1 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 songstress 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

Warners/Reprise Goes Contemporary C&W



Doug Kershaw, John Hartford, John D. Loudermilk

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—Eloree," 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.

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"), Buddy Alan ("I Will Drink Your Wine"), and, last but certainly not least, Mayf Nutter, whose current single is "Never Ending Song of Love."

Duos Deserve Mention

Two duos on the label who also deserve mention are Johnnie and Jonie 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, "Baby 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.

Thanks,



Jeannie C. Riley



New Look For '72 Who's Who



Country Music Who's Who at work: Ellen Wood, Ed Hamilton, Kathy Naitove, John Sturdivant, Chuck Neese and Marie Ratliff.

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

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 en-

larged 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 Demetriss Tapp, Kathy Hill, Kenny Earl, Letha Purdom, the Britt Brothers and Dick Flood will lift the label into the national charts.

Kathy Hill, with her "Bring Back the Roses," and Kenny Earl with "Nightchild," 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 Flood, 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, Lynda 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 McEwen 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 such 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 abreast 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, Keepex sync generators and VFO 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," according to 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 (1964-1967); 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.

Still 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 Do No Good 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 flights that early this year, 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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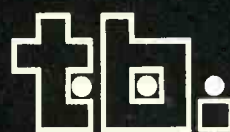
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Director of A&R

Linda Culp
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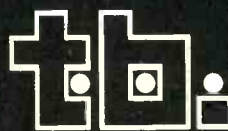


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ATLANTA·MACON

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 Buie-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 LeFevre Sound Corp. . . . Putting their John Hancocks on the dotted line are **Ronnie Hayes**, **Bobby Womack** and **David Ruffin**. Hays has been pacted to a writers contract with **Bobby Smith's** Jupac 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 **José Molina's Balles Espanoles**, the **Leningrad Wirov Balet Company**, **José 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 Hugh 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 an 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 Ten," 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 Coday** . . . **Joe South's** new single, "Fool Me," is set to ship . . . **Jon Saunders**, 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**, **Rob-**

ert and **Richard**, to a seven-year contract for writing and performing. Their first album for the company will have **Allan Breed** as Exec producer.

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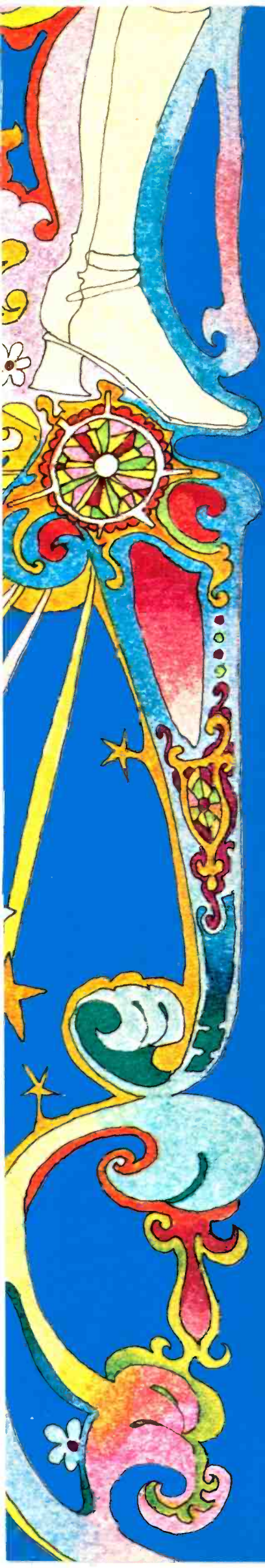
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SSS 18

SSS 18 MADRIGAL, By MADRIGAL: I Believe In Sunshine Picture Frame — Boog — Television Nightmare — Lady — Lovely Lady — The Diddler Song — Weekend — Tell Her That — You Got It Wrong



SSS 19

SSS 19 HOUSTON: Pretty Millie — Mucho Gusto — Hairy One — Fast Trinkin' Sam — Sally Bumper — Some Day Do — All My Life — Fly — Elizabeth — Doctor



SSS 22

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



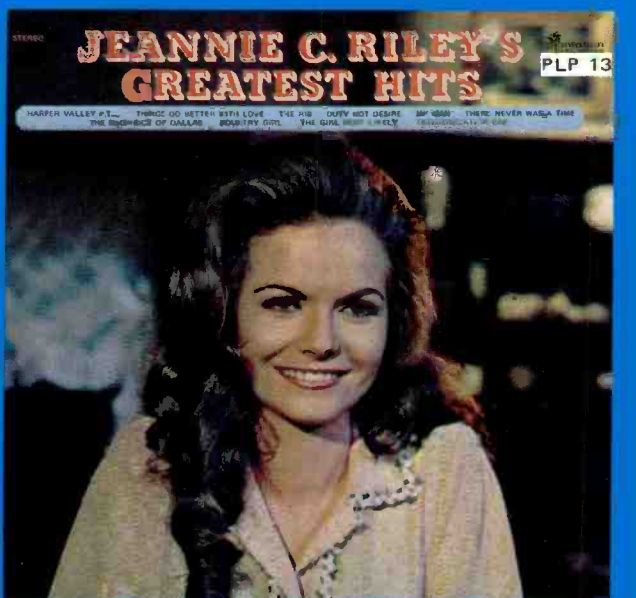
SSS 24

SSS 24 JEWELS VCL. 1, VARIOUS ARTISTS: Crimson And Clover (Tommy James) — Soulshake (Peggy Scott & Jo Jo Benson) — Whole Lotta Shakin' Goin' On (Jerry Lee Lewis) — 7-11 (The Rugbys) — The Boy From New York City (The Ad Libs) — Leader Of The Pack (The Shangri-Las) — Tighter And Tighter (Alive And Kickin') — Chaunchy (Bill Justis) — Chapel Of Love (The Dixie Cups) — Wanna Love Him So Bad (The Jalopy Beans) — Maybe (The Three Degrees) — Blue Suede Shoes (Carl Perkins)



SUN 2-126

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 Treasure — I Heard That Lonesome Whistle — Mean Eyed Cat — New Mexico — Sugartime — Life Goes On — Wreck Of The Old 97 — Belshazah — 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



PLP 13

PLP 13 JEANNIE C. RILEY'S GREATEST HITS, JEANNIE C. RILEY: Harper Valley P.T.A. — Things Gc Better With Love — The Rib — Duty Not Desire — My Man — There Never Was A Time — The Back Side Of Dallas — Country Girl — The Girl Most Likely — The Generation Gap



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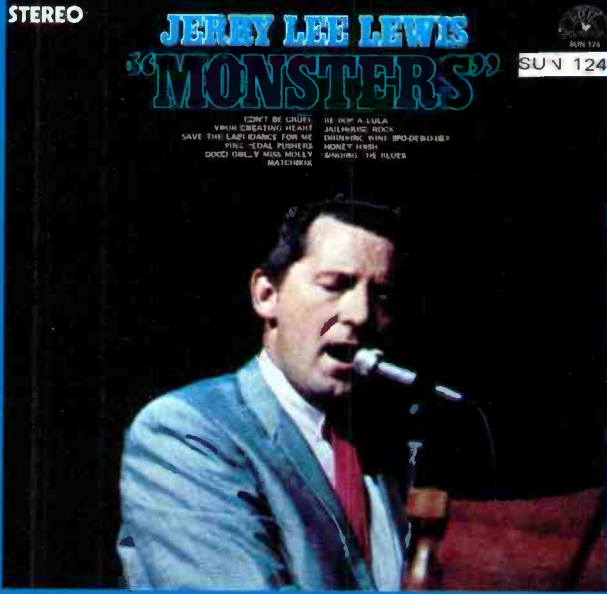
SSS 16 SWEET REVIVAL
SWEET REVIVAL FEATURING CON HILL: Sidewalk Christian - Mr. Soul Saving Man - Joseph Arc Mary - Swing Out Sweet Mary - Reach Out, Give A Little Love - Simon Zealots / Hosanna - Sister Carolina - This Holy Night - Will The Real Jesus Please Stand Up - Sweet Revival

SSS 17 CHURCH BACH, BENNINGHOFF: Brandenburg Concerto # 2 - Saint Matthew Passion - Prelude, Rock, Fugue In D Minor - Cantata # 80 - Prelude, Rock, Fugue In F Major - Cantata # 140 - Mystree Tune - Prelude In C Major - B M for Mass

ESP



SSS 20 THE BASIC PRINCIPLES OF KRESKIN'S ESP, KRESKIN: A Basic Introduction To ESP - The Pendulum And How To Use It - Testing Your Accuracy With The Pendulum - The Sex Detector - The Lie Detector - Brothers And Sisters - The Uncanny Test - How To Catch A Murderer - Using Your Imagination To Test Your ESP Imaginatio And Swallowing - Setting Up The Seance For Table Tilting - The Phenomenon Of Table Tilting



SUN 124 MONSTERS, JERRY LEE LEWIS: Don't Be Cruel Your Cheating Heart - Save The Last Dance For Me - Pink Pedal Pushers - Goo Golly Miss Molly - Matchbox - Be Bop A Lula - Jailhouse Rock - Drinking Wine Spo-dee-o-dee - Honey Hush - Singing The Blues



PLP 14 HOME COOKED, LITTLE JIMMY DEMPSEY Raindrops Keep Falling On My Head - I Want To Make It With You - I'll Never Fall In Love Again - We've Only Just Begun - Rainy Night In Georgia - The Wonder Of You - Snowbird - For The Good Times - Bridge Over Troubled Water - Let It Be - One Less Bell To Answer



SSS 21 COSMIC BEAN, ARNOLD BEAN: I Can See Through You - The Long Stretch Of Love - Fortune And Fame - Daddy's Got The Clap - Really Haven't Got Time - Penny Dear - Indian Summer - Listening To The River - I've Got The Key - Captain Marvel - (Open Up Your Heart) Nature Boy



SUN 125 JOHNNY CASH & JERRY LEE LEWIS SING HANK WILLIAMS: Hey Good Looking - I Could Never Be Ashamed Of You - I Can't Help It - Heard That Lonesome Whistle - Cold, Cold Heart - Lovesick Blues - You Win Again - Your Cheating Heart - Jambalaya - Settin' The Woods On Fire



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SSS



Seven
SPECTA



SSS 15 BEETHOVEN BITTERSWEET, BENNINGHOFF
The Boggy Bayou Revival, Parts 1, 11, & 111 (From Beethoven's Sixth) - The Error-Atica, Parts 1 & 11 (From Beethoven's Third) - Da-Da-Ca-Daah, Parts 1, 11, & 111 (From Beethoven's Fifth) - Supersong - It's Not

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In Hollywood, it's Herb Gottlieb, 6430 Sunset Blvd., Hollywood, Cal. 90028 (213) 466-7681.

Hubert Long

'Agency Business Whole New Ballgame'

■ 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 businessmen 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, guiding and alerting. 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,"

Long said. "Las Vegas and New York's Madison Square Garden are only two examples."

"Add to this the fact that with the acts traveling so far and wide, it makes it a necessity for their sakes to plan their bookings more carefully so you don't have them on one side of the country one day and the other end the next. In other words, the agency business becomes a more highly specialized and complicated field with each year," opined Long.

New acts signing with the Hubert Long Agency in the past year include Billy "Crash" Craddock, Nat Stuckey, Connie Eaton, Stringbean, Johnny Russell and Johnny Wilson.

They joined the Long roster which already included Bill Anderson, Jan Howard and the Anderson Show, the George Jones-Tammy Wynette Show, David Houston, Roy Drusky, Leroy Vandyke, Charlie Walker, Murry Kellum, Johnny Carver, Barbara Fairchild, Dave Peel, Bobby Harden, Marion Worth, Geezinslaw Brothers, Pete Drake, Sue Richards, David Wilkins, Jeanne Pruett, Mac Wiseman, the Willis Wade Show, the Warren Robb Show, Frank Hobson-Becky Durning Show, Jay Chevalier, Warren Farren and the Tiny Harris Show.

Aliases Unique Pubbery For Prison Inmates

■ NASHVILLE — The formation of Aliases, Inc., in June brought about a new concept in the music publishing business: the company is designed to work exclusively with men and women behind prison walls.

Based on an idea conceived by Bonnie Bucy, President, Bonnie Bucy & Associates, Inc., a Nashville-based publicity firm, Aliases, Inc., was launched as not only a profit-making endeavor, but in the hopes of instituting it as a part of our nation's rehabilitation programs. Through the working efforts of the company's stockholders, Bonnie Bucy, President; Paul Richey, Executive VP; David Allan Coe, General Manager, and Jack Wall and through the help of State Representative Russel X. Thompson (Memphis) and Mark Luttrell, Commissioner, Tennessee Department of Cor-

rection, the company's program has been given total acceptance as part of Tennessee's re-motivation efforts.

In addition to receiving a total of approximately 2,500 songs to date from prisoners in 20 different states, the company has placed several songs, instituted formation of a new Seven Step Foundation chapter in Nashville (a national re-motivation organization founded by former inmates which works with parolees) and sponsored several shows inside the state's prisons.

Aliases' plans include conducting of writing seminars inside the prisons, staging of more live shows which will incorporate not only name acts, but give groups and artists inside the walls a chance to perform inside prisons other than the ones they are in; and formation of a monthly newsletter.

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 some valuable contributions to the music scene as well as to 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 shown interest in legislation aimed at eliminating the bootlegging of records and tapes.

Of particular interest is the Institute headed by Nashvillian Rick Powell, assisted by Dena Summers. The institute was created by the National Board of Trustees after a presentation prepared by the local chapter sold them on the idea. It was an excellent example 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 Scaif, 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 commended him.

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 saluting various aspects 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 it's 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 Potrer 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 Stonemans, Tommy Overstreet and the Nashville Express, Stan Hitchcock, Jamey Ryan, Blake Emons, Crystal Gayle, John Wesley Riles I and Chase Webster.

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

Hansen Gets Newkeys Print

■ Hansen Publications has acquired the exclusive print rights in the United States and Canada to the entire Newkeys Music, Inc., catalog.

After meetings in Nashville with Murray Bass and Moe Preskell, E. Jimmy Key, President of Newkeys Music, stated he was very happy with the new agreement and looks forward to working with Hansen.

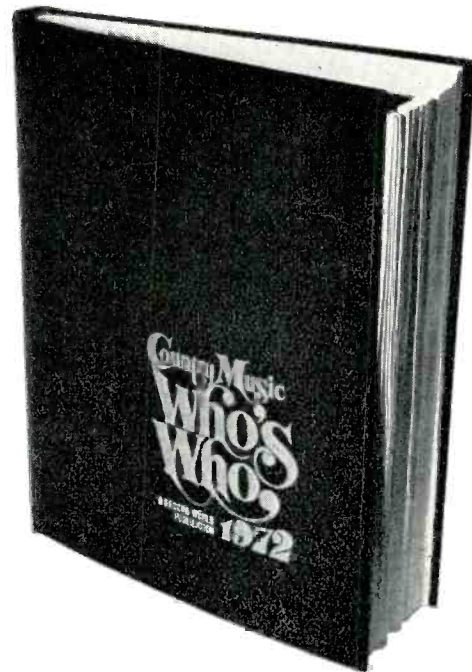
Among some of the top copyrights included in the Newkeys

catalog are such songs as "Harper Valley PTA," "Last Day in the Mines," "Blue Lonely Winter," "A Week in a Country Jail," "Six Days on the Road" and "The Year That Clayton Delaney Died."

Some of the artists who have recently been in the charts with Newkeys songs are: Bobby Bare, Dave Dudley, Tom T. Hall, Faron Young, George Kent, Norro Wilson, Jeannie C. Riley and the Nitty Gritty Band.

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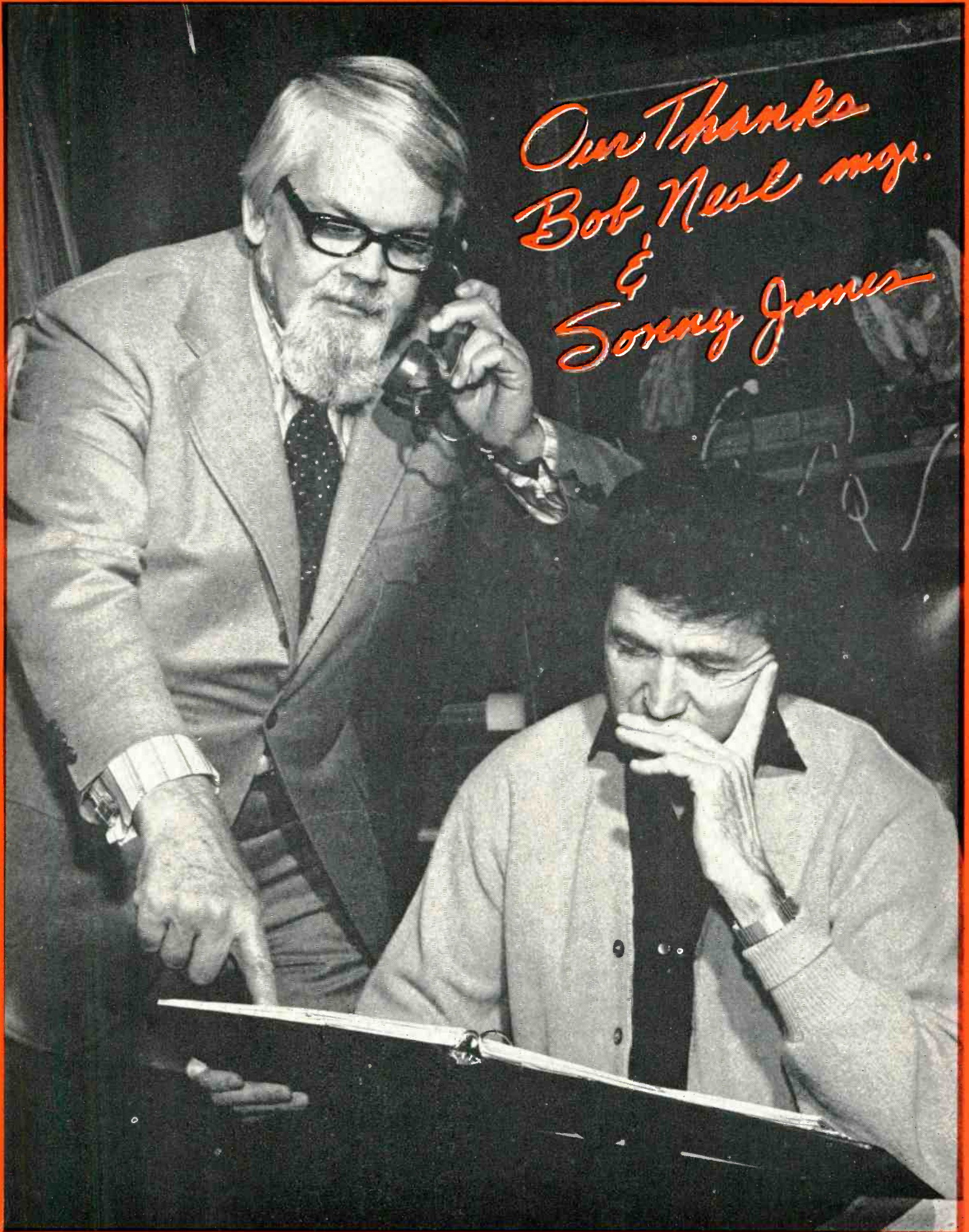
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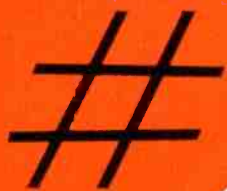


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BMI Awarded Tenn. Governor's Certificate

■ 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.

Established in 1951 by BMI in cooperation with music educators and composers, the BMI award to Student Composers project annually gives cash prizes to encourage the creation of concert music by student composers (under 26 years of age) of the Western Hemisphere and to aid them in financing their musical education. All awards are made on the basis of creative talent evidenced by original manuscripts.

Prizes Total \$15,000

Prizes totaling \$15,000 and ranging for \$250 to \$2,000 are awarded at the discretion of the judges. Seventeen young composers from the United States and Canada shared in a total of \$10,150 in the 19th annual BMI competition.

The Musical Theatre Workshops, held in New York and Los Angeles as well as Nashville, were formed to stimulate professional writers and develop new creative talent for the contemporary theatre. The workshop is under the direction of Lehman Engel.

Master Placements Firm Announced

■ Formation of Master Placements as a subsidiary of Chart Impact, national independent promotion organization, has been announced by Roger Karshner, 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 Russin is Business Affairs Coordinator, with both working from his offices at the RCA building on behalf of Jimmy Miller Productions, Ltd. Sain and Russin 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 1 1/2 years when he opens Oct. 20-25 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. Do the manufacturers of the Quad systems remember (and realize) the double inventory problems when stereo recordings were being pushed and the monaurals 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 Quads 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 manufactur-

ers 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 stores 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 Spears, 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. Fiedel spent two years as a promotion manager for Mercury Records in New York where he also worked at Malverne Distributors. Before that, he worked in independent promotion. Fiedel



Barry Fiedel

will work out of Mercede Records' office in Ft. Lauderdale, as well as an office in New York. It will be his responsibility to direct the activities of the 27 local distributor promotion men and the independent promoters that the company will use. As head of sales he will also contact the sales staff of each distributor.

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.

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; Rocco Leginestra, 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.

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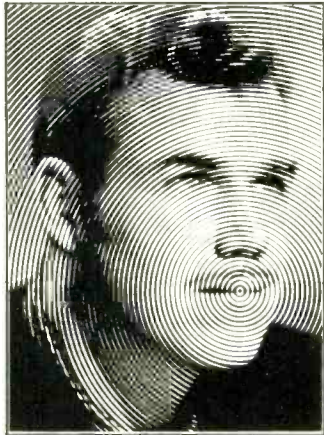
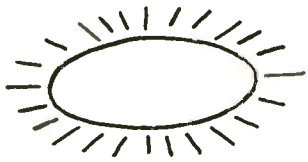
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New NARAS Exec Committee Meets

■ 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 Leanse 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 46th 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.



■ 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 Coburn 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 Bremers has left "The Me Nobody Knows" and joined "Hair."

Independent producers Steve Waltner 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.

Spina Reactivates

■ HOLLYWOOD—Jack Spina has announced reactivation of his Rosina Music Corp. with Don Henley as a full partner. Rosina will also be a personal management company, representing talent in all areas of entertainment.

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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- ERNIE ASHWORTH
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Country Music Returns to Great Britain

By BOB POWEL

■ LONDON—Each year country music gains a further 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 Easter in the large Empire Pool, Wembley. In the USA the acts gathered would be judged as a unusually 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 a new 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 exception to this rule is RCA, who is pursuing a policy of releasing top quality product on a semi-budget line in the U.K. This has the double advantage of making this product available to a population whose standard of living is well behind the United States. Also, RCA gains the sells 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 made 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.

One of the best known of these is Brian Golbey who has made frequent television and radio appearances. He also has had a best selling album on the market.

Other Successful Artists

Another successful British artist is Little Ginny, a cute 18-year-old who is one of the big hits of the country music clubs. Other prominent artists and groups include Tex Withers, the Tumbleweeds, the Jonny Young Four, Stuart Stephens, Patsy Powell, the Kentuckians and the Hillsiders, a Liverpool-based group who were regulars of the George Hamilton television series. They made an album with Bobby Bare a few years ago and at present have an album of all British compositions awaiting release. This they did with George Hamilton IV. It is to be titled "Heritage."

It would be wrong to end this look at the progress of country music in Britain without paying special tribute to George Hamilton IV. Through the years he has spent time and money on selflessly promoting country music in Britain. The potential of the U.K. is great, but American performers must realize that it is still in its infancy and cannot pay grand fees for concert tours. We do, however, need as many tours as we can possibly have, as each one brings great exposure to the worthy cause of the promotion of country music in the British Isles.

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 pres-

ent state of the two-channel stereo art." He added that for those who have stereo systems, "Sansui offers a full line of home decoding 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 Treasure 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.

COUNTRY PICKS OF THE WEEK

SINGLE CRASH CRADOCK, "YOU BETTER MOVE ON" (Spartus Music/Keva, BMI). Crash has become a recording star under the direction of producer Ron Chancey. Ron and Crash have kept the string alive with the Arthur Alexander proven hit. Unassuming but effective production. Cartwheel 201.

SLEEPER RAY GRIFF, "THE MORNIN' AFTER BABY LET ME DOWN" (Blue Echo, Echo, ASCAP). The new ASCAP writer-publisher has a beautiful ballad that he penned. This is Ray's best vocal performance ever. First-rate record. Royal American 46A.

ALBUM LYNN ANDERSON, "THE WORLD OF LYNN ANDERSON." Terrific collection of country songs done in the best Lynn and Glenn style. Two-record package from one of the three hottest gals in country music. Must stock item of 20 tunes. Columbia G 30902.



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Moss Rose Concentrating on C&W

■ NASHVILLE — Moss Rose Publications, Inc., is making a concentrated effort these days in their search for good country writers, according to Hubert Long, President. "We started out country 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 Audie Ashworth, has always 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 and 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 Marijon 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 used to be that a struggling young writer would work a parttime 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 fulltime profession. This means they want an advance or to be put on a draw so they can concentrate totally on 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 publishing 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."

'Hee Haw' Continues

■ The prime example of achieving success through ability to relate to an audience, then give them what they want, was evident Sept. 18 when "Hee Haw" opened its 1971-72 season with a premiere show from the studios of Nashville's WLAC-TV, where Twenty-First Century Productions has filmed the series since inception in 1969 as a summer replacement for "The Smothers Brothers Show."

This season it goes out on 189 TV stations as a syndicated show direct from Nashville over its own lines at the same time and day each week.

Hour Colorcast

"Hee Haw" continues as a full-hour colorcast following the pattern set by the producers, Yongestreet Productions, a mixture of the Nashville Sound and hayseed humor. Executive producers Frank Peppiatt and John Aylesworth constantly sample the viewers' tastes and modify the show within the format to meet public desires. Archie Campbell, Gordie Tapp, Grandpa Jones, Buck Owens and Roy Clark continue to headline. Sam Lou Lovullo and Bill Davis co-produce.

And the familiar format so charming to the nation's audiences continues, too. Additions will mean seeing Sherry Miles, popular "Dodge Girl," as a replacement for Jeannie Riley;

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., So. The man: Don Light, native Tennessean, ex-marine, college graduate and former drummer with the Grand Ole Opry. The idea: The Don Light Talent Agency, an agency which would offer heretofore 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 unconvinced 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 Bagwell and the Sunliters, the Cathedral Quartet, the Honorable Jimmie Goff and the Singing Goffs, the Davis, the Florida Boys, Jerry LeFevres, the Oak Ridge Boys, the Rambos, the Thrasher Brothers and Steve Sanders.

In late 1968, Herman Harper 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, Kenji 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, Roy 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, Tommy Cash and Bob Luman continued to produce the high calibre performances their audiences know they can expect from them. 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 female 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 Lynn Anderson soon followed in Tammy's footsteps, when her LP "I Never Promised You A Rose Garden" was certified gold, in addition to her triple chart-topper 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 songwriters' award for "My Woman, My Woman, My Wife."

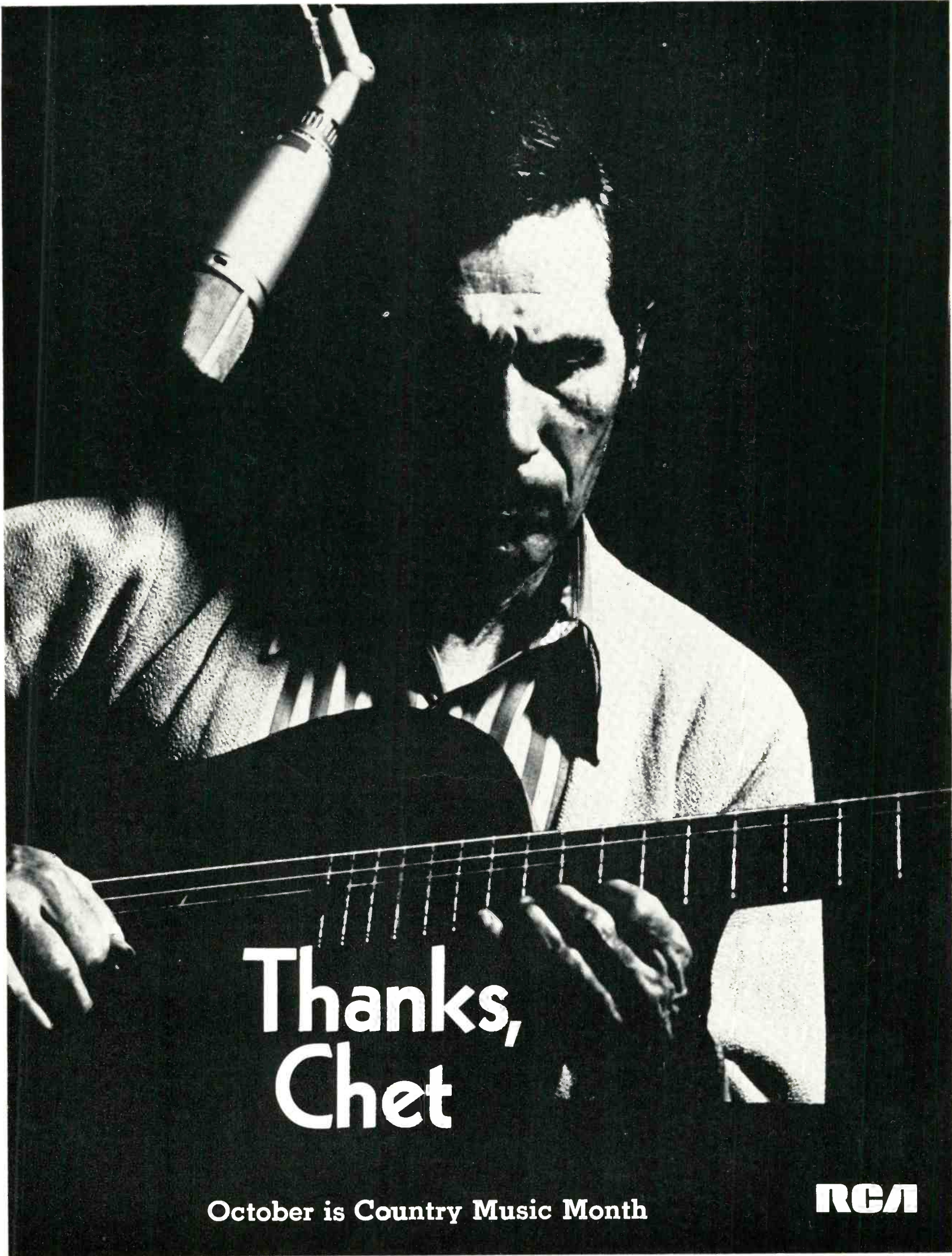
RCA Nashville

(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 set will be ready for release next May to coincide with the 40th anniversary of the Singing Brakeman's death. Rodgers has been credited as the father of modern country music," noted Jenkins.

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



Thanks, Chet

October is Country Music Month

RCA

A Tribute To Dub Allbritten

■ His biographer, in time to come, will no doubt term him a "Renaissance Man . . ."

And aptly so.

The Late Dub Allbritten's industry strength in the field of personal management was based on a genius that often worked in quiet ways. When combined with his industry dynamism and belief in those artists whose careers he represented, it formed a composite sketch of a giant in the personal management arena.

The word "personal" in the title 'personal manager' was indeed Dub Allbritten's credo. For each individual artist under his guidance, there was his personal attention to developing a career projected long-range and cared for down to the finest detail. He built his successful One Nites/Dub Allbritten Talent complex around the formula he believed in—a small corporate family and a handful of artists with long-term potential.

A character father of the Country Music Association, Allbritten's career began in his native Kentucky and went on to become first national and then international in scope. In his early days, he promoted and produced country package shows—including a Grand Ole Opry package that in 1947 drew 80,000 people in three days to shows in Houston, Corpus Christi and Beaumont.

During his early career he had helped develop and guide the careers of such artists as Pee Wee King and Sunset Carson. By the opening of the '50s, Allbritten 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 Tubbs.

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 Red Foley. It was the beginning of a business/personal relationship that would carry through the heights of Foley's popularity during the "Ozark Jubilee" days in Springfield, Mo., and up until Foley's death in September of 1968.

But as colorful a career as Dub Allbritten enjoyed in the country 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 Allbritten 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 own hard work and industry dedication in the personal management/booking complex he founded in Nashville.

Billy Edd, a Stockpile of Talent

■ Billy Edd Wheeler stockpiles a one-man variety-filled entertainment spectacle.

From the songs he has composed, not a few have been realized as smashes 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 sings, too, which puts him in the writer-performer category. And, when he sings, he accompanies himself on the guitar. Billy Edd also recently hosted an 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 "Song of a Woods Colt" prompted one reviewer to comment on the books "popping muscles and sweat, sophistication and humor."

Billy Edd's creativity extends to such art forms as sculpting, painting, finishing and woodcarving, engaged in mainly in his mountain home in Swannanoa, N.C., where he lives with his wife Mary and their daughter, Lucy.

RECORD WORLD COUNTRY DISC JOCKEY REPORTS

The following charts are selected at random with no regard to content by the Nashville office as being representative of secondary market airplay activity.

WGBI—Scranton-Wilkes Barre, Pa.

1. I REMEMBER THE YEAR CLAYTON DELANEY DIED—Tom T. Hall
2. QUILTS—Bill Anderson
3. YOU'RE LOOKING AT COUNTRY—Loretta Lynn
4. I'D RATHER BE SORRY—Ray Price
5. PITY PITY PATTY—Susan Raye
6. EASY LOVIN'—Freddie Hart
7. WHEN HE WALKS ON YOU—Jerry Lee Lewis
8. HOW CAN I UNLOVE YOU—Lynn Anderson
9. BATON ROUGE—Claude Gray
10. HERE I GO AGAIN—Bobby Wright

KUSN—St. Joseph, Missouri

1. CLAYTON DELANEY—Tom T. Hall
2. QUILTS—Bill Anderson
3. I'D RATHER BE SORRY—Ray Price
4. YOU'RE LOOKING AT COUNTRY—Loretta Lynn
5. EASY LOVIN'—Freddie Hart
6. HOW CAN I UNLOVE YOU—Lynn Anderson
7. I DON'T KNOW YOU—Tommy Overstreet
8. LEAVIN' AND SAYIN' GOODBYE—Waylon Jennings
9. CEDARTOWN, GEORGIA—Waylon Jennings
10. ROLLIN' IN MY SWEET BABY'S ARMS—Buck Owens

WYNA—Raleigh, North Carolina

1. I'D RATHER BE SORRY—Ray Price
2. HOW CAN I UNLOVE YOU—Lynn Anderson
3. LEAVING AND SAYING GOODBYE—Faron Young
4. THE YEAR THAT CLAYTON DELANEY DIED—Tom T. Hall
5. EASY LOVIN'—Freddie Hart
6. QUILTS—Bill Anderson
7. I DON'T KNOW YOU—Tommy Overstreet
8. CEDARTOWN, GA.—Waylon Jennings
9. HITCHIN' A RIDE—Jack Reno
10. THERE MUST BE MORE TO LIFE—Jack & Misty

KNAL—Victoria, Texas

1. THE YEAR CLAYTON DELANEY DIED—Tom T. Hall
2. EASY LOVIN'—Freddie Hart
3. TAKE MY HAND—Mel Tillis & Sherry Brice
4. BE A LITTLE QUIETER—Porter Wagoner
5. I'D RATHER BE SORRY—Ray Price
6. QUILTS—Bill Anderson
7. NEVER ENDING SONG OF LOVE—Dickey Lee
8. BRAND NEW MR. ME—Mel Tillis
9. I'M JUST ME—Charley Pride
10. IF I CRIED EVERYTIME YOU HURT ME—Ronnie Dove

WAGF—Dothan, Alabama

1. QUILTS—Bill Anderson
2. PITY PITY PATTY—Susan Raye
3. I WONDER WHAT SHE'LL THINK—Conway Twitty
4. RIGHT COMBINATION—Parton & Wagoner
5. LEAVING AND SAYING GOODBYE—Faron Young
6. I'D RATHER BE SORRY—Ray Price
7. THE YEAR CLAYTON DELANEY DIED—Tom T. Hall
8. SLEEPWALK—Strangers
9. WHEN HE WALKS ON YOU—Jerry Lee Lewis
10. HOW CAN I UNLOVE YOU—Lynn Anderson

KNLV—Ord, Nebraska

1. DON'T HANG NO HALOS ON ME—Connie Eaton
2. OPEN UP THE BOOK—Ferlin Husky
3. I GET LONELY WHEN IT RAINS—Leroy Van Dyke
4. IT'S TOO LATE—Anthony Armstrong Jones
5. THERE MUST BE MORE TO LIFE—J. Blanchard/M. Morgan
6. ANOTHER NIGHT OF LOVE—Freddie Weller
7. SATURDAY TOWN—Beck Bluefield
8. TALK IT OVER IN THE MORNING—Anne Murray
9. BABY, I'M YOURS—Jody Miller
10. MUDDY BOTTOM—Osborne Bros.

WDEN—Macon, Georgia

1. YOU'RE LOOKING AT COUNTRY—Loretta Lynn
2. PITY, PITY, PATTY—Susan Raye
3. HOW CAN I UNLOVE YOU—Lynn Anderson
4. I DON'T KNOW YOU—Tommy Overstreet
5. BRAND NEW MISTER ME—Mel Tillis
6. QUILTS—Bill Anderson
7. EASY LOVIN'—Freddie Hart
8. WHEN HE WALKS ON YOU—Jerry Lee Lewis
9. MY BLUE TEARS—Dolly Parton
10. THE LAST TIME I SAW HER—Glen Campbell

KGGF—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—Buck Owens
4. SOMEONE STEPPED IN—Webb Pierce
5. NEVER ENDING SONG OF LOVE—Dickey Lee
6. CEDARTOWN, GEORGIA—Waylon Jennings
7. HOW CAN I UNLOVE YOU—Lynn Anderson
8. WEST TEXAS HIGHWAY—George Hamilton IV
9. RINGS—Tompall & Glaser Bros.
10. SHE'S LEAVIN'—Jim Ed Brown

WPXE—Starke, Florida

1. NO NEED TO WORRY—Cash & Carter
2. DON'T HANG NO HALOS ON ME—Connie Eaton
3. KO-KO JOE—Jerry Reed
4. NEVER ENDING SONG OF LOVE—Dickey Lee
5. MOUNTAIN WOMAN—Harold Lee
6. HANGING OVER ME—Jack Greene
7. OPEN UP THE BOOK—Ferlin Husky
8. RED DOOR—Carl Smith
9. ALL I WANT TO DO—Brian Collins
10. SHE'S LEAVIN'—Jim Ed Brown

KKUZ—Burlington, Iowa

1. EASY LOVIN'—Freddie Hart
2. QUILTS—Bill Anderson
3. SOMEDAY WE'LL BE BACK—Merle Haggard
4. YOU'RE LOOKIN' AT COUNTRY—Loretta Lynn
5. GOOD LOVIN'—Tammy Wynette
6. I'M JUST ME—Charley Pride
7. WONDER WHAT SHE'LL THINK ABOUT ME LEAVING—Conway Twitty
8. I'D RATHER BE SORRY—Ray Price
9. BRAND NEW MISTER ME—Mel Tillis
10. PITY PITY PATTY—Susan Raye

WCIR—Beckley, West Virginia

1. THE YEAR CLAYTON DELANEY DIED—Tom T. Hall
2. GOOD LOVIN' (MAKES IT RIGHT)—Tammy Wynette
3. EASY LOVIN'—Freddie Hart
4. QUILTS—Bill Anderson
5. PITY PATTY—Susan Raye
6. I'D RATHER BE SORRY—Ray Price
7. HOW DO I UNLOVE YOU—Lynn Anderson
8. I DON'T KNOW YOU ANYMORE—Tommy Overstreet
9. ROLLIN' IN MY SWEET BABY'S ARMS—Buck Owens
10. PICTURES—Statler Bros.

KMON—Great Falls, Montana

1. THE YEAR THAT CLAYTON DELANEY DIED—Tom T. Hall
2. EASY LOVIN'—Freddie Hart
3. PITY PITY PATTY—Susan Raye
4. QUILTS—Bill Anderson
5. GOOD LOVIN'—Tammy Wynette
6. TAKE ME HOME, COUNTRY ROADS—John Denver
7. BRAND-NEW MISTER ME—Mel Tillis
8. I'M JUST ME—Charley Pride
9. YOU'RE LOOKING AT COUNTRY—Loretta Lynn
10. WONDER WHAT SHE'LL THINK ABOUT MY LEAVING—Conway Twitty

WITL—Lansing, Michigan

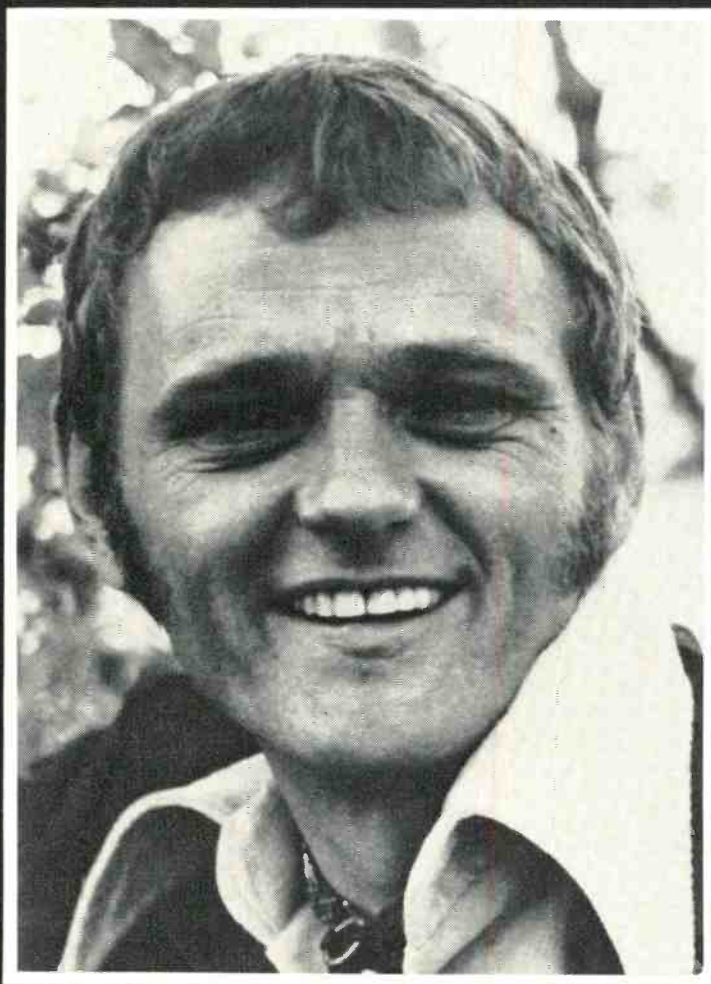
1. YOU'RE LOOKIN' AT COUNTRY—Loretta Lynn
2. EASY LOVIN'—Freddie Hart
3. PITY, PITY PATTY—Susan Raye
4. I'D RATHER BE SORRY—Ray Price
5. QUILTS—Bill Anderson
6. BRAND NEW MISTER ME—Mel Tillis
7. CLAYTON DELANEY—Tom T. Hall
8. LEAVIN' AND SAYIN' GOODBYE—Faron Young
9. WHEN HE WALKS ON YOU—Jerry Lee Lewis
10. HOW CAN I—Lynn Anderson

KUDU—Santa Barbara, Calif.

1. PITY, PITY PATTY—Susan Raye
2. HOW CAN I UNLOVE YOU—Lynn Anderson
3. LEAVING AND SAYING GOODBYE—Faron Young
4. I'D RATHER BE SORRY—Ray Price
5. YOU'RE LOOKING AT COUNTRY—Loretta Lynn
6. BRAND NEW MISTER ME—Mel Tillis
7. SATURDAY MORNING CONFUSION—Bobby Russell
8. IT'S A SIN TO TELL A LIE—Slim Whitman
9. WHEN HE WALKS ON YOU—Jerry Lee Lewis
10. QUILTS—Bill Anderson

Thanks for making it
great to be HOT-

JERRY REED



RCA

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 new 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 chart activity 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 in the homes 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

Among the new ASCAP writers are Ray Griff, Webb Pierce, Tom Ghent, Jim Ed Brown, Tony Joe White, Sandy Posey, Kossie Gardner, Lynda Kl Lance, Linda Hart, Bill Pursell, Junior Samples, Biff Collier, Ron Blackwood, James Blackwood, Bubba Fowler, Bob Johnston, Rob Galbraith, Bob Thompson, Gordon Terry, Guy Drake, Dale Morris, Martha Radclyffe, Charlie Black, Sam McGee, Roy Acuff, Jr., Brenton Banks, Milton Blackford, Brian Collins, Wes Helm, Diane Jordan, Bob Yarbrough, Sorrells Pickard and Harold Lee.

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 Felton Jarvis.

Chart-ing the Hits

■ 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 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 dept.

Chart's release schedule includes at least four singles and two albums monthly. Album product is released simultaneously on stereo eight and cassette tape. All album product is also released on a non-exclusive basis by Ampex and 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 Pearl 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 world wide by Chart.

Their fall album releases feature Lynn Anderson, La-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 Pearl 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 Jamboree U.S.A. was termed "a smash hit" by Jamboree officials.

Twitty, Lynn Form United Talent, Inc.

■ NASHVILLE—Conway Twitty and Loretta Lynn jointly announced the official opening of United Talent, Inc. The 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, Wisc., 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.

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 the Bob Neal Agency, 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 corporately 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 offices are at 903 16th Ave. So., Nashville. Phone number 615-244-9412.

Re-birth of Glen Sherley



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 18 songs together.

The first time the general public became aware of Sherley's songwriting abilities was when Johnny Cash included his "Greystone Chapel" on the

now legendary "Folsom Prison" album. He had been trying to get his songs through to Cash for some time but 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. Eddy Arnold and Faron 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, describing 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 his extraordinary first album for Mega, recorded live 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, Belen, New Mexico.

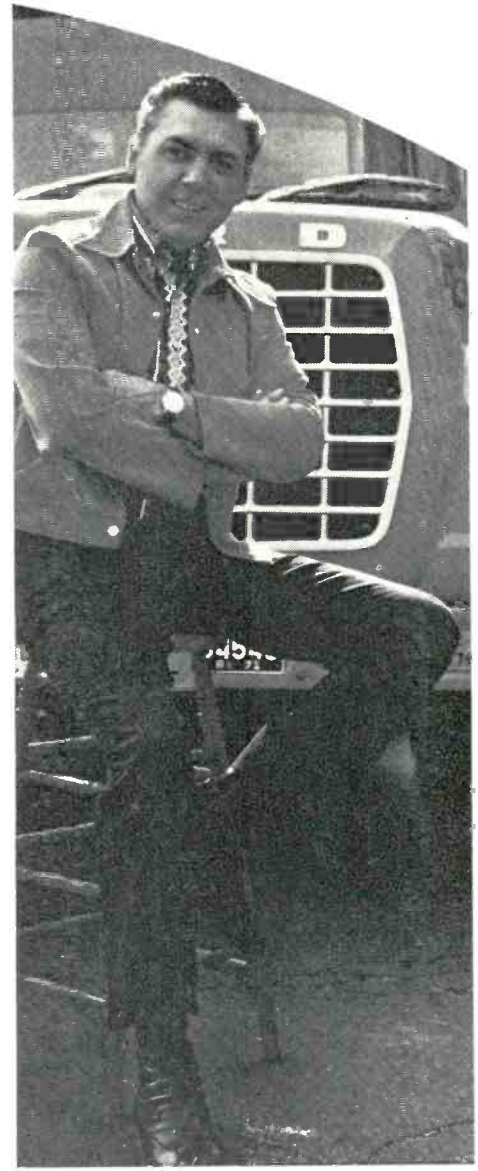
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(615) 329-4272

Country Radio Bigger Than Ever

By BILL HUDSON
Bill Hudson & Associates

■ When asked about the status of country music radio, we can't help but reply with the old press agent's comment about the annual circus coming to town, "It's bigger and better than ever."

We have had the privilege to watch the country music radio scene greatly blossom during the past 10 years with not only growth in the number of stations switching to an all country format, but growth in the quality of the stations who climbed on the country music bandwagon.

All of us in the business welcomed such broadcast leaders as Group One, Storer, Metromedia, Mid-America Radio and others into the c&w fold. In addition, we've seen markets such as Los Angeles and Ft. Worth swing with the country music sound with 50,000 watts of power.

While the number of c&w stations were growing in markets where we did not have a full-time country station, our demographics of the country audience were changing as well. The country fan who grew up listening to the Grand Ole Opry or learned to like it while in the service was joined by millions of new fans who were discovering the sound for the first time.

While network television shows like the "Kraft Music Hall," "Johnny Cash Show," "Glen Campbell," "Hee-Haw" and others were giving the uneducated music fan a taste of country music, the local stations coast to coast were picking up the ball every day luring him to listen to country as a steady diet. The fan got a taste, and, if ratings of country stations are any indication, liked what he sampled.

Country at Top of List

Recent figures show country music at the top of the list with what is termed middle-of-the-road music, in having the most listeners during the average hour of radio listening.

A lot of people, directly or indirectly, have helped get the ball rolling in country music radio, with the Country Music Association at the forefront. Their annual seminars, sales materials and aid to broadcasters have been the catalyst that pulled the broadcasters together into one of the most suc-

cessful groups of broadcast formats in the industry. Presentations at the National Association of Broadcasters, speeches by CMA directors and CMA members before broadcast groups, as well as advertisers, have helped the baby grow into a giant. Research by such dynamic professionals as Alan Torbet of the successful Alan Torbet & Associates into the facts behind the popularity of country music radio has been of untold value to those in the field. Successful operators like Dan McKinnon at KSON, Don Nelson at WIRE and Chuck Renwick of Storer Broadcasting have rallied to the cause and shared their knowledge with others in the business to help the entire image of the c&w broadcaster to grow in the eyes of local as well as national advertisers.

Today, I'm happy to see almost every major market in the U.S. has a highly successful country music station which not only serves the fan who grew up liking the sound of a steel guitar and dobro, but the fan who likes the more modern sounds. As I travel from city to city, I never cease to be amazed at the position our c&w stations hold in their communities—involved in not only playing country music, but in serving their community with complete news and public service programming. In Dallas, Houston, Denver, Sacramento, Seattle and other markets the local c&w station is a dominant force in the community and respected by listeners as well as civic leaders.

Over 700 Stations

Today in the U.S. there are over 700 stations programming country music full time, and another 1300 programming at least two hours a day or more of c&w music. Many include at least one gospel single each hour, as well as country music standards. There are two distinct formats in country music today: the traditional country stations that place great emphasis on the dee jay as a personality and air bluegrass and the traditional country sounds; and the modern format that tends to place heavy emphasis on the more pop-oriented country artists and air many album cuts each hour along with the current hits from the national charts. There is a trend, due to the success of the modern stations, for traditional

Young Surpasses Self in '71

■ NASHVILLE—Climaxing 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 Honorable 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 superlatives. 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 \$7.50 admits 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 spoken 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.

stations to change over to a more modern approach, in both music and personalities.

Advertisers continue to discover the power of c&w stations and today you'll find many of the largest blue chip accounts in the U.S. advertising regularly on c&w stations.

In addition to buying time on c&w stations, many of the largest advertisers are turning to the use of c&w talent in producing their commercials. Johnny Cash, Jerry Lee Lewis, Faron Young, Loretta Lynn,

Lynn Anderson, Roy Drusky, George Hamilton IV, Tex Ritter, Bill Anderson, Johnny Durrell and a host of other stars have been sought out to do radio and television commercials as a result of their popularity and ability to sell the client's product.

The growth of c&w radio has been phenomenal, and every indication points to continued growth. As a broadcast friend of mine put it, "We're in tall cotton, and mint juleps" and will be for a long, long time.

You Won't Believe This

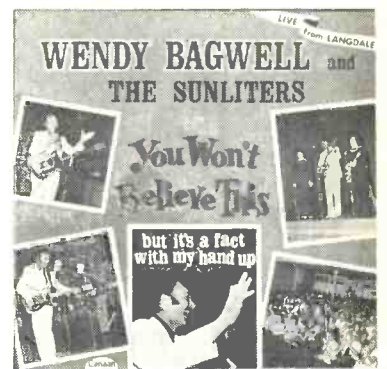
**BUT WENDY BAGWELL'S
DONE IT AGAIN**

**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**



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WACO, TEXAS**



CAS-9699-LP

Eldridge & Stewart: Two Heads Better Than One



Bill
Eldridge

Gary
Stewart

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 sig-

nificance of their teamwork. Contrasting in physical appearance, they symbolize the adage 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 missed could not be bleached from his mind by the Florida sunshine and he 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

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 both 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 1971. "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.

Bill was riding the patrol car. So the trips to Nashville were limited to numerous visits before they eventually moved there. Every visit they would meet someone who introduced them to someone else, and their list of contacts in time included Jerry Bradley, who signed them with Forrest Hills Music and later gave them their joint duties of plugging the firm's catalogue. Bill and Gary are acutely aware of how important this "chain reaction" approach has been in their career and stress to young writers and entertainers the importance of flexibility and of giving every possibility a chance to prove itself.

The first song Gary had recorded was a co-writer effort with Fred Burch, 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 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/Reprise producer Andy Wickham and a&r chief Lenny Waronker (far right).

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JOHN L. SULLIVAN

A Name To Remember

“A LITTLE PIECE AT A TIME”

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1971: A Country Rose Garden

(Continued from page 30)

Rolls . . . Joanne (Mrs. Harold) Hitt soloed for first time in a plane. Harold already had his pilot's license . . . Famed pianist **Eddie Heywood** visited with indie 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 canceled some years back. Dean will buy ABC and convert it into a huge sausage factory" . . . Nationally syndicated columnist **Earl Wilson** visited Nashville . . . New Years' came and went but a few hangers lingered for several days on Music Row . . . **Ray Price's** "For the Good Times" greeted 1971 by becoming the No. 1 LP in the country charts . . . **The Osborne Brothers** signed with Atlas Agency . . . The No. 1 single was "Rose Garden" by **Lynn Anderson** . . . **Ferlin & Marvis Husky** named their son **Terry Preston**, the name Ferlin used when he first started performing professionally . . . **Faron Young, Buck Owens & Ray Price** entertained at **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 Banchar, 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** ringed **Pam Beckham's** finger with sparkler . . . The national **Del Reeves Day** sponsored by United Artists 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 Drinkin'" . . . **Marty Robbins** decided to produce his own record sessions, following a pattern set by another Columbia artist, **Johnny Cash** . . . 14-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.

Jeannie C. Riley was ambassador of good-will in Texas Gov. **Preston Smith's** inaugural 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, a 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 used on tours) was less than a year old and the mileage meter registered 122,000 miles.

Liz Anderson and **Tommy Cash** were among the special guests invited to **President Nixon's Prayer Day 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 Vacaville, Calif., medical center prison and produced a disc session with inmate **Glen Sherlev**, a **Johnny Cash** protégé . . . **Chet Atkins** performed to standing ovations with the **Seattle Symphony** . . . The talk of the local dog world was the kenel of **Tom T. & Dixie D. Hall** — 15 bassets; and all the hounds are show dogs! . . . **Rex Allen, Jr.**, and wife **Judy** moved to Nashville from West Coast . . . **Don Gibson** was recovering from ulcer surgery performed at Duke U. hospital . . . **Ferlin Huskey** was harvesting hurrahs 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 Goober Day for native son **George (Goober) Lindsey**; **Buddy & Sue Killen** were there . . . **Floyd Cramer**, the piano perfectionist, cut his debut gospel LP for RCA . . . **Ray Stevens** was writing the words and music (15 songs) for a Broadway musical . . . **George Hamilton IV** signed booking deal with **Jim Halsey** . . . **John D. Loudermilk & Susan Chollotte Sutton** announced their marriage at Baton Rouge, La. **Ernest Tubb**, another nice guy, birthdayed . . . **Charlie Pride** said he was going to spring training at Tempe, Ariz., with the Milwaukee Brewers baseball squad. And he did. But he didn't make the team . . . **Ellen Wood** became associate editor 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, Ellen?) . . . **Waylon Jennings** was in high gear with his 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 herself a new uniform (complete with eagle trappings) to wear on the Opry . . . Astronaut **Stuart A. Roosa** entertained himself while orbiting the moon by playing tapes of **Kitty Wells's** songs . . . Fire destroyed **Forestwood Corral** in Birmingham, said to be the largest country and western nightclub in the South . . . **Chet Atkins** suggested that the Army issue a .45 calibre electric guitar to promote its recruiting campaign . . . **Wendy Bagwell** was getting laughs with his "Rattlesnake Story" on the Canaan label . . . Secretaries and receptionists on Music Row chose **Hubie Long** as "Most Eligible Bachelor of the Year," and **Zsa Zsa Gabor** asked for his unlisted phone number . . . **Harlan Howard**, after a long hiatus, came out with "Sunday Morning Christian" on **Fred Carter's** Nugget label . . . **Bobby Bare's** "Come Sundown" was the No. 1 single in the RW country charts.

MARCH

Danny Davis described a baton as a band-aid . . . There was an interesting story told

by **Wally Cochran** about **Jerry Reed's** "Amos Moses." It was released in September, 1970, and for the ensuing five months sold only about 6,000 copies. Then something happened and by the first of March it had moved more than a half-million . . . Songwriter **Mickey Newbury** said: "I've always thought that if a song could paint a mental picture in the listener's mind, a hit was automatic" . . . **Roy Clark** has dieted off 60 pounds on advice of doctor. Roy apparently had completely recovered from his early winter heart attack . . . **Rolls Royce** went into bankruptcy and **Bobby Goldsboro** was slightly worried. He owned three Rolls . . . **Lefty Frizzell & wife Alice** celebrated 25th wedding anniversary and Lefty said, "Any gal who lives with me a quarter of a century deserves more than silver—she deserves gold."

Lynn Anderson's "Rose Garden" was still on top in the Country Album Chart . . . **Dave Dudley** recorded "Listen Betty" for Mercury, a tribute to truck stop waitresses . . . **David Houston's** "A Woman Always Knows" edged into the No. 1 slot of the Country Singles Chart . . . **Tennessee Ernie Ford** cut his 29th LP for Capitol . . . **Diana Trask** was entertaining on a Caribbean tour . . . **Kenny Price** formed his own label, "The Round Mound of Sound" . . . **Webb Pierce** released "Tell Him That You Love Him" . . . **Elvis Presley** was in town for RCA sessions under direction of **Felton Jarvis** . . . **Mac Davis's** "Sarah Between the Lines" (title of his latest Columbia LP) was his gift to wife Sarah on their first wedding anniversary . . . **Mel Tillis** bought a five-bedroom, five-bath house on Nashville's blue-blood Belle Meade Blvd. Paid \$105,000 for the mansion . . . **Lee Doris** became the first black dee jay at country-formatted WENO radio . . . **Elvis** was hospitalized in Nashville for treatment of eye trouble . . . **Comic Junior Samples** was slightly injured in an auto accident at Dawsonville, Ga., a suburb of his hometown Cumming, Ga. . . Inmates (with sense of humor) at Michigan State Reformatory voted **Jimmy 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)

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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 . . . **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. Best known: "Louisiana Man" . . . **Eddie Arnold** recorded a recitation type, "A Part of America," for first time . . . **Don Gibson** posed for a New York hairdresser's toupée 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 "Hee Haw" . . . **Johny Cash's** ABC-TV show was axed and he said, "I'm almost glad it's over. It was 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 **Stonemans** signed with Capitol . . . **Hubie Long** added **Crash Craddock** to his talent roster . . . **Bob McCluskey** left Acuff-Rose and headed west to California . . . **Kris Kristofferson** beat a pneumonia rap . . . **Don Keirns** joined the Neal Agency . . . Decca was right. **Conway Twitty** and **Loretta Lynn** can do a duet hit LP. Their "We Only Make Believe" was No. 1 . . . **Crash Craddock's** "Knock Three Times" on Cartwheel was No. 1 single and pro-

ducer **Ronnie Chancey** was all smiles . . . "Calley's Battle Hymn" was a sensation . . . **Hank Williams, Jr.**, and **Gwen Yeargain** were wed at the First Presbyterian Church . . . **Danny Davis**, the Nashville Brass and **Jeanie C. Riley** entertained at Washington, D.C. Correspondents Annual Dinner — and were a headlined hit! . . . **Frank Mull** became Mercury's regional country promo manager, headquartered in Nashville, and immediately introduced himself to writer-artist **Cecil Null** . . . **Slim Williamson** wondered out loud why **Tony Martin's** records didn't sell.

Tandy Rice, Jr., got enough scratch together to buy Top Billing, Inc., an agency that books **Porter Wagoner**, **Jim Ed Brown**, et al . . . **Engelbert Humperdinck** recording "Morning," written by Nashville businessman **Bill Graham**. It had been a biggie in the c&w field for **Jim Ed Brown** . . . **Ferlin Husky** completed a top-lined role in "Swamp Girl," a movie filmed in Georgia. **Ferlin** played a forest ranger . . . **Ralph Emery** reactivated his syndicated radio series with Show Biz, Inc., do the production . . . **Billy Edd Wheeler** was commissioned to write a state song for his West Virginia homeland . . . Tennessee **Ernie's** "Don't Let the Good Life Pass You By" was a "B" side that was rapidly becoming an "A" side . . . **Melba Montgomery** released "He's My Man" for Capitol . . . **Loretta Lynn** received a letter of commendation from President Nixon for her efforts in raising funds for survivors of victims in the Hyden, Ky., mine disaster, December, 1970 . . . **Dolly Parton's** younger sis, 21-year-old **Stella Carroll**, signed with **Carlton Haney's** Music City Records . . . **Vestal (Mrs. Howard) Goodman** underwent gallstone surgery and 17-year-old daughter **Vicki** was her replacement during month's convalescence . . . **Carl Smith** had a 44th birthday . . . **Boudleaux Bryant** & his wife **Felice** were writing tunes for a Broadway musical . . . "Hee Haw" became a syndicated TV series . . .

"Empty Arms" were full of plays for **Sonny James**.

MAY

Webb Pierce hosted a pool-side party for Tennessee Gov. **Winfield Dunn** — and nobody fell into the water. **Jerry Reed** was in London for some TV work . . . **Henry Hurt** was named to head up Chappell Music's Nashville operation . . . **Alice Creech**, a newcomer, came out with "The Hunter" on the new Target label . . . **George Hamilton's** "Countryfied" was picking up steam . . . "Rose Garden" was still in the driver's seat among LPs . . . **Tammy Wynette & George Jones** recorded together for first time . . . **Bob Luman** opened two-week successful stand at San Jeronimo Hilton in Ean Juan . . . **Brenda Lee** sessioned under direction of **Owen Bradley** for first time in five years . . . **Junior Samples** got the "This Is Your Life" treatment on TV from **Ralph Edwards** and cried all over guest **Archie Campbell's** hankie . . . **Chet Atkins** met hefty, rotund, stout songwriter **Johnny Russell** on Music Row and cracked, "Remember, Johnny, only one man to a pair of pants" . . . **Wally Cochran** was named RCA artists relations manager. (And his daughter **Sarah Jane** goo-gooed) . . . **Judy Lynn** did her first college concert — at Oregon Tech in Klamuth Falls, Ore. . . **Hugh X. Lewis** drove his car (accidentally) into a tree and suffered multiple injuries . . . **Martha Carson** was hospitalized for treatment of flebitis. And her husband, **X. Cosse**, said, "Martha you'll have to get rid of that dog. You know he's full of fleas" . . . Local music industry people staged a parking lot party (nobody got hurt—or arrested) . . . Producer-writer, etc., **Jack Clement** bought a skull cap to complete his headwear wardrobe . . . **Demetriss Tapp** sang at the Cerebral Palsy telethon in Raleigh.

Red O'Donnell's "Nashville Sound" column became syndicated (via Washington Star Syndicate) . . . Peer-Southern was giving a big push to **Jimmie Rodgers** material . . . **David Rogers** released his Columbia single of "She Don't Make Me Cry" . . . **Shot Jackson & Chubby Howard** did a single of "Maiden's Prayer" for the Wasp label. (A real stinger?) . . . **Connie B. Gay** retired from broadcast-

ing to rest on his millions. He began his career in the early 1930s . . . Columbia began distributing Monument's products . . . Combine Music's **Bob Beckham** ran five miles in an hour at the YMCA . . . **Archie Campbell** underwent operation for gallstones . . . RCA producer **Bob Ferguson** and wife **Martha** welcomed son whom they named **John Marshall Ferguson** . . . The Music City Float Club was on its annual argosy. (Nobody drowned or got arrested.)

JUNE

Faron Young's "Step Aside" high and mighty in the charts . . . **Wendy Bagwell's** sequel to "The Rattlesnake Story" was "Snakes Alive" . . . **Jerry Reed's** "When Your Hot, You're Hot" beginning to show very good action . . . **Billy Edd Wheeler** and **Mel Tillis** did TV pilots at WSIX studio . . . **Engelbert Humperdinck** here for concert met **Eddie Miller** who wrote "Release Me," the lament that got Engie's career into orbit . . . Epic signed **Welton Lane** of Louisville, Ky., a 27-year-old black country music singer . . . **Glen Campbell** and wife **Billie** guests of President Nixon and Mrs. Nixon at White House . . . **David Houston** came to Nashville and recorded a song titled "Nashville."

Executive **Joe Talbott** resigned as SESAC's Nashville director and **W. Robert (Bob) Thompson** was named to succeed him . . . "Nashville at the Garden," a country music show promoted by Madison Square Garden and Show Biz, Inc., a hit. **Porter Wagoner**, **Dolly Parton**, **Conway Twitty**, **Faron Young**, **Jim Ed Brown**, **Loretta Lynn**, **Del Reeves**, **Jamey Ryan** and **Sonny James** were among the performers . . . **Mel Tillis & Sherry Bryce** recorded "Take My Hand," their first duet for MGM . . . **Boots Randolph** won the **Chet Atkins** Invitational golf tournament at Knoxville . . . **Fred Horton** (30), son of **Vaughn Horton**, killed in auto accident . . . Sevierville, Tenn. (her hometown), honored **Dolly Parton** for second consecutive year . . . **Lynn Anderson's** "You're My Man" on top of the country charts . . . **Jim Nabors** houseguested with **Minnie Pearl** . . . NARAS ramrodded legislation to counter piracy of tapes. The Atlanta Braves baseball club staged a **Bill Anderson** Day . . . **Loretta Lynn's** "I

(Continued on page 78)

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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 governors. **Frank Jones** of Columbia was named President.

JULY

Billy Edd Wheeler joined the House of Cash publishing complex with his Family of Man Co. . . . **Grandpa Jones** performed on Grand Ole Opry for first time since his open heart surgery April 15 . . . **Kermit Goell**, writer of "Near You," the million seller for late **Francis Craig**, visited ASCAP's offices . . . "The Roy Acuff Story," written by Roy's friend **A.C. Dunkleberger** hot off the presses . . . **Earl Scruggs** and his Revue performed at Smithsonian 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 Work Me Up to Say Goodbye" . . . **Tammy Wynette's** newest "Good Lovin'" a winner . . . "Hag" a big album for **Merle Haggard** . . . **Amanda Blake**, Miss Kitty of "Gunsmoke," here to tape some singing (Hank Williams' songs) for

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 CMF officials. Shown left to right are Ivey, CMF President **Brad McCuen** and CMF Chairman **Frank Jones**.

the syndicated "Hee Haw" series . . . The Country Music Association & WSM announced its first Country Music Fan Fair for April 12-13-14, 1972 . . . Tree International Music moved into new headquarters—formerly owned and occupied by **Moeller Talent Agency** . . . Teen-agers **Pat Wick** (17) and **Wally Reams** (16) pedaled bikes from their home in Oconomowoc, Wis. to Nashville — 640 miles — to see the Grand Ole Opry. (Latter's boss **E.W. (Bud) Wendell** heard about it and gave the lads the red carpet treatment . . . **Terry and Mary Reeves Davis** returned from second promotional tour of Europe . . . **Tommy Overstreet's** Dot single of "Gwen" rated No. 1 . . . **Rebecca Carlene Smith** (15), daughter of **Carl Smith** and **June Carter Cash**, was wed to **Joseph Ray Simpkins, Jr.** . . . **Tammy Wynette** spent several days in Lakeland General Hospital for treatment of tummy ulcers . . . **Del Reeves** had a birthday . . . **Vic Ames**, one of the **Ames Brothers**, became manager of the Rof (club) of **Roger Miller's** King of the Road Inn . . . **Ray Price's** "I Won't Mention It Again" on top of the Country Album Chart . . . **Jimmy Davis** campaigning for governor of Louisiana . . . **WHO's Mike Hoyer** a Nashville visitor (gave a hug to **Record World's Marie Ratliff**) . . . **Lester Flatt** signed with **Jimmy Key's** agency . . . **Bill Williams** appointed custom sales manager at Epic-Columbia here.

Guy Drake, who got a ride with his "Welfare Cadillac," announced he planned to become a candidate for U.S. president . . . **Diana Trask** suffered mouth and facial injuries that necessitated plastic surgery . . . NARAS sponsored a street carnival on Music Row (nobody got injured and pinched—well, perhaps one or two of the pretties) . . . **Bobby Bare's** "Please Don't Tell Me How the Story Ends" picking up plays and sales . . . **Ellen (Mrs. Del) Reeves** underwent major surgery . . . **Boots (Mrs. Billy) Walker** suffered mild stroke while visiting Waco . . . **Bobby Goldsboro & Jerry Reed** teamed for first time to headline concert in Houston . . . **Roger Miller** cut a record away from Nashville and **Jerry Kennedy** for the first time ("Loving Her Was Easier." etc., by **Jerry Fuller** on West Coast) . . . **Ernest Tubb's** 85-year-old farther, **C.R. Tubb, Sr.**, died in

Kemp, Texas . . . **Charley Pride** rerecorded **Henry Mancini's** "All His Children" for the "Sometimes a Great Notion" movie which stars **Henry Fonda** . . . **Joe Light** became **Mel Tillis's** personal manager . . . **Mac Wiseman** joined **Renfro Barn Dance** as a regular performer . . . **Sonny James's** "Bright Lights, Big City" No. 1 single on the charts . . . **Johnny Cash's** "Man in Black" LP out in front.

AUGUST

Nat Stuckey signed with **Hubie Long's** agency . . . **Tom T. Hall** named his brother **Hillman Hall** as his personal manager . . . **John D. Loudermilk's** "Indian Reservation" a biggie for the **Raiders** . . . **Don Gibson-Sue Thompson** "The Two of Us Together" released on Hickory . . . **Charley Pride's** latest click "I'm Just Me" . . . **Bobby Wright's** best in years "Here I Go Again" . . . **Mary Stuart's** "Search for Tomorrow" soap opera here for recording session under direction of **Chuck Glaser** . . . **Richard E. (Dicky) Arnold**, 22-year-old son of singer **Eddy Arnold**, critically injured in automobile accident at Bessemer, Ala. (He's still in coma) . . . **Porter Wagoner** birthdayer . . . **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** . . . **Tammy Wynette's** "Good Lovin'" made it to the No. 1 spot in the charts. No surprise . . . **Lynn Anderson's** doctors advised her to forget about performing for a month or six weeks . . . **Andy Williams** in for looksee at his **Barnaby Productions** setup . . . German singer **Manuela** in for recording session at **Woodland Studio** under supervision of **Hank Levine** . . . **Plantation** came out with single by "Johnny Credit" called "Hello, I'm Johnny Credit" . . . Indie producer **Jim Malloy** underwent emergency appendectomy . . . **Keely Smith** here for her first singles session in four years. (She had just signed with RCA) . . . **Felton Jarvis** undergoing treatment for kidney ailment (he's on a kidney machine) . . . **Don Gibson** signed with **Buddy Lee's** talent agency . . . **Sandy Posey** now with **MGM**.

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 Hang No Holes On 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 ornery lawman! . . . **Lynn Anderson** undergoing treatment for ruptured ear drum . . . **Ronnie Dove** moved his office (music publishing, promotion, fan club, etc.) to Nashville . . . **Conway Twitty's** "Wonder What She'll Think About My Leaving" No. 1 on the hit parade . . . **Crash Craddock** back with another triumph "Dream Lover" . . . **Roy Acuff's** brother, **Claude R. Acuff, Sr.** (61), died of heart attack . . . **BMI VP Frances W. Preston** appointed by Tennessee Gov. **Winfield Dunn** to Economic Development Committee — a blue ribbon panel . . . **The Glaser Grothers & Shorty Lavender** talent agencies merged . . . **Thieves** broke into **Hubie Long's** office for third time this summer and he decided to buy a lock for the front gate . . . **Patti Page** in for Mercury session . . . **Tommy Cash, Carl Smith** and **Jean Shepard** opened 15-day stand at **Landmark** in Vegas . . . **Bill Monroe & Roy Acuff** birthdayer . . . **Oliver** was here for session . . . **Mariana (Mrs. Hank) Levine** named her backup vocal group "The Harmony Grits" . . . **George ("Candy Kisses") Morgan's** independently produced (by **Four Star**) product now being released on **Decca** label. He was formerly with **Columbia, Starday** and **Stop** . . . **West Plains Mo.**, named a main street "Porter Wagoner Boulevard" for native son **Porter** . . . **The Statler Brothers** performed on the **Billy Graham Crusade** at **Dallas** . . . **Dr. Elkin Rippy**, the **Marcus Welby** of **Music Row**, surprised with birthday party . . . **Marguerite Piazza** here to audition pianists for her concert touring . . . **Gardner-Webb College** of **Boiling Springs, N.C.**, conferred honorary Doctor of Humanities degree on **Johnny Cash**. Hello, I'm **Dr. John R. Cash!**

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