WE WATCHED COUNTRY

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

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

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

Our Nashville office has grown into a gleaming building on Music Row. And Nashville has blossomed into an international phenomenon called Music City U.S.A.

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

BMI
BROADCAST MUSIC INCORPORATED
The world's largest performing rights organization.
Expansion, variation, communication, professionalism and organization and sophistication—these key words perhaps best describe the growing industry we call country music today. Expansion, because of all popular musical formats, no music has made the strides country has in terms of reaching the mass consumer audience—through close to 150 labels offering country product, through more than 30,000 hours of country radio programming in the past year, through more nationally syndicated country TV shows than ever before, through more TV variety shows offering country on a regular basis than ever, through more country oriented in-person performances and through more general awareness of country.

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

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

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

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

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

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

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

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

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

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

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

Country, of course, has spread throughout the United States and, indeed, much (Continued on page 62)
YOUR STAR ATTRACTION FOR '76

PAST WINNER COUNTRY MUSIC ASSOCIATION
INSTRUMENTALIST OF THE YEAR AWARD
GRAMMY AWARD FOR THE HIT RECORDING
"WHEN YOU'RE HOT, YOU'RE HOT"

Recent Appearances:
6 Flags Over Texas
6 Flags Over Mid-America
Illinois State Fair
Kentucky State Fair
American Royal Livestock Show
Oklahoma State Fair
Arizona State Fair
California Expo State Fair
Milwaukee Summerfest
Knott's Berry Farm
Buck Lake Ranch
McCormick Place
. . . AND MANY MORE!

One of the Few Artists to Have Phenomenal Success in Both the Country and Pop Fields — A Fantastic Entertainer!

Jerry Reed Ent. 107 18th Ave. So.
Nashville, Tenn. 37212
Phone: (615) 327-3818
Coast Country Scene Flourishing

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

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

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

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

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

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

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

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

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

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

20th Century has also had a successful country year, particularly with Lois Johnson, Nancy Wayne, Billy Thunderkloud & The Chieftones and Margo Smith. The label is an other example of a young company (three years old) moving solidly but slowly into the country field through a mix of established artists and new talent.

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

In the realm of live country entertainment, a number of West Coast night spots are as active as California. Most major artists make it a point to stop at the Palomino in Los Angeles, the Brandin' Iron in San Bernadino, Nashville West in El Monte, the Patio Pizza in Semi and the Basement in Marina Del Rey when in the Los Angeles area.

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

(Continued on page 63)

Academy Adds National Boost For Country

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

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

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

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

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

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

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

If the growth of the Academy over the past 11 years is an indication of the growth of country in general, the music should have no worries.
NOW'S A GOOD TIME TO PICK UP ON THE FALL RELEASES FROM GRC COUNTRY.

GINGER BOATWRIGHT
"IF I GIVE MYSELF TO YOU"
GRC 2075

BILL NASH
"HONKY TONK BAR ROOM BLUES"
GRC 2079

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

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

MOE BANDY
BANDY THE ROdeo CLOWN
GAI006

LONZO & OSCAR
TRACES OF LIFE
GAI004

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

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

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

AL GALLICO MUSIC CORP. pres. Al Gallico
ALGEE MUSIC CORP. – ALTAM MUSIC CORP.
### 1975 Country Music Chart Winners

#### Top Country Albums

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

#### Top Country Singles

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

A quick rundown of the country single and LP charts in any given week will prove our point. Columbia country artists are consistently represented as among the best selling, most popular acts. We've broken acts like Willie Nelson and David Allan Coe coast-to-coast. We continue to score with established stars like Johnny Cash, Mac Davis, Lynn Anderson, Sonny James, Barbara Fairchild and Johnny Duncan. And we continue to introduce acts destined for the top of the charts like Jerry Jaye and Troy Seals. We salute and support country music, and hail the great strides it's taken.

Columbia Country Artists.
There's a lot of muscle.
On Columbia Records and Tapes.
October is Country Music Month.
## 1975 Country Music Chart Winners

### Singles, Albums

#### Top Male Vocalists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist, Label (Dist. Label)</th>
<th>No. Of Singles On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Charlie Rich, Epic (Columbia)</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>Joe Stampley, ABC/Dot</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>Mickey Gilley, Capitol</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>Freddy Hart, Capitol</td>
<td>4</td>
</tr>
<tr>
<td>5.</td>
<td>Conway Twitty, MCA</td>
<td>5</td>
</tr>
<tr>
<td>6.</td>
<td>Merle Haggard, Capitol</td>
<td>6</td>
</tr>
<tr>
<td>7.</td>
<td>Ray Price, Columbia</td>
<td>7</td>
</tr>
<tr>
<td>8.</td>
<td>Charley Pride, RCA</td>
<td>8</td>
</tr>
<tr>
<td>9.</td>
<td>Tom T. Hall, Mercury (Phonogram)</td>
<td>9</td>
</tr>
<tr>
<td>10.</td>
<td>Johnny Rodriguez, Capitol</td>
<td>10</td>
</tr>
<tr>
<td>11.</td>
<td>John Denver, RCA</td>
<td>11</td>
</tr>
<tr>
<td>12.</td>
<td>Don Williams, ABC/Dot</td>
<td>12</td>
</tr>
<tr>
<td>13.</td>
<td>Gary Stewart, RCA</td>
<td>13</td>
</tr>
<tr>
<td>14.</td>
<td>Mel Tillis, MGM</td>
<td>14</td>
</tr>
<tr>
<td>15.</td>
<td>Billy &quot;Crash&quot; Cudford, ABC</td>
<td>15</td>
</tr>
<tr>
<td>16.</td>
<td>Ronnie Milsap, RCA</td>
<td>16</td>
</tr>
<tr>
<td>17.</td>
<td>Sonny James, Columbia</td>
<td>17</td>
</tr>
<tr>
<td>18.</td>
<td>Glen Campbell, Capitol</td>
<td>18</td>
</tr>
<tr>
<td>19.</td>
<td>Joe Bandy, GPC</td>
<td>19</td>
</tr>
<tr>
<td>20.</td>
<td>T.G. Sheppard, Motown</td>
<td>20</td>
</tr>
<tr>
<td>21.</td>
<td>Waylon Jennings, RCA</td>
<td>21</td>
</tr>
<tr>
<td>22.</td>
<td>Cal Smith, RCA</td>
<td>22</td>
</tr>
<tr>
<td>23.</td>
<td>Tommy Overstreet, ABC/Dot</td>
<td>23</td>
</tr>
<tr>
<td>24.</td>
<td>Bobby G. Rice, GRT (Jansus)</td>
<td>24</td>
</tr>
<tr>
<td>25.</td>
<td>George Jones, Epic (Columbia)</td>
<td>25</td>
</tr>
</tbody>
</table>

#### Top Female Vocalists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist, Label (Dist. Label)</th>
<th>No. Of LP's On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Olivia Newton-John, MCA</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>Linda Ronstadt, Asylum</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>Loretta Lynn, MCA</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>Anne Murray, Capitol</td>
<td>4</td>
</tr>
<tr>
<td>5.</td>
<td>Dolly Parton, RCA</td>
<td>5</td>
</tr>
<tr>
<td>6.</td>
<td>Tammy Wynette, Epic (Columbia)</td>
<td>6</td>
</tr>
<tr>
<td>7.</td>
<td>Jean Shepard, United Artists</td>
<td>7</td>
</tr>
<tr>
<td>8.</td>
<td>Marie Osmond, MGM</td>
<td>8</td>
</tr>
<tr>
<td>9.</td>
<td>Susan Raye, Capitol</td>
<td>9</td>
</tr>
<tr>
<td>10.</td>
<td>Linda Ronstadt, Capitol</td>
<td>10</td>
</tr>
<tr>
<td>11.</td>
<td>Finley Sellaris, Mega (PIP)</td>
<td>11</td>
</tr>
<tr>
<td>12.</td>
<td>La Costa, Capitol</td>
<td>12</td>
</tr>
<tr>
<td>13.</td>
<td>Tanya Tucker, Columbia</td>
<td>13</td>
</tr>
<tr>
<td>14.</td>
<td>Barbara Fairchild, Columbia</td>
<td>14</td>
</tr>
<tr>
<td>15.</td>
<td>Connie Smith, Columbia</td>
<td>15</td>
</tr>
<tr>
<td>16.</td>
<td>Crystal Gayle, United Artists</td>
<td>16</td>
</tr>
<tr>
<td>17.</td>
<td>Jeanne Pruett, MCA</td>
<td>17</td>
</tr>
<tr>
<td>18.</td>
<td>Jean Sheppard, United Artists</td>
<td>18</td>
</tr>
<tr>
<td>19.</td>
<td>Marie Osmond, MGM</td>
<td>19</td>
</tr>
<tr>
<td>20.</td>
<td>Jeanne Pruett, MCA</td>
<td>20</td>
</tr>
<tr>
<td>21.</td>
<td>Jean Sheppard, United Artists</td>
<td>21</td>
</tr>
<tr>
<td>22.</td>
<td>Marie Osmond, MGM</td>
<td>22</td>
</tr>
<tr>
<td>23.</td>
<td>Jeanne Pruett, MCA</td>
<td>23</td>
</tr>
<tr>
<td>24.</td>
<td>Todd Sucherman, United Artists</td>
<td>24</td>
</tr>
<tr>
<td>25.</td>
<td>Janie Fricke, Capitol</td>
<td>25</td>
</tr>
</tbody>
</table>

## The World Of Country Music • Billboard
When you hear a concentrated selection of the songs he has written or chosen to record during the last decade, it is easy to understand exactly why Goldsboro has had one of the steadiest hit-making careers in contemporary music.

—BILLBOARD
### Top Country Artists Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. of Singles On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>CHARLIE RICH, Epic (Columbia)</td>
<td>3</td>
</tr>
<tr>
<td>2.</td>
<td>JOE STAMPIEY, ABC/Dot Epic (Columbia)</td>
<td>2</td>
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<tr>
<td>3.</td>
<td>MICKEY GILLEY, Playboy</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>FREDDY MART, Capitol</td>
<td>2</td>
</tr>
<tr>
<td>5.</td>
<td>CONWAY TWITTY, MCA</td>
<td>2</td>
</tr>
<tr>
<td>6.</td>
<td>MERLE HAGGARD, Capitol</td>
<td>2</td>
</tr>
<tr>
<td>7.</td>
<td>RAY PRICE, Columbia Myrrh (ABC/Word)</td>
<td>2</td>
</tr>
<tr>
<td>8.</td>
<td>CHARLEY PRIDE, RCA</td>
<td>2</td>
</tr>
<tr>
<td>9.</td>
<td>TOM T. HALL, Mercury (Phonogram)</td>
<td>3</td>
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<tr>
<td>10.</td>
<td>JOHNNY RODRIGUEZ, Mercury (Phonogram)</td>
<td>4</td>
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<tr>
<td>11.</td>
<td>JOHN DENVER, RCA</td>
<td>4</td>
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<tr>
<td>12.</td>
<td>DOLLY PARTON, RCA</td>
<td>4</td>
</tr>
<tr>
<td>13.</td>
<td>DON WILLIAMS, ABC/Dot</td>
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</tr>
<tr>
<td>14.</td>
<td>OLIVIA NEWTON-JOHN, RCA</td>
<td>4</td>
</tr>
<tr>
<td>15.</td>
<td>GARY STEWART, RCA</td>
<td>4</td>
</tr>
<tr>
<td>16.</td>
<td>MEL TILL, MGM</td>
<td>4</td>
</tr>
<tr>
<td>17.</td>
<td>BILLY &quot;CRASH&quot; CRADDOCK, ABC</td>
<td>3</td>
</tr>
<tr>
<td>18.</td>
<td>LA COSTA, Capitol</td>
<td>3</td>
</tr>
<tr>
<td>19.</td>
<td>RONNIE MILBAP, RCA</td>
<td>3</td>
</tr>
<tr>
<td>20.</td>
<td>DONNY JAMES, Columbia</td>
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</tr>
<tr>
<td>21.</td>
<td>TANYA TUCKER, Capitol</td>
<td>2</td>
</tr>
<tr>
<td>22.</td>
<td>OLEN CAMPBELL, Capitol</td>
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</tr>
<tr>
<td>23.</td>
<td>MOE BANDY, GRC</td>
<td>2</td>
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<tr>
<td>24.</td>
<td>DONNA FARGO, ABC/Dot</td>
<td>2</td>
</tr>
<tr>
<td>25.</td>
<td>T.G. SHEPPARD, Melodyland (Motown)</td>
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</tbody>
</table>

### Top Country Artists Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. of LP's On Chart</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>CHARLIE RICH, Epic (Columbia)</td>
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<td>2.</td>
<td>JOHN DENVER, RCA</td>
<td>4</td>
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<tr>
<td>3.</td>
<td>OLIVIA NEWTON-JOHN, RCA</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>MICKEY GILLEY, Playboy</td>
<td>4</td>
</tr>
<tr>
<td>5.</td>
<td>MERLE HAGGARD, Capitol</td>
<td>3</td>
</tr>
<tr>
<td>6.</td>
<td>BILLY &quot;CRASH&quot; CRADDOCK, ABC</td>
<td>3</td>
</tr>
<tr>
<td>7.</td>
<td>CONWAY TWITTY, MCA</td>
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<tr>
<td>8.</td>
<td>ELVIS PRESTLEY, RCA</td>
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<tr>
<td>9.</td>
<td>CAL SMITH, RCA</td>
<td>3</td>
</tr>
<tr>
<td>10.</td>
<td>TOM T. HALL, Mercury (Phonogram)</td>
<td>3</td>
</tr>
<tr>
<td>11.</td>
<td>LINDA RONSTADT, Asylum</td>
<td>3</td>
</tr>
<tr>
<td>12.</td>
<td>LORETTA LYNN, RCA</td>
<td>3</td>
</tr>
<tr>
<td>13.</td>
<td>WAYLON JENNINGS, RCA</td>
<td>3</td>
</tr>
<tr>
<td>14.</td>
<td>LORETTA LYNN &amp; CONWAY TWITTY, RCA</td>
<td>3</td>
</tr>
<tr>
<td>15.</td>
<td>DON WILLIAMS, ABC/Dot</td>
<td>3</td>
</tr>
<tr>
<td>16.</td>
<td>MAC DAVID, Columbia</td>
<td>3</td>
</tr>
<tr>
<td>17.</td>
<td>JOHNNY RODRIGUEZ, Mercury (Phonogram)</td>
<td>3</td>
</tr>
<tr>
<td>18.</td>
<td>RONNIE MILBAP, MCA</td>
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</tr>
<tr>
<td>19.</td>
<td>FREDDY PENDER, ABC/Dot</td>
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</tr>
<tr>
<td>20.</td>
<td>ANNE MURRAY, Capitol</td>
<td>3</td>
</tr>
<tr>
<td>21.</td>
<td>DOLLY PARTON, RCA</td>
<td>3</td>
</tr>
<tr>
<td>22.</td>
<td>MOE BANDY, GRC</td>
<td>3</td>
</tr>
<tr>
<td>23.</td>
<td>RAY STEVENS, Remmy (MGM)</td>
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<tr>
<td>24.</td>
<td>PRIDDY HART, Capitol</td>
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</tr>
<tr>
<td>25.</td>
<td>JEBBI COLTER, Capitol</td>
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### Top Country Publishers

<table>
<thead>
<tr>
<th>No.</th>
<th>PUBLISHER, Licensee</th>
<th>No. Of Singles On Chart</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>ACUFF-ROSE, BMI</td>
<td>28</td>
</tr>
<tr>
<td>2.</td>
<td>TREE, BMI</td>
<td>20</td>
</tr>
<tr>
<td>3.</td>
<td>ALGEE, BMI</td>
<td>21</td>
</tr>
<tr>
<td>4.</td>
<td>OWEAR, BMI</td>
<td>18</td>
</tr>
<tr>
<td>5.</td>
<td>AL GALICCO, BMI</td>
<td>11</td>
</tr>
<tr>
<td>6.</td>
<td>JACK, BMI</td>
<td>9</td>
</tr>
<tr>
<td>7.</td>
<td>KECA ASCAP</td>
<td>8</td>
</tr>
<tr>
<td>8.</td>
<td>HALLNOTE, BMI</td>
<td>4</td>
</tr>
<tr>
<td>9.</td>
<td>HOUSE OF GOLD, BMI</td>
<td>4</td>
</tr>
<tr>
<td>10.</td>
<td>HILL &amp; RANGE, BMI</td>
<td>12</td>
</tr>
<tr>
<td>11.</td>
<td>STALLION, BMI</td>
<td>5</td>
</tr>
<tr>
<td>12.</td>
<td>COAL MINERS, BMI</td>
<td>4</td>
</tr>
<tr>
<td>13.</td>
<td>BARON, BMI</td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No.</th>
<th>PUBLISHER, Licensee</th>
<th>No. Of Singles</th>
</tr>
</thead>
<tbody>
<tr>
<td>14.</td>
<td>JACK &amp; BILL, ASCAP</td>
<td>9</td>
</tr>
<tr>
<td>15.</td>
<td>SAWGRASS, BMI</td>
<td>4</td>
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<tr>
<td>16.</td>
<td>TWITTY BIRD, BMI</td>
<td>5</td>
</tr>
<tr>
<td>17.</td>
<td>CHAPPELL, ASCAP</td>
<td>7</td>
</tr>
<tr>
<td>18.</td>
<td>HANK WILLIAMS, BMI</td>
<td>5</td>
</tr>
<tr>
<td>19.</td>
<td>DANOR, BMI</td>
<td>9</td>
</tr>
<tr>
<td>20.</td>
<td>BLUE BOOK, BMI</td>
<td>5</td>
</tr>
<tr>
<td>21.</td>
<td>ACOUSTIC, BMI</td>
<td>6</td>
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<tr>
<td>22.</td>
<td>PRIMA DONNA, BMI</td>
<td>3</td>
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<tr>
<td>23.</td>
<td>RICCI MARENO, SESAC</td>
<td>5</td>
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<tr>
<td>24.</td>
<td>WINDOW, BMI</td>
<td>6</td>
</tr>
<tr>
<td>25.</td>
<td>EVIL EYE, BMI</td>
<td>5</td>
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</tbody>
</table>
BEST MALE VOCALIST
THANKS AGAIN...
BEST OVERALL SINGLES ARTIST
& AGAIN,
BEST MALE SINGLES ARTIST
& AGAIN,
BEST OVERALL ALBUM ARTIST
& AGAIN,
BEST MALE ALBUM ARTIST
& AGAIN.

*For two years in a row, Charlie has been honored with these same awards for musical excellence. So thanks again for the repeat performance.
## 1975 Country Music Chart Winners

### Top Duos & Groups

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

### Top Country Labels

#### Singles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (Dist. Label)</th>
<th>No. Of Singles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>RCA</td>
<td>66</td>
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<tr>
<td>2.</td>
<td>MCA</td>
<td>48</td>
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<tr>
<td>3.</td>
<td>CAPITOL</td>
<td>46</td>
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<tr>
<td>4.</td>
<td>ABC/DOT</td>
<td>37</td>
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<tr>
<td>5.</td>
<td>EPIC (Columbia)</td>
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<td>6.</td>
<td>COLUMBIA</td>
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<td>7.</td>
<td>MGM</td>
<td>30</td>
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<td>8.</td>
<td>MERCURY (Phonogram)</td>
<td>24</td>
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<tr>
<td>9.</td>
<td>ABC</td>
<td>28</td>
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<td>10.</td>
<td>UNITED ARTISTS</td>
<td>25</td>
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#### Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (Dist. Label)</th>
<th>No. Of LP's</th>
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<tbody>
<tr>
<td>1.</td>
<td>RCA</td>
<td>11</td>
</tr>
<tr>
<td>2.</td>
<td>MCA</td>
<td>9</td>
</tr>
<tr>
<td>3.</td>
<td>CAPITOL</td>
<td>7</td>
</tr>
<tr>
<td>4.</td>
<td>ABC/DOT</td>
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</tr>
<tr>
<td>5.</td>
<td>EPIC (Columbia)</td>
<td>5</td>
</tr>
<tr>
<td>6.</td>
<td>MGM</td>
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</tr>
<tr>
<td>7.</td>
<td>MERCURY (Phonogram)</td>
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<td>8.</td>
<td>ABC</td>
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<td>UNITED ARTISTS</td>
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### Top Duos & Groups Albums

<table>
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<tr>
<th>Pos.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. Of LP's</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>LORETTA LYNN &amp; CONWAY TWITTY, MCA</td>
<td>2</td>
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<tr>
<td>2.</td>
<td>STATLER BROTHERS, Mercury (Phonogram)</td>
<td>1</td>
</tr>
<tr>
<td>3.</td>
<td>PORTER WAGONER &amp; DOLLY PARTON, RCA</td>
<td>1</td>
</tr>
<tr>
<td>4.</td>
<td>ROY CLARK &amp; BUCK TRENT, ABC/Dot</td>
<td>1</td>
</tr>
<tr>
<td>5.</td>
<td>BOBBY BARE &amp; THE FAMILY, RCA</td>
<td>1</td>
</tr>
<tr>
<td>6.</td>
<td>NITTY GRITTY DIRT BAND, United Artists</td>
<td>1</td>
</tr>
<tr>
<td>7.</td>
<td>KRIS KRISTOFFERSON &amp; RITA COOLIDGE, Monument (Columbia)</td>
<td>1</td>
</tr>
<tr>
<td>8.</td>
<td>EARL SCRUGGS REVUE, Columbia</td>
<td>1</td>
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<tr>
<td>9.</td>
<td>RED, WHITE, &amp; BLUE (GRASS), GRC</td>
<td>1</td>
</tr>
<tr>
<td>10.</td>
<td>BILLY THUNDERKLOUD &amp; THE CHIEFTONES, 20th Century</td>
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</tbody>
</table>

#### Top Country Labels Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (Dist. Label)</th>
<th>No. Of LP's</th>
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<tbody>
<tr>
<td>1.</td>
<td>RCA</td>
<td>40</td>
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<tr>
<td>2.</td>
<td>MCA</td>
<td>29</td>
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<tr>
<td>3.</td>
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<td>6.</td>
<td>MGM</td>
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<tr>
<td>7.</td>
<td>MERCURY (Phonogram)</td>
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<td>8.</td>
<td>ABC</td>
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<td>UNITED ARTISTS</td>
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<tr>
<td>10.</td>
<td>PLAYBOY</td>
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</tbody>
</table>

---

The World Of Country Music • Billboard
MUSIC IS OUR BUSINESS

Chet Atkins
Jim Ed Brown
Danny Davis & Nashville Brass
Vernon Oxford
Helen Cornelius
Bobby Bare & Family
Dottsy
Dickey Lee
Johnny Russell
Gary Stewart
Brian Shaw
Kenny Price
Billy Walker
Floyd Cramer
Jerry Reed
Hank Snow
Jack Ruth

Anita Kerr
Dottie West
Charley Pride
Jim Reeves
Karen Wheeler
Waylon Jennings
Ronnie Milsap
Sarah Johns
Randy Parton
Barbara Lea
Dolly Parton
Porter Wagoner
Rob Galbraith
The Radio Flyers
Thomas Cain
The Pridesmen
Dave and Sugar

RCA Records and Tapes
Major Labels Maintain Dominance

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

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

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

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

MCA Records has been one of the leaders in all the above mentioned fields, receiving a great deal of publicity (perhaps unfairly at times) for reported huge amounts of money to acquire the contract of Tanya Tucker as well as distribution rights to Merle Haggard’s Tally Records.

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

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

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

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

STARRING
(ALPHABETICALLY)

* Joe Allen
* Rex Allen, Jr.
* Ronee Blakley
* Johnny Bush
* Commander Cody
* Hillman Hall
* Emmylou Harris
* Debi Hawkins
* Kenni Huskey
* Doug Kershaw
* Donny King
* Larry Kingston
* Judy Lynn
* Chip Taylor
* Ronnie Milsap

Th-Th-Th-That's
NOT All Folks
ACUFF, ROY (Vocalist w/Vocal & Instrumental Group—6). Hickory: BA Howard Forrester—Acuff-Rose

ADAMS, DON (Vocalist). Alco-Atlantic

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

ADAMS, RUSSELL (Vocalist/Comedian, Plantation). BA: Frederick Burton; Larry With

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

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

ALAN, BUDDY (Vocalist). Capitol; BM: Omac Artic; PM: Jack McFadden

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

ALBRIGHT, BOBBY (Vocalist w/Group—5). National. BA: Bud Andrews—L.S. MGM

ALLEN, JIM (Vocalist). United Artists; BA: ICM; PM: J M Pollock

ALLEN, JOE (Vocalist). Warner Bros

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

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

ALLEY, JIM (Vocalist). Acvos

AMAZING RHYTHM ACES (Group). ABC, PM: Knox Phillips

ANDERSONS (Vocal & Instrumental Group—3). Phoenix: BA Atlas Artist

ARMSTRONG, BILL (Vocalist). MCA, BA Bill Goodwin

ARMSTRONG, BILLY (Vocalist). Fiddler. Starday; BA: Betty Kaye; PM: Stevie Stiebels—Americana

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

ASHLEY, LEON (Vocalist). BM: Linda G. Denny—Johnny Elgin Elastic Spectacular

ASHWORTH, ERNIE (Vocalist/Instrumentalist). House of Hits; PM: Dan McKinnon—McKinnon Ents

ASHWORTH, ERNIE. SHOW (Vocalist w/Vocal & Instrumental Group). Phoenix: BA Atlas Artist

ASHWORTH, ERNIE, JR. (Vocalist). Columbia; BA ICM

ATKINS, CHET (Guitarist), RCA; BA Sutton Artists; PM X

ASLEEP AT THE WHEEL (Vocal & Instrumental Group—9). BM: Roger Talent

ASHLEY, LEON (Vocalist). Ashley; PM: Linda G. Denny—Johnny Elgin Elastic Spectacular

ARMSTRONG, BILL (Vocalist). MCA, BA Bill Goodwin

ARMSTRONG, BILLY (Vocalist). Fiddler. Starday; BA: Betty Kaye; PM: Stevie Stiebels—Americana

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

ASHLEY, LEON (Vocalist). BM: Linda G. Denny—Johnny Elgin Elastic Spectacular

ASHWORTH, ERNIE (Vocalist/Instrumentalist). House of Hits; PM: Dan McKinnon—McKinnon Ents

ASHWORTH, ERNIE, JR. (Vocalist). Columbia; BA ICM

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ARNOLD, EDDY (Vocalist). MGM; BM: G W Purcell
Thanks.
To All Of You From All Of Us
For Making Our First Year
Such A Great Success.
Merle Haggard ★ Freddie Hart ★ Buck Owens
Tennessee Ernie Ford ★ Asleep At The Wheel
Anne Murray ★ Linda Hargrove ★ Glen Campbell
Susan Raye ★ Buckaroos ★ Stoney Edwards
Arleen Harden ★ The Strangers ★ Connie Cato
Gene Watson ★ La Costa ★ Ray Griff
Tony Booth ★ Jessi Colter ★
Buddy Alan Roy Drusky

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Talent Like This
That Has Made
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COUNTRY
#1

Homer Joy ★ Gene Vowel
LaWanda Lindsey ★ Red Steagall ★ Heartbeats
Billy Edd Wheeler ★ Sonny Curtis ★ Rocky Topp
Joe Bob Barnhill ★ Byron MacGregor ★ James Talley
Buford Rockefeller ★ Lorita Barlow
Dennis Payne ★ Franki Treat
Frank Jones · Bill Williams · Don Ovens · Audie Ashworth · Ed Keeley
ROGERS, DAVID (Vocalist), United Artists; BA: Buddy Lee.
REEVES, DEL, & THE GOOD TIME CHARLIES (Vocalist/Instrumentalist).
REED, JERRY (Vocalist/Instrumentalist w/Vocal & Instrumental Group -7).
REED, HADEN (Vocalist).
RED, WHITE & BLUE (GRASS) (Vocal & Instrumental Group -3).
RAVEN, EDDY (Vocalist), ABC; BA: Howard Forrester - Blake.
RAVEN, EDDY JONES (Vocalist/Instrumentalist w/Vocal & Instrumental Group -10).
RAVEN, EDDY JR (Vocalist), ABC; BA: Joe Taylor.
RAVEN, EDDY NELSON (Vocalist/Instrumentalist w/Vocal & Instrumental Group -3).
RAVEN, EDDY TERRY (Vocalist/Instrumentalist w/Vocal & Instrumental Group -6).
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**TAMMY WYNETTE**

*I Still Believe In Fairy Tales*

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- (When You Can)
- The Bottle
- Dallas
- I Still Believe In Fairy Tales

**Joe Stampley**

*Billy, Get Me A Woman*

including:
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- I'd Rather Be A-Pickin'
- Way Of Sunshine
- She's Helping Me Get Over Loving You

**George Jones**

*Memories Of Us*

including:
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- She Should Belong To Me
- Just Don't Give A Damn/Memories Of Us

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TOM MCKEON
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Appearing on the CHARLEY PRIDE SHOW in 1975/76
**The Country "Outlaws"**

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

By Bob Kirsch

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

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

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

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

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

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

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

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

(Continued on page 38)
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• Mel Street • Shoji Tabuchi • "Little" David Wilkins • Tammy Wynette

*Artists listed in alphabetical order
A

s the '70s progress one be-

comes more and more regu-

larly aware of the increase of

the coverage, and acceptance,

of country music within the

British Isles. Certainly the past 12

months have proven no different and the point is

clearly realized through the number of U.S.

artists touring England; the ever increasing

amount of record releases; and, even, the

success of a country single in the pop

charts.

In addition, there's also the considerable

activities to be noted concerning the rapidly

expanding local country music industry.

Let's start with the chart successes, as

this is the area in which the music makes

the most immediate impact on the mass

public. If Charlie Rich was the success story

of 1974—his two records "The Most Beau-

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"Thanks" to all the "Country D.J.'s" for playing our records all year long. We couldn't do without you.

Sincerely,

Bill Anderson

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

The movement of the ABC country artists to the Dot banner, however, is just one of the significant changes the company has gone through during the past year. 1975 was a big crossover year for the firm, with Freddy Fender enjoying a No. 1 country and pop single with "Before The Next Teardrop Falls" and earning a gold album for the LP of the same name. Fender also went No. 1 country and top 10 pop with "Wasted Days And Wasted Nights." Narvel Felts, who scored with Billboard's Country Single Of The Year in "Reconsider Me," also crossed into the pop field. B. J. Thomas, an ABC artist, enjoyed a "reverse" crossover when his "Hey, Won't You Play (Another Somebody Done Somebody Wrong Song)" hit No. 1 pop and country. And the Amazing Rhythm Aces went top 10 pop and country with "Third Rate Romance."

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

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

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

The long list of #1 records were made possible by friends like you.

My heartfelt appreciation and thanks.

JOHNNY RODRIGUEZ
Country music artists, shows and concerts continue to make their popular presence known in this glitter town of top-billed superstars and MOR acts. The most publicized country activity centers around Producer Jim Halsey's "Country Music U.S.A." series, opening its eighth three-week edition September 16 at the Landmark Hotel.

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

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

Meanwhile, the Flamingo Hilton has produced two country concerts in their 2,500 capacity convention hall, the last show on June 27. KLAS DJ Barry Jay, 30, worked on promoting the shows through Sweet Pea Productions.

"We're looking for a more likely location where we don't have to compete with such super names like Sinatra, Helen Reddy or Connie Stevens," he says. Those three perform at the nearby Caesars Palace, MGM Grand Hotel and Flamingo Hotel respectively.

Jay's latest venture is an all-country Disco lounge, "The Water Hole," recently opened within a block of the Hotel Sahara.

Caesars Palace hosted a less-than-successful C&W show September 5 at their 5,000-capacity Coliseum convention facility when only 1,800 country fans showed up. Quick to add the scheduled two-night concert series was booked by an outside group, hotel (Continued on page 60)
BILLBOARD'S
Best Female Vocalist
Best Female Singles Artist
Best Songwriter: Female

Dolly's new single
"WE USED TO" PB-10396
From her new album
Country Music Shares In Surge Of Fair Business

By Nat Freedland

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

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

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

According to Howard, the standard MOR names are the ones being squeezed out by rock's arrival at fairs, not country artists. The Halsey Agency books country artists at fairs for one-night prices ranging from $1,500 up to a high of about $35,000 for a country superstar like Roy Clark. The most common fair price range for a country record name is $5-7,000 per night.

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

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

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

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

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

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

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

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

---

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Tammy Wynette
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Major Labels

Continued from page 20 course, has one of the more impressive ar- rayes of country talent in Nashville. Conway Twitty, Loretta Lynn, Jeannie Pruett, Brenda Lee, Cal Smith and Olivia Newton-John are among their top selling artists. Owen Bradley is one of the most respected and skilled producers in Nashville, and Bradley's Barn is one of the most important studios. And the label launched an exceptionally comprehensive country promotion last year centering around a Dat-sun giveaway.

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

Billy Sherrill is regarded by many as the most successful producer in country, spending most of his time in Columbia's highly successful studio complex in Nash-ville. The labels have also brought in-house publicity, under Mary Ann McCreedy to Nashville to deal exclusively with country artists. And the CBS family has been groundbreakers for years in terms of merchandising and promotion of product. Capitol has been going through an ex- tensive rebuilding program over the past 18 months under the guidance of vice president Frank Jones, and the program appears to be paying off.

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

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

The label has also been active in promo- tional campaigns for its artists and produc- t, including special months for Merle Haggard, Tennessee Ernie Ford, Freddie Hart and Buck Owens.

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

The label is continuing its studio expan- sion program in Nashville under the direc- tion of new studio manager John Olson, and was one of the first labels to locate specific country publicity and artist relations in Nashville under the direction of Paul Randall. RCA is another label that continually comes up with merchandising ideas for its roster and has scored with crossover success during the past year. Mercury continues to have one of the more outstanding lineups of country tal- ent, with such headliners as Johnny Rodri- guez, Tom T. Hall, Jerry Lee Lewis, the Statler Brothers, Foran Young and Roy Or- bison aboard.

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

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

United Artists has made a strong come- back in the country field over the past two years, with Larry Butler commonly regarded as one of country's major producers. The label seems to have found a happy medium on its roster between established names and new stars, with Billie Jo Spear, Crystal Gale, Jean Shepard, Sund- (Continued on page 58)

Country In UK

Continued from page 58 vival of "Honey"), Olivia Newton-John ("I Honestly Love You") and Donny & Marie Osmond ("Make The World Go Away")—but these were artists who defy classification and, to the general record buyers, are regarded strictly as "pop."

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

As with preceding years the March/ April period—the time at which the Wem- bly International Festival of Country Mu- sic is staged—brought forth a surfeit of al- bum releases, although many more companies are now featuring country regularily throughout the year in their schedules.

RCA continued to remain the paceset- ters with five or six new releases each month and, besides keeping up to date with the current product of such established favorites as Charley Pride, George Hamilton IV, Dolly Parton, Waylon Jen- nings, Dottie West and Bobby Bare, have also released older material by artists in their double album "Famous Country Mu- sic Makers" series. Among the artists to have been featured under this banner recently have been Hank Snow, Hank Locklin, Willie Nelson and George Jones. Anchor Records, with its ABC and ABC/ Dot catalogs, has released country steadily in recent months, and scored impressively with Don Williams, whose albums found high placings in the CMA (GM) Charts. ABC/Dot product—including re- leases by Diana Trask, Roy Clark, Tommy Overstreet and Joe Stampley—also found its way to the public via special album compilations by Ember Records.

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

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

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

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

Last, but not least, there were the acco- lades and, as ever, both Billboard Publica- tions and the Country Music Association (Great Britain) acknowledged the artists (Continued on page 61)
To celebrate the Grand Ole Opry's 50th birthday, Nashville's galaxy of stars will be shining Wednesday night, October 15, at the Grand Ole Opry in Opryland U.S.A. Joining Shure will be United Talent's Billy "Crash" Craddock, Mickey Gilley, Bobby Lewis, Loretta Lynn, Warner Mack, Linda Plowman, Johnny Russell, Ronnie Sessions, Cal Smith, Kenny Starr, Nat Stuckey, Conway Twitty, Joni Twitty, Kathy Twitty, Michael Twitty, and Karen Wheeler. Showtime for this gala birthday party is 10:30 P.M. Tickets are included in the WSM Grand Ole Opry 50th Annual Birthday Celebration Ticket Book. Y'all come.

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Gospel Spreads

Continued from page 41

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

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

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

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

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

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

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

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

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

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

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

Several companies ship promotional singles to radio, but it's done on a selective basis and a high percentage of the albums released don't have that added promotional push from a single being played on radio.

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

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

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

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

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

(Continued on page 60)
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RANDY SCRUGGS, GARY SCRUGGS, EARL SCRUGGS, JODY MAPHIS AND STEVE SCRUGGS
Country Radio Stations Wrestle With Format Refinements Amid Chorus Of Criticism

By Claude Hall

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

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

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

The country radio field is changing so much, that you even have some fledgling progressive country formats trying to exchange saddles and boots (not really, but figuratively) for wings and things. Notably, KAFM in Dallas, KOKE-FM in San Antonio, and KGBS FM (at night) in Los Angeles with the Jimmy Rabbitt show.

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

A trend that has some people worried is the tendency toward a short playlist (Continued on page 58)
THANKS FOR A LIFETIME OF HITS!!!

Great Sparkled Bird
Wabash Cannon Ball
Freight Train Blues
Steel Guitar Chimes
Steel Guitar Blues
Down In Union County
The Rising Sun
The Automobile Of Life
The Great Shining Light
I'm A Rooster
Old Age Pension Check
Come Back Little Pal
Will The Circle Be Unbroken
Beneath That Lonely Mound Of Clay
The Streamlined Cannon Ball
The Precious Jewel
Branded Wherever I Go
Wreck On The Highway
Fireball Mail
I'll Reap My Harvest In Heaven
Night Train To Memphis
The Prodigal Son
Low And Lonely
Write Me Sweetheart
Don't Make Me Go To Bed And I'll Be Good
Blues In My Mind
It's Too Late Now To Worry Anymore
Wait For The Light To Shine

Blue Eyes Crying In The Rain
No One Will Ever Know
We Live In Two Different Worlds
Pins And Needles (In My Heart)
All The World Is Lonely Now
That Glory Bound Train
Tennessee Central (Number 9)
There's A Big Rock In The Road
The Devil's Train
This World Can't Stand Long
I Saw The Light
Unloved And Unclaimed
Thank God
The Waltz Of The Wind
My Tears Don't Show
Whoa Mule
Sunshine Special
The Great Titanic
Once More
Willie Ray The Crippled Boy
Turn Your Radio On
Back In The Country
Old Time Sunshine Song
Precious Memories
Smoky Mountain Memories
That's Country
Roof Top Lullaby
Fan Fair Attracts International Audience

By Colleen Clark

Dedicated solely to the consumers of country music, the four day event is sponsored by the Country Music Assn. and the "Grand Ole Opry." Fan Fair began on Monday, June 9 with the 2nd Annual Fan Fair Celebrity softball tournament at Nashville's Two Rivers Park. The park was full in spite of intermittent rain, with Bill Anderson's Po' Boys defeating MGM's Lions 16-5 to take the men's championship. The Mary Reeves Review captured the women's title with 11-10 triumph over ABC-Dot's Lady Shindiggers.

Pre-game entertainment was provided by Eddie and The Mueller Brothers and fans got to see such artists as Bill Anderson, Ralph Emery, Mickey Gilley, LaCosta, LaWanda Lindsey, Arleen Harden, George Jones, Brian Shaw, Dottsy, Sonny James, Ray Griff, Jerry Foster, Ronnie Milsap in action. Fans also received record albums and autographed softballs throughout the two day event, as well as a chance to talk with their favorite artists. This is the only event that gives fans a chance to see all of the artists. Over 20 hours of live entertainment was presented with artists from every record label in town performing. There were tent shows during lunch breaks, a Grand Masters Fiddling Contest, picture taking and autograph sessions with country artists in the exhibition area filled with fan club booths. Also visits to Opryland, the Country Music Hall of Fame and the "Grand Ole Opry."

Busloads of organized tour groups literally circled the Municipal Auditorium where most of the activities took place. All in all, there were 77 tour groups in attendance. An outgrowth of the October WSM Grand Ole Opry Celebration, Fan Fair was designed for the fans to enjoy and get together with the artists. It has proven to be a most successful venture. Hotel reservations have to be made in advance and many people wind up as far away as Murfreesboro and nearby Gallatin.

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

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

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Bob Dylan
Van Trevor
Jean Whitehead
Eddie Raven
Tony Joe White
Dick Heard
Jerry Smith
George D. Weiss
Benny Benjamin
Frank Stanton

On October 15th, ASCAP holds its 13th Annual Country Music Awards. Over the years some writers have won as many as 37 awards and more—Jerry Foster and Bill Rice, for instance.

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

On Wednesday night, ASCAP will once again honor the best in Country Music. For some it will be the first time. For others it won’t. But the odds are that for none of them will it be the last.

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

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

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

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

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

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

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

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

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

The CMA also produces and hosts the CMA Awards show on NBC-TV, which pulled in a 40 share of the national television viewing audience last year. Awards in a number of categories (voted by all CMA members) are presented to many of the biggest names in country music at the annual show, which is expected to reach more than 55,000 people this year. The Awards Show this year will be co-hosted by Glen Campbell and Charley Pride on Oct. 13 at 10:00 p.m. EST.

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

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Major Labels

- Continued from page 48

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

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

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

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

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

Most of the above labels have progressed strongly in the areas of merchandising and packaging, and most have put together excellent packages of their greatest hits. Labels such as the CBS family, RCA and United Artists with their variable pricing concepts, have often been able to offer the country fan the best of the best for as low as $2.98 retail.

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

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

Country Radio

- Continued from page 52

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

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

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

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

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

Jay Hoffer, vice president of program- ming at KRAK in Sacramento, Calif., says that he plays the Olivia Newton-John type of record. "But I want to qualify that, I don't play everything by her. A couple of her records I didn't think were country records. Yet, we're playing 'Something Better To Do' and we're also playing John Denver, of course."
Celebrating 50 years of Grand Ole Opry, the Nashville institution will come close to drawing a million this year, according to Hal Durham, manager, who points out the little understood fact that there is more Opry than just the Saturday night usually sold-out for months show.

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

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

The Outlaws

[Continued from page 38]

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

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

"We are all responsible for what's happening in the world today, and if you don't like it, it's your responsibility to help change it. Most people have a limited audience, but the creative person with a stage has the responsibility to speak up.

As for the country establishment, the reason we have country today is because of these people. Naturally they will object to

(Continued on page 63)
**New Country Ventures For Labels Spark Action**

**PLAYBOY**

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

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

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

Gilley, of course, has run up a string of No. 1 LPs and singles, and Barbi Benton recently entered the top five with her "Brass Buckles." Other playboy artists to hit the charts have been Mike Sheppard, Jerry Naylor, and T.G. Sheppard, Terry Stafford and Jud Strunk.

"We have just about the right number of artists now," says Fisher. "Any more without expanding staff, and we would lose the personal touch we feel is so important. We also feel we’ve come up with the right mix of established names and talented newcomers." Sheppard, of course, has been the major name on the label to date, coming up with two No. 1 singles and a top five LP with Melodyland’s only album release to date.

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

**MELODYLAND**

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

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

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

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

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

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

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**Country In UK**

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

**Las Vegas**

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

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

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

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

“We hope to be booked throughout all next year during the Bicentennial celebration and beyond,” concludes Halsey. Future “Country Music—U.S.A.” stars will include (Continued on page 64)

**Gospel Spreads**

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

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

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

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

Overall, the white gospel market seems to be thriving. And, the prejudices and ignorance of the past will have a tough time... (Continued on page 64)
In a continuing effort to compete with the lucrative fairs for the presentation of live country acts, talent buyers at the amusement parks are attempting to attract name artists with the promise of extensive promotion and sound techniques designed to emulate the acoustics of a recording studio as closely as possible to be in with record sales.

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

Magic Mountain's director of entertainment, Dennis Condon, complained that the major problem he faces when trying to book top country acts, is that the fairs are paying too much for them even though many fair managers don't have the experience to properly present this type of entertainment. "The prices paid offer an unfair competition for legitimate places of performance like ours that operate on a limited budget," he said. "Fairs open for a week and can afford to plunge, sometimes with the help of a state subsidy, so the big acts would rather play them than appear at amusement parks which operate on a limited budget.

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

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

By Larry Oppen

Photos by Larry Oppen

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

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CASINO C-103

CHARLIE OWEN
"Had A Talk
With The Man"
B/W
"Half A Life"
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ROLAND EATON
"Danger Zone"
B/W
"Hippie From The Hills"
CASINO C-106

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The World Of Country Music • Billboard
Country Music

Country music has long been a source of pride and soul for many Americans. The genre has been associated with values such as honesty, hard work, and a close-knit community. It has a unique sound that is distinct from other music genres, often featuring acoustic instruments and singers with emotional storytelling abilities. Country music has a long history in the United States, with its roots in the early 1920s among African-American and white working-class communities.

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

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

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

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

The Outlaws change. However, neither The Beatles, the Rolling Stones and Bob So did Jimmie Rodgers in an earlier day. Tubb proved it true. So did Johnny Cash. Money was tight, particularly in the studio business. But than money was tight everywhere in the past year. The overall session business in Nashville, from July 31, 1974 through the same date in 1975, was $2,555,758.97 up from $2,487,170.14 for the comparable prior period. Syndication and demo sessions were off, while jingle and master sessions were up. And this represents a realistic increase, since few studios raised their rates during the period accounted for here. A few noshed labels, generally in exchange for healthy contract and royalty hikes. But this happens every year. Piracy continues to hit country music the hardest, though many top stars took time off this year to fly around the United States to testify in piracy trials and Mercury Records enclosed their records in sleeves explaining how to spot a pirated tape or record. The Country Music Assn. continued to fight its successful battle against the tape pirates.

In a year, however, when the economy helped make a great deal of the nation miserable, the country record business came through in a remarkably healthy fashion. Sales were down in some areas, and some live shows did not do as well as in the past. Labels signed fewer new artists as a result of the economy. Yet all in all, the growth of country seems reasonably unabated. The “country explosion” of several years ago was looked upon as a passing fad by many. The theory was that as soon as a pop act arrived on the scene the excitement of a Presley, Beatles or Rolling Stones, country would again fade back to its “regular constituency.” That, however, has not been the case. New pop acts have broken through in a big way, but if the truth be told, the real excitement in the music industry over the past two years continues to come from country music and its variations.

Country has responded to this “explosion,” which in fact appears to be more of a solid maturing, by producing better music, bringing in fine new artists, packaging better tours, finding new means of exposing itself, seeking new talent in all areas and generally meeting the challenge of an unparalleled growth pattern. And always, and this is unique to country, the various factions have banded fairly close together in the end. And the future look every bit as encouraging as the past.

Coast Country

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

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

The World Of Country Music • Billboard

The Outlaws

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

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

COUNTRY ARTISTS

WILLIAMS, MIKE (Vocalist/Guitarist). BA: Athena Ent. PM: Chet Hanson.
WILLIS, ANDRA (Vocalist). Capitol.
WOOD, DEL (Vocalist/Pianist). Lamb & Lion: BA: Frederick Burton. Larry Will.
WOOLLEY, SHIRL (Vocalist). see listing as Ben Colder.
WRIGHT, JOHNNY (Vocalist/Guitarist). ABC; see Kitty Wells Country Classics Show.

63
Russ Sanjek

Continued from page 58

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

Country songs represent 42 of the 145 BMI-licensed songs which have received in excess of 1 million performances as of October 1, 1974, and now receive double credit for every play. The roster of their writers reads like a Who's Who of American music. Boudleaux Bryant, Happy Law-son, Hank Williams, Bob Nolan, Marty Robbins, Ray Stevens, Kris Kristofferson, Joe South, John Hartford, Curly Putnam, Joe Allison, Don Gibson, Roger Miller, Floyd Cramer, Fred Foster, Norro Wilson, Billy Sherrill, Jimmy Duncan, Gene McEllean, Mel Tillis, Melvin Endsley, Tammy Wynette, Pee wee King, Redd Stewart, Jimmie Davis and others have written songs which have received over 42 million hours on the air and are still going strong.

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

Las Vegas

Continued from page 56

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

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

Stanley Adams

Continued from page 58

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

A. H. Prager

Continued from page 58

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

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

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

Gospel Spreads

Continued from page 60

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

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

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