Billboard's 14th Annual World of Country Music

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Credits

WE HELPED MAKE

In 1940, Broadcast Music Incorporated became the first licensing organization for Country music. We made sure that publishers and writers had their performance royalty rights protected. And, in doing so, BMI has helped make Country part of our nation.
However, we've helped Country artists earn more than just money. For with the aid of 38 foreign performing rights societies, they've also earned international recognition. Which is why most Country writers and publishers license their music through BMI in the first place. You see, when it comes to helping Country writers, we've got everyone beat by a Country mile.

BROADCAST MUSIC INCORPORATED
The world's largest performing rights organization.
Keeping tabs on Nashville and its spiraling music business is roughly akin to reporting on the inner workings of an explosion in progress. The situation is changing that fast.

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

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

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

This, then, is Nashville '76—country music at a critical crossroad. Country Crossroads. Sounds like a good title for a John Denver song, doesn't it? Instead, it's the ballad of Music City—1976. The last year has been the most unique, dynamic, illustrious and traumatic in Nashville's 30-year history as a recording, record-breaking recordopolis. It was the year that Hank Snow, a country traditionalist, quit as president of the Assn. of Country Entertainers, a traditionally based group that wants to keep country music country. Snow thought some new uptown trends in his own recordings would conflict with the goals of the group, so he stepped down as president while remaining a member. The group, formed during the furor caused by a CMA award to Olivia Newton-John and other progressive country trends, really has some good objectives—and its executive director, Vic Willis, loves the Newton Johns, Dylans and Denvers as well as the Snows, Acuffs and Tubbs.

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

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

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

(Continued on page 65)
Hits for the Coming Season!

**Rex Allen Jr.**
*Ridin' High* (Capricorn CR 10360)
Including his current hit "Tootdimpins My Heart" (WPS 8242) and "Can You Hear Those Pioneers."

**Donna Fargo**
*On the Move* (Capricorn CR 10265)
Including "Mr. Doodlet" and "I've Loved You All the Way. Look for her new single soon!

**Emmy Lou Harris**
*Elvis Hotel* (Capricorn CR 10281)
Featuring her new single "Sweet Dreams" (WPS 8250), plus the hits "One of These Days" and "Together Again."

**The Marshall Tucker Band**
*Long Hard Ride* (Capricorn CR 10301)
Including the title track single (WPS 8259).

**Margo Smith**
*Song Bird* (Capricorn CR 10300)
Her first Warner Bros. album, featuring "Save Your Kisses for Me." Her new single: "Take My Breath Away" (WPS 8251).

**Ray Stevens**
*Just for the Record* (Capricorn CR 10303)
Includes the hits "You Are So Beautiful" and "Honky Tonk Waltz."

**Doug Kershaw**
*Ragin' Cajun* (Capricorn CR 10310)
Including "It Takes All Day (To Get Over Night)" and his new single "Hound Husband" (WPS 8257).

**Debi Hawkins**
*I'll Be There" (WPS 8256)

**Buck Owens**
*Back in* (Capricorn CR 10315)
His debut Warner Bros. album, featuring the new single "California Okie." (WPS 8258).

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

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

The following awards represent an editorial staff consensus based in great part on a 12-month analysis of Billboard's "Hot Country LPs" and "Hot Country Singles" charts.

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

"It's top of the charts with country songs all year 'round."

AL GALLICO MUSIC CORPORATION
ALGEE MUSIC CORP.
AL GALLICO, President

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Los Angeles, Ca. 90028
(213) 462-2251

ALTAM MUSIC CORP.

50 Music Square West
Nashville, Tenn. 37203
(615) 327-2773
### Albums

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

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

would like to thank everyone for

Billboard:
BEST NEW MALE ARTIST, 1976

Record World:
TOP NOVELTY ARTIST, 1976

Management:
WILLIAM A. LESLIE
Greenville, North Carolina

Recording Exclusively For

mercury

unichappell music inc.
## Male Vocalists

### Singles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. of Singles on Chart</th>
</tr>
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<tbody>
<tr>
<td>1.</td>
<td>RONNIE MILSAP, RCA</td>
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<tr>
<td>2.</td>
<td>FREDY FENDER, ABC/Dot</td>
<td>2</td>
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<td>3.</td>
<td>C. W. MCCALL, Polydor</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>WILLIE NELSON, Columbia</td>
<td>2</td>
</tr>
<tr>
<td>5.</td>
<td>JOE STAMPLY, Epic (Columbia)</td>
<td>5</td>
</tr>
<tr>
<td>6.</td>
<td>RAY STEVENS, Warner Brothers</td>
<td>2</td>
</tr>
<tr>
<td>7.</td>
<td>DON WILLIAMS, ABC/Dot</td>
<td>3</td>
</tr>
<tr>
<td>8.</td>
<td>MARV YELTS, ABC/Dot</td>
<td>4</td>
</tr>
<tr>
<td>9.</td>
<td>FREDDY HART, Capitol</td>
<td>5</td>
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<tr>
<td>10.</td>
<td>CHARLIE PRIDE, RCA</td>
<td>4</td>
</tr>
<tr>
<td>11.</td>
<td>CONWAY TWITTY, MCA</td>
<td>4</td>
</tr>
<tr>
<td>12.</td>
<td>MERLE HAGGARD, Capitol</td>
<td>3</td>
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<tr>
<td>13.</td>
<td>BILLY &quot;CRACK&quot; CRADDOCK, ABC/Dot</td>
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</tr>
<tr>
<td>14.</td>
<td>GENE WATSON, Capitol</td>
<td>4</td>
</tr>
<tr>
<td>15.</td>
<td>SONNY JAMES, Columbia</td>
<td>5</td>
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<td>16.</td>
<td>EDGE RABBITE, Elektra</td>
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<tr>
<td>17.</td>
<td>JOHNNY CASH, Columbia</td>
<td>5</td>
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<tr>
<td>18.</td>
<td>GLEN CAMPBELL, Capitol</td>
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<tr>
<td>19.</td>
<td>MICKEY GILLEY, Playboy</td>
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<td>20.</td>
<td>CHARLIE RICH, Epic (Columbia)</td>
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<td>21.</td>
<td>JOHNNY RODRIGUEZ, Mercury (Phonogram)</td>
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<td>22.</td>
<td>MEL TULLS, RCA</td>
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<td>23.</td>
<td>T. G. SHEPPARD, Hitsville (Motown)</td>
<td>3</td>
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<td>24.</td>
<td>MOE BANDY, Columbia</td>
<td>3</td>
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<tr>
<td>25.</td>
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### Albums

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<th>Pos.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. of LP's on Chart</th>
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<tr>
<td>1.</td>
<td>WILLIE NELSON, Columbia</td>
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<tr>
<td>2.</td>
<td>RAY STEVENS, Warner Brothers</td>
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<td>JOE STAMPLY, Epic (Columbia)</td>
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<td>RONNIE MILSAP, RCA</td>
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<td>CHARLIE PRIDE, RCA</td>
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<td>6.</td>
<td>CONWAY TWITTY, MCA</td>
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<td>7.</td>
<td>MERLE HAGGARD, Capitol</td>
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<td>8.</td>
<td>BILLY &quot;CRACK&quot; CRADDOCK, ABC/Dot</td>
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<td>9.</td>
<td>GENE WATSON, Capitol</td>
<td>2</td>
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<tr>
<td>10.</td>
<td>DON WILLIAMS, ABC/Dot</td>
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<td>11.</td>
<td>MARV YELTS, ABC/Dot</td>
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<td>12.</td>
<td>DONNIE MILSAP, RCA</td>
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<tr>
<td>13.</td>
<td>TOM T. HALL, Mercury (Phonogram)</td>
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<td>14.</td>
<td>CHARLIE RICH, Epic (Columbia)</td>
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<tr>
<td>15.</td>
<td>RONNIE MILSAP, RCA</td>
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<tr>
<td>16.</td>
<td>CHARLIE PRIDE, RCA</td>
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<td>17.</td>
<td>JOHNNY CASH, Columbia</td>
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<td>GLEN CAMPBELL, Capitol</td>
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<td>19.</td>
<td>MICKEY GILLEY, Playboy</td>
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<td>CHARLIE RICH, Epic (Columbia)</td>
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<tr>
<td>21.</td>
<td>RONNIE MILSAP, RCA</td>
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</table>

## Female Vocalists

### Singles

<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>TANYA TUCKER, MCA</td>
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<tr>
<td>2.</td>
<td>CRYSTAL GAYLE, United Artists</td>
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<tr>
<td>3.</td>
<td>BILLIE JO SPEARS, United Artists</td>
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<tr>
<td>4.</td>
<td>OLIVIA NEWTON-JOHN, MCA</td>
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<td>5.</td>
<td>EMMYLOU HARRIS, Reprise (Warner Brothers)</td>
<td>4</td>
</tr>
<tr>
<td>6.</td>
<td>SAMMI SMITH, Elektra</td>
<td>2</td>
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<td>7.</td>
<td>FREDDIE HART, Capitol</td>
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<td>8.</td>
<td>DONNIE FARGO, Warner Brothers</td>
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<td>9.</td>
<td>BILLIE JO SPEARS, United Artists</td>
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<td>10.</td>
<td>JESSI COLTER, Capitol</td>
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<tr>
<td>11.</td>
<td>DONNA FARGO, Warner Brothers</td>
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<tr>
<td>12.</td>
<td>TAMMY WYNETTE, Epic (Columbia)</td>
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<td>13.</td>
<td>LYNN ANDERSON, Columbia</td>
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<td>14.</td>
<td>LA COSTA, Capitol</td>
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<td>BARBARA MANDRELL, ABC/Dot</td>
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<td>16.</td>
<td>MARGO SMITH, Warner Brothers</td>
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<td>17.</td>
<td>JOHN DENVER, RCA</td>
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<td>BILLIE JO SPEARS, United Artists</td>
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<td>19.</td>
<td>TAMMY WYNETTE, Epic (Columbia)</td>
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<tr>
<td>20.</td>
<td>JESSI COLTER, Capitol</td>
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<tr>
<td>21.</td>
<td>DONNIE FARGO, Warner Brothers</td>
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</tr>
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<td>22.</td>
<td>TAMMY WYNETTE, Epic (Columbia)</td>
<td>3</td>
</tr>
</tbody>
</table>

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<tr>
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<tr>
<td>1.</td>
<td>EMMYLOU HARRIS, Reprise (Warner Brothers)</td>
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<td>2.</td>
<td>JESSI COLTER, Capitol</td>
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<td>OLIVIA NEWTON-JOHN, MCA</td>
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<td>20.</td>
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TODAY IS CAPITOL COUNTRY.
### Artists Singles

<table>
<thead>
<tr>
<th>No.</th>
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<th>No. of Singles on Chart</th>
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<td>RONNIE MILSAP, RCA Warner Brothers</td>
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<td>3.</td>
<td>C. W. McCALL, MGM Polydor</td>
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<td>WILLIE NELSON, Columbia Lone Star (Columbia)</td>
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<td>ARTISTS, LABEL (Dist. Label)</td>
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<td>JOE STAMPLEY, Epic Columbia</td>
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<td>7.</td>
<td>TANYA TUCKER, MCA Columbia</td>
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<td>8.</td>
<td>RAY STEVENS, Warner Brothers Barnaby (Janus)</td>
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<td>9.</td>
<td>DON WILLIAMS, ABC/Dot</td>
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<td>C. W. McCALL, Polydor</td>
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<td>16.</td>
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<td>17.</td>
<td>CONWAY TWITTY, MCA</td>
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### Artists Albums

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<td>FREDDY FENDER, ABC/Dot GRT</td>
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<td>5.</td>
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### Publishers

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<td>1.</td>
<td>TREE, BMI</td>
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<td>BARON, BMI</td>
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<td>UNICHAPPELL, BMI</td>
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<td>JACK, BMI</td>
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<td>TWITTY BIRD, BMI</td>
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<td>STALLION, BMI</td>
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<td>CEDARWOOD, BMI</td>
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<td>UNART, ASCAP</td>
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<td>SCREEN GEMS-COLUMBIA, BMI</td>
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<tr>
<td>25.</td>
<td>BLUE MOON, ASCAP</td>
<td>5</td>
</tr>
</tbody>
</table>
congratulate

BILL BLACK'S COMBO featuring Bob Tucker

on their 1976 awards

Country Instrumental Group Of The Year.
BILLBOARD

Country Singles Instrumental Group Of The Year
CASH BOX

Country Singles Instrumental Group Of The Year
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WELCOME TO
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"HONKY TONK WOMEN
LOVE RED NECK MEN"
## Duos & Groups Singles

<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>DAVE &amp; SUGAR, RCA</td>
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<tr>
<td>2.</td>
<td>ASLEEP AT THE WHEEL, Capitol</td>
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<td>BILL ANDERSON &amp; MARY LOU TURNER, MCA</td>
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<tr>
<td>4.</td>
<td>STATLER BROTHERS, Mercury (Phonogram)</td>
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<td>WAYLON JENNINGS &amp; WILLIE NELSON, RCA</td>
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<td>AMAZING RHYTHM ACES, ABC</td>
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<td>7.</td>
<td>LORETTA LYNN &amp; CONWAY TWITTY, MCA</td>
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<tr>
<td>8.</td>
<td>CHARLIE DANIELS BAND, Epic (Columbia)</td>
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<td>GEORGE JONES &amp; TAMMY WYNETTE, Epic (Columbia)</td>
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<td>PORTER WAGONER &amp; DOLLY PARTON, RCA</td>
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<td>LORETTA LYNN &amp; CONWAY TWITTY, MCA</td>
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<td>CHARLIE DANIELS BAND, Epic (Columbia)</td>
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<td>Kama Sutra (Buddah)</td>
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## Duos & Groups Albums

<table>
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<th>Pos.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. of LP's on Chart</th>
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<td>CHET ATKINS &amp; LES PAUL, RCA</td>
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## Labels Singles

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## Labels Albums

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<tr>
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Publisher Catalogs Bulging
By STACY HARRIS

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

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

Bill Denney, president of Cedarwood Publishing Co., indicates similar interest in his firm's country catalog. "There are constant recordings of 'Long Black Veil,' 'Detroit City,' 'Ruby, Don't Take Your Love to Town'..." he points out, adding "It's very difficult to get new songs out nowadays. Your market's highly competitive. You have to have super product, so I don't know that there's as many new songs being cut... The old ones certainly hold their own."

Buddy Killen, president of Tree International, likewise attributes the continuing value of the Tree catalog to "standard" writers like Hank Cochran, and to the resurgence of interest this year in veteran writers like Bobby Braddock, who wrote recent singles for George Jones Tammy Wynette and Bill Anderson. "Hot" new writers such as Sterling Whipple have also generated interest which has spilled over into the pop field.

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

But, as Bill Denney points out, "superlative country material continues to have a market in other fields. A classic example this year has been the country song 'Teddy Bear,' which was recorded by Red Sovine, out on Starday Records—a country oriented label, a country artist involved. The writers are accustomed to writing country product, and (Continued on page 66)
Jerry Clower
from Yazoo City, Mississippi

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

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

There are more labels in Nashville than you can shake a gold record at. Big ones, small ones, old ones, new ones, successful ones and some that are trying to keep the wolves and IRS away from their doors. Many are worth a look in determining some of the outstanding record company success stories of this record "buy-centennial" year of 1976.

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

(Continued on page 62)
HITSVILLE RECORDS

We're building our name on HITS!

T.G. Sheppard "Solitary Man"
Includes the hit single "Show Me A Man"
Pat Boone "Texas Woman"
Includes the hit single "Oklahoma Sunshine"

HITSVILLE

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This year we can state flat out—we're number one in country music.

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BLACK, BOBBY (Vocalist), Capitol: BA: Buddy Lee.

BLACK, DAVID (Vocalist), Capitol: BA: Roy Allen.


BLANTON, HARRY, / FOOTsteps (Vocalist/Vocal & Instrumental Group—5), Starchest: BA: Buddy Lee: PM: Chuck Hall.


BLUNT, MILLIE (Vocalist), Pot O'Gold: PM: Luther Wood.


BOYD, MIKE (Vocalist), Clardige

BRADDOCK, BOBBY (Vocalist), Mercury.

BRADSHAW, TERRY (Vocalist), RCA: BA: Buddy Lee: PM: X. Cosse.

BROWN, BILL (Vocalist), RCA: BA: Buddy Lee: PM: X. Cosse.

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


BROOK, BILL (Vocalist), RCA: BA: Buddy Lee: PM: X. Cosse.

BRUCE, ED. (Vocalist), United Artists: BA: Buddy Lee: PM: Patry Bruce—Bruce Ent.

BURNETTE, DORSEY (Vocalist), Pot O'Gold; PM: Buddy Lee.

BUFFETT, JIMMY (Vocalist), Capitol: BA: BM: Buddy Lee.

BURLINGTON, LEE (Vocalist), Pot O'Gold: PM: Buddy Lee.

CAMPBELL, ARNIE (Vocalist/Comedian), Elektra: BA: Joe Taylor: Century.

CANTON, MARY (Vocalist), Pot O'Gold; PM: Buddy Lee.

CAERRY, BILL (Vocalist), RCA: BA: Buddy Lee: PM: X. Cosse.

CARROLL, BILL (Vocalist), Capitol: BA: Buddy Lee: PM: X. Cosse.

CARTER, MANSON (Vocalist), Edge: BA: Buddy Lee: PM: Art Frew.

CARTER, VASSAR, BAND (Group—6), Mercury: BA: Buddy Lee: PM: Art Frew.

CASH, TOMMY, & THE TOMCATS (Vocalist w/Vocal & Instrumental Group—5), Gar
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GILLEY, MICKEY (Vocalist), Playboy, BA-United Talent; PM Sherwood Cryer
GILLION, CARL (Vocalist w/Group—5), Show-Land: BA-Showway nts; PM-Bertie Press-Showway Prod nts
GLASER, JIM (Vocalist) BA-Lavender-Blane
GLASER, TOMPA LL, see listing under T.
GOLDBOROBO BY BOWIE, Vocalist w/Instrumental Group—5, BA-ICM: PM Jan Kurnis-Bobby Goldboro Ents
GOODMAN, HAPPY, FAMILY (Vocal Group—10), Canaan.
GOODSON, C.L. (Vocalist), Island
GOVE, (Vocalist), BA-PM: Don Light
GRANT, JOE, see Joe Stalin.
GRAY, CLAUDE (Vocalist), Granny White: BA-Jim Dune-
GRAY, BILL (Vocalist), Phono
GREENE, Jack (Vocalist w/Group—6), BA-Top Billing
GRIFF, RAY (Vocalist), Capitol: BA-American Mgmt., PM Jim Wagner.
GROCE, LARRY (Vocalist/Guitarist), Waver-Curb; BA-William Morris; PM-C. Randolph Nauert.
GROUSE, STEFAN (Vocalist/Guitarist), McKing Mule. BA-Folklore Prod. BA-Manuel Greenhill.
GUNN, STAN (Vocalist w/Group—5), Scorpion, BA-Bill Goodling.
GUY & RALNA (Vocal Duo w/Vocal & Instrumental Group), Rainwood, BA-Bette Kaye, BA-Sam J. Lutz.

HAGGARD, MERLE (Vocalist/Guitarist), Capitol: BA-Charles F. Fancher
HALL, MARTHA (Vocalist), Sign Me. BA-Buddy Lee
HALL, SAMMY (Vocalist), Newsway, BA-New Direction Artists Group
HALL, TOM T. (Vocalist w/Group—8), Mercury, BA-William Morris
HAMBLEHN, SUZY (Vocalist), Vess, BA-Dick Baxter
HAMBROS, MIRIAM (Vocalist), BA-Top Billing
HAMS, STEWART (Vocalist), Capitol: BA-William Morris.
HARRIS, STEWART (Vocalist), Capitol: BA-William Morris.
HART, CLAY, & SALY FLYNN (Vocal Duo w/Group—7), Rainwood, BA-Sam J. Lutz
HARTFAMILY, VOCAL (Vocal & Instrumental Group—8), IRDA, BA-William Morris.
HARTFORD, JOHN (Vocalist), Fiddler: Banjquist (Guitarist), Flying Fish, BA-Keith Case-Stone County.
HARRIE, ALEX (Vocalist), Sign Me. BA-Buddy Lee
HARRIE, LINDA (Vocalist), Nova Agency.
HARRI, STEWART (Vocalist), Capitol: BA-William Morris.
HATRED, MARC (Vocalist), University, BA-PM: Joe Taylor.
HEAT, JOEY (Vocalist/Guitarist), Capitol: BA-PM: Huey Meaux.
HEB, BOYD (Vocalist), Capitol: BA-PM: Huey Meaux.
HECKELS, VOCAL (Vocal Group—3), Capitol: BA-Lavender-Blane.
HEMB, BOBBY (Vocalist w/Instrumental Group—5), Starland, BA.
HESS, BENNIE (Vocalist), Spade: BA-Showway Talent, BA-Dolin Collins.
HES, TROY (Vocalist w/Vocal & Instrumental Group—8), BA-Showway Talent, PM-Bennett Hess-Showway Prod.
HI CHAPEL (Vocalist w/Vocal & Instrumental Group—3), KC Country, BA-Operation Music PM-Nada C. Jones.
HICKORY WIND (Vocal & Instrumental Group—5), Flying Fish, BA-Keith Case-Stone County.
HOBBS, BECKY (Vocalist, Tato, BA-Lavender-Blane, BA-Music Park.
HODGES, STEWART (Vocalist), Capitol: BA-PM: Huey Meaux.
HOLLY, DOYLE, & VANISHING BRED (Vocal & Instrumental Group—4), 50 States, BA: Joe Taylor.
HOMER & JETHRO, see New Homer & Jethro.
HOPPER, JIMMY (Vocalist), Beau-Jim, BA-Beau-Jim Agency.
HORNE, ROGER, TRIO (Vocalist w/Vocal & Instrumental Group—4), Calvary, BA-Centenary.
HOUXIONG, ALEX & ELMER (Comedy Duo), BA-Lavender-Blane.
HUNTER, DAVID, & THE PERSUASERS (Vocalist, BA-Top Billing, BA-Tillman-Franks.
HOWARD, JAC (Vocalist), BA-PM: Billy Deaton.
HUNSON, LARRY G. (Vocalist), Aquarean.
HUDLEY, TROY, see Cuzin Sipe.
HUSKY, FERLIN (Vocalist), Capitol: BA-PM: Jim Halsey.
HUTTON, GUNILLA (Vocalist), BA-William Morris.
HYDROCK, JIMMY (Vocalist), Black Jack, BA-Domingo The-
IMPERIALS (Vocal & Instrumental Group—8), Impact, BA-New Direction Artists Guild
JACKSON, MADELINE MANNING (Vocalist), Newsway, BA-New Direction Artists Group.
JACKSON, STONEWALL & THE MINUTESEMP (Vocalist w/Vocal & Instrumental Group—4), BA-Buddy Lee
JACKSON, WANDA (Vocalist, Word, BA-Wanda Jackson Ents, BA-Wendell Goodmann-Wanda Jackson Ents.
JAMES, GLENN, KAY, (Vocalist, Kipsh, BA-Gen Kene-
JAMES, JESSE & THE VIRGINIA BOYS (Vocal & Instrumental Group—5), Opryland, BA-Joe Taylor, PM-Jim McReynolds.
JENNINGS, TOMMY, (Vocalist), BA-Entertainment Exclu-
JENNINGS, WAYLON (Vocalist, Instrumentalist), RCA, BA-Yuppa Prod. BA-Yuppa Jennings Ltd, Neil C. Shaffer, Music Consulting
JIM & JESSIE & THE VIRGINIA BOYS (Vocal & Instrumental Group—5), Opryland, BA-Joe Taylor, PM-Jim McReynolds.
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All These Things/Joe Stampley #12
Till The Rivers All Run Dry/Don Williams #15
Secret Love/Freddy Fender #19
You'll Lose A Good Thing/Freddy Fender #22
Easy As Pie/Billy 'Crash' Craddock #23

Top Country Albums
Are You Ready For Freddy/Freddy Fender #8
Before The Next Teardrop Falls/Freddy Fender #11
Harmony/Don Williams #5

Top Country Artists (Singles)
Freddy Fender #2
Joe Stampley #5
Don Williams #8
Narvel Felts #9
Billy 'Crash' Craddock #17

Top Male Vocalists (Singles)
Freddy Fender #2
Joe Stampley #5
Don Williams #7
Narvel Felts #8
Billy 'Crash' Craddock #14

Top Country Album Label
ABC/DOT #2

Top Country Albums Label
ABC/DOT #4

Top Male Vocalists (Albums)
Freddy Fender #3
Don Williams #3
Narvel Felts #16

Top Female Vocalists (Albums)
Barbara Mandrell #17

Top Duos and Groups (Albums)
Amazing Rhythm Aces #2

Top Country Singles Label
ABC/DOT #2

Top Country Album Label
ABC/DOT #4

Top Female Vocalists (Singles)
Barbara Mandrell #15
Sue Richards #17

Top Duos and Groups (Singles)
Amazing Rhythm Aces #6

Top Country Artists (Albums)
Freddy Fender #3
Don Williams #9
Narvel Felts #22

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SMITH, GARY (Vocalist), Camaro; BA: Operation Music; PM, Nada C. Jones.

SMITH, GLADYS (Vocalist/Guitarist), People; BA: Country Talent; PM, Don Redden—Country Talent.

SMITH, MARGO (Vocalist), Camaro; BA: Operation Music; PM, Nada C. Jones

SMITH, RICK (Vocalist), Columbia; PM, Gene Kennedy.

SMITH, SAMMI (Vocalist), Zodiac.

SNOW, HANK, & THE RAINBOW RANCH BOYS (Vocalist/Guitarist Group—4), Philadelphia; PM, Midnight Catering.

SOMMER, JOEL (Vocalist), Mercury; PM, Buddy Lee.

SONS OF THE PIONEERS (Group), Granite; BA: Art Rush.

SOVINE, RED (Vocalist), Starday; BA: Top Billing.

SPARKS, BILLIE JO (Vocalist), United Artists; BA: Top Billing.

SPEAR, BILLIE, BAND (Vocal & Instrumental Group—5), BA: Steve Dahl—Stone County.

SPICHER'S, BUDDY, WESTERN SWING BAND (Fiddler Group), Capitol; PM, C & M Enterprises.

SPICE, JOHN (Vocalist), RCA; PM: Larry Wilt.

SPICE, JOHN (Vocalist), RCA; BA: Top Billing.

STAFFORD, JIM (Vocalist/Instrumentalist); PM, George T. Catlin.

STAFFORD, TERRY (Vocalist/Vocal Group—5), Epic; BA: Lavender—Blake; PM, Al Gallico.

STAN JR., see listing under ‘J.’

STANLEY, RALPH, & THE CLINCH MOUNTAIN BOYS (Vocalist Group—6), Rebel; BA: Midsummer Promos.

STANDARD VOCAL BAND (Group—4), Windsong; BA: Management.

STARELING, JOHN (Vocalist/Guitarist); BA: Ford Agency; PM, Audio Ashworth—Audigram.

STARR, KENNY (Vocalist); MCA; BA: United Talent.

STARR, TONY, see Don Bales.

STARKWOOD (Vocal & Instrumental Group—6), Windsong; BA: Lance P. Smith—Stone County; PM, William E. McEuen.

STATTERL BROThERS (Vocal Group—6), Mercury; BA: Paul Huff—Volunteer Attractions.

STEAGALL, RED (Vocalist/Vocal Group—7), ABC; BA: Jim Halley; PM, Williams Artists Mgmt.

STEEL, RACHEL (Vocalist), Camaro; BA: Steve Stebbins & Sue Hall—American Corp.

STEEVES, EVENS (Vocalist), Elektra; BA: Contact—Jim Halley.

STEENSON, B.W. (Vocalist), Warner Bros.; BA: PM, Moon Hill.

STEEN, RAY (Vocalist), Warner Bros.; BA: IMC; PM, William Artists Mgmt.

STEWART, GARY (Vocalist), RCA; BA: Chord Inc.

STEWART, REDD (Vocalist/Guitarist/Violinist); Hickory; PM, King Ent.; PM, Gene King—King Ent.

STEWART, WYNN (Vocalist), Playboys; BA: PM, Jim Dungan.

STONE COUNTY (Vocal & Instrumental Group—6), ABC; BA: Steve Dahl—Stone County.

STONE MOUNTAIN CLOGGERS, see Ben Smashers.

STONEMAN, RONI (Vocalist/Annie/Comedian); MGM; PM, Orcas; PM, John Underwood.

STONEMANS (Vocal & Instrumental Group—6), CMH; BA: Tokyo Taylor; PM, Bob Bales.

STOKES, MARVIN (Vocalist/Instrumentalist), Zodiac; BA: William Morris.

SHERATON, KENNY (Vocalist); Hitville; BA: Smokey Robinson.

SEANA, VIVIAN (Vocalist); RCA; BA: Steve Stebbins & Sue Hall—American Corp.

SEANASON (Vocalist/Guitarist); BA: PM, Dick Lee.

SEANASON, RON (Vocalist), ABC; BA: Steve Stebbins & Sue Hall—American Corp.

SANDERS, BOB (Vocalist/Guitarist Group—5), BA: Key Talent; PM, Key Talent.

SANDERS, RON (Vocalist), Polydor; BA: Buddy Lee; PM, Tony Catenire.

SCHONLINER, LLOYD (Vocalist), Hitsville.

SCRIBE, BOB (Vocalist), RCA; PM, Steve Dahl—Stone County.

SCRIPPS, TED (Vocalist), RCA; BA: Steve Stebbins & Sue Hall—American Corp.

SCRIVENOR, COVE, see Gove.

SCHNEIDER, ERIC (Vocalist), RCA; BA: Steve Stebbins & Sue Hall—American Corp.

SCHNITZER, J. J. (Vocalist/Guitarist), Bell; BA: Key Talent; PM, John Underwood.

SCHNEIDER, BILL (Vocalist), Capitol; BA: Steve Stebbins & Sue Hall—American Corp.

SCHNEIDER, JOHN (Vocalist), Capitol; BA: Steve Stebbins & Sue Hall—American Corp.

SCHNEIDER, JOHN (Vocalist), Capitol; BA: Steve Stebbins & Sue Hall—American Corp.

SCHMIDT, JOE (Vocalist), RCA; BA: PM, Dick Lee.

SCHMIDT, JERRY (Vocalist), RCA; PM, Moon Hill.

SCHMIDT, JIMMY (Vocalist), RCA; PM, Moon Hill.

SCHMIDT, JIMMY (Vocalist), RCA; PM, Moon Hill.

SCHMIDT, JOSEPH (Vocalist), RCA; PM, Moon Hill.

SCHMIDT, JIMMY (Vocalist), RCA; PM, Moon Hill.

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SCHMIDT, JIMMY (Vocalist), RCA; PM, Moon Hill.

SCHMIDT, JIMMY (Vocalist), RCA; PM, Moon Hill.

SCHMIDT, JIMMY (Vocalist), RCA; PM, Moon Hill.
This has been an exciting year in my life and I want to express my heartfelt thanks to everyone who has helped make it great through your efforts and support.

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Johnny Rodriguez

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Country music trends have been changing at such a rapid pace that serious talent buyers planning their lineups at fairs and amusement parks are relying less on their intuitions and paying more attention to an artist’s position on the record charts and the amount of airplay a recording receives.

Bill Hollingshead, Celebrity Talent Manager at Knott’s Berry Farm, notes that he’s heavily influenced by record sales and the Billboard charts because of obvious changes that have taken place in country over the past few years.

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

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

(Continued on page 71)
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the much-needed numbers. After several years with his “Country In New York” (where he went to extremes to bring fans into New York even via special “country music” railroad trains from Long Island), he grew unnerved by the inability of Nashville agents to understand the importance of the New York market.

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

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

“The time you get done buying the ticket, paying for the babysitter, eating dinner, getting to the car and having a few drinks, the evening can cost you a great deal of money,” says one longtime New York “hillbilly.” “I’d rather stay at my home in New Jersey and travel to a nearby town to see the same show at half the cost.”

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

Even with the scarcity of live nationally-known country talent in the Big Apple, there is still plenty of good country music to be heard. Clubs like O’Lunney’s in midtown Manhattan have stuck with country music for many years and this music has found a special home. In fact, this nitery, under the helm of the “Irish Cowboy” Hugh O’Lunney, has brought out a great deal of talent, parking the car and having a few drinks, the evening can cost you a great deal of money,” says one longtime New York “hillbilly.” “I’d rather stay at my home in New Jersey and travel to a nearby town to see the same show at half the cost.”

Along with the startling commercial appeal of a number of new artists, critical reception in the country press for the music and its artists has become a significant factor in the success of new artists.

“Country radio is largely a continuation of patterns set in the past few years,” Pat Boona first made the country chart in 1975 after fully 20 years of success in the pop field. B.J. Thomas’ “Another Somebody Done Somebody Wrong Song,” No. 1 country and pop, and the Eagles’ “L’yn Eyes,” top 10 country and pop, marked the country chart debuts of those long-running pop acts.

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

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

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

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

Paul Grein

The World Of Country Music • Billboard

Pop Country

Continued from page 54


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

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Bluegrass Success

Continued from page 70

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

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

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

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

His theory is specialization: "I can go out and merchandise a half-dozen at a time, not just an occasional one-shot release as a major has to do. It has to be merchandised differently, for example, not with standard country stations but with college stations and some underground. It's a specialized audience, and my label is like one specializing in spoken word. "It takes tremendous expertise. I know what my client wants, and I have total involvement in this kind of music. The only way a major could do it is to have a bluegrass division with someone in charge who could be totally involved and extremely knowledgeable in this kind of music."  

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

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

Catalogs Bulging

Continued from page 66

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

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

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

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

Nashville Scene

Continued from page 65

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

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

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

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

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

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Campus Attractions (February) Information ranges from pop and classical music to comedians, lecturers, films, etc. Also includes artists, agents and managers, etc.

Recording Industry Studio and Equipment Directory (June) Lists all recording studios in U.S. and the world, manufacturers and importers of recording equipment plus analysis of equipment by category.

Disco Sourcebook (August) The first and only directory covering the expanding Disco field. Includes Disco labels, manufacturers of turntables, speakers, amplifiers, lighting equipment and disco designers. Complete.

International Buyer's Guide (September) Over 400 pages containing virtually every product, supplier and service connected with the music/record/tape industry. Covers over 60 countries, over 30 separate categories.

World of Country Music (October) Complete international listing of managers, agents, artists, clubs, radio stations, etc. in the country music field.

On Tour (November) Provides the touring artist with everything that's needed while making tour arrangements: Instrument sales, repairs, photographers, hotels, limo services, halls, stadiums, etc. Covers every major city.

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