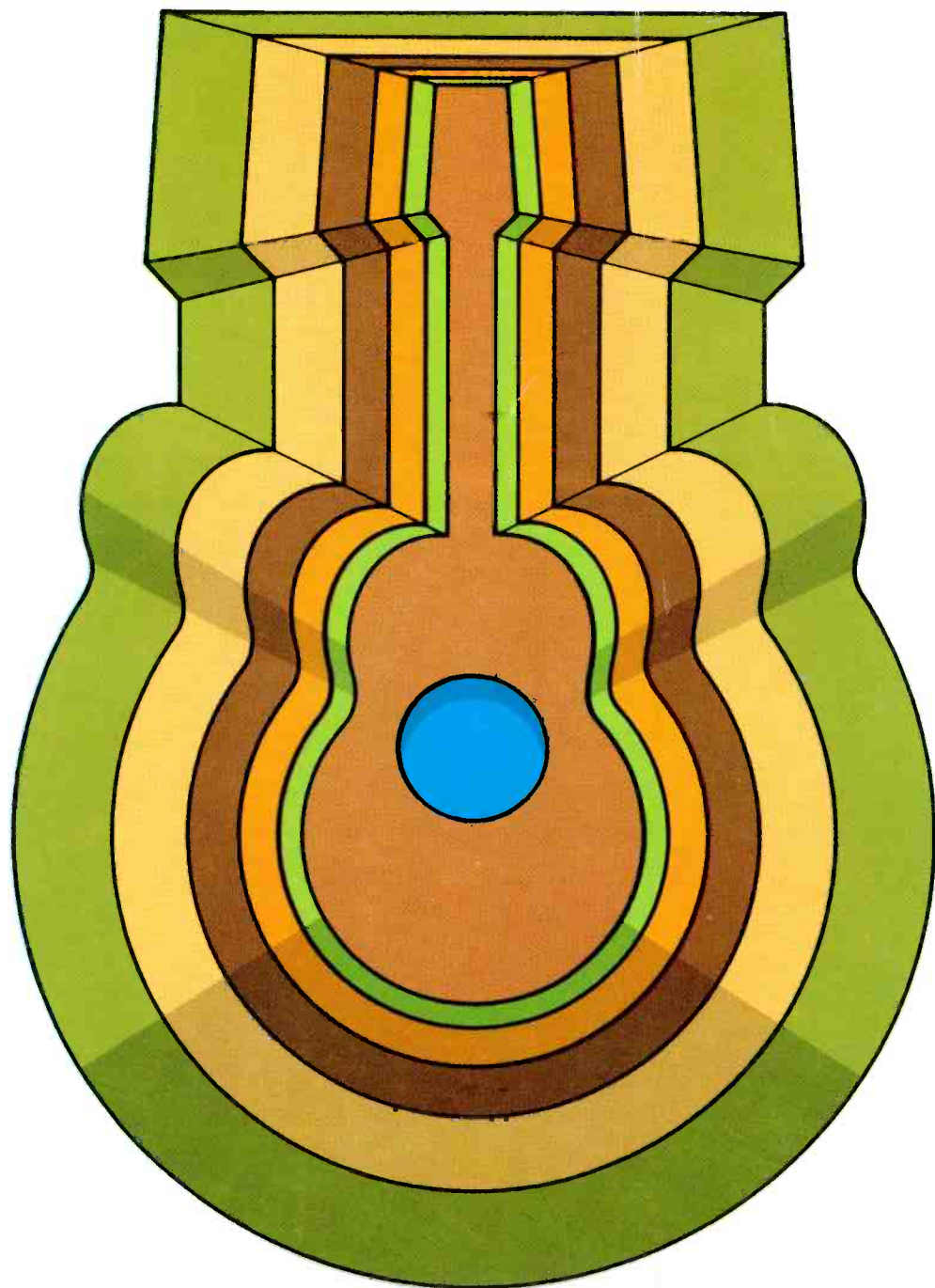


OCTOBER 18, 1969 • SECTION 2
Billboard

Seventh Annual Edition 1969-70

THE WORLD OF COUNTRY MUSIC



SPECIAL FEATURES

Country Music
International



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Grand Ole Opry



The Rise of Country
Music Independents



Discography-
Artist, Labels, Publishers



Country Music '69
— Chart Survey

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Billboard's 1969 Country Music Survey

Based upon the Billboard Country Chart from the issues of Jan. 4, 1969, through Aug. 30, 1969. Positions are determined by the number of disks on the chart, the highest chart position disks attained and the length of time disks remained on the chart during that period.

Top Country Singles

Pos. TITLE — Artist (Label)

1. DADDY SANG BASS—Johnny Cash (Columbia)
2. ONLY THE LONELY—Sonny James (Capitol)
3. MY LIFE—Bill Anderson (Decca)
4. STATUE OF A FOOL—Jack Greene (Decca)
5. RUNNING BEAR—Sonny James (Capitol)
6. HUNGRY EYES—Merle Haggard (Capitol)
7. I LOVE YOU MORE TODAY—Conway Twitty (Decca)
8. GALVESTON—Glen Campbell (Capitol)
9. WHO'S GONNA MOW YOUR GRASS—Buck Owens & His Buckaroos (Capitol)
10. JOHNNY B. GOODE—Buck Owens & His Buckaroos (Capitol)
11. I'LL SHARE MY WORLD WITH YOU—George Jones (Musicor)
12. SINGING MY SONG—Tammy Wynette (Epic)
13. (Margarita's) AT THE LINCOLN PARK INN—Bobby Bare (RCA)
14. UNTIL MY DREAMS COME TRUE—Jack Greene (Decca)
15. DARLING YOU KNOW I WOULDN'T LIE—Conway Twitty (Decca)
16. WOMAN OF THE WORLD (Leave My World Alone)—Loretta Lynn (Decca)
17. RINGS OF GOLD—Dottie West & Don Gibson (RCA)
18. GOODTIME CHARLIE—Del Reeves (United Artists)
19. KAW-LIGA—Charley Pride (RCA)
20. GAMES PEOPLE PLAY—Freddie Weller (Columbia)
21. TO MAKE LOVE SWEETER FOR YOU—Jerry Lee Lewis (Smash)
22. ONE HAS MY NAME—Jerry Lee Lewis (Smash)
23. MY WOMAN'S GOOD TO ME—David Houston (Epic)
24. CAJUN BABY—Hank Williams Jr. (MGM)
25. CARROLL COUNTY ACCIDENT—Porter Wagoner (RCA)
26. BE GLAD—Del Reeves (United Artists)
27. LEAVE MY DREAMS ALONE—Warner Mack (Decca)
28. WHO'S JULIE—Mel Tellis (Kapp)
29. ALL I HAVE TO OFFER YOU (Is Me)—Charley Pride (RCA)
30. YOU GAVE ME A MOUNTAIN—Johnny Bush (Stop)
31. WHERE THE BLUE AND LONELY GO—Roy Drusky (Mercury)
32. KAY—John Wesley Ryles (Columbia)
33. NAME OF THE GAME WAS LOVE—Hank Snow (RCA)
34. IT'S A SIN—Marty Robbins (Columbia)
35. YOURS LOVE—Dolly Parton & Porter Wagoner (RCA)
36. NONE OF MY BUSINESS—Menson Cargill (Monument)
37. WHEN THE GRASS GROWS OVER ME—George Jones (Musicor)
38. JUST HOLD MY HAND—Johnnie & Jonie Mosby (RCA)
39. OLD FAITHFUL—Mel Tellis (Kapp)
40. MR. WALKER, IT'S ALL OVER—Billie Jo Spears (Capitol)
41. ALL FOR THE LOVE OF A GIRL—Claude King (Columbia)
42. WHEN TWO WORLDS COLLIDE—Jim Reeves (RCA)
43. THERE NEVER WAS A TIME—Jeannie C. Riley (Plantation)
44. RIBBON OF DARKNESS—Connie Smith (RCA)
45. BIG WIND—Porter Wagoner (RCA)
46. CALIFORNIA GIRL—Tompall & the Glaser Brothers (MGM)
47. SWEETHEART OF THE YEAR—Ray Price (Columbia)
48. THE BALLAD OF FORTY DOLLARS—Tom T. Hall (Mercury)
49. THE GIRL MOST LIKELY—Jeannie C. Riley (Plantation)
50. ONE MORE MILE—Dave Dudley (Mercury)
51. YOURS LOVE—Waylon Jennings (RCA)
52. DON'T WAKE ME I'M DREAMING—Warner Mack (Decca)
53. WHY YOU BEEN GONE SO LONG—Johnny Darrell (United Artists)

Pos. TITLE — Artist (Label)

54. CUSTODY—Luke The Drifter Jr. (MGM)
55. BRING ME SUNSHINE—Willie Nelson (RCA)
56. YESTERDAY WHEN I WAS YOUNG—Roy Clark (Dot)
57. LET ME IT BE—Glen Campbell & Bobbie Gentry (Capitol)
58. PLEASE DON'T GO—Eddy Arnold (RCA)
59. CUT ACROSS SHORTY—Nat Stuckey (RCA)
60. A HOUSE IS NOT A HOME—Lynn Anderson (Chart)
61. WORKING MAN BLUES—Merle Haggard (Capitol)
62. SMOKEY PLACES—Billy Walker (Monument)
63. JOE & MABEL'S 12TH STREET BAR AND GRILL—Nat Stuckey (RCA)
64. RESTLESS—Carl Perkins (Columbia)
65. WHAT ARE THOSE THINGS (With Big Black Wings)—Charlie Louvin (Capitol)
66. PLEASE LET ME PROVE (My Love for You)—Dave Dudley (Mercury)
67. FLATTERY WILL GET YOU EVERYWHERE—Lynn Anderson (Chart)
68. I'M DOWN TO MY LAST I LOVE YOU—David Houston (Epic)
69. FROM THE BOTTLE TO THE BOTTOM—Billy Walker (Monument)
70. SHE'S LOOKING BETTER BY THE MINUTE—Jay Lee Webb (Decca)
71. STAND BY YOUR MAN—Tammy Wynette (Epic)
72. I TAKE A LOT OF PRIDE IN WHAT I AM—Merle Haggard & the Strangers (Capitol)
73. THE THINGS THAT MATTER MATTER—Van Trevor (Royal American)
74. DON'T LET ME CROSS OVER—Linda Gail & Jerry Lee Lewis (Smash)
75. MY GRASS IS GREEN—Roy Drusky (Mercury)
76. ALWAYS ALWAYS—Porter Wagoner & Dolly Parton (RCA)
77. SOMETHING'S WRONG IN CALIFORNIA—Waylon Jennings (RCA)
78. FADED LOVE AND WINTER ROSES—Carl Smith (Columbia)
79. EACH TIME—Johnny Bush (Stop)
80. LET THE WORLD SING IT TO ME—Wynn Stewart (Capitol)
81. THAT'S WHY I LOVE YOU SO MUCH—Ferlin Husky (Capitol)
82. BEER DRINKING MUSIC—Ray Sanders (Imperial)
83. A BOY NAMED SUE—Johnny Cash (Columbia)
84. VANCE—Roger Miller (Smash)
85. WICHITA LINEMAN—Glen Campbell (Capitol)
86. MAN AND WIFE TIME—Jim Ed Brown (RCA)
87. I CAN'T SAY GOODBYE—Marty Robbins (Columbia)
88. I'M A DRIFTER—Bobby Goldsboro (United Artists)
89. WHEN WE TRIED—Jan Howard (Decca)
90. I'VE GOT PRECIOUS MEMORIES—Faron Young (Mercury)
91. BUT FOR LOVE—Eddy Arnold (RCA)
92. GOOD DEAL LUCILLE—Carl Smith (Columbia)
93. A BABY AGAIN—Hank Williams Jr. (MGM)
94. EACH AND EVERY PART OF ME—Bobby Lewis (United Artists)
95. CANADIAN PACIFIC—George Hamilton IV (RCA)
96. WHO'S GONNA TAKE THE GARBAGE OUT—Ernest Tubbs & Loretta Lynn (Decca)
97. BUT YOU KNOW I LOVE YOU—Bill Anderson (Decca)
98. BACK TO DENVER—George Hamilton IV (RCA)
99. MY SON—Jan Howard (Decca)
100. WINE ME UP—Faron Young (Mercury)



TAMMY WYNETTE—leading female vocalist, albums.



JOHNNY CASH—with the top country single, "Daddy Sang Bass."



LORETTA LYNN—with four singles, the top female singer.



CHET ATKINS—leading the instrumentalists chart.



GLEN CAMPBELL—top album artist with the top album, "Wichita Lineman."



SONNY JAMES—with three titles, the top country artist, singles.



JOHNNIE and JONIE MOSBY—a duo leading the duo and groups chart with two titles.

Top Country Albums

Pos. TITLE — Artist (Label)

1. WICHITA LINEMAN—Glen Campbell (Capitol)
2. GALVESTON—Glen Campbell (Capitol)
3. IN PERSON—Charley Pride (RCA)
4. STAND BY YOUR MAN—Tammy Wynette (Epic)
5. AT FOLSOM PRISON—Johnny Cash (Columbia)
6. YOUR SQUAW IS ON THE WARPATH—Loretta Lynn (Decca)
7. JUST THE TWO OF US—Porter Wagoner & Dolly Parton (RCA)
8. CARROLL COUNTY ACCIDENT—Porter Wagoner (RCA)
9. GENTLE ON MY MIND—Glen Campbell (Capitol)
10. BOBBIE GENTRY & GLEN CAMPBELL (Capitol)
11. SONGS MY FATHER LEFT ME—Hank Williams Jr. (MGM)
12. HOLY LAND—Johnny Cash (Columbia)
13. I WALK ALONE—Marty Robbins (Columbia)
14. SHE WEARS MY RING—Ray Price (Columbia)
15. UNTIL MY DREAMS COME TRUE—Jack Greene (Decca)
16. JEWELS—Waylon Jennings (RCA)
17. HALL OF FAME, VOL. 1—Jerry Lee Lewis (Smash)
18. HARPER VALLEY P.T.A.—Jeannie C. Riley (Plantation)
19. JUST TO SATISFY YOU—Waylon Jennings (RCA)
20. AT SAN QUENTIN—Johnny Cash (Columbia)
21. LITTLE ARROWS—Leapy Lee (Decca)
22. ONLY THE LONELY—Sonny James (Capitol)
23. SHE STILL COMES AROUND—Jerry Lee Lewis (Smash)
24. BORN TO BE WITH YOU—Sonny James (Capitol)
25. ON STAGE—Jim Reeves (RCA)
26. YEARBOOKS AND YESTERDAYS—Jeannie C. Riley (Plantation)

Pos. TITLE — Artist (Label)

27. HALL OF FAME, VOL. 2—Jerry Lee Lewis (Smash)
28. SAME TRAIN DIFFERENT TIME—Merle Haggard (Capitol)
29. MAMA TRIED—Merle Haggard (Capitol)
30. BEST OF BUCK OWENS, VOL. 3 (Capitol)
31. WALKING IN LOVELAND—Eddy Arnold (RCA)
32. DARLING YOU KNOW I WOULDN'T LIE—Conway Twitty (Decca)
33. SONGS OF THE YOUNG WORLD—Eddy Arnold (RCA)
34. SOLID GOLD '68—Chet Atkins (RCA)
35. CONNIE'S COUNTRY—Connie Smith (RCA)
36. SENSATIONAL—Charley Pride (RCA)
37. I TAKE A LOT OF PRIDE IN WHAT I AM—Merle Haggard (Capitol)
38. FROM ELVIS IN MEMPHIS—Elvis Presley (RCA)
39. SMOKEY THE BAR—Hank Thompson (Dot)
40. I'LL SHARE MY WORLD WITH YOU—George Jones (Musicor)
41. MORE NASHVILLE SOUNDS—Nashville Brass (RCA)
42. JIM REEVES AND SOME FRIENDS (RCA)
43. IN LONDON—Buck Owens & His Buckaroos (Capitol)
44. STATUE OF A FOOL—Jack Greene (Decca)
45. ONE MORE MILE—Dave Dudley (Mercury)
46. LOVE TAKES CARE OF ME—Jack Greene (Decca)
47. D-I-V-O-R-C-E—Tammy Wynette (Epic)
48. GREATEST HITS—Loretta Lynn (Decca)
49. ALREADY IT'S HEAVEN—David Houston (Epic)
50. I'VE GOT YOU ON MY MIND AGAIN—Buck Owens & His Buckaroos (Capitol)

Billboard's 1969 Country Music Survey

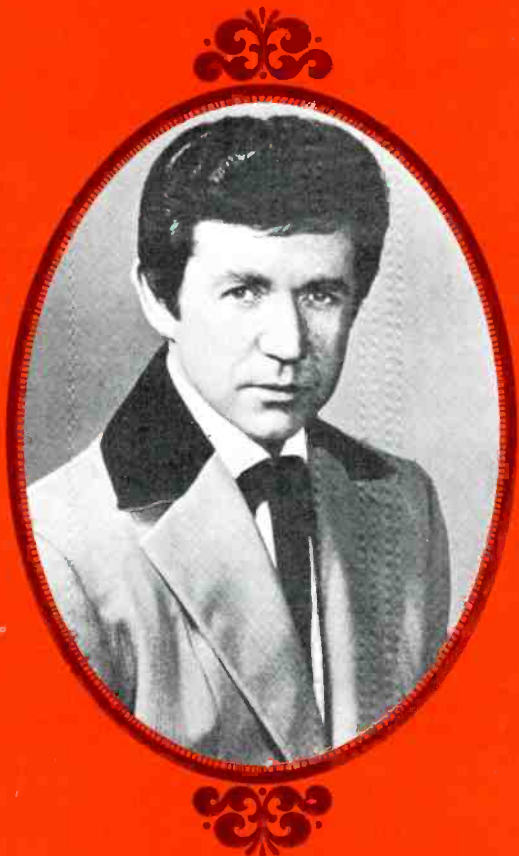
Top Country Artists

Singles

Pos.	ARTIST (Label)	Number of Records on Chart	Pos.	ARTIST (Label)	Number of Records on Chart	Pos.	ARTIST (Label)	Number of Records on Chart
1.	SONNY JAMES (Capitol)	3	34.	JOHNNIE & JONIE MOSBY (Capitol)	2	67.	JAY LEE WEBB (Decca)	1
2.	BUCK OWENS & HIS BUCKAROOS (Capitol)	4	35.	JOHNNY DARRELL (United Artists)	3	68.	RAY SANDERS (Imperial)	1
3.	GLEN CAMPBELL (Capitol)	6	36.	WYNN STEWART (Capitol)	3	69.	JERRY REED (RCA)	3
4.	MERLE HAGGARD & THE STRANGERS (Capitol)	3	37.	CARL SMITH (Columbia)	3	70.	WANDA JACKSON (Capitol)	4
5.	GEORGE JONES (Musicor)	3	38.	JIM ED BROWN (RCA)	3	71.	STONEWALL JACKSON (Columbia)	3
6.	PORTER WAGONER (RCA)	4	39.	HENSON CARGILL (Monument)	2	72.	JIM GLASER (RCA)	2
7.	JACK GREENE (Decca)	2	40.	HANK SNOW (RCA)	2	73.	JOHNNY DUNCAN (Columbia)	3
8.	JERRY LEE LEWIS (Smash, Sun)	4	41.	CHARLIE LOUVIN (Capitol)	2	74.	PEGGY LITTLE (Dot)	2
9.	HANK WILLIAMS JR. (Luke the Drifter, Jr.) (MGM)	3	42.	JOHN WESLEY RYLES I (Columbia)	2	75.	ERNEST TUBB (Decca)	2
10.	CONWAY TWITTY (Decca)	2	43.	CONNIE SMITH (RCA)	2	76.	PEGGY SUE (Decca)	1
11.	JOHNNY CASH (Columbia)	2	44.	TOM T. HALL (Mercury)	3	77.	CLAY HART (Metromedia)	1
12.	LORETTA LYNN (Decca)	4	45.	RAY PRICE (Columbia)	4	78.	JOHNNY PAYCHECK (Little Darlin')	2
13.	JEANNIE C. RILEY (Plantation, Capitol)	4	46.	JAN HOWARD (Decca)	2	79.	ANTHONY ARMSTRONG JONES (Chart)	1
14.	WAYLON JENNINGS (RCA)	5	47.	FARON YOUNG (Mercury)	2	80.	VAN TREVOR (Royal American)	2
15.	CHARLEY PRIDE (RCA)	3	48.	TOMPALL & THE GLASER BROTHERS (MGM)	2	81.	THE BUTLERS (Columbia)	3
16.	DEL REEVES (United Artists)	2	49.	CLAUDE KING (Columbia)	2	82.	WILBURN BROTHERS (Decca)	1
17.	TAMMY WYNETTE (Epic)	4	50.	BILLIE JO SPEARS (Capitol)	2	83.	GEORGE MORGAN (Stop)	1
18.	DAVID HOUSTON (Epic)	3	51.	GEORGE HAMILTON IV (RCA)	2	84.	LORENE MANN & ARCHIE CAMPBELL (RCA)	1
19.	BILL ANDERSON (Decca)	2	52.	ROGER MILLER (Smash)	2	85.	BOBBIE GENTRY (Capitol)	2
20.	MEL TELLIS (Kapp)	3	53.	LEON ASHLEY (Ashley)	3	86.	BOBBY BARNETT (Columbia)	2
21.	NAT STUCKEY (RCA)	4	54.	BOB LUMAN (Epic, Hickory)	3	87.	CONNIE FRANCIS (MGM)	1
22.	WARNER MACK (Decca)	2	55.	FERLIN HUSKY & THE HUSHPUDDIES (Capitol)	2	88.	ED BRUCE (Monument)	2
23.	EDDY ARNOLD (RCA)	3	56.	JIM REEVES (RCA)	1	89.	TOMMY CASH (Epic)	1
24.	MARTY ROBBINS (Columbia)	3	57.	ROY CLARK (Dot)	2	90.	HANK LOCKLIN (RCA)	1
25.	LYNN ANDERSON (Chart)	3	58.	JACK RENO (Dot)	2	91.	AUTRY INMAN (Epic)	1
26.	JOHNNY BUSH (Stop)	2	59.	HANK THOMPSON (Dot)	3	92.	DAVID RODGERS (Columbia)	2
27.	ROY DRUSKY (Mercury)	2	60.	WEBB PIERCE (Decca)	6	93.	BILLY WILBOURNE & KATHY MORRISON (United Artists)	2
28.	DON GIBSON (RCA)	4	61.	JOHNNY CARVER (Imperial)	3	94.	JIMMY NEWMAN (Decca)	1
29.	BOBBY BARE (RCA)	3	62.	WILLIE NELSON (RCA)	1	95.	BOBBY LORD (Decca)	1
30.	DAVE DUDLEY (Mercury)	3	63.	BOBBY LEWIS (United Artists)	1	96.	SLIM WHITMAN (Imperial)	3
31.	FREDDY WELLER (Columbia)	2	64.	BOBBY GOLDSBORO (United Artists)	3	97.	JEANNIE SEELY (Decca)	1
32.	DOLLY PARTON (RCA)	5	65.	DOTTIE WEST (RCA)	2	98.	CLAUDE GRAY (Decca)	1
33.	BILLY WALKER (Monument)	3	66.	CARL PERKINS (Columbia)	1	99.	LINDA GAIL LEWIS (Smash)	1
						100.	JERRY SMITH (ABC)	2

Albums

Pos.	ARTIST (Label)	Number of Records on Chart	Pos.	ARTIST (Label)	Number of Records on Chart	Pos.	ARTIST (Label)	Number of Records on Chart
1.	GLEN CAMPBELL (Capitol)	7	14.	JEANNIE C. RILEY (Plantation)	2	27.	DAVID HOUSTON (Epic)	2
2.	JOHNNY CASH (Columbia)	3	15.	BUCK OWENS (Capitol)	5	28.	GEORGE JONES (Musicor)	2
3.	CHARLEY PRIDE (RCA)	3	16.	JIM REEVES (RCA)	3	29.	ELVIS PRESLEY (RCA)	1
4.	JERRY LEE LEWIS (Smash)	5	17.	MARTY ROBBINS (Columbia)	2	30.	HANK THOMPSON (Dot)	1
5.	MERLE HAGGARD (Capitol)	6	18.	CONWAY TWITTY (Decca)	3	31.	DAVE DUDLEY (Mercury)	1
6.	TAMMY WYNETTE (Epic)	3	19.	DOLLY PARTON (RCA)	3	32.	DON GIBSON (RCA)	2
7.	LORETTA LYNN (Decca)	4	20.	RAY PRICE (Columbia)	2	33.	JOHN WESLEY RYLES I (Columbia)	1
8.	PORTER WAGONER (RCA)	3	21.	LEAPY LEE (Decca)	1	34.	JOHNNY CASH (Stop)	2
9.	EDDY ARNOLD (RCA)	5	22.	CONNIE SMITH (RCA)	2	35.	CLAUDE KING (Columbia)	1
10.	SONNY JAMES (Capitol)	4	23.	CHET ATKINS (RCA)	1	36.	ROY CLARK (Dot)	1
11.	WAYLON JENNINGS (RCA)	2	24.	BOBBIE GENTRY (Capitol)	2	37.	BOBBY GOLDSBORO (United Artists)	2
12.	JACK GREENE (Decca)	3	25.	NASHVILLE BRASS (RCA)	3	38.	CARL SMITH (Columbia)	2
13.	HANK WILLIAMS JR. (Luke the Drifter) (MGM)	3	26.	LYNN ANDERSON (Chart)	3	39.	BILL ANDERSON (Decca)	3
						40.	NAT STUCKEY (RCA)	3



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Sonny James



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Billboard's 1969 Country Music Survey

Top Artists By Category

Top Male Vocalists

SINGLES

Pos.	ARTIST (Label)	Number of Records on Chart
1.	SONNY JAMES (Capitol)	3
2.	BUCK OWENS (Capitol)	2
3.	GLEN CAMPBELL (Capitol)	6
4.	MERLE HAGGARD (Capitol)	3
5.	GEORGE JONES (Musicor)	3
6.	PORTER WAGONER (RCA)	4
7.	JACK GREENE (Decca)	2
8.	JERRY LEE LEWIS (Smash, Sun)	4
9.	HANK WILLIAMS JR. (Luke The Drifter Jr.) (MGM)	3
10.	CONWAY TWITTY (Decca)	2
11.	JOHNNY CASH (Columbia)	2
12.	WAYLON JENNINGS (RCA)	5
13.	CHARLEY PRIDE (RCA)	3
14.	DEL REEVES (United Artists)	2
15.	DAVID HOUSTON (Epic)	3
16.	BILL ANDERSON (Decca)	2
17.	MEL TELLIS (Kapp)	3
18.	NAT STUCKEY (RCA)	4
19.	WARNER MACK (Decca)	2
20.	EDDY ARNOLD (RCA)	3
21.	MARTY ROBBINS (Columbia)	3
22.	JOHNNY BUSH (Stop)	2
23.	ROY DRUSKY (Mercury)	2
24.	DON GIBSON (RCA)	4
25.	BOBBY BARE (RCA)	3

ALBUMS

Pos.	ARTIST (Label)	Number of Records on Chart
1.	GLEN CAMPBELL (Capitol)	7
2.	JOHNNY CASH (Columbia)	3
3.	CHARLEY PRIDE (RCA)	3
4.	JERRY LEE LEWIS (Smash)	5
5.	MERLE HAGGARD (Capitol)	6
6.	PORTER WAGONER (RCA)	3
7.	EDDY ARNOLD (RCA)	5
8.	SONNY JAMES (Capitol)	4
9.	WAYLON JENNINGS (RCA)	2
10.	JACK GREENE (Decca)	3
11.	HANK WILLIAMS JR. (Luke the Drifter Jr.) (MGM)	3
12.	BUCK OWENS (Capitol)	5
13.	JIM REEVES (RCA)	3
14.	MARTY ROBBINS (Columbia)	2
15.	CONWAY TWITTY (Decca)	3
16.	RAY PRICE (Columbia)	2
17.	LEAPY LEE (Decca)	1
18.	DAVID HOUSTON (Epic)	2
19.	GEORGE JONES (Musicor)	2
20.	ELVIS PRESLEY (RCA)	1

Top Female Vocalists

SINGLES

Pos.	ARTIST (Label)	Number of Records on Chart
1.	LORETTA LYNN (Decca)	4
2.	JEANNIE C. RILEY (Plantation, Capitol)	4
3.	TAMMY WYNETTE (Epic)	4
4.	LYNN ANDERSON (Chart)	3
5.	DOLLY PARTON (RCA)	5
6.	CONNIE SMITH (RCA)	2
7.	BILLIE JO SPEARS (Capitol)	2
8.	DOTTIE WEST (RCA)	2
9.	WANDA JACKSON (Capitol)	4
10.	PEGGY LITTLE (Dot)	2
11.	PEGGY SUE (Decca)	1
12.	BOBBIE GENTRY (Capitol)	2
13.	CONNIE FRANCIS (MGM)	1
14.	JEANNIE SEELY (Decca)	1
15.	LINDA GAIL LEWIS (Smash)	1
16.	ARLENE HARDIN (Columbia)	1
17.	NORMA JEAN (RCA)	1
18.	LINDA MARTELL (Plantation)	1
19.	JUNE STEARNS (Columbia)	3
20.	BRENDA LEE (Decca)	1

ALBUMS

Pos.	ARTIST (Label)	Number of Records on Chart
1.	TAMMY WYNETTE (Epic)	3
2.	LORETTA LYNN (Decca)	4
3.	JEANNIE C. RILEY (Plantation)	2
4.	DOLLY PARTON (RCA)	3
5.	CONNIE SMITH (RCA)	2
6.	BOBBIE GENTRY (Capitol)	2
7.	LYNN ANDERSON (Chart)	3
8.	DOTTIE WEST (RCA)	2
9.	KITTY WELLS (Decca)	1
10.	BILLIE JO SPEARS (Capitol)	1

Top Duos & Groups

SINGLES

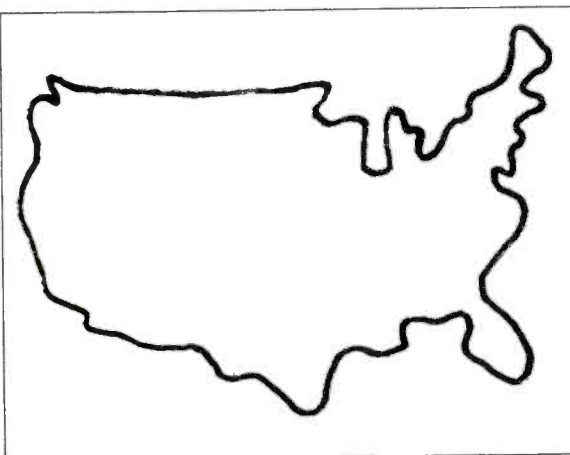
Pos.	ARTIST (Label)	Number of Records on Chart
1.	JOHNNIE & JONIE MOSBY (Capitol)	2
2.	TOMPALL & THE GLASER BROTHERS (MGM)	2
3.	WILBURN BROTHERS (Decca)	1
4.	THE BUTLERS (Columbia)	3
5.	LORENE MANN & ARCHIE CAMPBELL (RCA)	1
6.	BILLY WILBOURNE & KATHY MORRISON (United Artists)	2
7.	KENNY ROGERS & THE FIRST EDITION (Reprise)	1
8.	KENNY VERN ON & LAWANDA LINDSAY (Chart)	1

ALBUMS

Pos.	ARTIST (Label)	Number of Records on Chart
1.	CHET ATKINS (RCA)	1
2.	NASHVILLE BRASS (RCA)	3
3.	FLOYD CRAMER (RCA)	2
4.	BUCKAROOS (Capitol)	1

NASHVILLE CITY LIMITS

Today, people from Portland, Oregon, to Portland, Maine, are listening to music that used to be called "country." We'd like to introduce you to five new albums that are good reason for more popularity. Like Freddy Weller with "Games People Play," that also includes "These Are Not My People." "Carl Smith Sings a Tribute to Roy Acuff," with some of Roy's biggest hits, including "Wabash Cannonball" and "The Great Speckled Bird." Another of the all-time greats is "A Tribute to Hank Williams" by Stonewall Jackson, with hits like "Your Cheatin' Heart" and "I'm



So Lonesome I Could Cry." Never before in Las Vegas' entertainment history had a "country" singer headlined. Then Judy Lynn played the famous Caesars Palace. "Judy Lynn Sings at Caesars Palace" quickly tells you why she packed the house night after night. And our new country also has The Chuck Wagon Gang with "Standing on the Rock," an album in their beautiful style with religious songs like "Just a Little Talk With Jesus" and "I Know Who Holds Tomorrow." That's our new country. And we have just one more thing to say: "Welcome."

On Columbia Records 

JUDY LYNN SINGS AT CAESARS PALACE
including:
Little Green Apples/Honey/Harper Valley P.T.A.
Gentle On My Mind/Orange Blossom Special



CS 9879

CS 9881†

**THE CHUCK WAGON GANG
STANDING ON THE ROCK**
including:
Just A Little Talk With Jesus/Hallelujah
I Know Who Holds Tomorrow
Press Along To Glory Land
When All Of God's Singers Got Home



Freddy Weller
FEATURING
Games People Play
These Are Not My People



INCLUDING:
LOUISIANA REDBONE
FREEBORN MAN
GOODNIGHT SANDY
OAKRIDGE TENNESSEE
ONE WOMAN
CAN'T HOLD ME

CS 9904†

Carl Smith Sings a Tribute to Roy Acuff
including:
Wabash Cannon Ball/The Great Speckled Bird
The Precious Jewel/The Wreck On The Highway
Fire Ball Mail



CS 9870*†

**STONEWALL JACKSON
A TRIBUTE TO HANK WILLIAMS**
INCLUDING:
YOUR CHEATIN' HEART/COLD, COLD HEART
I'M SO LONESOME I COULD CRY
LONESOME WHISTLE I CAN'T HELP IT
A MANSION ON THE HILL



CS 9880†

Available in:
*4-track reel-to-reel stereo tape
†8-track stereo tape cartridge

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Billboard's 1969 Country Music Survey

Top Country Publishers

Pos.	PUBLISHER Licensee	Number of Titles on Chart	Pos.	ARTIST (Label)	Number of Records on Chart	Pos.	ARTIST (Label)	Number of Records on Chart
1.	TREE, BMI	22	18.	WILDERNESS, BMI	4	35.	MARTIN, BMI	1
2.	GALICO, BMI	17	19.	STALLION, BMI	2	36.	DELMORE, ASCAP	1
3.	NEW KEYS, BMI	10	20.	PAGE BOY, SESAC	2	37.	BLUE ECHO, BMI	3
4.	BLUE BOOK, BMI	9	21.	JA MA, ASCAP	2	38.	MOJAVE, BMI	1
5.	ACUFF-ROSE, BMI	13	22.	COMBINE, BMI	5	39.	BARMOUR, BMI	1
6.	SURE FIRE, BMI	7	23.	EARL BARTON, BMI	2	40.	HILL & RANGE, BMI	5
7.	PASS KEY, BMI	6	24.	WINDOW, BMI	6	41.	WITMARK, ASCAP	2
8.	CEDARWOOD, BMI	7	25.	FRED ROSE, BMI	4	42.	TUCKAHOE, BMI	1
9.	BLUE CREST, BMI	11	26.	ARC, BMI	2	43.	FREEWAY, BMI	2
10.	SINGLETON, BMI	8	27.	STRINGBERG, BMI	1	44.	BOURNE, ASCAP	1
11.	MILENE, ASCAP	3	28.	JACK, BMI	4	45.	MCA, ASCAP	1
12.	GLAD, BMI	2	29.	UNITED ARTISTS, ASCAP	3	46.	GREEN GRASS, BMI	2
13.	MOSS-ROSE, BMI	3	30.	ACCLAIM, BMI	4	47.	ROBBINS, ASCAP	1
14.	LOWERY, BMI	3	31.	PASSPORT, BMI	2	48.	RUSSELL-CASON, ASCAP	4
15.	HOUSE OF CASH, BMI	3	32.	BIG BOPPER, BMI	1	49.	PEER GYNT, BMI	1
16.	PAMPER, BMI	10	33.	SCREEN GEMS-COLUMBIA, BMI	2	50.	MAYHEW, BMI	4
17.	VOGUE, BMI	2	34.	WARDEN, BMI	1			

Top Country Labels

SINGLES

Pos.	LABEL	Number of Records on Chart	Pos.	ARTIST (Label)	Number of Records on Chart	Pos.	ARTIST (Label)	Number of Records on Chart
1.	RCA	56	12.	MUSICOR	3	23.	WAYSIDE	2
2.	CAPITOL	39	13.	PLANTATION	7	24.	REPRISE	1
3.	DECCA	37	14.	CHART	7	25.	LIBERTY	2
4.	COLUMBIA	41	15.	KAPP	7	26.	PAULA	2
5.	EPIC	15	16.	STOP	4	27.	HICKORY	4
6.	UNITED ARTISTS	15	17.	IMPERIAL	9	28.	ELF	2
7.	MERCURY	10	18.	ASHLEY	3	29.	SUN	1
8.	MGM	10	19.	METROMEDIA	1	30.	BOONE	2
9.	SMASH	7	20.	LITTLE DARLIN'	3	31.	PARAMOUNT	1
10.	DOT	13	21.	ROYAL AMERICAN	2	32.	STARDAY	1
11.	MONUMENT	9	22.	ABC	2	33.	LHI	1

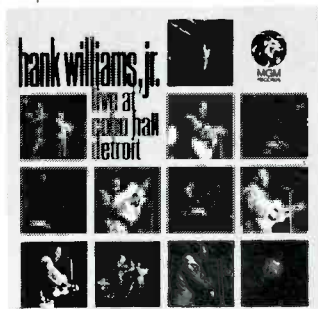
ALBUMS

Pos.	LABEL	Number of Records on Chart	Pos.	ARTIST (Label)	Number of Records on Chart	Pos.	ARTIST (Label)	Number of Records on Chart
1.	RCA	45	8.	MGM	3	15.	KAPP	4
2.	CAPITOL	38	9.	DOT	6	16.	MONUMENT	3
3.	DECCA	24	10.	CHART	4	17.	BOONE	1
4.	COLUMBIA	15	11.	MUSICOR	2	18.	WAYSIDE	1
5.	EPIC	5	12.	MERCURY	3	19.	IMPERIAL	2
6.	SMASH	8	13.	UNITED ARTISTS	6	20.	METROMEDIA	1
7.	PLANTATION	2	14.	STOP	3	21.	LIBERTY	1
						22.	LITTLE DARLIN'	1

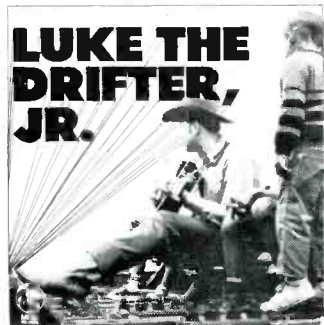


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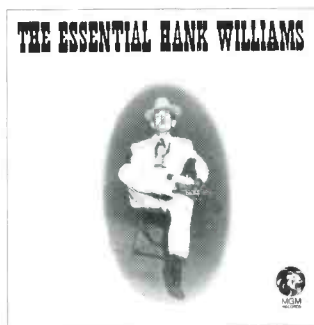
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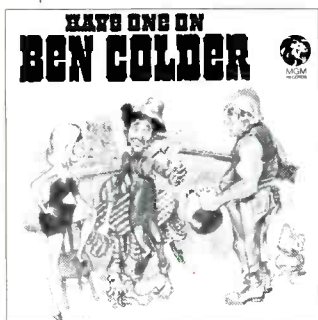
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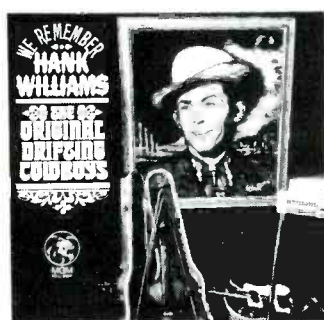
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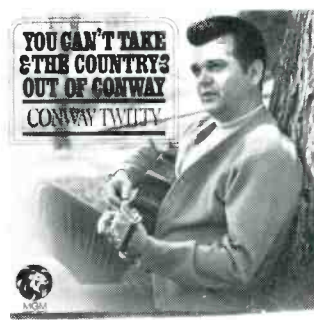
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SE-4629



SE-4626



SE-4650



SE-4620

New intensified



MGM
RECORDS

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COUNTRY '69

By DANIEL GOLDBERG

Country is back. It never left of course, for the thousands of loyal country devotees who have made it one of the most consistent commercial areas of the music business.

But on a mass level, country music, which had been hovering on what could only be called the right wing of the musical world, has made a remarkable comeback in popularity and in influence on all levels of the music business.

Until recently, country had been more of a refuge for pop stars than a supplier of them. Many artists whose work was no longer popular in Top 40 have built new careers in the south. Best known of these is Jerry Lee Lewis (who had national stardom with "Great Balls of Fire" and "Whole Lot Of Shaken 'Goin' On") but there are others including Sonny James ("Young Love"), Marty Robbins ("White Sport Coat," "El Paso" and "Don't Worry"), Ferlin Husky ("Gone"), Conway Twitty ("It's Only Make Believe") and Sheb Wooley ("Purple People Eater") who have kept alive by switching to (in some cases returning to) the country field.

Seemingly hitting on every front at once, the familiar country twang is now heard in almost every pop hit, with influences ranging from underground to middle of the road, and including such bellwethers of national taste as television and radio commercials. It is hard to say what precipitated the upsurge of national interest in this field, it can be taken perhaps as compensation for the time it was ignored similar to the recent blues revival.

The mysteries of popular taste are rarely explainable by rationale. There were, however, several factors which, if not exact causes, were certainly early reflections and springpoints of the current fancy.

In underground the trend was encouraged, if not started by two performers whose names have been linked before. The first was The Byrds who

switched their psychedelic rock sound to country a couple of years ago and have been influential in the development of what is often called the Los Angeles country sound. Former Byrds have started similar groups including Dillard and Clark, and the Flying Burrito Brothers while others having taken the cue include Poco, Linda Ronstadt, and the most underground of all the undergrounds, The Grateful Dead.

The other big influence here is of course Bob Dylan. He first showed his country side in the 1968 album "John Wesley Harding" which caused many critics to note his emulation of the late country legend Hank Williams. His current "Nashville Skyline" takes his sound all the way into country (a unique Dylan brand of country of course) and features Johnny Cash on one cut.

Dylan's influence in the underground cannot be overstated. It is not at all surprising that since these albums the sound of most underground performers including the Beatles and the Rolling Stones have been enriched by shades of down home.

If a Bob Dylan endorsement is the magic that turns the head of underground artists it is a No. 1 song that catches the ear of the Top 40 moguls. Jeannie C. Riley's "Harper Valley PTA" provided the country gleam in many a producer's eye. The funky country guitar which was played in the Tom T. Hall ballad has become a part of a remarkably large number of Top 40 entries with the influence reaching such distant people as Motown's Supremes ("No Matter What Sign You Are").

The commercial success that caused "Harper Valley" to gain a 1968 Grammy nomination for the song of the year award also made it one of the most influential records of that year.

While this was happening, the middle of the road crowd found a TV star by the name of Glen Campbell to be to their liking. Campbell had been primarily a country singer before he was selected to fill in for the Smothers

Brothers TV show last summer. The exposure skyrocketed him to the top of almost every chart in the business, establishing a country boy as one of the most successful artists around.

Television is of value to any artist and TV's increased exposure of country music is helping to continue its popularity. Johnny Cash's success with his album "San Quentin" (No 1 in the nation at this writing) certainly must be tied to his TV success. His is a raunchier, stronger kind of country than Campbell's smooth sounds, and his success confirms country's current mass appeal.

Television is, of course, no more than a reflection of popular tastes. The existence of "Hee-Haw" a kind of country "Laugh-In" which stars two successful country artists, Buck Owens and Roy Clark is another indicator. It is, perhaps, no coincidence that another record star made bigger by TV, Tom Jones, scored one of his early successes with country ballad "Green Green Grass Of Home." Having infiltrated virtually every corner of music in the last year, it will be interesting if country's current popularity represents a peak or a beginning.

If history is any guide, it will probably calm down to a smaller but never to be forgotten place in the business. Frequent revivals are inevitable.

An example of country's current power is the number of country songs that hit the Hot 100 in the first six months of this year. There were 22 records that showed up on both charts in those six months. Some of them like Kenny Rogers and the First Edition's "Ruby Don't Take Your Love To Town" (on the Reprise label) started in pop and spread to country, but most were country records that found pop ears. Glen Campbell was the clear cut leader here as he had five items that appeared on both charts. They were "Wichita Lineman," "Let It Be Me" which he recorded with Bobbie Gentry, "Galveston" "Where's The

continued on page 20

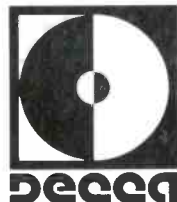
DECCA
 LAND OF THE
COUNTRY GIANTS



REX ALLEN/BILL ANDERSON
MARGIE BOWES/WILMA BURGESS
JAN CRUTCHFIELD/JIMMIE DAVIS
JIMMY DICKENS/CLAUDE GRAY
JACK GREENE/BILL HOWARD
JAN HOWARD/WAYNE KEMP
WILMA LEE & STONEY COOPER
BOBBY LORD/LORETTA LYNN

WARNER MACK/GRADY MARTIN
JIMMY MARTIN/BILL MONROE
JIMMY NEWMAN/DONNA ODOM
THE OSBORNE BROTHERS
BILLY PARKER/BILL PHILLIPS
WEBB PIERCE/JEANNE PRUETT
PEGGY SUE/THE SLEWFOOT FIVE
JEANNIE SEELY/ERNEST TUBB

CONWAY TWITTY/JIMMY WAKELY/JOHN WAKELY
MARION WORTH/JAY LEE WEBB/KITTY WELLS
THE WILBURN BROTHERS/BOBBY WRIGHT/JOHNNY WRIGHT



COUNTRY '69

Continued from page 18

Playground Susie?" and "True Grit." Both "Galveston" and "Wichita Line-man" reached No. 1 on the Billboard Country Chart.

Johnny Cash contributed "Daddy Sang Bass" and "A Boy Named Sue" to the Hot 100 while both reached No. 1 on the Country Chart. Others to reach both charts were John Wesley Ryles "Kay" (Columbia), Leapy Lee's "Little Arrows" (Decca), Brenda Lee's "Johnny One Time" (Decca), Roy Clark's "Yesterday When I Was Young" (Dot), Tammy Wynette's "Stand By Your Man" and "Singing My Song" (both of these were No. 1 country records for the Epic artist), Connie Francis' "Wedding Cake" Jeannie C. Riley's "The Girl Most Likely" and "There Never Was a Time," Elvis Presley's "Memories" (this was one in which the country followed pop) and "In the Ghetto," Roger Miller's "Vance," and Bobby Goldsboro's "Glad She's a Woman" and "I'm a Drifter."

Country music often picks up pop hits which cannot make it in the country market and does its own versions of them making the song a hit (hopefully) all over again. There are countless examples of old pop hits which later become country hits but it is more interesting to look at those which followed immediately, attesting to the popularity of the song and to the growing similarity between the two markets.

Columbia's Freddy Weller, a member of pop group Paul Revere's Raiders, is outstanding here. He has had two big country hits with his versions of the Joe South hits "Games People Play" and "These Are Not My People." Others who have met with lesser but still significant success by this process are Columbia's Johnny Duncan who took Peaches and Herb's "When She Touches Me," Dot's Peggy Little who did Dusty Springfield's "Son of a Preacher Man," Imperial's Johnny Carver who countryfied Johnny Nash's "Hold Me Tight," Metromedia's Clay Hart whose "Spring" actually fared better than the John Tipton record it covered.

Plantation's Linda Martel who did the Winston's "Color Him Father," RCA's Waylon Jennings who has done daring country versions of Bobby Vinton's hit "Days of Sand and Shovels" and the Jim Webb song made famous by Richard Harris, "MacArthur Park."

Also on the list would have to be Stop's Johnny Bush who interpreted Frankie Laine's "You Gave Me a

Mountain" and RCA's Dolly Parton's female version of "In the Ghetto."

The preponderance of repeats both new and old is a reflection also of the lack of new material. This lack makes current country songwriters like Joe South, Jim Webb (who writes most of Glen Campbell's work) and "Harper Valley" author Tom T. Hall stand out even more than they ordinarily would.

While country has become the fashion in pop circles, there have been several internal developments which have highlighted the year as well as the inevitable series of country hits which captured the top of the country charts. There have been a few newcomers, a few comebacks of both artists and labels. Two recent new labels are Country Road which is owned by International Artists Producing Corp., whose artists include The Butch Twins, Logan Smith, Jill North, Jay Vest and Bill Kirk, and Show Biz Records, which is distributed by Bell Records.

Shelby Singleton, owner of Plantation, SSS International and others has made news by reactivating the old Sun label. This label was the springboard for many artists including Elvis Presley, Johnny Cash, and Jerry Lee Lewis. The label's first release in its reincarnation is "Invitation To Your Party" by Lewis.

The Chart label, long associated with RCA, was bought by Audio Fidelity records of New York who now distribute its product. Chart is one of the most successful small country labels and its artists include Lynn Anderson, Anthony Armstrong Jones, and Lwanda Lindsay. Little Darlin' records was purchased by ITCO of New Jersey and commensurate with the label's new ownership has been the re-emergence of Johnny Paycheck who has a strong chart item in his current "Wherever You Are." He has an album of the same name. A few years ago, Paycheck was one of country's biggest stars. Inexplicably absent from the scene for awhile, he is staging a successful comeback.

While Glen Campbell and Johnny Cash are country's best known emissaries to the outside world, the biggest phenomenon within has been RCA's Charley Pride. Distinguished by the fact that he is the only black country artist who has met with success, he has proved the country Tom Jones of this year flooding the country album charts with his work. He had "The Sensational Charley Pride" and "Charley Pride-In-Person" in the Top 10. His singles "Kaw-Liga" and "All I Have to Offer You (Is Me)" both were country chart successes.

A look at the country charts for the first half of 1969 shows Capitol clearly leading the pack. In addition to

Glen Campbell's sales power they were aided by No. 1 records from Sonny James, ("Only the Lonely" and "Running Bear"), Buck Owens ("Who's Gonna Mow Your Grass?" and Johnny B. Goode"), and Merle Haggard ("Hungry Eyes" and "Workin' Man's Blues"), as well as top records from Billie Jo Spears ("Mr. Walker It's All Over"). Top selling albums from the same artists bolstered Capitol's gold.

Columbia in addition to the Johnny Cash and Freddy Weller successes already mentioned had winners from Marty Robbins ("It's a Sin") and Claude King ("All for the Love of a Girl").

Decca continued their power in the country field with number one records from Jack Greene ("Statue of a Fool" and "Until My Dreams Come True"), Conway Twitty ("I Love You More Today"), Loretta Lynn ("Woman of the World"), and a top five record from Hank Thompson ("Smokey the Bear") and Epic got top sales mileage out of their two stars, David Houston ("My Woman's Good To Me") and Tammy Wynette ("Singing My Song") who also starred in album sales. Kapp records had a Top 10 country hit from Mel Tillis ("Who's Julie?").

Mercury scored with singer-songwriter Tom T. Hall ("Ballad of \$40") while MGM cashed in on one artist with two names: Luke the Drifter Jr. better known as Hank Williams Jr. (he scored with "Cajun Baby" which was released from his album "Songs My Father Left Me").

RCA is one of the big country labels featuring the already mentioned Waylon Jennings and Charley Pride as well as Porter Wagoner ("Big Wind"), Bobby Bare ("Margie's At the Lincoln Park Inn"), and Dottie West and Don Gibson ("Rings of Gold").

Meanwhile, Jerry Lee Lewis who currently records for Smash records, continued to sell for that label with No. 1 records ("One Has My Name" and "To Make Love Sweeter for You") and albums ("Country Hall of Fame Greatest Hits Volumes 1 & 2"). A newcomer to the label is Lewis's talented sister Linda Gail.

Rounding out the list of artists who hit the top 5 of the Country Chart is Del Reeves ("Goodtime Charlie" and "Be Glad") who records for United Artists.

It has been a year then, when the country influence has been at its height but when country music itself has been dominated by many familiar names. And it is fairly certain that long after its faddish pop influence has died down, those names will still be revered among loyal country music fans everywhere.

TAMMY WYNETTE
DAVID HOUSTON / CHARLIE RICH
CHARLIE WALKER / TOMMY CASH
JIM & JESSE / MAC CURTIS
STAN HITCHCOCK
SUE RICHARDS / BOB LUMAN
JIMMY PAYNE

THERE'S BEEN A HOT TIME IN THE COUNTRY THIS YEAR.
THANK YOU D.J.'S FOR MAKING THIS EPIC'S BIGGEST YEAR OF COUNTRY
HITS. AND THANK YOU FOR BEING EPIC'S BIGGEST HIT MAKERS.



The Year For Country Music On Network TV



The Johnny Cash show was one of the television highlights of the past year, a year in which country music came into its own on the various networks.

When Jack Stapp and Irving Waugh made the necessary arrangements a year ago for the first nationally televised Country Music Association Awards Show, they were opening the gate for the greatest year of exposure country music has ever enjoyed on network TV.

Stapp, president of Tree International, and Waugh, president of WSM Inc., were the individuals responsible for the breakthrough, and—although there have been many other factors—all sorts of new avenues have been reached.

And, according to Hubert Long and others, it's only the beginning.

Long, who opened a West Coast office during the year, feels this was instrumental in getting his artists on such programs as "The Music Scene," the "Joey Bishop Show," the "Johnny Cash Show" and scores of others.

These were a few of the network programs, regular and summer replacement, which responded to the

country call. Whereas one time the appearance of a country artist was an exception, suddenly it is the rule.

Long feels the move of Nashville-based bookers into other areas of the country has been a factor. There now is New York and Los Angeles representation by virtually every agency, and the Nashville publishers also have branched out. Among the Long talent to make the grade on national TV during the past year have been George Jones and Tammy Wynette, the Glasers, David Houston, Roy Drusky, LeRoy Van Dyke, Del Reeves, Bill Anderson and Sten Britt. The shows ranged from the "Donald O'Connor Show" (a regular user of country talent) to such daytime programs as "Name of the Game." The Mike Douglas syndicated show also was a principal utilizer of top country talent on a co-host basis.

Long, of course, has not been alone in his successful ventures. Jimmy Key, who—like Long—expanded



Glen Campbell performs on the CMA awards show, televised for the first time last year by Kraft.

westward, placed Jeannie C. Riley on the "Joey Bishop Show," "Tonight Show," "Bob Hope Show," "Hollywood Palace," "Johnny Cash Show," "Glen Campbell Show," "Kraft Music Hall," the Grammy Awards Special, the "Hollywood Squares" and the "Ed Sullivan Show."

The Stoney Mountain Cloggers, a dancing group, filmed the new show, "Jimmy Durante Presents The Lennon Sisters," and did the Mike Douglas round.

Columbia's Carl Perkins, who found a new spark in his career, played three major network shows, as did David Houston of Epic. Peggy Scott and JoJo Benson of SSS International, did "Happening 69," while Hank Mills, a writer in the Moss-Rose stable, appeared on NBC news, in a Huntley-Brinkley feature.

From the Moeller Agency, Waylon Jennings, Grandpa Jones and Faron Young were network performers.

The two shows which did the most for country tal-

ent in the summer months were "Hee Haw" and the "Johnny Cash Show."

The former, lampooned by the critics and accepted with open arms by the public, presented Buck Owens and Roy Clark on a regular basis, and dozens of others on a sometimes basis.

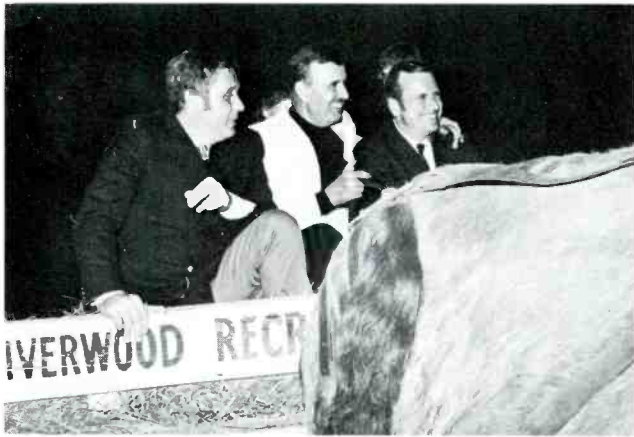
The "Hee Haw" show went on the air June 15, with the regulars plus Minnie Pearl, Charley Pride and Loretta Lynn. The following week the network exposure came to Merle Haggard and wife, Bonnie Owens. Then it was Faron Young, George Jones, and Tammy Wynette.

Then Sonny James, Connie Smith and Waylon Jennings. Jerry Lee Lewis then guested by himself on July 13, and the following week brought back Merle Haggard and Bonnie Owens plus Eddie Fukano.

continued on page 24



The cast of the "Hee-Haw" show emerges from the cornfield, a set used extensively through the tenure of the CBS television show.



"Hee-Haw" producers Frank Peppatt and John Aylesworth flank writer-singer Archie Campbell and a certain part of a horse.



Pat Boone does a special scene saluting the late Red Foley on the CMA awards show on NBC. Distinguishable to Boone's right is Chet Hagan, one of the producers.

Continued from page 23

From there most of the guests repeated, with additional support from such artists as Steve Britt, Conway Twitty, and The Hagers. The regular cast, in addition to Clark and Owens, included Stringbean, Junior Samples, Canadian Gordie Tapp, Grandpa Jones, Jeannine Riley, Sheb Wooley and Archie Campbell, who was one of the writers on the show.

Clark was one of the most mobile men of the year as far as networks are concerned. He did a dozen of them in all, in addition to "Hee Haw," and rounded out the year doing the Jim Nabors Special and "Hollywood Palace."

"Hee Haw" was produced by Frank Peppiatt and John Aylesworth of Youngstreet Productions Inc., Los Angeles, a couple of Canadians who knew what the public wanted during the summer.

Earlier Screen Gems had announced it would produce, on ABC, "The Johnny Cash Show" from the stage of the "Grand Ole Opry" house. (The "Hee Haw" show originated in the CBS studios of WLAC-TV). Technical staffs were flown in, and two shows a week were filmed. Each show played to a packed house of enthused viewers. Cash, who could have filled the house by himself, saw to it that a steady stream of guests from all fields of entertainment came in to supplement the country cause.

Among the visitors was a rare one, Bob Dylan, who on one of his earlier trips to Nashville had cut an im-

promptu duet with Cash. In came artists from all walks of entertainment, but the country performers were always an integral part of the show.

One of those to benefit the most from this series was Tommy Cash, Epic artist, and younger brother of the famed Columbia performer. Singing with his brother or separately, the public for the first time was able to draw a comparison of the two, and spot the differences as well as the likenesses. It showed Tommy as a talent in his own right, with a strong claim to future success without the "brother" tag.

Johnny Cash and his guests were able to attract the young crowd, and they jammed the auditorium. Both shows—completely different in almost every respect—were successes, and both were bound for a return trip.

Meanwhile, back at the networks, the phones were buzzing. The fall series had started, and guests were being lined-up for the future. The country prospects were brighter than ever.

Ken Fritz, producer of "The Music Scene," had come to Nashville a few months earlier to outline this new show featuring the Billboard charts which, he said, would include plenty of country talent. He followed this promise by booking Tammy Wynette for the first program. Others soon followed. Fritz also paid a special tribute to Snookie Lanson, the all-time great of "Your Hit Parade," who again is part of the Nashville scene.

It has been a great year for network TV, and—as Hubert Long noted—country music still has a long way to go.

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By BILL WILLIAMS

Independent Fledging Giants

While the giants of the industry, the major labels, soared in stature with their country product in the past year, the rise of the independents has been phenomenal. Some have made major breakthroughs; others have simply overcome the obstacles of the past ranging from distribution to disk jockey recognition, and are now fledging giants of their own.

Singleton

Shelby Singleton incorporated his own company a couple of years ago with \$1,000. Now, he says, he has turned down an offer of \$30,000,000 to buy him out. Singleton also has a monthly payroll in excess of \$50,000, and has a couple of things going such as new studios, new labels and the like.

He also has Jeannie C. Riley and Linda Martel, and both Sun and Midnight Sun Records.

The Singleton story has to rank among the most fantastic (to borrow the current popular phrase) in the industry. From his days as local promotion man with Mercury in 1957 to his present capacity of president of a virtual empire, he has been a man in a hurry. In those formative years he moved from local promotion to regional promotion to sales, then to a&r for the country product, then vice-president in charge of country production for the Nashville and New York office.

In January of 1967 Singleton left Mercury, became an independent producer until June of that year, then moved seriously into the recording business.

"At this point my education was pretty complete," he recalls. "I learned every angle of the record business at Mercury except independent production, and then learned that on my own for a while."

In business on his \$1,000, Shelby formed the SSS International label, and then Plantation for his country artists. The pop label hit it off immediately with such artists as Peggy Scott and Jo Jo Benson, and he had three hits in a row. In the country field, his first release was "Flag Draped Coffin" by Tom Sawyer, then "Big Fanny" by Neil Ray. And now enter Miss Riley.

Jeannie Riley, the the court records show, had been cutting demonstration records for a couple of years for Aubrey Mayhew and his Little Darlin' Records, since purchased by International Tape Cartridge Corp.



Shelby Singleton and his protegee, Jeannie C. Riley, listen to a playback in his office as others interested in Miss Riley's career listen interestedly.

When she won her release, Singleton signed her. He had the song (a rare thing, indeed) and needed the singer. Miss Riley heard it, he recounts, and turned it down because it was "too pop" for her. She wanted to be country. Singleton reminded her that he had a couple of other girl singers who would do it, and she had second thoughts. She recorded "Harper Valley P.T.A."

Miss Riley was signed on a Thursday, recorded on Friday, and the advances were mailed to disk jockeys on Monday. By the following Friday the song was a hit. "The song sold 1.6 million in the first 10 days," Singleton said. "And there was a time when we were behind as many as 900,000 at the pressing plant."

The song, in its single form, still sells an average of about 5,000 a week, according to Singleton, with sales approaching the 5 million mark. The album of the same name also has been a certified seller. He expects it soon to hit a million.

Singleton signed other country artists, including Dee Mullins and Ray Pillow, and things began to happen for both. And he signed Linda Martell, who is something special. She is special not because she is black or even because she is the first major black female country artist. She is special because of the unanimous feeling of her capabilities as a singer. A native of South Carolina, she is at once at home with any crowd.

Her first record, "Color Him Father," bounced right up on the charts.

Singleton went on to sign Paul Martin, Clark Bentley (the fortunate fellow who wrote the back side of "Harper Valley P.T.A."), and bought a master of Harlow Wilcox and the Oakies called "Groovy Grubworm" which, naturally, made the charts. He then signed Max Powell and Sleepy LaBiffe, who had been with Decca and Columbia respectively.

Next, the one-time promotion man negotiated a deal which caught much of the industry flat-footed. After seven full years of sometimes-negotiation he acquired the Sun label and all its old masters from Sam Phillips. With it came the tapes of Johnny Cash, Jerry Lee Lewis and scores of others, and already these have returned rich, rich dividends. Naturally they went on the charts. Singleton figures he has enough of these



Connie Eaton returns triumphantly from winning a network contest on the west coast. She is one of the reasons Chart records is a winning independent.



Pappy Dailey, left, and Don Pierce, the co-founders of Starday, which has grown into the Starday-King complex.

masters to release both old and hitherto unreleased tunes to last for the next 30 years or so.

Singleton has just completed construction of the first of his buildings in a new complex a few miles removed from Record Row. A new studio, under the guidance of Joe Venneti (another former Mercury employee) is being used solely for Singleton's own use with his various labels.

He also has a new portable studio, and is involved in a studio operation in Florida. His labels now include SSS International, Plantation, Amazon, Silver Fox, Share, Sun, Minaret, Sumpter, Glo Whiz, Midnight Sun and Honor Brigade. His publishing companies include Shelby Singleton Music (BMI), Prize Music (ASCAP), Green Isle (BMI), Green Owl (ASCAP) and Amusement Music (BMI). Additionally, his staff administers the following publishing firms: Crowdad, Angus, Hornet, Chu-Fin, Audiophone, Piccolo, Leatherneck, Dashed and Corncob.

As for the future, Singleton has two plans. He intends to add on to everything he has, and acquire a great deal more than he has so he'll have more in the future upon which to add.

"I have to keep moving," he said in one of the rare breaks in his 12-hour day, "or all of the challenge is gone."

Williamson

Slim Williamson went another successful but circuitous route, and he, too, parlayed little into much. He bought a label for \$350 and later sold it for an undisclosed sum many times that amount, retaining the operation of the firm himself.

The label is Chart, which Williamson and Ott Stephens bought simply so they could press a master. That master was of Jim Nesbitt, called "Looking for More in '64." Slim's thought was to get a major label to pick up the master. No one did, so he went to Sound of Nashville, Inc., to get it pressed, shipped and administered. Slim went out and set up his own distributors. The song was a success, selling 42,000 records.

His next "big" artist was Lynn Anderson, whom he discovered singing in a group in a hospitality suite at the birthday celebration of the "Grand Ole Opry." Her

parents were writers for one of Williamson's publishing firms, and had just come to Nashville from California. Lynn was scheduled to return west for school, but Slim persuaded her to stay. The rest is history.

Slim's groupings grew to include not only Chart but the music publishing firms of Yonah, Peach and Sue-Mirl. He also owns Music Town and Great Record labels, and has a talent booking agency. His son, Cliff (see separate story) now is an integral part of his operation. So is Joe Gibson, who does a great deal of the managerial work.

In the fall of 1967, riding high with hits by Lynn Anderson and Junior Samples, Slim worked out an arrangement with RCA whereby the major label took over his distribution. Although it worked well and the relationship between the two companies still is strong, Williamson missed the personal contact involved in following through on his records. He went back to his own distributors, and became fully independent again.

In May of this year, an opportunity knocked. Audio-Fidelity made a magnanimous offer to a man who had made an original \$350 investment. It offered in the neighborhood (the actual sale price has never been disclosed) of \$600,000 to Williamson for Chart Records.

There were other pluses. Slim was retained as president at a "generous" annual salary, and still has complete operational control of the firm. His roster has grown considerably, and it includes a sprinkling of seasoned veterans along with the bright young stars. Among his best-selling artists is Junior Samples, the serendipitous find from Georgia, who sells a really cornball comedy.

He has young Connie Eaton, who—among other things—was the winner of "Your All American College Show" hosted by Dennis James on the network earlier this year; Anthony Armstrong Jones, Jim Nesbitt, Luvanda Lindsay, Kenny Vernon, Vance Bulla, Gordon Terry, Dianne Leigh, and some long-time pro's such as Johnny Dollar, Bill Carlisle and Maxine Brown. Maxine, one of the famous family of Browns and sister of RCA's Jim Ed, has recorded some powerful material which she wrote during this year.

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Continued from page 31

Chart is a success story, and it's an unusual sort of independence.

Jewel

Jewel Record Corp. was formed by its present owner and president, Stan Lewis, and his first release was "Everyone Knows" by Bobby Charles in March 1964. And, although the first hit for the company was a country tune—"Southern Country Boy" by the Carter Brothers—it was decided in November of that year to devote the label entirely to soul music. Thus was born the country subsidiary label, Paula.

Nat Stuckey was signed as the first country artist on Paula in July 1965. He was brought along at a normal rate of progress, and then really hit with "Sweet Thang" which brought national recognition to Paula in the country field. Ronn Records became the third member of the Jewel family in October of 1966, and the third release on that label was "Nothing Takes the Place of You" by Toussaint McCall.

Jewel also grew in publishing strength along the way. The arms of Jewel are Su-Ma (BMI) and the recently formed ASCAP affiliate, Lenny Publishing. Both are managed by John Wessler.

Don Logan and Gene Kent help the Jewel-Paula cause through national promotion.

The record operation has purchased the building adjacent to its present location and will be moving into the new and larger facilities around the first of the year. Plans are being formulated at the present time for the construction of a recording studio.



Bud Howell, the new president of Nashboro-Excella-Creed-Nasco-Abet labels, continues to expand in all directions.

The lack of such a studio in the past has hurt the Shreveport-based firm in its total operation. It has developed some of the finest talent in the country field, only to lose it as artists went to other areas to record.

Jewel-Paula, however, has withstood the test of time, and shows signs of coming back stronger than ever.

Stop

Stop Records is a youngster as far as the independents go, but one which seems to be suffering no ill effects of being young. Instead, it emits that youthful vigor.

Stop is owned by Pete Drake, whose steel guitar has been a part of so many Nashville sessions (and Atlanta before that) that he is an established figure in a studio. Window Music is his publishing house, and it was begun in 1962.

Ever present at Drake's side has been Tommy Hill, who has worked with Pete for nine years and was a long-time producer for Starday Records. He moved to Stop on a full-time basis two years ago.

Unquestionably the biggest artist uncovered so far by the label has been Johnny Bush, who soared to the top (something many claimed an independent could not do because of distribution) with his first record, and consistently has had something going. But Drake has successfully reached across the label barrier and brought to his company such established artists as Billy Grammer and George Morgan. Drake, of course, continues to record himself. Stop also was the establishing label for Jack Greene, the Harden Trio and Dottie West, all of who worked for Drake at one time.

The strong stable of writers assures the label good material. They include Neil Merrit, who doubles as general manager; Chuck Howard, Tommy Hill and Larry Kingston.

Drake, while moving in all directions, keeps his heart in country music. Now he has purchased land next to his present location and is planning to built an 8-track studio, expandable to 16.

Nashboro

It was late this year when Bud Howell Jr. was named president of Nashboro Record Co. and its related labels. He had joined the firm two years earlier as vice-president of sales, and moved up to executive vice-president and general manager in 1968.

It was under Howell's guidance that Nashboro, Creed, Nasco, Excella and A-Bet Records grew. Nasco is the firm's label specializing in pop and country. The others are basically soul.

Howell set up distribution points throughout the nation and in Canada. Plans have been finalized for pressing and distribution facilities in France, Belgium, Australia, Holland, Luxembourg and the former French Colonies of Africa. Plans are being processed for locations in the balance of the European countries.

In addition to the firm's increased distribution of records, Howell has licensed the General Recorded Tape Co. and the International Tape Cartridge Corp. to transfer the firm's masters to 8-track cartridges and tape cassettes, both stereo.

Monument

After nearly 11 years as an independent, Fred Foster's Monument may more accurately be listed as a major, but he likes to think of himself as a still struggling entity in Nashville.

The story of Foster and his label have been documented. The Monument president began his career as a songwriter, worked his way to the top, and then began writing successful songs again.

Foster did his apprenticeship at Mercury, moved to ABC Paramount and London, then formed his own company naming it for that tall structure in Washington not far from the bistro where he got his start.

After a false start or two, Foster had only \$80 left of an original investment of \$1,200 with which he went into business. Chet Atkins staked him to a studio rental, and Fred was on his way. His first big one was Billy Grammer's "Gotta Travel On." It was about this time Foster teamed with Boudleaux Bryant, and in 1960 Foster moved his entire record operation to Nashville.

His first "giant" was Roy Orbison, who turned out 18 hit singles in a row and five top LP's. Then Bob Moore, Billy Graves and the Velvets all hit on Monument. Foster then developed such artists as Billy Walker, Boots Randolph, Jeannie Seely, Dolly Parton, Dale Ward and Grandpa Jones.

Foster has been successful in all fields, utilizing his Sound Stage 7 label to great advantage, but he keeps coming on exceedingly strong in country, which has been his first love. He is abetted by such stalwarts in the company as Steve Poncio, Mike Shepherd, Bob Weiss, Jack Kirby, Bob Shaw, Jim Malloy, Tex Davis, Allen Orange, Ken Kim and John Richbourg.

One of the more recent, and most successful Monument artists has been Don Cargill, who is produced independently for the label by veteran Don Law. And, of course, Ray Stevens, whose talents are at last being given some form of recognition.

Monument, as do most successful independents, reaches out strongly with its publishing arms. One of these is Vintage Music, run by Bob Tubert, and the others are Combine and Music City Music, handled by Bob Beckham. The catalogs are phenomenal, and the new writers—particularly Chris Gantry, Dennis Linde, Tony Joe White and Kris Kristofferson—have turned out a steady diet of hits.

It's a monumental independent.

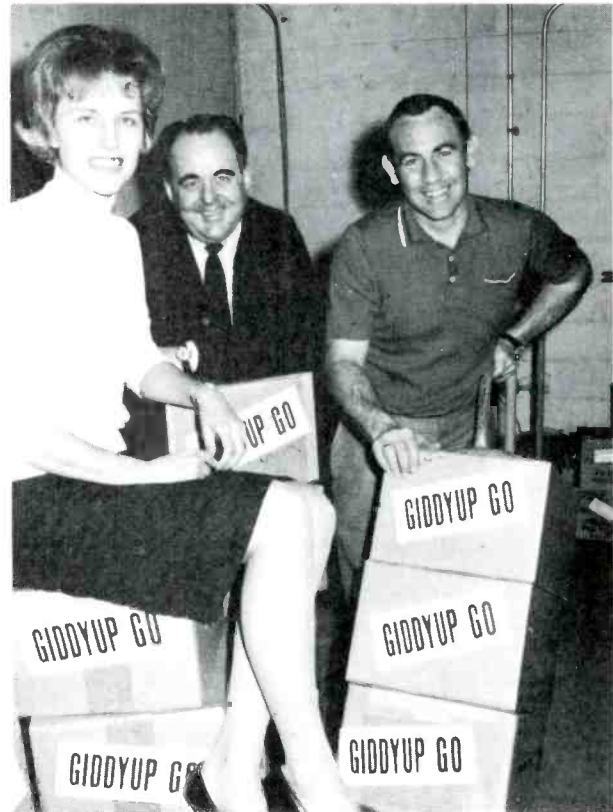
Wayside

Wayside Records, of Maynard, Mass., has found a country home far from the country capital.

"I wanted to show that country music could be successful in New England if it was done properly," said Louis J. Casella, president of the company. "We cut all of our material for Wayside in Nashville, however, and hope to open offices for our record label and publishing company in the near future."

Wayside owns Natural Sound Studio, the largest in New England, and it is modeled after Columbia in Nashville. The studio, as well as the label, is doing well.

So is the publishing company, Back Bay Music, managed by Paul (Dusty) Burnell. The firm also owns Natural Sound label.



Tina Drake, Starday sales executive, with Hal Neely and Colonel Jim Wilson of the Starday-King operation.

Wayside is distributed through Smash Records in Nashville. Leading country artists include Dell McCall and Jack Blanchard.

Casella feels there is good public response in New England to country music in general, and to Wayside in particular.

"After two and a half years of establishing a country label in New England, I feel that the people of this region are really beginning to appreciate country music which is the music of America," he said.

Boone

Bobby Bobo once performed the impossible by developing an independent record company in a small town in eastern Kentucky and making it work. Before long he was selling hit tunes by Kenny Price, Tex Williams and others. That's when Bobo had Boone Records.

In those days at Boone, where Bobo was close enough to Cincinnati to perform on television, and close enough to Nashville to record, his firm turned out 24 chart singles and another four chart albums.

Later, in a deal which brought Bobo to Nashville, Boone was sold to J. Hal Smith Enterprises. There its fate was short-lived, and soon Bobby was out creating again.

This is how Chalet Records was formed, right in the heart of Music Row which he once resisted. Bobo

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used to say that if he came in from Kentucky to record his artists he was treated like a guest, and welcomed. He felt if he ever became a part of the scene that feeling would disappear. In fact, it has not. He has found he can live with Nashville and its people, and with his growing roster he is making his presence felt.

Bobo and his vice-president, Chuck Howard, have lined up such performers as Lonzo and Oscar, Carl Dobkins Jr., Thomas Wayne, Kirby Stone and Company (formerly the Kirby Stone Four), Rick Flood, former Epic artist Pat McKinney, Don Sheffield (a regular instrumentalist with the Masters Festival), Tommy Sears and Sad Sam Thompson.

Bobo also has his own publishing houses, Hard Tack (BMI) and Hobo (ASCAP). And his future plans include a studio and office building combination. Bobo has made it big before; few doubt that he can do it again.

Starday-King

The Starday-King story is one of two independents, working toward an eventual merger. In 1945 King was formed by the late Syd Nathan in Cincinnati. When he died in 1968, Starday purchased the label and the vast country catalog of recordings and copyrights including numbers by Reno and Smiley, Homer and Jethro, Stanley Brothers, Moon Mullican, Delmore Brothers, Grandpa Jones, Cowboy Copas, Hawkshaw Hawkins and others.

The Starday label was founded in 1952 and developed until 1957 by Don Pierce and Pappy Daily. It was exclusively a country operation from the start, with its base in Houston and Los Angeles. Starday moved to Nashville in 1947, and developed one of the largest country album catalogs in the world, with songs by Red Sovine, Cowboy Copas, Frankie Miller, Johnny Bond, George Morgan, the Willis Brothers, Guy Mitchell, Archie Campbell, Roger Miller, Minnie Pearl, Dottie West, the Lewis Family, Cary Story, the Stonemans and many others.

Hal Neely and Col. Jim Wilson joined Starday in 1965 after many years with King. Their experience helped Starday grow in the Record Club, the foreign and tape cartridge fields, and their knowledge of the King operation facilitated the Starday-King merger in 1968, making the company a giant in the country music industry.

Starday-King now employs over 125 people at sev-

eral locations in Nashville, Cincinnati, New York, Los Angeles and Macon, Ga.

In late 1968, Starday-King was acquired by LIN Broadcasting and is now operated as a separate division, adding artists and product to the still-growing catalog.

Spar

Spar Records started as Hit Records in 1961, doing nothing but copies of other hits. It continued on its unexpanding way until 1968 when it formed the new name and company and moved to its present location in the Baker Building in Nashville. Then things began to happen.

The firm now has a series of labels: Spar, Tennessee Jamboree, Referee and Songs of Faith. It has a pair of publishing houses: Tennessee Music (BMI) and Silver Sands (ASCAP), and it has one of the largest 8-track stereo tape cartridge plants in the South.

More important, perhaps, is that it has its own 8-track studio, its own pressing plant and its own distributors. The studio is used both for its own and for custom use.

Jake and Josh, two of the Foggy Mountain Boys who recorded for years and traveled for an equal number with Lester Flatt and Earl Scruggs, joined the Spar label with the Flatt-Scruggs break-up. However, they have continued to travel with the Lester Flatt group.

Jimmy Ellidge is another Spar artist, as is John Reeves, a nephew of the late Jim Reeves. They sing in much the same vein. Carol Johnson is a recent Spar artist, and the well-known gospel group, Sego Brothers and Naomi have joined the roster.

With its tape plant going full-force and with its country disk product growing, Spar has hit since ceasing to be Hit.

Pompeii

Still another independent making its mark is Pompeii Records, of Dallas, Tex. Distributed through Atlantic-Epic in the U.S. and London on the foreign market, it currently is expanding office facilities, and has future plans to build a studio.

The firm has two publishing companies, Pompeii (BMI) and Vesuvius (ASCAP).

Pat Morgan is chairman of the board, Allen Glenn is vice-president, and Merleen Blevins is secretary and treasurer.

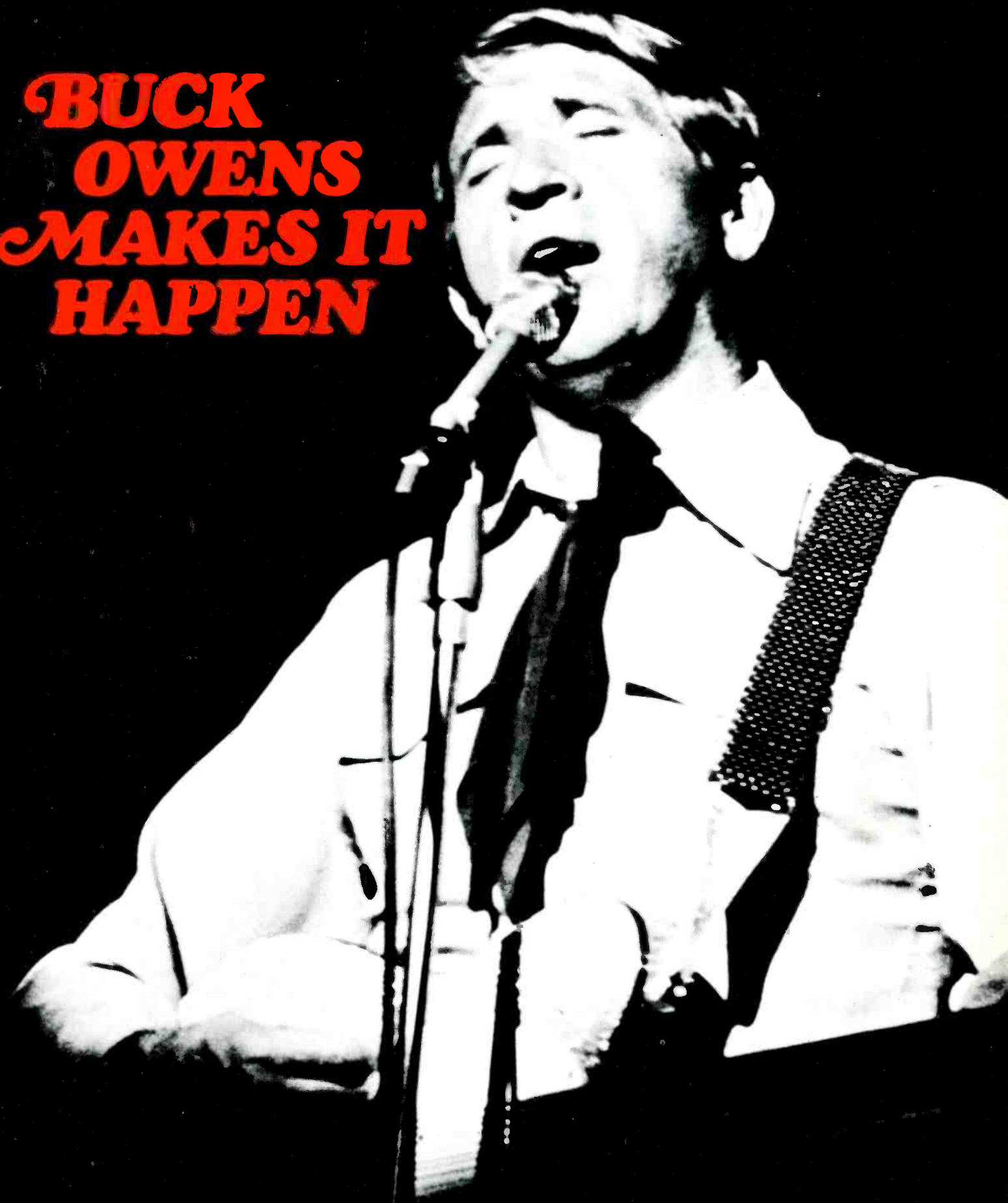
Artists include Daryl Glenn, Wayde and Shirley Phillips, Linda Gail and Don Jacoby.



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Fast Food-Country Style

Records in Nashville this year were selling like hot cakes, which were selling like chicken, and barbecue, and roast beef, and even Twitty-burgers.

It was the year of the great franchise.

For years lovable old finger-licker Colonel Sanders had gone his way in his Kentucky regalia, kissing ladies on the cheeks, sipping on mint juleps and making missions even though he had long since sold his string of franchised chicken houses to an astute Nashville businessman named Jack Massey.

Massey made more millions for himself and for the good Colonel, whose recipe for fried chicken was unsurpassed. In fact, it was virtually on its own.

And then came an equally astute young lawyer named John D. Hooker, Jr., who was to prove himself an equally capable businessman, who set out to make chicken millions for himself and that fairest chick of all, Minnie Pearl.

And suddenly the entire record industry, looking the fast-food industry square in the belt, decided to get in the act. It's no wonder. The field was wide-open, the pluckers were plentiful, and as Homer and Jethro were

to say later in song, "A Chicken Isn't Safe in Tennessee." Still later, the words were to be further memorialized by Billy Edd Wheeler in a tricky-lyric number dealing with this industry within an industry.

Then suddenly it wasn't just the chickens who were targeted for the tables. The steers were uneasy, and more than one hog ended in a bulging barbecue sandwich. Nashville had snatched away from its neighbor, Memphis, 200 miles away, the title of franchise capital of the world.

Memphis may dispute this, with its strings of Holiday Inns and various other hostelries strung around the world, and its own food businesses and the like, but several business magazines dealing with the food industry suggest strongly that Nashville is number one. It hardly matters.

This sudden realization that there is magic in a country music name set off a rush not unlike that of the gold-seekers of the last century, but here the small nuggets were usually deep fried.

Minnie was the undisputed leader, thanks to the drive of Hooker, her own personal charm and her ob-



Cohen T. Williams, left, shares steak and biscuits with Ernie Ford in one of the many fast-food franchises steaming out of Nashville. Williams is chairman of the board of Martha White Mills.



Hank Williams, Jr., is flanked by his business associates in the barbecue franchise operation he runs in Nashville. At right is Buddy Lee, owner of the agency which manages and books the MGM artist.

vious sincerity in turning out a good product, and then there was the Minnie Pearl smile peering at us from above the simmering drumsticks all around the Nashville landscape. It soon spread out in other directions, and by fall it was a mighty big operation. Not fully satisfied, Miss Pearl also produced some roast beef establishments, but chicken was still the big thing. After all, Roy Rogers had sort of pioneered the roast-beef business, and about the only place he didn't have a store was in Nashville.

Tex Ritter and his associates came up with a novel approach in a hurry. They produced franchised chuck wagons, whose two sides would drop. On one side, a counter to serve a crowd anywhere with delicious, steaming products. On the other, a stage, to present a portable show in any park in the country. A couple of prototypes were built in Nashville, and the orders came in from everywhere. These were particularly with radio stations and promoters of country music, who found an answer to an age-old dilemma, and had the Ritter name to go with it.

The order of those who followed isn't particularly important, since many had been in the planning stages for months or even (they claimed) years before the others started.

Eddy Arnold, a long-time neighbor of Minnie, decided it would be neighborly to come up with chicken places of his own. So, on a corner where Minnie's chicken cannot be found, there's plenty of Eddy's close around.

And there is a Jimmy Dickens smoke house, where virtually no chicken is found. It's food of a different sort, geared for the old-fashioned country tastes.

Hank Williams, Jr., went into the barbecue business in a big way, with leading businessmen around him, some long associated with the entertainment field. One of his locations, for the time being at least, is the choicest in town—directly across the street from the "Grand Ole Opry" house.

Martha Carson and Kitty Wells had something in common. Both decided to open their places some place other than Nashville. Martha chose a nearby community; Kitty went all the way to Mobile, Ala. Toward the end of the year there was a growing suspicion that Nashville had about all the fast-food spots it could handle, and the odds said to build the pilot structure in a far-away place, but where the name was still recognized.

Conway Twitty went even beyond that. He opened

in Oklahoma City with his Twitty burgers. There was a small size, too: the itty-bitty Twitty burgers.

Next on the scene was Tennessee Ernie Ford, the old pea-picker who cast his lots with steak and biscuits. It was important that the biscuits were made from Martha White Flour, and Martha White was one of the oldest sponsors around of country music, both in radio and in road shows. Cohen T. Williams, chairman of the flour firm, formed a partnership with Ford and another franchise was off and running.

It was almost inevitable that the "King" of country music, Roy Acuff, would come along with close financial support from his long-time friend, ally and partner, Wesley Rose. Inevitable, too, that his outlets should be called "Cannonballs" after another famous song.

It was about this time that Al Hirt was heard from. From New Orleans he brought not one but two downtown connections, and the Al Hirt Sandwich Saloons were among us. They were bubbling under in other parts of the country.

During this period Skeeter Davis took time to put out a hurried news release that she wasn't franchising anything!

It was some time earlier that venerable old Phil Harris had flown in from the coast, and partaken of country ham with Hal Neeley and Don Pierce. The legend has it that he was so overcome by this succulent taste (which he had not enjoyed since his boyhood days in Nashville while playing drums and fighting his education) that he felt compelled to get into the fast food business, and was in the process of doing just that.

By the time Roger Miller got to town there were no restaurants left to go around, so he started franchising "King of the Road" motels. They're well on the way now.

And Loretta Lynn, of rodeo and Decca fame, realized that the only country music artists in the clothing business had been the Jordanares, decided to set up a franchised string of apparel shops, country oriented.

Business investments for artists and others in the music business in Nashville are old hat. There are many fingers in a lot of pies. But franchising is still relatively embryonic, despite Minnie's phenomenal success.

It might be well to mention, in closing, that Lum (remember him from the old radio days) is steaming hot dogs in beer just a few blocks from music row, and pulling them in. And that's within a three-block radius of five fast-food operations in Nashville.

Second Generation- A Family That Picks Together...

When Jimmie Rodgers began writing and recording between 1927 and 1933, little did he know that he was helping to create the roots of an idea which would quickly blossom into the fabulous world of country music. The early artists contributed much to the growth of the industry through their music and their devout efforts to make country music bigger and better.

Today, country is what's happening.

It has grown in all directions and covers every aspect of the industry. The early country artists also were responsible for another gift to the world of country music, which can be seen and heard today.

That gift is the appearance of second and third generation artists, producers, writers, and musicians who are carrying on in the family tradition with all the pride, love, and respect for country music that their parents and grandparents before them had.

For example:

Reverend **Jimmie Rodgers Snow** has been associated with country music all of his life. Today, he combines his experience in music with his love for the ministry. The son of Hank Snow, Rev. Jimmie Rodgers Snow is the pastor of Evangel Temple in Nashville. Rev. Snow also hosts a gospel music show appropriately titled "Gospel Country" that is televised in the Nashville area and is in the process of being syndicated for viewing throughout the United States. Rev. Snow records for Heartwarming Records. His wife is the former Carollee Cooper.

Hank Williams Jr. is following in his father's footsteps to greatness. Hank Jr. is fast becoming one of the biggest stars in country music today. Just as Hank Sr. shaped the country music of the 1940's and 50's, Hank Jr. is helping shape today's sound.

Hank Williams Jr. was born in Shreveport, La., on May 26, 1949, and was only three months old when the family moved to Nashville. By the time he was 14, Hank Jr. was a polished performer who had already appeared on the "Grand Ole Opry."

But even as Hank Jr. developed poise in the stage spotlight, his school work always came first. He got small doses of show business during vacations and holidays and at first he received only feature billing. Star status came through hard work and dedication.

Hank Jr.'s singles and albums are too numerous to mention. Recording for MGM (as did his father) Hank Jr. has turned out hit after hit including the soundtrack album from "Your Cheatin' Heart." More recently Hank Jr. has starred in his first motion picture for MGM entitled "A Time to Sing." Hank Jr. is now the host of the popular syndicated TV program "Sun Country." More recently he has become a part of the sitewall interest in the food franchise business, and has opened up the Hank Williams Jr. Barbecue Pits all across the U.S.

Hank Williams Jr. is breaking records on personal appearance tours across the entire country.

Lynn Anderson's entry into country music was unique. The daughter of Liz and Casey Anderson, who write for Slim Williamson's Yonah Music Co. Lynn came to Nashville with her parents for the Country Music Association Convention in 1965.

During the convention, the family got together with friends at a party which gradually turned into a "jam session." Among those present was Slim Williamson, president of Chart Records, who was immediately impressed with Lynn's vocal ability. He talked her into staying over a couple of days to cut a session. From that point on Lynn Anderson has become one of the finest young female artists in the world of country music.

Jim Monroe, son of the famous Opry star Bill Monroe, plays bass with his father's band and also is singing on his father's latest release "I Haven't Seen Mary in Years."

Cliff Williamson is only 20 years old, yet he has been connected with the music industry for 15 years. Cliff started as a radio announcer when he was five.

"I really got down to the nitty gritty by the time I was seven," he said. Cliff gives a great deal of credit for his success to his father, Slim Williamson, president of Chart Records. "He's the best teacher I ever had. He would usually give advice instead of ultimatums."

Presently, Cliff is vice-president and general manager of Yonah Music Inc., Peach Music Inc., and Sue-Mirl Music. He also produces Anthony Armstrong Jones and Connie Eaton for Chart Records. Incidentally, Connie Eaton is also a second generation artist, the daughter of Bob Eaton who was a member of the "Grand Ole Opry" and a recording artist for Decca in the early 1950's. As for his style, Cliff says, "It is my wish to produce music that all people, young, old, urban, suburban and rural will want to hear. I want to create a sound that appeals to the pop music as well as the country music segment." At 20, Cliff Williamson is already a successful producer.

The Country Music Association in October, 1967, announced the results of a nationwide poll of its membership that gave the title "Favorite Vocal Group" to a father and four of his children. Known as The Stonemans, they have worked hard and long for the recognition they are now beginning to receive.

The father, Ernest V. (Pop) Stoneman, passed away on June 14, 1968, at the age of 75. He was considered to be America's oldest living country music performer, a legendary figure who began his career in 1924. He cut hundreds of records—and Edison cylinders—during those early days, and some of them sold into the millions.

The Great Depression brought a temporary halt to Pop's musical labors, while he was on his way to raising a family that would reach a total of 23 youngsters (13 are still living). Inasmuch as all available funds went for food and clothing, and amusement or entertainment had to be provided by the family itself, everyone enthusiastically turned to music. The Stonemans filled the neighborhood with their music, and as time went by, they supplemented their incomes by playing for parties and dances.

In 1960, the group began to take permanent form. Donna played mandolin, Van was on guitar, Jim played string bass, Roni picked the five-string banjo, and Scott played fiddle until he later headed off on his own.

continued on page 40

SIX YEARS OF GREAT COUNTRY HITS

"ALMOST PERSUADED"
"THE WAYS TO LOVE A MAN"
"LAURA (WHAT'S HE GOT THAT I
AIN'T GOT)"
"I DON'T WANNA PLAY HOUSE"
"STAND BY YOUR MAN"
"MY WOMAN'S GOOD TO ME"
"YOUR GOOD GIRL'S GONNA
GO BAD"
"HAVE A LITTLE FAITH"
"WITH ONE EXCEPTION"
"WHAT'S MADE MILWAUKEE FAMOUS
(HAS MADE A LOSER OUT OF ME)"
"TAKE ME TO YOUR WORLD"
"TO MAKE LOVE SWEETER FOR YOU"
"SINGING MY SONG"

"LIVIN' IN A HOUSE FULL OF LOVE"
"WHERE COULD I GO (BUT TO HER)"
"A LOSERS CATHEDRAL"
"YOU MEAN THE WORLD TO ME"
"ALREADY IT'S HEAVEN"
"SHE STILL COMES AROUND (TO
LOVE WHAT'S LEFT OF ME)"
"MOUNTAIN OF LOVE"
"WHERE LOVE USED TO LIVE"
"I'M DOWN TO MY LAST I LOVE YOU"
"TIGER WOMAN"
"OLD RECORDS"
"AIN'T GOT TIME TO BE UNHAPPY"
"MENTAL JOURNEY"

The Nation's Next No. 1 Hit

By DAVID HOUSTON

**"BABY, BABY,
(I KNOW THAT YOU'RE A LADY)"**

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Norris Wilson, Mgr.

Achieving success in Washington, D.C., the group decided to take the plunge and go for more. They left for California in January, 1964, stopping in Beaumont, Texas, for four months' work with their old friend Jack Clement, who eventually became the producer of their records and writer of many of their hits. He also served as their co-manager for four years.

Still not satisfied, they moved to Nashville in January, 1966, after conferring with Clement, who had moved there himself.

In June, 1968, following Pop Stoneman's death, the surviving members of the group asked their older sister Pattie to join. Pattie had been working on her own for a long time in the Washington, D.C., area.

Finally, in 1969, Jack Clement played a vital role in propelling the group to even higher levels. He was a primary factor in winning for The Stonemans a very significant RCA Record contract, and thus began a new era for his proteges and for himself—their producer and recording activities adviser.

Today, music—that invisible force that started it

all—has unified one and all in the spirit of Pop Stoneman, an iron-willed man whose love for music was equaled only by his love for his family. He fought a long, hard battle for both and he has left behind some very talented youngsters that plan on carrying on the Ernest V. Stoneman tradition.

The list of second and third generation country artists could go on and on. It includes such people as Roy Acuff Jr., Bill and Sheila Carlisle, Buddy Allen (son of Buck Owens), Bobby, Ruby Wright, Justin Tubb, Candy Morgan, Ronnie Robbins, and others who will soon make their entrance into the industry.

The families who have made this business their life will continue to produce material that not only complements themselves but also their profession. They will also produce young men and women who will hopefully develop into the fourth and fifth generation of artists, producers, writers, and musicians of tomorrow.

Whereas people involved in other aspects of the entertainment field often discourage their children from following in their parents' footsteps, in the world of country music it can truly be said that the family that picks together sticks together.

The Opry Reopens The Doors

The door had been closed for a good many years. This year it opened and most of the prodigals came home.

It is no secret that for many years the policy of the "Grand Ole Opry" had been that of the closed door. There were certain artists who were persona non grata at the old "Opry" House. The wounds were old, but deep, and the scars were still there. Now, quite suddenly, they are gone.

The policy of the "Opry," which had liberalized gradually, now is one of outright welcome. Once it was one of downright hostility.

The schism began many years ago, and naming names is of no consequence. Only the fact matters. A group of "Opry" regulars, discontented with things generally and certain actions specifically, made a clean break. Up to that point, through the Artist Service organization, the "Opry" had controlled the destiny of its members and its members consisted of all of the leading country artists in the nation.

Once the "contract" had been violated, there was no turning back.

To clear up a point, there has never been a written contract for this oldest show in the history of American radio. The contract is merely a word of mouth agreement, one of the most honored of all pacts in the world, since it is the word of gentlemen.

The stipulations have always been spelled out: one must appear a specific number of Saturday nights per year in order to use the "Grand Ole Opry" name. The name, legally, is barred to others. When the walk-out occurred, the bars were up.

Others left over the years for various reasons, ranging from heavy personal appearance dates, to differences of opinion, to advancement to executive positions and the like. The parting of many was amicable, some others less than friendly. To the latter, the door was always closed.

Two factors changed this picture about a year ago. The net result has been one of the most harmonious

marriages ever attained in a major industry. The factors: the ascension of Irving Waugh to the presidency of WSM, Inc., and the movement of E. W. (Bud) Wendell into the managership of the "Grand Ole Opry."

Waugh, who had risen through the ranks of WSM and had long since involved himself in the country music scene, simply saw a need to break down the barriers which had arisen over the unfortunate years between the "Opry" and the music business community generally. He and Wendell, who had come up through the parent National Life and Accident Insurance Company, set out to implement the changes. Both were aided by Robert E. Cooper, vice president and general manager of WSM Radio who, among other things, had developed the highly successful "Opry Trust Fund," which has helped individuals where it has meant the most over the past few years. Working cooperatively, the changes took place.

And back came the prodigals.

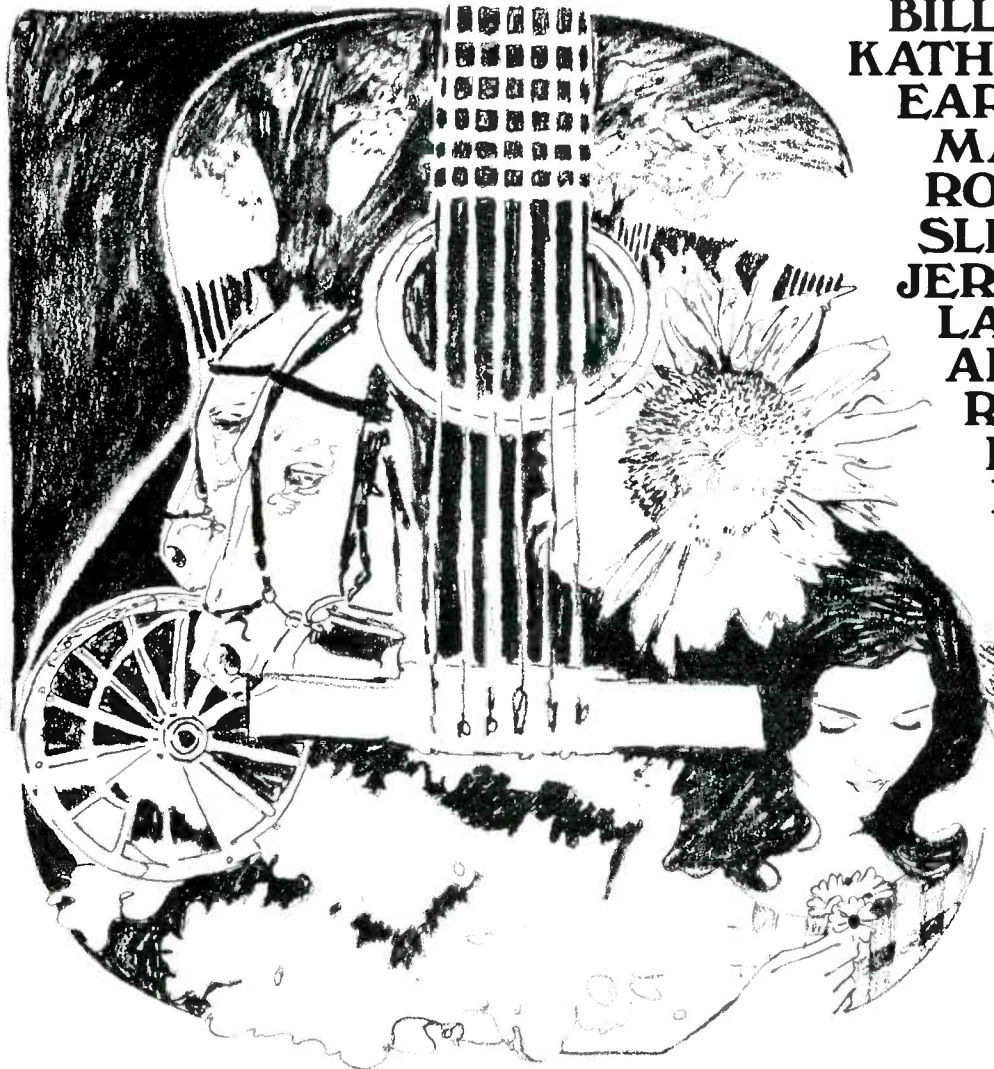
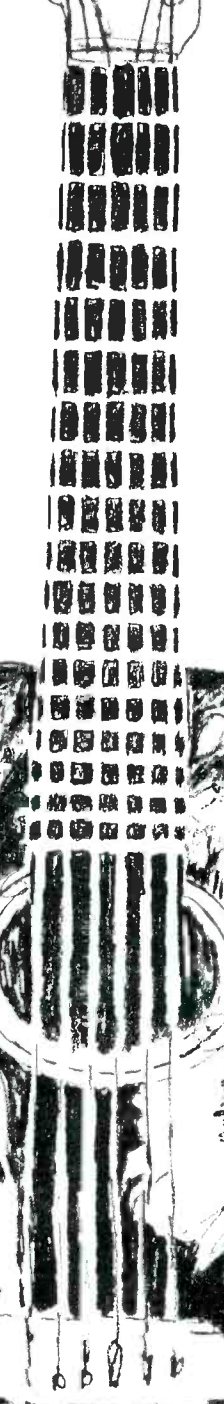
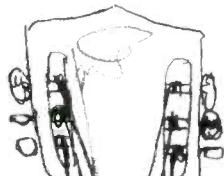
Not indiscriminately, of course, but quietly, with dignity, and with careful selection. The policy still is not to let just anyone on, but to allow back the established stars of the present or past whose conduct is a credit to the industry generally. Some have rejoined the cast of the Opry, again giving their spoken contractual word. Others appear as regular guest artists, coming in when they are available, and when a spot on the show is available for them.

Wendell, in this regard, has worked closely with such individuals as Hubert Long, Lucky Moeller, Jimmie Klein, Joe Taylor and other major bookers, and has long enjoyed a relationship with Acuff-Rose.

The hatchets are all buried now. The show is a better show, the morale among all the people higher. The guests complement the regulars, and vice versa.

There's an entirely new air at the "Opry," and it goes beyond that structure. The strong feeling of relationship between WSM and the industry has never been greater.

It's a great compliment to three men.



**BUDDY CAGLE · JOHNNY
 CARVER · BOB GALLION
 GLEN GARRISON · JERRY
 CHESTNUT · BEN PETERS
 JOHNNY DARRELL · BILLY
 MIZE · PENNY DEHAVEN
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 REEVES · BUDDY KNOX
 DALE ROBERTSON
 BILL WILBOURNE
 KATHY MORRISON
 EARL RICHARDS
 MARK DINNING
 ROGER SOVINE
 SLIM WHITMAN
 JERRY WALLACE
 LARRY BUTLER
 ANITA CARTER
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The Boys In The Band

The boys in the band aren't sidemen anymore. Each has identification; each is an integral part of a component.

Gone, too, is the day of the pick-up or rag-tag band (almost gone, at least). Fading from sight is the memory of the local out-of-tune guitar picker who almost knew the melody to everything. The country performer today is that—a performer—and the band complements his every move.

Consequently, the leading artists of today have selected carefully, worked hard with and held together their own groups, most of whom have gone on to record, as a unit, on their own.

Names such as the Cheatin' Hearts, the Southern Gentlemen, the Texas Troubadours, the Jolly Giants, the Misty Blues, the Po' Boys, The Gems, The Statesiders, the Tennessee Three, the Buckaroos, The Persuaders, The Loners, The Good Time Charlies, The Auctioneers, and the Jones Boys are meaningful. Not infrequently, the boys in the band have almost as much identity as that of the star performer. And that's the way the artist wants it.

What is good for the Cheatin' Hearts, for example, is certainly good for Hank Williams, Jr. This is a point he learned from his late father, whose Drifting Cowboys became a strong part of the music scene. Somewhat recently this group was re-activated, and frequently travels as a unit on the Hank Williams, Jr., package shows. But the Cheatin' Hearts are always there: Lamar Morris on lead guitar, Warren Keigh on piano, Don Helms on steel, Charles Norrell on bass, and Wayne Wise on the drums.

This, of course, makes good sense for more than one reason. It gives the artist much the same sound on stage that he has on his record. It assures him the musicians will know his numbers. But more important than anything else, it gives him the confidence of knowing he has competent, dedicated, and even sympathetic professionals by his side.

George Hamilton IV has them, but it wasn't always that way. Once he had a guitar player who, suddenly terrified at the thought of flying over water, balked and ran out at the last moment. Red Lane (now an RCA recording artist and Tree song writer) came to his aid. George since has solidified his unit, using two reliables: Greg Galbraith and Johnny Weathers. He calls them The Numbers, a play on his own name with the number IV.

Sonny James

Sonny James, whose greatness is attested to in his continuous string of number one records, is among the first to seek glory for his band, the Southern Gentlemen. Three of them not only play but sing, complementing every performance. The singers are Gary

Robbles, Jack Galloway and Lonnie Webb. Milo Liggett plays a mean electric bass.

The Texas Troubadours have been well known for years, although the names have been altered. There was an old belief that, to become a success in the recording business, one first had to play the drums in the Ernest Tubb band. The present Troubadours, whose quality remains the same as in bygone days, are Buddy Charleton on steel, Bill Parker on rhythm guitar (who also fronts the show), Billy Byrd on lead guitar (who has been with E.T. for 10 years now), Wayne Jernigan on drums (yes, he sings), and Noel Stanley on bass, who also is a vocalist.

Jack Green, one of the drummers to rise through fame as a Tubb thumper, now has his own Jolly Giants. They consist of Don Lacy, a drummer who—naturally—sings; Jimmy Dry, on the rhythm and fiddle and also a vocalist; Ron Eliot on steel; Calvin Crawford, bass and vocalist, and Billy Paris on lead guitar.

Dottie West and Wilma Burgess were among the first of the female performers to form a band. And the Loretta Lynn group is legend. Miss Burgess calls her group the Misty Blues, for obvious reasons, and its bass player and vocalist is Ray Ememette. Johnny Hawk plays lead, while Jimmy Crawford handles the steel and David Warren is on drums.

Miss Lynn's band, the Nashville Tennesseans, consists of Sonny Wright, Jim Murphy, Larry Estes, John Hine and Jack Mollette. Dottie West's Heartaches are led by her husband and steel player, Bill West, along with David Lee, Jimmy Johnson and Wayne White. Jean Shepard has one thing in common with Dottie. Although her group is called the Second Fiddles, its number one man is her husband, Benny Birchfield.

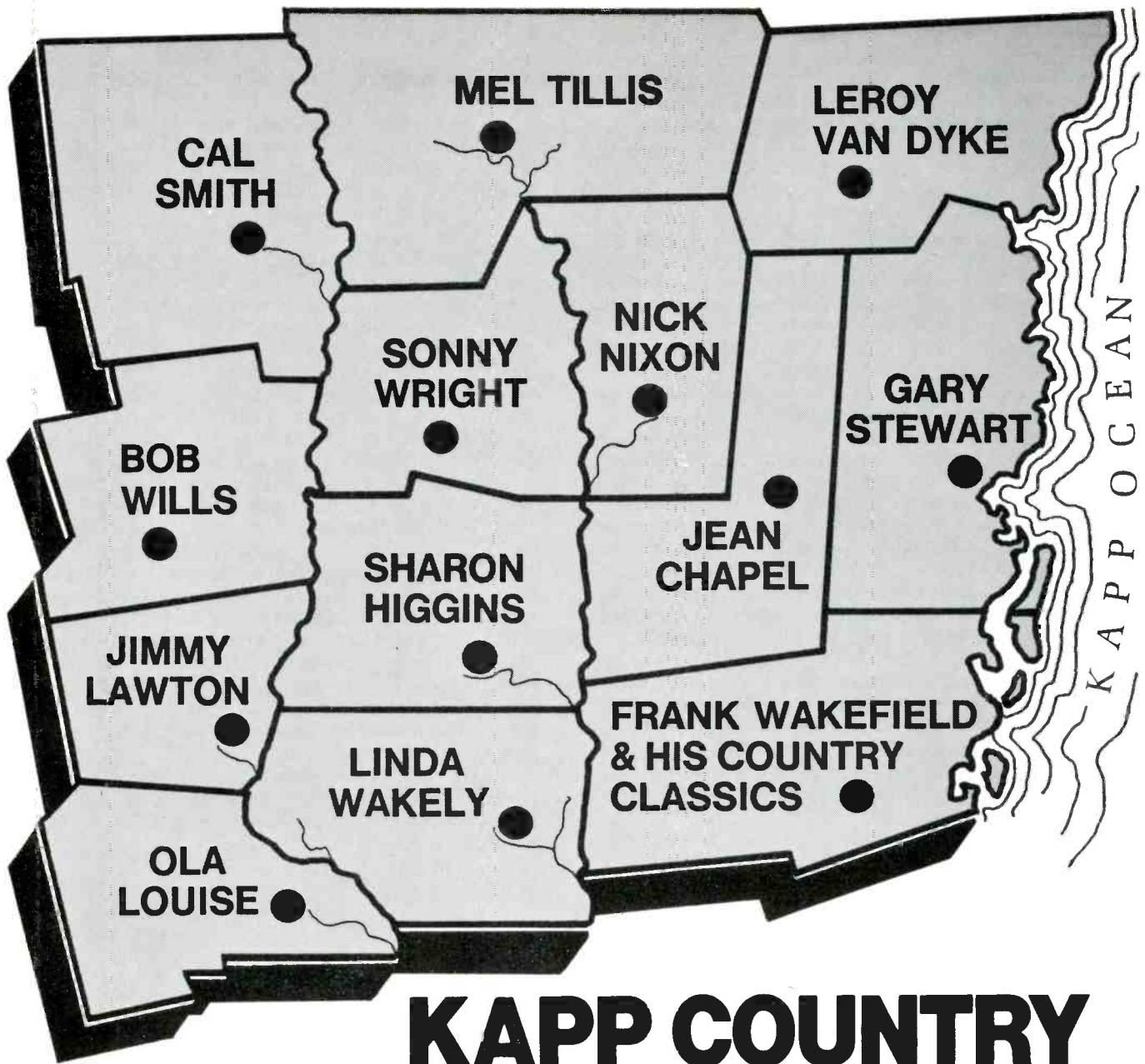
The Po' Boys of Bill Anderson consist of Jimmy Gateley on the rhythm guitar, Snuffy Miller on drums, Sonny Garrish on steel, Steve Chapman in the lead, Larry Fullam on bass, and Jim Woodard at the piano.

Mel Tellis has recently increased the size of his group, and his Statesiders now consist of Jim Baker on steel; Jim Alley, the bass and front man; Terry Behel on lead guitar, Tommy Williams on the fiddle, Leon Boulanger also on fiddle (a double-fiddle rarity) and Jimmy Williams plays drums.

Tennessee Three

Johnny Cash's Tennessee Three suffered irreparably, of course, with the loss of Luther Perkins. But, almost miraculously, Bob Wooten stepped up one day in Arkansas, asked Cash to let him prove he could move in, and he did just that. The other members of the "Three" of course are Marshall Grant, on bass, and Bob Wooten on guitar.

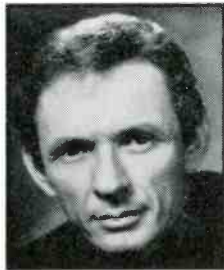
Buck Owens' Buckaroos, who can stand on their
continued on page 44



KAPP COUNTRY GROWS BIGGER & BIGGER



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BOB WILLS



SONNY WRIGHT



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own feet anywhere as recording artists and performers, consist of Don Rich in the lead, Doyle Holley on bass, Jerry Wiggins with the drums and Jay D. Maness on the steel.

Jimmy Dickens' Country boys are Don Tucker, Don Fowler, Cecil Johnson and Jimmy Halfacre. Willie Nelson's Record Men consist of David Zettner, Paul English, Billy English, Billy Stack, Skip Jackson and Bruce Whittaker.

Hank Snow is one of the better guitar instrumentalists in the business, and thus he demands perfection. He gets it from Chubby Wise, who has strings of records of his own on the fiddle, and who authored some of the finest fiddle tunes in America. The others are Jimmy Widiner, Katon Roberts and Bobby Right. Nat Stuckey's Sweet Things are Dale Weaver, Frank Hobson and Dave Mack.

Waylon Jennings' Waylors, who are of the mod country variety, are fine musicians such as Richard Albright, James Gray, Sonny Ray, Tim Hawkins and Louis Hawkins. Stonewall Jackson has for his Minutemen Reggie Allie, Bobby Lee Collins, James A. Ellis and Danny Street.

Faron Young's Country Deputies are Jerry Hunley, Charlie Murphy, Ernie Reed, Doug Jernigan and David Hall. They've been around the block with him a few times.

Polished Show

There is no more polished show in country music than that of Leroy Van Dyke, who has progressed under the tutelage of Gene Nash. And his band is made up of one of the finest groups of showmen anywhere. They are X. Lincoln, Bill Hargraves, Christopher Thomas and Allen Pace.

Del Reeves, who after a hit song re-named his

band the Good Time Charlies, has seven movie credits with his group. They consist of Jim Webb (not the songwriter), Sorrels Pickard (the songwriter), George Owens and Rusty Duke.

George Jones' Jones Boys now do double duty. They also perform for Tammy Wynette, and for Harold Morrison who travels as part of the show. They include Charlie Justice, Richard Curtis, James Hollie, Charles Carter, Freddie Haws and Jim Ebert.

Jim Ed Brown took one of his favorite Gems and helped him get established in a booking agency. Versatile Dave Barton is now with the Hubert Long Agency. Then Jim re-built his band, working it hard and keeping it at a level of perfection. It now consists of Ray Wix, Hank Corwin, Corky Tittle and Bob Woods.

David Houston's Persuaders (who were almost persuaded) are led by Tillman Franks, David's long-time manager, who is one of the established veterans of the business in many fields. Others are Doyle Grisham, Gene Crawford, Jack Pruett and Jerry Owens.

Roy Drusky's Loners consist of Tom Kiley, Maurice Mullins, Tommy Reid and Bob Mavis.

The list is long, and impressive. Charlie Louvin has The Gang, and it has had a recent change of personnel. Marty Robbins had to dissolve his group because of his illness during the year. And Ferlin Husky had to curtail The Hushpuppies after his injury in a fall at the Cow Palace in San Francisco. Merle Haggard and his Strangers includes his wife, Bonnie, who is no stranger, and the list goes on.

The successful artist today, for the most part, carries the outstanding musicians with him. They're simply not sidemen anymore.

There are others—the old-timers such as Roy Acuff's Smokey Mountain boys and girls, and the Clinch Mountain Clan of Wilma Lee and Stoney, who never were.

Country Music Gets More Complicated

The days of "head session" arrangements have just about become obsolete in Nashville. Two things were responsible for this. First, the tremendous rise in popularity of the "Nashville Sound." Second was the desire of many artists from all fields of music to record in Nashville. Out of these elements came a need for competent arrangers who could combine all of the available talent and come up with a hit. This year a young man by the name of Bergen White has been able to do just that.

Bergen White was born in Oklahoma and moved to Nashville when he was 14. He went to Woodmont Elementary school where he became close friends with Bobby Russell, a friendship that would continue through the years. Bergen went to Hillsboro High School and received his BA in Business Administration with a minor in music from Belmont College in 1962. Bergen taught school for two years when Bobby Russell approached him

about working together doing voice back-ups. He went to work for Bill Beasley doing record covers for Hit Records. Bergen later met Bill Justis, who hired Bergen to copy and write lead sheets. Through Bob Tubert and Bob Beckham he began to work on arrangements, and with the help of John Rich his work finally paid off when his arrangement of "The Chokin' Kind" by Joe Simon sold a million copies.

In the short time since "The Chokin' Kind," Bergen White has added a number of songs to his list of hits. They include "Polk Salad Annie" by Tony Joe White, "The Days of Sand and Shovels" and "McArthur's Park" by Waylon Jennings, "California Girl" and "Wicked California," by Tompall and the Glaser Brothers. Bergen has continued his close relationship with Bobby Russell and is doing the arrangement on his new album. He also arranged the new Willie Nelson album, and part of the new Chet Atkins album of RCA Victor.

Complicated

As for the future, Bergen is scheduled to arrange an album for Roger Miller and several singles for Jerry Lee Lewis. He would also eventually like to get into producing and also continue with his writing. As for the importance of arrangements in today's country sounds Bergen says: "As country music grows, it becomes more and more complicated. The day of just three and four-chord songs is coming to an end. The field of arrangement is wide open in country music because the addition of strings and horns to the basic sound gives you a bigger area to work in and more room for creativity."

Bergen White is constantly adding to his collection of hits and is becoming a very sought after young man by the top producers in Nashville. Bergen White is mixing his own creativity with the current sound of country music to produce the kind of material that is in demand so much today.

SPREADING THE LIGHT OF COUNTRY MUSIC THROUGHOUT THE WORLD!

VAN TREVOR "FUNNY, FAMILIAR, FORGOTTEN FEELINGS"—Royal American
 DEANNA MARIE "GUESS WHO'S COMING TO DINNER TONIGHT"—Hickory
 SUE THOMPSON "YOU TWO-TIMED ME ONE TIME TOO OFTEN"—Hickory
 JERRY LEE LEWIS "SHE EVEN WOKE ME UP TO SAY GOODBY"—Smash

SUE THOMPSON &
 ROY ACUFF, JR., "ARE YOU TEASING ME"—Hickory
 JIM MUNDY
 "PULL MY STRING AND WIND ME UP"—Hickory
 LEONA WILLIAMS
 "THE CIRCLE OF FRIENDS"—Hickory

EDDY ARNOLD
 "THEN YOU CAN TELL ME GOODBY"—RCA
 BINK WILLIAMS, JR., "CAJUN BABY"—MGM
 ROY ORBISON "PENNY ARCADE"—MGM
 DON GIBSON "SOLITARY"—RCA

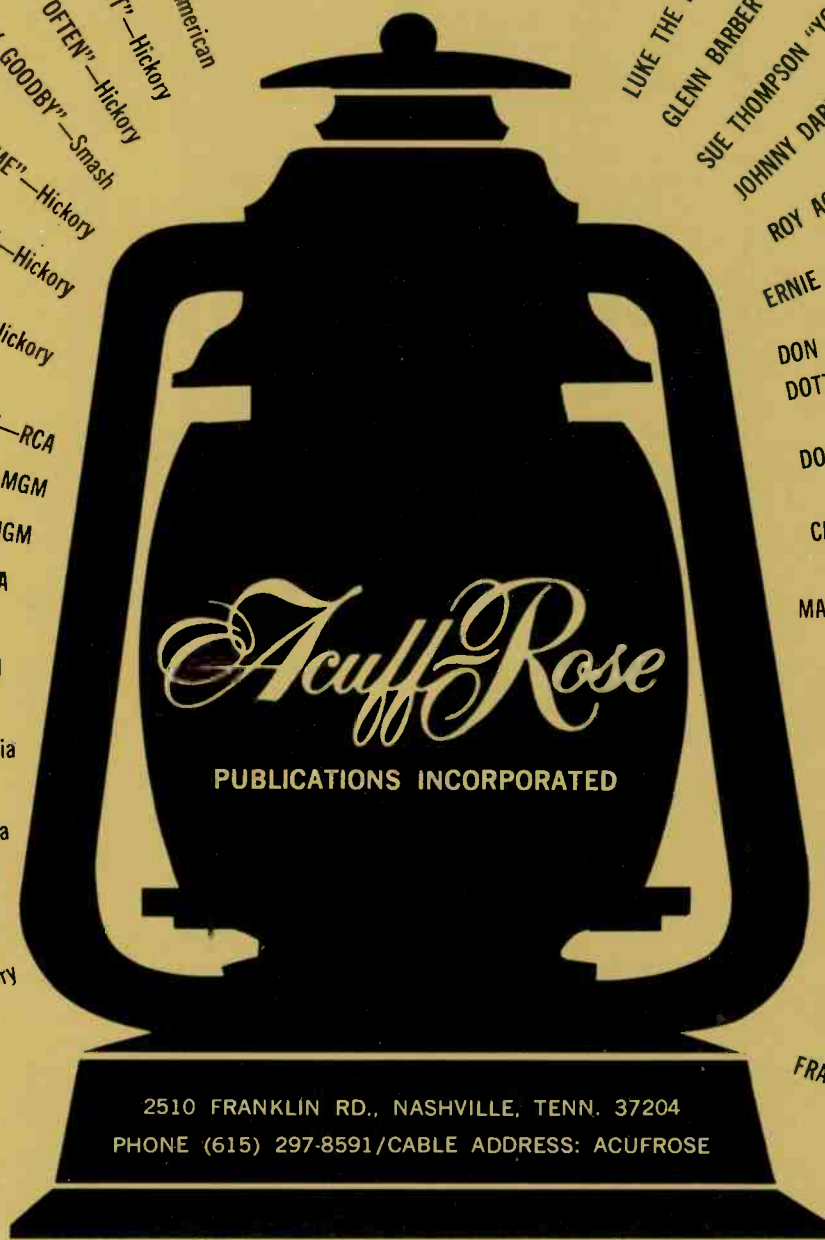
SONNY JAMES
 "ONLY THE LONELY"—Capitol
 CARL SMITH
 "I LOVE YOU BECAUSE"—Columbia
 CARL SMITH
 "GOOD DEAL, LUCILLE"—Columbia

DON GIBSON & DOTTIE WEST
 "RINGS OF GOLD"—RCA
 FRANK IFIELD "IT'S MY TIME"—Hickory

LUKE THE DRIFTER JR. "BE CAREFUL OF STONES THAT YOU THROW"—MGM
 GLENN BARBER "KISSED BY THE RAIN, WARMED BY THE SUN"—Hickory
 SUE THOMPSON "YOU TWO-TIMED ME ONE TIME TOO OFTEN"—Hickory
 JOHNNY DARRELL "WHY YOU BEEN GONE SO LONG"—United Artists
 ROY ACUFF, JR., "LOOKS LIKE BABY'S GONE"—Hickory
 ERNIE ASHWORTH "THE JOKER'S GONNA CRY"—Hickory

DON GIBSON &
 DOTTIE WEST "SWEET MEMORIES"—RCA
 DON GIBSON "I WILL ALWAYS"—RCA
 CHARLEY PRIDE "KAW-LIGA"—RCA
 MARTY ROBBINS "IT'S A SIN"—Columbia

REDD STEWART
 "THE BIG BIG SHOW"—Hickory
 SHERWIN LINTON
 "THEN I MISS YOU"—Hickory
 DOUG KERSHAW
 "DIGGY LIGGY LO"—Warner Bros.
 JERRY WALLACE
 "SWISS COTTAGE PLACE"—Liberty
 FRANK IFIELD "IT'S MY TIME"—Hickory

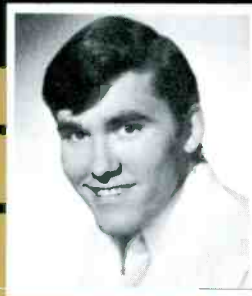


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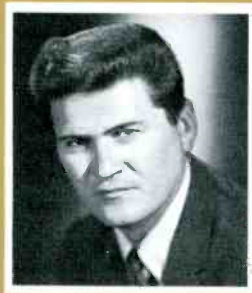
ROY ACUFF JR.
"Looks Like Baby's
Gone"



GLENN BARBER
"Kissed by the Rain,
Warmed by the Sun"



ERNE ASHWORTH
"The Joker's Gonna
Cry"



JIM MUNDY
"Pull My String and
Wind Me Up"



FRANK IFIELD
"It's My Time"



SHERWIN LINTON
"Then I Miss You"



LEONA WILLIAMS
"The Circle of
Friends"



DEANNA MARIE
"Guess Who's Coming
to Dinner Tonight"



SUE THOMPSON
"You Two-Timed Me
One Time Too Often"

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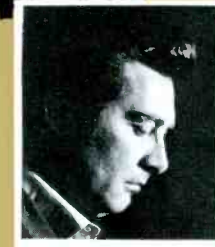
LEONA WILLIAMS



BILL MONROE



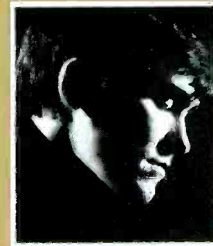
SHERWIN LINTON



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Nashville's NARAS

Although the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) is concerned with all facets of the music industry, the make-up of the unit gears its thinking to a great degree toward country music.

Perhaps 80 percent of its membership is involved in the country product.

Consequently, it bears reporting here the progress of NARAS in Nashville, and how it is upgrading the industry generally.

Among other things the chapter completely re-wrote its constitution and is in the process of doing the same with by-laws in order to modernize the actions of the board of governors, who represent the general membership.

That membership now numbers well over 600 members (some from Memphis) and expects to reach a potential of 1,000 or more. Each active member has actually been involved, in some way, with the production of six or more phonograph records.

Contrary to the thought that NARAS revolves around its annual awards banquet, this now has become just another (but important) phase of year-round activities.

Under the guidance of Dr. L. Ray Patterson, legal adviser to NARAS, and Richard Frank, counsel to the Country Music Association, an In-

stitute on Legal Problems in the Music Industry was conducted at Vanderbilt University in cooperative sponsorship with the Nashville chapter. On hand to advise lawyers, businessmen, executives of the music industry, publishers and musicians were Stanley Adams, president of ASCAP; Allen H. Arrow, partner in the law firm of Orenstein, Arrow and Silverman; Leo Strauss, Jr., partner in the accounting firm of Prager and Fenton, and Harold Orenstein, past chairman of the copyright division of the American Bar Association. More than 300 were in attendance.

This was one of the most ambitious undertakings of NARAS so far, but fit into the pattern established for the year.

Involvement

That pattern, set by seminar chairman Bob McCluskey of Acuff-Rose, included a series of seminars involving eminent, qualified jurists and others who spent the better part of the year at monthly gatherings, bringing the Nashville music community up to date on all aspects of the law insofar as music is concerned.

The involvement didn't end there. Wesley Rose, chairing another committee, got NARAS deeply committed to the Vanderbilt University law

school, where courses in music law are being taught on a regular basis by Dr. Patterson, and with Peabody College, where a new course in commercial music is being offered.

This course is being taught by Dr. Rick Powell, president of Athena Records, who is a governor and treasurer of the Nashville NARAS chapter. The chapter donated \$1,000 to help get the program off the ground. The course teaches procedures and techniques involved in the musical and technical production of records. Field trips into the recording studios to observe the operational procedures, plus an opportunity to participate in some recordings, are part of the course.

The activities of Nashville NARAS have not gone unnoticed. Danny Davis, chapter president, accepted on behalf of the Chamber of Commerce the "Nashville Plus" award for recognition which it has brought to the city, and Harold Streibich, president of Music Memphis, gave the chapter a Sesquicentennial medallion marking the anniversary of another great music city.

This fall a television documentary on Nashville NARAS was being prepared for presentation on television. It will be an hour long, with many past Grammy winners telling the story of NARAS.

PUBLISHER AL GALLICO, center, with, left to right, Frances Preston, vice-president, BMI; Bob Sour, president, BMI; Glenn Sutton and Billy Sherrill.

By PAUL ACKERMAN

New Yorker In Country Field



The road to Nashville is strewn with the bones of New York publishers.

With few exceptions, such as the pioneer Ralph Peer who decades ago discovered Jimmy Rodgers and the Carter Family and founded the Peer-Southern publishing operation, and the Aberbach Brothers, Gene and Julian, who at a much later date founded Hill & Range, Tin Pan Alley music men found the going very rough indeed in the country field.

The most notable exception is Al Gallico, who entered the music business 30 years ago as an aide to Lou Levy, founder of Leeds Music, and went on to become a publisher of world-wide renown while maintaining tremendous strength in the country field.

Gallico, during his earlier years in the business, manifested an understanding of, and an appreciation for, country music.

"Lou Levy," said Al, "was a great teacher. I learned a lot with him. At that time people thought the country field was a minor phenomenon . . . but I realized how great the lyrics and melodies of those songs were . . . and I never lost faith."

Gallico in his early years was active in the band era. In 1953 he went to Shapiro, Bernstein & Co. "The new music," Gallico said, "was becoming more important. Country music and blues—the music of the roots—were entering the mass market . . . and people thought it was a temporary thing. But the music could not be held back. Mitch Miller, Columbia pop a&r chief, was dipping into the country bag and having Tony Bennett, Jo Stafford and Rosemary Clooney record the

songs of Hank Williams. The bands still had some activity, but the signs of a new era were all over and soon Sam Phillips of Memphis was to change the sound of American music with such artists as Elvis Presley, Johnny Cash, Jerry Lee Lewis and other talents who represented a fusion of country and blues influences."

Nashville Hub

During these years with Leeds Music and Shapiro/Bernstein, Gallico continued his interest in country music. He was close to such pioneers as Steve Sholes of RCA Victor and Paul Cohen of Decca.

In the late 1940's he would travel to Chicago with Sholes to cut such artists as Hank Snow and in 1947 he was with Paul Cohen when Cohen went to Nashville to record Red Foley in "Chattanooga Shoeshine Boy."

"It was a historic occasion," Gallico recalled. "The session occurred at the Tulane Hotel, and many regard this as one of the first country records cut in Nashville." Gallico noted that after this recording date, Paul Cohen started to cut all of his artists in Nashville, and ultimately he and Owen Bradley built a studio.

Gallico credits Paul Cohen with

being a major factor in the development of Nashville as the hub of country music. "Without Cohen it would not have happened," Gallico reminisced.

While at Shapiro/Bernstein, Gallico was exposed to a great body of western music, such as the songs of Billy Hill. But these were western rather than country, and Gallico worked hard to convince Louis Bernstein, head of the company, of the necessity to set up a BMI firm with strong representation in the country field. The result was the formation of Painted Desert Music in 1961. Gallico quickly gathered some powerful copyrights for the firm, including "Ring of Fire," written by June Carter and recorded by Johnny Cash, and "Wolverton Mountain," by Merle Haggard and Claude King and recorded by King.

Two years later, Gallico went on his own with the formation of Al Gallico Music Corp. Shortly thereafter Gallico found Billy Sherrill, an engineer working at Sam Phillips' studio in Nashville. "I told Billy he should be a producer, and shortly thereafter he went to Epic in this capacity. Billy, a lad from Alabama,

continued on page 52

Al Gallico was a close friend of the late Steve Sholes, RCA Victor Records executive who played a major role in building the RCA catalog. "I was with Sholes the night he hired Chet Atkins," said Gallico. It was 22 years ago and Atkins was taken on for \$75 a week, Gallico recalled.

Years later, said Gallico, I asked Sholes what was the best thing he had ever done for RCA during his career.

Sholes answered: "When I found Chet Atkins and brought him to the label."

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really understood the roots—country, blues and gospel and soon I was able to get him together with a writer named Glenn Sutton, who had been brought to my attention by Tillman Franks, the manager of David Houston. With Billy doing the music and Glenn the lyrics, they turned out a tremendous number of hits, including "Almost Persuaded," which was the first of a long string of hit records for Houston.

Influences

Sherrill, meanwhile, found artist Tammy Wynette, and with Sutton—and with Tammy collaborating as a writer in some instances—produced such outstanding records as "Your Good Girl's Gonna Go Bad," "I Don't Want to Play House," "Stand By Your Man," "The Ways to Love a Man" and others.

Another writer with whom Gallico has worked successfully is Steve Davis, who penned "Take Time to Know Her," a big one for Percy Sledge and others. Gallico has also had a string of Sherrill-Sutton hits with Jerry Lee Lewis such as "What Made Milwaukee Famous" and "She Still Comes Round."

As a result of such successes, the Al Gallico Music Corp. in 1968 was ranked as top country publisher in a Billboard survey.

Speaking of his career in the country field, Gallico stated: "I love country music . . . it is nothing but a great lyric coupled with a good melody—and that makes a great song in any field." He added that country music and blues, the music of the Southland, belong together and are part of the same cultural mix. "These influences are here to stay. They are part of our total culture."

Gallico, of course, has been just as successful in the pop field, where he has had such international hits as "Time of the Season" and others. His firm is affiliated in England with EMI, which recently purchased Keith-Prowse.

"A music man," said Gallico, "should travel constantly. It is the only way to remain contemporary and to absorb the influences which are at work in Nashville, London, California and Europe. And by being in touch with creativity in all music centers, one learns that the song is the thing. Without the song there would be no music business. It is the broad base upon which rests publishing, production, distribution and all the levels of our industry.

Gallico, of course, constantly flies to Nashville, where his office is headed up by Norris Wilson.

Seperate—But Equal

The Country Music Association (CMA) and the Country Music Foundation (CMF) may be only a letter apart in appearance, but in actuality the two are totally different in structure and purpose.

In short, the CMA is dedicated to perpetuating, spreading, encouraging and promoting country music in all of its facets to all sections of the world and through every media of communication.

The CMF is dedicated to the operation, expansion, development and fulfillment of purpose of the Country Music Hall of Fame and Museum, the establishment of endowments, the preservation of artifacts and historical data, and such work as contributes to the educational cause of country music generally.

Each group operates with a separate board of directors, and CMA rents its operating space from CMF as a functional measure for close association with the Hall of Fame.

The two cooperate to the fullest degree, yet act independently. It is this independent action which has made each stronger over the years.

CMA, now in its 11th year, was an outgrowth of a disk jockey association, but has become, in manifold terms, far more than that. CMA was established so there could be a foundation which could build a structure to house physical and mental memories.

CMA has had what is known as a banner year, surpassed only by what the CMF has accomplished. More than coincidentally, much of these accomplishments were brought about under the direct hand of those closely involved with Billboard. In simple terms, the policy of Billboard has been that of total involvement in the music industry. Hal Cook, former publisher and now vice president of the company, is a past president of CMA and, for the past year, has been president of CMF. Bill Williams, southern editor of Billboard and past director of CMA, has this year been president of CMA. Lee Zito, editor-in-chief of Billboard, has served the year as a director of CMA. Continuing the involvement, Billboard publisher Mort Nasatir has, for the past year, been national president of the National Academy of Recording Arts and Sciences,

and a trustee. Williams, also a trustee, is a governor of the Nashville chapter.

It was Cook who spurred action on a tremendous expansion program for CMF, one which would make its fast-growing library rank among the major scholastic reference departments of the nation. In a program worked out with the Joint University Libraries of Vanderbilt, Peabody and Scarritt Colleges, the move made thousands of music volumes accessible to any serious student of the subject. Additionally, construction was begun for providing more area for display and storage at the Hall of Fame Building. And the planned purchase of additional property for still further future expansion was announced.


CMA, on the other hand, recognized the strong need for two areas of development and, with the cooperation of its membership, established new categories for directors. One of these was distribution, which covers the broad spectrum of the record industry from the huge rack jobbers to the retail stores. Two major distributors will sit on the boards of the future, helping solve ways of getting country music into more stores across the nation. The second category was that of international involvement, and two of our neighbors from foreign countries now also will sit on the boards of the future. Again, it gives emphasis to the spread of our music everywhere.

CMA also increased its membership roles, added a full-time public relations director to better serve all of the membership, and to help spread the knowledge of activities for both CMF and CMA, and helped bring about the first live telecast of a country awards show. There were scores of daily day-to-day matters taken care of by the association, under the steady hand of Mrs. Jo Walker, executive director.

One of the most tangible results of the year's work was the attendance at the Hall of Fame. By mid-September the mark had gone over 120,000, and from the time the doors first opened the figure already stood at a quarter-million. Great strides were made in all areas of the building, and people began coming back for a second time.


Separately but equally, CMA and CMF got the job done in 1969.

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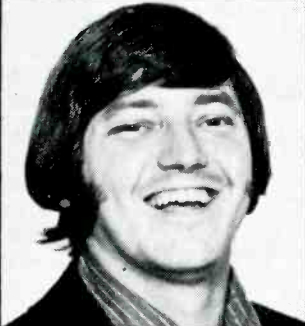



Durwood Haddock
When
The
Swelling
Goes
Down
MMS-136

Clay Hart
Another
Day,
Another
Mile,
Another
Highway
MMS-140



Alex Harvey
Louisiana
River
Rat
MMS-143

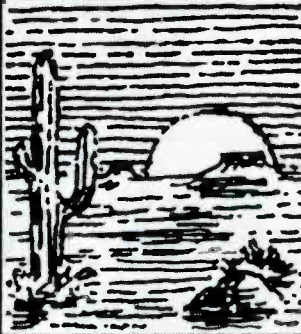



Chill Wills
Daddy's
Girl
MMS-146



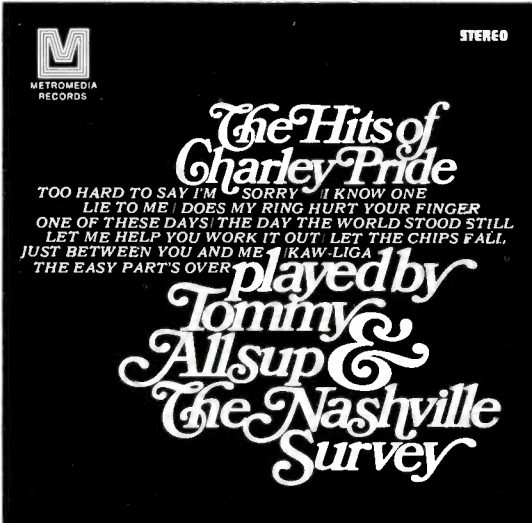
Jamie Kaye
Both Sides
Of The
Line
MMS-147

The McCormick Bros.
Bad
Moon
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MMS-144



Album: MD-1004

8 Track Tape: 89J-1004



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Talent agents in Nashville have been kept constantly busy this past year by the ever increasing demand from people everywhere to have the top names in country music brought to them. Unlike other fields of entertainment, the country artists do not appear exclusively in large cities or in nationally recognized nightclubs.

For example, an artist may do the Johnny Carson show one week, and the next week be at the Club Carousel in Mobile, Alabama. Road shows involve hard work, strenuous traveling, and unpredictable hours. Though there may be some inconveniences that accompany road work, the sound of applause is more than enough to compensate for any discomforts that are involved in personal appearances by the performers.

It is the duty of the talent agent to keep the artists working and happy. Many hours go into preparation of a personal appearance tour getting all the details worked out with local promoters and arranging a show that will please everyone involved. The hard work has paid off for the agents in Nashville as bookings are on a definite increase.

Buddy Lee Attractions has more than doubled its bookings over last year. One of its major attractions, The Hank Williams Jr. Show, just finished a tour breaking house records all across the country. The "Hee Haw" series was responsible for the tremendous boost in popularity of singer-comedian Stringbean on the fair circuit. For Buddy Lee Attractions, this has been a profitable year in all areas of personal appearance tours.

Moeller Talent Inc. shows about a 30 percent increase in booking over last year's figures. The agency is booking acts in all major markets in the U.S. as well as handling European tours.

According to Jack Andrews of Moeller, "The demand for country music in the Scandinavian countries, particularly Norway, is fantastic. We just finished a very successful tour of Norway and have definite plans to return again soon." Back at home, Moeller artists Faron Young and Waylon Jennings are breaking records at fairs and country music festivals everywhere. Moeller also keeps artists such as Little Jimmie Dickens and Waylon Jennings working between 275 and 300 days a year.

House Records

After a year on the Porter Wagoner TV show and a hit record ("Ruby, Don't Take Your Love to Town"), "The Mel Tillis Show" is in great demand today. Working through the Jimmy Klein Agency, his bookings are up nearly 80 percent over last year. Jimmy Klein also put together a tour consisting of Porter Wagoner, Charlie Pride, Mel Tillis and Johnny Duncan which broke house records in 20 out of 21 cities in which it played. A factor which Klein believes is helping with the increase in bookings is the addition of a \$3,000 public address system to all of his road shows. As for new areas, the Jimmy Klein Agency is going more into the field of individual radio station promotion shows.

The Joe Taylor Agency also shows a definite increase in bookings this year. Two of its artists, Archie Campbell and Junior Samples, were regulars on the "Hee Haw" series and have gained tremendous popularity through the show. This popularity is shown in their increase of personal appearances.

According to Hubert Long: "The wider acceptance of country music throughout the world has put a higher price tag on the top talents in country music and has also made it available for new talent in country music to be booked also. Country music knows no barriers. It draws just as well in the large cities as it does in the smaller ones. Television is one of the greatest things that could happen to the industry. With such shows as 'Hee Haw,' 'Johnny Cash' and 'Glen Campbell' the demand for all types of country artists is fantastic." The Bob Neal Agency has increased its bookings 25 to 30 percent over last year. All aspects of booking have increased and the Neal Agency feels that television exposure has greatly affected the increase in demand for personal appearances. Two of the agency's best known artists, Conway Twitty and Sonny James, are in constant demand for personal appearances.

The facts and figures of these agencies reflect the increase in demand for top country artists. Other agencies such as Wil-Helm, Acuff-Rose Artists and Key Talent are also providing the public with personal appearance dates for many more artists, and spending the talents of country music throughout the U.S. and the rest of the world.

the STARS are on STOP



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COUNTRY MUSIC-INTERNATIONAL

By **DICK BRODERICK**

Treasurer, Country Music Association

One of the most significant developments in the growth of country music internationally is the addition this year of a new membership category in the Country Music Association. More important is the fact that this new "International" category will elect two members to the Country Music Association board of directors.

This recognition of the international importance of country music can be traced to a growing development of the music style in various world markets.

Many give credit to the Armed Forces Network (AFN) for first spreading the sounds of Nashville to Europe and the Far East and there is no question but that country albums are best selling items in Post Exchanges from Frankfurt to Formosa.

In addition, the military posture of the American armed forces overseas had another influence on the internationalization of country music. Many of the top country artists made their first visits overseas as performers to appear at service clubs around the globe.

These appearances were witnessed by natives of the particular overseas market and soon a country cult of listeners and record buyers had sprung up among the local populace.

Success stories for country artists in international markets are many. To mention just a few—Jim Reeves, one of the first to travel the world—from South Africa to Scandinavia—still holds the sales record for a single release in Norway. Jim's version of "He'll Have to Go" when last checked was somewhere at the 170,000 mark in a country where 25,000 in sales means a gold record.

Johnny Cash, Buck Owens, Bill Anderson all had successful tours of England and the Continent during 1969.

Perhaps the biggest single promotion outside the United States was the Country Music Festival which drew a packed house to London's famed Wembley Stadium. Promoter Merv Conn is already lining up next year's country extravaganza.

Conn was one of the panelists at last year's International Seminar of Country Music sponsored by the CMA and chaired by the author. The semi-

nar, held in conjunction with the CMA-WSM meetings in Nashville, was attended by over 100 members of the industry.

This year, Conn will be joined by some of the leading exponents of country music in the U.K. including Terry Oates, of Screen Gems Publishing; Ian Grant, formerly with the BBC and now of RCA and Charles Williams, owner of the Nashville Room in London in an "in-depth" seminar on the "Country Music Scene in England Today and Its Immediate Future."

Perhaps the internationalization of country music can best be expressed in this short anecdote. The Country Music Hall of Fame is inviting certain select artists to join the "Walkway of Stars" at the Hall of Fame building in Nashville. This year—the first non-American (U.S. or Canada) has been invited—Leapy Lee from London, whose hit record, "Little Arrows" was a country music smash. Leapy appeared on the "Grand Ole Opry" a few months back and soon he may be the first from England to be on the "Walkway of Stars."

Yes, country music has come a long way.



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JOAN BAEZ, THE BYRDS, JOHNNY CASH, LEONARD COHEN, BOB DYLAN, JAKE HOLMES, IAN AND SYLVIA, KEN LAUBER, GORDON LIGHTFOOT and PETER, PAUL AND MARY.

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Country Music On Verge of Breakthrough in U.K.

For long enough pop music pundits have been predicting that country music is destined to become the next major pop trend in the land of mod, Great Britain.

Now, after a long series of premature tips, there are signs that country music is on the verge of breaking through in a big way, both in recorded form and as an in-person attraction.

Turning point came last April when promoter Mervyn Conn went against the advice of all those who thought they knew better and arranged the most lavish country music festival the nation has ever seen. Backing a hunch that there was a bigger following for country than anybody suspected, he airlifted a squad of Nashville notables for a grand slam concert at Wembley's Empire Pool to climax a daytime exhibition, and packed the place to near its 11,000-seat capacity.

Now Conn is planning next year's show for March 28-29, looking to launching into an even more comprehensive event in 1971.

Already he's pacted with ABC TV for U.S. television rights—although as yet the British companies are not showing any eagerness to screen it locally—and has almost doubled the exhibition space to take in 34 stands, against this year's 18. Organization of the exhibition and such items as program sales, set up this year by Conn's own staff in association with the record companies—principally the U.S. independents—will be channeled through The Rank Organization.

Artists contracts so far dispatched have gone to Roy Drusky and the Loners, Tom Pall and the Glazer Brothers, David Houston and the Persuaders, Tex Ritter, Roy Acuff and Wesley Rose.

Conn's also mapping a U.K.—European swing by Buck Owens and Skeeter Davis, timed to kick-off in Berlin on November 14 and culminating with a London Palladium concert on November 23.

Significantly where Conn has led, the record companies are now following.

Conn himself has arranged to cooperate with Capitol to bring a Country Caravan to Britain, Germany, Holland, Denmark, Norway and Sweden from April 13—May 8. Lined up for this joint venture are Tex Ritter, Merle Haggard, Billie Jo Spears and Wanda Jackson.

During a forthcoming visit to Nashville on October 17 to join the speakers' panel at the International Seminar of the Country Music Association, Conn will discuss with MCA's international chief Dick Broderick the possibility of a similar package as a joint promotion.

Meanwhile RCA has gone in on a similar deal with promoter Arthur Howes to send a country line-up through Britain and Europe during October and November. On the bill will be Bobby Bare, George Hamilton IV, Nat Stuckey, Connie Smith and Skeeter Davis.

Much of the increased interest in country music stems from the promotional efforts of such U.S. independents as the previously mentioned RCA and MCA, plus CBS, all with the need to stimulate in-depth catalog selling and looking to country repertoire to open up a barely tapped vein of riches.

Recent best-sellers on albums of late have been Bob Dylan's "Nashville Skyline," "Johnny Cash at San Quentin" (the recording of his prison concert which was also covered as a video documentary by Granada) and

the perennially popular Jim Reeves with "According To My Heart," one of the smash successes of the initial releases on RCA's new International economy label.

Experts point to the popularity of such singles hits as Tom Jones' "Green Green Grass Of Home" and Engelbert Humperdinck's "Release Me," all treated in a neo-country style, as arousing greater interest in the grass-roots artists. But it's not only in accelerating record sales and well-patronized concerts that there are signs of increasing interest in country and western music.

The circulation climb of Opry Magazine impressively underlines what's going on. Launched in July last year on a private subscription of list of 500, it has subsequently been accepted for nationwide distribution by the UK's two largest wholesalers, boosting the weekly print order to 20,000 copies. Opry Magazine, already in disc production, has also hired American talent to perform at special parties for Opry readers in key provincial cities.

Fans figure that only two factors remain to ensure the firm establishment of country music as an acceptable commercial alternative to pop. Prime requirement is to kill the old "cowpokes round the campfire" image and impress on potential supporters that the music has both contemporary appeal and contemporary performers.

But to do that the music needs the interest and support of television. And so far, except for the aforementioned "Johnny Cash at San Quentin" special—a macabre and bitter indictment of the U.S. penal system, incidentally—small screen exposure for country music is conspicuous by its absence.

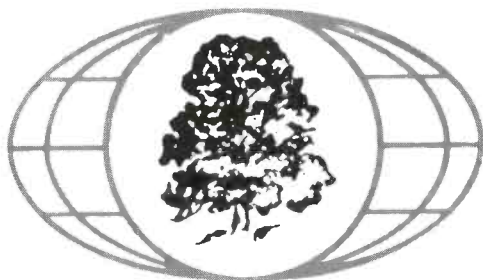
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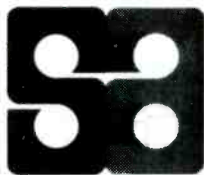
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June Busts Out All Over Czechoslovakia -- Country Style

October is country music month in the U.S., a slogan promulgated in recent years primarily by Roy Horton of Peer-Southern, and those working with him.

In Czechoslovakia, June is country music month. Equally traditional, it is the gathering time of the "tramps," a name which has an entirely different meaning in that nation. It is something more akin to a camper who parades in full glory, laden with cowboy suits and musical instruments.

The destination of the tramps is the town of Usti nad Labem, where for two nights they take over the local cultural house and convert it into a mixture of jam-session, rodeo, and the Czech version of the "Opry."

The third such festival, held this year, was unofficially called FORTA 69, and was held from June 12 to the 15th. It proves, among other things, that country music is an integral part of the cultural life of the Czech people. The concert hall this year was sold out months in advance, with tickets mailed to all parts of Czechoslovakia. Both the number and the quality of the groups this year far exceeded that of any previous festival, and for the first time the event was covered by state television, and the Pantone Record company recorded many of the events live for distribution on LP's.

Country Categories

The country music segment of the festival was subdivided into traditional, modern, and country-folk. In the country category there were more than 20 participations from Czechoslovakia and three groups from abroad. It was noted that the country groups, for

the most part, took a real jump forward with "stylistically clear, modern arrangements, underlined with good instrumental background." The greatest reaction came from the Jimmie Rodgers' song, "I'm in the Jailhouse Now," which was translated into Slovak under the title "Again I'm Free Like a Bird."

A Prague group called "The Rivals" won the highest prize with their instrumental rendition of "Steel Guitar Rag."

The category of traditional country music, with the largest number of participants, was represented exclusively by bluegrass groups. Bluegrass is said to be the most popular form of country music in Czechoslovakia, especially among the tramps. The White Stars, another Prague group, won this award. Second place was occupied by the Bluegrass Hoppers from Usti nad Latem, the host town. They performed the song popularized by Johnny Cash and June Carter, written by Billy Edd Wheeler, "Jackson." The Smoky Mountain Rangers from Amsterdam also competed in this segment.

Somewhat smaller numbers of groups competed in the country-folk category, with first prize going to the Minesingers from Ceske Budejovice, second place to The Worried Men from Vienna, and third place to the Perpetual Vagabond, from Prague.

The name of the festival, Porta, is Latin, meaning "gate." It was part of the old Latin phrase porta Bohemica—gate to Bohemia—and according to reports it opened the door for country music for all Czechoslovakia fans.

Its sponsors expressed the hope that it could become an important European event, a sort of international continental home of country music.

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Canadian Country Product—Makes Its Presence Felt

By BILL GRAY

If there is such a thing as a staple product in the Canadian record industry, it would have to be country music. While the pop scene fluctuates back and forth, up and down from one particular style and sound to another, the country scene is an ever-present force, quietly but strongly making its presence felt.

The volume of business done in Canada of country record product is enormous. The major U.S. subsidiaries—Capitol, Columbia, and RCA Victor—of course lead the way in the country field with their impressive rosters of established talent. But it is interesting and informative to note the high volume of country sales done by many of the smaller Canadian independent labels. Indeed, many of these labels exist almost entirely because of their country product.

Rodeo Records for example has become a thriving independent Canadian record company with a 20-year history based entirely on country music. Arc Sound, Canada's largest independent record producer maintains a vast

country catalog as does Stone Records, another growing independent.

Canadians have accepted Canadian talent much more readily in the country field than in the pop field. Canadian record companies discovered this early and have been able to capitalize on it. Country artists in this country enjoy far more prestige and financial stability than do their pop counterparts as a rule. Country music seems to hit closer to the roots of Canada than does the American-imported pop sound and Canadians somehow tend to regard their country performers as "major-league," a status rarely applied to local rock musicians.

The basic country market still exists primarily in Canada's many rural areas. This being a vast country with a scattered population, it is a geographical "natural" for country music. The Maritime provinces, with few large cities and a long-standing rural tradition, is a hot-bed of country music.

Likewise Ontario and Quebec, which has its own strongly rooted French country-folk heritage, are major markets for country product in

Canada. Surprisingly, the western prairie provinces and west coast of Canada are not the strong centers of country music that one would suppose. There are many theories to explain this mystery but none of them are fully convincing.

Market Place

With the tremendous migration of population out of the rural areas and into the major cities of Canada, country music has become a growing force in large urban areas now as well. Toronto, for example, is now the home of literally thousands of immigrants from the Maritime provinces, and with these people have come their musical tastes and traditions. The result has been the emergence of Toronto as a tremendous market place for both country records and country acts. It is a truism of the concert scene in Toronto that the only sure way to make money on a live act is to book a country package. With a few notable exceptions, the history of country music concerts in Toronto, featuring talent such as Buck Owens, Sonny James, Marty Robbins et al, has been one of steady prosperity.

As well, the city maintains two top country music clubs which regularly feature name country talent—both Canadian and home U.S.—and has a host of smaller country dance clubs. All this is to show that country music cannot just be written off as a backwoods product—it is in the cities in a big way.

Another reason for the current popularity of country product in larger and supposedly more sophisticated urban areas of Canada, is the growing conjunction of the pop and some country music styles into one amorphous, hybrid form of music which is getting exposure for country music or rock and MOR radio outlets as well as major TV networks.

How does one classify Glen Campbell, or Bobbie Gentry, or even Waylon Jennings who can hit the pop charts as well as the country ones? And what about the currently in-vogue Nashville Sound, which has influenced major pop acts from Boy Dylan right through the Beatles and the Rolling Stones?

Where does one draw the line between pop and country music in Canada these days? The answer, of course, is that in many cases that line has disappeared completely and country performers are reaping the benefits of increased exposure. In the Toronto market for example one can

continued on page 64

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Continued from page 62

hear Johnny Cash on MOR leader CFRB, rock-formated CHUM, and country station CFGM.

Canadian pop and country performers have generally been slow to follow the U.S. lead into middle-ground of music though there are signs that the lesson is being learned. Folk artists Ian and Sylvia for instance, have added a country backing group to their act called the Great Speckled Bird and Apex released a country-pop single from Toronto band Buckstone Hardware that fits easily into this dual category.

Export Problem

Canadian record companies generally find that it is easier to obtain U.S. release of Canadian product in the country format. Capitol's Paul White for instance secured immediate release in the U.S. for the last Gary Buck single, and it went on to be a country chart item there. One of the reasons for this of course, is that the major labels—with the exception of RCA—record their country performers in Nashville and thus come out with an internationally acceptable country production.

Conversely, the smaller labels who record their country performers in Canadian studios, have had some difficulty in the past in getting a marketable country sound for export.

Perhaps the best indication of the current strength of country product in Canada, is the phenomenal sales record it has obtained in the relatively new tape market. As all tape producers and distributors in Canada have noted recently, their country catalogs are almost the equal of their pop catalogs in sales and their percentage of country music volume is far greater than it has been for country record product.

The reasons offered for this probably explain a lot about the country market in Canada.

The main market for tape cartridges in this country is still via the family automobile or work vehicle. There are still far more cartridge playback machines in cars than in homes and the cartridge user tends to be the individual who is on the road a lot, in the more remote areas of the country. It is this rural truck driving, salesman-type market which of course is the strongest for country product. The youth market is relatively untouched by the 8-track and cassette boom as

yet and they of course constitute the pop audience. Thus country product is found to be leading the way in the ever-expanding field of tapes because it is perfectly suited to the tastes of the average tape buyer.

Gary Balter of ITCC in Canada estimates that 40 percent of that company's total sales volume is represented by country product. Paul White of Capitol notes that there are several instances in that company's catalog where an 8-track tape cartridge of a particular country artist has sold more actual units than the record album. A Jean Shepherd LP released by Capitol is one example of that.

The emergence of stereo-tapes as a major force in the music merchandising industry augers well for the future of country music in Canada. But in any case, the country market is and always will be strong here. Call it the innate conservatism of Canadians, the comparative simplicity of rural Canadian life, the long-held country-folk traditions that abound in so many areas of Canada. Whatever the reason for its peculiar popularity here it remains a fact of Canadian life for which more than one record company is truly grateful.

In South Africa the Search Is for Another Reeves

BY CLIVE CALDER

In South Africa, country music has always maintained an impressive share of the record market. Some of the biggest selling records ever to have been released in this country have been by country artists like Jim Reeves, Tennessee Ernie Ford and Eddy Arnold.

However, the country market in this country is dominated by country ballads. Hillbilly, country blues and other more specialist fields of country music are not popular in South Africa. Artists like Buck Owens, Sonny James and Jerry Lee Lewis have never received much recognition locally.

Because of the tremendous interest taken by the Afrikaans speaking population of South Africa in country music, translations of U.S. and British country material into Afrikaans have always proved to be popular. Local artists like Charles Jacobie and Virginia Lee have scored consistently in this manner.

There has always been a demand for indigenous country material in South Africa. In fact, one of the biggest hits of 1969, "Groen koringlande," recorded by Ben E. Madison for World Records, was written by local composers Anton de Waal and Flippie van Vuuren.

Local country artists, Peter Lotis

(who has already won two SARI Awards as the best male country singer), Maureen Moore and Virginia Lee (both SARI Award winners on more than one occasion) have scored consistently with English language country hits. Peter Lotis' recordings of "Honey" and "Walking in the Sunshine" were instrumental in winning his SARI Awards for him.

Of the overseas country artists releasing records in South Africa, Jim Reeves has undoubtedly enjoyed the most success. His entire catalog has been issued in this country, and most albums have been best sellers. His latest album, "Jim Reeves and some friends," is known in South Africa as "But you love me Daddy."

This is because such a demand had been created for this particular track that it was released as a single, and immediately entered the best sellers charts.

Other overseas country artists who sell consistently in South Africa include Slim Whitman, Stu Phillips (who toured the country in May this year, and recorded an album, "Your friend always," while in Johannesburg), Eddy Arnold, Lucille Starr (who toured South Africa in 1968) and Marty Robbins.

During 1969 it became obvious that the South African record companies

were keen to promote modern country material in this country.

EMI launched an extensive promotion campaign on Glen Campbell in September this year. Derek Hannan, a&r manager of EMI (South Africa), had this to say about the Glen Campbell promotion:

"To date, none of the big Glen Campbell hits have enjoyed the success they should have in South Africa. His sound is too simple for the pop fan, and yet too sophisticated for the typical local country fan. Our company is trying to bridge the gap by promoting Campbell as a modern country star."

Gramophone Record Company has also launched a promotion campaign on Johnny Cash and Tammy Wynette.

Trutone Record Company has also launched a campaign to establish Roy Clark in South Africa, while Teal Records are promoting Stu Phillips, and local artist Ben E. Madison, extensively.

Glen Campbell, Johnny Cash, Tammy Wynette, or whoever it may be, the answer to why South African record companies will always be prepared to spend money promoting country music and country stars, is that everybody is searching for another Jim Reeves.

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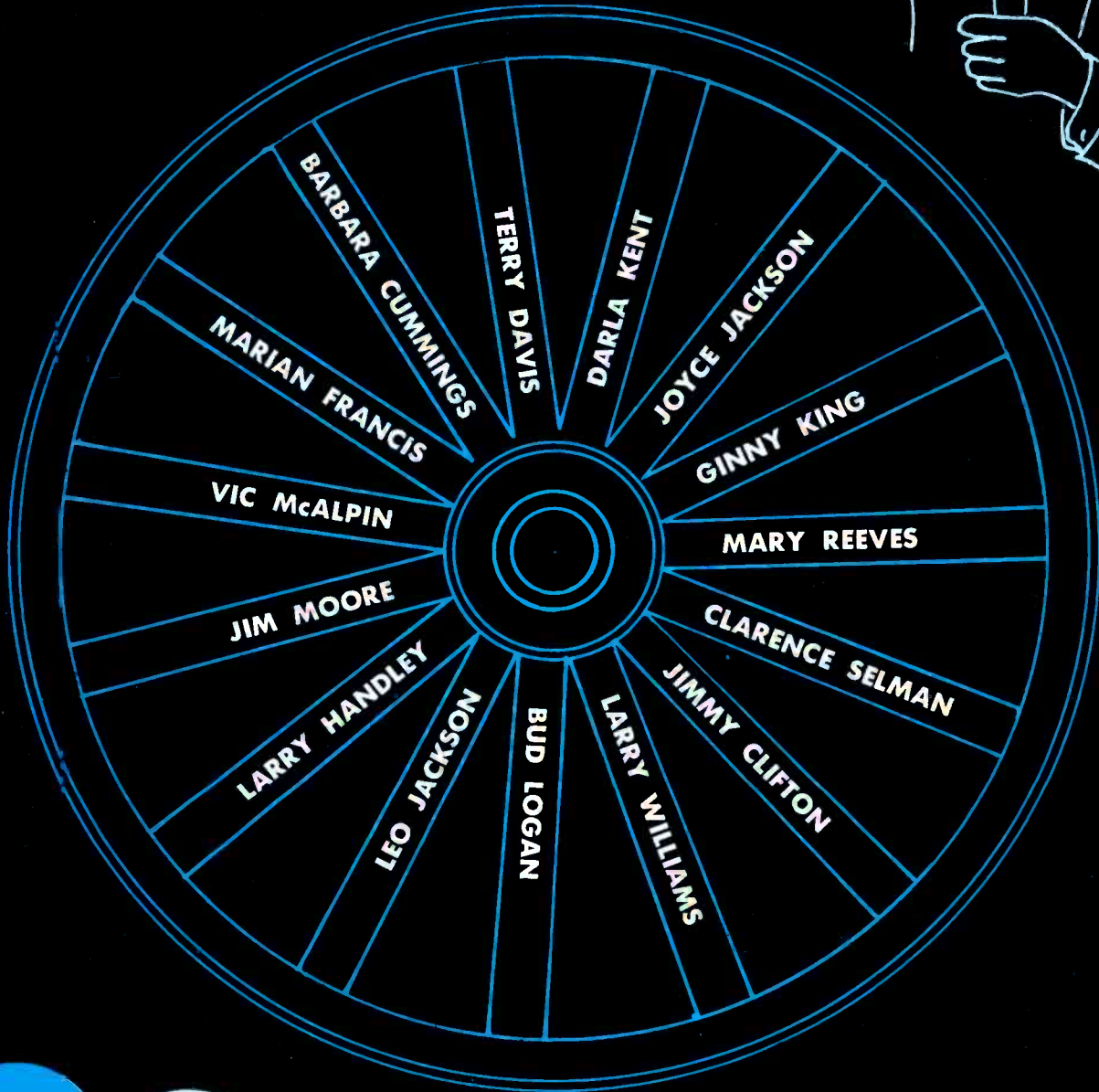
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ROY ACUFF	Hickory	Acuff-Rose	JOHNNY DARRELL	United Artists	Moeller Talent
ROY ACUFF JR.	Hickory	Acuff-Rose	DAVE AND TERRY	RPI	Frank Page
KAY ADAMS	Tower	Omac	DANNY DAVIS & THE NASHVILLE BRASS	RCA	Buddy Lee
BUDDY ALAN	Capitol	Jack McFadden/Omac	JIMMIE DAVIS	Decca	Don Light
IRA ALLEN	Capitol	Bobby Wooten/Omac	SKEETER DAVIS	RCA	Joe Taylor
JAMES ALLEN	Metromedia	Moeller Talent	WENDY DAWN	RCA	Bill Crawford/ Wil-Helm Agency
REX ALLEN	Decca	Associated Booking	JIMMY DEAN	RCA	William Morris Agency
JIM ALLEY	Capitol	Cliffie Stone	DUANE DEE	Capitol	Hubert Long
BILL ANDERSON	Decca	Hubert Long	PENNY DEHAVEN	Imperial	Hubert Long
LYNN ANDERSON	Chart	The Neal Agency	JIMMY DICKENS	Columbia	Moeller Talent
EDDY ARNOLD	RCA	Gerard W. Purcell	JOHNNY DOLLAR	Chart	Wil-Helm Agency
LEON ASHLEY	Ashley	Leon Ashley	DON & CARLA	MGM	Buddy Lee
ERNE ASHWORTH	Hickory	John Payne/Buddy Lee	EDDIE DOWNS	Pompeii	Cliffie Stone
CHET ATKINS	RCA	Xavier B. Cosse	RUSTY DRAPER	Monument	Frank Stempel/ William Morris Agency
BOBBY AUSTIN	Capitol	Fuzzy Owen/Omac	THE DRIFTING COWBOYS	MGM	Buddy Lee
GLENN BARBER	Hickory	Jay Boyett/Acuff-Rose	ROY DRUSKY	Mercury	Hubert Long
BOBBY BARE	RCA	Key Talent Inc.	DAVE DUDLEY	Mercury	Key Talent Inc.
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MOLLY BEE	Dot	Cliffie Stone/Marty Landau	RALPH EMERY	ABC	Buddy Lee
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BONNIE & BUDDY	Paramount		LINDA FLANAGAN	Boone	Hal Smith
MARGIE BOWES	Decca	Atlas Artists Bureau	LESTER FLATT	Columbia	
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BOBBY BRADDOCK	MGM		TENNESSEE ERNIE FORD	Capitol	James Loakes/William Morris Agency
ELTON BRITT	RCA	Roy Horton	FOUR GUYS	Stop	Buddy Lee
JIM ED BROWN	RCA	Hubert Long	DON FOWLER & THE HALLMARKS	Fowler	Circle Talent
MARTI BROWN	Monument	Buddy Lee	DALLAS FRAZIER	Capitol	Ray Baker
MAXINE BROWN	Chart	Hubert Long	LEFTY FRIZZELL	Columbia	Buddy Lee
ED BRUCE	Monument	Atlas Artists Bureau	EDDY FUKANO	Dot	Tom Saiki/Omac
WES BUCHANAN	Columbia	Hubert Long	LINDA GAIL	Smash	
THE BUCKAROOS	Capitol	Jack McFadden	GEEZINSLAW BROTHERS	Capitol	Hubert Long
VANCE BULLA	Chart	Country Talent	BOBBIE GENTRY	Capitol	International Famous Agency
WILMA BURGESS	Decca	Joe Taylor	DON GIBSON	RCA	Moeller Talent
JOHNNY BUSH	Stop	Crash Stewart/ Moeller Talent	JIM GLASER	RCA	Glaser Productions
CARL & PEARL BUTLER	Columbia	Moeller Talent	BOBBY GOLDSBORO	United Artists	Lenny Ditson/William Morris Agency
LARRY BUTLER	Imperial	Dotti O'Brien	HAPPY GOODMAN FAMILY	Canaan	Howard Goodman/ Don Light
ARCHIE CAMPBELL	RCA	Joe Taylor	BILL GOODWIN	MTA	Hubert Long
GLEN CAMPBELL	Capitol	Nick Sevano/ Chartwell Artists	GOSDIN BROTHERS	Capitol	Omac
HENSON CARGILL	Monument	Jim Halsey/Creative Management Asso.	BILLY GRAMMER	Stop	Key Talent Inc.
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MARY CARR	K-Ark	Town of Talent	LLOYD GREEN	Chart	Country Talent
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ANITA CARTER	United Artists	Saul Holiff	RAY GRIFF	Dot	Wright Talent Agency
JUNE CARTER	Columbia	Saul Holiff	BONNIE GUITAR	Dot	Don Howard
JOHNNY CARVER	Imperial	Moeller Talent	THE HAGERS	Capitol	Performers Manage- ment/Omac
JOHNNY CASH	Columbia	Saul Holiff	MERLE HAGGARD	Capitol	Fuzzy Owen/Omac
TOMMY CASH	Epic	Buddy Lee	TOM T. HALL	Mercury	Key Talent Inc.
AL CHERNY	RCA	Saul Holiff	GEORGE HAMILTON IV	RCA	Wesley Rose/ Acuff-Rose
JERRY CHESTNUT	United Artists	Hubert Long	KIRK HANSARD	Chart	Hal Smith
ROY CLARK	Dot	Jim Halsey/Creative Management Associates	BOBBY HARDEN	Starday	Buddy Lee
PATSY CLINE	Decca	Marve Hoerner/Artists Corp. of America	ROBBIE HARDEN	Columbia	Hubert Long
BILL CLOSSEY	K-Ark	Hal Smith	ARLENE HARDEN	Columbia	Moeller Talent
HANK COCHRAN	Monument	Doug Cooper/Omac	CLAY HART	Metromedia	
BEN COLDER	MGM	Jack McFadden/Omac	FREDDIE HART	Capitol	Performers Manage- ment/Omac
TOMMY COLLINS	Columbia	The Neal Agency	JOHN HARTFORD	RCA	Kragen/Fritz
COMPTON BROTHERS	Dot	Buddy Lee	LARRY HEABERLIN	K-Ark	Town of Talent
WALT CONKLIN	MGM	Key Talent Inc.			
RAY CORBIN	Monument	Xavier B. Cosse			
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CUMBERLANDS	RPI	Hal Smith			
DICK CURLESS	Tower	Joe Taylor			
MAC CURTIS	Epic				

continued on page 69

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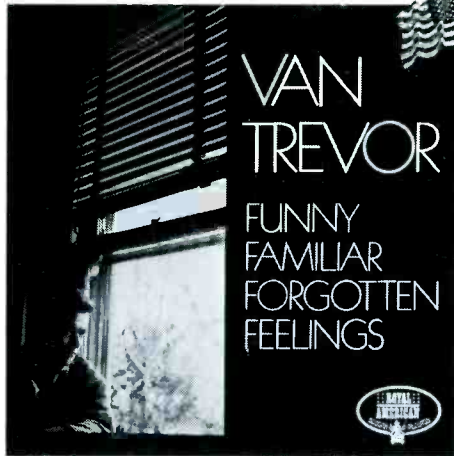
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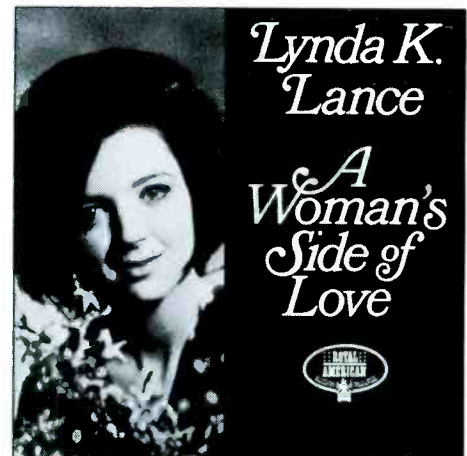
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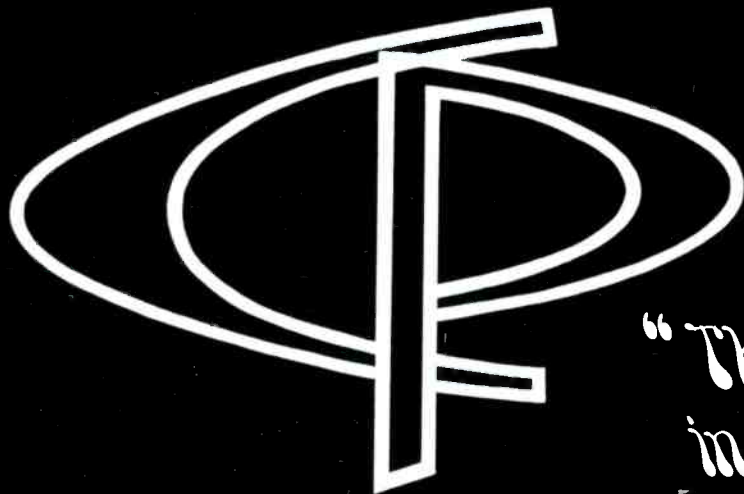


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ARTIST	LABEL	PERSONAL MGR./ BOOKER
<i>Continued from page 66</i>		
WES HELM	Chart	Country Talent
BOBBY HELMS	Little Darlin'	Bob Neal
SHARON HIGGINS	Kapp	Doyle Wilburn/ Wil-Helm Agency
STAN HITCHCOCK	Epic	Key Talent Inc.
SUZIE JANE HOKOM	LHI	
HOMER & JETHRO	RCA	Jimmy Richards
THE HOMESTEADERS	Little Darlin'	Jerry Rivers/Buddy Lee
GENE HOOD	Chart	Country Talent
DAVID HOUSTON	Epic	Tillman Franks/ Hubert Long
JAN HOWARD	Decca	Hubert Long
TOMMY HUNTER	Columbia	Saul Holiff
FERLIN HUSKY	Capitol	Jim Halsey/Creative Management Associates
AUTRY INMAN	Epic	Joe Wright
JERRY INMAN	Columbia	Hubert Long
STONEWALL JACKSON	Columbia	Moeller Talent
WADE JACKSON	K-Ark	Moeller Talent
WANDA JACKSON	Capitol	Jim Halsey/Creative Management Associates
SONNY JAMES	Capitol	The Neal Agency
ANNA JANE	K-Ark	Town of Talent
BOB JENNINGS	Chart	Country Talent
WAYLON JENNINGS	RCA	Moeller Talent
LOIS JOHNSON	Columbia	Buddy Lee
ANTHONY ARMSTRONG JONES	Chart	The Neal Agency
GEORGE JONES	Musicor	Hubert Long
GRANDPA JONES	Monument	Moeller Talent
LYNN JONES	Capitol	Atlas Artists Bureau
DIANE JORDAN	Monument	Beaverwood Talent Agency
DEBBIE LORI KAYE	Columbia	Saul Holiff
WAYNE KEMP	Decca	
GEORGE KENT	Mercury	Key Talent Inc.
DOUG KERSHAW	Warner Bros.- 7 Arts	Saul Holiff
MERLE KILGORE	Columbia	Buddy Lee
CLAUDE KING	Columbia	Acuff-Rose
GRANT KING	Musictown	Country Talent
SKY KING	Wizard	Circle Talent
DAVE KIRBY	Monument	Atlas Artists Bureau
RAY KIRKLAND	Musictown	Country Talent
BUDDY KNOX	United Artists	Jimmie Klein
SLEEPY LaBEEF	Columbia	Joe Wright
LYNDA K. LANCE	Royal American	Dick Heard/Moeller Talent
JERRY LANE	Chart	Country Talent
BILLY LARGE	Royal American	Dick Heard/Jones Boy Enterprises
BRENDA LEE	Decca	Dub Albritten/ International Famous Agency
HAROLD LEE	Columbia	Bill C. Crawford/ Hubert Long
LEAPY LEE	Decca	Lloyd Greenfield
WILMA LEE & STONEY COOPER & THE CLINCH MOUNTAIN CLAN	Decca	Buddy Lee
DIANNE LEIGH	Chart	Jack Thibaux
BOBBY LEWIS	United Artists	Atlas Artists Bureau
HUGH X. LEWIS	Columbia	Hubert Long
JERRY LEE LEWIS	Smash	National Artists Attractions
LaWANDA LINDSEY	Chart	B. L. Williamson/ Joe Taylor
SHERWIN LINTON	Hickory	Acuff-Rose
PEGGY LITTLE	Dot	II Enterprises/ Hubert Long
HANK LOCKLIN	RCA	Wil-Helm Agency
BUD LOGAN & THE BLUE BOYS	RCA	Mary Reeves/ Key Talent Inc.
BOBBY LORD	Decca	Key Talent Inc.
JOHN D. LOUDERMILK	RCA	Acuff-Rose
CHARLIE LOUVIN	Capitol	Jimmie Klein
BOB LUMAN	Epic	Moeller Talent

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JUDY LYNN	Columbia	John Kelly/ Jimmy Richards
LORETTA LYNN	Decca	Doyle Wilburn/ Wil-Helm Agency
JANET McBRIDE	Longhorn	Dewey Groom/ Trans World Talent
DARRELL McCALL	Wayside	
PAT McKINNEY	Chalet	Moeller Talent
WARNER MACK	Decca	Hubert Long
ROSE MADDOX	UNI	Jack McFadden/Omac
LORENE MANN	RCA	Joe Taylor
LINDA MANNING	Mercury	Key Talent Inc.
JOE & ROSE LEE MAPHIS	Chart	Moeller Talent
DEANNA MARIE	Little Darlin'	Circle Talent
LINDA MARTELL	Plantation	Duke Rayner/ Hubert Long
JIMMY MARTIN & THE SUNNY MOUNTAIN BOYS	Decca	Buddy Lee
RONNIE MARTIN	Musictown	Country Talent
DICK MILES	Capitol	Atlas Artists Bureau
JODY MILLER	Capitol	Entertain Associates/ Hubert Long
ROGER MILLER	Smash	Bernard/Williams/ Price/CMA
MINNIE PEARL	Starday	Jim Halsey/CMA
THE MISS-TY BLUSH	Kash	T. H. Williams/ Beaverwood Talent Agency
BILLY MIZE	Imperial	Don Howard
BILL MONROE	Decca	Acuff-Rose
MELBA MONTGOMERY	Capitol	Buddy Lee
BETH MOORE	Capitol	Cliffie Stone
GEORGE MORGAN	Stop	Buddy Lee
BOB MORRIS & FAYE HARDIN	Capitol	Jack McFadden/Omac
LAMAR MORRIS	Metromedia	Mrs. Audrey Williams/ Buddy Lee
HAROLD MORRISON	Musicor	Hubert Long
KATHY MORRISON	United Artists	Joe Wright
JOHNNY & JONIE MOSBY	Capitol	The Neal Agency
DEE MULLINS	Plantation	Key Talent Inc.
JIM MUNDY	Hickory	Acuff-Rose
WILLIE NELSON	RCA	Moeller Talent
JIM NESBITT	Chart	The Neal Agency
JIMMY NEWMAN	Decca	Key Talent Inc.
EDDIE NOACK	K-Ark	Jones Boy Enterprises
NORMA JEAN	RCA	Wil-Helm Agency
OAK RIDGE BOYS	Heart Warming	Don Light
ROY ORBISON	MGM	Wesley Rose/ Acuff-Rose
OSBORNE BROS.	Decca	Wil-Helm Agency
TOMMY OVERSTREET	Dot	Hubert Long
BONNIE OWENS	Capitol	Fuzzy Owen/Omac
BUCK OWENS	Capitol	Jack McFadden
BILLY PARKER	Decca	Atlas Artists Bureau
BOBBY PARRISH	Omar	Marve Hoerner
DOLLY PARTON	RCA	Moeller Talent
JOHNNY PAYCHECK	Little Darlin'	Circle Talent
JIMMY PAYNE	Epic	Glaser Productions
DAVE PEEL	Chart	Hubert Long
JEAN PELOQUIN	Decca	Jack McFadden/Omac
RAY PENNINGTON	Monument	Hal Smith
CARL PERKINS	Columbia	Saul Holiff
BEN PETERS	Liberty	
JIMMIE PETERS	Metromedia	Bill Crawford/ Wil-Helm Agency
BILL PHILLIPS	Decca	Moeller Talent
CHARLIE (SUGARTIME) PHILLIPS	K-Ark	Tom Jackson
STU PHILLIPS	RCA	Acuff-Rose
WEBB PIERCE	Decca	Moeller Talent
RAY PILLOW	Plantation	Joe Taylor
GENE PITNEY	Musicor	William Morris Agency
THE PO' BOYS	Decca	Hubert Long
CHERYL POOLE	Paula	Entertainment Associates/Hubert Long
WES POTTS	K-Ark	Tom Jackson

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ARTIST	LABEL	PERSONAL MGR./ BOOKER	ARTIST	LABEL	PERSONAL MGR./ BOOKER
<i>Continued from page 69</i>			MARY TAYLOR	Dot	Jim Halsey/Creative Management Associates
MAX POWELL	Decca	Moeller Talent	GORDON TERRY	Chart	Joe Wright
POZO SECO SINGERS	Columbia	Jimmie Klein	BILLY THOMAS	K-Ark	Town of Talent
ELVIS PRESLEY	RCA	Col. Thomas A. Parker	HANK THOMPSON	Dot	Jim Halsey/Creative Management Associates
GENE PRICE	Capitol	Performers Management/Omac	SUE THOMPSON	Hickory	Jim Halsey/Creative Management Associates
KENNY PRICE	RCA	Atlas Artists Bureau	MEL TILLIS & THE STATESIDERS	Kapp	Jimmie Klein
RAY PRICE	Columbia	Dub Albritten/Buddy Lee	JOHNNY TILLOTSON	Amos	Mel Shayne/CMA
CHARLIE PRIDE	RCA	Jack D. Johnson	TOMPALL & THE GLASER BROTHERS	MGM	Hubert Long
LEWIS PRUITT	MusicTown	Country Talent	DIANA TRASK	Dial	Tom Ewen/International Famous Agency
MARVIN RAINWATER	Warner Bros.	Buddy Lee	MERLE TRAVIS	Capitol	Moeller Talent
BOOTH RANDOLPH	Monument	Xavier B. Cosse	VAN TREVOR	Royal American	Dick Heard/Moeller Talent
SUSAN RAYE	Capitol	Performers Management/Omac	ERNEST TUBB	Decca	Atlas Artists Bureau
JERRY REED	RCA	Xavier B. Cosse	JUSTIN TUBB	RCA	Moeller Talent
DEL REEVES	United Artists	Hubert Long	DALE TURNER	Spar	Moeller Talent
JIM REEVES	RCA	Wil-Helm Agency	CONWAY TWITTY	Decca	The Neal Agency
DON RENO & BILL HARRELL	King	Tom Ewen/Moeller Talent	LEROY VAN DYKE	Kapp	Gene Nash/Hubert Long
JACK RENO	Dot	Saul Holiff	JIMMY VELVET	Royal American	Dick Heard/Jones Boy Enterprises
RHYTHM PALS	Rodeo	National Artists Attractions	KENNY VERNON	Chart	Jack McFadden/Omac
CHARLIE RICH	Epic	Paul Perry/Key Talent Inc.	MACK VICKERY	Boone	Hal Smith
JEANNIE C. RILEY	Plantation	Acuff-Rose	PORTER WAGONER	RCA	Top Billing
TEX RITTER	Capitol	Country Talent	JIMMY WAKELY	Decca	Entertainment Associates/Hubert Long
HARGUS ROBBINS	Chart	Marty Landau/Artists Management Bureau	BILLY WALKER	Monument	Top Billing
MARTY ROBBINS	Columbia	Kathleen Jackson	CHARLIE WALKER	Epic	Hubert Long
DAVID RODGERS	Columbia	Krager/Fritz/CMA	JERRY WALLACE	Liberty	Cliffie Stone/Key Talent Inc.
KENNY ROGERS & THE FIRST EDITION	Reprise	Hubert Long	BUDDY WAYNE	Capitol	Cliffie Stone
BOBBY RUSSELL	Elf	Joe Taylor	CURTIS WAYNE	K-Ark	Tom Jackson
JOHN WESLEY RYLES	Columbia	Entertainment Associates/Hubert Long	JAY LEE WEBB	Decca	Wil-Helm Agency
JUNIOR SAMPLES	Chart	Hubert Long	FREDDIE WELLER	Columbia	The Neal Agency
RAY SANDERS	Imperial	Hubert Long	KITTY WELLS	Decca	Moeller Talent
JOHNNY SEAY	Columbia	Atlas Artists Bureau	DOTTIE WEST	RCA	Moeller Talent
JEANNIE SEELY	Decca	Don-El Productions	BILLY EDD WHEELER	United Artists	The Neal Agency
LES SEEVERS	Decca	Frank Page	ONIE WHEELER	K-Ark	Town of Talent
JOHNNY SEYMOUR	RPI	Happy Shahan	SLIM WHITMAN	Imperial	Moeller Talent
HAPPY SHAHAN	London	Buddy Lee	BILL WILBOURNE & KATHY MORRISON	United Artists	Joe Wright
JEAN SHEPARD	Capitol	Buddy Lee	WILBURN BROS.	Decca	Wil-Helm Agency
MURV SHINER	Little Darlin'	Cliffie Stone/Don Howard	DAVID WILKINS	Plantation	Hubert Long
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CONNIE SMITH	RCA	Hubert Long	NORRO WILSON	Smash	Acuff-Rose
JERRY SMITH	ABC	Moeller Talent	DEL WOOD	RCA	Acuff-Rose
SAMMI SMITH	Columbia	Jack Murrain	SHEB WOOLEY	MGM	Doug Cooper/Omac
HANK SNOW	RCA	Moeller Talent	MARION WORTH	Decca	Hubert Long
SONS OF THE PIONEERS	RCA	Hubert Long	BOBBY WRIGHT	Decca	Moeller Talent
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JUNE STEARNS	Columbia	Bob Bean	GAIL WYNTERS	Hickory	Acuff-Rose
WYNN STEWART	Capitol	Dewey Groom/Trans World Talent	FARON YOUNG	Mercury	Moeller Talent
THE STONEMANS	RCA	Buddy Lee			
VERN STOVALL	Monument	Dick Heard/Moeller Talent			
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Artist Discography -Singles

This is an up-to-date tabulation, by artist, of all records that made Top 10 in Billboard's country singles charts from May 15, 1948, through August 30, 1969—a total of over 1,200 records in the 21-year period. Artists are ranked according to the greatest number of Top 10 tunes for the period involved. It also lists the number of those tunes that made No. 1 on the charts.

NOTE: The total contain 53 records where the tune was recorded by two artists on the same recording (e.g., Kitty Wells and Red Foley)—each known in his or her own right. Each artist received full credit for the record involved. In three instances the record contained three artists, and the same credit procedure was followed. The total of No. 1 listings contain eight records where two artists were on the same recording and the same crediting was applied.

Artists	Top 10 Records	No. 1 Records
Eddy Arnold	71	20
Webb Pierce	43	9
Jim Reeves	39	8
Johnny Cash	34	8
Hank Snow	33	5
Buck Owens	32	18
Ray Price	32	3
Red Foley	31	5
Hank Williams	28	7
George Jones	27	3
Marty Robbins	26	11
Carl Smith	26	4
Faron Young	26	2
Kitty Wells	25	2
Hank Thompson	23	1
Ernest Tubb	21	1
Sonny James	19	12
Bill Anderson	18	5
Porter Wagoner	17	1
Loretta Lynn	16	3
Don Gibson	14	2
Elvis Presley	13	6
Lefty Frizzell	13	3
Jimmy Wakely	13	3
Merle Haggard	12	6
David Houston	12	6
Connie Smith	12	1
Roger Miller	11	3
Tennessee Ernie Ford	11	2
Stonewall Jackson	11	2
Roy Drusky	11	1
Jerry Lee Lewis	10	3
Warner Mack	10	—
Wilburn Brothers	10	—
Billy Walker	9	1
Ernest Ashworth	9	—
Skeeter Davis	9	—
Patsy Cline	8	2
Cowboy Copas	8	2
Hank Locklin	8	1
George Morgan	8	1
Charley Pride	8	1
Bobby Bare	8	—
Dave Dudley	8	—
George Hamilton IV	8	—

Artists	Top 10 Records	No. 1 Records
Jimmy "C" Newman	8	—
Fammy Wynette	7	6
Jack Greene	7	5
Ferlin Husky	7	3
Jimmy Dean	7	2
Johnny Horton	7	2
Del Reeves	7	1
Jean Shepard	7	1
Margaret Whiting	7	1
Glen Campbell	6	4
Everly Brothers	6	4
Jimmy Dickens	6	1
Claude King	6	1
Waylon Jennings	6	—
Johnny & Jack	6	—
Slim Whitman	6	—
Gene Autry	5	1
Lester Flatt & Earl Scruggs	5	1
Moon Mullican	5	1
Wynn Stewart	5	1
Jimmy Rodgers	5	—
Dottie West	5	—
Conway Twitty	4	2
Pee Wee King	4	1
Red Sovine	4	1
Tommy Collins	4	—
Stoney Cooper & Wilma Lee	4	—
Claude Gray	4	—
Burl Ives	4	—
Louvin Brothers	4	—
Dolly Parton	4	—
Tex Ritter	4	—
Hank Williams Jr.	4	—
Bobby Helms	3	2
The Browns	3	1
Jan Howard	3	1
Jeannie C. Riley	3	1
Rex Allen	3	—
Lynn Anderson	3	—
Elton Britt	3	—
The Carlisles	3	—
June Carter	3	—
Bonnie Guitar	3	—
Stuart Hamblen	3	—
Wanda Jackson	3	—
Rose Maddox	3	—
Rick Nelson	3	—
Norma Jean	3	—
Bill Phillips	3	—
Statler Brothers	3	—
Floyd Tillman	3	—
F. Texas Tyler	3	—
Charlie Walker	3	—
Tex Williams	3	—
Leon Ashley	2	1
Carl Butler & Pearl	2	1
Henson Cargill	2	1
Hawkshaw Hawkins	2	1
Leroy Van Dyke	2	—
Liz Anderson	2	—
Andrews Sisters	2	—
Carl Belew	2	—
Bonnie Lou	2	—
Wilma Burgess	2	—
Jack Cardwell	2	—
Roy Clark	2	—
Johnny Darrell	2	—

continued on page 76

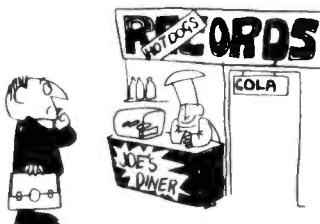
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Artists	Top 10 Records	No. 1 Records
<i>Continued from page 74</i>		
Tommy Duncan	2	—
Betty Foley	2	—
Bob Gallion	2	—
Tom T. Hall	2	—
Goldie Hill	2	—
Homer & Jethro	2	—
Eddie Kirk	2	—
Bobby Lewis	2	—
Charlie Louvin	2	—
Skeets McDonald	2	—
Frankie Miller	2	—
Ned Miller	2	—
Willie Nelson	2	—
Carl Perkins	2	—
Kenny Price	2	—
Lewis Pruitt	2	—
Jimmie Skinner	2	—
Warren Smith	2	—
Nat Stuckey	2	—
Texas Troubadours	2	—
Justin Tubb	2	—
Marion Worth	2	—
Ginny Wright	2	—
Davis Sisters	1	1
Bobby Goldsboro	1	1
George James	1	1
Priscilla Mitchell	1	1
Johnny Norton	1	1
Wayne Raney	1	1
Hugo Winterhalter	1	1
Sheb Wooley	1	1
Johnny Wright	1	1
Eddy Anderson	1	—
Chet Atkins	1	—
Benny Barnes	1	—
Les Baxter	1	—
Jeanne Black	1	—
Johnny Bond	1	—
Margie Bowes	1	—
Owen Bradley Quintet	1	—
Walter Brennan	1	—
Jim Edward Brown	1	—
Johnny Bush	1	—
Jimmy "C" Cannon	1	—
Bill Carlisle	1	—
Anita Carter	1	—
Ben Colder	1	—
Shirley Collie	1	—
Orville Couch	1	—
Floyd Cramer	1	—
Simon Crum	1	—
Dick Curless	1	—
Jimmy Dolan	1	—
Rusty Draper	1	—
Delmore Brothers	1	—
Arlie Duff	1	—
Bobby Edwards	1	—
Ralph Emery	1	—
Bill Franklin	1	—
Linda Gail	1	—
Darryl Glenn	1	—
Roy Godfrey	1	—
Billy Grammer	1	—
Billy Gray	1	—
Harden Trio	1	—
Jimmy Heap	1	—

Artists	Top 10 Records	No. 1 Records
Tiny Hill	1	—
Jimmy & Johnny	1	—
Grandpa Jones	1	—
Bill Justis	1	—
Merle Kilgore	1	—
Dave Landers	1	—
Jim Lowe	1	—
Bob Luman	1	—
Judy Lynn	1	—
Marlin Sisters	1	—
Leon McAuliff	1	—
Bud Messner	1	—
Jody Miller	1	—
Robert Mitchum	1	—
Vaughn Monroe Ork	1	—
Melba Montgomery	1	—
Clyde Moody	1	—
Al Morgan Ork	1	—
Jim Nesbitt	1	—
James O'Gwynn	1	—
Coleman O'Neal	1	—
T. Osborn	1	—
Patti Page	1	—
Johnny Paycheck	1	—
Leon Payne	1	—
Minnie Pearl	1	—
Charlie Philips	1	—
Ray Pillow	1	—
The Pinetoppers	1	—
Marvin Rainwater	1	—
Jack Reno	1	—
Kenny Roberts	1	—
Carson Robison	1	—
Roy Rogers	1	—
Rusty & Doug	1	—
John Wesley Ryles	1	—
S/Sgt. Barry Sadler	1	—
Earl Scott	1	—
Jeannie Seely	1	—
Marvin Shiner	1	—
Margie Singleton	1	—
Kay Smith	1	—
Lou Smith	1	—
Sons of the Pioneers	1	—
Billie Jo Spears	1	—
Buddy Starcher	1	—
Kay Starr	1	—
Mel Tillis	1	—
Johnny Tillotson	1	—
Michael Torok	1	—
Gene Vincent	1	—
Freddy Weller	1	—
Billy Edd Wheeler	1	—
Slim Willet	1	—
Willis Brothers	1	—
Bob Willis	1	—
Hal Willis	1	—
Johnnie Lee Willis	1	—
Don Winters	1	—
Mac Wiseman	1	—
Del Woods	1	—
Gene Woods	1	—
Frankie Yankovic	—	—
TOTALS	1,262	232

Artist Discography -Albums

This is an up-to-date tabulation, by artist, of all LP's that made Top 10 in Billboard's Country LP charts from their inception in 1964 through the chart appearing in the August 30, 1969, issue. Artists are ranked below according to the greatest number of Top 10 LP's for the period involved. It also lists the number of those LP's that made No. 1 on the chart.

NOTE: The totals include 19 listings where the albums were recorded with two artists on the same recording. (e.g., George Jones and Melba Montgomery)—each known in his or her own right. Each artist received credit for the album involved in the listings.

Artist	Top 10 LP's	No. 1 LP's	Artist	Top 10 LP's	No. 1 LP's
Buck Owens	19	12	Dottie West	2	—
George Jones	15	1	Wilburn Brothers	2	—
Johnny Cash	14	5	Faron Young	2	—
Eddy Arnold	13	9	Lynn Anderson	1	1
Buckeroos	13	7	Bobby Goldsboro	1	1
Merle Haggard	12	3	S/Sgt. Barry Sadler	1	1
Loretta Lynn	12	3	Wynn Stewart	1	1
Jim Reeves	11	4	Leon Ashley	1	—
Glen Campbell	10	7	Phil Baugh	1	—
Sonny James	10	2	Brazos Valley Boys	1	—
Bill Anderson	10	1	Carl Butler & Pearl	1	—
Ray Price	9	3	Henson Cargill	1	—
Marty Robbins	8	—	June Carter	1	—
Porter Wagoner	7	—	Patsy Cline	1	—
Connie Smith	6	3	Floyd Cramer	1	—
Jack Green	6	2	Skeeter Davis	1	—
Charley Pride	5	1	Jimmy Dickens	1	—
Bobby Bare	5	—	Roy Drusky	1	—
Waylon Jennings	5	—	Lefty Frizzell	1	—
David Houston	4	1	Don Gibson	1	—
Roger Miller	4	1	Harden Trio	1	—
Tammy Wynette	4	1	George Hamilton IV	1	—
Kitty Wells	4	—	Wanda Jackson	1	—
Chet Atkins	3	1	Leapy Lee	1	—
Hank Williams Jr.	3	1	Warner Mack	1	—
Dave Dudley	3	—	Melba Montgomery	1	—
Lester Flatt & Earl Scruggs	3	—	George Morgan	1	—
Jan Howard	3	—	Nashville Brass	1	—
Ernest Tubb	3	—	Jimmy Newman	1	—
Conway Twitty	3	—	Bonnie Owens	1	—
Bobbie Gentry	2	2	Johnny Paycheck	1	—
Jimmy Dean	2	1	Webb Pierce	1	—
Jeannie C. Riley	2	1	Gene Pitney	1	—
Hank Snow	2	1	Elvis Presley	1	—
Jim Edward Brown	2	—	Kenny Price	1	—
Wilma Burgess	2	—	Jeannie Seely	1	—
Stonewall Jackson	2	—	Red Simpson	1	—
Jerry Lee Lewis	2	—	Carl Smith	1	—
Charlie Louvin	2	—	Red Sovine	1	—
Willie Nelson	2	—	Statler Brothers	1	—
Norma Jean	2	—	Nat Stuckey	1	—
Dolly Parton	2	—	Billy Edd Wheeler	1	—
Del Reeves	2	—	Hank Williams	1	—
Jean Shepard	2	—	Johnny Wright	1	—
Hank Thompson	2	—	TOTALS	304	77

Label Discography

Singles

This is an up-to-date tabulation, by label, of all the records making Top 10 in Billboard's country singles charts from May 15, 1948, through August 30, 1969. Labels are ranked in order according to the greatest number of singles making the Top 10. The number of singles making Top 10 are listed along with the number of these records making the No. 1 position.

Label	Top 10 Records	No. 1 Records
RCA Victor	277	45
Decca	225	34
Columbia	199	40
Capitol	181	53
M-G-M	39	8
Mercury	39	4
Epic	20	11
King	19	4
Sun	18	5
United Artists	17	3
Smash	16	4
Hickory	16	—
Starday	14	1
Musacor	13	1
Dot	11	—
Monument	10	1
Imperial	9	1
Cadence	7	4
Liberty	7	—
Four Star	5	—
Chart	4	—
Crest	4	—
Fabor	4	—
Roulette	4	—
Plantation 7	3	1
Abbott	3	—

Label	Top 10 Records	No. 1 Records
Boone	3	—
Coral	3	—
Kapp	3	—
Ashley	2	1
Savoy	1	1
Abbey	1	—
ABC	1	—
Bandera	1	—
Bullet	1	—
Challenge	1	—
Chancellor	1	—
Chess	1	—
Golden Disc	1	—
Golden Wing	1	—
Groove	1	—
Guyden	1	—
Hap	1	—
Hi-Lo	1	—
J & T	1	—
Jab	1	—
KRCO	1	—
Little Darlin'	1	—
London	1	—
Paula	1	—
Peach	1	—
Phillips-International	1	—
Sims	1	—
Stop	1	—
Tally	1	—
Tennessee	1	—
Tower	1	—
Valley	1	—
Vee Jay	1	—
Warner Bros.	1	—
Tower	1	—
TOTALS	1,205	222

Albums

This is an up-to-date tabulation, by label, of all the LP's making the Top 10 in Billboard's country LP charts from their inception in 1964 through the chart appearing in the August 30, 1969 issue. Labels are ranked in order according to the greatest number of LP's making the Top 10. The number making the Top 10 are listed along with the number of those LP's that reached the No. 1 position on the charts.

Label	Top 10 LP's	No. 1 LP's
RCA Victor	74	20
Capitol	62	27
Decca	49	6
Columbia	44	8
United Artists	10	1

Label	Top 10 LP's	No. 1 LP's
Epic	8	2
Musacor	8	1
Smash	6	1
Mercury	6	—
M-G-M	3	1
Plantation	2	1
Monument	2	—
Chart	1	1
Boone	1	—
Kapp	1	—
Little Darlin'	1	—
Longhorn	1	—
Paula	1	—
Starday	1	—
Warner Bros.	1	—
TOTALS	282	69

Publisher Discography

This is an up-to-date tabulation, by publisher, of the country discography that appears in this issue. The publishers are ranked according to the greatest number of records making the Top 10 of Billboard's country singles charts from May 15, 1948, through August 30, 1969. Listed also is the number of records that made No. 1 on the chart.

NOTE: The figures in parenthesis denote the number of records where two or more publishers were listed (split copyright) for individual records. Each publisher received full credit for these split copyrights, and the number indicates the times each publisher was involved in a split copyright on a Top 10 and No. 1 record.

Publisher	Licensee	Top 10 Records (Splits)	No. 1 Records (Splits)	Publisher	Licensee	Top 10 Records (Splits)	No. 1 Records (Splits)
Acuff-Rose	BMI	114	17	Singleton	BMI	3	—
Hill & Range	BMI	86 (4)	16	Starrite	BMI	3	—
Tree	BMI	65 (15)	10	Window	BMI	3	—
Cedarwood	BMI	61 (3)	10 (2)	Chappell	ASCAP	2	2
Pamper	BMI	34	8	Forrest Hills	BMI	2	1
Four Star	BMI	34 (1)	4	Freeway	BMI	2	1
Peer	BMI	32	6	Gladys	ASCAP	2	1
Bluebook	BMI	30 (1)	19	Ludlow	BMI	2	1
Central	BMI	28 (1)	2	Metric	BMI	2 (2)	1 (1)
Sure-Fire	BMI	26	4	Noma	BMI	2 (1)	1 (1)
Gallico	BMI	24 (1)	10	Peach	SESAC	2	1
Glad	BMI	22 (9)	3 (1)	Plainview	BMI	2	1
Starday	BMI	22 (4)	3	Russell-Carson	ASCAP	2	1
Moss-Rose	BMI	20	3	Troy-Martin	BMI	2	1
Champion	BMI	16 (4)	2	Windwardside	BMI	2	1
American	BMI	15	3	Bayou	BMI	2 (1)	—
Newkeys	BMI	15 (5)	2	Bourne	ASCAP	2	—
Brazos Valley	BMI	14	1	Carrolintone	BMI	2	—
Milene	ASCAP	12	4	Carretta	BMI	2	—
Lois	BMI	12	2	Conrad	BMI	2 (1)	—
Blue Crest	BMI	10 (7)	3 (2)	Copper Creek	BMI	2 (2)	—
Jack	BMI	10 (3)	1 (1)	Dandelion	BMI	2	—
Fairway	BMI	9 (1)	2	E & M	BMI	2	—
Tuckahoe	BMI	9	1	Frank	ASCAP	2	—
Yonah	BMI	9 (3)	—	Gee/Gee	BMI	2	—
Central Songs	BMI	8	4	Hall-Clement	BMI	2	—
Cash, J.	BMI	8	2	Harbot	SESAC	2	—
Hi-Lo	BMI	8 (1)	2	Harms	ASCAP	2	—
Lowery	BMI	8	2	Hawthorne	ASCAP	2	—
Presley	BMI	8 (2)	2	Kitty Wells	BMI	2	—
Stallion	BMI	8	2	Marks, E.B.	BMI	2	—
Tubb, E.	BMI	8	1	Mayhew	BMI	2	—
Robbins-Miller	ASCAP	8	—	Mimosa	BMI	2	—
Knox	BMI	7	2	Remick	ASCAP	2	—
Wilderness	BMI	7	—	Ring-A-Ding	BMI	2 (2)	—
Marson	BMI	6	3	Sheldon	BMI	2	—
Painted Desert	BMI	6	3	Stuckey	BMI	2 (2)	—
Brenner	BMI	6	1	Talmont	BMI	2 (1)	—
E. H. Morris	ASCAP	6	—	Trinity	BMI	2	—
Passkey	BMI	6	—	Trio	BMI	2 (1)	—
Travis	BMI	6 (1)	—	Arc	BMI	1	1
Marty's	BMI	5	4	Babb	BMI	1 (1)	1 (1)
Alamo	ASCAP	5	3	Bee Gee	BMI	1	1
Adams, Vee & Abbott	BMI	5	1	Bibo	ASCAP	1	1
Barton	BMI	5	1	Big Bopper	BMI	1	1
Witmark	ASCAP	5	1	Blue Grass	BMI	1	1
Tune	BMI	5 (5)	—	Canopy	ASCAP	1	1
Valley	BMI	5	—	Channel	ASCAP	1	1
Combine	BMI	5	—	Cigma	BMI	1	1
Commodore	BMI	4 (1)	2 (1)	Evil Eye	BMI	1	1
Beechwood	BMI	4	1	Fingerlake	BMI	1	1
Husky	BMI	4 (3)	1 (1)	Forrest	BMI	1	1
Marizona	BMI	4 (1)	1	Forster	ASCAP	1	1
Ridgeway	BMI	4	1	Green Grass	BMI	1	1
Screen Gems-				Hen-Len	BMI	1	1
Columbia	BMI	4 (1)	1	Home Town	BMI	1	1
Buna	BMI	4 (1)	—	House of Cash	BMI	1	1
Glaser	BMI	4	—	Lion-Pre	BMI	1	1
Pageboy	SESAC	4	—	Mallory	BMI	1	1
Red River Songs	BMI	4 (1)	—	Marlyn	BMI	1	1
Rose, Fred	BMI	4	—	Mayfair	ASCAP	1	1
Shapiro-Bernstein	ASCAP	4	—	Mojave	BMI	1 (1)	1 (1)
Acclaim	BMI	3	1	Pam-Wak	BMI	1	1
Cajun	BMI	3 (1)	1	Paxton	ASCAP	1 (1)	1 (1)
Delmore	ASCAP	3	1	Queen	BMI	1	1
Lancaster	BMI	3	1	Recherche	ASCAP	1 (1)	1 (1)
Melody Lane	BMI	3 (1)	1	South Coast	BMI	1	1
Mills	ASCAP	3	1	Stringberg	BMI	1	1
Ross-Jungnickle	BMI	3	1	Terran	BMI	1 (1)	1 (1)
Southern	ASCAP	3	1	TNT	BMI	1	1
Warden	BMI	3	1	Tobi-Ann	BMI	1	1
Ark-La-Tek	BMI	3	—	Twentieth Century	ASCAP	1	1
Copar	BMI	3	—	Aldon	BMI	1	—
Famous	ASCAP	3	—	Algon	BMI	1	—
Golden West				Almo	BMI	1	—
Melodies	BMI	3	—	Angel	BMI	1	—
Hamblen	BMI	3	—	Anway	BMI	1	—
Jat	BMI	3	—	Aroostock	BMI	1	—
Neillrae	BMI	3 (2)	—	Asbury	BMI	1	—
Open Road	BMI	3 (2)	—	Attache	BMI	1	—
Owens	BMI	3 (2)	—	Barmove	BMI	1	—
Pickwick	ASCAP	3	—	Be Are	BMI	1	—
Planetary	ASCAP	3	—	Bentley	BMI	1	—
Rondo	BMI	3 (1)	—	Bexhell	ASCAP	1 (1)	—
Rumblers	BMI	3	—	Big D	BMI	1 (1)	—
Samos Island	BMI	3 (2)	—	Blue Echo	BMI	1	—
Santly-Joy	ASCAP	3	—				
Silver Star	BMI	3	—				

continued on page 80



Getting a hit record is a great thrill but it isn't easy. It takes a lot of people and I would like to thank everyone personally who has helped and sometime over the next year I hope to. But right now I would especially like to thank:

BILL WARD and CORKY MAYBERRY — KBBQ — Burbank
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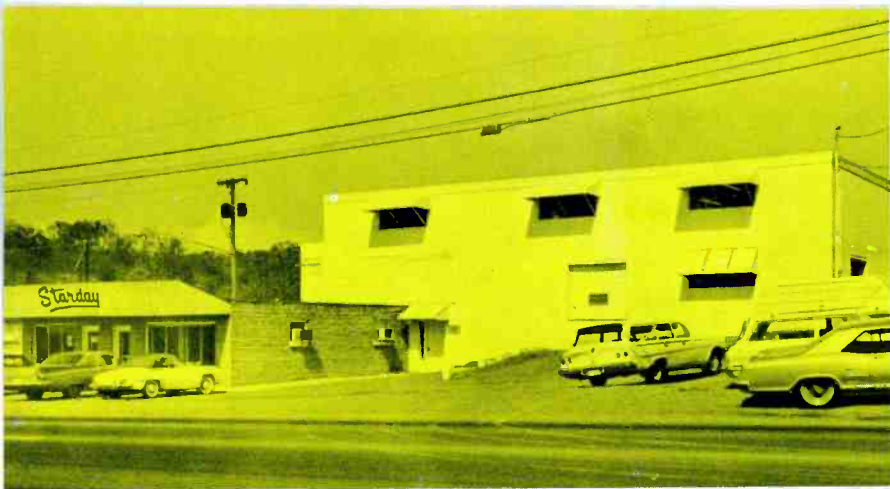


STRAIGHT RECORDS

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Continued from page 79

Publisher	Licensee	Top 10 Records (Splits)	No. 1 Records (Splits)
Blue River	BMI	1	—
Boosey & Hawkes	ASCAP	1	—
Briarcliff	BMI	1	—
Bronz	SESAC	1	—
Brunley, Albert E.	SESAC	1	—
Brush Arbor	BMI	1	—
Bullet	BMI	1	—
Buttercup	BMI	1	—
Cachella	ASCAP	1	—
Campbell	BMI	1	—
Capitol	BMI	1	—
Cheru	BMI	1	—
Choice	BMI	1	—
Circle O	BMI	1	—
Colonial	BMI	1	—
Cross	BMI	1	—
Dartmouth	BMI	1 (1)	—
Deep Fork	ASCAP	1	—
Denny	BMI	1	—
Disney, Walt	BMI	1	—
Dixie	BMI	1	—
Doss	BMI	1 (1)	—
Edville	BMI	1	—
Eric	BMI	1	—
Excelor	BMI	1	—
Feist	ASCAP	1	—
First Edition	BMI	1	—
Folkway	BMI	1	—
Fred	BMI	1	—
Friendship	BMI	1 (1)	—
Gandolf	BMI	1	—
Gaylord	BMI	1	—
Glo-Mac	BMI	1 (1)	—
Greenback	BMI	1 (1)	—
Hastings	BMI	1	—
Hollis	BMI	1	—
Honeycomb	ASCAP	1	—
Island	BMI	1 (1)	—
Ja-Ma	BMI	1	—
Jamie	BMI	1	—
Jan-Pat	BMI	1	—
Jando	ASCAP	1	—
Jefferson	BMI	1	—
Jenkins	ASCAP	1	—
Kangas, Les	BMI	1 (1)	—
Kellem, Milton	ASCAP	1	—
Keys	ASCAP	1	—
Laurel	BMI	1	—
LaSalle	ASCAP	1	—
Le Bill	BMI	1	—
Le Jean	BMI	1	—
Lin-Cal	BMI	1 (1)	—
Lin-Da	BMI	1	—
Longhorn	BMI	1 (1)	—
Lonzo & Oscar	SESAC	1	—
Loring	BMI	1	—
Ly-Rann	BMI	1	—
Maiden Fair/Cuculu	BMI	1	—
Marchar	BMI	1	—
Marciana	BMI	1	—
Mariposa	BMI	1	—
Massey	ASCAP	1	—
Matamoros	BMI	1 (1)	—
Melrose	ASCAP	1	—
Metro	BMI	1	—
Milton	BMI	1	—
Mixer	BMI	1 (1)	—
Mountain City	BMI	1	—
Music, Music, Music	ASCAP	1	—
Music City	ASCAP	1	—
Oceanic	BMI	1	—
Old Charter	BMI	1	—
Page Boy	SESAC	1	—
Passport	BMI	1	—
Pear D	BMI	1	—
Peer Gynt	BMI	1	—
Perkins	SESAC	1	—
Pic	ASCAP	1	—
Pinelawn	BMI	1	—
Prest Co.	BMI	1	—
Progress	BMI	1	—
Quartet	ASCAP	1 (1)	—
Ralph's Radio	BMI	1	—
Reg-Com	BMI	1	—
Regent	BMI	1	—
Report	BMI	1	—
Retter	BMI	1	—
Ridge	BMI	1	—
Rivers	BMI	1	—
Robbins	ASCAP	1	—
Robertson	ASCAP	1	—
Sage & Sand	SESAC	1	—
St. Louis	BMI	1	—
St. Nicholas	ASCAP	1	—
Sanga	BMI	1	—
Savoy	BMI	1	—
Score	BMI	1	—
Seashell	BMI	1	—
Shalimar	BMI	1 (1)	—
Smith, Randy	BMI	1	—
Southtown	BMI	1	—
Southwind	BMI	1	—
Spitzer	BMI	1	—
Su-Ma	BMI	1 (1)	—
Summit	ASCAP	1	—
Sycamore	BMI	1	—
Sylvia	BMI	1	—
Talent House	SESAC	1	—
Tannen	BMI	1	—
Texone	ASCAP	1	—
Tideland	BMI	1 (1)	—
Unart	BMI	1	—
Vanadore	BMI	1	—
Vanguard	BMI	1	—
Vanjo	BMI	1	—
Vector	BMI	1	—
Vigilance	BMI	1 (1)	—
Village	BMI	1	—
Vogue	BMI	1	—
Ward, Billy	BMI	1	—
Wildweed	BMI	1	—
Wonderland	BMI	1	—
Wormwood	BMI	1	—
Writers	BMI	1	—
Yellow River	ASCAP	1	—
Zanetis	BMI	1 (1)	—



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