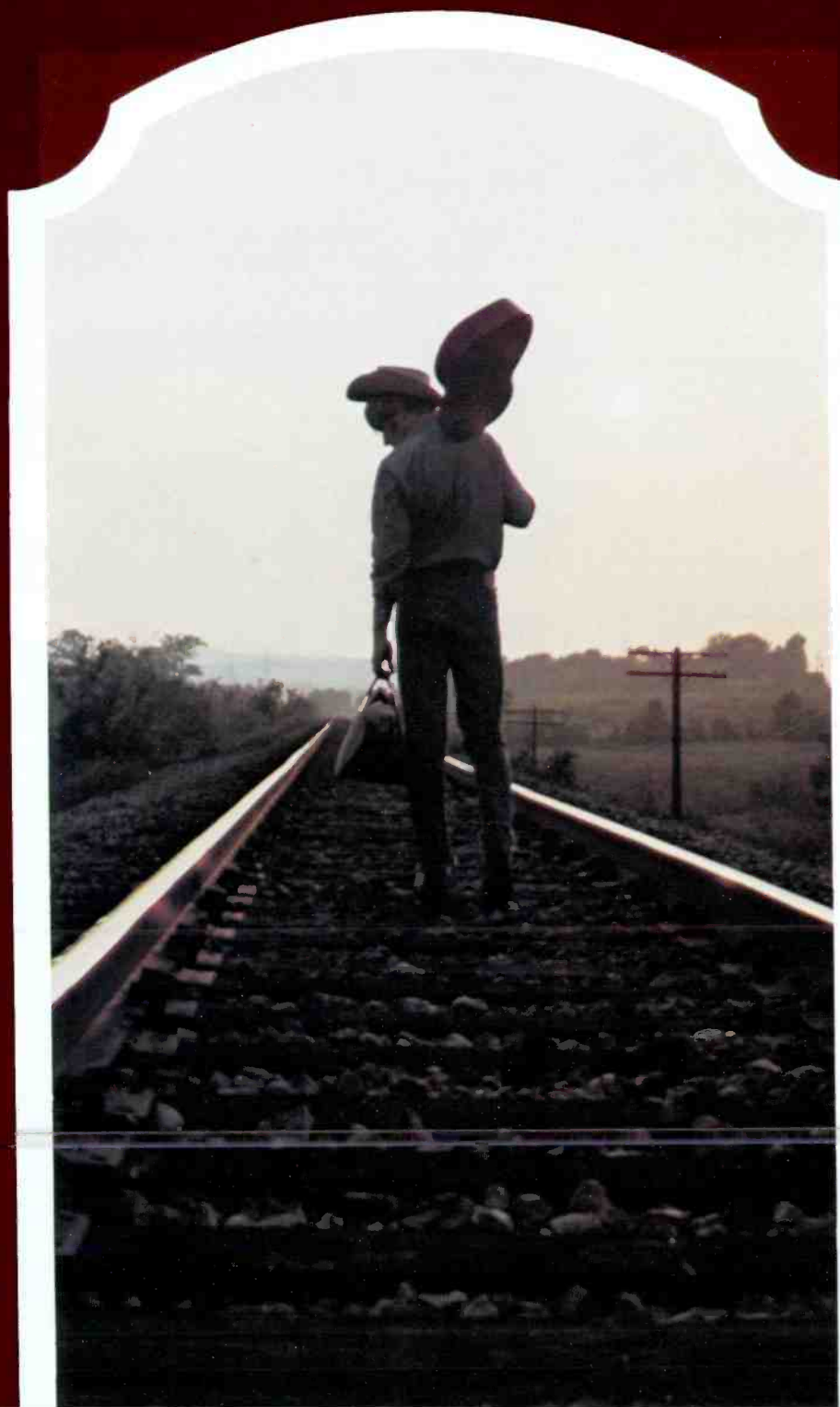


Billboard THE WORLD OF COUNTRY MUSIC

TENTH ANNUAL EDITION 1972-73



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Written by Bill Williams; art director Bernie Rollins; section editor Eliot Tiegel; directory information compiled by Dorothy Kobs; John Hays directory director; awards compiled by Billboard's chart department.

In 1940 BMI knew you'd make it.

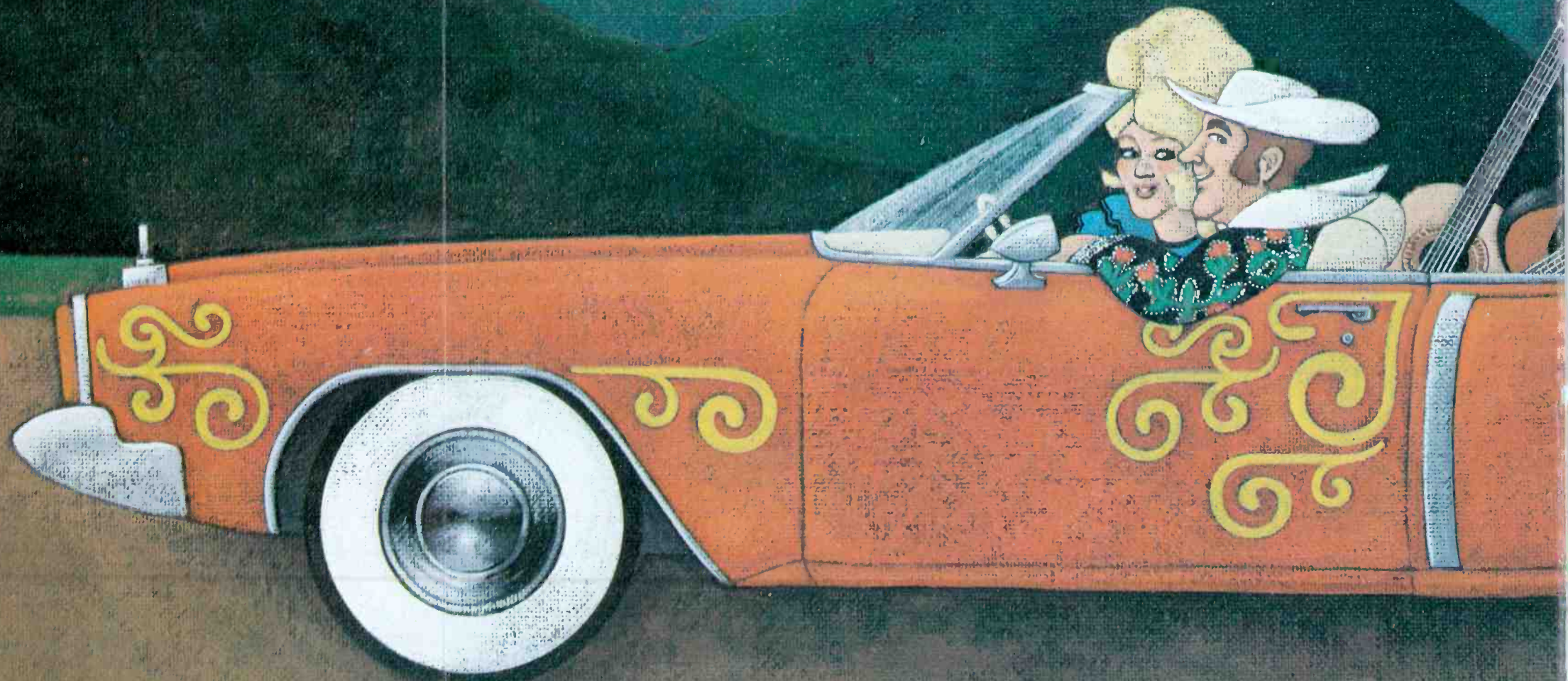
We heard you pickin' and singin' in the country. But the Old Establishment chose not to listen.

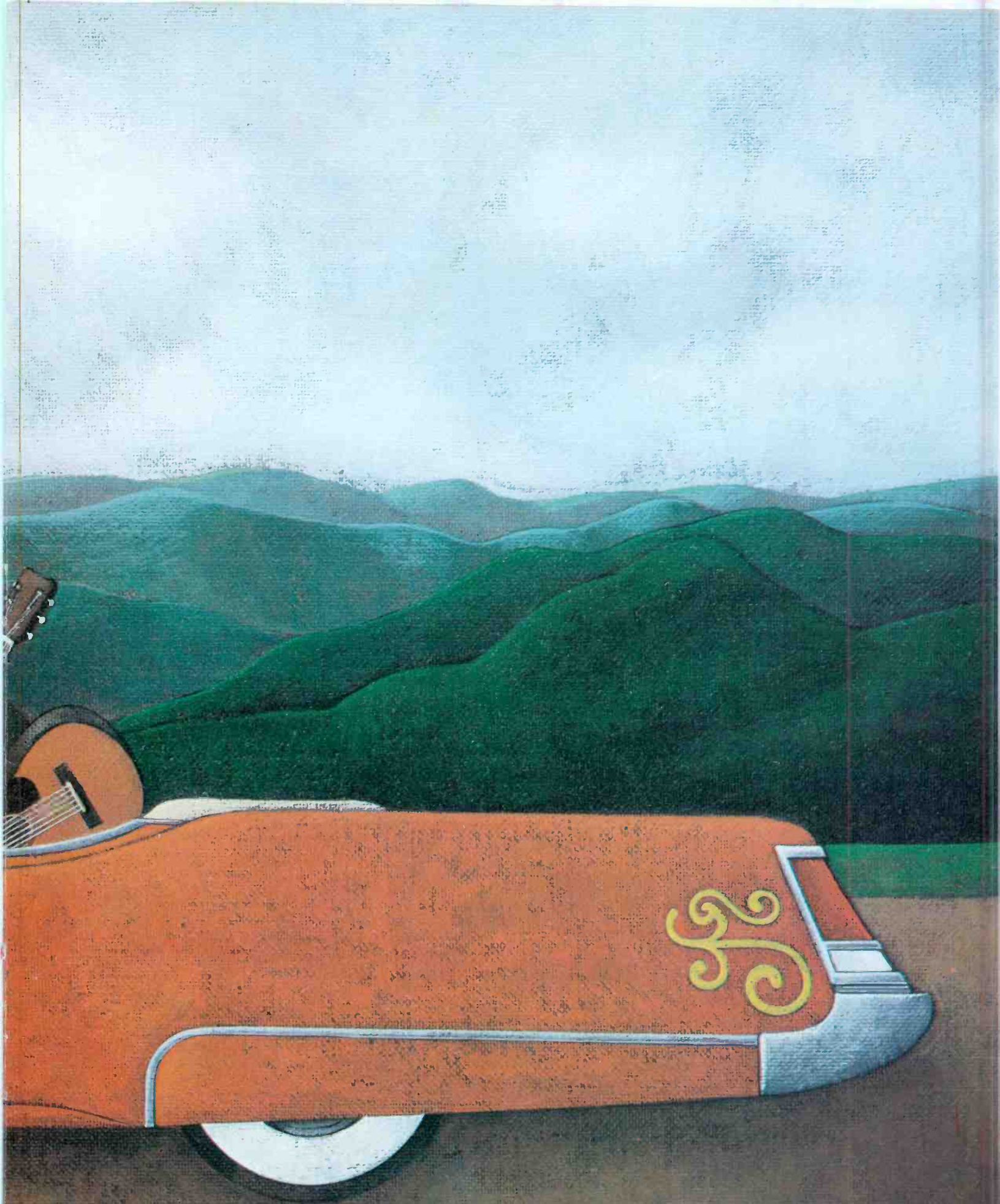
When Broadcast Music Incorporated was founded in 1940, life began to change. For the first time, Country writers and publishers had a way to protect the performance rights on their songs, and collect royalties on them. After years of being dismissed as worthless hillbillies, there was a place where you could go and find respect. America's soul had finally sprung from its native soil.

As Paul Hemphill writes in his book, *The Nashville Sound*: "It is poetic that BMI and the Country Music Association would stand shoulder to shoulder at the top of Music Row, like two Statues of Liberty, because not until BMI was formed . . . did it become possible for country songwriters to make a decent living."

We've come a long way since then. And we've done it together. BMI still believes in the American Country Dream. A barefoot boy with a fiddle can still grow up to be a star.

BMI
BROADCAST MUSIC INC.



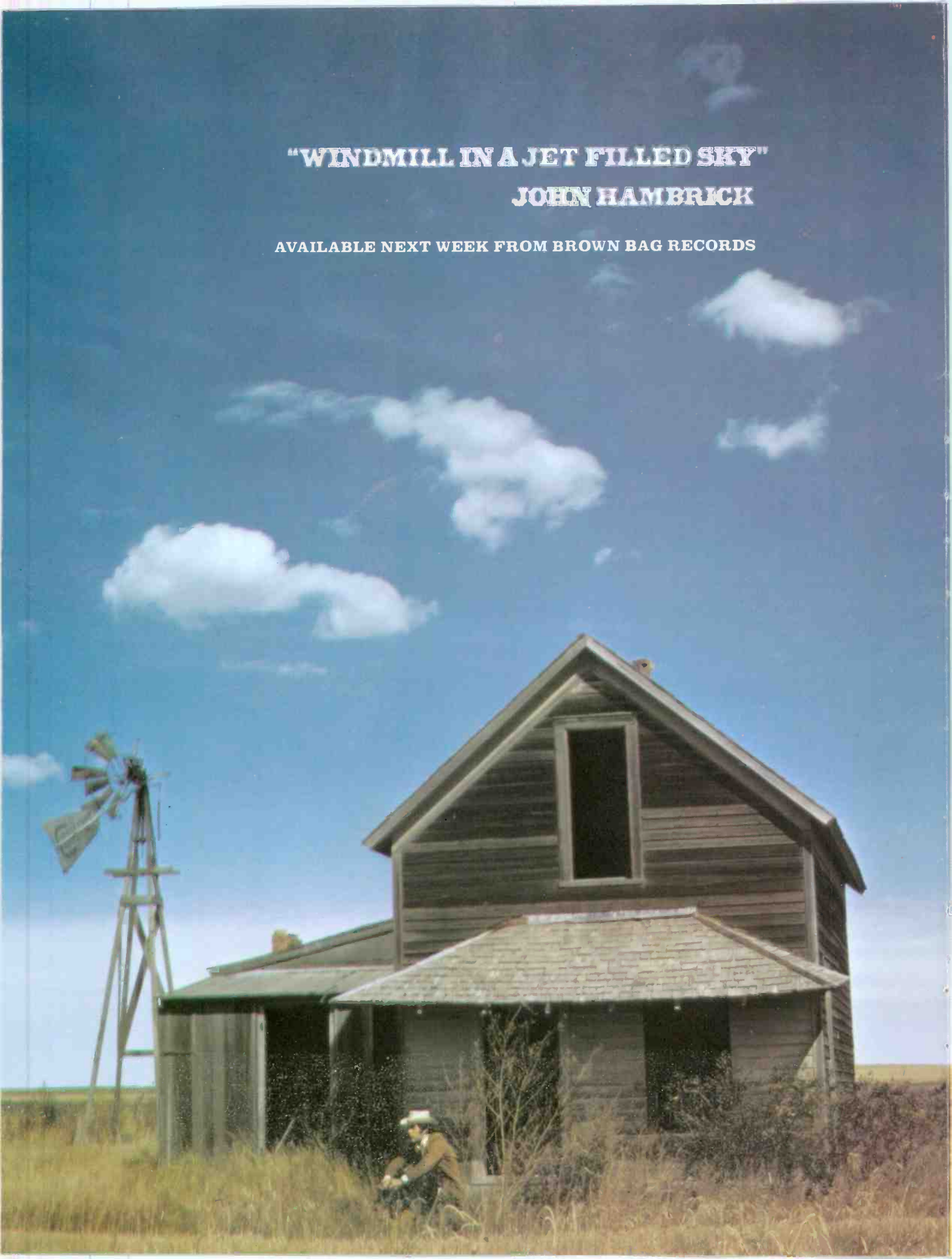


*The Nashville Sound by Paul Hemphill
©Simon and Schuster 1971

"WINDMILL IN A JET FILLED SKY"

JOHN HAMBRICK

AVAILABLE NEXT WEEK FROM BROWN BAG RECORDS



1972-

The Year Artists Came Out Of The Shadows Of Their Parents

Karen Wheeler, left, and Justin Tubb, seated, with their producer, Billy Linneman, president of Hilltop Production Company. Miss Wheeler and Tubb are two of the artists who have moved out of the shadows of famous parents.



THIS IS A YEAR IN WHICH ARTISTS, OFTEN HIDDEN IN THE SHADOWS OF SOMEONE MORE FAMOUS, EMERGE TO SHINE IN THEIR OWN LIGHTS.

Tommy Cash is among these. Stepping from an obvious shadow, he has stepped forward as a performer in the super class, as a writer and publisher, and as a young man who may end up making more television appearances than his famous brother.

In the past year, he has done the Mike Douglas Show, the David Frost Show, Hee Haw, the Bill Anderson Syndicated show, he has been set for the Tonight Show and the Merv Griffith Show. But that, as they say, is only the beginning.

Under the direction of his manager, Frank Campana of New York, Tommy Cash now is getting ready to do a television country series "on the order of the Bonanza" show, and he is auditioning for movies, the first of which was with Screen-Gems. He was called in to do the national Pepsi-Cola commercials, and has several others now lined up.

Personal appearances have expanded. His club dates alone, booked by the Buddy Lee Agency, are up 50 per cent over a year ago. He already is booked heavily into 1973. His services are very much "required."

The expansion of his Tomcat Music also is a big move, and he now owns an extensive catalog.

Neither Johnny nor Tommy Cash likes comparisons, but Jerry Lewis, during a recent national telethon, said this: "I thought there was only one great performer in the Cash family; now I knew there are two superstars."

Ironically, Tommy Cash has been in that category all along. An outstanding singer on Epic, he developed into a great showman. While being the first to admit that his brother has always helped him in his career, there still is no question that, through no fault of anyone's, he had to live in that shadow. Now

he has moved out into his own sort of gloryland, and no one is more pleased than Johnny Cash . . . unless it's Tommy Cash.

Justin Tubb, too, has been shadow bound by birth. His famous Hall of Fame father, Ernest Tubb, has been such a luminary in the country music field for some 35 years, that Justin has had to suffer the consequences. Someone once wrote that Justin "proved a worthy heir to the mantle worn by his father." Justin never wanted to inherit the mantle; he wanted to be accepted for himself. It took some doing.

Like Tommy Cash, he was a one-time disk jockey, who migrated back into country music. In the middle 1950's he had a string of great songs, which brought him to the "Grand Ole Opry." He also recorded a number of songs for Decca. After that he moved to Starday and Challenge. The shadow was always there. For a lengthy period, he didn't record at all.

All of this changed this past year. He signed a new booking contract, and a new recording contract. His first release, with the newly-formed Cutlass label, got him off and running again. No references to his father this time; it was Justin Tubb on his own. His career has taken a new upward spiral, and those close to him say he has never felt better and certainly never sung better. He is writing songs again, as he did in the '50s, and no one makes comparisons anymore.

Hank Williams Junior also has become his own man. There is little question but what the image of his late father would help him at first. But the day arrived when he had to make it on his own. He has done just that, and one of his songs this year went to the number one position on the Billboard country charts.

Not even his name could have carried him there; he came into his own as a recording artist. As a stage entertainer he long has been unexcelled. Several factors have been involved in this emergence: both the tutelage

of Buddy Lee and the end of the estrangement with his mother, Audrey Williams, which has given him some peace of mind. He also is now happily married, and expects his first child in December.

In Bakersfield, Buddy Alan chose to drop his last name (he is the son of Buck and Bonnie Owens) when he started to build his career. The identity was quickly established, however, and Buddy had to live in the shadow of his talented father, who did his best to help move Buddy into the limelight.

To say he has been successful would be an understatement. Almost everything he recorded went high into the charts. On stage, it was obvious he had developed much of his father's charisma with an audience. The tall, smiling, good-natured youngster quickly became a favorite of country fans, and the shadow is no more.

Marty Robbins Junior, still somewhat shadowbound, is making his move. His career stymied by a stay in the service, he now is back and will be recording soon for Decca, the firm to which his father moved.

Roy Acuff Junior has slipped back into a shadow for the time being, giving up recording for working in promotion for Acuff-Rose. But Wesley Rose, president of the firm, said young Acuff would be recording again. "We have a lot of his records ready, and he still can be a great performer," Rose says. He recorded a number of tunes, than took a hiatus for doing the behind-the-scene work.

Roger Sovine, who is the son of Red Sovine, had some successful recordings, and wrote a number of good tunes, but gave that up for a position with BMI, where he and Rick Sanchez work together with the artists.

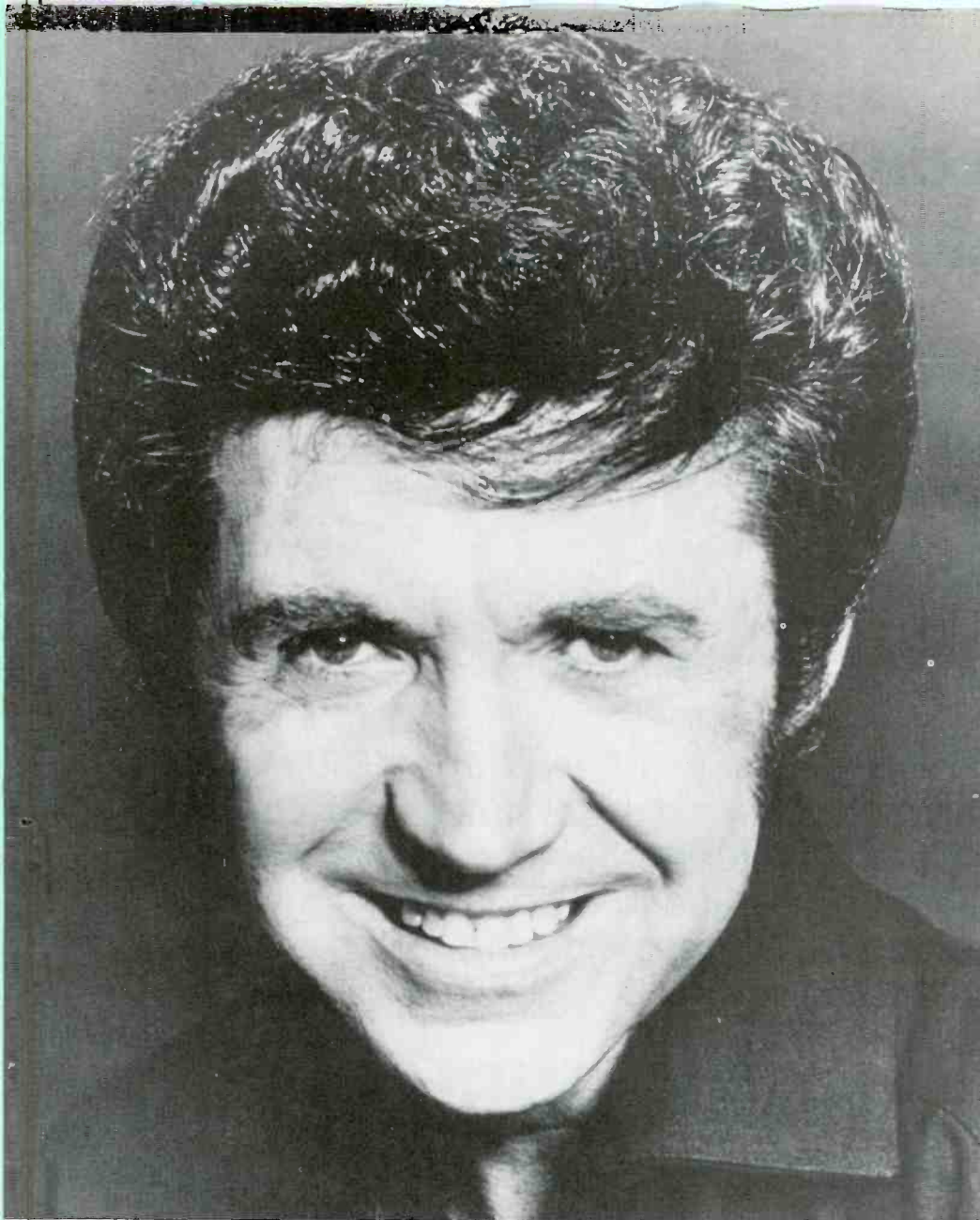
Karen Wheeler, daughter of Onie Wheeler, has just begun to come into her own with Hilltop Productions, and now has a recording contract.

There are others who have tried and faded. But the shadows are still full of potential greats.

THE BILLBOARD COUNTRY AWARDS—1972

Selection of these accolades is based, in part, not only on extensive research by the magazines chart department, but the awards also take into consideration contributions made by the winners in the field, their impact on the industry overall, plus, in the case of the artist, such factors as personal appearances.

BEST SINGLE: "ELEVEN ROSES" / HANK WILLIAMS, JR.	MGM
BEST ALBUM: "EASY LOVING" / FREDDIE HART	CAPITOL
BEST MALE VOCALIST: CHARLEY PRIDE.....	RCA
BEST FEMALE VOCALIST: CONNIE SMITH	RCA
BEST DUO, SINGLES: HANK WILLIAMS JR. & LOIS JOHNSON	MGM
BEST DUO, ALBUMS: TAMMY WYNETTE & GEORGE JONES	EPIC (CBS)
BEST INSTRUMENTAL GROUP: DANNY DAVIS & NASHVILLE BRASS	RCA
BEST INSTRUMENTALIST: CHARLIE McCOY	MONUMENT (CBS)
COUNTRY PIONEER AWARD: ROY ACUFF	HICKORY
BEST OVERALL SINGLES ARTIST: CONWAY TWITTY	DECCA (MCA)
BEST MALE ARTIST, SINGLES: SONNY JAMES.....	COLUMBIA
BEST FEMALE ARTIST, SINGLES: LORETTA LYNN.....	DECCA (MCA)
BEST NEW MALE ARTIST: TONY BOOTH	CAPITOL
BEST NEW FEMALE ARTIST: DONNA FARGO.....	DOT (FAMOUS)
BEST GROUP: TOMPALL & THE GLASER BROTHERS.....	MGM
BEST ALBUM COVER: COUNTRY MUSIC: THEN & NOW / STATLER BROTHERS.....	MERCURY
BEST LINER NOTES: ROBERT HILBURN FOR: "LADIES, LOVE, OUTLAWS" / WAYLON JENNINGS....	RCA
BEST OVERALL ALBUM ARTIST: CHARLEY PRIDE.....	RCA
BEST MALE ARTIST, ALBUMS: CHARLEY PRIDE	RCA
BEST FEMALE ARTIST, ALBUMS: LYNN ANDERSON	COLUMBIA
BEST SONGWRITER, MALE: JERRY CHESTNUT	
BEST SONGWRITER, FEMALE: LORETTA LYNN.....	
BEST COUNTRY PRODUCER: JIM VIENNEAU	MGM
BEST ARRANGER, COUNTRY RECORDS: CAM MULLINS.....	
MOST PROGRAMMED ARTIST: MERLE HAGGARD.....	CAPITOL
COUNTRY RECORD EXECUTIVE OF THE YEAR: FRANK JONES.....	COLUMBIA
BEST COUNTRY RECORD PROMOTER: FRANK MULL.....	MERCURY
BEST COUNTRY RECORD ENGINEER:	
BEST NEW COUNTRY LABEL OF THE YEAR: CARTWHEEL.....	
SPECIAL BREAKTHROUGH AWARD: PATTI PAGE.....	MERCURY
BEST COUNTRY SHOW PROMOTER: HAP PEBBLES.....	
COUNTRY MUSIC STATION OF THE YEAR: WIRE, INDIANAPOLIS, INDIANA.....	
COUNTRY RADIO GENERAL MANAGER OF THE YEAR: A.V. (BAM) BAMFORD, KBER, SAN ANTONIO, TEXAS	
COUNTRY RADIO PROGRAM DIRECTOR: BILL WHEATLEY, WWOK, MAIMI, FLORIDA.....	
COUNTRY DEE JAY OF THE YEAR: LARRY SCOTT—KLAC, LOS ANGELES.....	
BEST SYNDICATED COUNTRY TV SHOW: "THE PORTER WAGONER SHOW"	
BEST SYNDICATED COUNTRY SHOW: CHRIS LANE, "PROGRAMING db," LOS ANGELES.....	
ARTIST RESURGENCE OF THE YEAR MALE: DON GIBSON & JOHNNY PAYCHECK (tie)....	HICKORY / EPIC
ARTIST RESURGENCE OF THE YEAR FEMALE: JODY MILLER	EPIC

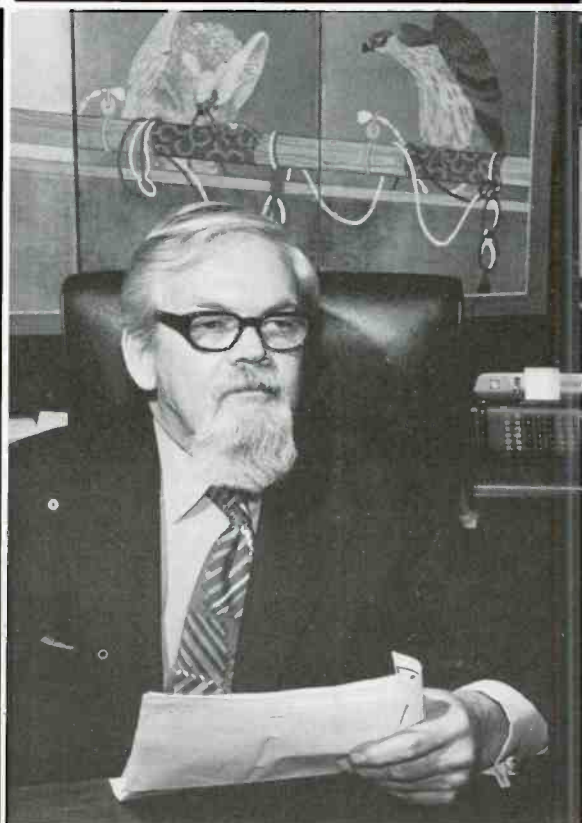


Thanks To
ALL OF YOU -
Sonny James

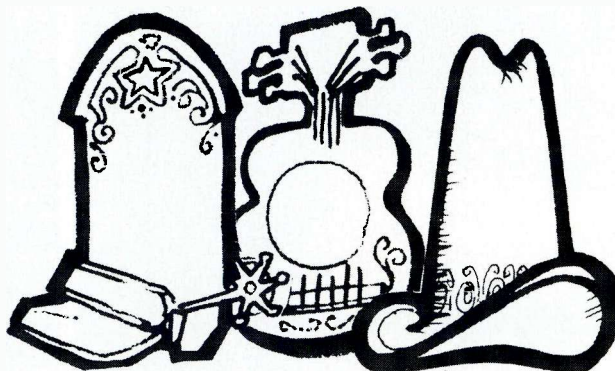
**CONGRATULATIONS,
SONNY!**
On being named
'BILLBOARD'S BEST MALE
SINGLES ARTIST' Again in '72!

Bob Neal
personal manager

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Billboard's 1972 Country Music Survey



The 1972 country music survey is based upon Billboard's country chart research for the first eight months of the year. Positions are determined by the number of disks on the chart, the highest position disks attained and the length of time disks remained on the chart during that period.

TOP COUNTRY SINGLES

(JAN. 1 THROUGH SEPT. 16, 1972)

Pos., Title, Artist & Label (Dist. label)

1. **MY HANG UP IS YOU**—Freddie Hart, Capitol
2. **HAPPIEST GIRL IN THE WHOLE U.S.A.**—Donna Fargo, Dot (Famous)
3. **IT'S GONNA TAKE A LITTLE BIT LONGER**—Charley Pride, RCA
4. **THINK ABOUT IT DARLIN' / CHANTILLY LACE**—Jerry Lee Lewis (Mercury)
5. **IT'S FOUR IN THE MORNING**—Faron Young, Mercury
6. **CAROLYN**—Merle Haggard, Capitol
7. **ELEVEN ROSES**—Hank Williams, Jr., MGM
8. **ONE'S ON THE WAY**—Loretta Lynn, Decca (MCA)
9. **(LOST HER LOVE) ON OUR FIRST DATE**—Conway Twitty, Decca (MCA)
10. **MADE IN JAPAN**—Buck Owens, Capitol
11. **WOMAN (SENSUOUS WOMAN)**—Don Gibson, Hickory
12. **GOOD HEARTED WOMAN**—Waylon Jennings, RCA
13. **ONLY LOVE CAN BREAK A HEART**—Sonny James, Capitol
14. **GRANDMA HARP**—Merle Haggard, Capitol
15. **DELTA DAWN**—Tanya Tucker, Columbia
16. **CRY**—Lynn Anderson, Columbia
17. **TO GET TO YOU**—Jerry Wallace, Decca (MCA)
18. **BEDTIME STORY**—Tammy Wynette, Epic
19. **ANN (DON'T GO RUNNIN')**—Tommy Overstreet, Dot (Famous)
20. **A THING CALLED LOVE**—Johnny Cash & Evangel Choir, Columbia
21. **ALL HIS CHILDREN**—Charley Pride, RCA
22. **BORROWED ANGEL**—Mel Street, Royal American
23. **BEST PART OF LIVING**—Marty Robbins, Columbia
24. **WHEN YOU SAY LOVE**—Bob Luman, Epic (CBS)
25. **ALL THE LONELY WOMEN IN THE WORLD**—Bill Anderson, Decca (MCA)
26. **BLESS YOUR HEART**—Freddie Hart, Capitol

Pos., Title, Artist & Label (Dist. label)

27. **I'VE FOUND SOMEONE OF MY OWN**—Cal Smith, Decca (MCA)
28. **REACH OUT YOUR HAND**—Tammy Wynette, Epic (CBS)
29. **IF YOU LEAVE ME TONIGHT I'LL CRY**—Jerry Wallace, Decca (MCA)
30. **JUST FOR WHAT I AM**—Connie Smith, RCA
31. **ME AND JESUS**—Tom T. Hall, Mercury
32. **AIN'T NOTHIN' SHAKIN'**—Billy "Crash" Craddock, Cartwheel
33. **THAT'S WHAT LEAVING'S ABOUT / LONESOMEST LONESOME**—Ray Price, Columbia
34. **SOMEONE TO GIVE MY LOVE TO**—Johnny Paycheck, Epic (CBS)
35. **I'M A TRUCK**—Red Simpson, Capitol
36. **I'VE GOT TO HAVE YOU**—Sammi Smith, Mega
37. **SWEET DREAM WOMAN**—Waylon Jennings, RCA
38. **I CAN'T SEE ME WITHOUT YOU**—Conway Twitty, Decca (MCA)
39. **LISTEN TO A COUNTRY SONG**—Lynn Anderson, Columbia
40. **LOST FOREVER IN YOUR KISS**—Porter Wagoner & Dolly Parton, RCA
41. **SOFT, SWEET & WARM**—David Houston, Epic (CBS)
42. **THERE'S A PARTY**—Jody Miller, Epic (CBS)
43. **WHAT AIN'T TO BE JUST MIGHT HAPPEN**—Porter Wagoner, RCA
44. **TOUCH YOUR WOMAN**—Dolly Parton, RCA
45. **COTTON JENNY**—Anne Murray, Capitol
46. **EVERYBODY'S REACHING OUT FOR SOMEONE**—Pat Daisy, RCA
47. **WE CAN MAKE IT**—George Jones, Epic (CBS)
48. **ALABAMA WILD MAN**—Jerry Reed, RCA
49. **LOVING YOU COULD NEVER BE BETTER**—George Jones, Epic (CBS)
50. **KATE**—Johnny Cash, Columbia



Welcome To Memphis Country.

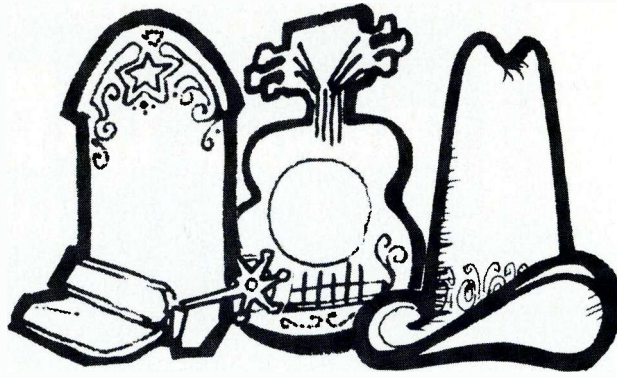
(A little west of Nashville)

*O. B. McClinton
Roland Eaton
Susan Kay Hudson
Roger Hallmark
Eddie Bond
The Gospel Commanders*

Thanks for listening . . .
from eight artists you haven't
heard much about. Yet.
But get ready. Because they
are. Ready with albums and
singles. And they're rising like
home-baked bread. No wonder.
They've got their teeth into
some of the tastiest music in
the country. Memphis country.



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TOP COUNTRY ALBUMS 1972

Pos., Title, Artist & Label

1. **SINGS HEART SONGS**, Charley Pride, RCA
2. **BEST OF CHARLEY PRIDE**, Charley Pride, RCA
3. **FOR THE GOOD TIMES**, Ray Price, Columbia
4. **EASY LOVING**, Freddie Hart, Capitol
5. **CRY**, Lynn Anderson, Columbia
6. **REAL McCOY**, Charlie McCoy, Monument (CBS)
7. **LET ME TELL YOU ABOUT A SONG**, Merle Haggard, Capitol
8. **MY HANG UP IS YOU**, Freddie Hart, Capitol
9. **A THING CALLED LOVE**, Johnny Cash, Columbia
10. **LEAD ME ON**, Conway Twitty, Decca (MCA)
11. **SHE'S ALL I GOT**, Johnny Paycheck, Epic (CBS)
12. **KILLER ROCKS ON**, Jerry Lee Lewis, Mercury
13. **HOW CAN I UNLOVE YOU**, Lynn Anderson, Columbia
14. **RANGERS WALTZ**, Mom & Dads, GMP Crescendo
15. **BEDTIME STORY**, Tammy Wynette, Epic (CBS)
17. **WE GO TOGETHER**, Tammy Wynette & George Jones, Epic (CBS)
18. **LIVE AT THE NUGGET**, Buck Owens, Capitol
19. **JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II**, Columbia
20. **ANNE MURRAY & GLEN CAMPBELL**, Capitol
21. **HAPPIEST GIRL IN THE WHOLE U.S.A.**, Donna Fargo, Dot
22. **I'M A TRUCK**, Red Simpson, Capitol
23. **WOULD YOU TAKE ANOTHER CHANCE ON ME**, Jerry Lee Lewis, Mercury
24. **INNERVIEW**, Statler Brothers, Mercury
25. **THAT'S WHY I LOVE YOU LIKE I DO**, Sonny James, Capitol
26. **BORDER SONG**, Kris Kristofferson, Monument, (CBS)
27. **TO GET TO YOU**, Jerry Wallace, Decca (MCA)
28. **I CAN'T SEE ME WITHOUT YOU**, Conway Twitty, Decca (MCA)
29. **ROSE GARDEN**, Lynn Anderson, Columbia
30. **BLESS YOUR HEART**, Freddie Hart, Capitol
31. **GEORGE JONES**, Epic (CBS)
32. **RIGHT COMBINATION/BURNING THE MIDNIGHT OIL**, Porter Wagoner & Dolly Parton, (RCA)
33. **BIGGEST HITS OF SONNY JAMES**, Sonny James, Capitol
34. **IT'S FOUR IN THE MORNING**, Faron Young, Mercury
35. **I'M JUST ME**, Charley Pride, RCA
36. **THIS IS JERRY WALLACE**, Jerry Wallace, Decca (MCA)
37. **I'VE GOT A HAPPY HEART**, Susan Raye, Capitol
38. **COAT OF MANY COLORS**, Dolly Parton, RCA
39. **BILL & JAN (OR JAN & BILL)**, Bill Anderson & Jan Howard, Decca (MCA)
40. **GOOD HEARTED WOMAN**, Waylon Jennings, RCA
41. **DAY LOVE WALKED IN**, David Houston, Epic (CBS)
42. **LAND OF MANY CHURCHES**, Merle Haggard, Capitol
43. **SOMEONE TO GIVE MY LOVE TO**, Johnny Paycheck, Epic (CBS)
44. **I WON'T MENTION IT AGAIN**, Ray Price, Columbia
45. **WE ALL GOT TOGETHER AND . . .**, Tom T. Hall, Mercury
46. **NEVER ENDING SONG OF LOVE**, Dickie Lee, RCA
47. **BEST OF JERRY REED**, RCA
48. **HANK WILLIAMS JR.'S GREATEST HITS**, Hank Williams Jr., MGM
49. **SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE**, Sammi Smith, Mega
50. **IN SEARCH OF A SONG**, Tom T. Hall, Mercury



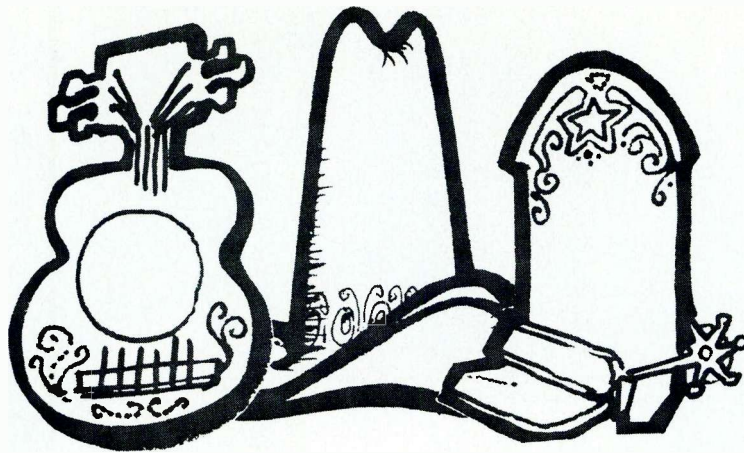
**all of
you
are
just
too
good
to be
true...**

**thanks
for
another
fantastic
year!**

**Management & Booking:
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Nashville, Tennessee 37204
Phone: (615) 383-6564**

**RCA
Records**

Charley Pride



TOP COUNTRY ARTISTS 1972 SINGLES

Pos.	Artist & Label	No. of Singles On Chart
1.	CHARLEY PRIDE, RCA	3
2.	TAMMY WYNETTE, Epic (CBS)	5
3.	FREDDIE HART, Capitol	2
4.	SONNY JAMES, Capitol & Columbia	5
5.	GEORGE JONES, Epic & RCA	5
6.	JERRY LEE LEWIS, Mercury	3
7.	CONWAY TWITTY, Decca (MCA)	4
8.	MERLE HAGGARD, Capitol	4
9.	DON GIBSON, Hickory	5
10.	JOHNNY PAYCHECK, Epic (CBS)	4
11.	BUCK OWENS, Capitol	5
12.	HANK WILLIAMS, Jr., MGM	4
13.	JOHNNY CASH, Columbia	4
14.	DOLLY PARTON, RCA	5
15.	MEL TILLIS, MGM	5
16.	BILLY "CRASH" CRADDOCK, Cartwheel	3
17.	JERRY REED, RCA	3
18.	JODY MILLER, Epic (CBS)	4
19.	JERRY WALLACE, Decca (MCA)	2
20.	WAYLON JENNINGS, RCA	2
21.	LYNN ANDERSON, Columbia	2
22.	FARON YOUNG, Mercury	2
23.	DONNA FARGO, Dot (Famous)	2
24.	PORTER WAGONER, RCA	4
25.	SUSAN RAYE, Capitol	4
26.	BOB LUMAN, Epic (CBS)	4
27.	DAVID HOUSTON, Epic (CBS)	4
28.	TOMMY OVERSTREET, Dot (Famous)	2
29.	CONNIE SMITH, RCA	3
30.	TOM T. HALL, Mercury	2
31.	SAMMI SMITH, Mega	3
32.	GLEN CAMPBELL, Capitol	3
33.	TONY BOOTH, Capitol	3
34.	JEANNIE C. RILEY, MGM & Plantation	4
35.	DAVID ROGERS, Columbia	3
36.	TAMMY WYNETTE & GEORGE JONES, Epic (CBS)	2
37.	PORTER WAGONER & DOLLY PARTON, RCA	3
38.	NAT STUCKEY, RCA	3
39.	BARBARA MANDRELL, Columbia & Epic	3
40.	HANK THOMPSON, Dot (Famous)	2
41.	TOMPALL & THE GLASER BROTHERS, MGM	2
42.	CHARLIE McCOY, Monument, (CBS)	2
43.	DICKIE LEE, RCA	2
44.	FREDDIE WELLER, Columbia	3
45.	BILL ANDERSON, Decca (MCA)	3
46.	PAT DAISY, RCA	2
47.	JIM REEVES, RCA	2
48.	DAVE DUDLEY, Mercury	2
49.	TANYA TUCKER, Columbia	1
50.	JOHNNY BUSH, Million & RCA	1

Something happened to the Grand Ole Opry between its first broadcast in 1925 and the most recent in this, its 47th year.

From a single octogenarian fiddler, its talent roster grew to include 60 country music stars.

From a few thousand listeners, many of them tuned in on crystal sets, its audience grew to include millions of country music fans.

To accommodate the thousands of fans who now come to see the Grand Ole Opry each week (6000 on an average Saturday night!), we've built a new Grand Ole Opry House

which we'll be opening early next year. Surrounded by Opryland, U.S.A., the fabulous entertainment park that has American Music as its theme, the new \$12 million Grand Ole Opry House is the largest radio theatre ever constructed. It's the first major radio facility built in this country since the advent of television.

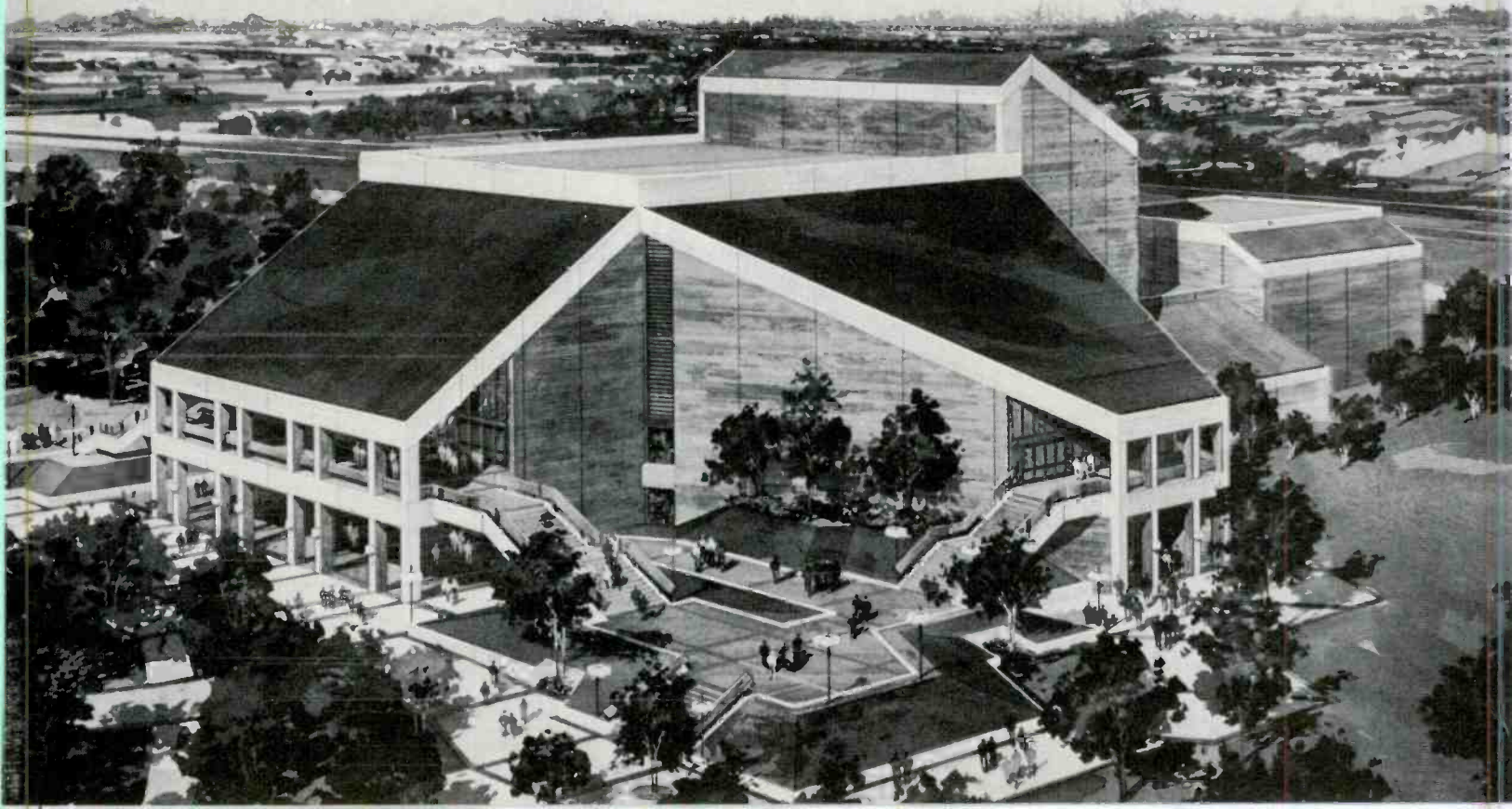
And country music built it. Forty-seven years of country music on the Grand Ole Opry.

With each year greater than the one before.

WSM
NASHVILLE, TENN.

An affiliate of the National Life & Accident Insurance Company

This is the house that country music built.



TOP COUNTRY ARTISTS 1972 ALBUMS

Pos.	Artist & Label	No. of LPs on Chart	Pos., Artist & Label	No. of LPs on Chart	
1.	CHARLEY PRIDE, RCA	5	26.	DICKIE LEE, RCA	2
2.	LYNN ANDERSON, Columbia	6	27.	HANK WILLIAMS, JR., MGM	2
3.	RAY PRICE, Columbia	5	28.	FARON YOUNG, Mercury	2
4.	FREDDIE HART, Capitol	3	29.	DON GIBSON, Hickory	3
5.	LORETTA LYNN, Decca (MCA)	4	30.	ANNE MURRAY, Capitol	2
6.	JOHNNY CASH, Columbia	4	31.	ANNE MURRAY & GLEN CAMPBELL, Capitol	1
7.	MERLE HAGGARD, Capitol	3	32.	DONNA FARGO, Dot (Famous)	1
8.	TAMMY WYNETTE, Epic (CBS)	4	33.	HANK THOMPSON, Dot (Famous)	2
9.	JERRY LEE LEWIS, Mercury	2	34.	PORTER WAGONER, RCA	2
10.	SONNY JAMES, Capitol & Columbia	4	35.	STATLER BROTHERS, Mercury	2
11.	CONWAY TWITTY, Decca (MCA)	3	36.	RED SIMPSON, Capitol	1
12.	JOHNNY PAYCHECK, Epic (CBS)	2	37.	SAMMI SMITH, Mega	2
13.	KRIS KRISTOFFERSON, Monument (CBS)	3	38.	PORTER WAGONER & DOLLY PARTON, RCA	1
14.	MOM & DADS, GNP Crescendo	2	39.	CONNIE SMITH, RCA	2
15.	JERRY WALLACE, Decca (MCA)	2	40.	BILL ANDERSON & JAN HOWARD, Decca (MCA)	1
16.	BUCK OWNES, Capitol	4	41.	WAYLON JENNINGS, RCA	1
17.	GEORGE JONES, Epic (CBS)	3	42.	DAVID HOUSTON, Epic (CBS)	1
18.	DOLLY PARTON, RCA	3	43.	GLEN CAMPBELL, Capitol	2
19.	CHARLIE McCOY, Monument (CBS)	1	44.	JIM REEVES, RCA	2
20.	JERRY REED, RCA	4	45.	ROY CLARK, Dot (Famous)	2
21.	SUSAN RAYE, Capitol	4	46.	RAY STEVENS, Barnaby (MGM)	1
22.	GEORGE JONES & TAMMY WYNETTE, Epic (CBS)	2	47.	ROGER MILLER, Mercury	1
23.	CONWAY TWITTY & LORETTA LYNN, Decca (MCA)	1	48.	JAN HOWARD, Decca (MCA)	2
24.	TOM T. HALL, Mercury	3	49.	TONY BOOTH, Capitol	1
25.	BILL ANDERSON, Decca (MCA)	3	50.	DAVE DUDLEY, Mercury	1

TOP MALE VOCALISTS 1972 SINGLES

Pos.	Artist Label	No. of Singles On Chart	Pos.	Artist & Label	No. of Singles On Chart
1.	CHARLEY PRIDE, RCA	3	14.	MEL TILLIS, MGM	5
2.	FREDDIE HART, Capitol	2	15.	JERRY REED, RCA	3
3.	SONNY JAMES, Capitol & Columbia	5	16.	JERRY WALLACE, Decca (MCA)	2
4.	JERRY LEE LEWIS, Mercury	3	17.	WAYLON JENNINGS, RCA	2
5.	CONWAY TWITTY, Decca (MCA)	4	18.	FARON YOUNG, Mercury	2
6.	GEORGE JONES, Epic & RCA	5	19.	PORTER WAGONER, RCA	4
7.	MERLE HAGGARD, Capitol	4	20.	TOMMY OVERSTREET, Dot (Famous)	2
8.	DON GIBSON, Hickory	5	21.	BOB LUMAN, Epic (CBS)	4
9.	JOHNNY PAYCHECK, Epic (CBS)	4	22.	DAVID HOUSTON, Epic (CBS)	4
10.	BUCK OWENS, Capitol	5	23.	TOM T. HALL, Mercury	2
11.	HANK WILLIAMS, JR., MGM	4	24.	GLEN CAMPBELL, Capitol	3
12.	JOHNNY CASH, Columbia	4	25.	TONY BOOTH, Capitol	3
13.	BILLY "CRASH" CRADDOCK, Cartwheel	3			

TOP MALE VOCALISTS 1972 ALBUMS

Pos., Artist, Label	No. of LPs On Chart	Pos., Artist & Label	No. of LPs On Chart
1. CHARLEY PRIDE, RCA	5	14. CHARLIE McCOY, Monument (CBS)	1
2. FREDDIE HART, Capitol	3	15. JERRY REED, RCA	4
3. RAY PRICE, Columbia	5	16. TOM T. HALL, Mercury	3
4. JOHNNY CASH, Columbia	4	17. BILL ANDERSON, Decca (MCA)	3
5. MERLE HAGGARD, Capitol	3	18. DICKIE LEE, RCA	2
6. JERRY LEE LEWIS, Mercury	2	19. HANK WILLIAMS, JR., MGM	2
7. SONNY JAMES, Capitol & Columbia	4	20. FARON YOUNG, Mercury	2
8. CONWAY TWITTY, Decca (MCA)	3	21. DON GIBSON, Hickory	3
9. JOHNNY PAYCHECK, Epic (CBS)	2	22. HANK THOMPSON, Dot (Famous)	2
10. KRIS KRISTOFFERSON, Monument (CBS)	3	23. PORTER WAGONER, RCA	3
11. JERRY WALLACE, Decca (MCA)	2	24. RED SIMPSON, Capitol	1
12. BUCK OWENS, Capitol	4	25. WAYLON JENNINGS, RCA	1
13. GEORGE JONES, Epic (CBS)	3		



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THANKS TO:

- Chic Doherty, John Brown, Glenn Hornor, Jeff Scheible, Joe Sutton and everyone at Decca for making "Miss Pauline" by Henry Briggs a C&W Smash.
- Ron Logan and Ed Turnley, Southern Plastics, Nashville, Russ Reeder, Record Service, Houston, Annie Evans, South Atlantic Dist., Jacksonville, Gwen Kessler at Southland Distributors, Atlanta for superb service.
- Jerry Wexler with Atlantic for purchasing Big Bruce (A Fairy Tale that made Billboard Top 100)
- Clive Fox with Lionel (MGM) for purchasing Children Save the World—Heroes of Cranberry Farm
- Gene Pope, Radio WVOJ Jacksonville for "breaking" Miss Pauline (Decca-33005) and also Tom Chaney, Radio WSKI, Bob Hudson, Radio WQYK, Don Day, Radio WBAP, Russ Miles, Radio WQIK, John Rudolph, Radio KBHS, J. Wilder, Radio WBIE, Dick Dickinson, Radio WWFL.
- Thanks to Guy Drake for recording Welfare Cadillac (we were the first to release the record) Cashbox #1 C&W controversial record of the year
- Fred Edwards & Lorin Becker with Stereo-Dimensions Records for purchasing Oh, What a Party by the Sharecroppers
- Faron Young with Mercury for recording Occasional Wife (Rneau-Hardtack Music, BMI)
- Harry Carlson with Fraternity Records for his encouragement and unrelenting patience
- Joe Stanzione, Brad Phillips, Skip Schreiber at Campus Distributors who've put up with us for three years in helping us test market new records for these labels
- Harold Lipsius with Jamie-Guyden for purchasing the Flying Machine (Steve Monohan)
- Ray Price with Columbia for recording That's What Leaving's About (Charlie Boy Music, ASCAP)

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TOP FEMALE VOCALISTS 1972 SINGLES

Pos., Artist & Label	No. of Singles On Chart	Pos., Artist & Label	No. of Singles On Chart
1. TAMMY WYNETTE, Epic (CBS)	5	14. JEANNIE SEELY, Decca (MCA)	4
2. DOLLY PARTON, RCA	5	15. JAN HOWARD, Decca (MCA)	3
3. JODY MILLER, Epic (CBS)	4	16. DIANA TRASK, Dot (Famous)	2
4. LYNN ANDERSON, Columbia	2	17. ANNE MURRAY, Capitol	1
5. DONNA FARGO, Dot (Famous)	2	18. ARLENE HARDEN, Columbia	2
6. SUSAN RAYE, Capitol	4	19. BARBARA FAIRCHILD, Columbia	2
7. CONNIE SMITH, RCA	3	20. BRENDA LEE, Decca (MCA)	2
8. SAMMI SMITH, Mega	3	21. ALICE CREECH, Target	3
9. JEANNIE C. RILEY, MGM & Plantation	4	22. SANDY POSEY, Columbia	2
10. BARBARA MANDRELL, Columbia & Epic	3	23. LANA RAE, Decca (MCA)	1
11. LORETTA LYNN, Decca (MCA)	3	24. LOIS JOHNSON, MGM	1
12. PAT DAISY, RCA	2	25. JEANNE PRUETT, Decca (MCA)	2
13. TANYA TUCKER, Columbia	1		

TOP FEMALE VOCALISTS 1972 ALBUMS

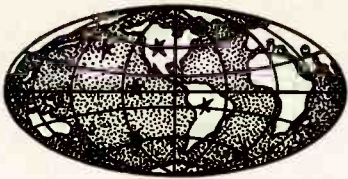
Pos., Artist & Label	No. of LPs On Chart	Pos., Artist & Label	No. of LPs On Chart
1. LYNN ANDERSON, Columbia	6	9. CONNIE SMITH, RCA	2
2. LORETTA LYNN, Decca (MCA)	4	10. JAN HOWARD, Decca (MCA)	2
3. TAMMY WYNETTE, Epic (CBS)	4	11. SANDY POSEY, Columbia	1
4. DOLLY PARTON, RCA	3	12. JODY MILLER, Epic (CBS)	2
5. SUSAN RAYE, Capitol	4	13. JEANNIE C. RILEY, Plantation	1
6. ANNE MURRAY, Capitol	2	14. BARBARA FAIRCHILD, Columbia	1
7. DONNA FARGO, Dot (Famous)	1	15. LINDA RONSTADT, Capitol	1
8. SAMMI SMITH, Mega	2		

TOP DUOS & GROUPS—1972 SINGLES

Pos., Artist & Label	No. of Singles On Chart	Pos., Artist & Label	No. of Singles On Chart
1. TAMMY WYNETTE & GEORGE JONES, Epic (CBS)	2	6. HANK WILLIAMS & LOIS JOHNSON, MGM	1
2. PORTER WAGONER & DOLLY PARTON, RCA	3	7. MEL TILLIS & SHERRY BRYCE, MGM	2
3. TOMPALL & THE GLASER BROTHERS, MGM	2	8. JODY MILLER & JOHNNY PAYCHECK, Epic (CBS)	1
4. STATLER BROTHERS, Mercury	3	9. JACK BLANCHARD & MISTY MORGAN, Mega	2
5. JACK GREENE & JEANNIE SEELY, Decca (MCA)	2	10. BUCK OWNES & SUSAN RAYE, Capitol	1

TOP DUOS & GROUPS—1972 ALBUMS

Pos., Artist & Label	No. of LPs On Chart	Pos., Artist & Label	No. of LPs On Chart
1. MOM & DADS, GNP Crescendo	2	6. PORTER WAGONER & DOLLY PARTON, RCA	1
2. GEORGE JONES & TAMMY WYNETTE, Epic (CBS)	2	7. BILL ANDERSON & JAN HOWARD, Decca (MCA)	1
3. CONWAY TWITTY & LORETTA LYNN, Decca (MCA)	1	8. DANNY DAVIS & NASHVILLE BRASS, RCA	2
4. ANNE MURRAY & GLEN CAMPBELL, Capitol	1	9. BUCK OWNES & SUSAN RAYE, Capitol	1
5. STATLER BROTHERS, Mercury	2	10. CHET ATKINS & JERRY REED, RCA1	1



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October 10, 1972

Mr. Freddie Hart
1901 Avenue Of The Stars
Century City, California

Dear Freddie:

First, let me thank you for a wonderful 1972. It's been a year filled with many successes and I can't think of any better way to cap it than with the announcement of "Easy Loving" winning Album of the Year, "My Hangup Is You" winning Single of the Year, and you, high on the lists for Artist and Entertainer of the Year.

It's been a long, upward climb, but I'm really pleased that you're finally receiving the recognition due a great talent like yours. The Country Music Association and the Academy Of Country And Western Music have recognized it and so does the entire music world. I'm confident your success will continue for many years as your creativity never ceases to amaze me.

By all indications, your newest release, "Got The All Overs For You," is destined for the top of the charts and will establish yet another record in tremendous sales.

The last six years I've worked with you have been a pleasure, particularly the last five months as your personal manager. Let me extend my best wishes for continued success for you in the next six.

Bless your heart,

Joe McFadden

ARTISTS MANAGER

TOP COUNTRY LABELS SINGLES

Pos. Label	No. of Singles On Chart	Pos. Label	No. of Singles On Chart
1. RCA	55	11. HICKORY	7
2. CAPITOL	52	12. CARTWHEEL	7
3. EPIC (CBS)	33	13. TARGET	5
4. COLUMBIA	40	14. MONUMENT (CBS)	4
5. DECCA (MCA)	39	15. ROYAL AMERICAN	3
6. MERCURY	21	16. PLANTATION	2
7. MGM	18	17. CHART	2
8. DOT	17	18. MILLION	2
9. UNITED ARTISTS	13	19. BARNABY (MGM)	1
10. MEGA	12	20. PARAMOUNT (Famous)	1

TOP COUNTRY LABELS ALBUMS

Pos. Label	No. of LPs On Chart	Pos. Label	No. of LPs On Chart
1. RCA	34	11. MEGA	4
2. CAPITOL	27	12. HICKORY	2
3. COLUMBIA	20	13. BARNABY (MGM)	1
4. DECCA (MCA)	18	14. UNITED ARTISTS	2
5. EPIC (CBS)	11	15. RANWOOD	1
6. MERCURY	12	16. PLANTATION	1
7. DOT (Famous)	6	17. MILLION	1
8. MONUMENT (CBS)	4	18. CARTWHEEL	1
9. MGM	5	19. DORE	1
10. GHP CRESCENDO	2	20. POPPY	1

TOP COUNTRY PUBLISHERS—1972

Pos. Publisher, Licensee	No. of Singles On Chart	Pos. Publisher, Licensee	No. of Singles On Chart
1. BLUE BOOK, BMI	17	26. 4 STAR, BMI	3
2. ACUFF-ROSE, BMI	18	27. WILLIAMS, JR., BMI	1
3. ALGEE, BMI	17	28. CEDARWOOD, BMI	8
4. TREE, BMI	17	29. EARLY MORNING, SESAC	2
5. JACK & JILL, ASCAP	12	30. STALLION, BMI	2
6. OWEPAR, BMI	7	31. PLAYBACK, BMI	2
7. VECTOR, BMI	4	32. SHAPERO BERNSTEIN, ASCAP	2
8. SAWGRASS, BMI	6	33. ARM, ASCAP	1
9. EVIL EYE, BMI	3	34. BIXAX, ASCAP	1
10. LEEDS, ASCAP	2	35. CASON, ASCAP	1
11. PI-GEM, BMI	2	36. LOUISA, BMI	1
12. ALTAM, BMI	3	37. NELSON, BMI	3
13. BUCKHORN, BMI	2	38. DUCHESS, BMI	3
14. MARIPOSA, BMI	3	39. TERRACE, BMI	2
15. BLUE CREST, BMI	10	40. ANNE-RACHEL, ASCAP	2
16. GREEN GRASS, BMI	6	41. POPER, BMI	1
17. HOUSE OF CASH, BMI	10	42. CENTRAL SONGS, BMI	5
18. SCREEN GEMS-COLUMBIA, BMI	6	43. BACK ROAD, BMI	1
19. FLAGSHIP, BMI	6	44. GALLICO, BMI	5
20. HALLNOTE, BMI	2	45. TWITTY BIRD, BMI	1
21. HILL & RANGE, BMI	6	46. JASPERILLA, ASCAP	1
22. GLAD, BMI	2	47. M R SON, BMI	2
23. SHADE TREE, BMI	2	48. JACK, BMI	1
24. ACCOUSTIE, BMI	5	49. 100 OAKS, BMI	5
25. CHESTNUT, BMI	1	50. TRAVIS, BMI	2



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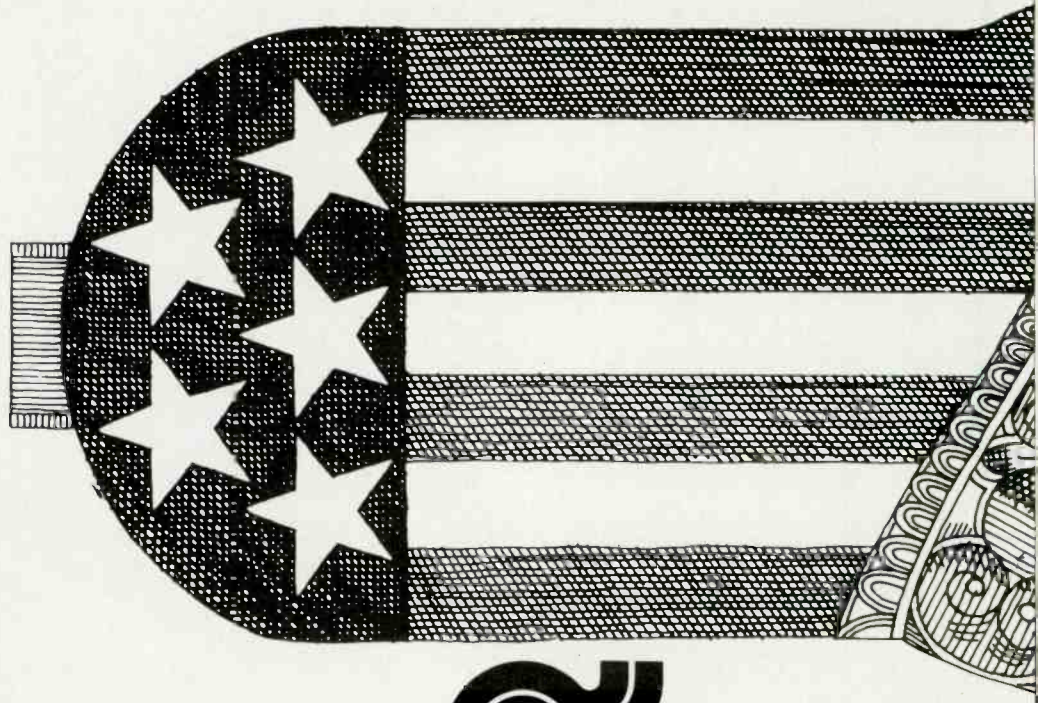
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Best Instrumental Group

CHARLEY PRIDE
Best Overall Album Artist

CHARLEY PRIDE
Best Male Artist (Albums)

* Number One Survey Winners

CHARLEY PRIDE
Top Country Artist (Singles)

CHARLEY PRIDE
Top Country Male (Singles)

**PORTER WAGONER
& DOLLY PARTON**
Top Country Duo (Singles)

CHARLEY PRIDE
Top Country Artist (Albums)

CHARLEY PRIDE
Top Country Male (Albums)

CHARLEY PRIDE
"Sings Heart Songs"
Top Country Album

More 1972 Billboard Winners

Chet Atkins

Johnny Bush

Pat Daisy

Waylon Jennings

George Jones

Dickey Lee

Jerry Reed

Jim Reeves

Connie Smith

Nat Stuckey

RECORD WORLD

* Number One Winners

CHARLEY PRIDE
Top Male Vocalist (Singles)

DICKEY LEE
Most Promising Male Vocalist (Singles)

**DANNY DAVIS/
NASHVILLE BRASS**
Top Instrumental Group (Singles)

JERRY REED
Top Instrumentalist (Singles)

**PORTER WAGONER &
DOLLY PARTON**
Top Duo (Albums)

CHARLEY PRIDE
Top Male Vocalist (Albums)

**DANNY DAVIS/
NASHVILLE BRASS**
Top Instrumental Group (Albums)

CHET ATKINS
Top Instrumentalist (Albums)

CHARLEY PRIDE
"Kiss An Angel Good Morning"
Top Single

More 1972 Record World Winners

Jethro Burns

Archie Campbell

Pat Daisy

Skeeter Davis

Lester Flatt

Kossi Gardner

Waylon Jennings

Nashville String Band

Connie Smith

Dottie West

Mac Wiseman

CASH BOX

* Number One Winners

CHARLEY PRIDE
Best Male Vocalist

**PORTER WAGONER &
DOLLY PARTON**
Best Vocal Duos

CHET ATKINS
Best Instrumentalist

**DANNY DAVIS/
NASHVILLE BRASS**
Best Band/Orchestra

More 1972 Cash Box Winners

Johnny Bush

Floyd Cramer

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Waylon Jennings

Jerry Reed

Connie Smith

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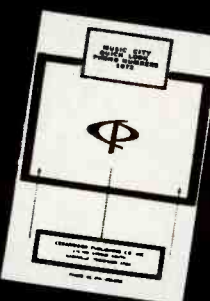
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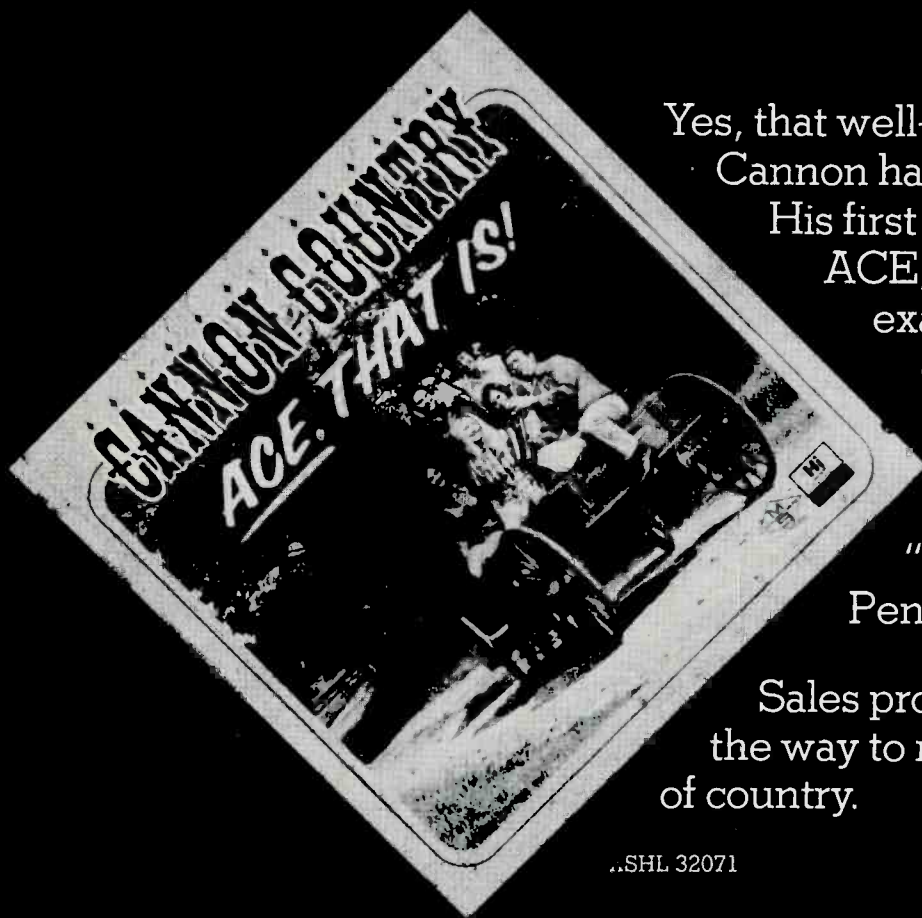


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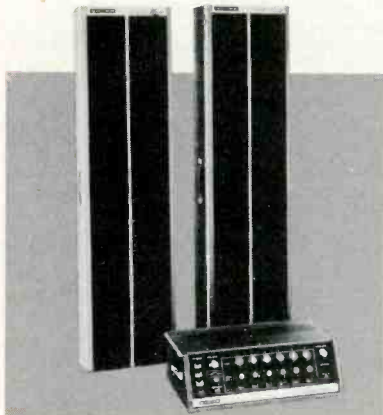


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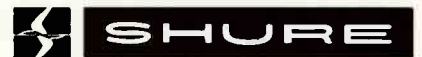


Let's celebrate Opry's birthday...again



On Friday night, October 20th, Shure (the people who make Vocal Master sound systems, microphones and hi-fi phono cartridges) and United Talent, Inc. will again join forces and present an appreciation show starring Loretta Lynn, Conway Twitty, Anthony Armstrong Jones, Ray Griff, Karen Wheeler, L. E. White, Bob Yarbrough, Kenny Starr, Linda Plowman, Stu Phillips — plus the debut of Conway Twitty, Jr. Showtime will be 10:30 P.M. till? at the Municipal Auditorium Plaza Deck. Tickets will be included in WSM's Official Registration Book. And we'd also like you to stop in at the Shure Suite at the Ramada Inn on James Robertson Parkway sometime while you're at the C.M.A. Convention. This will give us two opportunities to get together!

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COUNTRY ARTISTS

The following information has been supplied by personal managers and booking agents. Listed after the artist's name is the type of performer, record label on which product is available, (BA) Booking Agents(s), and (PM) Personal Manager. For complete information on Booking Agents and Personal Managers refer to the sections preceding the Artists' listings.

- ACUFF, ROY (Vocalist), Hickory; BA: Acuff-Rose.
- ADAMS, KAY (Vocalist), Capitol; BA: Americana Corp.; PM: Clifflie Stone.
- ADAMS, SHIRLEY (Vocalist), Shue; Contact: John L. Sullivan.
- ADKINS, WENDELL (Vocalist), 50 States; Contact: Amanda Fountain.
- ALAN, BUDDY (Vocalist w/Guitar), Capitol; BA: Joe McFadden—OMAC Artist.
- ALLEN, GARY (Vocalist w/Guitar), Cactus; PM: Tom Collins.
- ALLEN, GENE, & HIS PLAYBOYS (Vocalist w/Instrumental Group), Stoneway; PM: Col. Joe M. McDougal.
- ALLEN, REX, JR. (Vocalist); BA: Moeller Talent.
- ANDERSON, BILL, & THE PO BOYS (Vocalist w/Group—8), Decca.
- ANDERSON, LIZ (Vocalist), Epic; BA: Buddy Lee; PM: Casey Anderson.
- ANDERSON, LYNN (Vocalist), Columbia; BA: E.O. Stacy—CMA in Chicago, Neal Agency.
- ARLEN, DAVID (Vocalist), Capitol; BA: Art Rush.
- ARMSTRONG, BILLY (Vocalist w/Fiddle), Toppa; BA/PM: Marty Landau—AMB.
- ARNOLD, EDDY (Vocalist), RCA; Fairs BA: E.O. Stacy—CMA in Chicago; PM: Gerard W. Purcell.
- ARNOLD, GREG (Vocalist w/Vocal & Instrumental Group—10), Kaymar; BA: Sound Inc.; PM: Richard Fay—Sound Inc.
- ARR, BILLY (Vocalist), Rice; BA: Key Talent.
- ASHWORTH, ERNIE (Vocalist), Hickory; BA/PM: Buddy Lee.
- ATKINS, CHET (Guitarist), RCA; PM: X. Cosse—ARCCO Ents.
- AUSTIN, BOBBY (Vocalist), Mega; BA: Shorty Lavender.
- BACON, SHORTY (Vocalist), Stoneway.
- BAKERSFIELD BRASS W/DAVE GRAY (Vocalist w/Instrumental Trio), Capitol; BA: OMAC Artist.
- BARBER, GLENN (Vocalist), Hickory; BA: Hubert Long.
- BARE, BOBBY (Vocalist), Mercury; BA: Neal Agency.
- BARLOW, JACK (Vocalist), Dot; BA/PM: Buddy Lee.
- BARNES, MAX D. (Vocalist), Willex; Contact: Willex Recs.
- BAYUM, ROY (Vocalist), Rice; BA: Key Talent.
- BEAVERS, CLYDE (Vocalist), Dot; BA: Beaverwood Talent.
- BEE, MOLLY (Vocalist), Dot; BA: Marty Landau—AMB; PM: Clifflie Stone.
- BELEW, CARL (Vocalist), Decca; BA: Atlas Artists, Joe Taylor.
- BERRY, DEBBIE (Vocalist), Mercury; BA: One Neters.
- BIG MERLE (Vocalist), Starday; BA: Buddy Lee.
- BLACK, JIM (Pianist), Stoneway.
- BLACKWELL, KARON (Vocalist), MGM; BA/PM: Jim Halsey.
- BLANCHARD, JACK, & MISTY MORGAN (Vocal Duo), Mega; BA: Neal Agency.
- BOND, BOBBY (Vocalist), Hickory; BA: Acuff-Rose.
- BOND, JOHNNY (Vocalist), Starday; BA: Americana Corp.; Contact: Johnny Bond.
- BOOTH, TONY (Vocalist w/Guitar), Capitol; BA: Joe McFadden—OMAC Artist.
- BOWES, MARGIE (Vocalist); BA: Top Billing.
- BOWMAN, DON (Vocalist), Mega; BA: Jim Wagner.
- BROWN, JIM ED (Vocalist), RCA; BA: Top Billing.
- BROWN, MARTI (Vocalist); BA/PM: Buddy Lee.
- THE BRUSH ARBOR (Vocal & Instrumental Group), Capitol; PM: Dan McKinnon.
- BRYCE, SHERRY (Vocalist), MGM; BA/PM: Buddy Lee.
- THE BUCKAROOS (Vocal & Instrumental Group—5), Capitol; PM: Jack McFadden.
- BUNNER, BILL, & THE RHYTHM KINGS (Vocal & Instrumental Group—5), Mark V; BA: Sound Inc.
- BURGESS, WILMA (Vocalist); BA: Wil-Helm Agency.
- BURNETTE, DORSEY (Vocalist), Capitol; BA: Marty Landau—AMB, Joe Taylor, Jim Wagner.
- BURNS, "JETHRO" (Vocalist w/Mandolin), RCA Victor; BA: Jimmy Richards.
- BUSH, JOHNNY (Vocalist), Million; BA/PM: Crash Stewart—Alamo Promos.
- BUTLER, CARL & PEARL (Vocal Duo), Chart; BA/PM: Buddy Lee.
- CAMARILLO, TIA (Vocalist), RCA; BA/PM: Jack D. Johnson.
- CAMPBELL, ARCHIE (Comedian); BA/PM: Jim Halsey.
- CAMPBELL, GLEN (Vocalist w/Guitar), Capitol; BA: IFA.
- CANADIAN SWEETHEARTS (Vocal Duo w/Guitars), Dot; BA/PM: Marty Landau—AMB.
- CANNON, ACE (Saxophonist), Hi; BA: National Artists.
- CANYON, GLENN (Vocalist), Cartwheel; BA: Shorty Lavender.
- CAPPS, HANK (Vocalist), Capitol; PM: Sam Trust.
- CARGILL, HENSON (Vocalist), Mega; Contact: Henson Cargill.
- CARLISLE, BILL (Vocalist), Chart; BA/PM: Buddy Lee.
- CARSON, MARTHA (Vocalist); BA: Atlas Artists.
- CARTER FAMILY (Vocal & Instrumental Group—3), Columbia; BA/PM: Saul Holiff—Volatile Attractions.
- CARTER, JUNE (Vocalist), Columbia; BA/PM: Saul Holiff—Volatile Attractions.
- CARVER, JOHNNY (Vocalist), Epic; BA: Top Billing.
- CASH, JOHNNY (Vocalist w/Guitar), Columbia; BA: Saul Holiff—Volatile Attractions; Fairs BA: E.O. Stacy—CMA in Chicago; PM: Saul Holiff—Volatile Attractions.
- CASH, TOMMY (Vocalist), Epic; BA: E.O. Stacy—CMA in Chicago, Buddy Lee; PM: Buddy Lee.
- CHARLES, DEAN (Vocalist), Discus.
- CHRISTINE, ANNE (Vocalist), CME; BA: Joe Taylor; PM: George Daye Jr.
- CLARK, ROY (Vocalist), Dot; BA/PM: Jim Halsey.
- CLINE, CURLY RAY (Fiddler), Rebel.
- CLOWER, JERRY (Comedian), Decca; BA: Top Billing.
- COLDER, BEN, see Sheb Wooley.
- COLLINS, BRIAN (Vocalist), Mega; BA: Neal Agency.
- COMPTON BROS. (Vocal & Instrumental Duo w/Instrumental Group—3), Dot; BA/PM: Jim Halsey.
- CONKLIN, WALT, & BAND (Vocalist w/Instrumental Group—4), MGM; BA/PM: Buddy Lee.
- CONLEY, EARL T. (Vocalist), Prize.
- COOPER, STONEY, see Wilma Lee.
- COUNTRY CAVALIERS (Vocal & Instrumental Duo), Cutlass; BA/PM: Buddy Lee.
- COUNTRY FUGITIVES (Vocal & Instrumental Group—4), Lark; BA: Sound Inc.; PM: Richard Fay—Sound Inc.
- COUNTRY GENTLEMEN (Vocal & Instrumental Group—4), Rebel; BA: Len Holsclaw.
- CRADDOCK, BILLY "CRASH" (Vocalist), Cartwheel; BA: Hubert Long; PM: Dale Morris.
- CRAMER, FLOYD (Pianist), RCA; PM: X. Cosse—ARCCO Ents.
- CREECH, ALICE (Vocalist), Target; BA: Buddy Lee; PM: Jim Harper.
- CURLESS, DICK (Vocalist), Capitol; BA: Buddy Lee.
- DAISY, PAT (Vocalist), RCA; BA: Shorty Lavender.
- DAVIS, ANNA CARTER, see Jimmy Davis.
- DAVIS, DANNY, & THE NASHVILLE BRASS (Instrumental Group—5), RCA; BA: E.O. Stacy—CMA in Chicago, Buddy Lee; PM: Buddy Lee.
- DAVIS, GENE (Vocalist), Metro Country; BA: Americana Corp.; Contact: Gene Davis.
- DAVIS, JIMMY, & ANNA CARTER DAVIS (Duo); BA/PM: Buddy Lee.
- DAVIS, MAC (Vocalist), Columbia; BA: E.O. Stacy—CMA in Chicago; PM: Katz-Gallin-Leffler.
- DAVIS, SKEETER (Vocalist), RCA; BA/PM: Buddy Lee.
- DEAN, EDDIE (Vocalist w/Guitar), Faber; BA/PM: Marty Landau—AMB.
- DEAN, JIMMY (Vocalist), RCA; BA: William Morris.
- DEATON, GEORGE (Vocalist), Country Showcase America; BA/PM: One Neters.
- DEE, DUANE (Vocalist w/Guitar w/Vocal & Instrumental Group—4), Cartwheel; PM: Mark Azzolina.
- DEE, NANCY, & THE DEEMEN (Vocalist w/Instrumental Group—5), Decca; BA/PM: Buddy Lee.
- DeHAVEN, PENNY (Vocalist), United Artists; BA/PM: Buddy Lee.
- DENVER, JOHN (Vocalist), RCA; Fairs BA: E.O. Stacy—CMA in Chicago; PM: Jerry Weintraub—Management Three.
- DIAMOND, DE DEE (Vocalist w/Vocal & Instrumental Group—5), Kaymar; BA: Sound Inc.; PM: Mike Rettman—Sound Inc.
- DICE (Vocal & Instrumental Group—3), Kaymar; BA: Sound Inc.; PM: Richard Fay—Sound Inc.
- DICKENS, JIMMY (Vocalist), United Artists; BA: Moeller Talent.
- DOLLAR, JOHNNY (Vocalist), Chart; BA: Atlas Artists.
- DON & CARLA (Vocal Duo), 50 States; BA/PM: Buddy Lee.
- DORAN, KATHIE (Vocalist), Hilltop.
- DOVE, RONNIE (Vocalist), Decca; BA: Dotti O'Brien.
- DRAKE, PETE (Instrumentalist w/Group—6), Dot; BA: Shorty Lavender, Buddy Lee.
- DRUSKY, ROY, & THE LONERS (Vocalist w/Group—6), Mercury.
- DUDLEY, DAVE (Vocalist), Mercury; PM: E. Jimmy Key—Key Talent.
- DUKE OF PADUCAH (Comedian), RCA; BA/PM: Buddy Lee.
- DUNCAN, JOHNNY (Vocalist), Columbia; BA: Don Keirns—Jack D. Johnson; PM: Jack D. Johnson.
- DURRANCE, SAM (Vocalist), 50 States; BA: Ken Boykin.
- EATON, CONNIE (Vocalist), Chart; BA: Hubert Long; PM: Cliff Williamson.
- ELLIOTT, "WHEELIN'" JACK (Vocalist), 50 States.
- ELLIS, SHOTGUN (Vocalist), Jonel; Contact: John L. Sullivan.
- EMERSON, WILD BILL (Vocalist w/Guitar), Ace of Hearts; BA: Atlas Artists.
- EMMONS, BLAKE (Vocalist), MGB; BA: Top Billing.
- EVANS, DALE (Vocalist), Word; BA: Art Rush.
- FAIRCHILD, BARBARA (Vocalist), Columbia; BA: Hubert Long; PM: Jerry Crutchfield.
- FARGO, DONNA (Vocalist), Dot; BA: E.O. Stacy—CMA in Chicago, Buddy Lee, Jim Wagner; PM: Stan Silver.
- FELTS, NARVEL (Vocalist), Hi Country; BA: Beaverwood Talent.
- FESTIVAL OF MUSIC (Instrumental Group—16); BA: E.O. Stacy—CMA in Chicago; PM: X. Cosse—ARCCO Ents.
- FLATT, LESTER, & THE NASHVILLE GRASS (Vocalist w/Vocal & Instrumental Group—6), RCA; BA: E.O. Stacy—CMA in Chicago, Don Light; PM: Lance Leroy.
- FOSTER, JERRY (Vocalist), Mercury; BA: One Neters.
- THE FOUR GUYS (Vocalists w/Instrumental Group—3), NRF; BA/PM: Buddy Lee.
- FRAZIER, DALLAS (Vocalist), RCA; PM: Ray R. Baker.
- FRIZZELL, DAVID (Vocalist w/Guitar), Capitol; BA: Joe McFadden—OMAC Artist.
- FRIZZELL, LEFTY (Vocalist), Columbia; BA/PM: Buddy Lee.
- FUKANO, EDDY (Vocalist), Dot; BA/PM: Jack Roberts.
- GALE, LINDA, & STU HARRIS (Vocal Duo), Mega; BA: Sam Gibbs.
- GARDNER, KOSSI (Organist), RCA; BA: Dotti O'Brien.
- GARNER, EARL, & HIS BLUEGRASS MOUNTAINEERS (Instrumental Group), Stoneway.
- GAYLE, CRYSTAL (Vocalist), Decca; BA: Top Billing; PM: O.V. Lynn Jr.
- GIBSON, DON (Vocalist), Hickory; BA: Buddy Lee; PM: Wesley Rose.
- GRANT, JOE, see Eddie Seals.
- GARY, CLAUDE (Vocalist), Million; BA: One Neters.
- GREENE, JACK (Vocalist), Decca; BA: Top Billing.
- GRIFF, RAY (Vocalist), Dot; BA: United Talent.
- GUITAR, BONNIE (Vocalist), Columbia; BA/PM: Jack Roberts.
- THE HAGERS (Vocal Duo), Barnaby; BA: Jim Halsey.
- HAGGARD, MERLE, & THE STRANGERS (Vocalist w/Instrumental Group—5), Capitol; BA/PM: Charles L. "Fuzzy" Owen.
- HALL, TOM T. (Vocalist w/Vocal Group—6), Mercury; BA: Neal Agency.
- HAMILTON, GEORGE, IV (Vocalist), RCA; BA: Acuff-Rose.
- HARDEN, ARLENE (Vocalist), Columbia; BA: Shorty Lavender.
- HARDIN, DAVE (Vocalist), Kaymar; BA: Sound Inc.; PM: Richard Fay—Sound Inc.
- HARRIS, CHARLIE, & BAND (Vocalist w/Vocal & Instrumental Group—4), Mega; BA/PM: Buddy Lee.
- HARRIS, STU, see Linda Gale.
- HART, CLAY (Vocalist w/Guitar), Metromedia; BA: Buddy Lee; PM: Sam J. Lutz.
- HARTFORD, JOHN (Vocalist w/Fiddle & Guitar), Warner Bros.; BA: AEI.
- HART, FREDDIE, & THE HEARTBEATS (Vocalist w/Guitar & Group), Capitol; BA: Joe McFadden—OMAC Artist; PM: Joe McFadden.

(Continued on page 30)



**Del Reeves has just signed
a life time contract with
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We're proud of it.

**A celebration is in order.
#UAS-6830, Del's new album,
"Before Goodbye".**

United Artists Records & Tapes.



• Continued from page 28

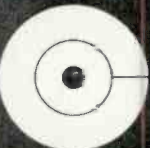
- HAWKINS, HILLARY** (Vocalist), Wide World.
HELMS, BOBBY (Vocalist), Million, BA/PM: Buddy Lee.
HELMS, JIMMIE (Vocalist), Parthenon; BA: Wil-Helm Agency.
HENDERSON, BONNIE (Vocalist), Buddy.
THE HERE & NOW GROUP (Vocal & Instrumental Group—4), Here & Now; BA: Art Rush.
HITCHCOCK, STAN (Vocalist), Caprice; BA: Top Billing.
HOLLY, DOYLE, & BAND (Vocalist w/Group—3), Barnaby; BA/PM: Buddy Lee.
THE HOMESTEADERS (Vocal & Instrumental Group—5); BA/PM: Buddy Lee.
HOPKINS, E. J. (Fiddler), Stoneway.
HOUSTON, ALEX, & ELMER (Ventriloquist & Comedian), Willex, BA/PM: Jack D. Johnson.
HOUSTON, DAVID (Vocalist), Epic; BA: Hubert Long, PM: Tillman Franks.
HOWARD, JAN (Vocalist), Decca; BA: Hubert Long.
HUDSON, DEAN & SUE (Vocal Duo), Shue; Contact: John L. Sullivan.
HUSKEY, KENNI (Vocalist), Capitol; BA: Joe McFadden—OMAC Artist.
HUSKY, FERLIL (Vocalist), Capitol; BA: IFA, Hubert Long.
HUTTON, GUNILLA (Comedian); BA: Jim Halsey.
JACKSON, STONEWALL (Vocalist), Columbia; BA: Moeller Talent.
JACKSON, WANDA (Vocalist), Capitol; BA: Neal Agency; PM: Wendell Goodman.
JAMES, SONNY, & THE SOUTHERN GENTLEMEN (Vocalist w/Group—6), Columbia; BA: Neal Agency; PM: Bob Neal.
JENNINGS, WAYLON (Vocalist), RCA Victor; BA: Moeller Talent.
JIM 'N' GARY (Vocal Duo), TNS; BA/PM: Jack Roberts.
JOHNSON, BOBBY (Vocalist w/Vocal & Instrumental Group—5), Ace of Hearts; BA: Atlas Artists.
JOHNSON, LOIS (Vocalist), MGM; BA/PM: Buddy Lee.
JONES, ANTHONY ARMSTRONG (Vocalist), Chart; BA: United Talent.
JONES, GEORGE (Vocalist), Epic; BA/PM: Shorty Lavender.
JONES, GRANDPA (Vocalist & Comedian); BA/PM: Jim Halsey.
JONES, WOODY (Vocalist), Faywood; BA: One Neters.
KAY, JAE JUDY (Vocalist), Jan Mar; BA: Americana Corp.; PM: Steve Stebbins.
KELLUM, MURRY (Vocalist), Epic; BA: Hubert Long, One Neters, PM: One Neters.
KEMP, WAYNE (Vocalist), Decca; BA/PM: Shorty Lavender.
KENDALLS (Vocal Duo), Dot; BA: Wil-Helm Agency.
KENT, GEORGE (Vocalist), Rice; BA: Key Talent; PM: E. Jimmy Key—Key Talent.
KERSHAW, DOUG (Vocalist w/Fiddle), Warner Bros.; BA/PM: Jim Wagner.
KILGORE, MERLE (Vocalist w/Guitar), Starday-King; BA/PM: Buddy Lee.
KING, CLAUDE (Vocalist), Columbia; BA: Hubert Long.
KING, PEGGY (Vocalist), Bullet.
KIPP, RICHARD (Vocalist), Kaymar; BA: Sound Inc.; PM: Richard Fay—Sound Inc.
KNUTH, RON (Fiddler), Stoneway.
KOKO THE COUNTRY CLOWN; BA/PM: Buddy Lee.
KRISTOFFERSON, KRIS (Vocalist w/Guitar), Monument; PM: Bert Block.
LaBEFF, SLEEPY, & BAND (Instrumental Group—4), Plantation; BA/PM: Buddy Lee.
LANE, RED (Vocalist), RCA; BA: Don Light, Joe Taylor.
LEE, BOBBY (Vocalist), Stoneway.
LEE, BRENDA (Vocalist), Decca; BA: IFA.
LEE, DICKEY (Vocalist), RCA; BA/PM: One Neters.
LEE, HAROLD (Vocalist), Cartwheel; PM: Bob Millsap.
LEE, WILMA, & STONEY COOPER (Vocal & Instrumental Group—5), Decca; BA/PM: Buddy Lee.
LaGARDE TWINS (Vocal Duo w/Guitars), American Heritage; BA/PM: Jack Roberts.
LEWIS, BOBBY (Vocalist); BA: Atlas Artists.
LEWIS, HUGH X. (Vocalist), MGM; BA/PM: Buddy Lee.
LEWIS, JERRY LEE (Vocalist w/Piano & Instrumental Group—7), Mercury; BA: National Artists.
LEWIS, LINDA GAIL (Vocalist), Mercury; BA: National Artists.
LEWIS, ROSS (Vocalist), BSL; BA: Dot O'Brien.
LINDSEY, LaWANDA (Vocalist), Chart; BA: Joe Taylor.
LITTLE, PEGGY (Vocalist), Dot; BA/PM: Buddy Lee.
LOCKLIN, HANK (Vocalist), RCA; BA/PM: Buddy Lee.
LORD, BOBBY (Vocalist), Decca; BA: Key Talent, PM: E. Jimmy Key—Key Talent.
LOUDERMILK, JOHN D. (Vocalist), Warner Bros.; BA/PM: Don Light.
LOUVIN, CHARLIE (Vocalist), Capitol; BA: Atlas Artists.
LUMAN, BOB (Vocalist), Epic; BA: Moeller Talent.
LYNN, JUDY (Vocalist), Amaret; BA: Artist Talent, Jimmy Richards, PM: John Kelly.
LYNN, LORETTA (Vocalist w/Instrumental Group—8), Decca; BA: United Talent; PM: O. V. Lynn Jr.
MACK, WARNER (Vocalist), Decca; BA/PM: Buddy Lee.
MANDRELL, BARBARA (Vocalist), Epic; BA: Neal Agency; PM: Irby M. Mandrell.
MANN, LORENE (Vocalist), RCA; BA: Joe Taylor.
MAPHIS, JOE & ROSE LEE (Vocal & Instrumental Duo), Chart; BA: Atlas Artists.
MARCUS, DANNY (Vocalist w/Instrumental Group—3), Musicor; BA/PM: Buddy Lee.
MARGO (Vocalist), Chart; BA: Country Talent; PM: Don Rice.
MARTIN, JIMMY, & THE SUNNY MOUNTAIN BOYS (Vocalist w/Vocal & Instrumental Group—4), Decca; BA: Atlas Artists.
MATSU, TOKYO (Vocalist), Singleton; BA: Americana Corp.; PM: Steve Stebbins.
McCALL, DARRELL (Vocalist), American Heritage; BA/PM: Crash Stewart—Alamo Promos.
McCLINTON, O. B. (Vocalist), Enterprise; BA: Shorty Lavender.
McCOURY, DEL (Vocalist), Rounder; BA/PM: Max Mandel.
McCOY, CHARLIE (Harmonica), Monument; BA/PM: Tex Davis.
McGEE, SAM & KIRK (Vocal Duo); BA/PM: Buddy Lee.
McKINNEY, PAT (Vocalist), Mega; BA: Moeller Talent.
MILLARD (Vocalist w/Vocal & Instrumental Group—4), Kaymar; BA: Sound Inc.; PM: Richard Fay—Sound Inc.
MILLER, JODY (Vocalist), Epic; BA: E.O. Stacy—CMA in Chicago.
MILLER, ROGER (Vocalist), Mercury.
MINNIE PEARL (Comedian); BA/PM: Jim Halsey.
MIZE, BILLY (Vocalist), United Artists.
MONROE, BILL (Vocalist w/Mandoline), Decca; BA: Acuff-Rose.
MONTGOMERY, MELBA (Vocalist), Capitol; BA: Top Billing.
MOODY, CLYDE (Vocalist), Old Homestead; BA: Atlas Artists.
MORGAN, GEORGE (Vocalist), Decca; BA/PM: Buddy Lee.
MORGAN, MISTY see Jack Blanchard.
MORRIS, LAMAR (Vocalist), MGM; BA/PM: Buddy Lee.
MORRISON, HAROLD (Vocalist w/Instrument), Epic; BA: Shorty Lavender.
MORRISON, KIM (Vocalist), Rice; BA: Key Talent.
MOSEY, JOHNNY & JONIE (Vocal Duo), Capitol; BA: Americana Corp.; Contact: Johnny Mosby.
MULKEY, ABE (Vocalist), MGM; BA/PM: Buddy Lee.
MURRAY, ANNE (Vocalist), Capitol; BA: William Morris.
THE NASHVILLE BRASS, see Danny Davis.
NAYLOR, JERRY (Vocalist), MGM; BA: Marty Landau—AMB, Jim Wagner.
NEEL, JOANNA (Vocalist), Decca; BA: Sam Gibbs.
NELSON, WILLIE (Vocalist), RCA; BA/PM: Crash Stewart—Alamo Promos.
NESBITT, JIM (Vocalist), Chart; BA: Beaverwood Talent.
NEWBURY, MICKEY (Vocalist), Elektra; PM: Bert Block.
NEWHALL, MARIAN (Vocalist), Newhall; BA: Americana Corp.; PM: Steve Stebbins.
NEWMAN, JIMMY C. (Vocalist), Monument; BA: Neal Agency.
NEWTON, WAYNE (Vocalist), Chelsea; BA: William Morris.
NITTY GRITTY DIRT BAND (Vocal & Instrumental Group—5), United Artists; BA: AEI, PM: William E. McEuen.
NOACK, EDDIE (Vocalist), Wide World.
NUTTER, MAYF (Vocalist w/Guitar), Capitol; BA: Joe McFadden—OMAC Artist; PM: Doug Cooper.
ODELL, DOYE (Vocalist), Jan Mar; BA: Americana Corp.; Contact: Doye Odell.
"ORIGINAL" HOOSIER HOTSHOTS (Vocal & Instrumental Group—4), Hoosier; PM: Julian Portman.
OSBORNE BROS. (Vocal & Instrumental Group—5), Decca; BA: Atlas Artists.
OVERSTREET, TOMMY (Vocalist w/Guitar), Dot; BA: Top Billing.
OWENS, BILL & KATHY (Vocal Duo w/Guitar), Royal American; BA: One Neters.
OWENS, BONNIE (Vocalist), Capitol; BA/PM: Charles L. "Fuzzy" Owen.
OWENS, BUCK, & HIS BUCKAROOS (Vocalist w/Guitar & Group—5), Capitol; Campus BA: TCA in Calif.; PM: Jack McFadden.
PAGE, PATTI (Vocalist), Mercury; BA: E.O. Stacy—CMA in Chicago; PM: Pattack Inc.
PARKER, BILLY (Vocalist), Decca; BA: Atlas Artists.
PARKER, DON & CARLA (Vocal Duo) 50 States; BA/PM: Buddy Lee.
PARTON, DOLLY (Vocalist), RCA; BA: Top Billing.
PAXTON, GARY (Vocalist), MGM; BA/PM: Buddy Lee.
PAYCHECK, JOHNNY (Vocalist w/Group—6), Epic; BA: Neal Agency.
PEEL, DAVE (Vocalist), Chart; BA: Hubert Long.
PEGGY SUE (Vocalist), Decca; BA: Wil-Helm Agency.
PENN, BOBBY (Vocalist), 50 States.
PENNINGTON, RAY (Vocalist), Monument; BA/PM: Tex Davis.
PERKINS, CARL (Vocalist w/Guitar), Columbia; BA/PM: Saul Holiff—Volatile Attractions.
PERRY SISTERS (Vocal Duo), Raven.
PHILLIPS, BILL (Vocalist), United Artists; BA: Moeller Talent.
PHILLIPS, CARL (Vocalist), Parthenon; BA: Atlas Artists.
PHILLIPS, STU (Vocalist), Capitol; BA: United Talent.
PICKERING BROS. (Vocal Duo), Stoneway.
PIERCE, WEBB (Vocalist), Decca; BA/PM: Buddy Lee.
PILLOW, RAY (Vocalist), Mega; BA: Joe Taylor.
THE PLAINSMEN (Vocal & Instrumental Group—5), Hickory; BA/PM: Jim Halsey.
PLOWMAN, LINDA (Vocalist), Columbia; BA: United Talent.
POSEY, SANDY (Vocalist), Columbia; PM: Billy Robinson.
POWEL, MAX, & BAND (Vocalist w/Guitar & Instrumental Group—3), Starday-King; BA/PM: Buddy Lee.
PRESLEY, ELVIS (Vocalist), RCA; PM: Col. Thomas A. Parker.
PRICE, KENNY (Vocalist), RCA; BA: Atlas Artists.
PRICE, RAY (Vocalist w/Guitar), Columbia; BA: Marty Landau—AMB, E.O. Stacy—CMA in Chicago; PM: Tony Bifano.
PRIDE, CHARLEY (Vocalist), RCA Victor; BA: Don Keirns—Jack D. Johnson; PM: Jack D. Johnson.
PRUETT, JEANNE (Vocalist), Decca; BA: Hubert Long.
RAE, GEORGIA (Vocalist), Million.
RAE, LANA (Vocalist), Decca; BA/PM: Buddy Lee.
RAINWATER, MARVIN (Vocalist), Warner Bros.; BA/PM: Buddy Lee.
RANDOLPH, BOOTS (Saxophonist), Monument; BA: E.O. Stacy—CMA in Chicago; PM: X. Cosse—ARCCO Ents.
RAY, BURCH (Vocalist), Yellowstone; BA: Sam Gibbs.
RAYE, SUSAN (Vocalist), Capitol; BA: OMAC Artist.
REED, JERRY (Vocalist w/Guitar), RCA; BA: William Morris.
REEVES, DEL (Vocalist), United Artists; BA: Top Billing.
REGAN, BOB, see Canadian Sweethearts.
RENO, JACK (Vocalist), United Artists; BA: Joe Taylor.
RICE, BILL (Vocalist), Epic; BA/PM: One Neters.
RICE, BOBBY G. (Vocalist), Royal American; BA/PM: Buddy Lee.
RICHARDS, EARL (Vocalist), Ace of Hearts; BA: Atlas Artists.
RICHARDS, SUE (Vocalist), Epic; BA/PM: One Neters.
RICH, CHARLIE (Vocalist & pianist), Epic; BA: National Artists.
RIDDLE, GEORGIE (Vocalist), BA/PM: Buddy Lee.
RILEY, JEANNIE C. (Vocalist), MGM; BA: Buddy Lee; PM: Gene Scott.
RITTER, TEX (Vocalist), Capitol; BA: Acuff-Rose.
ROBBINS, MARTY (Vocalist w/Piano), Decca; BA/PM: Marty Landau—AMB.
ROBBINS, MARTY, JR., see Ronny Robbins.
ROBBINS, RONNY (Vocalist w/Guitar), Decca; BA/PM: Marty Landau—AMB.
ROBERTS, KAYTON (Steel Guitarist), Stoneway.
ROBERTS, LOUIE (Vocalist), Decca; BA: Joe Taylor.
ROBERTSON, DALE (Vocalist), Liberty; BA: Art Rush.
ROBERTS, PAT (Vocalist), Dot; BA/PM: Jack Roberts.
ROBINSON, BETTY JEAN (Vocalist), Decca; BA: Joe Taylor.
RODGERS, JIMMIE (Vocalist), Epic; PM: James Fitzgerald.
ROGERS, DAVID, & THE NASHVILLE PICKERS (Vocalist w/Group—4), Columbia; BA: Buddy Lee, PM: Kathleen W. Jackson.
ROGERS, KENNY, & THE FIRST EDITION (Vocal & Instrumental Group—6), Reprise; Fairs BA: E.O. Stacy—CMA in Chicago; PM: Ken Kragen.
ROGERS, RONNIE (Vocalist), Rice; BA: Key Talent.
ROGERS, ROY (Vocalist), Capitol; BA: Art Rush.
ROGERS, ROY, JR. (Vocalist), BA: Art Rush.
RONSTADT, LINDA (Vocalist), Capitol.
ROSS, DANNY (Guitarist), Stoneway.
ROSS, JERIS (Vocalist), Cartwheel; BA: Shorty Lavender.
ROY, BOBBIE (Vocalist), Capitol; PM: Young Artists.
RUSSELL, BOBBY (Vocalist), United Artists; PM: Lee Karsian.
RUSSELL, JOHNNY (Vocalist), RCA; BA: Atlas Artists.
RYAN, JAMEY (Vocalist), Show Biz; BA: Top Billing.
RYLES, JOHN WESLEY, I (Vocalist), Plantation; BA: Top Billing.
SANDERS, RAY (Vocalist), United Artists; BA/PM: Jim Halsey.
SCRUGGS, EARL, REVUE (Vocal & Instrumental Group—6), Columbia; BA: Scruggs Talent, AEI, PM: Mrs. Louise Scruggs.
SEALS, EDDIE & JOE GRANT SHOW (Vocalists); PM: E. Jimmy Key—Key Talent.
SEELY, JEANNIE (Vocalist), Decca; BA: Top Billing.
SELDOM SCENE (Vocal & Instrumental Group—5), Rebel.
SESSIONS, RONNIE (Vocalist), MGM; BA/PM: Buddy Lee.
SHAFER, SANGER D. (Vocalist); PM: Ray R. Baker.
SHEPARD, JEAN (Vocalist), Capitol; BA/PM: Buddy Lee.
SIMMONS, GENE (Vocalist), Royal American; BA: One Neters.
SIMPSON, RED (Vocalist w/Guitar), Capitol; BA: OMAC Artist; PM: Cliffie Stone.
SLEDD, PATSY (Vocalist), Mega; BA/PM: Shorty Lavender.
SMITH, CAL (Vocalist), Decca; BA: Atlas Artists.
SMITH, CARL (Vocalist), Columbia; BA/PM: Buddy Lee.
SMITH, CONNIE (Vocalist w/Group—5), RCA; BA: Neal Agency; PM: Sonny Neal.
SMITH, JERRY (Pianist), Decca.
SMITH, SAMMI (Vocalist), Mega; BA: Moeller Talent.
SMITH, WARREN (Vocalist), Jubal; BA: Neal Agency.

(Continued on page 52)



ANNE MURRAY

THANKS!



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Personal Management: NICK SEVANO XXX

41 New Labels Join

The Action In Music City

DESPITE THE HIGH MORTALITY RATE OF NEW INDEPENDENT LABELS, Nashville has fostered 41 of them in the past 18 months, and most of those in the past year.

It brings to nearly 150 the number of labels of various sizes now quartered in Nashville, or with (in the case of majors) with branch offices there.

These labels all had filed papers with the American Federation of Musicians, and had been granted a license to operate.

Some strong independent labels with tenure were still around, and a few had dropped by the wayside. Even a few from the past 18 months had ceased to function after a while, but others were struggling. Some, in fact, were doing quite nicely.

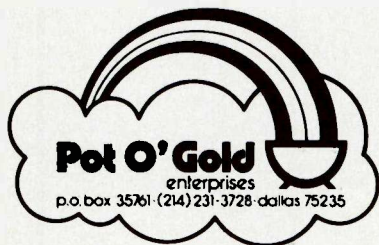
Some boasted major artists, others of rather obscure reputation, and a few, as far as could be determined, were with one artist or even none. Some were one-shot deals, hoping for a lease or purchase arrangement. Some had relatively good distribution; others none.

Some already had begun to make a substantial splash. JMI, which belongs to Jack Clement, had made a big mark in its relatively short life. Hilltop was another which was making some giant strides. Creative Materials Library, with Phillis Hiller, had done remarkably well. Metro Country was coming on strong, as was Papa Joe. Rice Records has made its mark in its preliminary stages, and Partridge was being heard from.

Some had fascinating names. There is Printer's Alley, Parthenon (both landmarks in Nashville), Au Standard, Mydov, M-B-A, Mar-Kay, Identical, Helm-Ameri, L-C, Jonel, Kenova, and Fontecchio.

The union also saw fit to take a few licenses away during this same period.

A good many booker's licenses also were issued during that time, among them that of Frank Rogers, director of the Music City Pro-Celebrity Golf Tournament.



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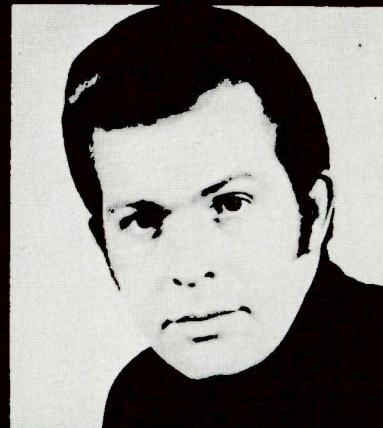
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County Fairs Have A Love Affair With Country Artists

IT'S "HI-HO, COME TO THE FAIR" FOR COUNTRY ARTISTS THESE DAYS, A COMPLETE REVERSAL OF A SITUATION WHICH EXISTED SOME YEARS BACK.

Three out of every four dollars spent for fair shows this year went to the country music industry, and that figures out around \$18 million.

Nashville bookers this past year booked their artists into more than 1,500 fairs just during this late spring and summer, and many of them played more than one-night stands. Virtually every state fair is now tapped by country music, and most of the smaller (and larger) fairs as well.

Ten years ago country music rated at the bottom of the list for money expended by fair management. It trailed everything from horse races to pop music.

What accounts for this incredible turnabout, that now has country music at the very top of the list? Many things. Among others, the Country Music Assn. got itself involved in a strong promotional campaign to reach the fairs, just as it had done earlier with radio stations, advertisers, and anyone else who would listen.

Also, the bookers, one-by-one, began attending the various conference involving the fair promoters, and began convincing them of the drawing power of the talent. Those fair managers who took a chance quickly saw the success of their ways, and the bookings were on the increase. It is safe to say that now, especially in the summer months, fairs account for the majority of the bookings out of Nashville.

Despite the heat of summer afternoons, the artists generally like

fair work, for, again, many reasons. In the first place, they always get their money, and on time. The artists may get stuck in clubs or at other performances, but not at the fairs. Secondly, they usually are working close to the people, not buried under a string of flood lights. They can watch faces and check reactions. Also, there is a friendly atmosphere with fair managers and promoters which does not always exist elsewhere. Finally, the money is usually right. Fairs are not reluctant to pay the going fee, knowing that in country music they will get their money's worth. There also is a reliability factor which may not exist in other areas.

One of the pioneers of the fair business has been veteran promoter Hap Peebles, who took artists on the fair circuit many years before it became fashionable with others. Now everyone is doing it. The Buddy Lee Agency this year, for example, booked more than 500 fairs. The Hubert Long Agency also was extremely active in this line as was Bob Neal and most of the others. The Moeller Agency was among the first to call on the fair promoters to seek work for the artists.

The move into colleges now is becoming stronger, and a great deal of this pioneering has been done by Don Light and his agency. Light has, in fact, held a series of show-case programs in which he has brought in college officials to Nashville to hear the talent first-hand. It has resulted in numerous bookings for his artists. Others are making inroads as well, and country music on campus is becoming a powerful force in the booking business. Heaviest concentration thus far has been in the area of Southeastern colleges and universities, but the demand is becoming nationwide.

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ASCAP

CMA 10 Years After: Many of its Missions Are Accomplished

An individual who did every task he set out to do would, in all likelihood, phase himself out of work. Having set and reached his goals, he would have idle hands.

The Country Music Assn. came close to finding itself in that position. But, it merely regrouped, and set new goals.

Ten years ago there were some 75 radio stations programming country music. Today, greatly through the efforts of CMA, there are some 800 full-timers, and a few thousand more playing country songs on at least a part-time basis. Mission seemingly accomplished.

Ten years ago, fair dates for country artists were at an absolute minimum. Today they lead the pack (see separate story). Again, mission seemingly accomplished.

Ten years ago country music was a voice in the wilderness overseas. Today it is seen and heard everywhere, due to a large extent to CMA working with organizations abroad.

Ten years ago, country music advertisers were hard to come by. CMA took its show and its efforts to advertisers in the major markets everywhere, knocked on the doors of Madison Avenue. Today, saturation in radio, television and elsewhere, including the fantastic number of commercials done by country artists.

Having accomplished all of these things, and more, CMA could sit back on its haunches and gloat. No way.

Like a man who took an early retirement, CMA set out to find other things to do. That is one of its current goals, and it made its first obvious move in that direction a month ago when directors met with the songwriters of Nashville.

"Tell us what you want done," they pleaded through their board

spokesman, Ted Harris, owner of Contention Music, and one of the most successful of the songwriters in Nashville. And the writers told them, verbally in written form, what they want accomplished. CMA will now seek to get this done.

As noted, this was the first in a series of meetings. The idea is this: the board members have fairly well exhausted their thinking on the matter, and now want help from the membership. What the board is saying is this:

"There are 33 of us, directors and officers, who willingly give of our time and effort and money (we get no reimbursement from CMA) to serve you. We have done the things we had set out to do. But rather than stagnate we want to keep moving forward. Help us do that by bringing us fresh ideas."

CMA is the most successful trade organization in the world. No one can match it with success. Much of that is due to the board members and officers who, over the years, have given so much for nothing but satisfaction in return. Sometimes not even that.

But the lady at the helm, who steers the way, is still Mrs. Jo Walker, whose good looks deceptively belie the years of experience she has given to this organization. As executive-director of the CMA, she has done it all.

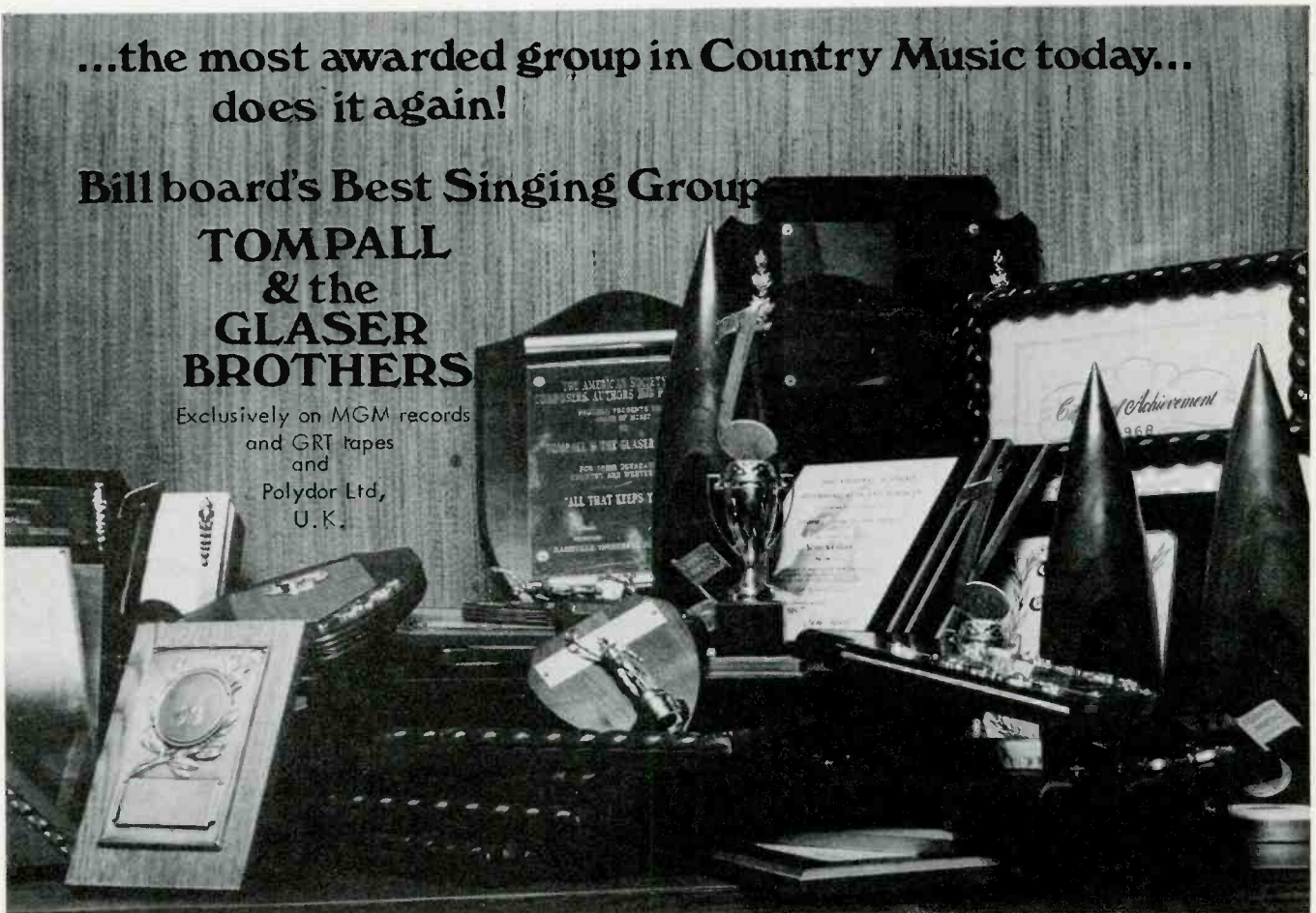
A deserved pat, too, to Jan Garrett, whose work as public relations director has been above and beyond the call. Margaret Beeskau has continued her superb work in the field of membership, and a multitude of other tires; tireless and cheerful Betty Young has done magnificent things for so many as personal secretary to Mrs. Walker; Doris Lynch, who assumes the many responsibilities involved in handling guest relations, and the other competent young ladies in the all-female operation who keep things moving.

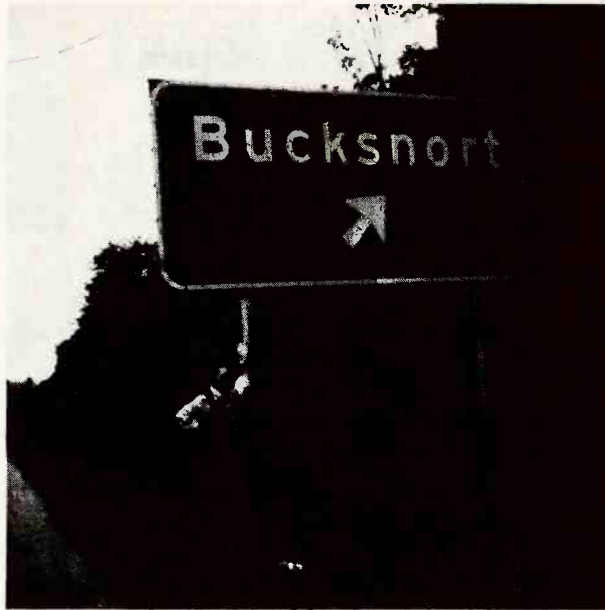
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Ken Nelson Phasing Out His 24 Years With Capitol

By JAY EHLER

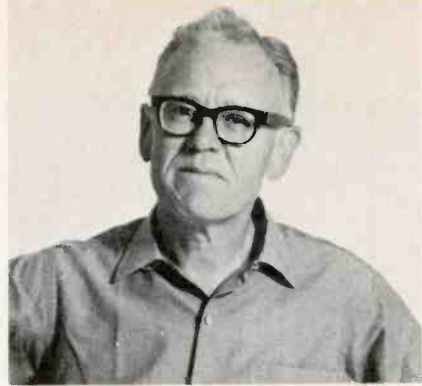
In a year's time, Ken Nelson, producer, head executive and overseer of country music for Capitol will retire, thus closing out 24 years in music.

His association with country music began 27 years ago as a radio announcer at WAAF in Chicago—a morning country show.

"Then I went to WJJD in Chicago as a classical announcer," he comments. "They asked me to come and be a classical an-

nouncer and handle their three hours of classical music every day. I had had a background in doing this sort of thing before. I told them that I would come if I could have full control of all the music at the station. They agreed.

"I went over to WJJD and found that they had live country music at night. Rhubarb Red, who later became known as Les Paul, was on of our artists.



Ken Nelson

"I liked the people very much, and could relate to the music easily.

"A friend of mine, Lee Gillette, was in Hollywood, and he met Glenn Wallich, who at that time was running a radio shop and making dubs off the air for various acts.

"Lee ended up working with me at WJJD. Glenn came out one day and hired Lee for his new record company. Lee was doing some sessions one day in Chicago and Glenn called and told him to drop what he was doing and fly to New York to do some recording sessions there.

"Well, he couldn't drop what he was doing so he called me at WJJD and said, 'OK, Nelson, take them over.' I said, 'Well, what do I do? I don't know what to do. He said, 'I can't help it, I've got to get to New York—it's your baby.' He wanted me to produce the sessions in Chicago while he went to New York to do the other ones.

"I did it. I'll never forget the act. I'm not going to mention the name because the singer was so drunk. We had to hold him up to the microphone. It was very, very rough. But I got through it somehow.

"Then I started to do all their recording in Chicago. This saved them from sending someone to do the work. I used to record the Dennings Sisters. My first big record with them was called 'Buttons and Bows.' This wasn't country music then, it was more pop, like the Andrew Sisters.

"Anyway, Capitol decided that they were going to start a classical department out in California and someone said, 'Hey, let's get this guy Ken Nelson'—because of my former classical announcing at WJJD and WAAF.

"But when I got out there, they changed their minds, they decided they were going to have me take over the transcription department. Lee moved to producing country records. He then went on to pop and I left transcriptions because they were on the way out. As a matter of fact, Capitol was one of the big reasons why that occurred. We were the first record company to give free promotional records to radio stations. We cut our own throats in the transcription department but the promotional move increased our overall sales. In 1948, I came to California and stayed in transcriptions until '51 when I took over the country department. I've been in it ever since."

To develop the label, and Capitol's repertoire of country and some pop acts, Nelson would take a bus all over the country. "I'd go into bus stops and saloons and hear what the people were playing, and find out what they liked and who their favorites were."

Nelson discovered Faron Young, Sonny James, Gene Shepperd, Wanda Jackson, Ferlin Husky, and also had pop hits with Gene Vincent and Tommy Sands.

"Vincent was working in a radio station in

(Continued on page 40)

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IT'S BEEN A GREAT YEAR



SURE THANK YOU ALL!

Ken Nelson

• Continued from page 38

North Carolina. This fellow sent me a dub on him. And, at the time, it was very difficult to sell country music because of rock and roll. So I decided to take the bull by the horns and go with what was going." Vincent's first smash hit was "Be-bop-alooa."

Nelson states he's never had any major problems working with artists. He feels that an artist cannot be sold to the public. "You can't sell anything to the public. Either the public likes it or it doesn't. All you can do is put a record out, and work on it as hard as you can, getting it around to the disk jockeys, getting as much exposure as possible. If the disk jockeys don't like it, then you're up the creek.

In looking for the right act to sign, Nelson states that he looks for somebody who can appeal emotionally to the people: "That's what you're selling. It'll hold true in 1950, 1972—as long as the world exists. If you can stir people's feeling up—music, voice, or lyric—that's the thing. Once in awhile you'll get a hold of a record with a fantastic rhythm background, that will stir people musically. But basically it's the voice and the lyric—not only in country but in anything. We've had many artists with beautiful voices but we can't give them away—because they don't relate emotionally."

Nelson was also instrumental in bringing two other artists to the label—Buck Owens and Merle Haggard. The success they have had pleases him the most. "I think down

through the years, these two are the most outstanding country artists.

"Merle Haggard is someone I love to record, but I become so wrapped up in his singing that sometimes I don't know what is going on. He's a very creative, sensitive man.

"Buck has a good creative sense and is a fantastic business man.

"What is sad is that I have met artists through the years that I see fall by the way-side financially and every other way. I've had several disappointments because they have not been able to adjust to success. Every artist goes through these periods. I want an artist to become his own man. Some artists have the ability to know what's good for them."

Nelson feels that almost every country artist goes through the period where he wants to branch out and head into the pop field where the big money is. "This is where most of them make a mistake—a man can only do what he is capable of doing.

"Merle hasn't gone that route. Occasionally Buck went to areas that I thought were a little too hip for country audiences. But, as Buck says, you don't know until you try. He's come back to country now, though."

Owens was discovered while playing guitar with Tommy Collins. Haggard sang in a country music show in Bakersfield attended by Nelson. After the show Nelson approached Merle, commented that he liked his voice, and invited him to join Capitol. Merle declined the offer, stating he was with Fuzzy Owens and the Tally label in Bakersfield, that Fuzzy had given him his first break and that Merle owed allegiance to Fuzzy. It was only a matter of time before Nelson gave Fuzzy a call, and arranged a satisfactory package.

As for the current country scene:

"Nashville is changing because everybody is there now. Everybody wants to record in Nashville because of its reputation. There's 22 studios now. When I went there originally, back in 1950, there was one studio in a broken down hotel. The equipment was terrible but still we made hit records." Martha Carson, Big Bill Lister, Rodney Morris were some artists Nelson recorded there.

Nelson admits to being the first man to ever use drums on country records with Martha Carson. "She was doing spirituals and I said, 'Well, we've got to get that feeling,' and everyone said, 'you're crazy, man.' And I said, 'no I'm not.'

"As a matter of fact, I was the first one to use the high voice in country records. It was with Ferlin Husky on a record called 'Gone.'"

"You talk about change, everything changes constantly. The addition of drums, violin and brass sections are all part of that change. But the music, basically, the roots, have not changed.

The new, younger artists are also changing things to some degree. They're always different from the other generation, let's face it. They have more freedom of thought, expression and you've got to keep up with these things. We have to go along with what is salable. Then on the other hand people like Merle Haggard and Charley Pride use the same sort of background music they did 15 years ago.

Nelson is presently in the process of "phasing" himself out at Capitol. The only artist he produces anymore is Haggard. "I've been here some 24 years," the soft-spoken executive says. "It almost turned out to be a steady job," he smiles, with tongue-in-cheek.

Thanks



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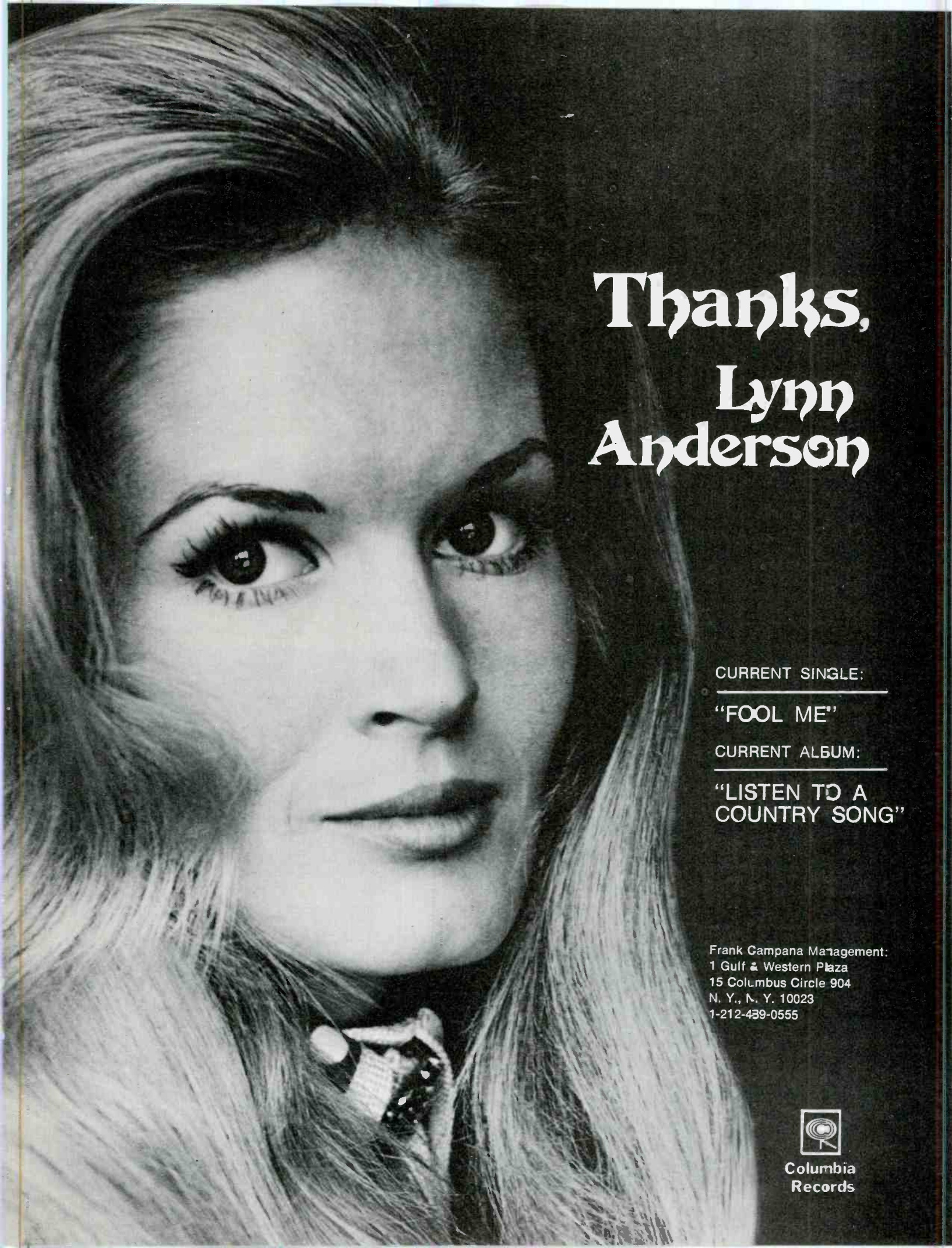


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A black and white close-up portrait of Lynn Anderson. She has long, light-colored hair and is looking slightly to the right of the camera with a neutral expression. Her eyes are dark and have long, dark eyelashes. She is wearing a dark top with a light-colored, possibly sequined or beaded, detail at the neckline.

Thanks, Lynn Anderson

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Not content to be happy just by herself, nor even to share happiness only with a classroom full of English students in California, Donna Fargo of Mount Airy, N.C., decided to share that happiness with everyone in 1972.

In a relative way, it brought happiness to the entire country music industry, and particularly to Dot Records. Miss Fargo emerged on the scene as one of the most vibrant "new" personalities in many years.

It is not only a commercial happiness with the attractive young lady; it springs from an inner self-discipline which brought her contentment, and brought the inspiration for a song which perked up people from their doldrums.

Once she had her degree and her teaching credentials, she moved to California and got a teaching job at Covina, where for five years she taught the 10th and 11th grades.

She had done some poetry writing and her brother knew a successful West Coast producer named Stan Silver, who listened to her, decided she was "country" and gave her some material with which to work. She learned the lyrics and music, worked hard on the material, and later went to a studio where Stan recorded her.

The material, while good, was not great, and even then the mature young lady decided that, to have the hit she eventually sought, she would have to write herself. Stan taught her to play the guitar and a close relationship developed which eventually evolved into their marriage.

Miss Fargo had developed, among other

things, a philosophy on life, which included the belief that one could, if put to the test, do whatever one wanted to do.

The first commercial song she wrote was "These Things Are All I Have," which was fine by her standards then, but less than perfect by her standards of today.

"It took me three years to become a professional writer," she recalls.

She wrote and recorded a tune called "Would You Believe a Lifetime" which barely made the charts on the Ramco label. After that, she struggled, and worked only on the songs she really believed in.

Next she wrote a tune called "Daddy" which she recorded on the Challenge label. Another called "Who's Been Sleeping On My Side of the Bed" (somewhat risqué by her own admission) got to No. 1 in Sacramento, and received considerable jukebox play. But she still hadn't found the magic.

It was about this time that her mother died, and upset her tremendously. Once, however, she accepted it, she began to realize the importance of living, and it aided in gaining confidence. That confidence gave her additional ability to be self-critical, to know what was good and bad in her writing. She realized her past criticisms were less than fully honest.

Donna liked to write and she loved to sing. She knew that to do the latter, she must totally excel at the former. She needed a smash hit, and she wrote it.

"The Happiest Girl in the Whole U.S.A."

(Continued on page 44)

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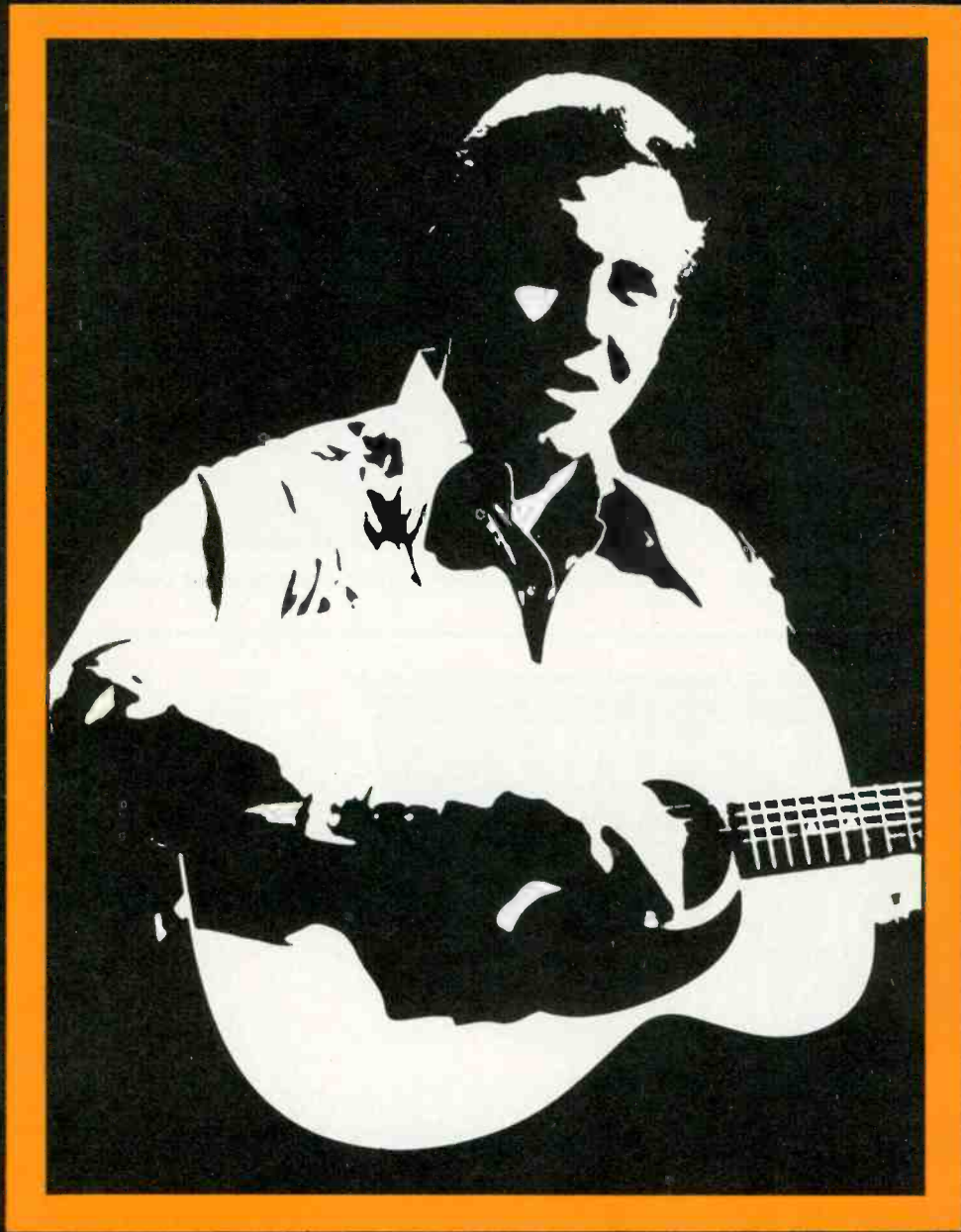
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Donna Fargo

• Continued from page 42

was written last October. Produced by Stan Silver, it was cut at RCA in Nashville. Once the song was completed she had but one afterthought—whether to call it the happiest in the U.S.A. or happiest in the world. She stuck with the original. It was one of four sides cut at the session. One of the sides became the "B" side of the hit, called "Awareness of Nothing," and the other two sides are on her Dot album.

Having taken time off from teaching to do the sessions, she had to hurry back to California. Stan stayed behind, and pitched the master to various recording companies. There was no doubt in his mind, Donna's mind, or that of several record companies that the song was a hit. Silver got several offers, but the two decided on Dot.

Somewhat strangely, when Donna recorded "Happiest Girl" she didn't have a particularly strong feeling, but when she heard the playback with the instrumentation and all, she tingled. She knew it was a hit. "I wrote the song because I'm a basically happy person," she said with her one-time ballet-dancing legs folded up under her on the chair. "It came from a feeling. Usually I really feel that way."

Perhaps alluding to her emotions, when she and Stan formed their own publishing company Stan named it Prima Donna Music. Stan is now her producer, manager and publisher.



Petite Donna Fargo, the former school teacher who made it very big in less than a year with a major label.

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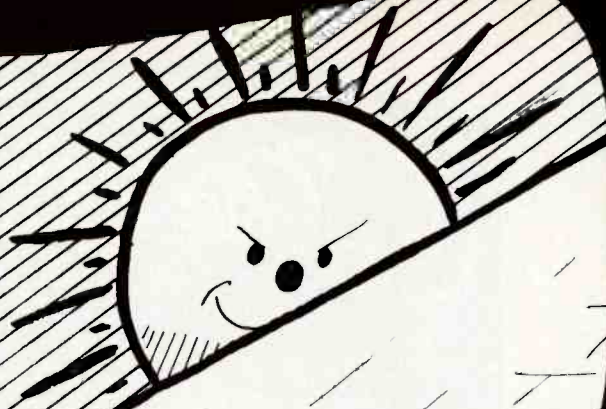
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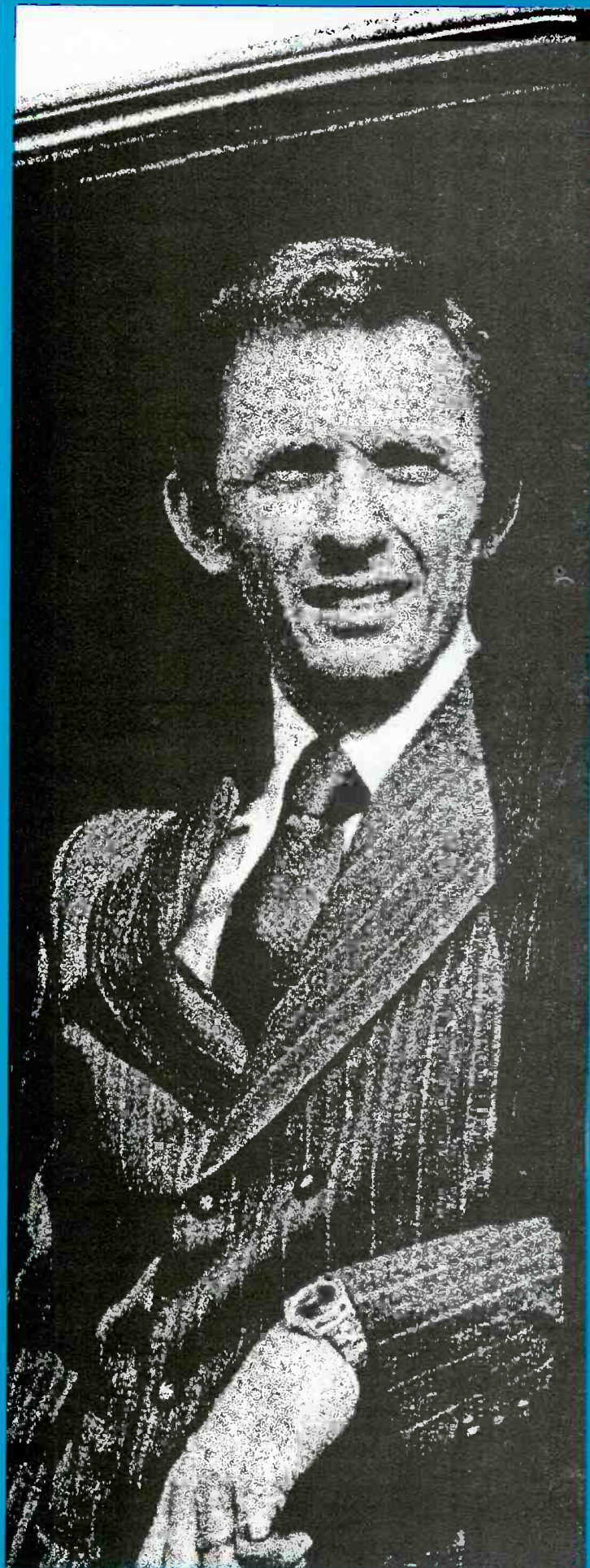
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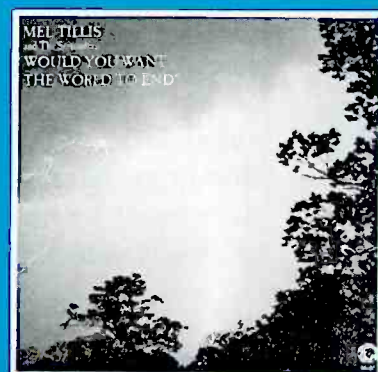


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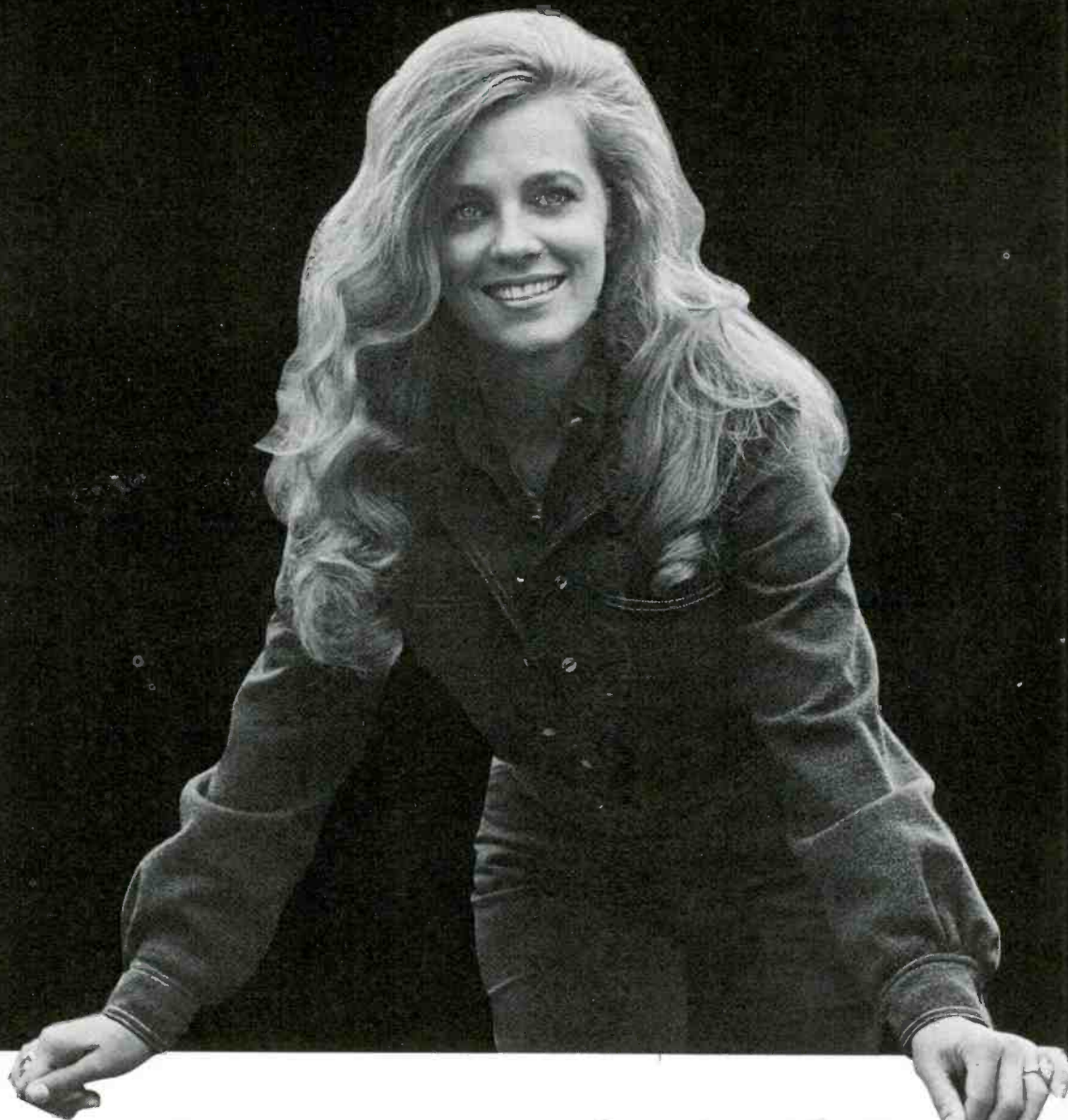
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For nearly 40 years, Paul Ackerman has had a love affair going with music which is equaled only by the love the industry has had for Paul Ackerman.

He rightfully belongs in a country story of any sort, for it was he, at the beginning, who gave evidence of his love of country music through both words and actions.

There are few biographies on Ackerman. He has al-

covered it? He has always been a student, a scholar, a teacher, an historian, and unquestionably the most knowledgeable individual ever in the overall field of commercial music.

The fact that Ackerman is equally loved, revered, respected in New York, Los Angeles, Nashville, Dallas, Houston, Memphis, Atlanta, Muscle Shoals, Miami—you name it—gives some indication of the influence this man has had not only on the music industry, but upon its people.

Paul Ackerman has always been a gentle man. His love (and knowledge) of plant life and animal life is legend. It has ranked second only toward his feeling for his fellow man.

If ever a man was born to be involved with music, it was Paul. The man is music itself. He is poetic and lyrical and everything else good associated with music. And he has won his share of awards. Among them have been the Jessie H. Neal Editorial achievement award (1963), and the Connie B. Gay President's Award (1966) for outstanding service to the Country Music Assn. This is the organization he also had served as a member of the board of directors. He currently is a trustee of the Country Music Foundation. He also is executive director of the Songwriter's Hall of Fame.

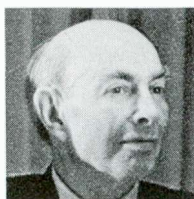
And the list goes on. But more importantly, he is the man who helped give country music the dignity it has deserved. He was instrumental in the formation of the first country charts. He took it from its ignored status and gave it a place on the front pages and in its own section of the Billboard. He has devoted much of his adult life to the betterment and the promotion of country music as a great art form.

He grew up with the pioneers, and they were as fond of him as are the young and not-so-young of today.

Few realize that perhaps 75 percent of the written material in the Hall of Fame (including inscriptions on the plaques) was written by Ackerman.

He has done and said so much for so many, we feel it is time something was said about Paul Ackerman.

PAUL ACKERMAN: A Man Totally Involved With Music



ways preferred to sum up his work in a paragraph or two. Perhaps that's all that's necessary to express succinctly this warmth which no words could really describe.

For the record, he was born in New York City in 1908. After the long struggle through the New York school system, he was educated at William and Mary College (BA) and on to Columbia for his master's degree. It was in 1934 when he joined the staff of Billboard. The biography states: "he covered all phases of show business from the legitimate theater to radio to music."

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• Continued from page 30

- SNOW, HANK** (Vocalist w/Instrumental Group—4), RCA Victor; BA: Moeller Talent.
- SONS OF THE PIONEERS** (Vocal & Instrumental Group—5), RCA Victor; BA: Art Rush; PM: Julian Portman.
- THE SOUND GENERATION** (Vocal & Instrumental Group—24); BA/PM: Jim Halsey.
- SOUTHERN, HAL** (Vocalist), Reena; BA: Americana Corp.; Contact: Hal Southern.
- SOVINE, RED** (Vocalist), Chart; BA: Moeller Talent.
- SPEARS, BILLIE JO** (Vocalist), Capitol; BA/PM: Buddy Lee.
- STACK, BILLY** (Vocalist), Million.
- STAMPLEY, JOE** (Vocalist), Dot; BA: Buddy Lee.
- STANLEY, RALPH, & THE CLINCH MOUNTAIN BOYS** (Vocalist w/Vocal & Instrumental Group—5), Rebel.
- STARR, LUCILLE**, see Canadian Sweethearts.
- STATLER BROS.** (Vocal & Instrumental Group—4), Mercury; BA: E.O. Stacy—CMA in Chicago, Saul Holiff—Volatile Attractions; PM: Saul Holiff—Volatile Attractions.
- STEAGALL, RED** (Vocalist), Capitol; PM: Don Williams.
- STEARNS, JUNE** (Vocalist), Decca; PM: Vic McAlpin.
- STEVENS, RAY** (Vocalist), Barnaby; BA: E.O. Stacy—CMA in Chicago.
- STEWART, WYNN** (Vocalist), RCA.
- STONEMAN, RONI** (Vocalist), Dot; BA/PM: Buddy Lee.
- THE STONEMANS** (Vocal & Instrumental Group—5), Million; BA: Top Billing; PM: Bean—Bojac Mgmt.
- THE STRANGERS** (Instrumental Group—5), Capitol; BA/PM: Charles L. "Fuzzy" Owen.
- STREET, MEL** (Vocalist), Tandem; BA: Hubert Long.
- STUCKEY, NAT** (Vocalist), RCA; BA: Hubert Long.
- SULLIVAN, JOHN L.** (Vocalist), Shue; Contact: John L. Sullivan.
- THE SUMMER MEN** (Instrumental Group—3), CME; PM: George Daye Jr.
- SYKES, BOBBY** (Vocalist), Happy Tiger; BA/PM: Buddy Lee.
- TERRY, GORDON** (Vocalist), Capitol; BA/PM: Buddy Lee.
- THOMPSON, BILLY** (Vocalist), BA: Sam Gibbs.
- THOMPSON, HANK** (Vocalist w/Group—5), Dot; BA/PM: Jim Halsey.
- THOMPSON, SUE** (Vocalist), Hickory; BA/PM: Jim Wagner.
- TILLIS, MEL, & THE STATESIDERS** (Vocalist w/Group—7), MGM; BA: E.O. Stacy—CMA in Chicago, Buddy Lee; PM: Buddy Lee.
- TOMPALL & THE GLASER BROS.** (Vocalist w/Group—6), MGM; BA: E.O. Stacy—CMA in Chicago, Shorty Laverder, Don Light.
- TOUCHTONES** (Group—4), Shue; Contact: John L. Sullivan.
- TRASK, DIANA** (Vocalist), Dot; BA: Buddy Lee; PM: Thom Ewen.
- TRAVIS, MERLE** (Vocalist), Capitol; BA: Moeller Talent.
- TUBB, ERNEST, & THE TEXAS TROUBADOURS** (Vocalist w/Instrumental Group—6), Decca; BA: Atlas Artists.
- TUBB, JUSTIN** (Vocalist), Cutlass; BA: Wil-Helm Agency.
- TUCKER, FORREST** (Vocalist & Comedian), Porthole; PM: Julian Portman.
- TUCKER, TANYA** (Vocalist), Columbia; BA: Artist Talent; Buddy Lee; PM: John Kelly.
- TURNER, DALE** (Vocalist), Willex; Contact: Willex Recs.
- TWITTY, CONWAY** (Vocalist w/Instrumental Group—3), Decca; BA: United Talent.
- TWITTY, CONWAY, JR.** (Vocalist); BA: United Talent.
- VAN DYKE, LEROY** (Vocalist), Decca; BA: Artist Talent; Campus BA: TCA in Calif.
- VEL, FREDDIE** (Vocalist w/Piano), Dixie; BA/PM: Peggy D. Edmonston.
- VERNON, KENNY** (Vocalist), Capitol.
- WAGGONER, CAROL** (Vocalist), Dogwood.
- WAGONER, PORTER** (Vocalist w/Group—8), RCA; BA: Top Billing.
- WAKEFIELD, FRANK** (Vocalist w/Mandolin & Autoherp), Rounder; BA/PM: Max Mandel.
- WAKELY, JIMMY** (Vocalist), Shasta; BA/PM: Jack Roberts.
- WAKLEY, JIMMY** (Vocalist w/Group—4), Decca; BA: Americana Corp.; Contact: Jimmy Wakley.
- WALDRON, CLIFF, & THE NEW SHADES OF GRASS** (Vocalist w/Vocal & Instrumental Group—4), Rebel.
- WALKER, BILLY, & THE TENNESSEE WALKERS** (Vocalist w/Group—5), MGM; BA: Top Billing.
- WALKER, CHARLEY** (Vocalist), RCA; BA: Hubert Long.
- WALLACE, GEORGE, JR.** (Vocalist w/Guitar), VTR; BA: Buddy Lee; PM: Charlie Snider.
- WALLACE, JERRY** (Vocalist), Decca; BA: Marty Landau—AMB, Neal Agency, Joe Taylor.
- WARD, DALE** (Vocalist), Dot; BA: Artist Talent.
- WARD, JACK** (Vocalist), Starday; BA: Key Talent.
- WARD, JACKY** (Vocalist), Target; BA: Joe Taylor.
- WASSON, BEN** (Vocalist), Im'Press; BA: One Neters.
- WATSON, DOC** (Vocalist w/Acoustic Guitar), United Artists; BA: AEI; PM: Manny Greenhill.
- WATSON, GENE** (Vocalist), Wide World.
- WAYNE, HAL** (Vocalist), Cutlass; BA: One Neters.
- WEAVER, DOODLES** (Comedian), Barham; PM: Julian Portman.
- WEBB, JAY LEE** (Vocalist), Decca; BA: Wil-Helm Agency.
- WEBSTER, CHASE** (Vocalist); BA: Top Billing.
- WELLER, FREDDY** (Vocalist), Columbia; BA: Neal Agency.
- WELLS, KITTY** (Vocalist), Decca; BA: Moeller Talent.
- WESTBERRY, KENT** (Vocalist), Willex; Contact: Willex Recs.
- WEST, DOTTIE** (Vocalist), RCA; BA: Moeller Talent.
- WEST, JERRY** (Vocalist w/Guitar), Candy.
- WHEELER, BILLY EDD** (Vocalist), RCA; BA/PM: Don Light.
- WHEELER, KAREN** (Vocalist), Chart; BA: United Talent.
- WHITE, HERALD** (Vocalist), Stoneway; BA: J&C Talent.
- WHITE, L. E.** (Vocalist), Decca; BA: United Talent.
- WHITMAN, SLIM** (Vocalist), United Artists; BA: Neal Agency.
- WILBURN BROS.** (Vocal Duo w/Guitars), Decca; Contact: Doyle Wilburn.
- WILKINS, DAVID** (Vocalist), Dot; BA: Hubert Long.
- WILLIAMS, HANK, JR.** (Vocalist), MGM; BA: E.O. Stacy—CMA in Chicago, Buddy Lee; PM: Buddy Lee.
- WILLIAMS, JOHNNY** (Vocalist), Epic.
- WILLIAMS, LEONA** (Vocalist), Hickory; BA: Atlas Artists.
- WILLIAMS, TEX** (Vocalist w/Guitar), Monument; BA: Marty Landau—AMB, Joe Taylor.
- THE WILLIS BROS.** (Vocal & Instrumental Trio), Chart; BA: Atlas Artists.
- WILSON, NORRO** (Vocalist), RCA; BA: Joe Taylor.
- WISE, CHUBBY** (Fiddler), Stoneway; BA: Paramount Mgmt. Int'l.
- WISEMAN, MAC** (Vocalist), RCA; BA: Atlas Artists, Don Light.
- WOOLEY, SHEB—BEN COLDER** (Vocalist), MGM; BA: Joe McFadden—OMAC Artist, PM: Doug Cooper.
- WRIGHT, BOBBY** (Vocalist), Decca; BA: Moeller Talent.
- WRIGHT, JOHNNY** (Vocalist), Decca; BA: Moeller Talent.
- WRIGHT, RUBY** (Vocalist), Chart; BA: Wells-Wright.
- WYMAN, CHIP** (Vocalist w/Vocal & Instrumental Group—5), Scepter; BA: Sound Inc.; PM: Richard Fay—Sound Inc.
- WYNETTE, TAMMY** (Vocalist), Epic; BA/PM: Shorty Laverder.
- YARBROUGH, BOB** (Vocalist), Sugar Hill; BA: United Talent.
- YOUNG, FARON** (Vocalist w/Group—7), Mercury; BA/PM: Billy Deaton.
- YOUNG, JEFF** (Vocalist), Rice; BA: Key Talent.

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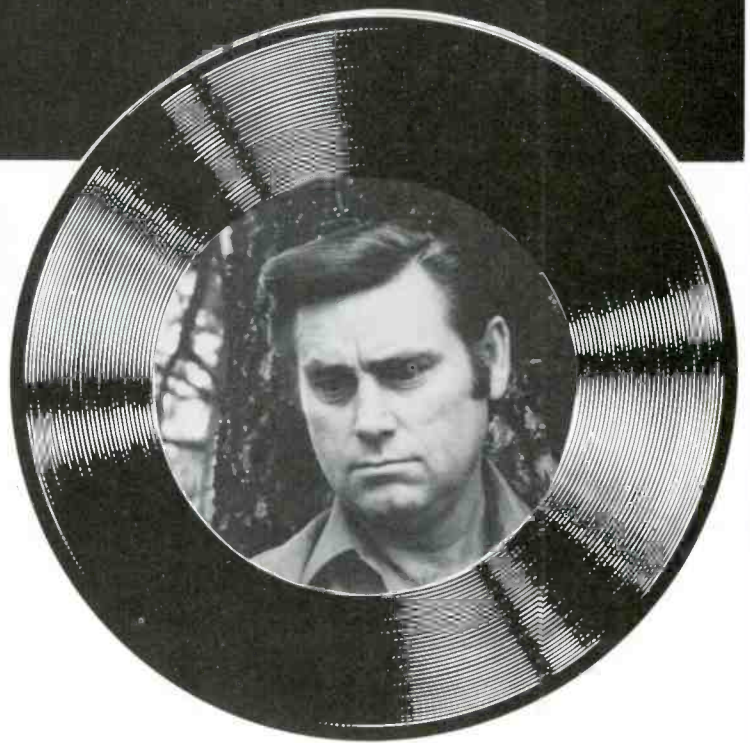
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HUBERT LONG: He Helped People To Be Successful

In the 48 years it took him to pass through this earth, Hubert Long touched a good many people.

Self-made man, leader, individual of integrity, champion of country music. These things were Hubert Long who passed away in September.

There is no need in recounting the well-told story of his life here. The fact that, once successful, he never ceased working to make others successful.

If you had broken bread with him in his plush apartment, or accompanied him on a water-skiing trip, or floated with him down the river, or even had a business dealing with him, you realized the scope of this man.

Twice he served as leader of the Country Music Association, giving of his time, his energies, his money. Had any of us known how little time he had to spend with us, our demands would have been less. But Hubert Long would have given nonetheless.

The artists whose career he aided would fill a book. Pick one out of a hat, man or woman, and you'll find he was involved in some way.

As a manager, as an agent, as a publisher, he will be sorely missed. As a friend, much more so. A man who unquestionably one day will be enshrined in the Hall of Fame he helped so marvelously to put together.

And thank heaven, too, there is a Dick Blake to move into the gap. No one in the field of country music could have done it better, and more tastefully.

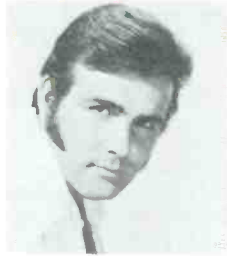
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Hometowns Honor Native Sons In Special Ways

Some name boulevards, some proclaim days

Tom T. Hall recalls the day he would have been arrested for having a beer in his hometown of Olive Hill, in Eastern Kentucky, in the shadow of the Appalachians. But when he was there for his "day" last year and again this year, the police rewarded him with a bottle of booze.

That's how it's been for the country entertainers recently, whose hometowns, suddenly on the map, have decided to honor their native sons and daughters with parades, performances, and praise.

It was rare sometime back to have a "day." Now a performer whose hometown has not seen fit to honor him in some way just isn't in. Some of the towns have made a production of it. The chief of these has to be West Plains, Mo.

Toss a brick down the main street in that town and you're likely to hit a prospective talent. It has been turning them out like Grambling grinds out football players, and one of these days West Plains may run out of streets to name after its famous country singers.

Jan Howard Expressway runs directly into Porter Wagoner Boulevard, for example, which tells you something about the town. Both Jan and Porter have been honored with "days," and Wagoner has taken advantage of his to help raise money for Indian benefits, which are dear to the heart of RCA producer Bob Ferguson, a fellow who comes from the town of Willow Springs, Mo., which is just 20

miles from West Plains, also in Howell County. By the way, Willow Springs plans a Bob Ferguson day early next year.

Even closer to West Plains, which also is the home of Don Warden, is the town of Panna, which is the home of Spec Rhodes. And another few miles up the line is Poplar Bluff, which is the home of Ferlin Husky. All of these towns are down along the Arkansas border, in the Ozarks.

Dolly Parton "Day" in East Tennessee has become a tradition. It's held annually at Sevierville, in the foothills of the Smokey Mountains, and Dolly has turned it into a big scholarship show. This way it's something very meaningful.

Jeannie Pruett is from Near Anniston, Alabama, and that town gave her a "day" this past year. Everyone showed up, including her parents, who had never before seen her perform. The Decca artist got the key to the city and the works.

Anson, Texas, had done the same for Jeannie C. Riley after "Harper Valley PTA" became such a smash hit. Her parents, too, left the cottonfields to take part in the pageantry which honored the local girl who made good.

The Wilburn Brothers returned to their hometown of Hardy, Arkansas, this year to be honored by the townspeople and folk from all over the countryside. The population is less than 700, but several thousand showed up. They got a standing ovation, put on a

great show, and helped raise money for a pediatric hospital.

There is a small town, almost hidden, in Greene County in East Tennessee called Bulls Gap, which not only honored Archie Campbell, but is preserving a memorial to him. It has turned his boyhood home there into a shrine, open to visitors who are able to find the place.

Dottie West, who grew up in McMinnville, Tenn., and went to school nearby at Tennessee Tech, was given her "day" a few years back, and 8,500 people greeted Dottie at her homecoming. Things went so well that Dottie West Day has become an annual event.

Columbia's Carl Smith returned to his hometown of Maynardville, Tenn., last July for his "day." The city celebrated with a horse-show, since Smith is an outstanding horseman as well as an entertainer.

Sherry Bryce, who sings harmony with Mel Tillis, was honored by her home town of Phil Campbell, Ala., on July 22. Just having her appear with Tillis was enough for the home-folk.

Many of the towns have taken advantage of the "days" to stage large fund-raising activities. But this has enhanced the honor rather than detracted from it.

Instead of his hometown honoring him, George Hamilton IV honored his home by returning there. He moved to North Carolina after several years in Nashville. Bobby Lord earlier had returned to his native state of Florida.



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