

Billboard's 11th Annual World of Country Music

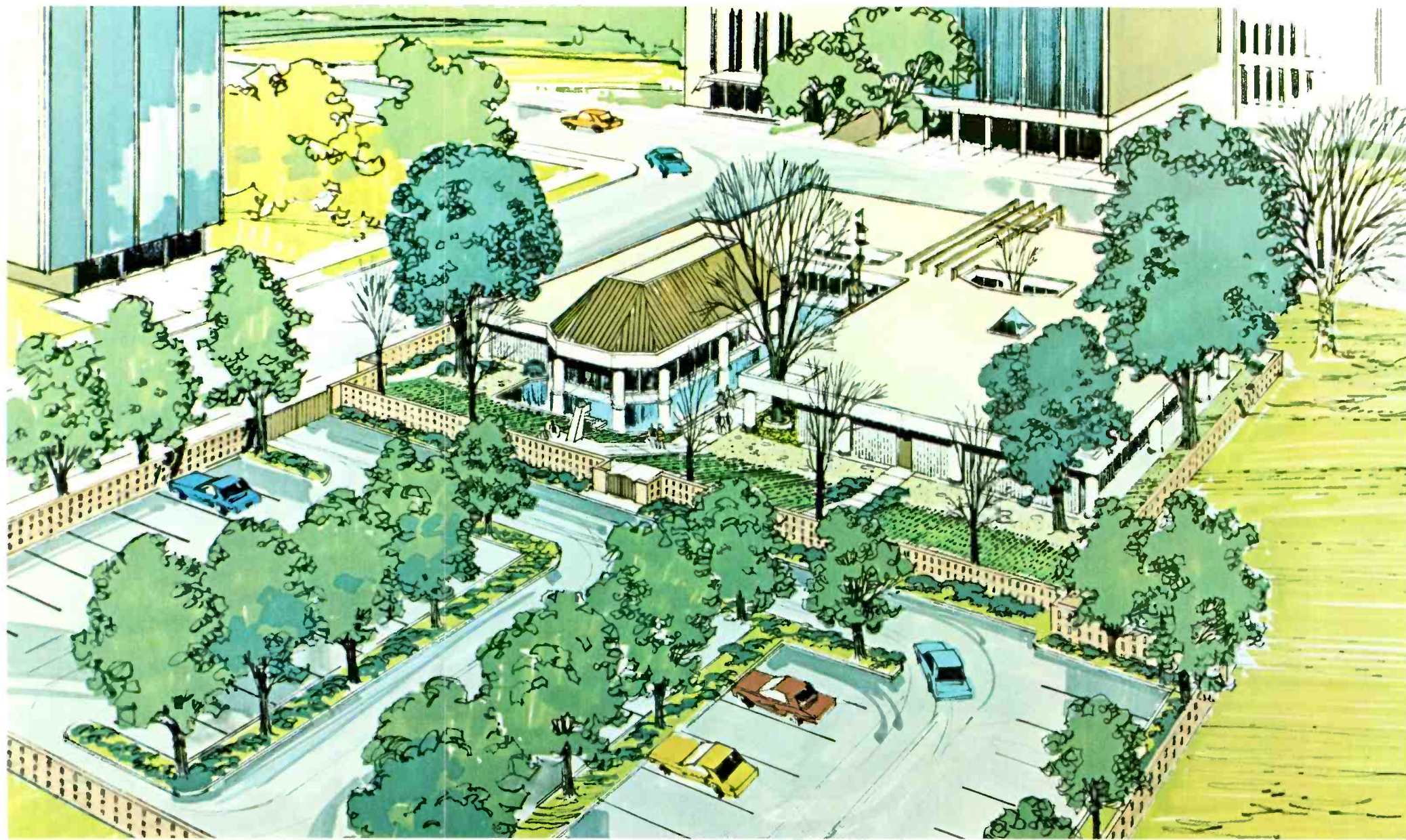


IN THIS ISSUE

Country Music—What It's All About.....	7
The Billboard Awards.....	8
Winner Profiles.....	10
Top Country Albums.....	16
Top Country Singles.....	16
Top Male Vocalists, Singles.....	16
Top Male Vocalists, Albums.....	16
Top Female Vocalists, Singles.....	20
Top Female Vocalists, Albums.....	20
Top Singles Duos.....	22
Top Album Duos.....	22
Top Single Labels.....	22
Top Album Labels.....	22
Top Publishers.....	22
Grand Ole Opry.....	26
Booking Agents.....	28
Personal Managers.....	30
Hall of Fame.....	38
CMA Progress.....	39
Newcomers.....	42
Jones Relocates And Leaves Void.....	46
When It's June in The Rockies.....	50
Smathers Cloggers.....	52
Grand Ole Man.....	56
The Grass Keeps Growing.....	60
Perpetual Picker.....	60
Some Individual Accolades.....	62
The Lady Has Faith.....	63
Gayle Hill & Co.....	63
Eubanks Express Rolling.....	68

Written by Bill Williams; cover design by Dennis Lidtke; section editor Bill Williams; directory services manager John Hays; directory editor Joanne Grueter; associate directory editor Bill Lee; awards compiled by Billboard's chart department.

This is how we saw Country music in 1940



In 1940, BMI believed Country was a big part of the future music scene. We started giving all Country writers and publishers a way, for the first time, to protect their performance rights.

As the number of our Country writer and publisher affiliates grew, we outgrew our first Nashville space. And kept outgrowing it. In 1964, we opened on Music Row. And now we need more room.

So we're tripling our Nashville quarters, by adding another 11,500 square feet of modern, completely equipped space; big new conference rooms, executive offices, film projection facilities... all designed to serve you better.

We're continuing to invest in a Country future, affirming our way of saying, after 33 years, we continue to believe in Country music.

Broadcast Music Incorporated 

Columbia Records Presents

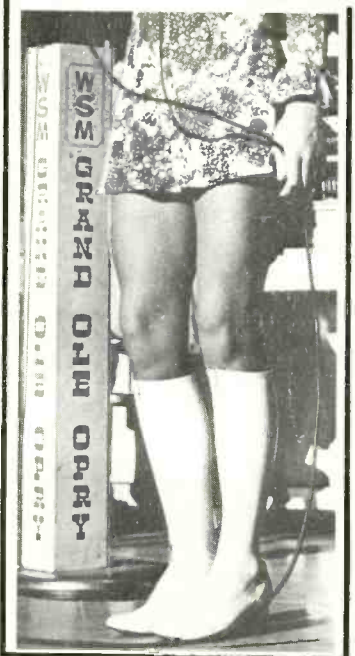
TANYA TUCKER

THE ORIGINAL
"DELTA DAWN" GIRL



in

WHAT'S YOUR MAMA'S NAME FEATURING BLOOD RED & GOIN' DOWN



BILLBOARD

HOT COUNTRY SINGLES CHART
WEEK ENDING SEPT. 29-73

★ BLOOD RED AND GOIN' DOWN
TANYA TUCKER

RECORD WORLD

HOT COUNTRY SINGLES CHART
WEEK ENDING SEPT. 22-73

★ BLOOD RED AND GOIN' DOWN
TANYA TUCKER

PRODUCED BY
BILL SHERRILL
ON COLUMBIA RECORDS AND TAPES

COUNTRY MUSIC

WHAT IT'S ALL ABOUT

The age-old, still unresolved question of what is (and what is not) country music continues to plague some people in the industry. To others it hardly matters, since the sale of a unit, no matter what its categorization, is what really counts.

However, with the inability of the traditionalists to get their music programmed today, with the resurgence of bluegrass, with the cross-over stations, with the divergent opinions in regard to country formats, and with the tight play lists, there are dozens of schools of thought on not only how to describe country music, but where it's going.

Doubtless it has filled voids. The decline in MOR acceptance in many cases has been absorbed by a country sound which is closely akin to the "good music" which identifies the middle of the road. But, as someone once said, country music now is all over the road. Ballads with strings and horns; ballads without strings and/or horns. Up-tempo tunes, the novelties, the semi-rock, the almost total rock, the dance instrumentals, ad infinitum.

Truthfully, though, country music has been many things to many people for a long time. It has been Western swing, hoedowns, Hawaiian guitar music, story and event tunes, place songs (cities, states, countries). In recent years it has simply broadened the base. It is, some suggest, trying to be all things to all people. Traditionalists are unalterably opposed to this move. The so-called contemporary acts not only defend it, but encourage it. Some feel the traditionalists will be lost in the shuffle; others disagree loudly.

Some months ago, *Billboard* carried a column one-liner quoting Grandpa Jones as saying that, despite his popularity on "Hee Haw" and his tours over the years, disk jockeys simply would not play his records. There was a response to this, of sorts. One DJ in a small Florida town wrote that he, indeed, was playing the Jones record. Unfortunately, the rest of the world went right on ignoring his releases. Yet they were pure country music, well-written, well-performed. They simply did "not meet the modern tastes," in the eyes of most programmers.

The remarkable thing, though, is many of the traditional artists have been in the black as far as the record manufacturers are concerned for two and three decades, and remain that way today. Ernest Tubb, Kitty Wells, Jimmy Davis, Hank Snow and more of their generation can, and have, outsold their contemporaries with each release. Whether they are being programmed as much as in the past seems to be of little consequence. Obviously, there still are consumers who want their singles and albums. Just what the juke box patterns are in regard to such old-timers is difficult to measure. Their success over the years is immeasurable in any degree, and still is going strong.

Perhaps another indication of the genuine interest in the traditionalists is the number of inquiries at the Country Music Foundation library. Most of the questions of scholars are bent in that direction, perhaps for comparison with modern concepts, but more likely for research papers on what many fear may be a dying form of American music.

Although some artists may fade away, the songs obviously do not. There is a common belief among artists and writers today that songs must be indicative of the times, but some of life's practices are obviously timeless. The complexities of modern writing also are sometimes dwarfed by the return to a simple melody and lyric of long ago. A couple of classic examples of the past season are "Blue Eyes Crying In the Rain," by the late Fred Rose, and the Hank Williams classic, "Jambalaya." But there have been others as well: "A Legend In My Time," "Sweet Memories," "I Want to Live" (now one of the biggest sellers in France), "Oh, Johnny," and "I Saw the Light."

"There is a great Roy Acuff resurgence," points out Wesley Rose, president of Acuff-Rose. "More and more people are recording the songs he made famous in the past."

Rose gives two reasons for this turn of events in the country field. First, he notes, there have been a lot of "sound songs" in recent years, which created a void of good melodies and lyrics. Producers and singers have been looking to the past to capture some of that greatness. Rose also notes that more and more publishers have been working their catalogs, finding the best material from the past, and exploiting it. Sometimes, he feels, these songs only need to be called to the attention of the artists of today. They are proven winners, and time doesn't seem to make that much difference.

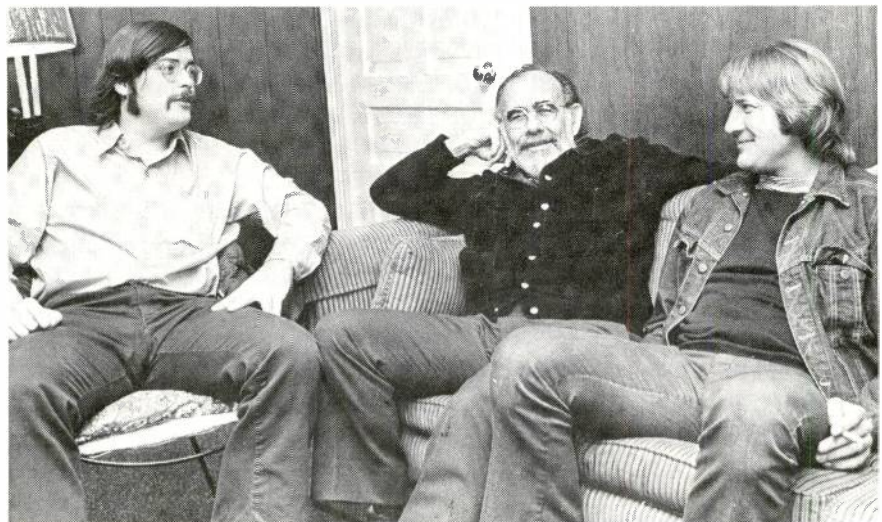
Some people today are showing great concern over the "marriage" of country and pop. At least one sociologist (Bowling Green University, Ohio) feels this ultimately will lead to a country identification, and will hurt the country field in the long run. Others say that it will allow country to take its rightful place as the pop music of America, separate from but equal to (or better than) rock or rhythm and blues. Certainly there are valid arguments on both sides.

A recent occurrence at MCA spells out, at least to a degree, what is happening with this marriage, however. The company sent a substantial batch of records for country review, all new names in the country field. It developed that they weren't country at all, but rather MOR artists who, with the decline of that form of music in both sales and air play, were re-released as country. There was every reason for MCA (and others) to do this, since some of the cross-over stations were giving substantial airplay to the MOR people, at the expense of the genuine country artist. Such actions, however, create divisions within organizations, since the country producer quite naturally is interested in company concentration on artists already with country identity.

The fact that many country-formatted stations are playing more of the MOR material has been in evidence on the chart reflection. Among those who have made the jump to the country charts have been Eydie Gorme, Mac Davis, Patti Page, Jim Croce, Cashman and West, Jud Strunk, Kris Kristofferson, etc.

Country gospel has made a strong impact, with more religious-oriented songs working their way into the commercial country field. Every country artist has an inner desire to do a gospel album, and during the past year,

(Continued on page 24)



ATLANTIC'S RICK SANJEK, Jerry Wexler and Troy Seals.

THE BILLBOARD COUNTRY AWARDS—1973

Selection of these accolades is based, in part, not only on extensive research by the magazine in regard to their record sales, 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: "BEHIND CLOSED DOORS" / CHARLIE RICH	EPIC
BEST ALBUM: "SATIN SHEETS" / JEANNE PRUETT	MCA
BEST MALE VOCALIST: MERLE HAGGARD	CAPITOL
BEST FEMALE VOCALIST: LORETTA LYNN	MCA
BEST DUO, SINGLES: PORTER WAGONER & DOLLY PARTON	RCA
BEST DUO, ALBUMS: CONWAY TWITTY & LORETTA LYNN	MCA
BEST INSTRUMENTAL GROUP: DANNY DAVIS & THE NASHVILLE BRASS	RCA
BEST INSTRUMENTALIST: CHARLIE McCOY	MONUMENT
COUNTRY PIONEER AWARD: OSCAR DAVIS	BUDDY LEE AGENCY
BEST OVERALL SINGLES ARTIST: CONWAY TWITTY	MCA
BEST MALE ARTIST: CONWAY TWITTY	MCA
BEST FEMALE ARTIST: DONNA FARGO	DOT
BEST NEW MALE ARTIST: JOHNNY RODRIGUEZ	MERCURY
BEST NEW FEAMLE ARTIST: TANYA TUCKER	COLUMBIA
BEST GROUP: STATLER BROTHERS	MERCURY
BEST ALBUM COVER: LES LEVERETT	NATIONAL LIFE
BEST LINER NOTES: BILL IVEY	CMF
BEST OVERALL ALBUM ARTIST: MERLE HAGGARD	CAPITOL
BEST MALE ARTIST, ALBUMS: MERLE HAGGARD	CAPITOL
BEST FEMALE ARTIST, ALBUMS: JEANNE PRUETT	MCA
BEST SONGWRITER, MALE: BEN PETERS	BEN PETERS MUSIC
BEST SONGWRITER, FEMALE: DOTTIE WEST	RCA
BEST COUNTRY PRODUCER: OWEN BRADLEY	MCA
BEST ARRANGER, COUNTRY RECORDS: BERGEN WHITE	
MOST PROGRAMMED ARTIST: RAY PRICE	COLUMBIA
COUNTRY RECORD EXECUTIVE OF THE YEAR: JIM FOGELSONG	DOT
BEST COUNTRY RECORD PROMOTER: BILL WILLIAMS	EPIC
BEST COUNTRY SALES MANAGER: CHICK DOUGHERTY	MCA
BEST COUNTRY RECORD ENGINEER: MORT THOMASSON	MONUMENT
BEST NEW COUNTRY LABEL OF THE YEAR: CINNAMON	
SPECIAL BREAKTHROUGH AWARD: DON WILLIAMS	JMI
BEST COUNTRY COMIC: JERRY CLOWER	MCA
COUNTRY MUSIC STATION OF THE YEAR: WHN-AM	NEW YORK
COUNTRY RADIO GENERAL MANAGER OF THE YEAR: DAN McKINNON: KSON	
COUNTRY RADIO PROGRAM DIRECTOR: BOBBY WOOTEN, KAYO, SEATTLE	
COUNTRY DEE JAY OF THE YEAR: CHARLIE DOUGLAS, WWL, NEW ORLEANS	
BEST SYNDICATED COUNTRY TV SHOW: BILL ANDERSON SHOW	
BEST SYNDICATED COUNTRY RADIO SHOW: CONTINENTAL COUNTRY	
ARTIST RESURGENCE OF THE YEAR, MALE: CHARLIE RICH	EPIC
ARTIST RESURGENCE OF THE YEAR, FEMALE: JEAN SHEPARD	UA



JERRY CLOWER

...from Yazoo City, Mississippi ...



WHOoooooooo SHOOT THIS THING!!!

UNANIMOUSLY VOTED 1973

COUNTRY MUSIC

COMEDIAN OF THE YEAR

MCA RECORDS



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WINNER PROFILES

The following is a capsulized profile on the winners of this year's Billboard Country awards. These are not based necessarily on chart activity, but on over-all consideration and study of results:

Best single: "Behind Closed Doors." This was the only country single of the year which attained \$1 million in sales. It brought Charlie Rich back to the top, and did well in all areas.

Best album: "Satin Sheets." Again, Jeanne Pruett moved from almost obscurity to the number one position with her single, and did equally well with her album. Written by an unknown composer, the title song made a strong impact in the pop field, despite the obvious country style of the performer.

Best Male Vocalist: Merle Haggard again showed his greatness with his record sales, and with his personal appearances. His live album, done in New Orleans, was the crowning glory to a successful year, and highlighted his versatility. He demonstrated absolutely no weakness.

Best Female Vocalist: Loretta Lynn was entertainer of the year in 1972, and showed no sign of a let-up. Her record sales were phenomenal, her appearances set records, and she continued to show the class and style which has won her so many awards in the past.

Best Duo, Singles: Porter Wagoner & Dolly Parton constitute a great working team all the way. They frequently write their own material, perform it together, and pair together on the road. Their singles were consistent sellers throughout the year.

Best Duo, Albums: Conway Twitty & Loretta Lynn. Another great team combination, particularly on records. Their albums have sold over long periods of time and consistently.

Best Instrumental Group: There are great instrumental groups in country music, but the man who set the world on fire with his music and has continued to do so in records and in public appearances is Danny Davis.

Best Instrumentalist: Before Charlie McCoy began recording as a single, the award usually went to a guitarist or, on occasion, a pianist. But McCoy is the acknowledged master of many instruments, and his mouth harp has won him fame.

Country Pioneer Award: The first man to do many things, including taking country artists to Carnegie Hall and to other great spots in the nation, was Oscar Davis. Now an Ambassador of Good Will for the Buddy Lee Agency, his presence continues to be felt.

Best Overall Singles Artist: Conway Twitty, who repeatedly went to the top, edged out several other great ones for this honor. His most recent hit record gave him the margin.

Best Male Artist: This award also goes to Twitty by sheer logic, as he had one of his finest years.

Best Female Artist: Donna Fargo, who keeps writing and singing hit songs, shows no sign of a let-up. And consider her competition.

Best New Male Artist: Johnny Rodriguez, in a short period of time, has become one of the most successful of all country artists, and is building an immense following.

Best New Female Artist: Again the list is great, but the youngster with the mature voice has done wonders in a brief period, and stands out because of it. Tanya Tucker.

Best Group: The Statler Brothers show superiority in every facet. Their showmanship has been great, and so have their records.

Best Album Cover: Grammy winner Les Leverett has done it once more with his combinations of graphics and photographs. He is, unquestionably, one of the best in the business.

Best Liner Notes: Bill Ivey, director of CMF. His notes, far from run-of-the-mill, are meaningful, entertaining and educational.

Best Overall Album Artist: Merle Haggard wins again. His albums have been sensational.

Best Male Artist, Albums: Again, logic prevails.

Best Female Artist, Albums: Jeanne Pruett, for reasons mentioned, is a winner once more.

Best Songwriter: Ben Peters. With 8 or 10 songs consistently on the charts, including a batch of number ones, and a continuing outpour of good material, Ben is the winner.

Best Songwriter, Female: Dottie West has been writing top material for years, for herself, for others. She also has been exceedingly successful in writing national commercials. And she's had a fine year.

Best Country Producer: Although he's been doing it for 20 years, Owen Bradley has never let up on his standards of production. And he doesn't even bother to put his name on the label. He simply is the best going.

Best Arranger: The country music field is blessed with exceptional arrangers, and one of the seldom-recognized is Bergen White. Yet he has done magnificent work during the past year, and the recognition is due.

Most Programmed Artist: With the Ray Price styling, it's no wonder. Don Law continues to turn out exceptional material with him, and the programmers dig it.

Country Record Executive of the Year: Jim Fogelsohn. The quiet mannered, efficient man moved up to the presidency of Dot this year, and the entire industry cheered for him. He is topflight.

Best Country Record Promoter: Bill Williams of Epic is another of the quiet, efficient

mold. Yet he is forceful in what he believes, and that is in his artists. His tour with Charlie Rich was a classic.

Best Country Sales Manager: Chuck Dougherty. Aggressive, dynamic, and possessed of a very clever mind, Chuck has performed his job above and beyond the call. His cooperative spirit also is noteworthy.

Best Country Record Engineer: A veteran of long standing, he quietly goes about engineering hits, mixing them properly, and doing an outstanding job. Mort Thomasson is a consensus choice.

Best New Country label of the year: all Cin-namon Records has done in its brief history is to hit the charts 13 times on its first 14 releases, which may be an all-time high. It continues to expand, and seems to be doing everything right.

Special Breakthrough Award: Don Williams was a pop singer, and a good one. Now he is a country singer and a great one. He has dared to be different, to be original, to carry out new concepts. As a result, he is being listened to.

Best Country Comic: The man from Yazoo, Miss., proved himself as a salesman, then an entertainer, then a recording artist. He is one of the few sincere men in life who is genuinely funny.

Country Music Station of the Year: WHN-AM, New York. When this station assumed a country format, it was 18th in the market. Now it has moved toward the top, and picked up multi-thousands of listeners in the process.

Country Radio General Manager of the Year: Dan McKinnon technically is president of KSON, but still manages to do a lot of managing. In addition to running a great station, he has worked steadily behind the scenes in various organizations, all for the betterment of country music. A long overdue accolade.

Country Radio Program Director: Bobby Wooten, up in Seattle, has been doing a job for country music as long as most of us can remember. Instead of easing off, he has increased his tempo, and has meant much to the industry in the northwest.

Country D-J of the Year: One of the remarkable things about Charlie Douglas is that the other jocks like and respect him. His excellent work from WWL makes him a natural choice.

Best Syndicated Country Radio Show: In a little less than a year, Continental Country's excellent concept had carried the show into 103 U.S. markets, 300 more in the armed forces network, and to stations in Canada, Australia and New Zealand. The success is unprecedented.

Best Syndicated Country TV Show: Still going strong after years, this successful syndication now is in markets and still growing.

Artist Resurgence of the Year, Male: Charlie Rich, for reasons already stated, is the obvious choice. His comeback has been one of the biggest news items of the year.

Artist Resurgence of the Year, Female: Jean Shepard. Her move to UA seemed to stimulate things generally, and instead of slipping away, she was coming back with strength.

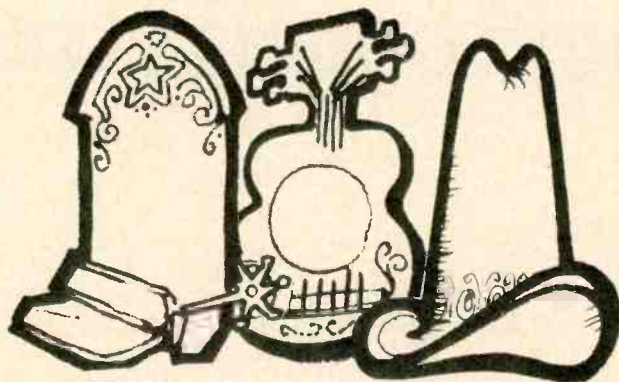
The image features two black silhouettes of people, a woman on the left and a man on the right, facing each other and holding hands. The background is a light, textured cream color. The text is centered in the upper half of the image.

America
is joining hands again,
through country music.

ASCAP

700 17th Avenue So., Nashville, Tenn. 37203
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1 Lincoln Plaza, New York, N.Y. 10023

Billboard's 1973 Country Music Survey



The 1973 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—1973

(January 6 THROUGH September 15, 1973)

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

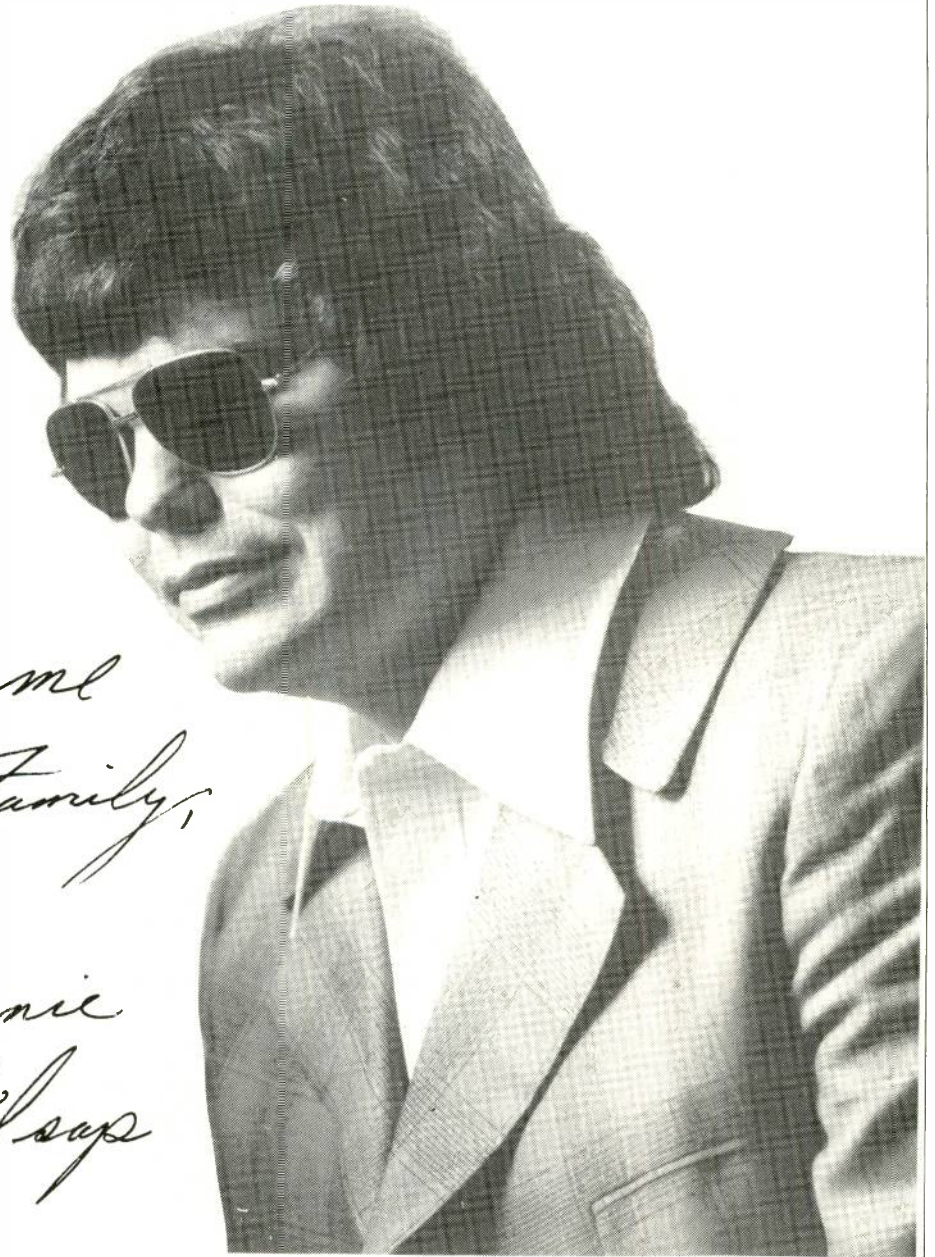
1. BEHIND CLOSED DOORS—Charley Rich, Epic (Columbia)
2. TEDDY BEAR SONG—Barbara Fairchild, Columbia
3. WHY ME—Kris Kristofferson, Monument (Columbia)
4. SATIN SHEETS—Jeanne Pruett, MCA
5. WHAT'S YOUR MAMA'S NAME—Tanya Tucker, Columbia
6. AMANDA/COME EARLY MORNING—Don Williams, JMI
7. LOVE IS THE FOUNDATION—Loretta Lynn, MCA
8. KIDS SAY THE DARNDDEST THINGS—Tammy Wynette, Epic (Columbia)
9. TRIP TO HEAVEN—Freddy Hart, Capitol
10. DON'T FIGHT THE FEELINGS OF LOVE—Charley Pride, RCA
11. COME LIVE WITH ME—Roy Clark, Dot (Famous)
12. YOU ALWAYS COME BACK (To Hurting Me)—Johnny Rodriguez, Mercury (Phonogram)
13. KEEP ME IN MIND—Lynn Anderson, Columbia
14. THE LORD KNOWS I'M DRINKING—Cal Smith, MCA
15. SUPERMAN—Donna Fargo, Dot (Famous)
16. 'TIL I GET IT RIGHT—Tammy Wynette, Epic (Columbia)
17. LORD, MR. FORD—Jerry Reed, RCA
18. EVERYBODY'S HAD THE BLUES—Merle Haggard, Capitol
19. SUPER KIND OF WOMAN—Freddy Hart, Capitol
20. YOU WERE ALWAYS THERE—Donna Fargo, Dot (Famous)
21. YELLOW RIBBON—Johnny Carver, ABC
22. MR. LOVEMAKER—Johnny Paycheck, Epic (Columbia)
23. LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty, MCA
24. GOOD THINGS—David Houston, Epic (Columbia)
25. I LOVE YOU MORE AND MORE EVERYDAY—Merle Haggard, Capitol

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

26. A SHOULDER TO CRY ON—Charley Pride, RCA
27. DANNY'S SONG—Anne Murray, Capitol
28. BABY'S GONE—Conway Twitty, MCA
29. RATED X—Loretta Lynn, MCA
30. SWEET COUNTRY WOMAN—Johnny Duncan, Columbia
31. WALKING PIECE OF HEAVEN—MARTY Robbins, MCA
32. SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty, MCA
33. ANY OLD WIND THAT BLOWS—Johnny Cash, Columbia
34. THE EMPTIEST ARMS IN THE WORLD—Merle Haggard, Capitol
35. SOUTHERN LOVING—Jim Ed Brown, RCA
36. SEND ME NO ROSES—Tommy Overstreet, Dot (Famous)
37. NOBODY WINS—Brenda Lee, MCA
38. IF YOU CAN LIVE WITH IT—Bill Anderson, MCA
39. WALK SOFTLY ON THE BRIDGES—Mel Street, Metromedia Country (RCA)
40. SLIPPIN' AWAY—Jean Shepard, United Artists
41. SHE'S ALL WOMAN—David Houston, Epic (Columbia)
42. YOU GIVE ME YOU—Bobby G. Rice, Metromedia Country (RCA)
43. NEITHER ONE OF US—Bob Luman, Epic (Columbia)
44. NEON ROSE—Mel Tillis, MGM
45. WHAT MY WOMAN CAN'T DO—George Jones, Epic (Columbia)
46. YOU LAY SO EASY ON MY MIND—Bobby G. Rice, Metromedia Country (MCA)
47. BRING IT ON HOME—Joe Stampley, Dot (Famous)
48. YOU CAN HAVE HER—Waylon Jennings, RCA
49. TOUCH THE MORNING—Don Gibson, Hickory (MGM)
50. RIDE ME DOWN EASY—Bobby Bare, RCA

COUNTRY IS "WHERE MY HEART IS"

(APL1-0338)



*Thanks
for letting me
in the Family,*

*Ronnie
Milsap*



Management & Booking:

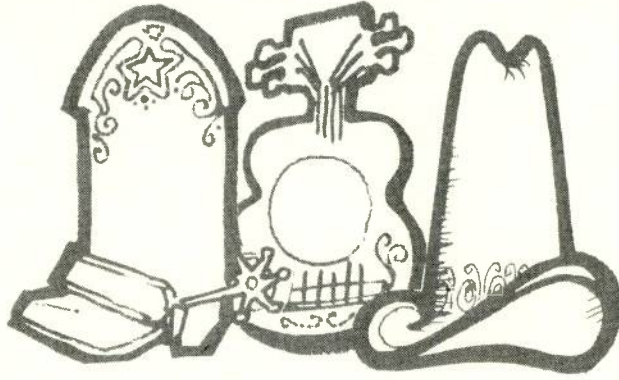
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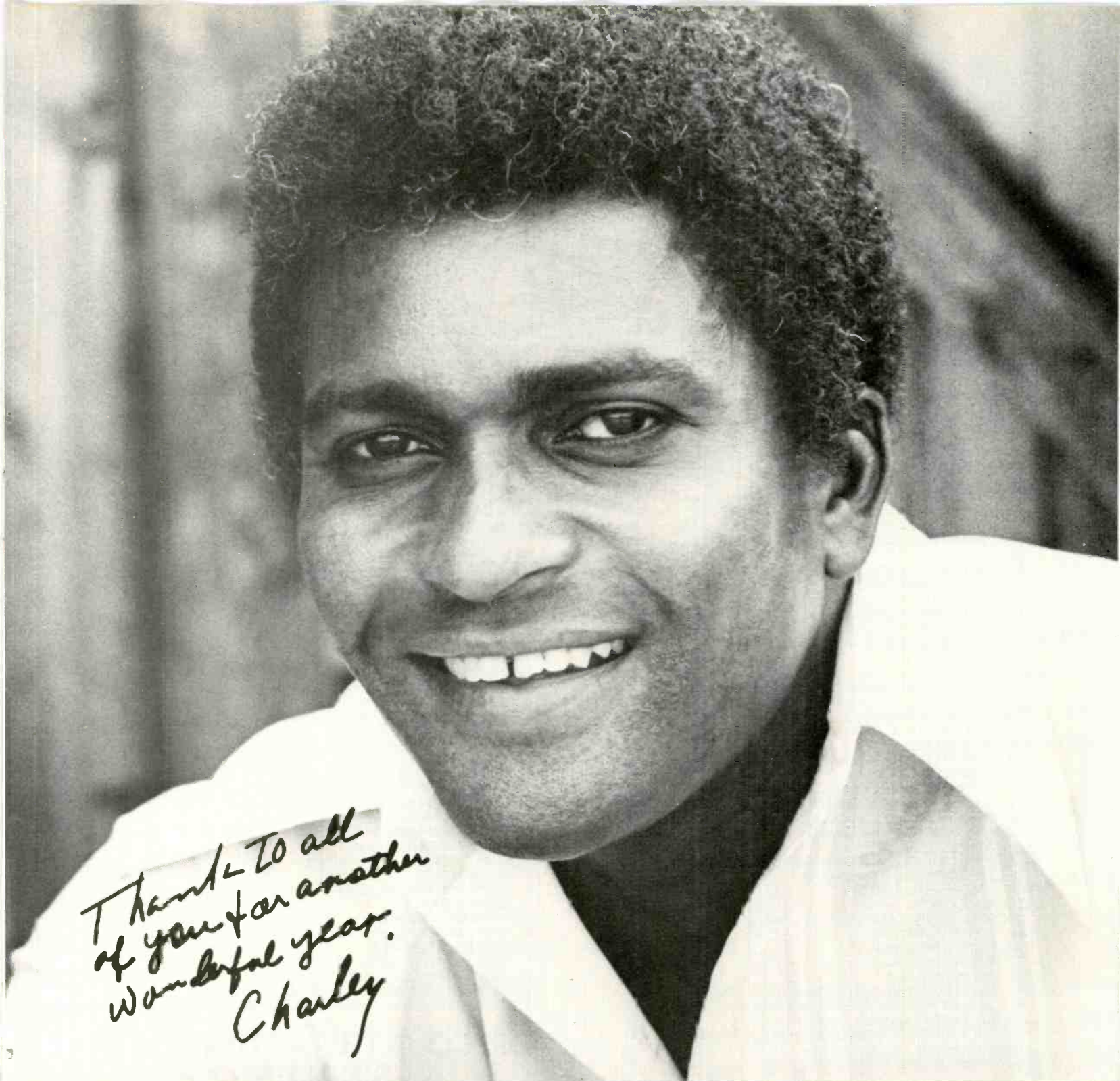
Records and Tapes



TOP COUNTRY ALBUMS—1973

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

1. ALOHA FROM HAWAII VIA SATELLITE—Elvis Presley, RCA
2. INTRODUCING—Johnny Rodriguez, Mercury (Phonogram)
3. SONG OF DOORS—Charley Pride, RCA
4. BEHIND CLOSED DOORS—Charley Rich, Epic (Columbia)
5. ENTERTAINER OF THE YEAR—Loretta Lynn, MCA
6. THE RHYMER AND OTHER FIVE & DIMERS—Tom T. Hall, Mercury (Phonogram)
7. CHARLIE McCOY—Monument (Columbia)
8. SATIN SHEETS—Jeanne Pruett, MCA
9. I'VE FOUND SOMEONE OF MY OWN—Cal Smith, MCA
10. DELIVERANCE—Soundtrack, Warner Brothers
11. IT'S NOT LOVE (But It's Not Bad)—Merle Haggard, Capitol
12. ROY CLARK LIVE—Dot (Famous)
13. HAPPIEST GIRL IN THE WHOLE U.S.A.—Donna Fargo, Dot (Famous)
14. SUPERPICKER—Roy Clark, Dot (Famous)
15. GOOD TIME CHARLIE—Charlie McCoy, Monument (Columbia)
16. SUPER KIND OF WOMAN—Freddy Hart, Capitol
17. GOT THE ALL OVERS FOR YOU—Freddy Hart, Capitol
18. MY SECOND ALBUM—Donna Fargo, Dot (Famous)
19. DANNY'S SONG—Anne Murray, Capitol
20. SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty, MCA
21. THE SESSION—Jerry Lee Lewis, Mercury (Phonogram)
22. WILL THE CIRCLE BE UNBROKEN—Nitty Gritty Dirt Band, United Artists
23. KIDS SAY THE DARNDDEST THINGS—Tammy Wynette, Epic (Columbia)
24. LONESOME, ON'RY & MEAN—Waylon Jennings, RCA
25. MY MAN—Tammy Wynette, Epic (Columbia)
26. THE BEST OF THE BEST—Merle Haggard, Capitol
27. WHAT'S YOUR MAMA'S NAME—Tanya Tucker, Columbia
28. JESUS WAS A CAPRICORN—Kris Kristofferson, Monument (Columbia)
29. BRENDA—Brenda Lee, MCA
30. YOU LAY SO EASY ON MY MIND—Bobby G. Rice, Metromedia Country (RCA)
31. WHO'S GONNA PLAY THIS OLD PIANO/THINK ABOUT IT DARNING—Jerry Lee Lewis, Mercury (Phonogram)
32. DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME—Jerry Wallace, MCA
33. A PICTURE OF YOU—George Jones, Epic (Columbia)
34. SHE'S GOT TO BE A SAINT—Ray Price, Columbia
35. ANY OLD WIND THAT BLOWS—Johnny Cash, Columbia
36. DON WILLIAMS, Vol 1.—JMI
37. LORD, MR. FORD—Jerry Reed, RCA
38. SWEET COUNTRY—Charley Pride, RCA
39. LYNN ANDERSON'S GREATEST HITS—Columbia
40. THIS MUCH A MAN—Marty Robbins, MCA
41. DON'T SHE LOOK GOOD—Bill Anderson, MCA
42. SOUL SONG—Joe Stampley, Dot (Famous)
43. SING COUNTRY SYMPHONIES—Statler Brothers, Mercury (Phonogram)
44. A SWEETER LOVE—Barbara Fairchild, Columbia
45. KEEP ME IN MIND—Lynn Anderson, Columbia
46. THE BLUE RIDGE RANGERS—Fantasy
47. SINGS THE GREATEST COUNTRY HITS OF 1972—Sonny James, Columbia
48. HEAVEN IS MY WOMAN'S LOVE—Tommy Overstreet, Dot (Famous)
49. THE GOSPEL ROAD—Johnny Cash, Columbia
50. AMERICA, WHY I LOVE HER—John Wayne, RCA



*Thanks to all
of you for another
wonderful year.
Charley*



Management & Booking:

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RCA
Records and Tapes

COUNTRY SPECIAL CHART WINNERS

TOP COUNTRY ARTISTS 1973 ALBUMS

Pos., Artist, Label (Dist. Label)	No. of LP's On Chart
1. CHARLEY PRIDE, RCA & RCA Camden	5
2. ELVIS PRESLEY, RCA & RCA Camden	4
3. ROY CLARK, Dot (Famous)	3
4. CHARLIE McCOY, Monument (Columbia)	2
5. MERLE HAGGARD, Capitol	3
6. FREDDIE HART, Capitol	3
7. TAMMY WYNETTE, Epic (Columbia)	4
8. DONNA FARGO, Dot (Famous)	2
9. LORETTA LYNN, MCA	5
10. CHARLIE RICH, Epic (Columbia) & RCA	3
11. JERRY LEE LEWIS, Mercury (Phonogram)	2
12. CONWAY TWITTY, MCA	4
13. LYNN ANDERSON, Columbia	3
14. JOHNNY RODRIGUEZ, Mercury (Phonogram)	1
15. CAL SMITH, MCA	2
16. WAYLON JENNINGS, RCA	3
17. JOHNNY CASH, Columbia	3
18. TOM T. HALL, Mercury (Phonogram)	1
19. JEANNE PRUETT, MCA	1
20. GEORGE JONES, Epic (Columbia)	3
21. MARTY ROBBINS, MCA & Columbia	4
22. JERRY REED, RCA	2
23. RAY PRICE, Columbia	2
24. ANNE MURRAY, Capitol	1
25. SONNY JAMES, Columbia & Capitol	5
26. BILL ANDERSON, MCA	3
27. JERRY WALLACE, MCA	2
28. BRENDA LEE, MCA	2
29. TANYA TUCKER, Columbia	2
30. SUSAN RAYE, Capitol	4
31. NITTY GRITTY DIRT BAND, United Artists	1
32. GLEN 32. GLENN CAMPBELL, Capitol	2
33. PORTER WAGONER & DOLLY PARTON, RCA	3
34. KRIS KRISTOFFERSON, Monument (Columbia)	1
35. TONY BOOTH, Capitol	3
36. BOBBY G. RICE, Metromedia Country (RCA)	1
37. JOE STAMPLEY, Dot (Famous)	2
38. DOLLY PARTON, RCA	4
39. BUCK OWENS, Capitol	3
40. STATLER BROTHERS, Mercury (Phonogram)	2
41. DON WILLIAMS, JMI	1
42. PORTER WAGONER, RCA	5
43. MEL TILLIS, MGM	2
44. JIM REEVES, RCA	2
45. DAVID HOUSTON, Epic (Columbia) & Harmony	2
46. JOHNNY PAYCHECK, Epic (Columbia)	2
47. BARBARA FAIRCHILD, Columbia	1
48. THE BLUE RIDGE RANGERS, Fantasy	1
49. BOB LUMAN, Epic (Columbia)	2
50. TOMMY OVERSTREET, Dot (Famous)	1

TOP MALE VOCALISTS 1973 SINGLES

Pos., Artist, Label (Dist. Label)	No. of Singles On Chart
1. CONWAY TWITTY, MCA	4
2. FREDDIE HART, Capitol & MCA	4
3. MERLE HAGGARD, Capitol	3
4. TOM T. HALL, Mercury (Phonogram)	4
5. GEORGE JONES, Epic (Columbia)	6
6. SONNY JAMES, Columbia & Capitol	6
7. CHARLEY PRIDE, RCA	3
8. JOHNNY RODRIGUEZ, Mercury (Phonogram)	3
9. DON WILLIAMS, JMI	2
10. DON GIBSON, Hickory (MGM)	6
11. JERRY WALLACE, MCA & United Artists	4
12. DAVID HOUSTON, Epic (Columbia)	2

Pos., Artist, Label (Dist. Label)	No. of Singles On Chart
13. CHARLIE RICH, Epic (Columbia) & RCA	2
14. MEL TILLIS, MGM	3
15. MEL STREET, Metromedia Country (RCA)	3
16. BOBBY G. RICE, Metromedia Country (RCA)	2
17. JOE STAMPLEY, Dot (Famous)	3
18. WAYLON JENNINGS, RCA	3
19. JOHNNY PAYCHECK, Epic (Columbia)	2
20. BILL ANDERSON, MCA	2
21. ROY CLARK, Dot (Famous)	2
22. JOHNNY CASH, Columbia	3
23. CAL SMITH, MCA	2
24. BILLY "CRASH" CRADDOCK, ABC	4
25. BUCK OWENS, Capitol	4

TOP MALE VOCALISTS 1973 ALBUMS

Pos., Artist, Label (Dist. Label)	No. of LP's On Chart
1. CHARLEY PRIDE, RCA & RCA Camden	5
2. ELVIS PRESLEY, RCA & RCA Camden	4
3. ROY CLARK, Dot (Famous)	3
4. CHARLIE McCOY, Monument (Columbia)	2
5. MERLE HAGGARD, Capitol	3
6. FREDDIE HART, Capitol	3
7. CHARLIE RICH, Epic (Columbia) & RCA	3
8. JERRY LEE LEWIS, Mercury (Phonogram)	2
9. CONWAY TWITTY, MCA	4
10. JOHNNY RODRIGUEZ, Mercury (Phonogram)	1
11. CAL SMITH, MCA	2
12. WAYLON JENNINGS, RCA	3
13. JOHNNY CASH, Columbia	3
14. TOM T. HALL, Mercury (Phonogram)	1
15. GEORGE JONES, Epic (Columbia)	3
16. MARTY ROBBINS, MCA & Columbia	4
17. JERRY REED, RCA	2
18. RAY PRICE, Columbia	2
19. SONNY JAMES, Columbia & Capitol	5
20. BILL ANDERSON, MCA	3
21. JERRY WALLACE, MCA	2
22. GLEN CAMPBELL, Capitol	2
23. KRIS KRISTOFFERSON, Monument (Columbia)	1
24. BOBBY G. RICE, Metromedia Country (RCA)	1

TOP COUNTRY ARTISTS 1973 SINGLES

Pos., Artist, Label (Dist. Label)	No. of Singles On Chart
1. CONWAY TWITTY, MCA	4
2. FREDDIE HART, Capitol & MCA	4
3. MERLE HAGGARD, Capitol	3
4. TAMMY WYNETTE, Epic (Columbia)	5
5. LORETTA LYNN, MCA	3
6. TOM T. HALL, Mercury (Phonogram)	4
7. GEORGE JONES, Epic (Columbia)	6
8. SONNY JAMES, Columbia & Capitol	6
9. TANYA TUCKER, Columbia	3
10. CHARLEY PRIDE, RCA	3
11. DOLLY PARTON, RCA	5
12. JOHNNY RODRIGUEZ, Mercury (Phonogram)	3
13. DONNA FARGO, Dot (Famous)	2
14. DON WILLIAMS, JMI	2
15. CONNIE SMITH, Columbia & RCA	3
16. DON GIBSON, Hickory (MGM)	6
17. JERRY WALLACE, MCA & United Artists	4

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No. 2 RCA

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No. 1 Charley Pride

No. 2 Elvis Presley

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Porter Wagoner & Dolly Parton

Top Country Albums

No. 1 Elvis Presley, "Aloha from Hawaii"

No. 3 Charley Pride, "Songs of Love"

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No. 1 Charley Pride

No. 2 Elvis Presley

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No. 2 Porter Wagoner & Dolly Parton

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**TEN
YEAR**

October is Country Music Month

RCA
Records and Tapes

18. DAVID HOUSTON, Epic (Columbia)	2
19. CHARLIE RICH, Epic (Columbia) & RCA	2
20. BARBARA FAIRCHILD, Columbia	2
21. MEL TILLIS, MGM	3
22. MEL STREET, Metromedia Country (RCA)	3
23. BOBBY G. RICE, Metromedia Country (RCA)	2
24. JOE STAMPLEY, Dot (Famous)	3
25. SUSAN RAYE, Capitol	4
26. WAYLON JENNINGS, RCA	3
27. JOHNNY PAYCHECK, Epic (Columbia)	2
28. BILL ANDERSON, MCA	2
29. ROY CLARK, Dot (Famous)	2
30. JOHNNY CASH, Columbia	3
31. CAL SMITH, MCA	2
32. BILLY "CRASH" CRADDOCK, ABC	4
33. BUCK OWENS, Capitol	4
34. BOB LUMAN, Epic (Columbia)	3
35. ANNE MURRAY, Capitol	3
36. JIM ED BROWN, RCA	3
37. JODY MILLER, Epic (Columbia)	3
38. PORTER WAGONER & DOLLY PARTON, RCA	3
39. MARTY ROBBINS, MCA & Columbia	3
40. FREDDY WELLER, Columbia	3
41. BOBBY BARE, RCA	3
42. JERRY REED, RCA	2
43. PORTER WAGONER, RCA	5
44. JOHNNY CARVER, ABC	2
45. NAT STUCKEY, RCA	2
46. TOMMY OVERSTREET, Dot (Famous)	3
47. LYNN ANDERSON, Columbia	4
48. JERRY LEE LEWIS, Mercury (Phonogram)	3
49. JOHNNY RUSSELL, RCA	3
50. JACK GREENE, MCA	3

TOP FEMALE VOCALISTS 1973 SINGLES

Pos., Artist, Label (Dist. Label)	No. of Singles On Chart
1. TAMMY WYNETTE, Epic (Columbia)	5
2. LORETTA LYNN, MCA	3
3. TANYA TUCKER, Columbia	3
4. DOLLY PARTON, RCA	5
5. DONNA FARGO, Dot (Famous)	2
6. CONNIE SMITH, RCA & Columbia	3
7. BARBARA FAIRCHILD, Columbia	2
8. SUSAN RAYE, Capitol	4
9. ANNE MURRAY, Capitol	3
10. JODY MILLER, Epic (Columbia)	3
11. LYNN ANDERSON, Columbia	4
12. DIANA TRASK, Dot (Famous)	2
13. JEANNE PRUETT, MCA	2
14. BRENDA LEE, MCA	2
15. BARBARA MANDRELL, Columbia	3
16. JEAN SHEPARD, United Artists	1
17. DOTTIE WEST, RCA	3
18. JEANNIE C. RILEY, MGM	1
19. SKEETER DAVIS, RCA	1
20. ARLENE HARDEN, Columbia	1
21. JEANNIE SEELY, MCA	1
22. SAMMI SMITH, Mega	2
23. TERRI LANE, Monument (Columbia)	1
24. LAWANDA LINDSEY, Capitol	1
25. ANDRA WILLIS, Capitol	2

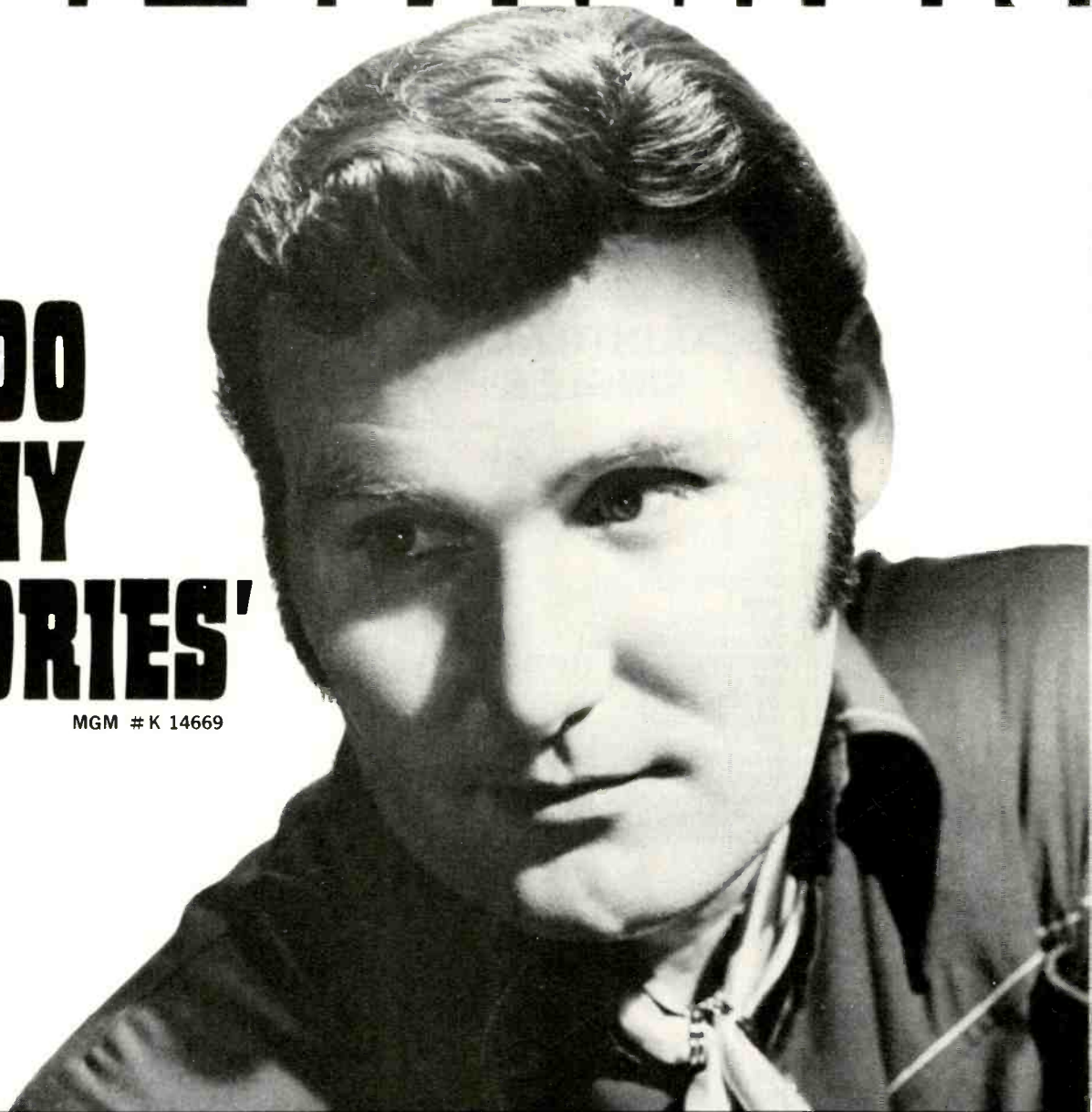
TOP FEMALE VOCALISTS 1973 ALBUMS

Pos., Artist, Label (Dist. Label)	No. of LP's On Chart
1. TAMMY WYNETTE, Epic (Columbia)	4
2. DONNA FARGO, Dot (Famous)	2
3. LORETTA LYNN, MCA	5
4. LYNN ANDERSON, Columbia	3
5. JEANNE PRUETT, MCA	1
6. ANNE MURRAY, Capitol	1
7. BRENDA LEE, MCA	2
8. TANYA TUCKER, Columbia	2
9. SUSAN RAYE, Capitol	4
10. DOLLY PARTON, RCA	5
11. BARBARA FAIRCHILD, Columbia	1
12. CONNIE SMITH, Columbia & RCA	3
13. JODY MILLER, Epic (Columbia) & Capitol	2
14. SAMMI SMITH, Mega	2
15. JEANNIE C. RILEY, MGM	3

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TOP DUOS & GROUPS 1973 SINGLES

Pos., Artist, Label (Dist. Label)	No. of Singles On Chart
1. PORTER WAGONER & DOLLY PARTON, RCA	3
2. STATLER BROTHERS, Mercury (Phonogram)	3
3. LORETTA LYNN & CONWAY TWITTY, Epic (Columbia)	1
4. GEORGE JONES & TAMMY WYNETTE, (Columbia)	3
5. TOMPALL & THE GLASER, MGM	2
6. BRUSH ARBOR, Capitol	3
7. PATTI PAGE & TOM T. HALL, Mercury (Phonogram)	1
8. JOHNNY CASH & JUNE CARTER, Columbia	1
9. DON GIBSON & SUE THOMPSON, Hickory (MGM)	2
10. BUCK OWENS & SUSAN RAYE, Capitol	1

TOP DUOS & GROUPS 1973 ALBUMS

Pos., Artist (Dist. Label)	No. of LP's On Chart
1. NITTY GRITTY DIRT BAND, United Artists	1
2. PORTER WAGONER & DOLLY PARTON, RCA	3
3. STATLER BROTHERS, Mercury (Phonogram)	2
4. THE BLUE RIDGE RANGERS, Fantasy	1
5. GEORGE JONES & TAMMY WYNETTE, Epic (Columbia)	1
6. EARL SCRUGGS REVUE, Columbia	1
7. LORETTA LYNN & CONWAY TWITTY, MCA	1
8. HANK WILLIAMS & HANK WILLIAMS JR.	1
9. THE STRANGERS, Capitol	1
10. GUY & RALNA, Ranwood	1

TOP COUNTRY LABELS SINGLES

Pos. Label	No. of Singles On Chart
1. CAPITOL	62
2. RCA	55
3. MCA	41
4. COLUMBIA	38
5. EPIC (Columbia)	28
6. MERCURY (Phonogram)	23
7. MGM	27
8. DOT (Famous)	25
9. MONUMENT (Columbia)	9
10. METROMEDIA COUNTRY (RCA)	6
11. ABC	10
12. UNITED ARTISTS	14
13. HICKORY (MGM)	8
14. JMI	3
15. ATLANTIC	8
16. ACE OF HEARTS	5
17. CINNAMON (N.S.D.)	4
18. BARNABY (MGM)	2
19. ENTERPRISE (Columbia)	3
20. MEGA	4

TOP COUNTRY LABELS ALBUMS

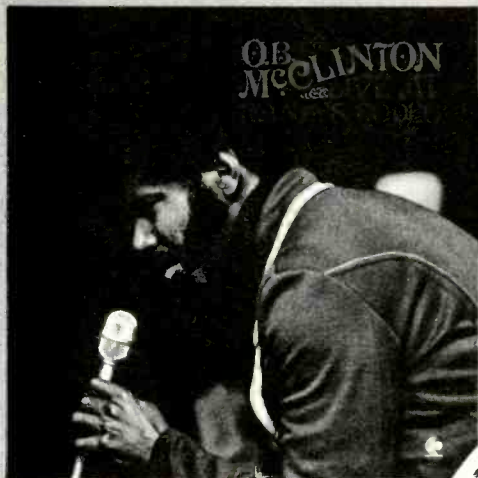
Pos. Label	No. of LP's On Chart
1. RCA	36
2. CAPITOL	29
3. MCA	23
4. COLUMBIA	31
5. EPIC (Columbia)	15
6. DOT (Famous)	10
7. MERCURY (Phonogram)	9
8. MONUMENT (Columbia)	4
9. MGM	8
10. RCA CAMDEN	3
11. METROMEDIA COUNTRY (RCA)	3
12. WARNER BROTHERS	1
13. UNITED ARTISTS	2
14. ABC	2
15. JMI	1
16. FANTASY	1
17. MEGA	2
18. RANWOOD	1
19. ATLANTIC	2
20. DUNHILL	1

TOP COUNTRY PUBLISHERS 1973

Pos., Publisher, Licensee	No. of Singles On Chart	Pos., Publisher, Licensee	No. of Singles On Chart
1. TREE, BMI	19	26. HOUSE OF BRYANT, BMI	3
2. BLUE BOOK, BMI	18	27. SCREEN GEMS COLUMBIA, BMI	8
3. ALGEE, BMI	20	28. HOUSE OF GOLD, BMI	4
4. HALLNOTE, BMI	7	29. KECA, ASCAP	2
5. JACK & BILL, ASCAP	8	30. ALTAM, BMI	5
6. STALLION, BMI	4	31. FLAGSHIP, BMI	2
7. ACUFF-ROSE, BMI	10	32. EVIL EYE, BMI	4
8. JACK, BMI	7	33. MCA, ASCAP	3
9. GALICO, BMI	14	34. GOLD DUST, BMI	2
10. BLUE CREST, BMI	11	35. UNICHAPPELL, BMI	4
11. FOUR STARS, BMI	8	36. CHAMPION BMI	1
12. BEN PETERS, BMI	8	37. COAL MINER'S, BMI	1
13. OWEPAR, BMI	5	38. AMERICAN COWBOY, BMI	2
14. PI-GEM, BMI	3	39. CONTENTION, SESAC	2
15. RESACA, BMI	2	40. GLASER BROTHERS, BMI	4
16. SHADE TREE, BMI	3	41. COCHISE, BMI	2
17. PRIMA DONNA, BMI	2	42. NEWKEYS, BMI	2
18. MILENE, ASCAP	5	43. COOPER BAND, BMI	1
19. DUCHESS, BMI	3	44. LOWERY, BMI	3
20. CHAPPELL, ASCAP	6	45. DON ROBERTSON, ASCAP	1
21. WARNER-TAMERLANE, BMI	3	46. GNOSSOS, ASCAP	1
22. HILL & RANGE, BMI	10	47. SURE-FIRE, BMI	1
23. TWITTY BIRD, BMI	3	48. MARIPOSA, BMI	1
24. DUNBAR, BMI	5	49. HELLO DARLIN', SESAC	1
25. VECTOR, BMI	3	50. HOUSE OF CASH, BMI	1

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With a new album "Live At Randy's Rodeo." And a new single that'll keep October from being just another month. So move into McClinton country. It's as close as your favorite record store.



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Country Music What It's About

• Continued from page 7

many of them have done just this. Stations are programming it, too, with some of them devoting entire segments to this style of music.

The rock influence in country is felt repeatedly from such artists as Jerry Lee Lewis, Crash Craddock, Joe Stampley, Leon Russell (Hank Wilson), Tom Fogarty, Freddie Weller, Bobby Pickett, Gary Paxton, and Elvis Presley, who consistently is on the country charts. Dean Martin's pop influence has been felt, as has that of Don Williams, former lead singer for the Pozo Seco Singers. Ray Charles, too.

So where is country music going? Many places, according to statistics. The Country Music Association, in recent months, completed a survey which showed more than 50% of the radio stations in America now programming country music on a full or part-time basis. Even New York City got back into the picture when WHN-AM altered its format. In the process, it moved from number 18 in its market to about number 4. Other stations around the nation were meeting with the same sort of success.

Country music concerts have been on the increase, especially the package shows. And the fair circuit was absolutely jammed with country acts. The move into fairs, a fairly recent one, has become overwhelming.

Movies also showed country music strength. After 24 songs were picked from country catalogs for "The Last Picture Show," other film-makers got in the act. There were several in "Hardtack," more in "Timberline," in "Oklahoma Crude," and so many more. Country artists also were singing title songs from movies, almost every week. Scores for films also were being done by the traditional country writers, and sound synchronization was being done in the Nashville studios.

Commercials? They were as country as could be. It has reached the point wherein much of the session time is taken by the makers of the commercial jingles, and they are being turned out by the hundreds. The pace is accelerating, and a new pot of gold has been discovered.

Syndications, radio and television, more than held their own. There were some new shows, a great many pilots, and new excitement in this field.

New record labels became an obvious part of the scene. ABC/Dunhill, Atlantic, Vanguard and Elektra all made a country move, and each ended with songs on the country charts. GRC of Atlanta came in with a flourish. The moves were well-planned, with good personnel, the right attitude toward promotion and distribution, and signs of success in the future. Warner Brothers also opened a Nashville office to gear into the country field. Independents such as Cinnamon and Triune came strongly into the picture, and a lot of others gave it a whirl.

The Dean Martin summer replacement show became all country, and there was mixed reaction to it. However, no one questions the fact that it opened the door to a good many new viewers. Additionally, Martin picked some of the cream and scheduled the artists back on his regular series. When Ro-

wan and Martin did their fall special, they brought in Porter Wagoner and Dolly Parton.

Home Box Office, a Pennsylvania-based firm dealing in cable television, did two live shows from the Grand Ole Opry House, and they were huge successes with the paying subscribers.

Meanwhile, radio stations were promoting their own shows, either free or for a nominal admission, drawing huge crowds in various cities. Artists were giving full cooperation, appearing for expenses, or at the expense of their record companies.

Meanwhile, nearly every artist of any stature either was made a Kentucky Colonel, or a Colonel in the Georgia militia. Country music, at convention time, was going strong. Home towns were recognizing their native sons and daughters with "days," giving the prophets some honor in their own back yards. One town in Missouri even gave homage to a record producer: Bob Ferguson.

Jeanne Pruett, described as a "housewife sort of singer," went to number one in the charts after years of struggling, and became the first person given a surprise full-time appearance job at the "Grand Ole Opry."

Nashville, to the greatest extent, and Bakersfield, to a lesser degree (only in numbers) weren't the only major recording centers for country music. Texas was heard from in a big way, and so was Oklahoma City. Memphis was making good noises with a country sound, and the decentralization was going strong.

The youth movement also was apparent. Tanya Tucker came from nowhere to the top, Marie Osmond made her country debut and showed considerable strength, and Johnny Rodriguez was breaking records. Other youthful artists were being heard from, including Melody Allen, a teen-ager, Connie Cato, and even non teen-agers with youthful appeal, such as the very successful Pat Roberts. But that accent on youth was extremely important. It came when it was most needed.

The resurrection of Epic's Charlie Rich had to be one of the big moves of the year. With great material, strong promotion, and Rich's incredible talent, he went all the way up to the top, after an unbelievable eclipse.

There were some splits during the year: the Glasers each decided to go on their own, in respective ways. Tompall recorded as a single, as did Jim Glaser. So far, Church has been doing producing for the most part. Two of the Stoneman girls left the family group, but it kept functioning as strongly as ever.

There were new areas to conquer, and the Eastern States Country Music, Inc. (ESCM) saw to it that this was taken care of. Traditionally a weak spot in sales and air play for country music, this organization, led by Mickey Barnett, zeroed in on the plush country clubs of the Catskills, the raceways of the region, and every conceivable spot where country music could be showcased. As a result, performances increased, marketing improved, and there was strength all across the nation. ESCMI happily worked within the framework of CMA, turning it to advice and guidance. The results were obvious. No longer lip service, it was a reality.

Internationally, the step-up gained momentum. The overwhelming success of Mervyn Conn's International Country Music Festival at Wembley Pool, the massive complex outside London, drew new record crowds and led Conn to announce an increase in the proportion of the show for next year. As in years

gone by, it was the traditional artists who came off best at Wembley. The Billboard International Awards were a highlight of this event, and veteran Hank Snow got a standing ovation just by stepping on stage to assist with the awards. George Hamilton IV, the greatest ambassador country music has ever known overseas, was a repeat winner.

In addition to this festival, the overseas airlines were kept busy with the constant travel of individual artists and packages making concert tours. There was hardly a major artist who didn't make the European swing during the year, with another group doing the circuit in Australia and New Zealand. There were others who went to the Orient, and some important hops into the Caribbean for Island performances.

Finally, if construction is a barometer, things are still moving upward. The building boom was on again, particularly in Nashville, with every indication that faith in the country music industry was being backed by concrete and mortar.

It was a very good year.

Thanks to you it's working



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GRAND OLE OPRY

MORE COUNTRY FANS LIKE CLASSICAL THAN R&B

Next spring, when the new Grand Ole Opry House opens its doors, it won't be possible to determine who buys the first ticket; it's already been bought. So have thousands of others in 1974, and one house already is sold out in 1975.

These staggering statistics would make even a hit Broadway show envious. But the facts are there. Most people, in order to get a reserved seat to the oldest show in the history of American radio, simply have to buy their tickets months in advance. Tickets to some shows (Fourth of July, Labor Day, etc.) can't be had for love nor money. And he who waits even to get a general admission seat is simply out of luck.

These incredible figures are highlighted once more in a survey taken by a firm for the "Grand Ole Opry," and its results are revealed here for the first time.

Even before that, however, it would be well to point out that attendance this year at the "Opry" was up 14% over a year ago, although it's not up at all on Saturday night. The reasoning is simple. The Saturday night show is always sold out, and there's just no way to get more people in. So, increases have been noted at the Friday Night version of the show (somewhat), and at the Saturday matinees (appreciably). The move to the new Opry

house in April will bring a sharp increase, of course, but there still will be total sell-outs. That's the nature of the show.

Now in its 48th year, and about to edge into its 49th, the show still plays to an air audience of many millions each weekend, and a live audience of more than 3,000 at each performance. Bud Wendell, manager of the show, has just recently let it be known that there will now be two shows every Saturday night 52 weeks a year. That's close to 10,000 each weekend in the non-peak months, and some 13,000 with the matinee going. What promoter in America wouldn't envy that sort of house?

The poll itself, which contained some rather stimulating questions, came up with some surprise answers. For example, those polled were asked to indicate their preference of music. Naturally, 88% of them preferred country. No surprise there. But nearly half of them felt very strongly about gospel music, with folk a close third. Rock registered well with nearly 20 percent of them, and soul music was low on the totem poll. Nearly half of those polled simply didn't like it at all. In fact, classical music had a big lead over the r&b.

People obviously come in groups to see the world famous show. The average number of

people coming together was 8 and a half. The age grouping, however, is still rather adult. Despite renewed interest among youth, only 2% of those polled had people with them under the age of 20.

Most people, when visiting the Opry, had spent an average of 4 nights away from home for the visit. And most of them had ordered their tickets 3 to 6 months in advance.

The preference of most of those polled for a visit in the Nashville area was Opryland. That and the Country Music Hall of Fame led overwhelmingly. More than 50% of them were going on for a visit in the Great Smokey Mountains. But the major reason for more than 90% of the visitors was to see the "Opry."

The National Life and Accident Insurance Company, parent firm of WSM and the "Opry," wanted to know if the interviewees were aware of the ownership. Half of them were.

Affluence was very much in evidence. The great majority of those questioned had a family income last year in excess of \$15,000. That's a sharp departure from the older polls in other years. More than 40% had finished high school, while 32% had gone on to college, many of them completing it, and about 8% having done post graduate work.

Somewhat surprisingly, female visitors to the "Opry" outnumbered the men, 57% to 43%. About half the visitors took the special tours offered by the "Opry" management. And, back home, 62% of them listen to the show regularly on radio.

These are the latest findings, and they give every indication that there is no waning interest in this, the greatest show of all.

We're Doing it!! . . . Are you?

"ATTA WAY TO GO"

DON WILLIAMS JMI-32

WINNER OF THIS YEARS BILLBOARD'S SPECIAL BREAKTHROUGH AWARD

"DON'T EXPECT ME TO BE YOUR FRIEND"

FRANK MEYERS JMI-30

"THAT LITTLE TUNE"

DIPSY DOODLE CONSTRUCTION COMPANY JMI-28

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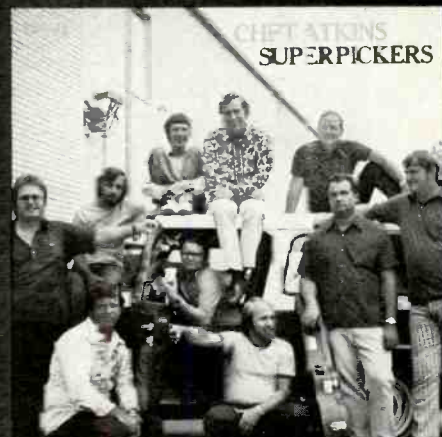
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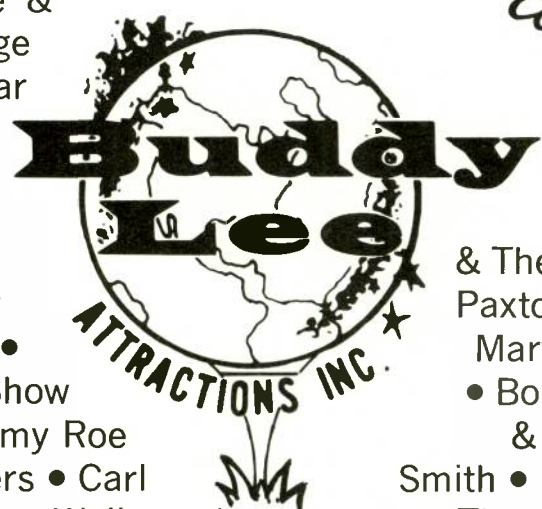
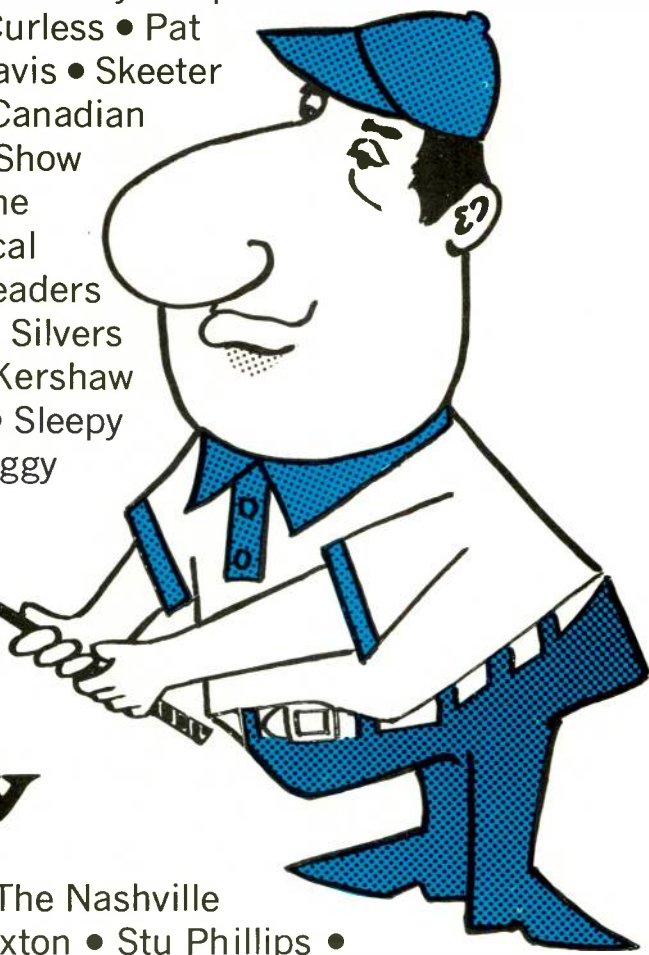
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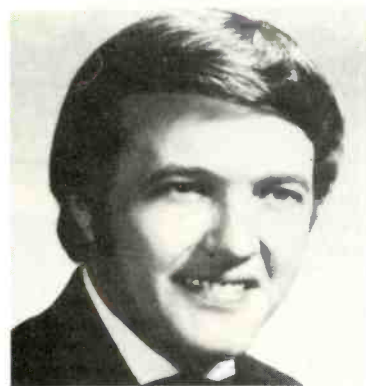
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- ADAMS, KAY** (Vocalist), Capitol; BA: Americana Corp.; PM: Cliffie Stone
- ADAMS, RUSTY** (Vocalist/Guitarist), GMC; BA: AQ Talent
- ALAN, BUDDY** (Vocalist), Capitol; BA: Omac Artist
- ALLEN, REX** (Vocalist), MCA; BA: Buddy Lee; PM: Don Romeo
- ALLEN, REX, JR.** (Vocalist), Warner Bros.; BA: Moeller Talent
- ANDERSON, BILL** (Vocalist), MCA; BA: Bill Goodwin; PM: Bobby Brenner
- ANDERSON, CASEY** (Vocalist), Gold Star; BA: AEI
- ANDERSON, LIZ** (Vocalist), Epic; PM: Casey Anderson
- ANDERSON, LYNN** (Vocalist), Columbia; BA: William Morris; PM: Glen Sutton
- ARNOLD, EDDY** (Vocalist), MGM; PM: Jerry Purcell
- ARNOLD, GREG** (Vocalist), Kaymar; BA: Sound Inc.; PM: Richard Fay
- ARR, BILLY** (Vocalist), Rice
- ARTHUR, HURLEY & GOTTLIEB** (Vocal & Instrumental Trio), Columbia; BA: Sutton Artists; PM: J. Weintraub—Management Three Ltd.
- ASHWORTH, ERNIE** (Vocalist); BA: Buddy Lee
- ATKINS, CHET** (Vocalist/Guitarist), RCA; BA: Sutton Artists; PM: X. Cosse—ARCCO
- BAKERSFIELD BRASS** (Vocal & Instrumental Trio); BA: Omac Artist
- BARBER, GLENN** (Vocalist), Hickory; BA/PM: Bill Goodwin
- BARE, BOBBY** (Vocalist/Guitarist), RCA; BA: William Morris
- BARLOW, JACK** (Vocalist), Dot; BA: Buddy Lee
- BAYUM, ROY** (Vocalist), Rice
- BEAVERS, CLYDE** (Vocalist), Dot; BA: Clyde Beavers
- BEE, MOLLY** (Vocalist), Granite; PM: Cliffie Stone
- BELEW, CARL** (Vocalist), MCA; BA: Joe Taylor
- BLACK'S, BILL, COMBO** (Instrumental Group—5), BA: National Artists
- BLACK DIAMOND STRINGERS** (Vocal & Instrumental Group—5), Yale; BA: Smokey Warren; PM: Steve Sabatino
- BLACKWOOD SINGERS** (Vocal & Instrumental Group—7), BA: AQ Talent
- BLOCKWOOD COUNTRY** (Vocal Group—5); BA: Joe Taylor
- BLANCHARD, JACK, & MISTY MORGAN** (Vocal Duo), Mega
- BLAYLOCK, BILL, & CLAY WILLIS** (Vocal Duo), Jed; BA: AQ Talent
- BLUE RIDGE RANGERS** (Vocal & Instrumental Group—5), Fantasy; BA: A. Jaye
- BOND, BOBBY** (Vocalist), Hickory
- BOND, JOHNNY** (Vocalist), MGM; BA: Americana
- BOOTH, TONY** (Vocalist), Capitol; BA: Omac Artist
- BOWMAN, DON** (Vocalist/Comedian), RCA; PM: Cliffie Stone
- BRAZOS VALLEY BOYS**, see Hank Thompson
- BROWN, BEVERLEE, & Co.** (Vocalist w/Group—5), BA: Jimmy Richards; PM: John Kelly
- BROWN, JIM EDD** (Vocalist), RCA; BA: Top Billing
- BROWN, JOSIE** (Vocalist), RCA; BA: AQ Talent
- BROWN, MARTI** (Vocalist), Atlantic; BA: Top Billing; PM: Bill Denny
- BRUSH ARBOR** (Vocal & Instrumental Group—6), Capitol; PM: Dan McKinnon
- BRYCE, SHERRY** (Vocalist), MGM; BA: Buddy Lee
- BUCKAROOS** (Vocal & Instrumental Group—5), Capitol; PM: Jack McFadden
- BUFFETT, JIM** (Vocalist/Guitarist), ABC-Dunhill; BA: Don Light
- BURGESS, WILMA** (Vocalist), Shannan; BA: Moeller Talent
- BURNETTE, DORSEY** (Vocalist), Capitol; PM: Cliffie Stone
- BUSH, JOHNNY** (Vocalist), RCA; BA/PM: Crash Stewart—Alamo Promos
- BUTLER, CARL & PEARL** (Vocal Duo), Chart; BA: Buddy Lee
- CAMPBELL, ARCHIE** (Vocalist/Comedian), RCA; BA: Joe Taylor; AQ Talent; PM: Steve Campbell
- CAMPBELL, GLEN** (Vocalist/Guitarist); BA: IFA; PM: Nick Sevano
- CAMPBELL, SONNY** (Vocalist), RCA Camden; BA: Smokey Warren; PM: Jack Avery
- CANNON, ACE** (Vocalist/Saxophonist), Hi; BA: National Artists
- CARGILL, HENSON** (Vocalist), Mega
- CANYON, GLENN** (Vocalist), Cartwheel; BA: Shorty Lavender
- CAPPS, HANK** (Vocalist), Capitol; BA: Cliffie Stone
- CARLISLE, BILL** (Vocalist), Vanguard; BA: Buddy Lee
- CARTER FAMILY** (Vocal & Instrumental Group—3), Columbia; BA: Hubert Long
- CARTER, JUNE** (Vocalist), Columbia; BA/PM: Saul Holiff—Volatile Attractions
- CARVER, JOHNNY** (Vocalist), ABC; BA: Top Billing
- CASE, JIMMY, & THE CHEROKEES** (Vocalist w/Vocal & Instrumental Group—4), BA: AQ Talent
- CASH, JOHNNY** (Vocalist), Columbia; BA/PM: Saul Holiff—Volatile Attractions
- CASH, TOMMY** (Vocalist), Epic; BA: Buddy Lee
- CATES SISTERS** (Vocal/Fiddle Duo), MCA; BA: Top Billing
- CATO, CONNIE** (Vocalist), Capitol; BA: Joe Taylor; PM: Don Brewer
- CLARK, ROY** (Vocalist/Guitarist/Banjoist/Fiddler), Dot; BA/PM: Jim Halsey
- CLOWER, JERRY** (Comedian), MCA; BA: Top Billing; PM: Tandy Rice
- COLDER, BEN** (Vocalist/Comedian), MGM; BA: Joe McFadden—Omac Artist; PM: Doug Cooper. Also see Sheb Wooley & Ben Colder
- COLE, HARRY "KING"** (Comedian); BA: Jimmy Richards
- COLLINS, BRIAN** (Vocalist/Guitarist), Dot; BA: William Morris
- COLOURS** (Vocal & Instrumental Group—4); BA: AEI
- COMPTON BROTHERS** (Vocal & Instrumental Group—5); BA/PM: Jim Halsey
- CONTI FAMILY** (Vocal & Instrumental Group—10); BA: Jimmy Richards
- COOK, COY, & THE PREMIERS**, see Billy Walker
- COOPER, STONEY**, see Wilma Lee
- CORNELIUS, HELEN** (Vocalist), Columbia; BA: Hubert Long; PM: Jerry Crutchfield
- COUNTRY CAVALEERS** (Vocal Duo), MGM; BA: Buddy Lee; PM: John Centinaro
- COUNTRY GENTLEMEN** (Vocal & Instrumental Group—4), Vanguard; BA: Lendel Agency; Don Light; PM: Len Holsclaw
- CRADDOCK, BILLY "CRASH"** (Vocalist/Guitarist), ABC; BA: William Morris; PM: Dale Morris
- CRAMER, FLOYD** (Pianist), RCA; PM: X. Cosse—ARCCO
- CREECH, ALICE** (Vocalist), Target; BA: Buddy Lee, Independent Producers
- CURB, MIKE, CONGREGATION** (Vocal & Instrumental Group—19), MGM; BA/PM: Buddy Lee
- CURLESS, DICK** (Vocalist), Capitol; BA: Buddy Lee
- DAISY, PAT** (Vocalist), RCA; BA: Buddy Lee
- DANIELS, CHARLIE** (Vocalist/Guitarist), Buddah; BA: CMA; PM: Joe Sullivan
- DAVIDSON, JOHN** (Vocalist), Columbia; BA: CMA
- DAVIS, ANNA GORDON**, see Gov. Jimmie Davis
- DAVIS, DANNY, & THE NASHVILLE BRASS** (Vocalist/Trumpeter w/Instrumental Group—9), RCA; BA: Buddy Lee
- DAVIS, GENE** (Vocalist), Metro Country; BA: Americana
- DAVIS, GOV. JIMMIE, & ANNA GORDON DAVIS** (Vocal Duo), BA: Buddy Lee
- DAVIS, JIM, & THE TRACKERS** (Vocalist w/Instrumental Group—5), New; BA: AQ Talent
- DAVIS, MAC** (Vocalist/Guitarist), Columbia; BA: CMA; PM: Katz-Gallin-Leffler
- DAVIS, SKEETER** (Vocalist), RCA; BA: Buddy Lee
- DEAN, JIMMY** (Vocalist), Columbia; BA: William Morris
- DEHAVEN, PENNY** (Vocalist), Mercury; BA: Buddy Lee
- DENVER, JOHN** (Vocalist/Guitarist), RCA; BA: William Morris; PM: Management Three
- DICKENS, JIMMY** (Vocalist), Starday; BA: Moeller Talent
- DILLARDS** (Vocal & Instrumental Group—5), Poppy; BA: AEI; PM: Jeff Cooper
- DOLLAR, JOHNNY** (Vocalist), Gemini; BA: Atlas Artist
- DON & CARLA** (Vocal & Instrumental Duo), 5D States; BA: Buddy Lee
- DOVE, RONNIE** (Vocalist), MCA; BA: Interstate Talent; PM: Bill Sizemore
- DRUSKY, ROY, & THE LONERS** (Vocalist w/Vocal & Instrumental Group—5), Mercury; BA: Bill Goodwin
- DUDLEY, DAVE** (Vocalist), Mercury; BA: Key Talent; PM: E. Jimmy Key
- DUKE OF PADUCAH** (Vocalist/Banjoist/Comedian), RCA; BA: Buddy Lee
- DUNCAN, JOHNNY** (Vocalist), Columbia; BA: Hubert Long
- DYCE** (Vocal & Instrumental Group—5), Kaymar; BA: Sound Inc.; PM: Richard Fay
- EATON, CONNIE** (Vocalist), GRC; PM: Cliff Williamson
- EAZY** (Vocal Group—7); BA: Joe Taylor
- EMERSON, WILD BILL** (Vocalist), Ace of Hearts; BA: Atlas Artist
- ENGLAND, LARRY** (Vocalist), Garden; BA: Smokey Warren; PM: Violet Ladd
- EVANS, DALE** (Vocalist), Word; BA: Art Rush
- FAIRCHILD, BARBARA** (Vocalist), Columbia; BA: Hubert Long; PM: Jerry Crutchfield
- FARGO, DONNA** (Vocalist), Dot; BA: Buddy Lee; PM: Stan Silver
- FELTS, NARVEL** (Vocalist), Cinnamon; BA: Joe Taylor, Clyde Beavers—Beaverwood; PM: Johnny Morris
- FIRST EDITION**, see Kenny Rogers
- FLATT, LESTER, & THE NASHVILLE GRASS** (Vocalist/Guitarist w/Vocal & Instrumental Group—6), RCA; BA: Don Light; PM: Lance Leroy
- FLOOD, DICK** (Vocalist); BA: Jack Haynes
- FORD, TENNESSEE ERNIE** (Vocalist), Capitol
- FOSTER, JERRY** (Vocalist), Cinnamon; BA: Joe Taylor
- FOUNTAIN, DOYLE** (Vocalist), Safari; PM: Fountain Enterprises
- FRAZIER, DALLAS** (Vocalist/Pianist/Guitarist); BA: Ray Baker; PM: Blue Crest
- FRIEDMAN, KINKY, & THE TEXAS JEW BOYS** (Vocal & Instrumental Group); BA: William Morris
- FRIZZELL, DAVID** (Vocalist), Capitol; BA: Omac Artist
- FRIZZELL, LEFTY** (Vocalist), ABC-Dunhill; BA: Buddy Lee
- GAYLE, CRYSTAL** (Vocalist), MCA; BA: Top Billing
- GIBSON, DON** (Vocalist), Hickory; BA/PM: Buddy Lee
- GLASER, JIM** (Vocalist/Guitarist), MGM; BA: Buddy Lee
- GLASER, TOMPALL** (Vocalist/Guitarist), MGM; BA: Don Light
- GOLDSBORO, BOBBY** (Vocalist), United Artists; BA: CMA; PM: Bobby Goldsboro Ent.
- GRANDPA JONES** (Vocalist/Banjoist/Guitarist/Comedian), Monument; BA/PM: Jim Halsey
- GRANT, JOE**, see Eddie Seals
- GRAY, CLAUDE** (Vocalist/Guitarist), Million; BA: AQ Talent
- GREENE, JACK, & THE JOLLY GREENE GIANTS** (Vocalist w/Instrumental Group), MCA; BA: Top Billing
- GREEN, LLOYD** (Steel Guitarist), Monument; PM: Tex Davis
- GRIFF, RAY** (Vocalist), Dot; BA: United Talent
- GUITAR, BONNIE** (Vocalist), Columbia
- GUY & RALNA** (Vocal Duo), Ranwood; PM: Sam J. Lutz
- HAGERS** (Vocal Duo); BA: William Morris; PM: Dennis Bond
- HAGGARD, MERLE, & THE STRANGERS** (Vocalist/Guitarist/Fiddler w/Vocal & Instrumental Group—6), Capitol; BA/PM: Charles L. "Fuzzy" Owen
- HALL, TOM T., & THE STORYTELLERS** (Vocalist w/Instrumental Group—5), Mercury; BA: William Morris; PM: John Lentz
- HAMBLE, STUART & SUZY** (Vocal Duo), Voss; BA/PM: Dick Baxter
- HAMILTON, GEORGE, IV** (Vocalist), RCA; BA: Acuff-Rose
- HARDEN, ARLENE** (Vocalist), Columbia; BA: Shorty Lavender, John McMeen—Shorty Lavender
- HARPER, LYNN** (Vocalist), Cartwheel; BA: Americana
- HARRISON, WES** (Comedian); BA: Jimmy Richards
- HART, CLAY** (Vocalist), Ranwood; BA: Buddy Lee; PM: Sam J. Lutz
- HARTFORD, JOHN** (Vocalist/violinist/banjoist/guitarist), Warner Bros.; BA: AEI
- HART, FREDDIE, & THE HEARTBEATS** (Vocalist w/Vocal & Instrumental Group—6); BA: Omac Artist
- HELMS, JIMMIE** (Vocalist), Parthenon; BA: Jack Haynes
- HITCHCOCK, STAN** (Vocalist), Cinnamon; BA: Top Billing
- HOLLY, DOYLE** (Vocalist/Guitarist), Barnaby; BA: Buddy Lee
- HOMESTEADERS** (Vocal & Instrumental Group—5); BA: Buddy Lee
- HOUSTON, DAVID, & THE PERSUADERS** (Vocalist w/Group—7), Epic; BA: Shorty Lavender, John McMeen—Shorty Lavender; PM: Tillman Franks

(Continued on page 36)

Country Artist

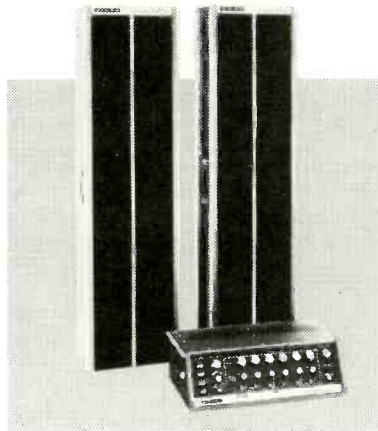
• Continued from page 35

- HOWARD, JAN** (Vocalist), MCA; BA: Hubert Long.
- HOWARD, RANDY** (Vocalist/Guitarist), Utopian; BA: AQ Talent.
- HUNTER, IVORY JOE** (Vocalist/Pianist); BA: AQ Talent.
- HUSKY, FERLIN** (Vocalist), ABC-Dunhill; BA: Shorty Lavender, John McMeen—Shorty Lavender.
- IMPERIALS** (Vocal Group—5), Impact; BA: Buddy Lee.
- INMAN, JERRY** (Vocalist), Columbia; BA: Americana.
- JACKSON, STONEWALL** (Vocalist), MGM; BA: Moeller Talent.
- JACKSON, WANDA** (Vocalist), Word/Myrhr; BA: William Morris; PM: Wendell Goodman.
- JAMES, SONNY, & THE SOUTHERN GENTLEMEN** (Vocalist w/Vocal & Instrumental Group—5), Columbia; BA: William Morris.
- JAYE, JERRY** (Vocalist), Mega; PM: Bob Tucker/Entertainment Directions.
- JENNINGS, WAYLON, & THE WAYLORS** (Vocalist/Guitarist w/Vocal & Instrumental Group—5), RCA; BA: Magna Artists, Moeller Talent; PM: Neil Reshen.
- JETHRO** (Comedian/Mandolinist), RCA; BA: Jimmy Richards.
- JIM & JESSE & THE VIRGINIA BOYS** (Vocal Duo w/Vocal & Instrumental Group—5); BA: Don Light.
- JOHNSON, BOBBY** (Vocalist), Ace of Hearts; BA: Atlas Artist.
- JOHNSON, LOIS** (Vocalist), MGM; BA: Buddy Lee.
- JONES, ANTHONY ARMSTRONG** (Vocalist), Epic; BA: United Talent.
- JONES, GEORGE** (Vocalist), Epic; BA/PM: Shorty Lavender.
- KAYE, SHEILA** (Vocalist/Pianist), Dixie; BA: Dixie; PM: Kerry McNabb.
- KEMP, WAYNE** (Vocalist), MCA; BA: Shorty Lavender, John McMeen—Shorty Lavender.
- KENDALLS** (Vocal Duo), Dot; BA: Top Billing.
- KENT, GEORGE** (Vocalist), Rice.
- KESTER, JUDY** (Vocalist), Dot; BA: Roger Talent; PM: Roger Jaudon—Roger Talent.
- KILGORE, MERLE** (Vocalist), Starday-King; BA: Buddy Lee.
- KING, CLAUDE** (Vocalist), Columbia.
- KING, HUGH** (Vocalist), Hickory; BA: Acuff-Rose.
- KIPP, RICHARD** (Vocalist), Kaymar; BA: Sound Inc.; PM: Richard Fay.
- KIRKPATRICK, RUSS** (Vocalist), Altogether; BA: AEI.
- KRISTOFFERSON, KRIS** (Vocalist/Guitarist/Pianist), Columbia; BA: Magna Artists; PM: Bert Block.
- LANCE, LYNDA K.** (Vocalist), Triune; BA: Joe Taylor.
- LEE, BRENDA** (Vocalist), MCA; BA: IFA.
- LEE, DICKEY** (Vocalist), RCA; BA: Don Light.
- LEE, WILMA, STONEY COOPER & BAND** (Vocalists/Vocal & Instrumental Group—5), Skylite; BA: Buddy Lee.
- LEWIS, BOBBY** (Vocalist), Ace of Hearts; BA: Atlas Artist.
- LEWIS FAMILY** (Vocal & Instrumental Group—6), Canaan; BA: Don Light.
- LEWIS, JERRY LEE, & THE MEMPHIS BEATS** (Vocalist/Pianist w/Vocal Group—6), Mercury; BA: National Artists.
- LEWIS, LINDA GAIL** (Vocalist), Mercury.
- LINDSEY, LAWANDA** (Vocalist), Capitol; BA: Omac Artist.
- LOCKLIN, HANK** (Vocalist), RCA; BA: Buddy Lee.
- LORD, BOBBY** (Vocalist), MCA; BA: Key Talent; PM: E. Jimmy Key.
- LOUDERMILK, JOHN D.** (Vocalist/Guitarist); BA: Don Light.
- LOUVIN, CHARLIE** (Vocalist), United Artists; BA: Atlas Artists.
- UMAN, BOB** (Vocalist), Epic; BA: Moeller Talent.
- LYNN, JUDY** (Vocalist), Amaret; BA: Jimmy Richards, Pat Kelly—Artist Talent; PM: John Kelly.
- LYNN, LORETTA** (Vocalist), MCA; BA: United Talent; PM: O.V. Lynn Jr.
- MACK, WARNER** (Vocalist), MCA; BA: United Talent.
- MAE, DOTTIE** (Vocalist), Yale; BA: Smokey Warren; PM: Steve Sabatino.
- MANDRELL, BARBARA** (Vocalist), Columbia; BA: William Morris; PM: Irby Mandrell.
- MANN, LORENE** (Vocalist), RCA; BA: Joe Taylor.
- MAPHIS, JOE & ROSE LEE** (Vocal & Instrumental Duo); BA: Atlas Artist.
- MARTEL, MARTY, & BAND** (Vocalist w/Group—4), Brite-Star; BA: Hubert Long, AQ Talent.
- MARTIN, BENNY** (Vocalist/Fiddler), MGM; BA: AQ Talent.
- MARTIN, BOBBI** (Vocalist); BA: William Morris.
- MARTIN, JIMMY** (Vocalist), MCA; BA: Jack Haynes.
- MARTIN, STEVE** (Comedian); BA: AEI; PM: William E. McEuen.
- MATSU, TOKYO** (Vocalist/Fiddler), Plantation; BA: Americana.
- McBRIDE, LAURA LEE** (Vocalist), Footprint; BA: Atlas Artist.
- McCALL, DARRELL** (Vocalist), American Heritage; BA/PM: Crash Stewart—Alamo Promos.
- McCLINTON, O.B.** (Vocalist), Enterprise; BA: Shorty Lavender, John McMeen—Shorty Lavender.
- McCOURY, DEL, & THE DIXIE PALS** (Vocalist w/Vocal & Instrumental Group—5), Rounder; BA: Midstream Promos; PM: Max Mandel.
- McCOY, CHARLIE** (Harmonica), Monument; PM: Tex Davis.
- McGEE, SAM & KIRK** (Vocal & Instrumental Duo); BA: Buddy Lee.
- McKINNEY, PAT** (Vocalist), Mega; BA: Joe Taylor.
- METCALF, JERRY** (Vocalist), Cinnamon; BA: Joe Taylor.
- MILETE, SHIRL** (Vocalist), Capitol; BA: Joe Taylor.
- MILLARD** (Vocalist/Guitarist), Kaymar; BA: Sound Inc.; PM: Richard Fay.
- MILLER, JODY** (Vocalist), Epic; BA: CMA.
- MILLER, ROGER** (Vocalist), Columbia; BA: IFA; PM: N. Dann Moss.
- MILSAP, RONNIE** (Vocalist), RCA; BA/PM: Jack D. Johnson.
- MITCHELL, CHUCK** (Vocalist), Strider; BA: AEI.
- MIZE, BILLY** (Vocalist), United Artists; BA: Americana.
- MOM & DADS** (Instrumental Group—4), GNP Crescendo; BA: Marlin Payne—MCM Prod'ns; PM: Leslie R. Welch.
- MONROE, BILL** (Vocalist), MCA; BA: Acuff-Rose.
- MONROE, JAMES** (Vocalist), MCA; BA: Jack Haynes.
- MONTGOMERY, MELBA** (Vocalist), Elektra; BA: Top Billing.
- MORGAN, GEORGE** (Vocalist), MCA; BA: Buddy Lee.
- MORGAN, MISTY**, see Jack Blanchard.
- MORRIS, LAMAR** (Vocalist/Guitarist), MGM; BA: Buddy Lee.
- MORRISON, HAROLD** (Vocalist), Epic; BA: Shorty Lavender, John McMeen—Shorty Lavender.
- MORRISON, KIM** (Vocalist), Rice.
- MOSBY, JOHNNY & JONIE** (Vocal Duo), Capitol; BA: Americana.
- MOTHER EARTH**, see Tracy Nelson.
- MURPHY, WHITEY** (Vocalist), Yale; BA: Smokey Warren.
- MURRAY, ANNE** (Vocalist), Capitol; PM: Allan Strahl—Alive Ent's.; USA: Len Rambeau—Balmur Ltd., Canada.
- MUSICAL HARTS** (Vocal & Instrumental Group—5), Zondervan; BA: Buddy Lee.
- MYERS, FRANK** (Vocalist), JMI; BA: Joe Taylor.
- NAILL, JERRY** (Vocalist); BA: Jack Haynes.
- NAPOLEON, JEANINE** (Vocalist); BA: Jimmy Richards.
- NASHVILLE BRASS**, see Danny Davis.
- NELSON, RICK, & THE STONE CANYON BAND** (Vocalist w/Vocal & Instrumental Group—4), MCA; BA: Jack Brumley; PM: Willy Nelson—Orr Mgmt.
- NELSON, TRACY, & MOTHER EARTH** (Vocalist w/Instrumental Group—5), Columbia; BA: AEI; PM: Travis Rivers.
- NELSON, WILLIE** (Vocalist), Atlantic.
- NESBITT, JIM** (Vocalist), Chart; BA: Clyde Beavers.
- NESMITH, MICHAEL** (Vocalist/Guitarist), RCA.
- NEWBURY, MICKY** (Vocalist), Elektra.
- NEWMAN, JIMMY "C"** (Vocalist), Shannon; BA: Atlas Artist.
- NEWMAN, RANDY** (Vocalist/pianist), Warner Bros.; BA: AEI; PM: Elliot Abbott.
- NEWTON, WAYNE** (Vocalist), BA: William Morris; PM: Tommy Amato.
- NITTY GRITTY DIRT BAND** (Vocal & Instrumental Group—5), United Artists; BA: AEI; PM: William E. McEuen.
- NIXON, NICK** (Vocalist), Mercury; BA: Hubert Long; PM: Jerry Crutchfield.
- NUTTER, MAYF** (Vocalist), Capitol; BA: Omac Artists; PM: Doug Cooper.
- OAK RIDGE BOYS** (Vocal & Instrumental Group—8), Columbia; BA: Don Light.
- O'DELL, DOYE** (Vocalist), JanMar; BA: Americana.
- O'DONNAL, KAREN** (Vocalist), Rice.
- ORBISON, ROY** (Vocalist), MGM; BA: Acuff-Rose; PM: Wesley Rose.
- OSBORN BROTHERS** (Vocal & Instrumental Group—4), MCA; BA: Atlas Artist.
- OSMOND, MARIE** (Vocalist), Kolob; PM: Katz-Gallin-Leffler.
- OVERSTREET, TOMMY, & THE NASHVILLE EXPRESS** (Vocalist/Guitarist w/Vocal & Instrumental Group—6), Dot; BA/PM: Jim Halsey.
- OWENS, BUCK** (Vocalist/Guitarist), Capitol; BA/PM: Jack McFadden.
- OWENS, MARIE** (Vocalist), MCA; BA: Joe Taylor; PM: Tal Braddock.
- PAGE, PATTI** (Vocalist), Epic; BA: CMA; PM: Jack Rael.
- PARKER, BILLY** (Vocalist), MCA; BA: Atlas Artist.
- PARTON, DOLLY** (Vocalist), RCA; BA: Top Billing.
- PAYCHECK, JOHNNY, & THE LOVEMAKERS** (Vocalist w/Instrumental Group—5), Epic; BA: William Morris.
- PEACE, LYNDA** (Vocalist), Reena; BA: Americana.
- PEARL, MINNIE** (Vocalist/Pianist/Comedienne); BA/PM: Jim Halsey.
- PENN, BOBBY** (Vocalist/Guitarist), 50 States; BA: AQ Talent.
- PHIFER, BUDDY, & THE FUGITIVES** (Vocalist w/Group—5); BA: AQ Talent.
- PHILLIPS, BILL** (Vocalist), United Artists; BA: Moeller Talent.
- PHILLIPS, STU, & THE BALLADEERS** (Vocalist w/Vocal & Instrumental Group—5), Capitol; BA: Buddy Lee.
- PIERCE, WEBB** (Vocalist), MCA; BA: Buddy Lee.
- PILLOW, RAY** (Vocalist), Mega; BA: Joe Taylor.
- PLOWMAN, LINDA** (Vocalist), Columbia; BA: United Talent.
- POSEY, SANDY** (Vocalist), Columbia.
- PRESLEY, ELVIS** (Vocalist), RCA; PM: Col. Thomas A. Parker.
- PRICE, KENNY** (Vocalist), RCA; BA: Atlas Artist.
- PRICE, RAY** (Vocalist), Columbia; BA: Hubert Long.
- PRIDE, CHARLEY** (Vocalist), RCA; BA/PM: Jack D. Johnson.
- PRUETT, JEANNE** (Vocalist), MCA; BA: Shorty Lavender, John McMeen—Shorty Lavender.
- RADFORD SISTERS** (Vocal Trio), MCA; BA: Jack Haynes; PM: Tom Brooks.
- RAE, LANA** (Vocalist), MCA; BA: Buddy Lee.
- RANDOLPH, BOOTS** (Saxophonist); BA: Sutton Artists; PM: X. Cosse—ARCCO.
- RAVEN, EDDY** (Vocalist), ABC; BA: Acuff-Rose.
- RAYE, SUSAN** (Vocalist), Capitol; BA: Omac Artist.
- RAY, LEDA** (Vocalist), Allied Artists; BA: Moeller Talent.
- RED, WHITE & BLUE "GRASS"** (Vocal & Instrumental Group—4), GRC; BA: AEI.
- REED, JERRY** (Vocalist/Guitarist), RCA; BA: William Morris.
- REEVES, DEL** (Vocalist), United Artists; BA: Top Billing.
- RENO, JACK** (Vocalist), United Artists; BA: Shorty Lavender, John McMeen—Shorty Lavender.
- RICE, BOBBY G.** (Vocalist), Metromedia Country; BA: Buddy Lee.
- RICHARDS, EARL** (Vocalist), Ace of Hearts; BA: Atlas Artist.
- RICH, CHARLIE** (Vocalist/Pianist), Epic; BA: William Morris; PM: Seymour Rosenberg.
- RICHEY, PAUL** (Vocalist), Dot; BA: Shorty Lavender, John McMeen—Shorty Lavender.
- RIDDLE, GEORGE** (Vocalist/Guitarist), Brite Star; BA: AQ Talent.
- RIDDLE, JIMMY** (Harmonica); BA: Joe Taylor.
- RILEY, JEANNIE C.** (Vocalist), MGM; BA: Buddy Lee.
- RITTER, TEX** (Vocalist), Capitol; BA: William Morris.
- ROBBINS, JENNY** (Vocalist), Americountry; BA: Jack Haynes.
- ROBBINS, MARTY** (Vocalist/Pianist), MCA; BA: AMB.
- ROBBINS, MARTY, JR.** (Vocalist/Guitarist), MCA; BA: AMB.
- ROBERTS, LOUIE** (Vocalist), MCA; BA: Joe Taylor.
- ROBERTS, PAT** (Vocalist), Dot; BA/PM: Jack Roberts.
- ROBINSON, BETTY JEAN** (Vocalist), MCA; BA: Joe Taylor.
- RODRIGUEZ, JOHNNY** (Guitarist), Mercury; BA: William Morris; PM: Happy Shahan.
- ROGERS, DAVID, & THE COUNTRY MILE** (Vocalist w/Group—5), Atlantic; BA: Buddy Lee; PM: Kathleen W. Jackson.
- ROGERS, KENNY, & THE FIRST EDITION** (Vocalist w/Vocal & Instrumental Group—6), Jolly Rogers; BA: CMA; PM: Ken Kragen.
- ROGERS, RONNIE** (Vocalist), Rice; BA: Key Talent; PM: E. Jimmy Key.
- ROGERS, ROY** (Vocalist), Capitol; BA: Art Rush.
- ROGERS, ROY, JR.** (Vocalist), BA: Art Rush.
- RONSTADT, LINDA** (Vocalist), Asylum; BA: East-West; PM: John Boylan.
- ROSS, JERIS** (Vocalist), ABC-Dunhill; BA: Shorty Lavender, John McMeen—Shorty Lavender.
- ROY, BOBBIE** (Vocalist), Capitol; BA: Buddy Lee.
- RUSSELL, BOBBY** (Vocalist), United Artists.
- RUSSELL, JOHNNY** (Vocalist), RCA; BA: Atlas Artist.
- RYAN, JAMEY** (Vocalist), Atlantic; BA: Top Billing.
- SADLER, BARRY** (Vocalist), Veteran; BA: Joe Taylor; PM: Bob Barkwell.
- SAMPLES, JUNIOR** (Comedian), Chart; BA: Joe Taylor.
- SANDERS, BOB** (Vocalist/Guitarist), Sweet Fortune; BA: Sutton Artists; PM: Joe D'Imperio—Feld Bros.
- SANDERS, RAY** (Vocalist), United Artists; BA: Americana.
- SCOTT, DEAN** (Vocalist), PM: Ken Kragen.
- SCOTT, KATHY**, see Jimmy Velvet.
- SCRIEVENOR, GOVE** (Vocalist/Guitarist), BA: Don Light.
- SCRUGGS, EARL, REVUE** (Vocal & Instrumental Group—5), Columbia; BA: AEI; Scruggs Talent; PM: Louise Scruggs.
- SEALS, EDDIE, & JOE GRANT** (Vocal Duo); PM: E. Jimmy Key—Key Talent.
- II GENERATION** (Vocal & Instrumental Group—6), BA: Don Light.
- SEELY, JEANNIE** (Vocalist), MCA; BA: Top Billing.
- SESSIONS, RONNIE** (Vocalist/Guitarist), MGM; BA: Top Billing; AQ Talent.
- SHANNON, GUY** (Vocalist), Cinnamon; BA: Joe Taylor; PM: Al Embry.
- SHARPE, SUNDAY** (Vocalist), United Artists; BA: Moeller Talent.
- SHAW, RON** (Vocalist/Guitarist), RCA; BA: AQ Talent.

(Continued on page 64)



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

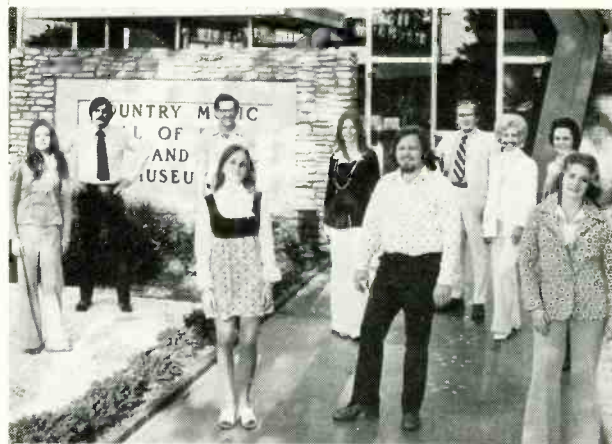


On Wednesday night, October 17th, Shure (the people who make Vocal Master sound systems, microphones and hi-fi phono cartridges) and United Talent, Inc. will again join forces and present an appreciation show starring Loretta Lynn and the Coal Miners, Conway Twitty and the Twitty Birds, Nat Stuckey and the Sweet Thangs, Jean Shepherd and the Second Fiddles, Warner Mack, Karen Wheeler, Conway Twitty, Jr., Linda Plowman, Ray Griff, Anthony Armstrong Jones, Kenny Starr, L. E. White, and Jay Lee Webb. Show time will be at 10:30 p.m. til ? at the Grand Ole Opry House. Tickets will be included in the WSM Grand Ole Opry 48th Annual Birthday Celebration Ticket Book. See you there!

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FOUNDATION GROWS FROM ITS BASE



THE STAFF of the Country Music Foundation. L to r. Terry Allen, Bill Ivey, Bob Pinson, Corrine Drennan, Diane Johnson, Danny Hatcher, Howard Wight Marshall, Doris Lynch, Rachel Fitzgerald, Emmasue Stubblefield.

The Country Music Foundation has experienced a year of dramatic growth in every aspect of its activities. For one thing, the Hall of Fame and Museum has handled record-breaking crowds, and may top 250,000 visitors for 1973.

The Library and Media Center now houses more than 35,000 recorded disks, 2,000 books, and maintains clipping files on 1,000 country artists.

The Country Music Foundation Press was established in 1973, and has already earned critical acclaim for its first two reprints of historical guitar catalogs.

Bill Ivey is the man behind it all. The executive director of the Country Music Foundation has exceeded all expectations, and has everyone on a going business.

He, however, credits the success of the Foundation to two things: "first, we have an

active and involved board of trustees. Second, we have a highly-trained professional staff in both the museum and library segments of the Foundation's efforts."

Several important additions to the Foundation's staff were made in 1973. First, Bob Pinson, a veteran record collector, joined the Library and Media Center staff in the position of acquisitions director. His efforts have brought thousands of rare recordings into the Library's collection.

Second, Howard Wight Marshall has joined the Foundation staff as director of the Country Music Hall of Fame and Museum. Marshall came to the Foundation directly from graduate study at the Indiana University Folklore Institute. He already is involved in the planning and execution of major new exhibits in the Hall of Fame and Museum.

The Foundation staff and board are both

involved in establishing new priorities for 1974. Some of these include: the production of a new feature for the Hall of Fame theater, the installation of the Pioneer Display honoring the great non-performing leaders of the country music industry, and the execution of facilities to aid in handling the large numbers of people visiting the Hall of Fame & Museum.

Beyond these Hall of Fame activities, the Foundation anticipates significant growth in the library and media center, particularly in
(Continued on page 58)



RAY GRIFF

Thanks DJ's and fans for your support in 1973
thanks for making it possible for me to win
ASCAP Music Awards on my songs.

1. "IT RAINS JUST THE SAME IN MISSOURI" (Recorded by Ray Griff)
 2. "WHO'S GONNA PLAY THIS OLD PIANO" (Recorded by Jerry Lee Lewis)
- THANKS FOR PLAYING AND CHARTING THE FOLLOWING SONGS I WROTE:**

1. "WHAT GOT TO YOU"/"DARLIN'"
2. "LADY"
3. "A LIGHT IN THE WINDOW"
4. "A SONG FOR EVERYONE"
5. "HOLD ME"

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1. MY NEW DOT ALBUM (DOS-26013) "SONGS FOR EVERYONE"
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CMA—STILL ROLLING ALONG

In this age of sophistication, the Country Music Association has advanced well beyond the point of its relatively simple beginnings.

It had a single goal then, often stated: work for the growth and perpetuation of country music. The goal hasn't changed, but the approaches have. This, the most remarkable association in the world, has kept pace with the adjustments, the complexities and the needs.

When CMA was an embryonic reality, the only real problem was that of getting the story across. Seek out the programmers was an initial aim. Go after the advertisers. Get exposure through showcasing. Work on distributors. Seek expansion of geographical boundaries.

Remarkably, every one of these goals not only was sought, but attained. The increase in the programming of country music has become a legend in music history. The advertisers came running, when given guidance. Exposure was everywhere, and it brought country music to television networks into new theater and concert outlets. The distributors began to listen, and to react. And as for boundaries, there now is none.

Success was complete. The Association could have sat back on its haunches and complacently watched the rest of the world go by, smug in the satisfaction of accomplishment, mired in self-content.

Fortunately, it has never chosen the easy road. This is all the more remarkable because many new artists, unfamiliar with the past, assume that most of these things happened solely by inertia. Few of the older artists are even aware of the thousands of man hours (gratis) given by dedicated men and women to bring country music to its powerful position.

How soon we forget! A book must some day be written about the late Hubert Long, and the contributions and personal sacrifice this man made for the industry. He is one of perhaps 100 people who, in these years of operation, have given their all for this original single aim. Long (and others) may never be enshrined, but their contribution will never be forgotten by their contemporaries, and hopefully by the scholars of the future.

No organization can succeed without its light and heat, both of which are provided by Jo Walker and her competent staff. Jo has become a byword in this industry. As executive director of the organization, she nursed it, gave it strength and maturity; added a little motherly love, and then performed as a businessman. That she is one of the most loved and respected individuals in the industry is such a way of life today that we come dangerously close to glossing over her work. Let it never be done. A thing of beauty and a joy forever, she also is a leader, when leading needs to be done, a doer when accomplishments linger, and an innovator when creativity lags.

Betty Young, her number one aide, can accomplish more in a dedicated few minutes than most can do in a planned phase of life. She not only does everything well, but does it often, and always pleasantly. A rare individual who is invaluable. Betty merits the sort of consideration which few take time to give her.

Margaret Beeskow is another wonder. With a memory bank that is unfailing, an attitude that is marvelous, and the computer-like tendencies it takes to bring things together, she is another bright star in the operational activities of the organization.

So is Judy Scribner. A remarkable young lady from Missouri who stays busy all the time, she is a talented journalist, a competent and reliable architect of promotion, and a most delightful person.

There are others, of course, who help comprise this outstanding team, such as Amy Knight, Sue Hensley, and Vernell Hackett, each totally able and helpful in her own exceptional way. These are the reasons the organization functions, mechanically and otherwise.

The board, however, bears the burdens of decision and additional dedication. And these directors and officers, in the past year (as in other years) have taken on some of the toughest problems plaguing the industry. Thus, the reference to the keeping pace with sophisticated times.

Tape piracy, likely non-existent at the inception of the Association, now is the cancer of the music business. Instead of shaking collective heads, CMA was among the first to formulate a fight against this malignant evil.

In conjunction with NARM and RIAA, CMA used its influences to crack down on the pirates. It did this through educational programs, and through direct involvement, utilizing the expertise of its legal counsel, Richard Frank. As of now, 16 states have anti-piracy laws on the book, some of them due in part at least to the CMA efforts.

The association continued to expand in other directions. Membership Chairman Ted Harris, at this time, had boosted membership to more than 4,000, from all 50 states and abroad, a 14% hike over a year ago.

Never letting up on its efforts to expose country music, Madison Avenue again was targeted with a special show. Then there was Fan Fair, co-sponsored with the "Grand Ole Opry," dealt with elsewhere. There also was continued co-sponsorship with the Music City Pro-Celebrity Golf Tournament. It co-hosted a seminar for the fair buyers, and carried on the other normal functions.

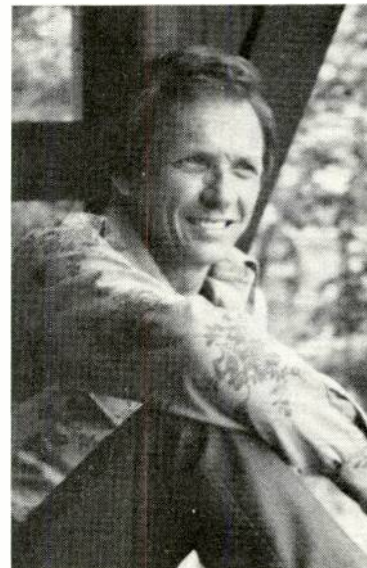
The leadership this year was under the direction of Joe Talbot and Frances Preston, both acknowledged accomplishers.

Talbot seemed to sum it up: "We are proud of country music, and are proud to be a part of its emergence as a vital force in the American music scene."

And the entire industry is proud of CMA.

THANKS
TO EVERYONE
FOR A GREAT YEAR!

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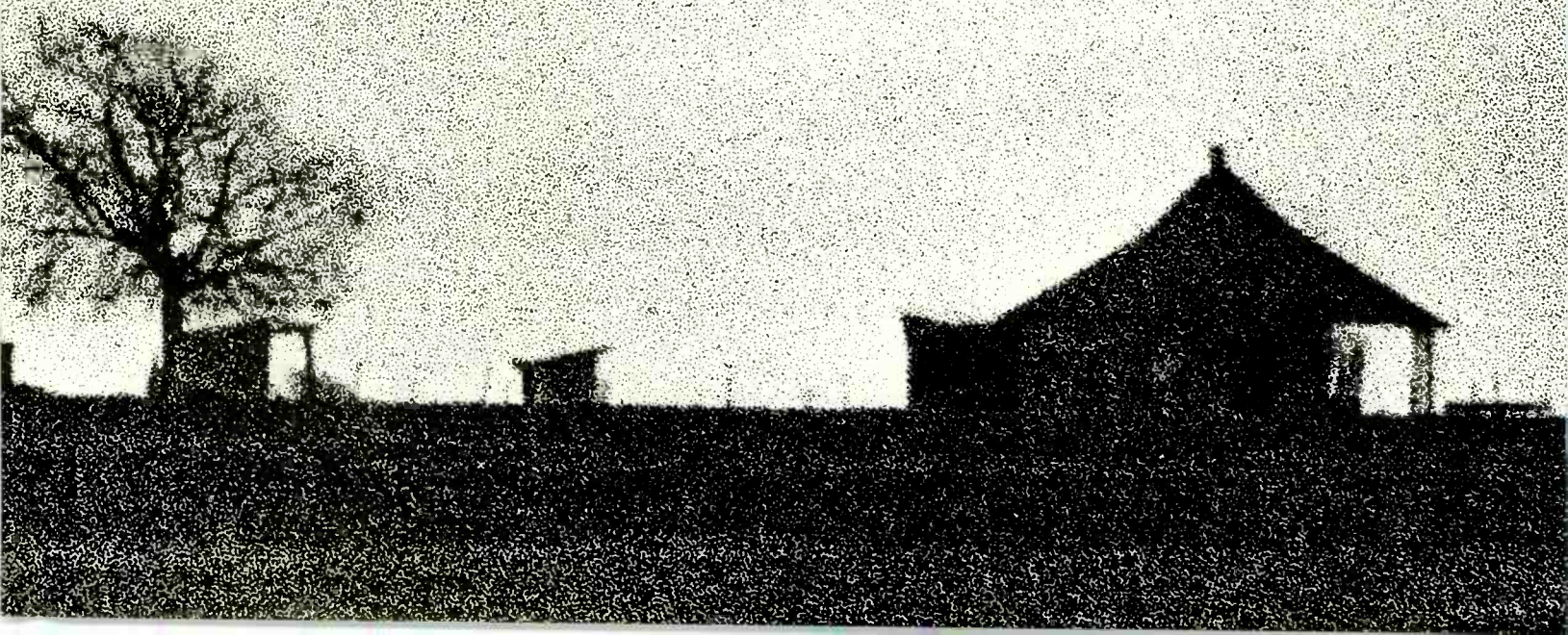
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NEWCOMERS DOORS STILL OPEN

While the tried and proven majors and independents of country music rolled on during the past year, newcomers to the field made substantial marks, and showed beyond a doubt that are to be reckoned with.

ABC/Dunhill opened its country music division in Nashville, and producers Don Gant and Ron Chancey turned out one hit song after another. They consistently made the charts, and gave every evidence of substantial strength.

Atlantic also made its country move, with Rick Sanjek holding forth as head man. Again, the hits rolled out, and the famous R&B label showed it had enough country roots to make a whole new name for itself in that area.

Cinnamon, Billboard's new country label of the year, more than proved itself. Triune, another newcomer, was showing signs of success with chart records, and exceptionally good artists. Cherish Records, having just consummated a deal with the Holiday Inn Entertainment division, was well on its way to success.

Metromedia opened its Nashville doors a year ago and, with Mel Street and Bobby G. Rice to lead the way, left no doubt as to its success. Dick Heard, general manager of the operation, demonstrated that the country branch of the pop music firm had come a long way. And it picked up RCA distribution, which helped immensely.

Ace of Hearts also started hitting the charts, and had a fine roster of artists turning out hits, indicating the label is going someplace.

Atlanta's GRC label moved into country with Marlys Roe, and immediately set things in the right direction. It showed a great deal of promise.

Countryside Records, particularly with Garland Frady, also made its mark during the year, and was moving upward. Still another was River Records of Memphis, which really made a splash. It was the first serious Memphis country move.

In fields other than recording, Screen Gems-Columbia Music and Colgems Music opened a Nashville office on May 1st, headed by Paul Tannen. Right away the company began hitting, with singles by such country artists as Jeanne Pruett, Brenda Lee, Johnny Bush, Dick Curless, Guy Shannon, Pat Daisy, Anne Murray, Ronnie Dove, Tom Smith and Mac Davis. There also were scores of album cuts. Tannen signed Charlie Feldman, a contemporary writer from Alabama and Bobby Abshire, a country writer from Virginia, to operate out of the Nashville office. Tannen also was instrumental in signing Rick Segall Jr. as a regular on the Partridge Family TV show. Screen Gems Publications, headed by vice president Frank Hackinson, now uses the Nashville office to headquarter while dealing in the country field.

These were typical of the newcomers who came on strong, and gave visible proof that the doors are still open.

The World of Country Music • Billboard

Mr. & Mrs. Country Music
Tammy Wynette & George Jones
Express their sincere thanks to all
the DJ's for a wonderful year
"We're Gonna Hold On!"



Tammy Wynette



George Jones

In August, the #1 country single is ours.
"Louisiana Woman/Mississippi Man," Conway Twitty/Loretta Lynn

In September, the #1 country album is ours.
"Louisiana Woman/Mississippi Man," Conway Twitty/Loretta Lynn

In October, Brian Shaw's "The Devil Is A Woman" is ours.

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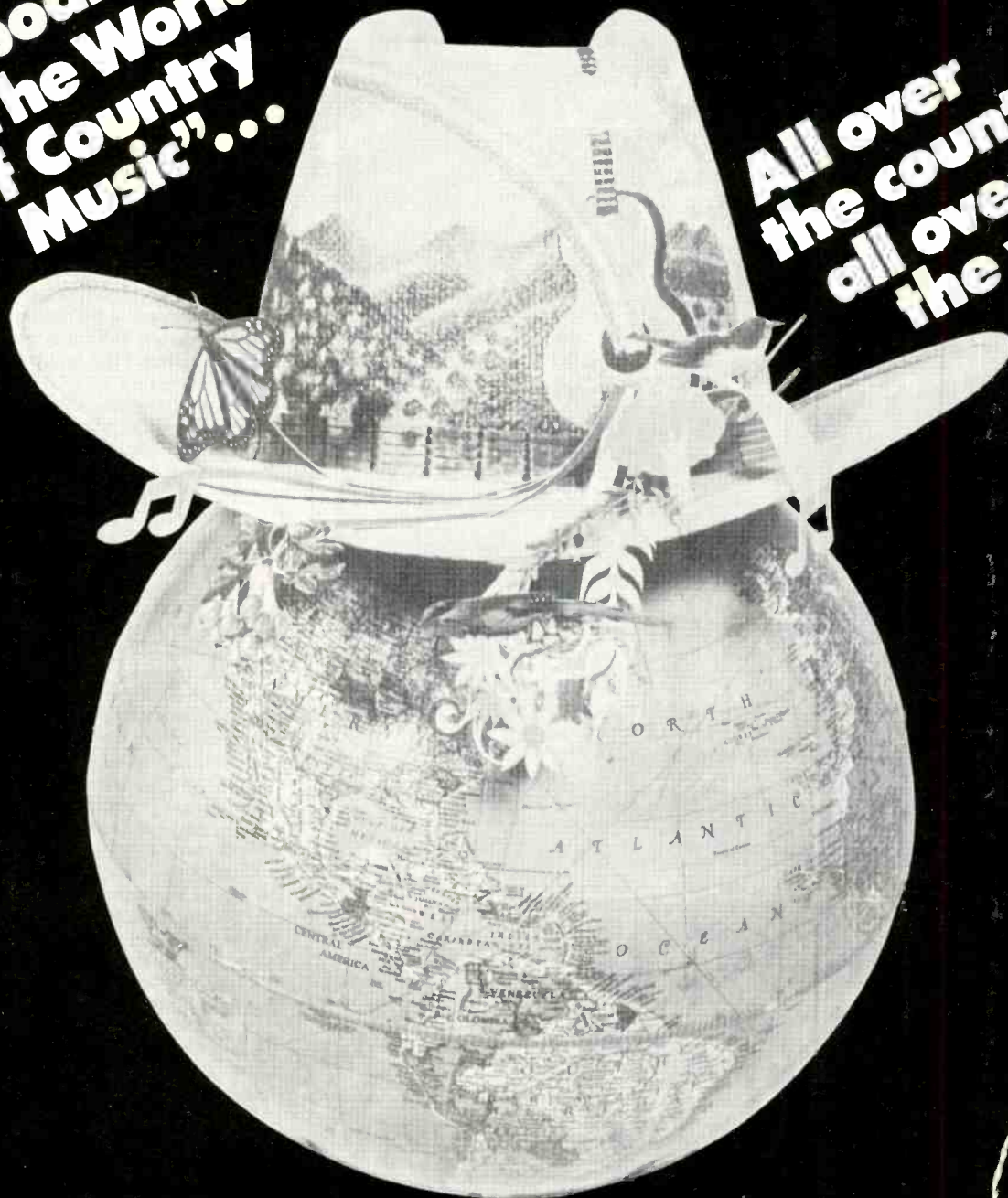


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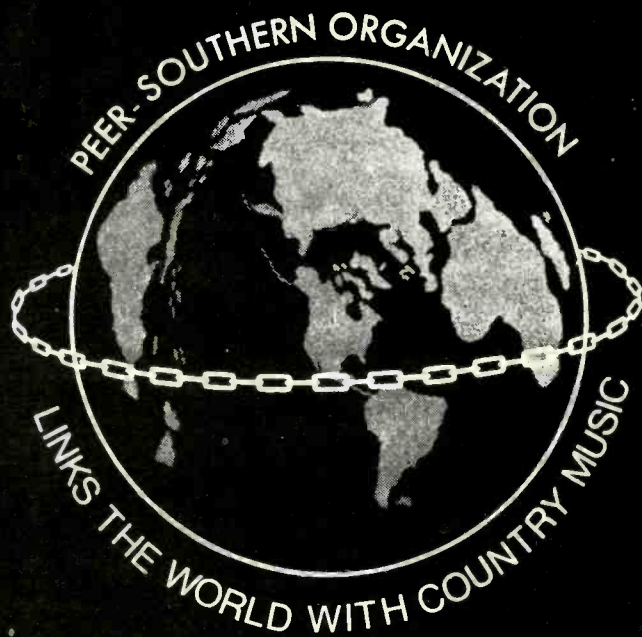
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JONES RELOCATES AND LEAVES VOID

Frank Jones came to CBS in Nashville on the 14th day of September, and resigned from his position with the firm in that same city on September 14th. Fortunately for Nashville, there were 12 incredible years in between.

Jones, one of the most respected and tireless men in the industry, went West on that day to become a vice president of Capitol Records, succeeding perhaps the most venerated person in the music business: Ken Nelson. It's likely no one could have filled the shoes quite as well.

Put Jones' abilities aside for a moment, and consider other things he accomplished during those dozen years in Nashville.

For 6 consecutive years, he served as chairman of the board of the Country Music Foundation, the organization charged with the operation of the Hall of Fame, Museum and Library. Tirelessly he led the group into its most fruitful years. For 2 consecutive years he served as president of the Nashville chapter of the National Academy of Recording Arts and Sciences, including the time when, for the first time ever, the Grammy Awards show originated from Nashville. Jones also was in his 3rd term as a national trustee of NARAS when he was called to the Tower in Los Angeles.

Jones also served as a director of the Country Music Association for 2 years, representing the record manufacturing category with his usual vigor.

Jones began his career with Spartan of Canada, a licensee of CBS, and moved to CBS of Canada in 1954. There he produced several successful records and, through Bob Pampe, got to know veteran producer Don Law. Law then called Jones, asking him to join him in Nashville, and he worked as a protegee and partner of Law for several years, until Law's "retirement." In that time, they produced such artists as Johnny Cash, Marty Robbins, Ray Price, Carl Smith, Jimmy Dean, and other big names. Jones then produced on his own, and was moved into the marketing area slightly more than a year ago, directing the operation of all Nashville CBS product.

Nelson's retirement, however, cleared the way for the new opportunity. On the West Coast, Jones will oversee all of the country product, try to keep his hand in production, and work to stimulate the sales. No one questions his success in any of these ventures. He has ability to compliment his tireless energies.

The Nashville loss, however, will be severe. No one has contributed more of his time and efforts to the music industry, or to the community. Jones also was a director of public television in the city, and was active in virtually all civic activities. All that from one Canadian.

He will be back in Nashville at convention time. For the 9th consecutive year, the CMA has called upon him to produce the annual Friday night spectacular show which culminates the Association's activities during the gathering. It is one of the class-shows of the year, and Jones has been behind it each time.

There are few such outstanding men in the industry.

**Thanks for making
our first year an
unforgettable one!**

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1-Connie Smith and Faron Young on their successful European tour. 2-Roy Clark, who did it all this year, with leading writer-publisher Vaughn Horton and ASCAP's Ed Shea. 3-Opryland's Charles Fancher, Porter Wagoner, Dolly Parton and Top Billing's Tandy Rice in a big promotion at the theme park. 4-Mercury's Johnny Rodriguez listens back to his session as company officials listen hopefully. 5-Jerry Clower, Billboard's Comedian of the Year, with Roy Carden. 6-Bill Anderson on the Dinah Shore show. 7-Beautiful Billie Jean Horton, now managing Claude King. 8-Jerry Lee Lewis at the piano with Del Wood during his first "Grand Ole Opry" appearance. 9-United Artists announces the signing of Jean Shepard to the U.A. label. Pictured above at the signing are Ms. Shepard, U.A. A&R executive Kelso Herston (left), and Ms. Shepard's producer, Larry Butler (right). Ms. Shepard's initial release on U.A. is titled "Slippin' Away." 10-Publisher Bill Lowery presents a Silver Clef Award to his vice president, Mary Tallent.

11-The Four-Star Golf Tournament, a highlight of the year. 12-Hairl Hensley, host of WSM's "Opry Star Spotlight," accepts a handmade guitar from Shot Jackson, president of Sho-Bud Guitar Company, during a recent "Spotlight" show. Joining Jackson on the show were (standing left to right) Gene Martin of Sho-Bud, Roy Acuff, Jackson, former member of Acuff's band, and Pete "Oswald" Kirby, member of the Smokey Mountain Boys. The guitar was presented to Hensley for use by the many country music artists who appear on the all night show, 10:00 p.m. to 4:00 a.m. Monday through Friday, WSM Radio (650). 13-Jack Clement, left, and Jerry Bradley, right, watch as Dickey Lee signs a long-term contract with RCA. 14-Tom T. Hall makes a presentation to Donna Fargo at the Academy of Country and Western Music awards show. 15-The traditional music is still big. Charlie Collins and Pete Kirby (Bashful Brother Oswald) perform for veterans. 16-Texas artist Tony Douglas, seated, with Jim Chesnut.



1-Country great Charlie Rich shakes hands with Jack Haynes of the Wil-Helm agency after signing a booking pact. 2-Song-writer Ben Peters in a pensive mood. 3-Stan Hitchcock signs a contract with Cinnamon Records. Standing by are Joe Gibson, NSD; George Cooper III, Country Collage; Johnny Morris, Cinnamon, and producer Tommy Allsup. 4-Columbia Recording artist Barbara Fairchild has renewed her contract with the Hubert Long Booking agency and was the guest of honor at a luncheon held recently. Shown with Miss Fairchild are Ronnie Bledsoe, VP of Nashville Operations for CBS Records, Dick Blake, President of Hubert Long International, and Billy Sherrill, VP of Country A&R for Columbia and Epic Records in Nashville. 5-Jeanne Pruett made a special promotion trip to Louisville, Kentucky to present a set of Satin Sheets to John Randolph of WAKY Radio, in appreciation of her record going # 1. 6-Billy Walker, in the midst of Ron Blackwood, left and Sonny Simmons of Century II Promotions. 7-Officers of the Nashville chapter of NARAS. L.to.r. Joe Talbot, Fran Powell, Don Gant, Glen Snoddy (President); Roger Sovine, and executive director Emily Bradshaw. 8-Buddy Killen, Executive Vice President of Tree International, Roger Miller, and Jack

Stapp, President of Tree, discuss their new joint venture company, "Roger Miller Music." Miller has just completed an album of newly written songs on Columbia. 9-Mississippi Governor Bill Waller proclaims Johnny Carver day at Jackson. 10-Audrey Williams, widow of Hank, Sr., has signed country singer Hank Killian, 19, to an exclusive management contract. Hank was a guest of the Grand Ole Opry recently and will record during his stay in Nashville. The young singer hosts his own weekly TV show in Tulsa. 11-The Statler Brothers signed new exclusive writer agreements with BMI vice president Frances Preston, as publisher Bill Hall looks on. 12-BACK STAGE at the Plaza, just prior to the recent WHN-CMA luncheon, left to right, country artists Danny Davis and Merle Haggard are joined by Capitol Record's a&r director, Ken Nelson and Country Music Association board member, Wade Pepper. 13-Singer Jerry Reed, Music Arranger Edwin Hubbard, Doug Gilmore, Producer for the Dean Martin Show, and Anne Murray visit during taping sessions at Nashville's Soundshop Studios. The Show is being produced totally in Nashville with the soundtracks being cut at Soundshop.

WHEN IT'S JUNE IN THE ROCKIES THE FANS COME SCURRYING

Some people visit Colorado to ski, or to climb mountains, or partake of the invigorating, thin air. But every year, hundreds of others flock into the state simply to take part in one of the most successful Country Music Conventions anywhere.

It's called the Colorado Country Music Festival, and it's been going on for 11 consecutive years. It brings in artists, agents, disk jockeys and fans. It's sole aim, aside from having a great time, is to expand country music in the mountainous west, and one remarkable lady, with considerable help, has done it all.

She is Gladys Hart, president of the festival, a sometimes booker of talent, and an individual who needs to be given a special place of honor somewhere in this industry.

In her spare time (she also has a full-time day job) she has worn down her knuckles, rapping on doors of clubs, radio stations and elsewhere. Her door-to-door pitch is always the same: "Why aren't you playing more country music? Why aren't you booking in country music bands and artists?"

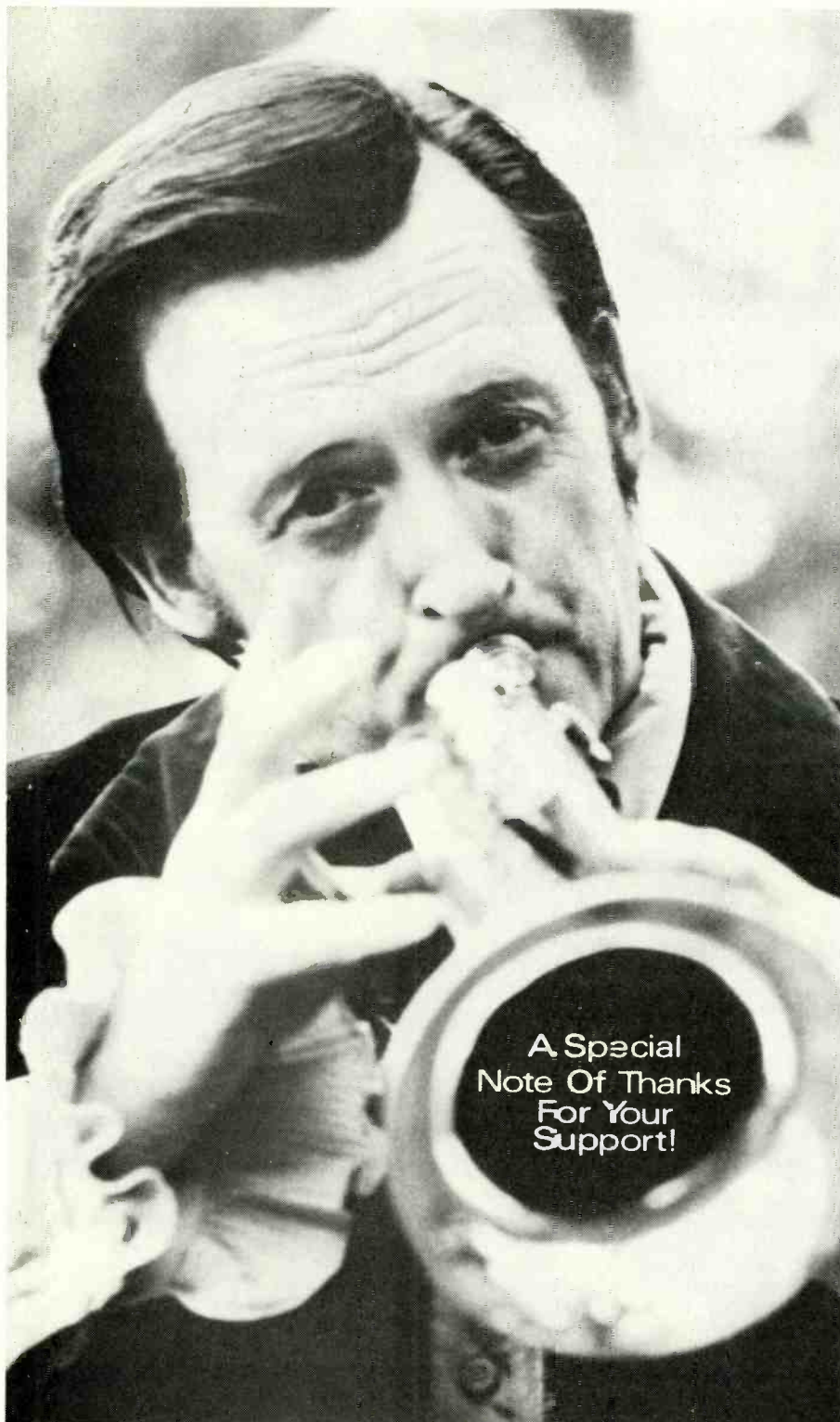
Unfortunately, few outside of Colorado know much about her. But how she has made her mark in this business.

The convention itself, held each June, brings in people from 15 states, including Hawaii, and British Columbia. There were shows featuring top country acts, always held at the big 4-Season's Club in Aurora, a Denver suburb. All business meetings, and there are many, are held at the nearby Pace-setter Motel. Because the business convention had an overflow this year, larger facilities are being sought in 1974.

Special recognition was given this year to a young lady (then) who came out of the South (Arkansas), adopted the name Patsy Montana, and became the first female country singer ever to have a million-selling record. Born Rubye Blevins, she later became Mrs. Paul Rose. But she was always Patsy Montana to her fans. And she had a 25-year career with the big WLS National Barn Dance in Chicago. During that time she recorded for Surf, Columbia, RCA Victor, Vocalion and Decca. Rather than forgetting someone of her great past, the Festival this year named her "Pioneer Queen" of the convention. Patsy took advantage of the situation to cut an album while in Denver, to be released on Birch Records. She also introduced her beautiful daughter, country singer Judy Rose.

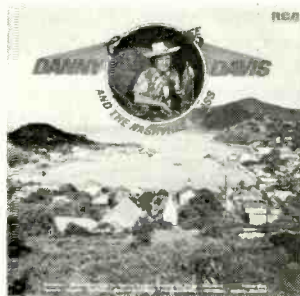
Also unveiled during the convention was the new Applewood Sound Studios, a 16-track facility.

In a final action, 40 more names were added to the Colorado Country Music Hall of Fame. Among them were Pee Wee King and Ernest Tubb.



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SMATHER CLOGGERS

Not many people have clogged their way to fame in the music industry, but Ben Smathers and his talented family have. Their form of entertainment represents perhaps the purest form of real country music.

Some 35 years after Smathers learned how to clog in the mountains of North Carolina, he and his family have danced the famous dance on 126 network shows and six movies. Now they have added a new dimension: a complete act, including singing.

Let's first explain what clogging is all about. Smathers says it originated in Western North Carolina by a mixture of Irish, Dutch and Germans. Calling it a combination of their native dances, with emphasis on a woodenshoe form of tap dancing, always done in square-dance patterns. To simplify it, he says, one might call it a mixture of the Irish jig and the Dutch-style tap. On stage, it is a flash of movement, a loud sound on the stage floor, and flaring costumes. Smathers learned clogging from a 70-year-old man, a Dutchman, 35 years ago. His German ancestors also had danced this way.

When Ben and Margaret Smathers met 25

years ago, he taught her to clog, and they did it together at local dances. When they were married a year later, Ben gave it up professionally, and worked in other fields. But the demand for this type of dance has always existed in the country music field, so six years later he and Margaret formed a group and began again. Their daughter, Candy, was one-month old at the time. So it was Ben and Margaret, and a group of six others, who danced professionally at Ashville, N.C., known as the Stoney Mountain Cloggers. The group changed over the years but, even after moving to Nashville, the new members were always recruited from North Carolina. It's the only place (except in a small part of Pennsylvania) where people could clog.

Lester Vanadore, a Nashville impresario, saw them dance 16 years ago, and imposed upon Dee Kilpatrick, then manager of the "Grand Ole Opry" to bring the cloggers to Nashville to perform on stage. Margaret Smathers had to stay home because she was pregnant at the time with daughter Debbie. (Later Margaret was to perform at Carnegie Hall when five months pregnant.) A few

months later the Stoney Mountain Cloggers came back as regulars, and they have been at it ever since, alternating weekends with Ralph Sloan and his Tennessee Travelers, an outstanding traditional square dance group. Sloan had become part of the "Opry" two years earlier.

They danced everywhere, covering virtually all of this nation. The only place they have not yet danced is overseas (two scheduled tours were cancelled for various reasons) and that's their current ambition. But now they are doing more than dancing. They are singing, and picking as well.

Mostly it's because the kids in the family have grown up, have lived with country music, and have become professionals. For a moment, let's look now at this family unit. Mickey, 21, joined the act 7 years ago. He had learned to clog simply by watching his parents, and he learned clear back in the 2nd grade. Incredibly, although he was never formally taught, he has never—according to Ben and Margaret—made a mistake on stage. Hal, who is 22, resisted dancing at first, but finally learned it at the age of 22. His debut was rather remarkable. He danced with the family for the first time while doing the Kraft Music Hall show in New York. Debbie, now 17, joined 18 months ago, and then Candy, 19, joined the fold. Now they constitute the only family square-dance group in the world. The youngest of the pack, Sally, the 11-year-old, will join the group playing autoharp.

In the new act, every member of the family sings except Ben and Hal. Hal plays the guitar and bass. Ben does the master of ceremonies bit, puts the act together, and makes the decisions. Mickey plays guitar, bass and drums. Both girls play the guitar, and Debbie also plays the bass and drums. The family also carries a fiddle player and lead guitar player on the road. And the family travels in a motorized home, the only time Sally can be separated from Gidget, their much-loved dog.

Six times now Ben, Margaret and all the Smathers have clogged at the CMA Awards show. They'll do it again this year.

Their new show consists of a little of everything: a medley of old songs, some contemporary tunes, a fiddle number, a Gospel medley, and a rousing closer. Then the clogging begins, and crowds eat it up.

Incredibly, the group has never won an award of any consequence, simply because there has been no category for them. Of course, it's pretty hard to record clogging. But singing is something else, and no one would be surprised to see some records from the Smathers bunch soon.

Ben and Margaret still dance, and retain their youthful looks and vitality. Margaret simply does not look much older than her twirling, clogging daughters.

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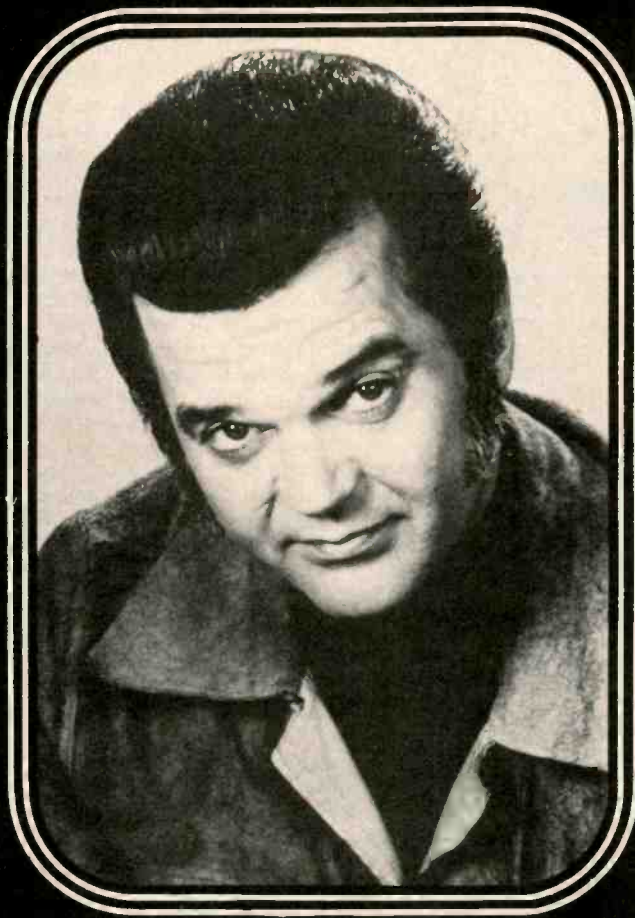
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THE GRAND OLE MAN

(Editor's note: At the time this story was written, Vito Pellettieri was still making an appearance each week at the "Grand Ole Opry." His health began to fail in May of this year, and he was hospitalized for an extensive stay. The story was done as a tribute to him then. It is even more meaningful at this time.)

What in the world is a former concert violinist doing back stage at the "Grand Ole Opry?" Most likely he's sitting quietly now, shuffling now and then through the wings only to return and stare at the performance taking place before his eyes. He's been staring at that stage for some 2,000 performances, but in the past he never shuffled.

He moves slowly now because he is going on 84 years of age, and he sits through much of the show, something he didn't do for his first 36 years of association with it. But he's still back there every Saturday night, occasionally barking an order or admonishing a new artist who took his eyes off the audience before the curtain was closed all the way. "You never move your eyes off that audience," the old man said, "until the audience has lost sight of you." There was firmness in his tone, too, and the young artist merely said: "Yes, sir."

That's the reverent way in which Vito Pellettieri has been spoken to and of for the past few years. Prior to that time, and the deaths of the two most important people in his life, they often spoke irreverently, although with affection. Vito was loved and feared, and respected and teased. But, backstage, he was the man who ran the show.

It's a remarkable story of an incredible man, who rose from an unlikely background to become a friend, confidant, mother hen, and boss-man to thousands of country artists over the years. Now, in the declining years, he receives here some of his just due.

It was in the last century when Carlos and Emile Pellettieri immigrated to the United States from their native Italy. They were brothers, and they had been musicians back in the old country, where almost everyone played some sort of instrument.

Because they knew someone who had gone before them, they settled in the small university town of Bowling Green, Kentucky, but didn't stay long. Many Italian families had moved to Nashville, and settled on a hill northwest of the city called Paradise Ridge, named for a man named Joe Paradiso. There, on the hillsides, they had their vineyards, and lived a somewhat segregated life. The other side of the hill was settled by immigrants from Germany, and they called it Germantown Hill.

Up on that ridge, Carlos anglicized his name to Charlie, met another Italian girl, and they were married. Vito was born of that union and his father, who played the violin, envisioned him as a great American concert violinist. Uncle Emile, who played the harp, later encouraged him in the most commercial aspects of the music world. Country music was, of course, unheard of.

From the time he was 10 years old, Vito played the violin for money. Always it was classical, at least until 1906, when the youngster decided to strike out on his own. Uncle Emile's band was scheduled to play a date in the town of Winchester, Tenn., and Vito liked the taste of commercial music he got. He thus formed his own band, and the concert violin was to be no more.

Vito's band did not become an overnight sensation. The group played dances in such exotic places as Murfreesboro and Pulaski, or even occasionally on lower Broadway in Nashville. Uncle Emile was happy with the progress; Charlie was less than pleased. He constantly pleaded with his son to return to the concert stage, but it was to no avail. Ironically, the family had moved to a new location, to a site which now houses the huge Faron Young complex right off Music Row.

There are other paradoxes as well. Vito started his band with himself playing the violin, and he hired a pianist and drummer. Eventually he bought a saxophone, and then set about to the task of hiring a saxophone player. That man was Tony Rose, a man who later became so prominent in Nashville that a small park was named for him. Later that park was to become the site of the Country Music Hall of Fame and Museum. It was leased by the city government, through the cooperation of Mayor Beverly Briley.

Vito's band, called various things, became much in demand in the Nashville areas, playing everything from afternoon teas to the fireman's ball. The ball was the social event of each season, and Pellettieri was always called upon to perform. His commercial violin was as good as that which he had performed classically. The history of the Nashville Fire Department duly records his popularity.

In 1918, the first in a series of tragedies occurred. He married for the first time, and a short time later his wife died of tuberculosis which was sweeping the country during and after World War One. A second marriage lasted but briefly. Later he married Catherine Guthrie, and that union continued until her death a few years ago.

His wife became his pianist, and the band enjoyed success for a number of years. Then came his first radio job, with WLAC in Nashville, and they performed as Vito and the Vagabonds. Among other things, they were selected winners of a band of the year contest.

Then came the depression. When the market crashed, the station notified Pellettieri he would have to work for \$10.00 a week, and he quit. Ironically, the band that succeeded him in the spot was that of Owen Bradley, now vice president of MCA in charge of the Nashville office. Bradley and Pellettieri were friends all their lives from those days.

When Vito was at his lowest ebb, a friend came into his life. That friend was the late Edwin Craig, the man who had more to do with the beginning of the "Grand Ole Opry" and its perpetuation than anyone else. He was building a music library at WSM, a firm which, like the "Opry" is a subsidiary of the

National Life and Accident Insurance Company. Pellettieri was well versed in music, had an incredible knowledge of songs, and, among other things, knew those tunes which were on the ban list of ASCAP. He put down his baton and became a music librarian.

Not long after that, Harry Stone, then general manager of WSM, approached Vito and advised him that Judge George D. Hay, director of the "Opry," needed help with this show they had been doing for the past 10 years, mostly keeping the artists "straight." Pellettieri looked it over, and found it was a hornet's nest. He recalls that the pickers came in the back door, announced to Vito that they had arrived, and then bargained for position on the bill. Naturally they all wanted on early, so they could get off to another date or start whatever else they might have had planned for Saturday night. The artists, at the time, were not paid for playing, but they could plug their show dates. In those days, however, the show was sustaining, and there was no income. (Admission was not charged until later).

Pellettieri was appalled at this state of things, and his commercial mind went to work. This concert violinist turned orchestra leader, turned library, was certain this type of music would sell. He went to Stone and drove the point home. So Stone tried, and sold the first account. The initial sponsor was Crazy Water Crystals.

The rest, as they say, is history. It is the most commercially successful show in the world today, and has been for all these years.

But what about Pellettieri? Some say he was a tyrant backstage, although a benevolent tyrant. He was given the authority by various managers (Stone, Jim Denny, Dee Kilpatrick, Ott Devine, and, to a lesser extent, by present manager Bud Wendell). There is no question that he exercised that authority.

Pellettieri first took over the stage managership when the "Opry" was housed at a theater in a residential area of the city. He moved with it to an East Nashville tabernacle, to the War Memorial Auditorium, and finally to the Ryman Auditorium, which was re-named the Grand Ole Opry House.

He barked his colorful orders to all of the great names: Hank Williams, Jim Reeves, Roy Acuff, Ernest Tubb, Hank Snow, and to names now nearly forgotten. And they listened. There was never any question as to who was running the show.

Yet he befriended, at one time or another, most of these same people. Possessed of an incredible memory even at his advanced age, he can tell an incident concerning any of the thousands of artists who have appeared on the "Opry" stage. His storehouse knowledge of music was so great that networks would call him to find out if a song was eligible for a play list, or who writers and publishers of various materials were. He became one of the most beloved and respected figures in the music scene, irracible though he was.

It was in the 1950's when the late Hubert Long first moved on the Nashville scene, bringing with him such artists as Webb Pierce, Faron Young, Johnny Wright, Kitty Wells and others. And it was Vito who helped them to their initial breaks. None of them ever forgot it, and the man who remembered it most was Long. The two became inseparable friends, and Long devoted much of his life performing kindnesses for Pellettieri. When Long's untimely death came last year,

(Continued on page 58)

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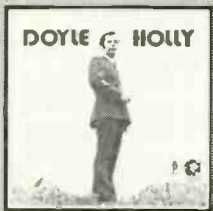
LOVE AND HONOR Kenny Serratt
MGM SE-4941



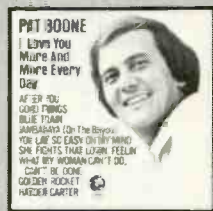
NASHVILLE Ray Stevens
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TOUCH THE MORNING Don Gibson
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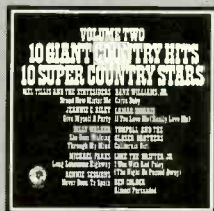
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Vito Pellettieri Grand Ole Man

• Continued from page 56

it was the second greatest blow in Vito's life. The first had come only months earlier when his wife, Catherine, died. During that interim, Long intensified his friendship with the old son of an Italian immigrant.

Today, Vito shuffles across the stage, but Wendell has taken over a great deal of the benevolence. In addition to many other kindnesses, he provides transportation to the old gentleman, looks after his needs, and makes sure he is in those wings every Saturday night.

His talk today concerns much of the past. "Things are different today," he will tell you. "In the old days, every artist cared about each other. When they walked back here and asked about your health, they really meant it. Now some of them are still that way, but a lot of the old closeness is gone."

He will recall, too, how Hank Williams wrote "I Saw the Light" after spotting an airport beacon in the fog while driving in Alabama, lost on the highway. He will tell his close friends about the intimate problems or personal traits of the great names in country music. As he sits rather subdued in his chair, he feels personal hurt if each artist who is to perform doesn't come by and speak to him. Some, his closest friends, still speak with vernacular irreverence, but that's how Vito always talked, and he appreciates it.

He becomes agitated when the real old-timers get less applause than the bright new acts. "There wouldn't be a 'Grand Ole Opry' if

it weren't for these people," he reminds us. "They were the ones who pulled us through the rough years, and now people tend to forget. Thank God Bud Wendell hasn't forgotten. He still gives them the recognition they have coming."

The artists never forget Vito. One of the great ones, Faron Young, remembers this:

"It was 1953, and I was scheduled to do my first 'Opry' show on NBC, which then was sponsored by Prince Albert smoking tobacco. I was nervous, and waiting in the wings. Well, the announcer came on and announced the show and said something like, 'The show tonight features Red Foley, and special guest star, Faron Young.' Well, I thought that was my cue, and I headed for the stage. I never got there. Vito, realizing that I was about 15 minutes early, swung his arm out, caught me clean on the chin, and knocked me back in a complete flip. It's a good thing I didn't go on right away, because I was stunned. I remember looking up and seeing him laugh at my predicament, and then he said: 'You just watch me, boy. I'll tell you when it's time.'"

Knowing how volatile Young can be at times, it's safe to say that Pellettieri is the only person in the world who could have gotten away with that.

Charley Pride had a somewhat similar incident. Making his debut on the "Grand Ole Opry," he didn't know who Vito was. Charley got an encore, and went back to repeat his number. He got another encore, but modestly only went out and bowed. Headed for the wings, Pellettieri grabbed him and shook him. "When an audience wants another encore," he said, "give it to them. Watch me from now on." It took Pride some time to recover from this experience of a strange old man shaking him up.

(Pellettieri has been hospitalized a good portion of the time since his problems began a few months ago. He recently made a special trip to the Opry when Jeanne Pruett was made a member.

He has plenty of visitors, perhaps too many, in his illness. He misses the Opry and its people. More than that, they miss him.)

Hall of Fame

• Continued from page 38

the areas of historical films and videotapes. The Foundation Press will add historical reprints to its present two-volume catalog, and the Journal of Country Music will appear in a more sophisticated format.

The full-time staff of the CMF includes Ivey; Danny Hatcher, the library director; Bob Pinson, director of acquisitions; Howard Wight Marshall, museum director; Doris Lynch, special events director; Diane Johnson, exhibit manager; Peggy Sherrill, foundation budget director; Terry Allen, foundation administrative assistant, and Rachel Fitzgerald, country store manager.

But if the board, as Ivey says, is the key to the success, the names are worth noting. They include Frank Jones, president; Mrs. Frances Preston, executive vice president; vice president Johnny Cash, Connie B. Gay, and Jack Loetz; secretary Grelun Landon; treasurer Harold Hitt; Ken Nelson, chairman of the board; and trustees Dorothy Owens, Bud Wendell, Roy Horton, Brad McCuen, Bill Lowery, Wesley Rose, Paul Ackerman, and J. William Denny.

Richard Frank is legal counsel for CMA.

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THE GRASS KEEPS GROWING

Perhaps no form of country music enjoyed greater growth this past year than Bluegrass, a music style "invented" by Bill Monroe some 35 years ago.

Monroe now has hundreds of disciples, most of whom performed with him at one time or another, and literally millions of devotees. Much of the growth has come on the college campuses, where it was recognized as a "purist" form of music. But the Bluegrass Festivals, which are almost indescribable, still form the heart and soul of this art form.

Picture, if you will, thousands of fans, milling through mud, squatting on the ground, listening to hours upon hours of Bluegrass instrumentation and harmony, and then dividing into segments for campfire types of individual sessions, with everyone joining in. You begin to get the picture of a Bluegrass festival. There are workshops, too, with demonstrations on each of the traditional Bluegrass instruments (all acoustical). Multiply this hundreds of times throughout the year, and one begins to get the picture. But, despite some breakthroughs, the programming of Bluegrass music still is just short of nil. The "Deliverance" record got a lot of exposure because of its musical soundtrack. Elsewhere, it was almost a bust.

One showcase for Bluegrass which is becoming a tradition is the "Grand Ole Opry" Birthday celebration each October. Thanks to the efforts of Bud Wendell, the "Opry"

manager, who has a love affair going with Bluegrass, it has become a standard part of each convention.

Don Light, through his agency, is probably as responsible as any man for the success of Bluegrass. Light pioneered in Gospel, made a substantial move in country—in all areas—and then did some concentrated work in Bluegrass. It was he, more than any other, who brought the college representatives to Nashville to see the acts, who made inroads on the campuses, and who followed up on the Festival plans to keep things going so well. His work with Mac Wiseman, for ex-

ample, resulted in the first overseas booking for a Bluegrass act.

Light has been making things happen in the music industry for some time. His quiet efficiency has made it all work. Now, in addition to putting Bluegrass and Gospel into the colleges, he is taking his other acts there as well. Among those currently on the campus swing are the II Generation, Jimmy Buffet, Billy Edd Wheeler, Gove Scrivenor, John D. Loudermilk, and Wiseman.

Having conquered colleges and Festivals, Light now is shooting to expand the Bluegrass move even more.

PERPETUAL PICKER

When the next Guinness Book of World Records is printed, it will have the name of Jim Fuller of Evansville, Indiana, contained therein.

Jim Fuller is a guitar picker, and he outlasted 124 other contestants by picking for 100 consecutive hours with a five-minute rest break every three hours.


Guinness Superlatives Ltd. requested and received an affidavit by contest judges and a copy of the log from ABC Music, sponsor of the "Pick-A-Thon." The previous record had been 93 hours.

The marathon was held to promote Kus-

tom amplifiers and PA systems. And, for his marathon effort, Fuller won a 300-watt Kustom PA system. Charles A. Ross, Kustom's chairman of the board, awarded Fuller a bonus \$1,000 gift certificate for picking an additional seven hours after the other remaining player dropped out of the marathon.

Fuller, a country picker, will equip his band which performs in the Evansville area.


Judges were teachers from the Yamaha School of Music and employees of ABC Music Center. The Pick-A-Thon was witnessed by more than 10,000 people during the 4½ day period.







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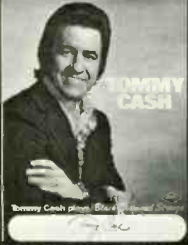


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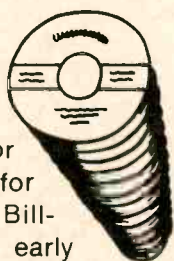
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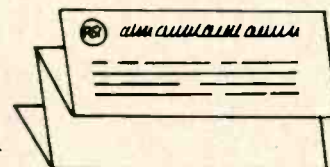
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INDIVIDUAL ACCOLADE

There were certain artists and groups during this past year who took new approaches to country music in their recording and in their acts. They were unique.

Leading the list would have to be Kinky Friedman, who overcame an ethnic handicap by flaunting it, and then proving to the world that he was genuine. Tired of the usual resistance, this native of Kerrville, Texas, went a different route. But then, he'd been going different routes all his life.

Growing up at a "camp for over-privileged children" run by his father, Kinky left that to join the Peace Corps, and worked in such remote places as Borneo. He formed inter-racial clubs, and later spent three years touring Asia, doing things for people in Nepal and India. All the while he was writing country songs.

After having served humanity for a while, he rejoined it, and did a series of tapes. On the way to the top there was encouragement; at the top, always rejection.

Eventually, mostly through the efforts of Chuck Glaser, he was signed by Vanguard Records (who found out about him through Commander Cody), and then did his "Sold American." At first he capitalized on the fact that he was Jewish, then put it aside as he proved himself with his genuineness. Late in the year, Friedman ran into the wrath of a Texas club operator because of strong language. However, he subscribes to the fact that the country people swear just as the pop people do. At any rate, he not only had gained total acceptance, but was finding his songs recorded by others, was playing bigger and bigger concerts, and perhaps was the leading new face on the country scene. Taken seriously by few at first, his unusual approach had won over virtually everyone.

People also were taking seriously O.B. McClinton, the very talented artist who records for Enterprise Records in Memphis. That's a little difficult to do because O.B. is, unquestionably, one of the most entertainingly funny men in the business.

But one of the things that propelled him to the top was his refusal to (1) be anything like Charley Pride, (2) resist efforts to sound or be compared with Pride, and his own style of country which was different. At the age of 32 he began coming into his own as a leading performer in the business. He put everything into everything he sang. He also writes most of his own material and produces his own records.

Tom and Ted, The LeGarde Twins, are often described as a throwback to an earlier era. They started in the dusty cowtowns of the Australian outback, and sang in the streets like minstrels. They worked as genuine cowboys, and they learned to sing. They performed with a wild west show, and worked rodeos. Later they moved to Canada.

When they finally made it to the United States, they put together one of the most unusual shows ever assembled under the heading of country music. They have never tried to "Americanize" their show, but they have consistently up-dated it. And they have played the biggest clubs in America. Although they recorded for some time, they felt stifled, wanting to do things their way, the way the audiences called for. Although they can't do the whip-cracking, the lariat work and other show-stoppers on record, their un-

usual voices come across strong. Now, they have produced their own album, added a manager and a promotion director to their staff, and are becoming bigger than ever. Look for a bright future for them.

Freddie Weller, who completed the circuit from country to pop to country some time ago, now has taken new steps. Late this year, he joined Ken Fritz Management in Los Angeles, and suddenly began showing up on television shows and the like. Fritz, one of the big names in the business, had not managed a country act in the past, unless the Smothers Brothers could be considered country singers. But Weller, a one-time member of Paul Revere and the Raiders, had taken another big move forward in the country field with this powerful affiliation which was bound to bring new dimensions to his career.

Roy Clark drew 70,000 people in Great Bend, Kansas, at a country fair. The event proved to be the largest crowd ever gathered for any entertainer in the state of Kansas, and the largest known attendance at any performance for a country singer anywhere. But the least surprised person of all should have been Roy Clark. Everywhere he went this year he shattered records. However, the most significant thing he did was to bring out of retirement a group of old-timers from the Virginia hills and do a record with them. They included his father, his uncle, and a couple of neighbors. He first spotlighted them on the "Grand Ole Opry," and then cut the session at the Jack Clement Studio. It was far more than just a salute to his family and to what they had meant to him; it was a great record.

Roy Acuff reached his 70th birthday and kept right on singing as though nothing had happened. In fact, nothing did happen. Acuff requested that the occasion be observed quietly. But who deserved a greater observance than Acuff, who spent most of his free time entertaining troops overseas, spreading country music around the world, and doing for others? Acuff still wears his title well as "King" of country music.

Brenda Lee, one of the greatest singers of all-time, made a return to country, and the country fans everywhere were grateful. Her songs were still plenty strong enough to cross over into pop.

Buck Owens showed the sort of warm person he really is with his constant donations to fight cancer, and his efforts were matched only by those of Bill Anderson, who did so much for so many charities during the year.

Anne Murray announced that she wanted to change her image, but it was pointless. She already was among the most loved of all individuals. And she's loved more than as the "girl next door." Actually she is a symbol of everything that love embodies. And Anne, who doesn't really mean to be a country singer, can't help herself. She is that in addition to everything else.

Finally, it would be right to mention Joe Heathcock, long-time actor-singer, man of many talents. He did something everyone has always wanted to do: cut an album just for the fun of it. Joe took the old, the mellow songs, and put them on his LP, then took many around to friends just for their enjoyment, so they could reminisce. It was a beautiful gesture. Of course, Joe would be happy if a few people bought the album, too. That would make it more fun.

THE LADY HAS FAITH

On a warm August night in Nashville, the music industry showed up at Belmont College to honor one of their own, in a setting befitting the occasion.

It was an occasion for which many had planned for a long time. The honoree was a woman who had never written a song, never recorded a tune, yet had enabled literally hundreds of others to do both.

Joyce Bush had become secretary to Jack Stapp more than 20 years ago when Stapp was running the fortunes of WSM, the company which operates the "Grand Ole Opry." She stayed with Stapp when he opened his modest publishing company in downtown Nashville, and supplemented the meager income from that firm by managing WKDA Radio.

Later, when all of his energies were devoted to Tree, so were those of Mrs. Bush. The work of publishing became almost an obsession with her. She devoted virtually her entire time to it.

Few in the music industry had not had the fortune to come across this fine, attractive lady. She was active in all affairs of the music business, and always was a leader. She ultimately became secretary-treasurer of Tree International, and was active in its many acquisitions. She handled all the business affairs of the firm, and naturally assumed the extra work when Dial Records was to become a part of the operation.

So it was natural that the industry chose to honor the lady at Belmont College. A piano

was given to the college in her name, and there were further honors, including the naming of a chamber of music in her behalf.

Mrs. Bush was there, of course, radiant. The remarkable thing is that she was there at all. Having battled the ravages of illness for a long time now, she has extended her life totally through faith. The medical men are the first to admit this. She has undergone almost every treatment known to man and has suffered quietly through it. Yet Joyce Bush ob-

viously has picked up a few converts along the way because of her belief that she will continue to make it.

A few days after this function, she was back (in a wheelchair) looking into matters at Tree, making sure all was well.

It is an incredible story of an amazing person, whose determination to live on is based almost solely on her desire to keep doing things for others, as she has done for more than two decades.

HILL & CO.—A WINNER

Gayle Hill went out and bought a house recently. Big news item? Sure. Because Gayle Hill's new house is an expansion of her business ventures, and how those ventures have grown since the pretty lady from Texas started off on her own not many years ago.

It's a success story, and an unusual one. She has taken her little public relations firm and made it grow into a production and writing company with some of the biggest national accounts in the jingle business, and a publishing house which already (in a few months) has had songs recorded by the likes of Cher, Maureen McGovern and Red Steagall.

Her evolution into all these things came because her mind, which also is beautiful, was in the right place. Her name also is found on a Cleo Plaque this year for her jingle work with "Country Sunshine," the much-played Coca-Cola Commercial.

Among those with whom she has worked during the past year in putting things together are Dottie West, Jerry Wallace, Jack Greene, Jeannie Seely, Bobby Goldsboro, the Glasers, Hoover, and Hands. The "Paint the World a Rainbow," done by the Spinners, came through her agency.

She has just written a new campaign for the Chesapeake and Potomac Telephone Company and produced it. Same thing for General Motors trucks. In all, in recent months, she has turned out 20 national commercials. Her Miracle Whip Campaign was so successful she has been signed to do it again in 1974.

Nor has she let-up on her public relations. In this field she represents the Don Light Agency, Quadrafonic Studios, and Jeff Kruger of London. And clients still come knocking at her door.

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Sales & Mktg.

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Country Artist

• Continued from page 36

- SHENANDOAH CUT-UPS** (Vocal & Instrumental Group—5), BA Don Light
- SHEPARD, JEAN** (Vocalist) United Artist: BA United Talent, AQ Talent
- SIMMONS, GENE** (Vocalist), Hurshey BA Joe Taylor
- SIMPSON, RED** (Vocalist/Guitarist), Capitol BA/PM Don Howard—AMB
- SLEDD, PATSY** (Vocalist), Mega BA Shorty Lavender John McMeen—Shorty Lavender
- SMITH, CAL** (Vocalist) MCA BA Atlas Artist
- SMITH, CARL** (Vocalist) Columbia BA Buddy Lee
- SMITH, CONNIE** (Vocalist) Columbia, BA William Morris
- SMITHER, CHRIS** (Vocalist), Poppy BA AEI, PM Bob Miller
- SMITH, SAMMI** (Vocalist), Mega BA Joe Taylor
- SNOW, HANK** (Vocalist), RCA BA Moeller Talent
- SNYDER, JIMMY** (Vocalist) Kajac BA Americana
- SOVINE, RED** (Vocalist) Starday-King, BA Buddy Lee
- SPEARS, BILLIE JO** (Vocalist) BA Buddy Lee
- STAMPLEY, JOE** (Vocalist), Dot BA Shorty Lavender John McMeen—Shorty Lavender PM Al Gallico
- STANLEY, RALPH, & THE CLINCH MOUNTAIN BOYS** (Vocalist/Banjoist w/Vocal & Instrumental Group—5) Rebel, BA Midstream Promos
- STARR, KENNY** (Vocalist), MCA, BA United Talent
- STATLER BROTHERS**, (Vocal & Instrumental Group—6) Mercury BA Saul Holiff—Volatile Attractions, Hubert Long PM Saul Holiff—Volatile Attractions
- STEAGALL, RED** (Vocalist/Guitarist), Capitol BA Don Light, PM Don Williams
- STEVENS, RAY** (Vocalist) Barnaby PM Williams & Price
- STEWART, JOHN** (Vocalist) RCA BA AEI PM Cort Casady
- STEWART, WYNN** (Vocalist) RCA
- STONEMAN, RONI** (Vocalist) Dot BA Joe Taylor
- STONEMANS** (Vocal & Instrumental Group—5) Million BA Top Billing PM Bob Bean
- STORY, CARL, & THE RAMBLING MOUNTAINEERS** (Vocalist w/Vocal & Instrumental Group—4) Starday BA Midstream Promos
- STREET, MEL** (Vocalist), Metromedia BA Hubert Long PM Jim Prater
- STRINGBEAN** (Vocalist/Banjoist) Nuggett BA Don Light
- STUCKEY, NAT** (Vocalist), RCA, BA United Talent
- TABUCHI, SHOJI** (Vocalist/Fiddler), Target: BA Shorty Lavender, PM Tillman Franks.
- TAPP, GORDIE** (Vocalist), Columbia BA Joe Taylor
- TENNESSEE THREE** (Vocal Trio), Columbia, BA/PM Saul Holiff—Volatile Attractions
- THOMPSON, CHARLIE** (Vocalist/Guitarist), Artco: BA AQ Talent
- THOMPSON, HANK, & THE BRAZOS VALLEY BOYS** (Vocalist/Guitarist w/Vocal & Instrumental Group—5), Dot, BA/PM Jim Halsey
- TIERNEY, PATTY** (Vocalist), MGM; BA Top Billing, AQ Talent
- TILLIS, MEL, & THE STATESIDERS** (Vocalist/Guitarist w/Vocal & Instrumental Group—6), MGM, BA Roger Talent, PM Roger Jaudon—Roger Talent
- TIMBERLINE ROSE** (Vocal Duo), BA AEI
- TODD, LISA** (Vocalist); BA Joe Taylor, PM Dale Garrick
- TOMPALL & THE GLASER BROS.** (Vocalist w/Vocal Group—6), MGM
- TRAILSMEN TRIO** (Vocal Trio), Dixie BA Dixie PM Peggy D Edmonston.
- TRASK, DIANA** (Vocalist), Dot, BA/PM: Jim Halsey
- TRAVIS, MERLE** (Vocalist), Capitol, BA Moeller Talent
- TUBB, ERNEST** (Vocalist), MCA, BA Atlas Artist
- TUBB, JUSTIN** (Vocalist), Cutlass BA Wil-Helm
- TUCKER, TANYA** (Vocalist), Columbia, BA Pat Kelly—Artist Talent, Buddy Lee, PM John Kelly
- TURNER, JAY**, see Kent Westbury
- TWITTY, CONWAY** (Vocalist), MCA, BA United Talent
- TWITTY, CONWAY, JR.** (Vocalist), BA United Talent
- VALEN, TEX** (Vocalist), Counsellor, BA Smokey Warren: PM Joe Amato.
- VAN DYKE, CONY** (Vocalist), Barnaby: BA William Morris
- VAN DYKE, LEROY** (Vocalist), MCA; BA Bill Goodwin.
- VEL, FREDDIE** (Vocalist), Dixie, BA Dixie; PM Peggy D Edmonston
- VEL, FREDDIE, & THE TRAILSMEN** (Vocalist w/Vocal Group—3), Dixie: BA Dixie, PM Peggy D Edmonston
- VELVET, JIMMY**, w/KATHY SCOTT (Vocal Duo), Music City, BA Sound Inc., PM Jimmy Velvet
- VINTON, BOBBY** (Vocalist), Epic, BA William Morris, PM Bill Miller
- WAGONER, PORTER** (Vocalist), RCA, BA Top Billing.
- WAKEFIELD, FRANK** (Vocalist/Mandolinist), Rounder, BA Midstream Promos., PM Max Mandel
- WALKER, BILLY**, featuring COY COOK & THE PREMIERS (Vocalist w/Vocal & Instrumental Group—9), MGM, BA AQ Talent
- WALKER, CHARLIE** (Vocalist), Capitol, BA Atlas Artist
- WALLACE, GEORGE, JR.** (Vocalist), MGM; BA Buddy Lee
- WALLACE, JERRY** (Vocalist), MCA, BA Joe Taylor
- WARD, JACK** (Vocalist), Starday.
- WARD, JACKY** (Vocalist), Mega; BA Joe Taylor
- WARREN, SMOKEY** (Vocalist), Yale; BA Smokey Warren: PM: Steve Sabatino
- WATSON, DOC, & SON** (Vocal & Guitar Duo), Poppy, BA/PM Folklore Prod'ns.
- WEBSTER, CHASE** (Vocalist), United Artists; BA Top Billing.
- WELLER, FREDDIE** (Vocalist/Guitarist), Columbia, BA William Morris, PM Ken Fritz.
- WELLS, KITTY** (Vocalist), MCA; BA Moeller Talent.
- WESTBURY, KENT, & JAY TURNER** (Vocal & Instrumental Duo), Wiley; BA AQ Talent.
- WEST, DOTTIE** (Vocalist), RCA; BA Moeller Talent.
- WHEELER, BILLY EDD** (Vocalist/Guitarist), RCA, BA Don Light
- WHEELER, KAREN** (Vocalist), RCA; BA United Talent.
- WHITE, L.E.** (Vocalist), MCA, BA United Talent.
- WHITE, MACK** (Vocalist), ABC; BA Acuff-Rose.
- WILBURN BROS.** (Vocal Duo), MCA; BA Jack Haynes.
- WILKINS, DAVID** (Vocalist), MCA; BA Hubert Long
- WILLIAMS, HANK, JR.** (Vocalist/Pianist/Guitarist/Banjoist), MGM; BA/PM: Buddy Lee
- WILLIAMS, LEONA** (Vocalist), Hickory; BA Atlas Artist
- WILLIAMS, MIKE** (Vocalist); BA AEI
- WILLIS BROTHERS** (Vocal & Instrumental Trio), MGM, BA Atlas Artist.
- WILLIS, CLAY**, see Bill Blaylock
- WILSON, NORRO** (Vocalist), RCA; BA Joe Taylor.
- WISEMAN, MAC** (Vocalist/Guitarist), RCA, BA Don Light
- WOODS, LARRY** (Vocalist), Candy, BA Buddy Lee.
- WOOLEY, SHEB** (Vocalist), MGM, BA Joe McFadden—Omac Artist; PM: Doug Cooper.
- WOOLEY, SHEB, & BEN COLDER** (Vocal-Comedy Duo), MGM; BA Omac Artist, PM: Doug Cooper.
- WRIGHT, BOBBY** (Vocalist), ABC, BA Moeller Talent
- WRIGHT, JOHNNY** (Vocalist), MCA; BA Moeller Talent.
- WRIGHT, PEGGY SUE** (Vocalist), MCA; BA: Jack Haynes
- WRIGHT, SONNY** (Vocalist), Parthenon; BA: Jack Haynes.
- WYMAN, CHIP** (Vocalist), Scepter; BA Sound Inc.; PM: Richard Fay.
- WYNETTE, TAMMY** (Vocalist), Epic, BA/PM: Shorty Lavender
- YOUNG, FARON, & THE COUNTRY DEPUTIES** (Vocalist w/Group—6), Mercury; BA/PM Billy Deaton
- YOUNG, JEFF** (Vocalist), Rice





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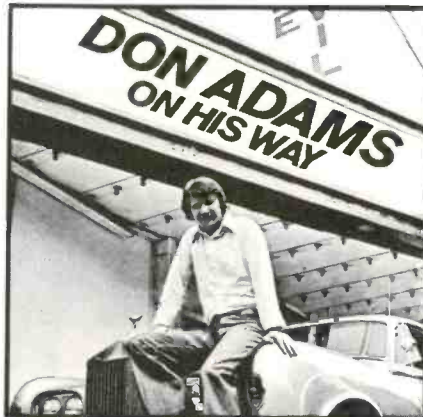


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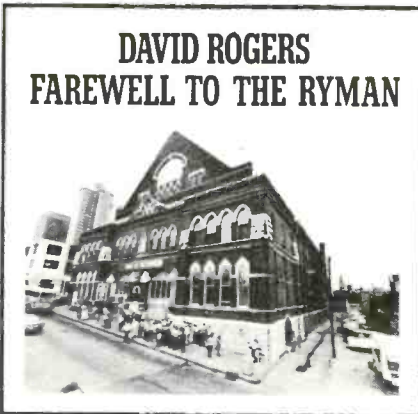
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ON ATLANTIC RECORDS AND TAPES



EUBANKS EXPRESS ROLLING

Bob Eubanks got his start in the business promoting concerts for the Beatles and the Rolling Stones, but now he's made the switch to country. It's quite a transition for a man whose philosophy is total promotion, regardless of the field.

Eubanks, with his Concert Express, never did a country promotion until October of 1972, when he handled one for Merle Haggard. Now he will do all of the Haggard dates in 1974, which amounts to 62 in all. Additionally, he did nine of the Porter Wagoner show concerts this year. Next year he will do all 92 of them. With 50 more concerts by various artists, he will be doing 200 in all. He now claims the title of the largest country music promoter in the United States. And he's still a very young man.

When working with the top pop groups, Eubanks discovered that, in order to do the job right, there had to be total promotion. This included backstage security, food in the dressing rooms, flowers for the ladies, close work with the recording companies no matter where a concert was held, and follow-up promotion such as notes of thanks to those who cooperated during a concert: radio stations, stage managers, etc.

Eubanks said he was "astounded" when he found these same things were not generally done in the country field. "There were

some radio spots, a little newspaper advertising, a few posters, and that was about it," he said.

"Country music needed an air of professionalism," Eubank explained. "Promoters needed to provide artists with more than just an itinerary and a geographical note as to the location of their date."

So, Eubanks went to work providing all these services, and more. He setup press conferences, autograph parties, gathered special sound systems and stage crews to carry with the artist, and then took over their total promotion. In the case of Haggard, it was worked out through his manager, Fuzzy Owens. In the case of Wagoner, it was done with Tandy Rice, president to Top Billing, the booking agency which handles the Haggard show. Fantastic amounts of money were involved in each arrangement.

Eubanks operates from his West Coast office with a staff of competent people, well versed in the promotion field. They are Mickey Brown, Jim Wagner, Terri Brown, Michael Davenport and Sandy Ferrera.

Additionally, he has built two units, one to accompany the Haggard show, the other to go with the Wagoner group, which includes Dolly Parton, Spec Rhodes and others.

These units actually are competitive, trying to outdo the other," Eubanks said. "They

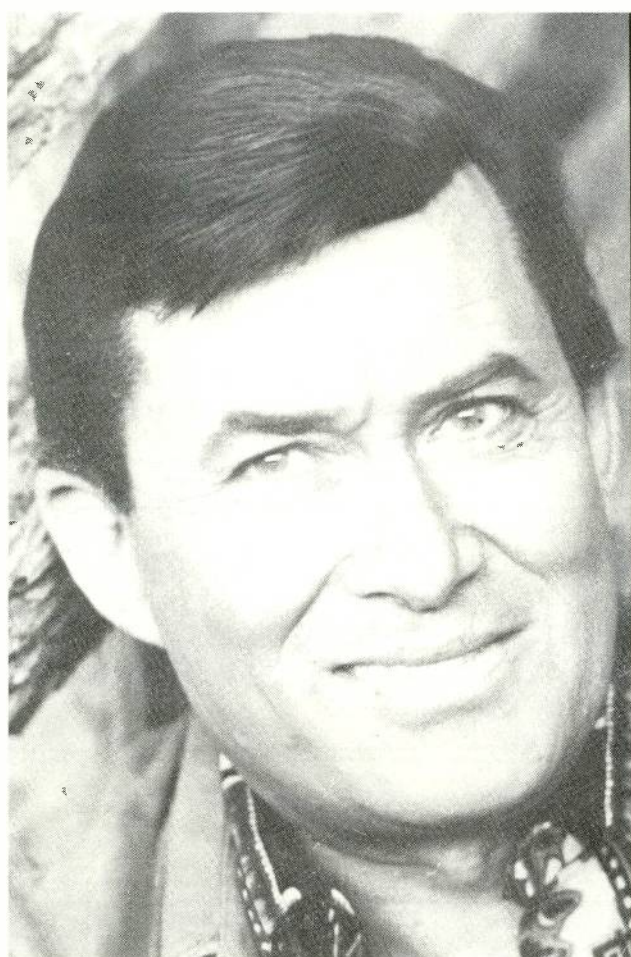
almost literally eat, sleep and drink the artist. During the tour, the artist becomes a part of their lives, and we select the group best suited to the particular act. That way there is understanding, anticipation of each other's moves and needs, and a close working cooperative spirit."

Eubanks also adds to the prestige and pocketbook of the artist by providing programs for every concert. "People are entitled to a program, and they will buy one."

The question of territories, however, has caused some dissent among some of the veteran promoters. Traditionally there were "honor systems" observed, whereby one would not infringe upon the territory of another, respecting his right to promote in a specific region. The old pros such as Dick Blake, Abe Hamza, Hap Peebles, Carlton Haney and others were outspokenly upset over the move whereby Eubanks would go into any territory to promote a show.

Eubanks, however, took the stand that he was opening new territories for the artists, taking them to cities they had never reached before because of restrictive covenants, and actually as helping spread country music to areas in which it was lacking in the past.

No one could argue that Eubanks was not successful, nor that he was falling short in his promotional efforts. After all, 200 concerts in 365 days is difficult to fault.



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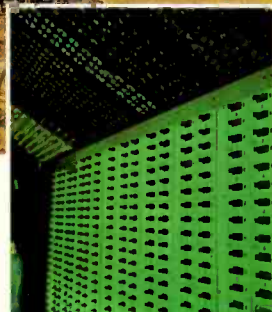
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Mailboxes for stars of the Grand Ole Opry have already been installed backstage, making the new Grand Ole Opry House truly "the stars' address!"

The question we hear most often these days is, "How's it coming?" Referring, of course, to the new Grand Ole Opry House.

We always answer, "It's coming along fine." And so it is.

Just about all the major construction has been completed, right on schedule. A few more months to take care of the finishing operations

...the wiring, painting, installation of fixtures and furnishings, and so forth...and we'll be ready for a Grand Opening.

It'll happen along about greenup time next Spring, so watch for it: a bigger and better Grand Ole Opry in a brand, new Grand Ole Opry House... all together at Opryland, U.S.A.!



WSM-GRAND OLE OPRY

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