

A Billboard SPOTLIGHT

THE WORLD OF
COUNTRY MUSIC

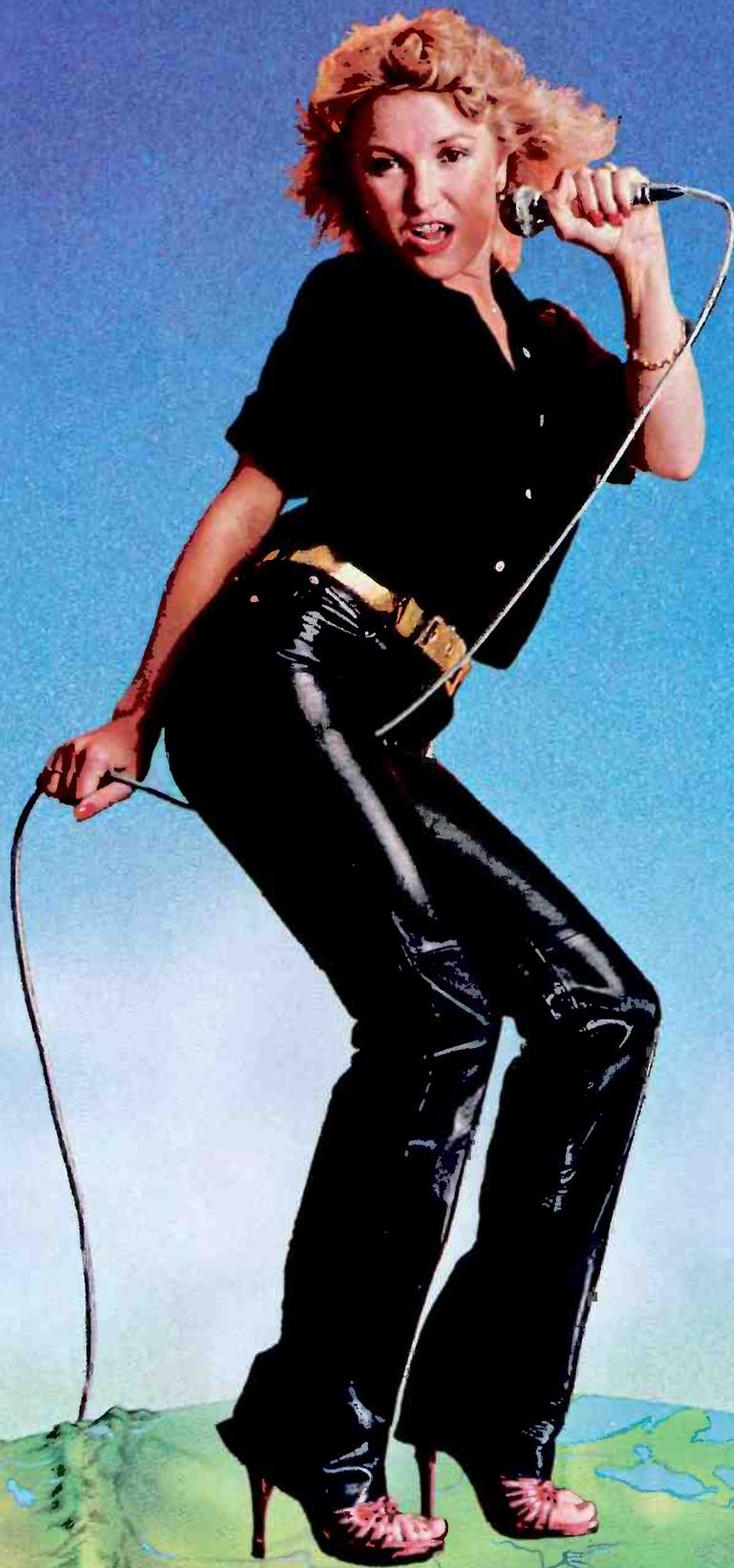
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TOP COUNTRY ARTISTS
AND RECORDS OF THE YEAR

TANYA TUCKER

C O V E R S T H E C O U N T R Y



MCA RECORDS

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MOST TOPSY-TURVY, FRUSTRATING, SUCCESSFUL YEAR IN COUNTRY MUSIC



Charlie Rich taping a tv show with Benji, star of a movie that has had wide popularity.

1 THE WORLD OF COUNTRY MUSIC



A Billboard Spotlight

Tommy & Waylon Jennings. In Tommy's single "Don't You Think It's Time" on Monument Tommy takes his older brother to task for Waylon's "liberal" lifestyle, and figures they both ought to "go back to Jesus." Tommy—from 1965 thru 1976—played bass with the Waylors, Waylon's road band.



President Carter meets Mervyn Conn and wife Laura at a White House Country Music Assn. reception.

By GERRY WOOD

Lord, what a year. You can't tell the players without a scorecard, and even with those music business scorecards called charts, you can't believe what you see. Bill Anderson on the pop chart with a "country/disco" record? Willie Nelson with "Stardust?" Next thing you know Ol' Waylon Jennings will be on the jazz chart. Don't give him any ideas. . . .

1978 has been the most topsy-turvy, unpredictable, frustrating, enjoyable, daffy, successful year in the annals of country music success. It has been a year of firsts . . . and lasts. Of old regimes on the way out . . . and new ones on the way in. It was a year that saw the continuation of the progressive vs. traditionalists battle—with both sides winning. It was the year that Dolly Parton leaped from the cover of Music City News to the cover of Playboy. Parton is the prime example of the new horizons country music has reached. The RCA artist has become a subject for one-liners night after night on the "Johnny Carson Show," and wows audiences from the Country Music Assn. to National Assn. of Recording Merchandisers, from Nashville to New York. She took the biggest bite out of the Big Apple since Adam, and won Mayor Koch to permanent fandom by calling him a sex symbol. "I've never seen anyone turn New York City into a country town like Dolly does," beamed hizzoner. Parton managed her victories without sacrificing her powerful writing and singing talents. And she showed how Nashville talents can reach the top by stretching beyond the boundaries—once restrictive—of country music. By achieving these heights through her new Los Angeles management tie-in, she also stirred the coals of a smoldering fire back in Nashville—a town that has seen some of its top talents ink management pacts with firms in L.A. and New York. Crystal Gayle, Tanya Tucker, LaCosta, Larry Gatlin, Johnny Cash and Kris Kristofferson are other Nashville acts casting their fortunes with non-Nashville managers. Though the battle still simmers, after the smoke clears, the results will probably be beneficial to Nashville: a new breed of sharp management executive will emerge with the network television and movie contacts that have drawn the Partons and Kristoffersons



Peaches in Dallas held a Charley Pride day. From left: Vicki Baker and Sue Powell of Dave & Sugar; Charley Pride; Brenda Trapp of Peaches; Jimmy Carter; manager of Peaches, Dave Rowland of Dave & Sugar, and Wayne Edwards, RCA regional country promotion manager, Dallas.

to the West and East Coast. But, as Bob Dylan is prone to say, the times they are a'changin'. Or as Kris Kristofferson opined, "If it sounds country, it is country." But does Bill Anderson's "I Can't Wait Any Longer" sound country? Some country stations say yes, some say no. Some discos say no, others say yes. The Anderson record became the first by a major country artist to gain substantial play in discos. It was produced by Euddy Killen, no stranger to disco success through his Joe Tex records. In country music, anything can happen—and usually does. Fan Fair and Country Music Week continued to draw record crowds and intensified action. Fan Fair '78 drew more than 13,000 country music faithful to their mecca. Country Music Week brought radio figures and music executives from across the world—literally.



Ray Charles and Johnny Cash epitomize a current trend in country music.

King Of Rock Reigns In Country

Elvis Presley as 1978's country male vocalist of the year? The king of rock'n'roll leading the country parade a year after his death? What happened? Good question. What happened is that country music fans, in record numbers, went out and bought Elvis records and requested Elvis songs on the radio—until the monarch prevailed on country, as well as pop, charts. It's a classic case of the-king-is-dead-long-live-the-king. Elvis lives on in music, due to the talent he was given in overdose proportions. Many will argue about the rock king taking charge of country, too. But it happened. Elvis was no stranger to country music. That's where he, and a host of Sun Records stars, started. Remember Jerry Lee Lewis, Carl Perkins, Johnny Cash? "Blue Moon Of Kentucky" by Elvis is a country song on speed. So were many of his early tunes. Though he went the way of rock and wasted so many years of talent by singing weak songs for weak movies, Presley never forgot his roots—and country fans never forgot him. Don't forget, Elvis cut most of his records in the RCA/Nashville studios—and his last producer was Nashville's Felton Jarvis. When he died, he had a song topping the country charts. The Country Music Hall of Fame and Museum, a prodigy of the Country Music Assn., has a prominent display featuring Presley's "solid gold Cadillac" and a large mural of Presley in various stages of his career—from country to rock. Yes, Elvis sang country. He sang rock. He sang gospel. He could have sung opera or jazz if he wanted to. He was a talent that spanned continents as well as musical forms. He took us to new gardens of sound. He sang. We listened. And we've never been the same since.

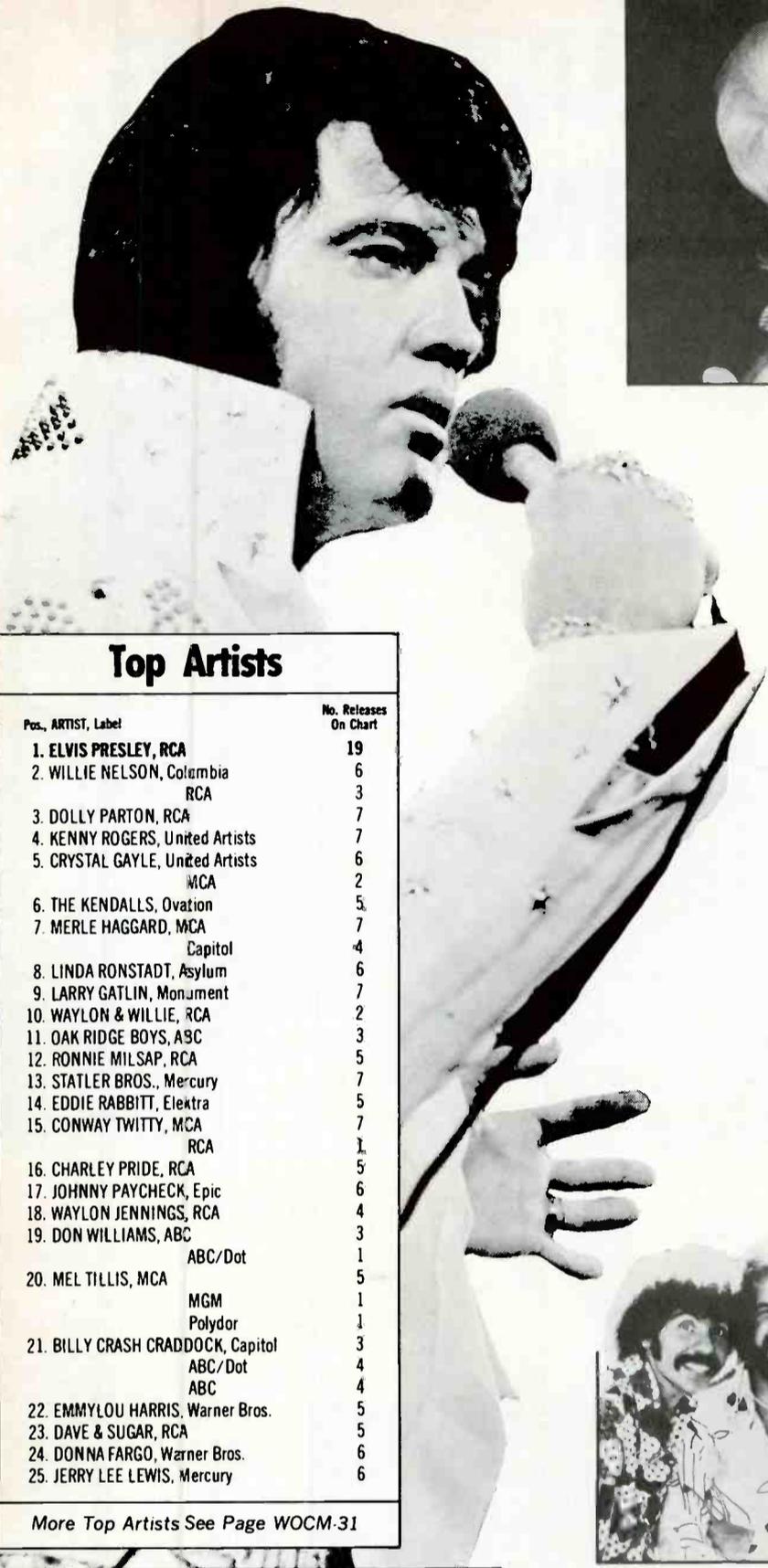
GERRY WOOD

Gerry Wood is Billboard's Nashville Bureau Chief and Country Editor.

Radio. Watching the success of major market country music programming, more stations made the big switch to country. Now the sounds of country radio boom out of Gotham as well as Georgia and out of Los Angeles as well as Louisiana. Some stations veered from the normal country format to experiment, with varying success, in album oriented country programming. Likewise the Country Radio Seminar continued to grow, attracting top radio executives to Nashville for its two-day run. Country music on television became more fashionable than ever. The venerable show "Hee Haw" heads into its 10th season with longevity, strength and optimism. Network shows by or for country music were more frequent than ever before. And not just half-hour specials—one of the shows ran three hours at prime time. Grosses at country concerts were healthy with major names continuing to pack them in. Willie Nelson's picnic was back—thankfully in altered form—in Texas. Other large crowds flocked to the annual Statler Bros. extravaganza in Virginia and WWVA's fast-growing Jamboree In The Hills near Wheeling, W. Va. Country music maintained its popularity in the smaller hamlets and villages and continued to turn on new audiences in large cities. From the Roxy in L.A. to the Lone Star and O'Lunney's in New York, country (Continued on page WOCM-54)

No. 1

★ 1 THE WORLD OF COUNTRY MUSIC



Top Artists

Pos.	ARTIST, Label	No. Releases On Chart
1.	ELVIS PRESLEY, RCA	19
2.	WILLIE NELSON, Columbia	6
	RCA	3
3.	DOLLY PARTON, RCA	7
4.	KENNY ROGERS, United Artists	7
5.	CRYSTAL GAYLE, United Artists	6
	MCA	2
6.	THE KENDALLS, Ovation	5
7.	MERLE HAGGARD, MCA	7
	Capitol	4
8.	LINDA RONSTADT, Asylum	6
9.	LARRY GATLIN, Monument	7
10.	WAYLON & WILLIE, RCA	2
11.	OAK RIDGE BOYS, ABC	3
12.	RONNIE MILSAP, RCA	5
13.	STATLER BROS., Mercury	7
14.	EDDIE RABBITT, Elektra	5
15.	CONWAY TWITTY, MCA	7
	RCA	1
16.	CHARLEY PRIDE, RCA	5
17.	JOHNNY PAYCHECK, Epic	6
18.	WAYLON JENNINGS, RCA	4
19.	DON WILLIAMS, ABC	3
	ABC/Dot	1
20.	MEL TILLIS, MCA	5
	MGM	1
	Polydor	1
21.	BILLY CRASH CRADDOCK, Capitol	3
	ABC/Dot	4
	ABC	4
22.	EMMYLOU HARRIS, Warner Bros.	5
23.	DAVE & SUGAR, RCA	5
24.	DONNA FARGO, Warner Bros.	6
25.	JERRY LEE LEWIS, Mercury	6

More Top Artists See Page WOCM-31

Top Female Artists

Pos.	ARTIST, Label	No. Releases On Chart
1.	DOLLY PARTON, RCA	7
2.	CRYSTAL GAYLE, United Artists	6
	MCA	2
3.	LINDA RONSTADT, Asylum	6
4.	EMMYLOU HARRIS, Warner Bros.	5
5.	DONNA FARGO, Warner Bros.	6
6.	LORETTA LYNN, MCA	5
7.	BARBARA MANDRELL, ABC/Dot	3
	ABC	1
	Columbia	1
8.	CRISTY LANE, LS	4
9.	ANNE MURRAY, Capitol	3
10.	MARGO SMITH, Warner Bros.	3
11.	SUSIE ALLANSON, Warner/Curb	5
12.	STELLA PARTON, Elektra	6
13.	DEBBY BOONE, Warner/Curb	3
14.	JANIE FRICKE, Columbia	3
15.	TAMMY WYNETTE, Epic	5
16.	BILLIE JO SPEARS, United Artists	5
17.	DOTTSY, RCA	4
18.	LYNN ANDERSON, Columbia	4
19.	ZELLA LEHR, RCA	3
20.	CONNIE SMITH, Monument	3
21.	BONNIE TYLER, RCA	2
22.	AVA BARBER, Ranwood	3
23.	MARY KAY PLACE, Columbia	2
24.	SAMMI SMITH, Elektra	4
25.	DOTTIE WEST, United Artists	3

Top Vocal Duos

Pos.	ARTIST, Label	No. Releases On Chart
1.	THE KENDALLS, Ovation	5
2.	WAYLON & WILLIE, RCA	2
3.	KENNY ROGERS & DOTTIE WEST, United Artists	2
4.	JIM ED BROWN & HELEN CORNELIUS, RCA	6
5.	LORETTA LYNN & CONWAY TWITTY, MCA	2
6.	JOHNNY CASH & WAYLON JENNINGS, Columbia	1
7.	CARPENTERS, A&M	1
8.	BILL ANDERSON & MARY LOU TURNER, MCA	3
9.	GEORGE JONES & TAMMY WYNETTE, Epic	2
10.	BELLAMY BROS., Warner/Curb	2

Top Duos Or Groups

Pos.	ARTIST, Label	No. Releases On Chart
1.	THE KENDALLS, Ovation	5
2.	WAYLON & WILLIE, RCA	2
3.	OAK RIDGE BOYS, ABC	3
	ABC/Dot	2
	Columbia	1
4.	STATLER BROTHERS, Mercury	7
5.	DAVE & SUGAR, RCA	5
6.	KENNY ROGERS & DOTTIE WEST, United Artists	2
7.	JIM ED BROWN & HELEN CORNELIUS, RCA	6
8.	LORETTA LYNN & CONWAY TWITTY, MCA	2
9.	JOHNNY CASH & WAYLON JENNINGS, Columbia	1
10.	CARPENTERS, A&M	1

Top Male Artists

Pos.	ARTIST, Label	No. Releases On Chart
1.	ELVIS PRESLEY, RCA	19
2.	WILLIE NELSON, Columbia	6
	RCA	3
3.	KENNY ROGERS, United Artists	7
4.	MERLE HAGGARD, MCA	7
	Capitol	4
5.	LARRY GATLIN, Monument	7
6.	RONNIE MILSAP, RCA	5
7.	EDDIE RABBITT, Elektra	5
8.	CONWAY TWITTY, MCA	8
9.	CHARLEY PRIDE, RCA	5
10.	JOHNNY PAYCHECK, Epic	6
11.	WAYLON JENNINGS, RCA	4
12.	DON WILLIAMS, ABC	3
	ABC/Dot	1
13.	MEL TILLIS, MCA	5
	MGM	1
	Polydor	1
14.	BILLY CRASH CRADDOCK, Capitol	3
	ABC/Dot	4
	ABC	4
15.	JERRY LEE LEWIS, Mercury	6
16.	JOHNNY DUNCAN, Columbia	6
17.	GENE WATSON, Capitol	6
18.	JOHNNY RODRIGUEZ, Mercury	7
19.	MOE BANDY, Columbia	6
	Polydor	1
20.	VERN GOSDIN, Elektra	6
21.	JERRY REED, RCA	5
22.	FREDDY FENDER, ABC/Dot	4
	ABC	3
23.	CHARLIE RICH, United Artists	3
	Epic	4
24.	T. G. SHEPPARD, Warner/Curb	4
25.	JOE STAMPLEY, Epic	4

Top Vocal Groups

Pos.	ARTIST, Label	No. Releases On Chart
1.	OAK RIDGE BOYS, ABC	3
	ABC/Dot	2
	Columbia	1
2.	STATLER BROS., Mercury	7
3.	DAVE & SUGAR, RCA	5
4.	BRUSH ARBOR, Monument	1
5.	AMAZING RHYTHM ACES, ABC	2
6.	CHARLIE DANIELS BAND, Epic	2
7.	MARSHALL TUCKER BAND, Capricorn	1
8.	PURE PRAIRIE LEAGUE, RCA	1
9.	ALABAMA, GRT	1
10.	SHYLO, Columbia	1



Top Labels

Pos.	LABEL	No. Releases On Chart
1.	RCA	113
2.	ABC	72
3.	COLUMBIA	73
4.	MCA	72
5.	UNITED ARTISTS	35
6.	WARNER BROS.	40
7.	CAPITOL	51
8.	MERCURY	38
9.	EPIC	49
10.	ELEKTRA	30

Top Instrumentalists

Pos.	ARTIST, Label	No. Releases On Chart
1.	MAUREY FINNEY, Soundwaves	3
2.	ERNEST TUBB, First Generation	1
3.	DANNY DAVIS & NASHVILLE BRASS, RCA	1
4.	BILL BLACK COMBO, HI	1
5.	ORIGINAL TEXAS PLAYBOYS, Capitol	1



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SPECIAL AWARDS



THE WORLD OF COUNTRY MUSIC



**Bill Williams Memorial Artist Of the Year
DOLLY PARTON, RCA**

Dolly Parton's amazing surge into the forefront of the U.S. entertainment industry was accomplished with the flair, honesty and ability that this award connotes.

The Bill Williams Memorial Award

Named for Billboard's late Southern Editor who represented the finest qualities as a man and as a leader for Nashville's burgeoning country music industry, the Bill Williams Memorial Award goes to an artist who typifies the highest personal and professional qualities both onstage and off.

First presented in 1976, the award went to Ronnie Milsap. 1977's winner was Kenny Rogers.

There are many important awards bestowed on country music acts, but perhaps nothing is as important as an honor that takes in consideration not only far reaching success in the record business, but an equally powerful success in being an artist at living.



No. 1 Country Comedy Artist—Jerry Clower, MCA



**Artist Resurgence Of the Year
ANNE MURRAY, Capitol**

This award always goes to a very happy artist: one whose career was soaring and then fell on harder times for one reason or another, and then started soaring again. For Anne Murray, who dropped out for motherhood and mental reflection, her way to the top on the country and pop charts was marked by some of the strongest records—"Walk Right Back" and "You Needed Me"—since "Snowbird" initially propelled her to fame.



**Special Breakthrough Award Of the Year
BILL ANDERSON, MCA**

This Award is for breaking into new frontiers . . . for his "country/disco" hit "I Can't Wait Any Longer." He became the first major country act to gain disco airplay and action.

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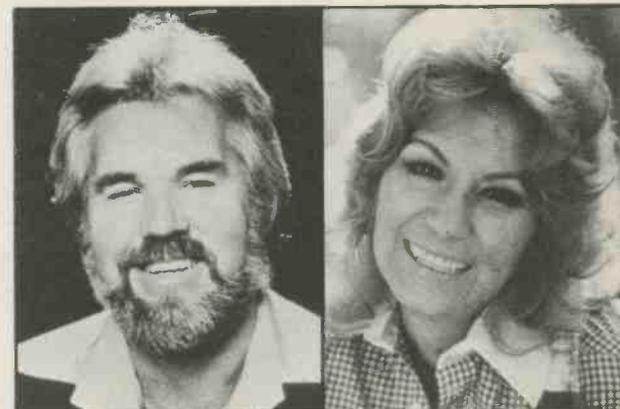
NO. 1 NEW ARTISTS AWARDS



Ronnie McDowell



Janie Fricke



Kenny Rogers and Dottie West



Debby Boone

New Artists and Labels Of The Year

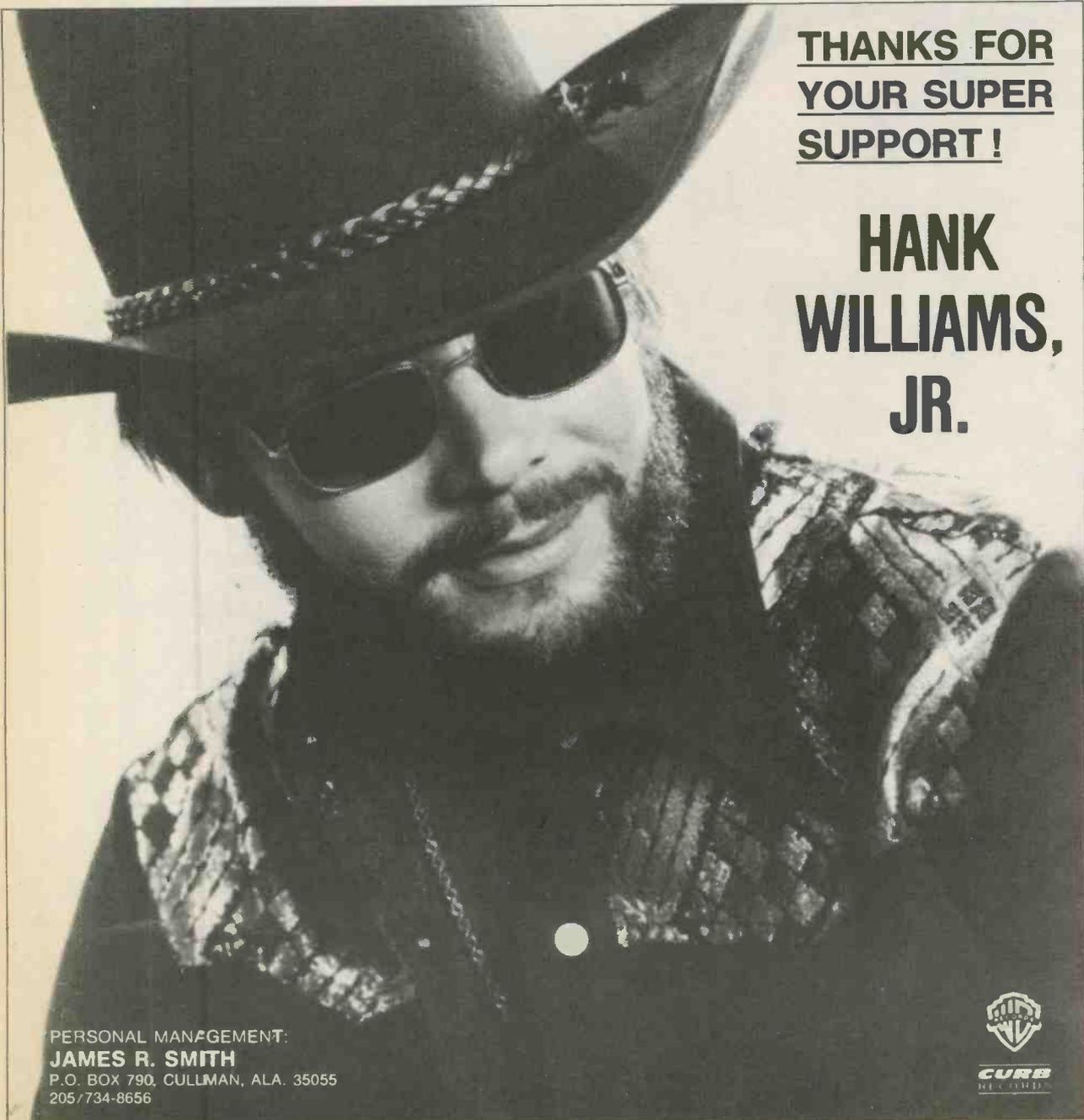
- No. 1 Artist
DEBBY BOONE, Warner/Curb
- No. 1 Male Artist
RONNIE McDOWELL, Scorpion
- No. 1 Female Artist
DEBBY BOONE
- No. 1 Duo or Group
KENNY ROGERS/DOTTIE WEST, United Artist
- No. 1 Male Album Artist
RONNIE McDOWELL
- No. 1 Female Album Artist
DEBBY BOONE
- No. 1 Duo or Group Album Artist
KENNY ROGERS/DOTTIE WEST
- No. 1 Album Label
SCORPION
- No. 1 Male Singles Artist
RONNIE McDOWELL
- No. 1 Female Singles Artist
JANIE FRICKE, Columbia
- No. 1 Duo or Group Singles
KENNY ROGERS/DOTTIE WEST
- No. 1 Singles Label
SCORPION



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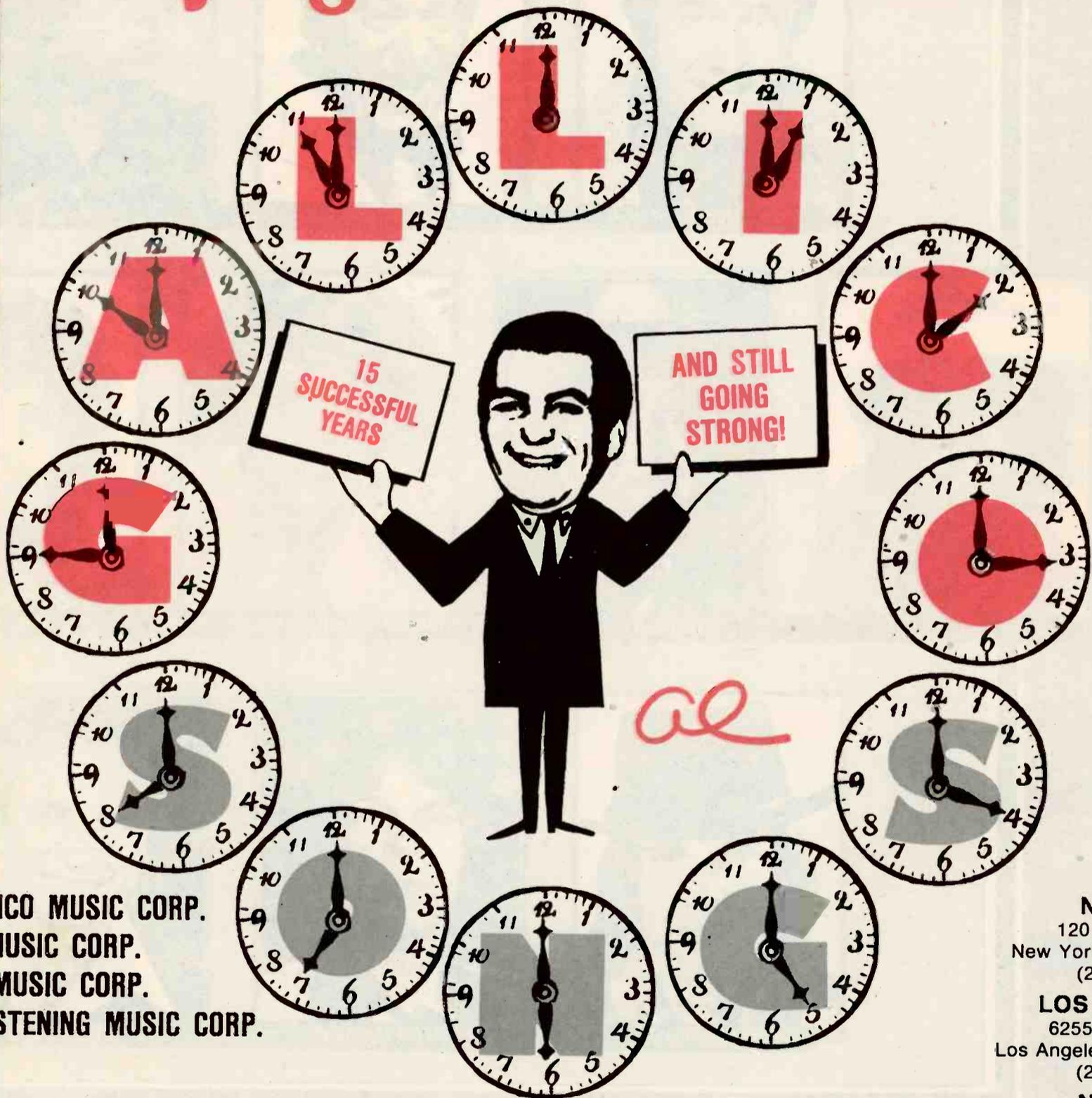
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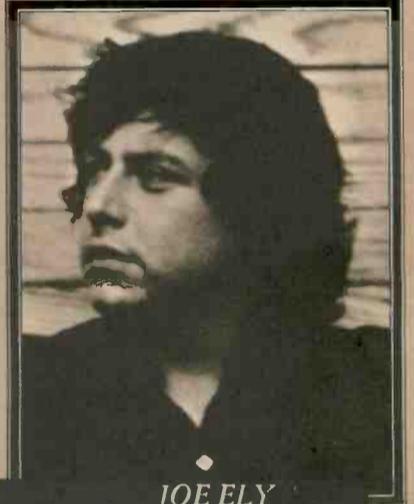
MCA NASHVILLE



BILL ANDERSON



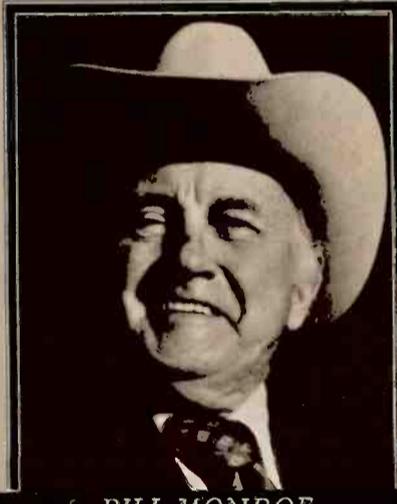
JERRY CLOWER



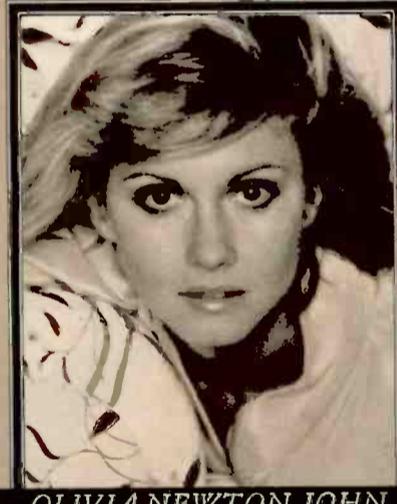
JOE ELY



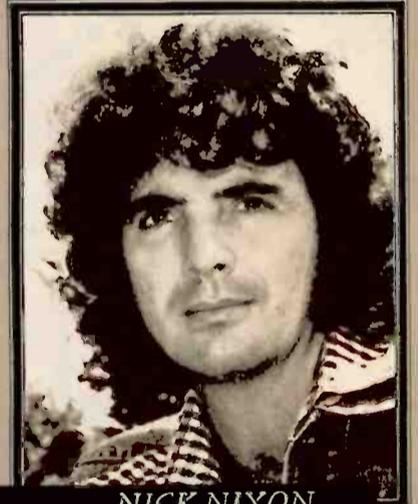
ABBY MARABLE



BILL MONROE



OLIVIA NEWTON-JOHN



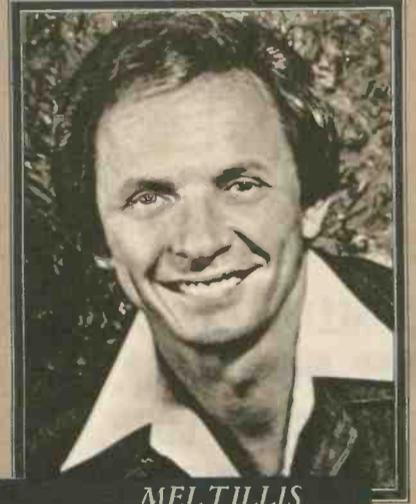
NICK NIXON



KENNY STARR

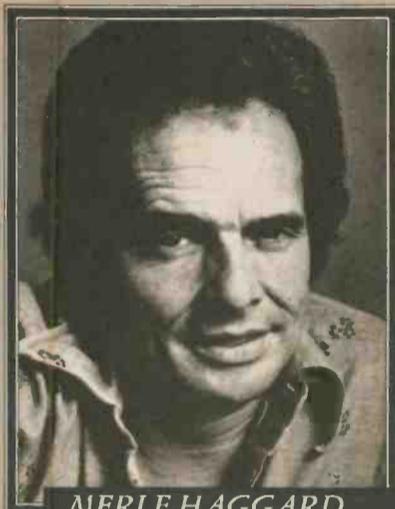


B. J. THOMAS



MEL TILLIS

Music City USA



MERLE HAGGARD



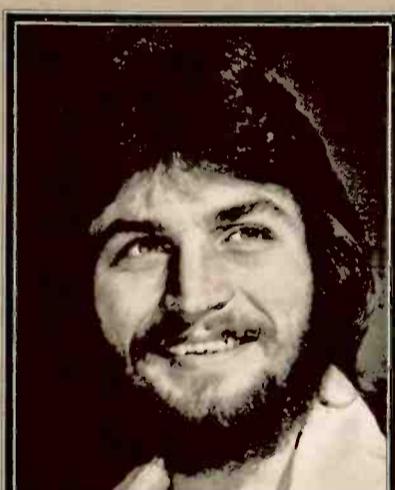
MELANIE JAYNE



LORETTA LYNN



CATHY O'SHEA



ERNEST REY



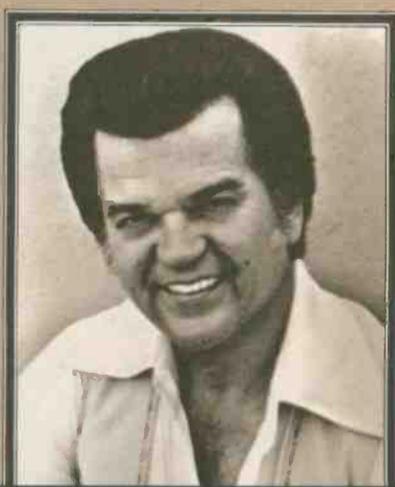
RONNIE SESSIONS



CAL SMITH



TANYA TUCKER



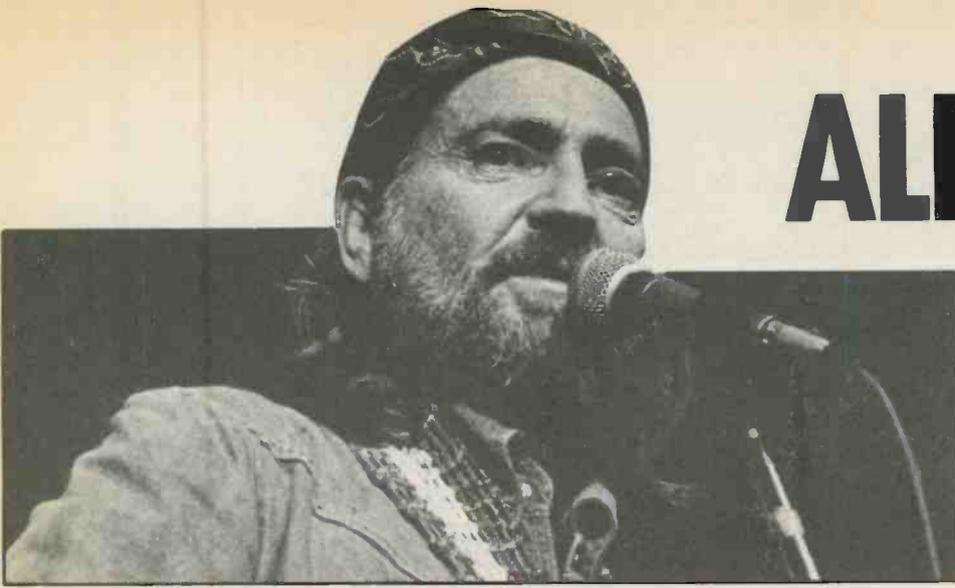
CONWAY TWITTY



LEONA WILLIAMS

ALBUMS

1 THE WORLD OF COUNTRY MUSIC



A Billboard Spotlight

Albums Of The Year

Pos., TITLE, Artist, Label

1. STARDUST, Willie Nelson, Columbia
2. MOODY BLUE, Elvis Presley, RCA
3. HERE YOU COME AGAIN, Dolly Parton, RCA
4. WAYLON & WILLIE, Waylon & Willie, RCA
5. ELVIS IN CONCERT, Elvis Presley, RCA
6. WE MUST BELIEVE IN MAGIC, Crystal Gayle, United Artists
7. SIMPLE DREAMS, Linda Ronstadt, Asylum
8. IT WAS ALMOST LIKE A SONG, Ronnie Milsap, RCA
9. DAYTIME FRIENDS, Kenny Rogers, United Artists
10. HEAVEN'S JUST A SIN AWAY, The Kendalls, Ovation
11. TEN YEARS OF GOLD, Kenny Rogers, United Artists
12. LOVE IS JUST A GAME, Larry Gatlin, Monument
13. TAKE THIS JOB AND SHOVE IT, Johnny Paycheck, Epic
14. Y'ALL COME BACK SALOON, Oak Ridge Boys, ABC

Pos., TITLE, Artist, Label

15. OL' WAYLON, Waylon Jennings, RCA
16. THE BEST OF THE STATLER BROS., Statler Bros., Mercury
17. GREATEST HITS, Linda Ronstadt, Asylum
18. QUARTER MOON IN A TEN CENT TOWN, Emmylou Harris, Warner Bros.
19. EVERYTIME TWO FOOLS COLLIDE, Kenny Rogers & Dottie West, United Artists
20. COUNTRY BOY, Don Williams, ABC
21. KENNY ROGERS, Kenny Rogers, United Artists
22. THAT'S THE WAY LOVE SHOULD BE, Dave & Sugar, RCA
23. SOMEONE LOVES YOU, HONEY, Charley Pride, RCA
24. LET'S KEEP IT THAT WAY, Anne Murray, Capitol
25. WANTED: THE OUTLAWS, Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA

Male Albums Artists

Pos., ARTIST, Label	No. LPs on Chart
1. ELVIS PRESLEY, RCA	15
2. WILLIE NELSON, Columbia	3
3. KENNY ROGERS, United Artists	4
4. WAYLON JENNINGS, RCA	2
5. RONNIE MILSAP, RCA	2
6. LARRY GATLIN, Monument	2
7. MERLE HAGGARD, Capitol	2
8. JOHNNY PAYCHECK, Epic	1
9. CONWAY TWITTY, MCA	2
10. EDDIE RABBITT, Elektra	1
11. JIMMY BUFFETT, ABC	2
12. DON WILLIAMS, ABC	1
13. CHARLEY PRIDE, RCA	2
14. MEL TILLIS, MCA	2
15. BILLY CRASH CRADDOCK, Capitol	1
16. JOHN DENVER, RCA	1
17. JERRY LEE LEWIS, Mercury	3
18. VERN GOSDIN, Elektra	2
19. JERRY REED, RCA	2
20. CHARLIE RICH, Epic	2
21. GORDON LIGHTFOOT, Warner Bros.	1
22. MOE BANDY, Columbia	3
23. MARTY ROBBINS, Columbia	1
24. GLEN CAMPBELL, Capitol	2
25. FREDDY FENDER, ABC/Dot	1

Albums Artists

Pos., ARTIST, Label	No. LPs on Chart	Pos., ARTIST, Label	No. LPs on Chart
1. ELVIS PRESLEY, RCA	15	13. LARRY GATLIN, Monument	2
2. WILLIE NELSON, Columbia	3	14. MERLE HAGGARD, Capitol	2
3. KENNY ROGERS, United Artists	4	15. JOHNNY PAYCHECK, Epic	2
4. DOLLY PARTON, RCA	4	16. CONWAY TWITTY, MCA	4
5. CRYSTAL GAYLE, United Artists	3	17. EMMYLOU HARRIS, Warner Bros.	2
6. WAYLON & WILLIE, RCA	1	18. EDDIE RABBITT, Elektra	2
7. LINDA RONSTADT, Asylum	2	19. JIMMY BUFFETT, ABC	2
8. WAYLON JENNINGS, RCA	2	20. KENNY ROGERS & DOTTIE WEST, United Artists	1
9. OAK RIDGE BOYS, ABC	2	21. DON WILLIAMS, ABC	1
10. RONNIE MILSAP, RCA	2	22. CHARLEY PRIDE, RCA	2
11. THE KENDALLS, Ovation	2	23. DAVE & SUGAR, RCA	1
12. STATLER BROS., Mercury	3	24. ANNE MURRAY, Capitol	1
		25. OLIVIA NEWTON-JOHN, MCA	2

OCTOBER 21, 1978, BILLBOARD



Female Albums Artists

Pos., ARTIST, Label	No. LPs On Chart	Pos., ARTIST, Label	No. LPs On Chart
1. DOLLY PARTON, RCA	4	12. STELLA PARTON, Elektra	2
2. CRYSTAL GAYLE, United Artists	3	13. MARGO SMITH, Warner Bros.	1
3. LINDA RONSTADT, Asylum	2	14. TAMMY WYNETTE, Epic	2
4. EMMYLOU HARRIS, Warner Bros.	2	15. RITA COOLIDGE, A&M	1
5. ANNE MURRAY, Capitol	1	16. TANYA TUCKER, MCA	1
6. OLIVIA NEWTON-JOHN, MCA	2	17. LYNN ANDERSON, Columbia	1
7. DEBBY BOONE, Warner/Curb	1	18. MARY KAY PLACE, Columbia	1
8. DONNA FARGO, Warner Bros.	2	19. JESSI COLTER, Capitol	1
9. BONNIE TYLER, RCA	1	20. BILLIE JO SPEARS, United Artists	1
10. LORETTA LYNN, MCA	2	21. BARBARA FAIRCHILD, Columbia	1
11. BARBARA MANDRELL, ABC/Dot	1	22. SUSIE ALLANSON, Warner/Club	1
		23. SAMMI SMITH, Elektra	1



Labels Of The Year

Pos., LABEL	No. LPs on Chart
1. RCA	44
2. UNITED ARTISTS	10
3. COLUMBIA	24
4. MCA	25
5. ABC	18
6. WARNER BROS.	9
7. ASYLUM	2
8. MERCURY	10
9. CAPITOL	15
10. EPIC	10



Albums Duos Or Groups

Pos., ARTIST, Label	No. LPs on Chart	Pos., ARTIST, Label	No. LPs on Chart
1. WAYLON & WILLIE, RCA	1	10. AMAZING RHYTHM ACES, ABC	1
2. OAK RIDGE BOYS, ABC	2	11. CHET ATKINS & LES PAUL, RCA	1
3. THE KENDALLS, Ovation	2	12. MARSHALL TUCKER BAND, Capricorn	1
4. STATLER BROS., Mercury	3	13. PURE PRAIRIE LEAGUE, RCA	1
5. KENNY ROGERS & DOTTIE WEST, United Artists	1	14. BILL ANDERSON & MARY LOU TURNER, MCA	1
6. DAVE & SUGAR, RCA	1	15. CHARLIE DANIELS BAND, Epic	1
7. LORETTA LYNN & CONWAY TWITTY, MCA	1	16. ORIGINAL TEXAS PLAYBOYS, Capitol	1
8. GEORGE JONES & TAMMY WYNETTE, Epic	1	17. ASLEEP AT THE WHEEL, Capitol	1
9. JIM ED BROWN & HELEN CORNELIUS, RCA	2	18. SONS OF THE PIONEERS, RCA	1
		19. EARL SCRUGGS' REVUE, Columbia	1

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Scorpion Records

Number One Independent Label

Billboard Cashbox

Ronnie McDowell

Number One New Male Vocalist

Billboard Cashbox Record World

Rebecca Lynn

*Number Five New
Female Vocalist—Cashbox*

*Number Nine New
Female Vocalist—Record World*

Headed For Number 1

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"This Is A Holdup"

Scorpion—SC-0560

Currently



Billboard Cashbox Record World

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tion to the music direc-
tors and D.J.'s.*

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Thinkin' Of A Rendezvous



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SONNY JAMES
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including:
When The Snow Is On The Roses
Come On In/Heartaches By The Number
You're Free To Go/Little Band Of Gold



KC 35626

JOHNNY CASH
GREATEST HITS/VOLUME 3

including:
There Ain't No Good Chain Gang
Any Old Wind That Blows
I Would Like To See You Again
One Piece At A Time/It's All Over



KC 35637

DAVID ALLAN COE
GREATEST HITS

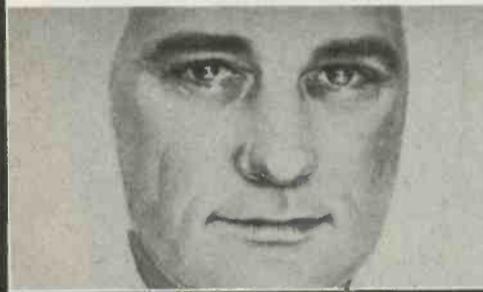
including:
You Never Even Called Me By My Name
Willie, Waylon And Me/A Sad Country Song
Would You Be My Lady
Would You Lay With Me (In A Field Of Stone)



KC 35627

Charlie Rich
Classic Rich/Volume 2

including:
On My Knees/Behind Closed Doors
Every Time You Touch Me (I Get High)
Wisdom Of A Fool/Spanish Eyes



JE 35624

Joe
Stampley
Greatest Hits

including:
Roll On Big Mama
Billy, Get Me A Woman
Dear Woman
Everyday I Have To Cry Some
Take Me Back



KE 35622

TAMMY WYNETTE
GREATEST HITS VOL. 4

including:
You And Me/Womanhood
I Still Believe In Fairy Tales/One Of A Kind
I'd Like To See Jesus (On The Midnight Special)



KE 35630

JOHNNY PAYCHECK
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including:
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I'm The Only Hell (Mama Ever Raised)
Slide Off Of Your Satin Sheets
Me And The I.R.S./Georgia In A Jug



KE 35623

MARTY ROBBINS
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Devil Woman
Don't Let Me Touch You
Among My Souvenirs
My Woman, My Woman, My Wife



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CHARLY McCLAIN
LET ME BE YOUR BABY

including:
Let Me Be Your Baby/That's What You Do To Me
Take Me Back/Make The World Go Away
I'll Love Away Your Troubles For Awhile



KE 35448

BOBBY BARE
SLEEPER WHEREVER I FALL

including:
Sleep Tight, Good Night Man
The Way I Feel Tonight/What Did It Get Me
I'll Feel A Whole Lot Better/The Last Time



KC 35645

MOE BANDY
LOVE IS WHAT LIFE'S ALL ABOUT

including:
Love Is What Life's All About
A Ghost Of A Chance/For Tears To Come
Two Lonely People/Mom And Dad's Waltz



KC 35534

Barbara Fairchild
This Is Me

including:
This Is Me/Good Time Days
It's Sad To Go To The Funeral
(Of A Good Love That Has Died)
Midnight Man
Our Love's Not Dead (It's Just Buried Alive)



KC 35536

ED BRUCE
**COWBOYS
AND DREAMERS**

including:
Angeline
The Greatest Love Song/Old Wore Out Cowboy
The Man That Turned My Mama On
Give My Old Memory A Call



KE 35541

CARL PERKINS
OL' BLUE SUEDE'S BACK

including:
Blue Suede Shoes/That's Alright Mama/Maybellene
Be-Bop-A-Lula/Rock On Around The World



KZ 35604

On Columbia, Epic, Jet Records and Tapes.



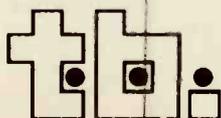
COMEDY ARTIST OF THE YEAR

Jerry Clower

"From Yazoo City, Mississippi"



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SUGAR • DANNY DAVIS & THE NASHVILLE BRASS • DOTTSY • BILL ELDRIDGE • TOM T. HALL
LINDA HARGROVE • BEVERLY HECKEL • WAYLON JENNINGS • DICKEY LEE • ZELLA LEHR • RONNIE
MILSAP • SHAUN NIELSEN • DOLLY PARTON • DEBBIE PETERS • CHARLEY PRIDE • JERRY REED
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thank you.



RCA
Records

Dolly Parton

**#1 FEMALE COUNTRY ALBUM ARTIST, #1 FEMALE COUNTRY ARTIST, #1 SINGLE OF 1978 (HERE YOU COME AGAIN),
SPECIAL AWARDS: THE BILL WILLIAMS MEMORIAL ARTIST OF THE YEAR AWARD, PRESENTED TO THAT ARTIST WHICH "TYPIFIES THE
HIGHEST PERSONAL AND PROFESSIONAL QUALITIES BOTH ONSTAGE AND OFF."**



"THANKS, I LOVE YOU ALL."

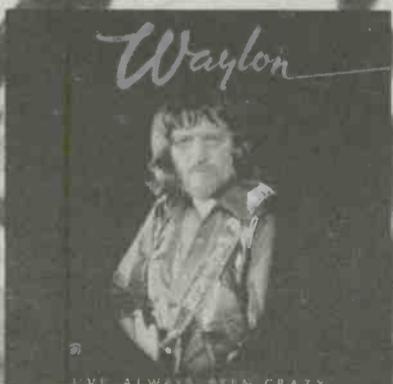
KATZ-GALLIN ENTERPRISES, INC.
9255 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069 (AREA CODE 213) 273-4210
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EXECUTIVE PRODUCER CHARLES KOPPELMAN.



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Waylon



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"Thanks a Million!"



RCA
Records

Dave & Sugar

"IT'S A SWEET FEELING.
THANKS TO YOU."

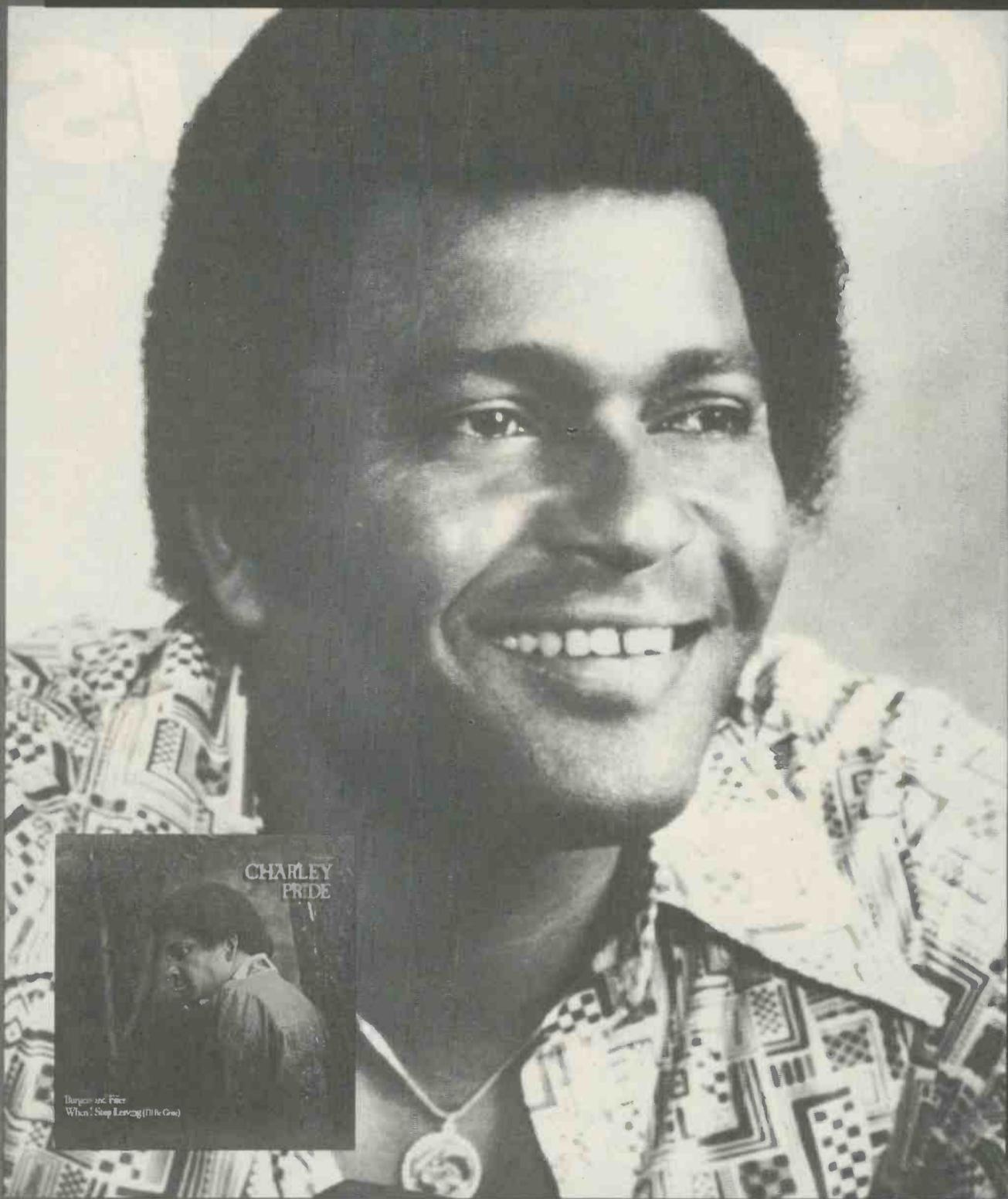


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RCA
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Charley Pride



"THANKS FOR A TERRIFIC YEAR."



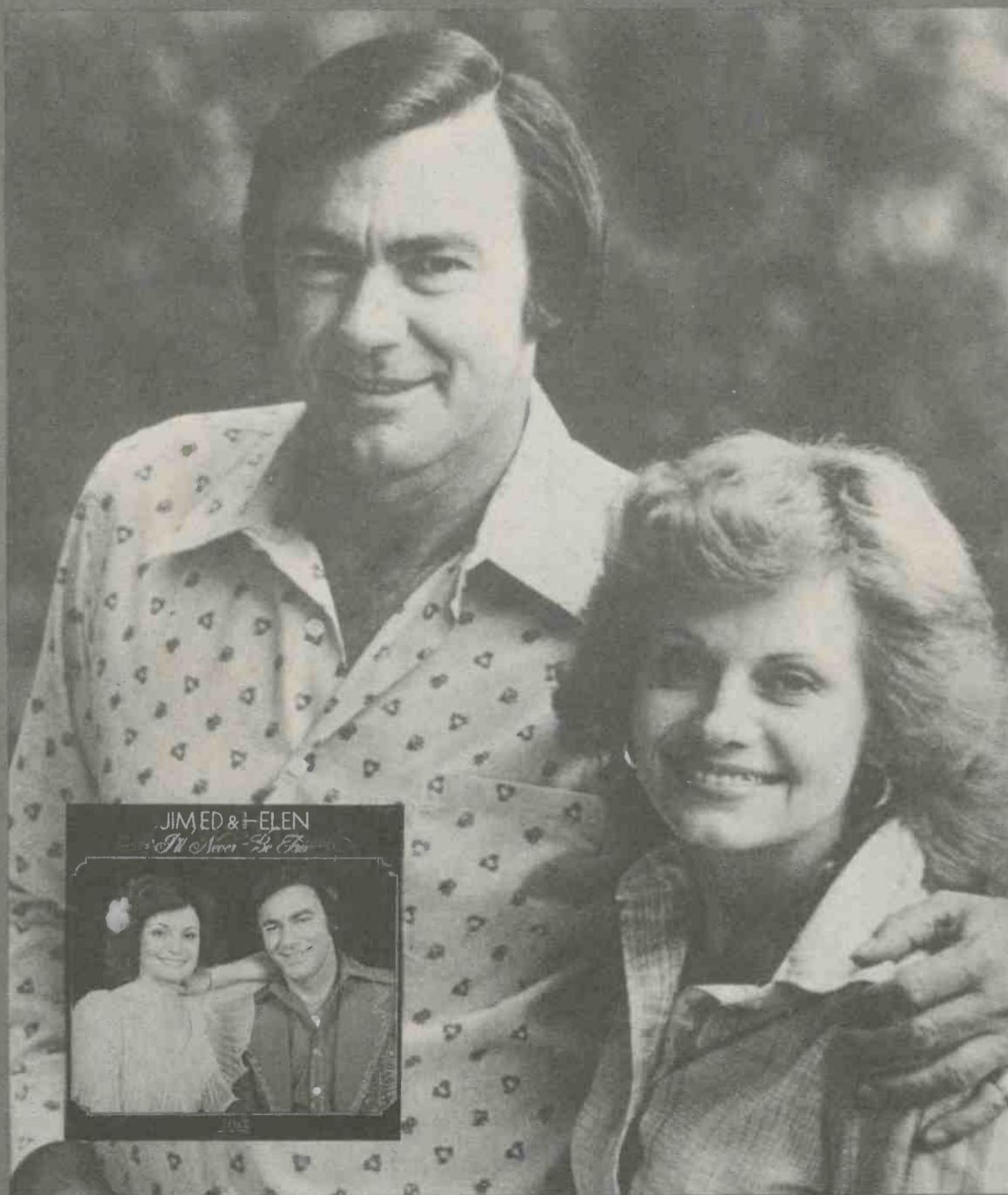
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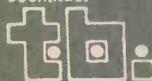
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"WE COULDN'T DO IT WITHOUT YOU."

Jim Ed Brown *and* Helen Cornelius



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RCA
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Ronnie Milsap



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RCA
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"THANKS A BUNCH."

Danny Davis

and The Nashville Brass



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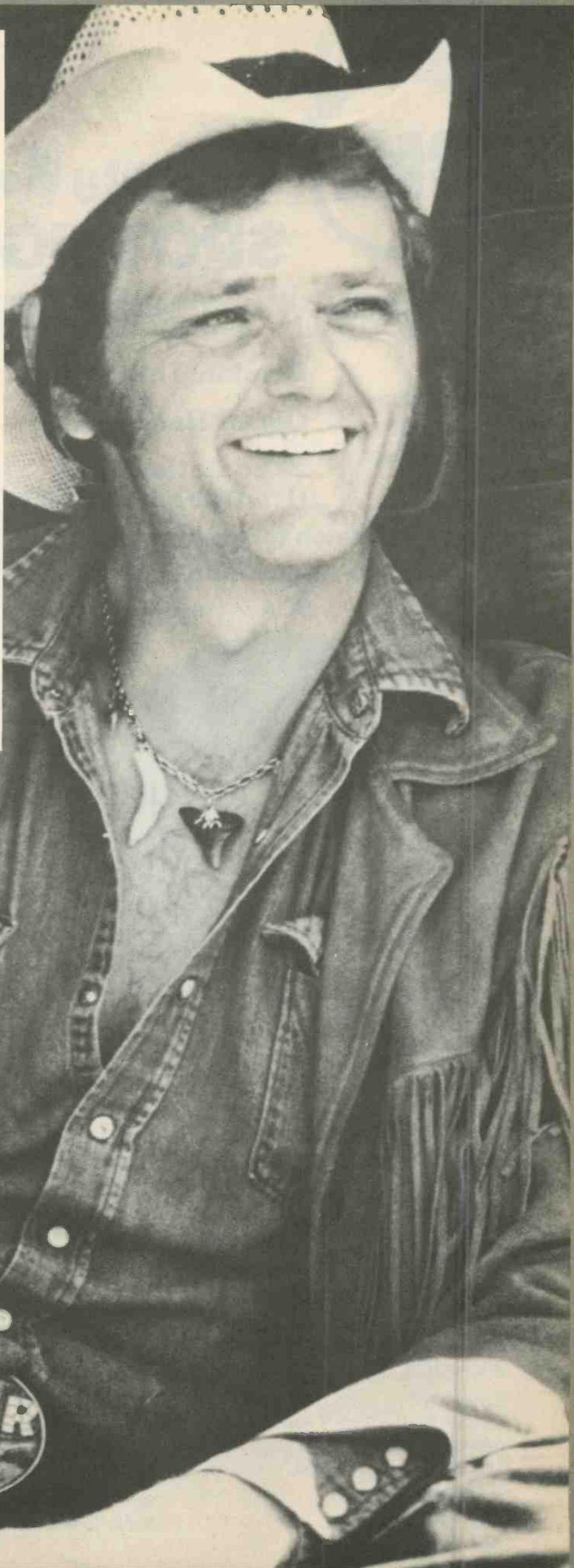


RCA
Records

JERRY REED

"ALL MY THANKS."

JERRY REED ENTERPRISES
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- Out Of Hand
- She's Actin' Single
(I'm Drinkin' Doubles)

Watch for new single:

"Stonewall (Around Your Heart)"

RCA#11416



ZELLA LEHR

"Danger, Heartbreak Ahead"



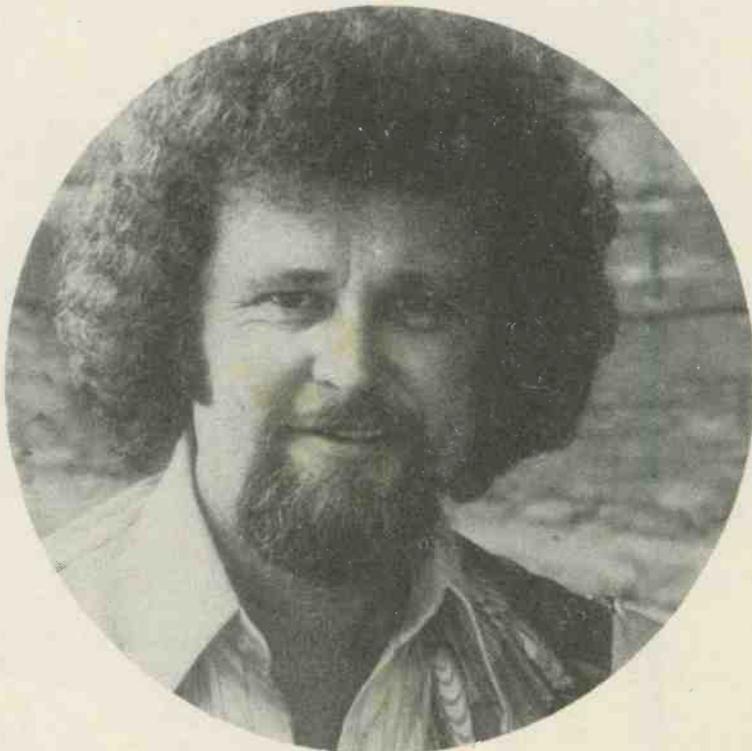
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RAZZY BAILEY

"What Time Do You Have
To Be Back To Heaven?"



- Billboard



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Tommy Hall

"MUCH OBLIGED."



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RCA
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"THANKS FOR A GREAT YEAR."



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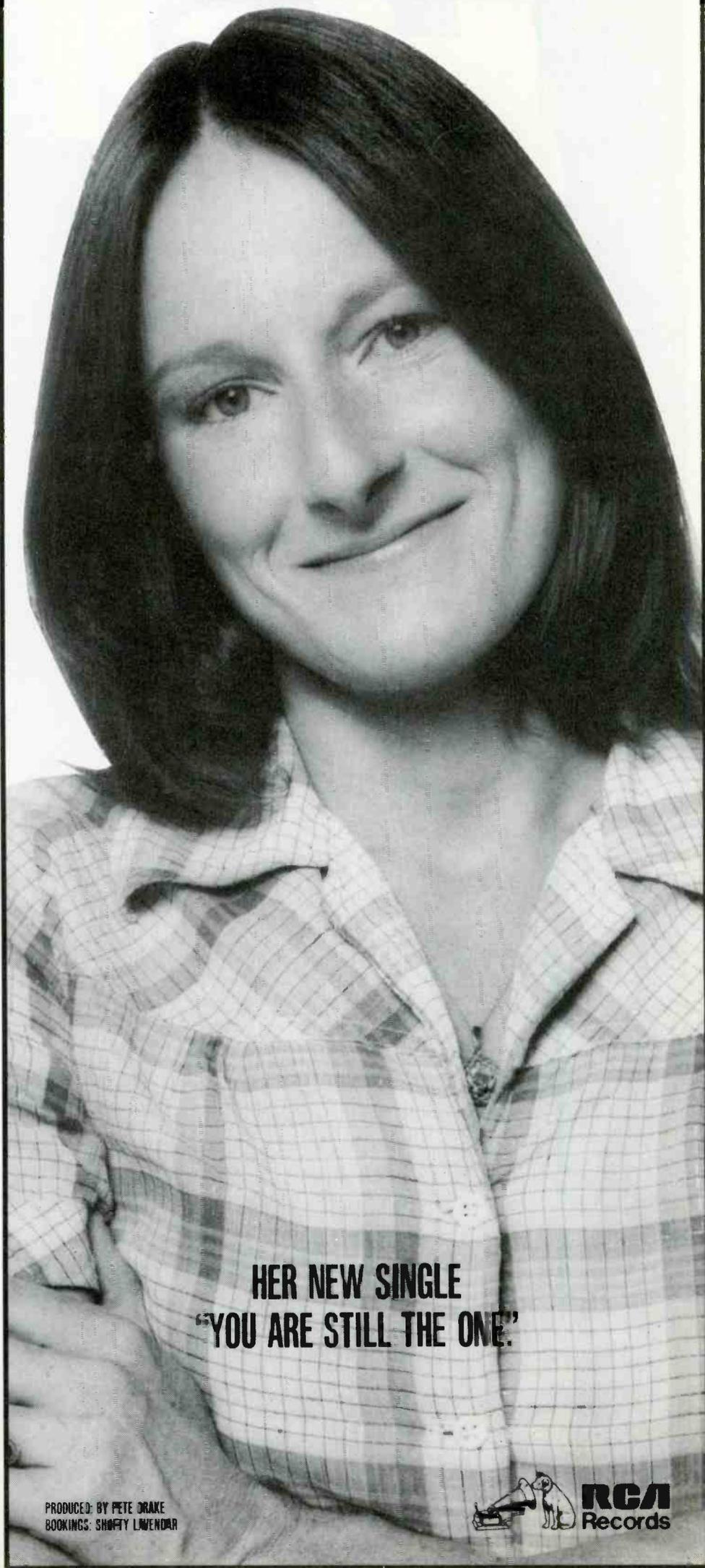
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LINDA HARGROVE

"YOU'VE MADE IT ALL WORTHWHILE."



**HER NEW SINGLE
"YOU ARE STILL THE ONE"**

PRODUCED BY PETE DRAKE
BOOKINGS: SHERRY LAVENDER



By SALLY HINKLE



Epic newcomer O.B. McClinton, left, chats with Rick Blackburn, marketing vice president. In circle, Elektra's Eddie Rabbitt taping one of his many tv shows.

Increased market penetration, expansions of label staffs, artist development commitments and more gold and platinum albums reflect the growth of the country music industry in the 1978 label picture.

Tuning for the growing demands of the industry, as country borders a mass appeal musical form, CBS Records, Nashville, announced appointments which brought newly created positions to the company under the guidance of Rick Blackburn, vice president of marketing. These included Roy Wunsch to director of marketing, Joe Casey to director of promotions and Areeda Schneider to manager of administration.

CBS also employed the im-



Jim Foglesong, president, Nashville operations, ABC; Don Biederman, vice president administration and legal affairs; and Steve Diener, ABC Records president, all from left.

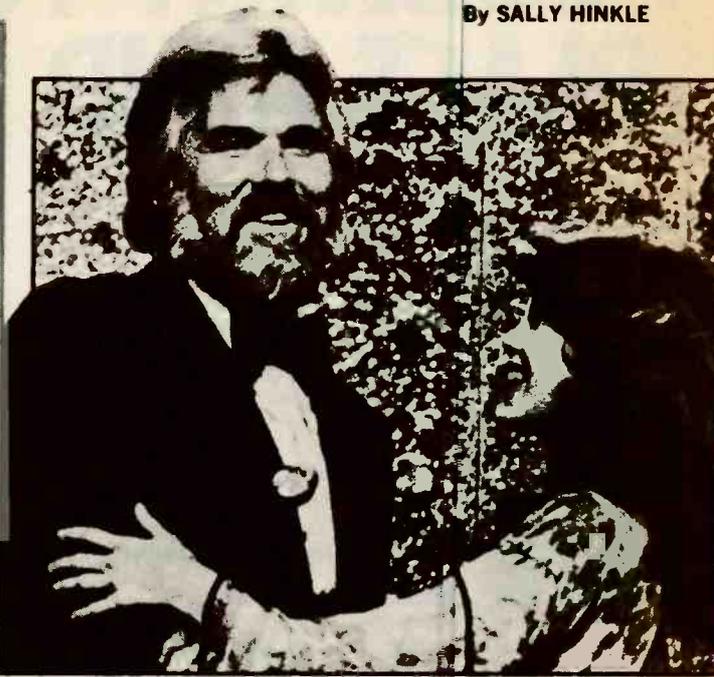
plementation of varied merchandising campaigns in an effort to broaden consumer demographics and allow for increased product availability. Throughout the winter months, CBS and Kawasaki joined forces to benefit sales through combined merchandising strategies. Throughout the advertised registration for snowmobile giveaways at various outlets and snowmobile dealers in key markets, potential record and snowmobile buyers were made aware of both offerings.

In the first quarter, an aggressive tape push with emphasis on both 8-track and cassette formats transcended all sales projections. On the heels of the success with tapes, "The Hot Ones" program was introduced where selected new catalog product received concentrated attention.

With mass media discovering that prime time country music garners top spots in ratings, strong representation was shown by CBS as artists appeared on a wide variety of television shows ranging from musical variety to dramatic series formats. Among those artists were Johnny Paycheck, who appeared on 16 major tv shows; Johnny Cash, who starred in a made for tv movie, "Thaddeus Rose And Eddie," with June Carter Cash, and has also been scheduled for three specials; Marty Robbins, who



Warner Bros. artist Buck Owens receives a Canadian gold record. Pictured from left are Jack McFadden, Owens' personal manager; Canadian Capitol rep Maurice Zurba; Owens; and Ed LaBuick, president of Tee Vee International.



Kenny Rogers collects one of four awards voted to the United Artists' star by this year's Annual Academy of Country Music Awards. The presenter is Barbi Benton.

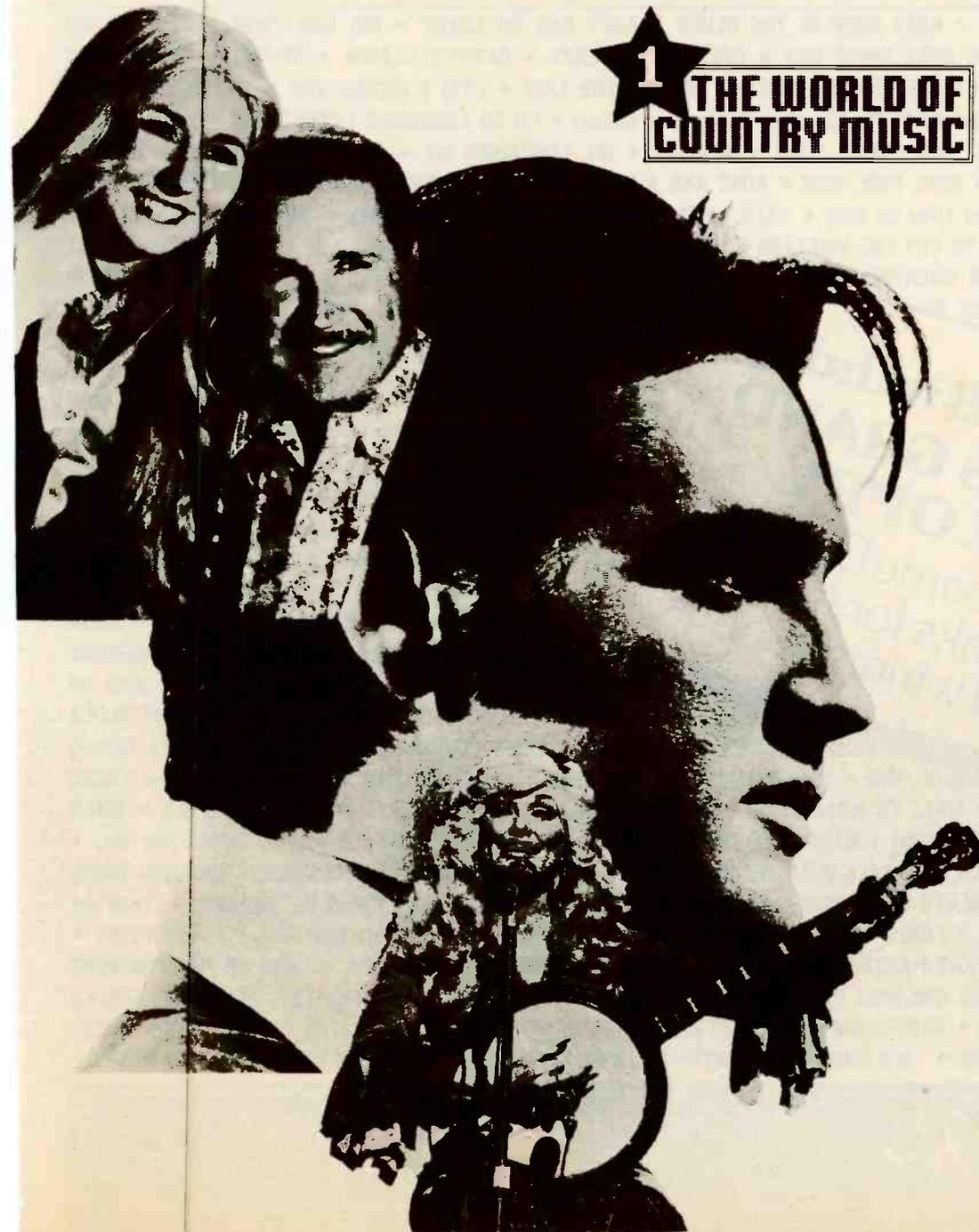
scored syndicated success with his "Marty Robbins Spotlight"; and Lynn Anderson, whose variety special, "Lynn Anderson's Country Welcome," appeared in 120 markets. Anderson also served as co-host of the "Music City News Awards Show" and is slated for a special later this year. Tammy Wynette shared the network spotlight with Roy Clark and Donna Fargo on both of their specials, and Bobby Bare, Janie Fricke, Johnny Paycheck and Charlie Daniels were showcased on the network presentation of "Country Night Of Stars."

In the past 12 months, CBS artists have also made 38 combined artist guest appearances on the "Grand Ole Opry."

In efforts to develop artists' careers and expand audiences, major cross country promotional tours were launched for Paycheck, Bare and Willie Nelson in the form of three distinctive campaigns, and a unique multi-artist campaign was undertaken as CBS and Kings Dominion family entertainment park (Continued on page WOCM-50)

Sally Hinkle is a reporter in Billboard's Nashville bureau.

1 THE WORLD OF COUNTRY MUSIC



Top Artists (cont'd)

Pos., ARTIST, Label	No. Releases On Chart	Pos., ARTIST, Label	No. Releases On Chart
26. LORETTA LYNN, MCA	5	62. ROY HEAD, ABC	2
27. BARBARA MANDRELL, ABC/Dot	3	ABC/Dot	1
ABC	1	63. DOTTSY, RCA	4
Columbia	1	64. BILL ANDERSON, MCA	3
28. JOHNNY DUNCAN, Columbia	6	65. NARVEL FELTS, ABC/Dot	2
29. GENE WATSON, Capitol	6	ABC	2
30. CRISTY LANE, LS	4	66. JOHNNY CASH, Columbia	5
31. ANNE MURRAY, Capitol	6	67. GLEN CAMPBELL, Capito	5
32. JOHNNY RODRIGUEZ, Mercury	7	68. JIMMY BUFFETT, ABC	4
33. MOE BANDY, Columbia	6	69. DON GIBSON, ABC/Hickory	4
Polydor	1	70. LYNN ANDERSON, Columbia	4
34. VERN GOSDIN, Elektra	6	71. FREDDIE HART, Capitol	5
35. MARGO SMITH, Warner Bros.	3	72. SONNY JAMES, Columbia	4
36. SUSIE ALLANSON, Warner/Curb	5	73. GARY STEWART, RCA	4
37. JERRY REED, RCA	5	74. DICKEY LEE, RCA	4
38. FREDDY FENDER, ABC/Dot	4	75. ZELLA LEHR, RCA	3
ABC	3	76. MEL McDANIEL, Capitol	6
39. STELLA PARTON, Elektra	6	77. DON KING, Con-Brio	5
40. CHARLIE RICH, United Artists	3	78. JERRY WALLACE, BMA	4
Epic	4	79. RANDY BARLOW, Republic	2
41. KENNY ROGERS & DOTTIE WEST, United Artists	2	Gazelle	1
42. T.G. SHEPPARD, Warner/Curb	4	80. BOB LUMAN, Polydor	5
43. JOE STAMPLEY, Epic	4	81. CONNIE SMITH, Monument	3
44. REX ALLEN JR., Warner Bros.	5	82. JOHN DENVER, RCA	3
45. JACKY WARD, Mercury	4	83. BONNIE TYLER, RCA	2
46. TOM T. HALL, RCA	3	84. CON HUNLEY, Warner Bros.	2
Mercury	1	Prairie Dust	1
47. MICKEY GILLEY, Playboy	6	85. AVA BARBER, Ranwood	3
Epic	1	86. CATES SISTERS, Caprice	3
48. MEL STREET, Polydor	6	87. C. W. McCALL, Polydor	2
49. DEBBY BOONE, Warner/Curb	3	88. LORETTA LYNN & CONWAY TWITTY, MCA	2
50. JANIE FRICKE, Columbia	3	89. DON DRUMM, Churchill	2
51. RONNIE McDOWELL, Scorpion	5	90. HANK WILLIAMS JR., Warner/Curb	4
52. MARTY ROBBINS, Columbia	3	Warner Bros.	1
53. JOHN WESLEY RYLES, ABC/Dot	3	91. JIM REEVES, RCA	3
ABC	2	92. KENNY STARR, MCA	4
54. KENNY DALE, Capitol	5	93. DALE McBRIDE, Con-Brio	4
55. TAMMY WYNETTE, Epic	5	94. MARY KAY PLACE, Columbia	2
56. TOMMY OVERSTREET, ABC/Dot	3	95. SAMMI SMITH, Elektra	4
ABC	1	96. DOTTIE WEST, United Artists	3
57. JIM ED BROWN & HELEN CORNELIUS, RCA	6	97. OLIVIA NEWTON-JOHN, MCA	2
58. BILLIE JO SPEARS, United Artists	5	RSO	1
59. GEORGE JONES, Epic	5	98. JOHN CONLEE, ABC	1
60. BOBBY BORCHERS, Playboy	5	99. JOHNNY CASH/WAYLON JENNINGS, Columbia	1
61. DAVID ROGERS, Republic	4	100. CHARLY McCLAIN, Epic	1

COUNTRY FORMATS FIND PLACE AMID MOR VACUUM



By RAY HERBECK JR.



"Pappy" Dave Stone, the man who first put country music on the air full-time, with KDAV in Lubbock, Texas, Sept. 19, 1953.

At first listening or look, Conway Twitty and Frank Sinatra apparently have nothing in common.

But asked for a similarity, any country music radio programmer would reply quickly and confidently, "They have the same listeners—adults, aged 25 to 49."

Indeed, the recording demise in the early '70s of adult-oriented artists such as Sinatra, Tony Bennett, Ed Ames, Steve Lawrence and Eydie Gorme, etc., set the dial for radio ascendancy of today's country artists. It remains a growing tune-in factor gaining popularity among stations which face increasingly stiff competition in major markets.

"Country has taken the place vacated by true MOR music," explains Ed Salamon, national program director for Storer Broadcasting and p.d. of country WHN in New York.

"During the '60s, there existed music made strictly for adults, without any pretense toward mass appeal to include teenagers," says Salamon, recently named Billboard country music major market programmer of the year. "Then labels began dropping those artists when they quit having hits."

As Salamon sees it, radio stations wishing to reach a pure adult audience—the most attractive to potential advertisers—faced several alternatives: heavy personality, information, all-talk or country music.

"The newer 'adult contemporary' music was too much slanted toward a teen appeal for 25 to 49-year-olds," he con-

Ed Salamon, national program director for Storer Broadcasting, and p.d. in country WHN in N.Y.: "Country has taken the place vacated by true MOR music."



tinues. "So, many AM stations wishing to remain in music simply turned to country."

Happily, country music itself had progressed in production techniques and themes to match the mood of the moment and capitalize on it. "For a while, it had been notorious for inexpensive production," Salamon contends, "But by the early '70s, it rivaled pop in that area. And it was dealing with topics of wider appeal than before."

Citing "less bars and trucks and more one-on-one human relationships," Salamon feels the change in the music itself made it more usable by programmers in different regions than merely the South.

"Where once it was regional, played and listened to mostly by people with strong regional accents," he says, "now its market has changed. For instance, 10 years ago there weren't many country stations, especially in the northeast. Today, well there are three in Pittsburgh alone."

Salamon knows Pittsburgh. He was raised there and programmed the city's first country station, daytimer WEEP, in 1973 to number two in the market Mondays through Fridays. "We had to carry block religious programming on the weekends," he adds.

Pittsburgh typifies the growth of country radio throughout the north, he says. WEEP was an outgunned outlet not even placing among the top 10 signals in 1965. Out of desperation, it turned to country music. It was only moderately successful until Salamon gave the format more direction.

As the station became competitive, another country signal with better facilities—WIXZ, a full-time station in suburban

McKeesport—entered the field. And recently, WWSW announced that "the twang is gone" and switched from contemporary to country full-time.

"The pattern is the same everywhere, from country's earliest days," Salamon says. "It was first popular on small market stations down south, moving to weak outlets in larger markets. Then, as FM forced more competition, it was heard on major stations. Finally, it crossed the Mason-Dixon line to repeat the small-to-large process up north."

He points out that prior to giant WHN adopting country in 1973 in New York, small WJRZ in nearby Hackensack, N.Y. had experimented with it. "Stations like that brought it up from the south," he says. "Another station which programmed country early was KPIK in Colorado Springs, Colo."

In fact, KPIK was put on-the-air as full-time country in 1957 by "Pappy" Dave Stone, the man who first put country music on-the-air anywhere full-time Sept. 19, 1953 in Lubbock, Texas with KDAV.

"And it wasn't easy," Stone recalls. "Back then, you had to make certain programming promises to obtain an FCC license. They expected stations to play a variety of music and not specialize."

Stone became acquainted with country music at KSEL in Lubbock where he was a bookkeeper and traffic manager, never touching a microphone. But one day the DJ hosting a 30-minute "Hillbilly Roundup" of country—and hating every minute of it—walked.

"I said I liked the music and they put me behind the mike," says Stone, whose enthusiasm prevailed over his broadcasting inexperience and saw him rise to station manager within one year. Stone expanded the show to an hour and instituted the three-hour live "Saturday Night Jamboree" broadcasts as well.

When the opportunity for a fourth signal in Lubbock presented itself, Stone grabbed it. "I'd received such favorable response to my part-time country programming at KSEL," he explains, "I figured it would even be more popular full-time."

He recalls that when he asked for listener opinions of his shift at the time, one asked if it meant "every time I tune in, (Continued on page WOCM-52)

A Billboard Spotlight

OCTOBER 21, 1978, BILLBOARD

Ray Herbeck Jr. is Billboard's radio/tv reporter based in Los Angeles.

- BIG BAD JOHN • CATHY'S CLOWN • I CAN'T STOP LOVING YOU • JEALOUS HEART • KNEE DEEP IN THE BLUES • AIN'T HAD NO LOVIN' • BIG BAD JOHN • BLUE BAYOU
- BLUE ANGEL • BONAPARTE'S RETREAT • BREAD AND BUTTER • CHATTANOOGIE SHOE SHINE BOY • COLD, COLD HEART • CATHY'S CLOWN • CRYING • EBONY EYES
- FUNNY FAMILIAR FORGOTTEN FEELINGS • HALF AS MUCH • HEY JOE • I CAN'T STOP LOVING YOU • I FOUGHT THE LAW • ('Til) I KISSED YOU • I LIKE YOUR KIND
- OF LOVE • I LOVE YOU BECAUSE • I WANNA LIVE • INDIAN RESERVATION (Lament Of The Cherokee Reservation Indian) • I'M SO LONESOME I COULD CRY • IN DREAMS •
- IT'S OVER • JAMBALAYA (On The Bayou) • JEALOUS HEART • LAST DATE • LIL' RED RIDING HOOD • NORMAN • OH, LONESOME ME • OH PRETTY WOMAN • ON THE
- REBOUND • ONLY THE LONELY (Know The Way I Feel) • PLAYBOY • PROBLEMS • RIDE, RIDE, RIDE • ROSE AND A BABY RUTH, A • RUNNING SCARED • SAD MOVIES (Make
- Me Cry) • SINGING THE BLUES • SNAP YOUR FINGERS • SO SAD (To Watch Good Love Go Bad) • TALK BACK TREMBLING LIPS • TEEN ANGEL • TENNESSEE WALTZ, THE
- THEN YOU CAN TELL ME GOODBYE • THERE GOES MY EVERYTHING • TOO OLD TO CUT THE MUSTARD • WAKE UP LITTLE SUSIE • WHEN WILL I BE LOVED • WHITE SPORT
- COAT, A • WISHING RING • YOU'VE STILL GOT A PLACE IN MY HEART • YOUR CHEATIN' HEART • AIN'T LOVE A GOOD THING • ALL I HAVE TO OFFER
- YOU IS ME • ALMOST • AN AMERICAN TRILOGY • ANYWAY • ARE YOU TEASING ME • BACK UP, BUDDY • BAD NEWS • BANDY THE RODEO
- CLOWN • BAPTISM OF JESSE TAYLOR, THE • BIG BAD JOHN • BIG MIDNIGHT • BONAPARTE'S RETREAT • BREAK MY MIND • BRING BACK
- YOUR LOVE TO ME • CAJUN BABY • CASH ON THE BARRELHEAD • ME • COUNTRY GREEN • CRY, CRY DARLING • DON'T BE
- ANGRY • DON'T TELL ME YOUR TROUBLES • DREAM BOY • FULL TIME JOB • FUNNY FAMILIAR FORGOTTEN FEELINGS
- GET YOUR LIE THE WAY YOU WANT IT • GIVE MYSELF • MUCH • HE EVEN WOKE ME UP TO SAY GOODBYE • HERE
- COMES THE RAIN, BABY • HEY JOE • I CAN MEND YOUR SHOES • LOVING ME • I CAN'T HELP IT (If I'm Still In Love With
- You) • I CAN'T QUIT (I've Gone Too Far) • I CAN'T STOP • LOVE TO DANCE WITH ANNIE • I LOVE YOU BECAUSE •
- I SAW THE LIGHT • I TAKE THE CHANCE • I WANNA LIVE • WITH MY LORD • I'M IN LOVE AGAIN • I'M SO LONESOME I
- COULD CRY • I'VE BEEN THINKING • I'M SO AFRAID OF • IT AIN'T LOVE (Let's Leave It Alone) • IF MY HEART
- HAD WINDOWS • IT'S MY TIME • JOHNNY ONE TIME • JAM • T I AM • KNEE DEEP IN THE BLUES • LAMENT OF
- THE CHEROKEE RESERVATION INDIAN, THE • LAST DATE • MAN • LOVE IS THE LOOK YOU'RE LOOKING FOR • LOVING
- ME • OH, PRETTY WOMAN • ONE BY ONE • ONLY THE LONELY • LOST HER LOVE ON OUR LAST DATE • LOUISIANA
- GOLD • RUBY (Are You Mad) • SATISFIED • SHE EVEN WORKED FOR ME • MY LAST DATE • NO HELP WANTED • OH, LONESOME
- SNAP YOUR FINGERS • SOFTLY AND TENDERLY (I'll Hold You) • POOR OLD HEARTSICK ME • RAMBLIN' MAN • RINGS OF
- Are Gonna Be) • SWEET DREAMS • TALK BACK TREMBLING LIPS • WALTZ, THE • THAT'S THE WAY LOVE GOES • THEN YOU CAN TELL ME GOODBYE • THERE
- GOES MY EVERYTHING • THERE'S A BIG WHEEL • THREE STEPS TO THE PHONE • WALL TO WALL LOVE • WASTED WORDS • WHAT'S YOUR MAMA'S NAME CHILD • WHEN
- I STOP DREAMIN' • WHEN WILL I BE LOVED • WHITE SPORT COAT (And A Pink Carnation) • WHERE DID THEY GO, LORD • WHERE IS MY CASTLE • WHO CARES (For Me) •
- WHY DON'T YOU LOVE ME • WHY I'M WALKIN' • WITH TEARS IN MY EYES • WOULD YOU WALK WITH ME JIMMY • YOU CAN'T PICK A ROSE IN DECEMBER • YOU TWO TIMED
- ME ONE TIME TOO OFTEN • YOU'RE RUNNING WILD • AFRAID • AIN'T IT ALL WORTH LIVING FOR • BACK IN THE COUNTRY • BLUE EYES CRYING IN THE RAIN • COUNTRY
- GIRL WITH HOT PANTS ON • CRAZY HEART • CRYING OVER YOU • DEEP WATER • FADED LOVE AND WINTER ROSES • FAN THE FLAME, FEED THE FIRE • FOGGY RIVER •
- FREE TO BE • GOOD OLD FASHIONED COUNTRY LOVE • I DON'T WANNA TALK IT OVER ANYMORE • I'M YOUR WOMAN • IT'S A SIN • KAW-LIGA • LAST OF THE SUNSHINE
- COWBOYS, THE • LOVIN' SOMEONE ON MY MIND • MANSION ON THE HILL, A • NO ONE WILL EVER KNOW • NOBODY'S CHILD • PHILADELPHIA FILLIES • PINS AND NEEDLES
- (In My Heart) • PULL MY STRING AND WIND ME UP • SETTIN' THE WOODS ON FIRE • SOMETIMES I TAK IN MY SLEEP • SONG WE FELL IN LOVE TO, THE • TAKE THESE CHAINS
- FROM MY HEART • TEXARKANA BABY • TOO MUCH PRIDE • TOUCH THE MORNING • BIG BAD JOHN • CATHY'S CLOWN • I CAN'T STOP LOVING YOU • JEALOUS HEART •

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THE TENNESSEANS

ASLEEP AT THE WHEEL

CLIFF REYNOLDS

DOM SCHLITZ

MICHAEL CLARK

LEE CLAYTON

RAY SAWYER

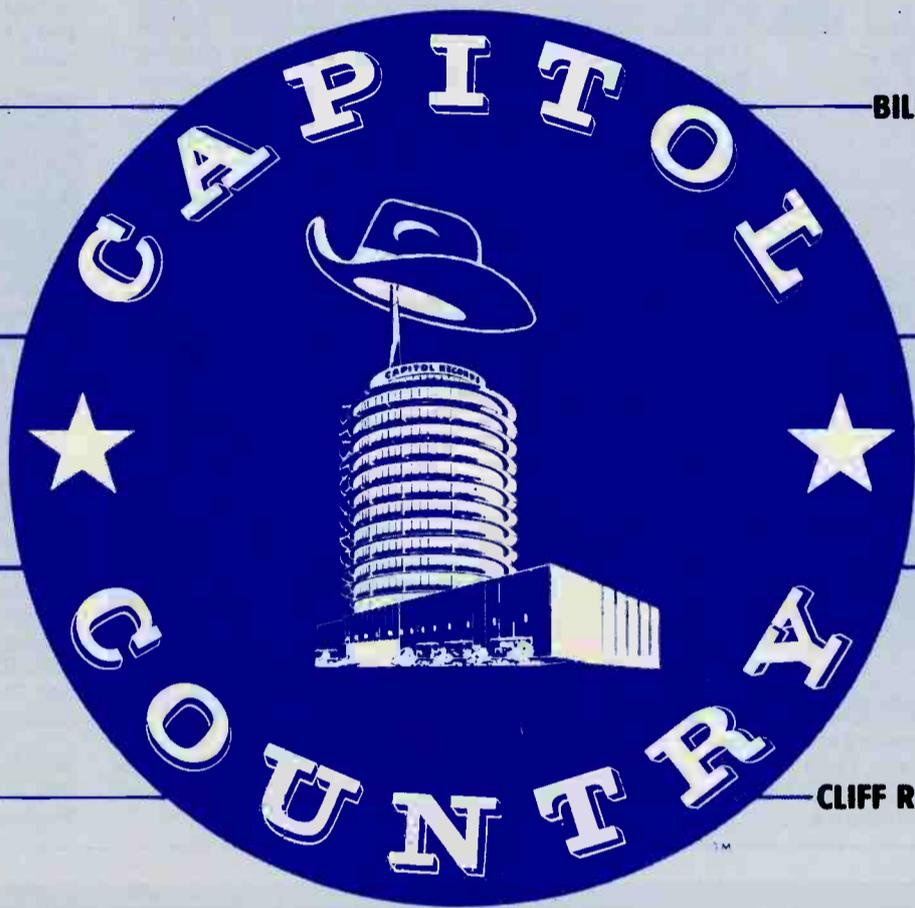
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**WHEREVER YOU GO,
YOU'RE IN CAPITOL COUNTRY.**



ORGANIZATIONS SPREAD THE COUNTRY MUSIC STORY



THE WORLD OF COUNTRY MUSIC



With Willie Nelson are, from left, Bill Ivey, executive director of the CMF and Diana Johnson, director of the Country Music Hall of Fame and Museum.



At Opryland after the CBS presentation of the 1977 Country Music Association Awards. From left are ASCAP president Stanley Adams, ASCAP member Ronnie Milsap, RCA Nashville vice president Jerry Bradley and ASCAP southern region executive director Ed Shea.



At CMA's third quarterly board meeting are from left: Chaley Pride, Barbara Mandrell, Bill Anderson, Mary Lou Turner, and board chairman Don Nelson.

A Billboard Spotlight

Happy Birthday, Grand Ole Opry. A happy 53!

The world's largest birthday party and music convention will run, officially, from Oct. 18-22. More than 4,000 persons involved in production, promotion or distribution of country music will attend the festivities.

The "Grand Ole Opry," which started in 1925 as the "WSM Barn Dance" has never missed a weekly broadcast since that date.

The activities highlight an action packed year for WSM, the Country Music Assn. and country music. CMA plans a board meeting, awards show and several peripheral events for the country music week time period.

More than 400 persons who make major entertainment decisions for state fairs, theme parks and other recreation areas throughout the nation will attend the CMA's seventh annual Talent Buyers Seminar, Oct. 13-16.

The CMA reached a new milestone this year as its 5,000th member joined the ranks of country faithful.

Meanwhile, 1978 was a good year for the Country Music Foundation, logging a 21% increase in attendance



RCA staffers ready for a game of baseball before the 1978 Fan Fair.



Contributing time to the National Wildlife Rescue Team are Joey Martin, Nicholodean Records artist, on the left, and Jimmy Buffett.

at the Country Music Hall of Fame and Museum.

In the museum, three exhibits now highlight the site. The museum's education department, providing programs to Nashville area schools, had a record year as it presented more than 10,000 programs to Tennessee school children. The growth of activities was reflected in the hiring of additional staff.

Nashville's NARAS chapter with 850 active members and 95 associate members (Continued on page WOCM-56)



Flanking AFTRA member Mike Douglas in Nashville are Nashville AFTRA's new president, Byron Warner (right), and executive secretary, David Maddox.



At the BMI annual meeting of sales staff are from left Del Bryant, director writer administration; Tom Annastas, Bob Scarpino, Larry Sweeney, Gene Colton, Bill Allman, Tom Dabaklan, Dallas Midgette, Rolf Darwin, Bill Kimel, Frances Preston, vice president BMI Nashville, Herman Brandon, Larry Conti, Alan Smith, and Paul Bernard.

OCTOBER 21, 1978, BILLBOARD

Pickin' Post Enterprises

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"We Didn't Get Enough Of You"

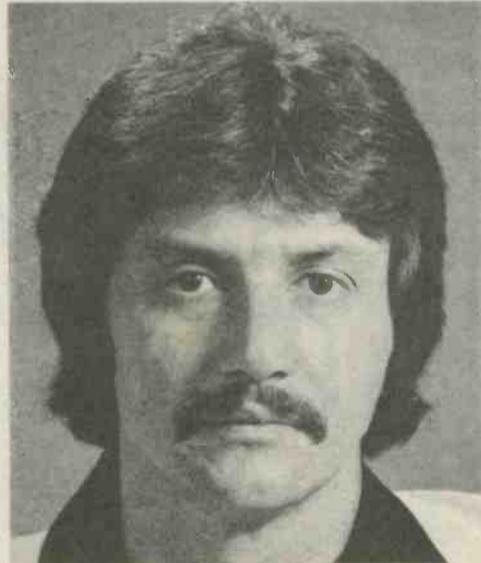
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"Hello Sadie, This Is Speck"

ALBUM #PP-SR-678



BILL FILSON

"By The Time I Count To Three"

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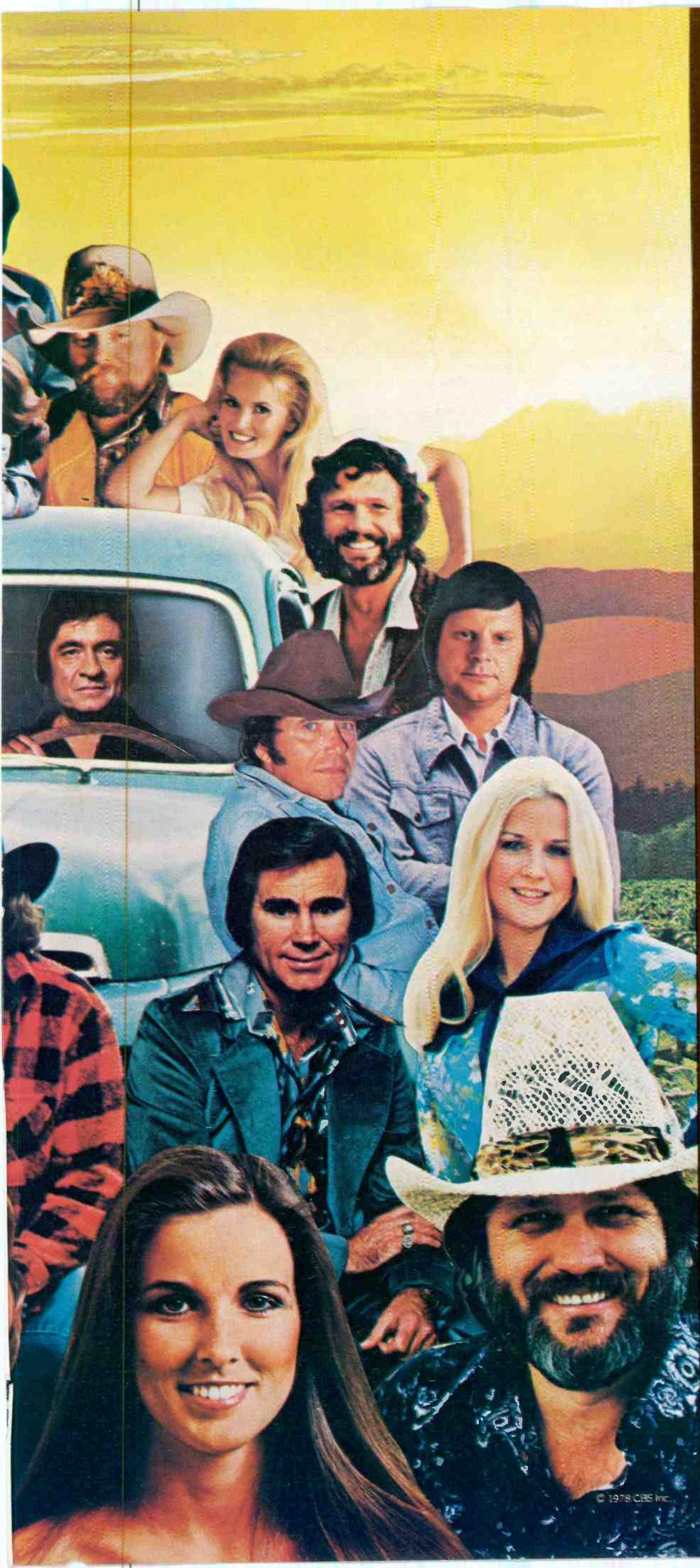
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Portrait.*

COUNTRY SURE BET IN LIVE TALENT

By EDWARD MORRIS



Country Music Assn. board members on the talent buyers seminar committee with keynoter Charley Pride meet at his Dallas home. Pictured from left: Jimmy Jay, United Talent; Sonny Neal, William Morris Agency; Pride; Shorty Lavender, Shorty Lavender Talent; George Moffett, Variety Attractions and Tandy Rice, Top Billing.

The man who books 125 country acts into nearly 500 fair dates each year says there is a market for country performers at all levels of popularity—from proven regional talent to sudden superstars. And the manager of a top national showcase club foresees a talent drought for rooms not located in the cities to which name performers are professionally drawn.

Edward Morris is a free-lance writer based in Nashville and Bowling Green, Ohio.



Johnny Paycheck appears before striking coal miners in Virginia who welcome his hit, "Take This Job And Shove It."

1 THE WORLD OF COUNTRY MUSIC

Although respondents to this year's survey lacked the sense of amazed delight displayed last year over country music's mushrooming popularity, they generally talked about it in that tone reserved for sure-bets. Indisputably, country music is moving up the scale from "big" to "bigger."

Harry "Hap" Peebles, who runs the Harry Peebles Agency in Kansas City, Kansas, started his promoting career in 1931 booking Bob Wills. He promoted concerts for decades, but in recent years he has confined most of his activity to booking country acts into fairs in 25 states. "We've got

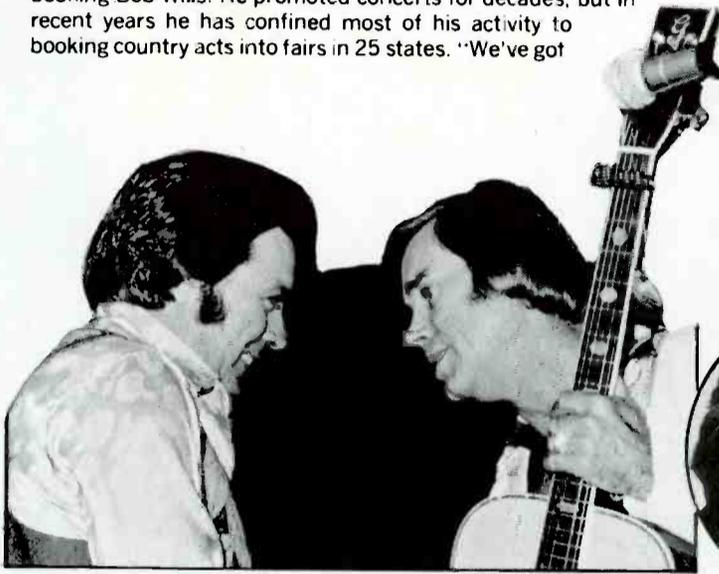
ten out of the concert business 99 percent," Peebles says. "It takes me five months to go to 25 fair conventions and five more months to play the fairs." Besides, he adds, "There's a bunch of rock promoters getting into auditorium dates."

Currently board chairman and executive director of the International Country Music Buyers Assn., Peebles says, "Country music is a lot easier to book now than when I started. We actually opened the doors for country music at fairs. We had a hell of a time, though. They weren't buying—so we just had to gamble. Fortunately, we won. Now everybody's in the act."

Traditional country performers, Peebles says, are still well-received at county fairs and even regional acts with good reputations may go over better at small fairs than name acts from Nashville. "I don't think Crystal Gayle would draw a handful of people at some of these county fairs," he concludes. "They couldn't pay for her anyway—last year \$3,000, this year, \$15,000. The new acts coming up are bypassing the county fairs and jumping their prices up. I don't know how many are going to make it for the promoter or the buyer."

The cost for country stars is skyrocketing, Peebles emphasizes. "We've seen a lot of them we used to start for \$25 a day draw some pretty serious money—like Roy Clark, we started him for \$35 a day."

(Continued on page WOCM-58)



George Jones and Mickey Gilley, left, gave Palomino Club fans a double delight in a recent show when the pair got together to do "Window Up Above," a hit for both performers.

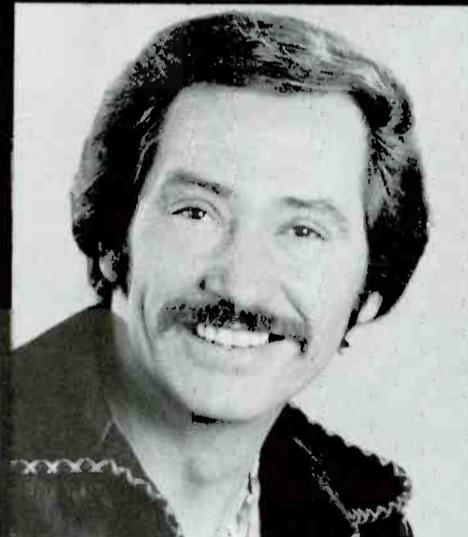


Johnny Tillotson has been thrilling Vegas audiences.

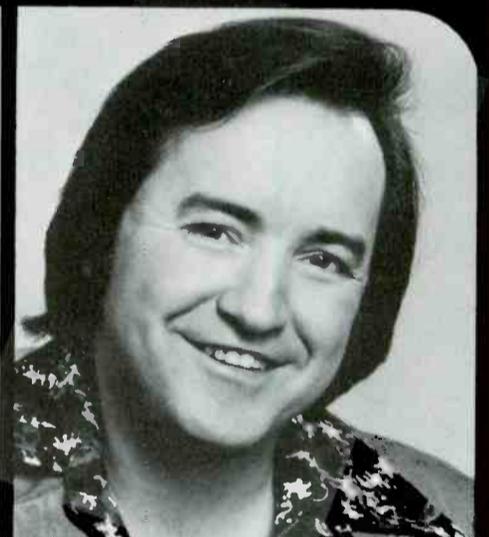
It's been a GREAT YEAR! Thanks D.J.'s and Fans.



RANDY BARLOW



DAVID ROGERS



BOBBY G. RICE



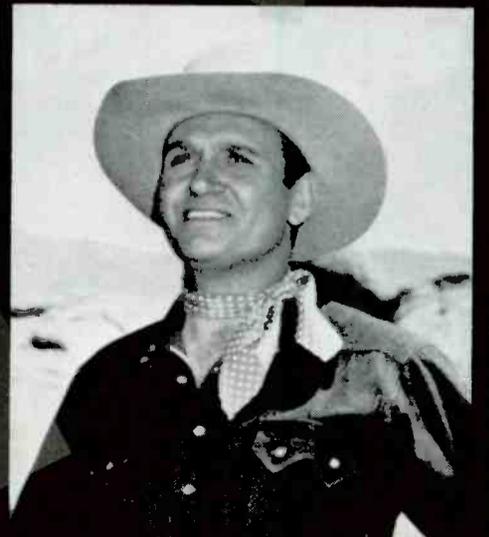
NATE HARVELL



TOM GRANT



LESLEE BARNHILL

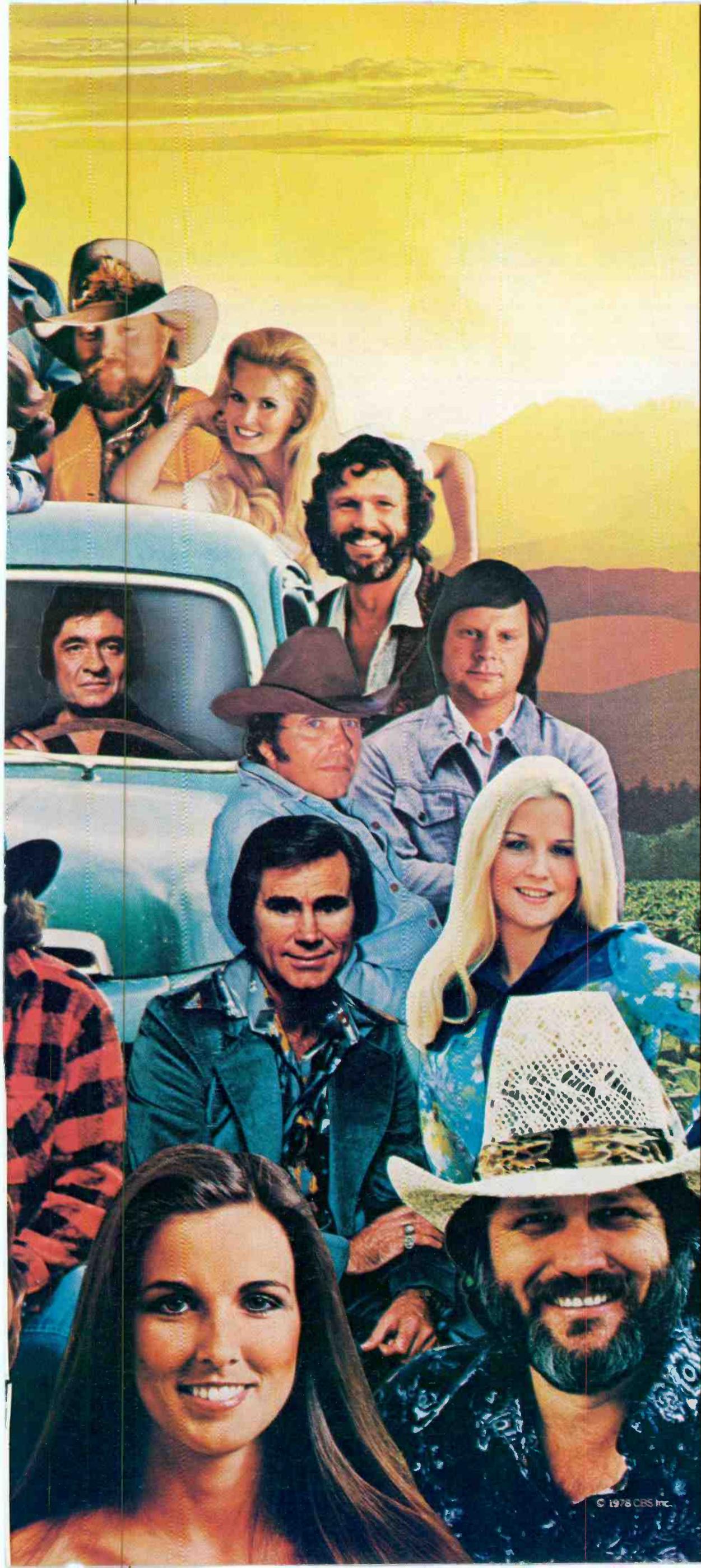


GENE AUTRY

and new artists POACHER and JIM NORMAN



Republic Records



*Gun
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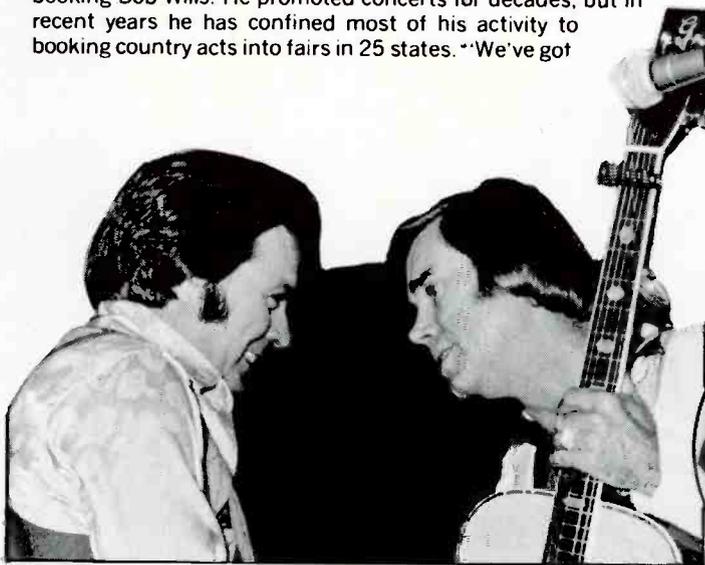
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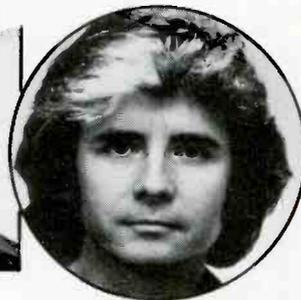
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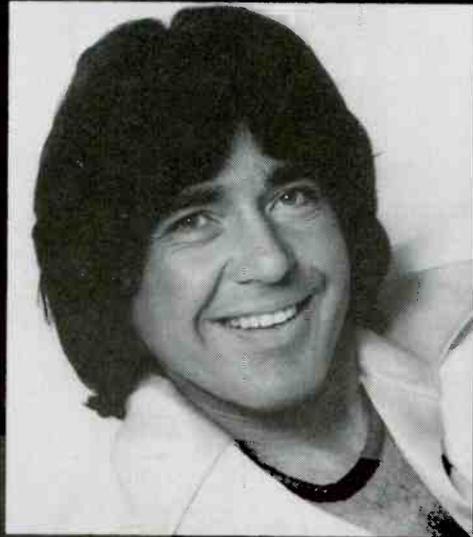
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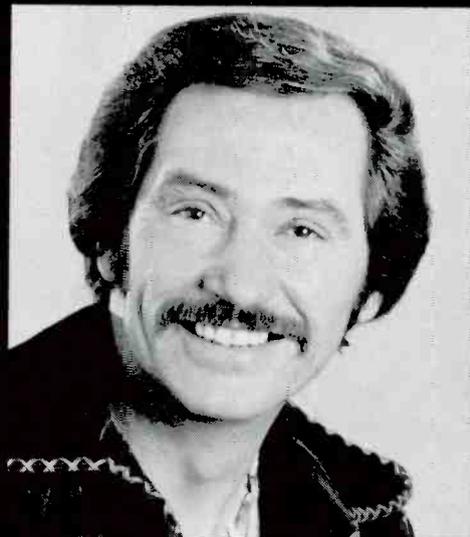
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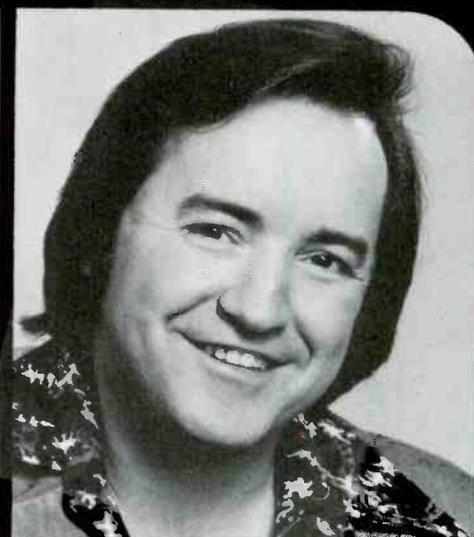
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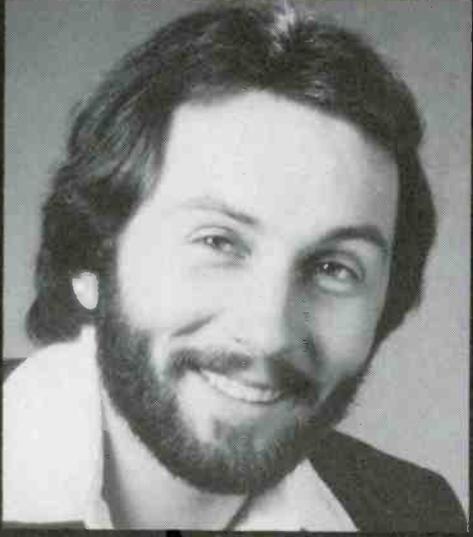
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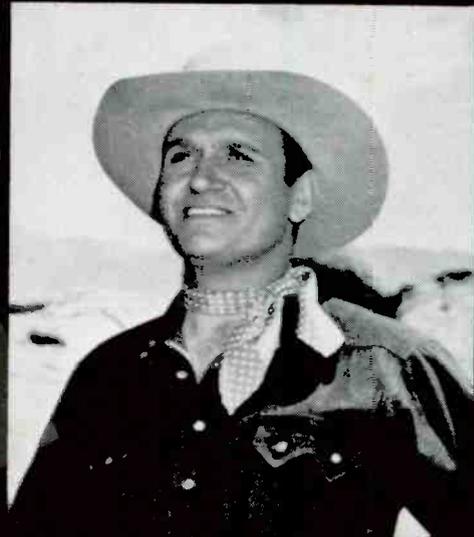
NATE HARVELL



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LESLEE BARNHILL



GENE AUTRY

and new artists POACHER and JIM NORMAN



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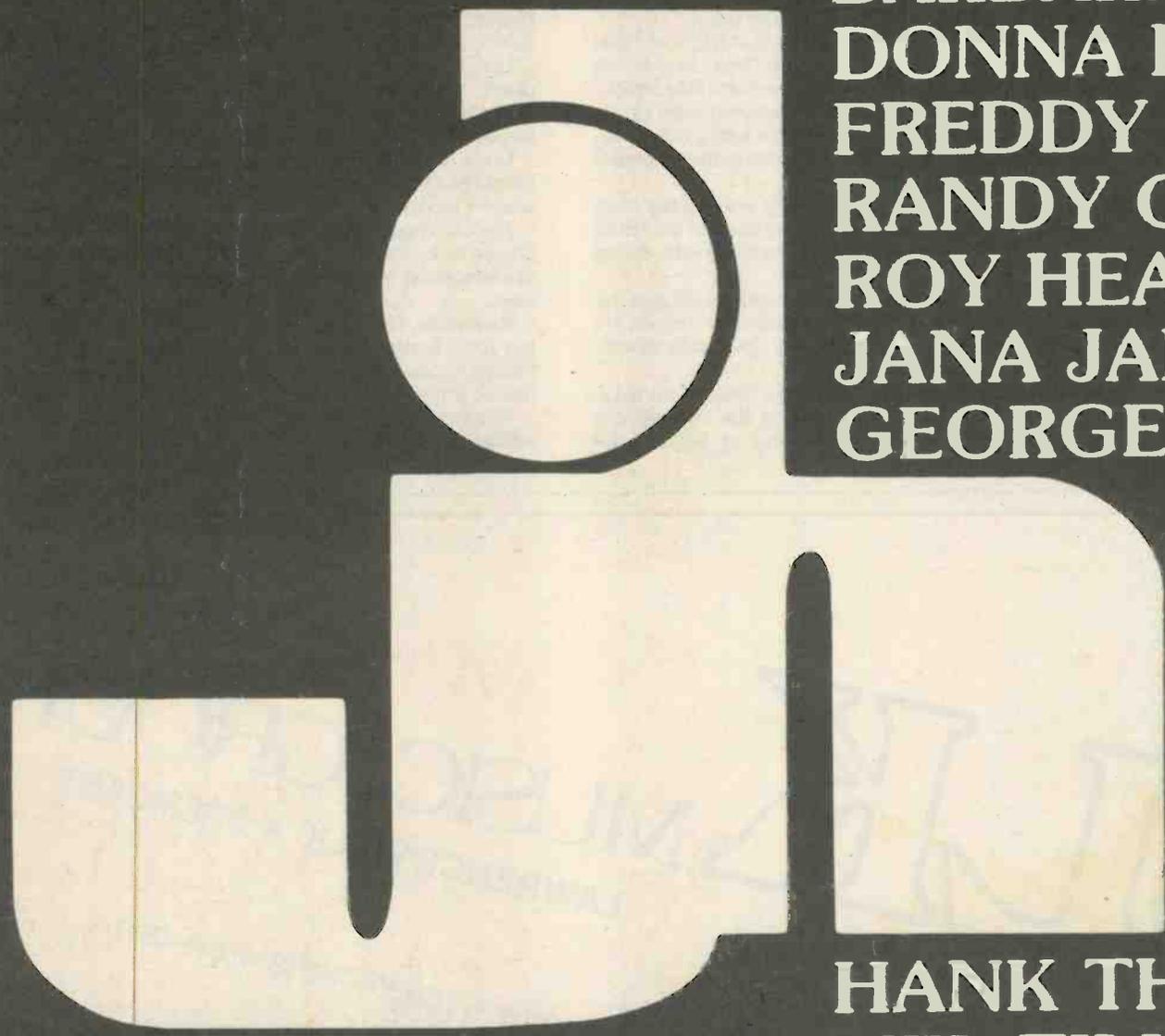
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1

THE WORLD OF COUNTRY MUSIC

NASHVILLE ASSN. TALENT DIRECTORS

NATD



Nashville Assn. of Talent Directors members pausing for a photo during the recent International Assn. of Fair Managers gathering in Las Vegas. From left, Wes Westenberger, Chardon, Inc.; Billy Deaton, Billy Deaton Talent; Eloise Hawkins and Allan Lawler, Lavender-Blake Agency; Ron Blackwood, Universal Management; Beckie Hames, Century 11 Productions; Reggie Mack, United Talent; and Sonny Simmons, Century 11.

By HANFORD SEARL

Country music for crossover acts remains steadfast in this 24 hour entertainment capitol while northern Nevada continues as a stronghold along the silver circuit nightclub scene.

An informal Billboard survey reveals the three Hughes hotels, The Frontier, Sands and Desert Inn on the Strip, lead the way for booking top country acts and names.

"We've always found our country stars draw well for us," reports Walter Kane, entertainment director for the Hughes Summa Corp. "It appeals to our broadbased hotel clientele."

Signing exclusively with Jim Halsey of Tulsa, Okla., Kane has presented such stars as Roy Clark, Donna Fargo, and Mel Tillis as headliners backed by various opening acts, Johnny Tillotson, Barbara Fairchild and The Oak Ridge Boys among them.

At one time, the Kane-Halsey connection showcased only

Hanford Searl is Billboard's correspondent in Las Vegas.

country acts during the 1976 Bicentennial celebration at The Landmark Hotel christened "Country Music U.S.A."

The popular series ran a year at the unique high-rise hotel and spotlighted such artists as Leroy Van Dyke, Jody Miller, Pat Butram, Minnie Pearl, Hank Thompson and Roy Head.

Summa Corp. has since sold the financially-troubled casino operation, which reopens in late September with a new entertainment policy offering acts like Jim Bailey, the Imperials and George Kirby.

The second most country-oriented Strip hotel is the Aladdin, which has seen a decrease in rock concerts in its 7,500-seat, \$12 million Theatre For The Performing Arts during 1978.

"Our view is that country still has great audience appeal for a cross-section of visitors as well as Las Vegans," reports entertainment boss James Tamer. "We will never stop searching for good country talent."

Tamer, a previous Billboard Trendsetter winner, adds Loretta Lynn sells out each performance in the 750-capacity Bagdad Showroom which sets minimums at \$10-\$15 for three drinks.

COUNTRY CONTINUES TO SCORE IN VEGAS



Mel Tillis, center, is toasted during a SRO Frontier Hotel appearance. From left, Mike Maitland, MCA Records president; Dianna Pugh, executive vice president, Jim Halsey Co. (the management for Tillis); Walter Kane, director of entertainment, Howard Hughes Hotels; and John Hitt, senior vice president, Jim Halsey Co.

Other country stars that appear at the Bagdad include Rick Nelson, Anne Murray, Conway Twitty, Bobbie Gentry, Larry Gatlin, Jim Stafford and Lonnie Shore.

Last summer numerous country-rock acts sold out the plush, handsome Performing Arts Center when promoter Gary Naseef, who's independently showcasing concerts throughout the Southwest, booked acts in the concert hall.

Linda Ronstadt, The Marshall Tucker Band, Willie Nelson, Kris Kristofferson and Rita Coolidge filled the glass-enclosed concert facility.

The Las Vegas Hilton has phased out such country stars as Charlie Rich, Johnny Cash, and Charley Pride from its stable of stars going to a heavier MOR, pop music format with tv stars.

Meanwhile, The Riviera offers country-pop stars Olivia Newton-John, Kenny Rogers and Glen Campbell while The Hotel Sahara occasionally books such stars as Eddy Arnold, Tennessee Ernie Ford and Merle Haggard.

"We've found the type of acts that attract our audiences are mostly contemporary singers and comedians, but we will cer-

(Continued on page WOCM-68)

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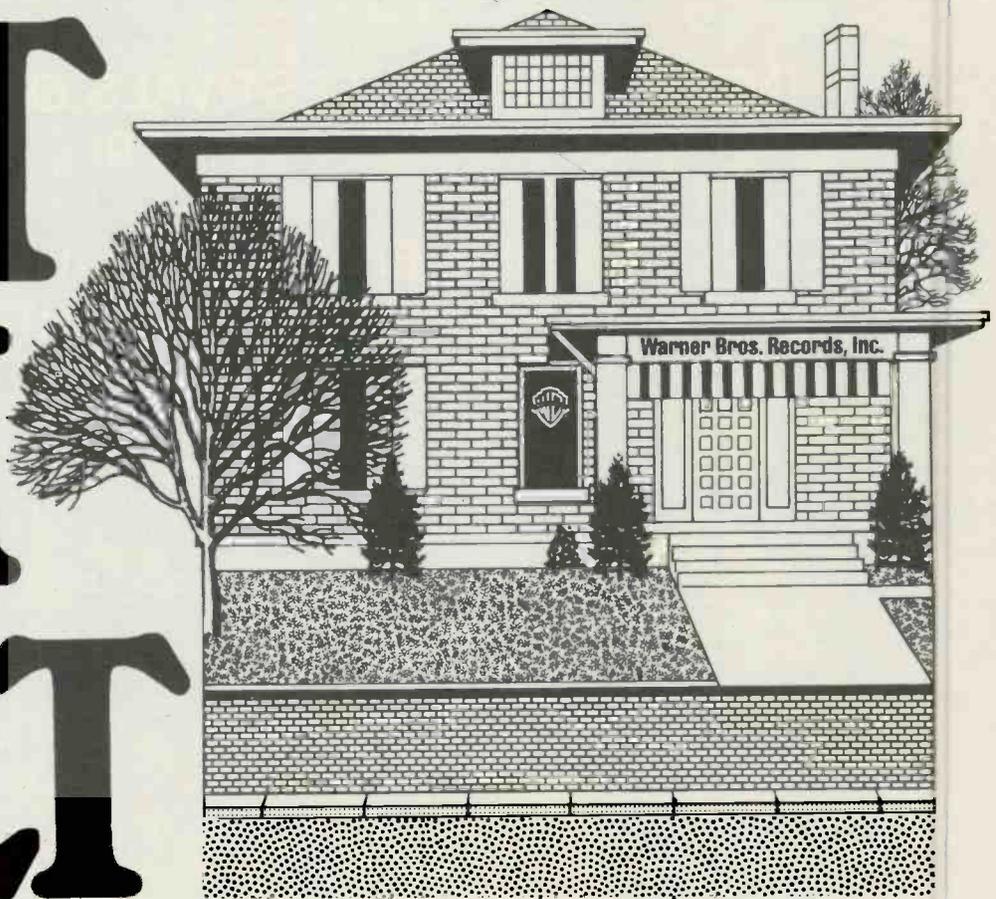
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HOWDY GLENN □ EMMYLOU HARRIS □ LARRY HOSFORD □ CON HUNLEY □
NICOLETTE LARSON □ BUCK OWENS □ SANDY POSEY □ PAL RAKES □ SHEILA
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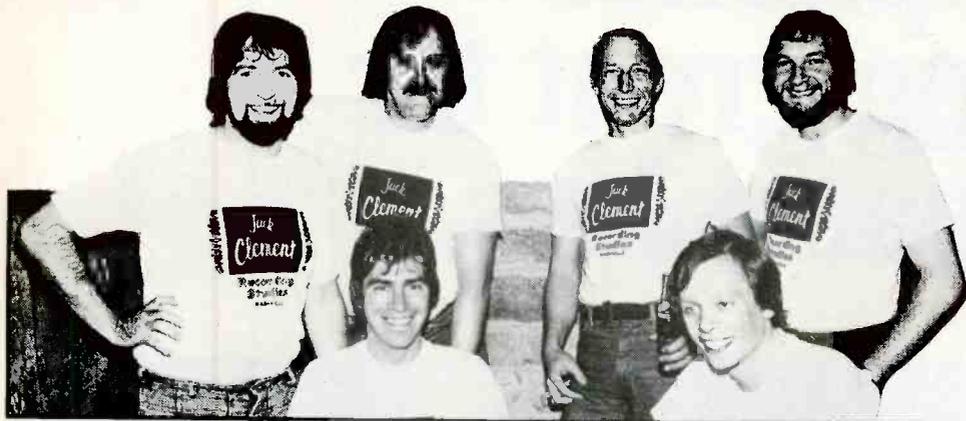
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COUNTRY MUSHROOMING ALL OVER EUROPE



One of Britain's most successful groups, Frank Jennings Syndicate during a visit to Nashville.

By TONY BYWORTH

Promoter Mervyn Conn once remarked that Britain is an important stepping stone into Europe. Apart from the obvious geographical situation, the statement is proving to be ringing true for country music, and most certainly in relation to Conn's fast expanding series of International Festivals.

Once solely a London based operation, the International Festivals of Country Music saw offshoots this year in Sweden, Finland, Norway and Holland. And looking ahead to 1979, Conn has already announced Germany as another location and is currently negotiating a deal for a Festival to be staged behind the Iron Curtain in Poland.

Nevertheless, in spite of the growing interest for country

Tony Byworth is a frequent contributor to Billboard's European bureau.



Jo Walker, Felton Jarvis and Mervyn Conn, from left, at opening of new Nashville offices of Mervyn Conn of America.



1 THE WORLD OF COUNTRY MUSIC

George Hamilton IV, probably the most-seen U.S. country performer on British tv.

music in Europe, Britain still remains the music's prime European market.

In Britain the success of country music can be viewed on a number of different levels. On one hand there's the existing hard core country devotees while on the other hand, there's the mass record buyers who, whether they call themselves country fans or not, are buying country records and in many cases, putting them on the charts.

Then there are the artists themselves and this again covers two different areas, one with the U.S. artists who are attracting attention through record sales, concert appearances and other forms of media exposure and secondly, the continuing growth of the domestic scene.

It is, however, the U.S. artists who have secured the greatest success, and the number of acts making the breakthrough continues to increase. Whereas, just a few years ago, Slim Whitman, Johnny Cash and Jim Reeves were the country names who meant something to general audiences, the growing roster now includes others like Don Williams, Dolly Parton,

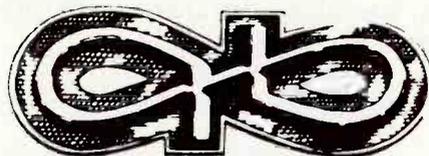
(Continued on page WOCM-64)

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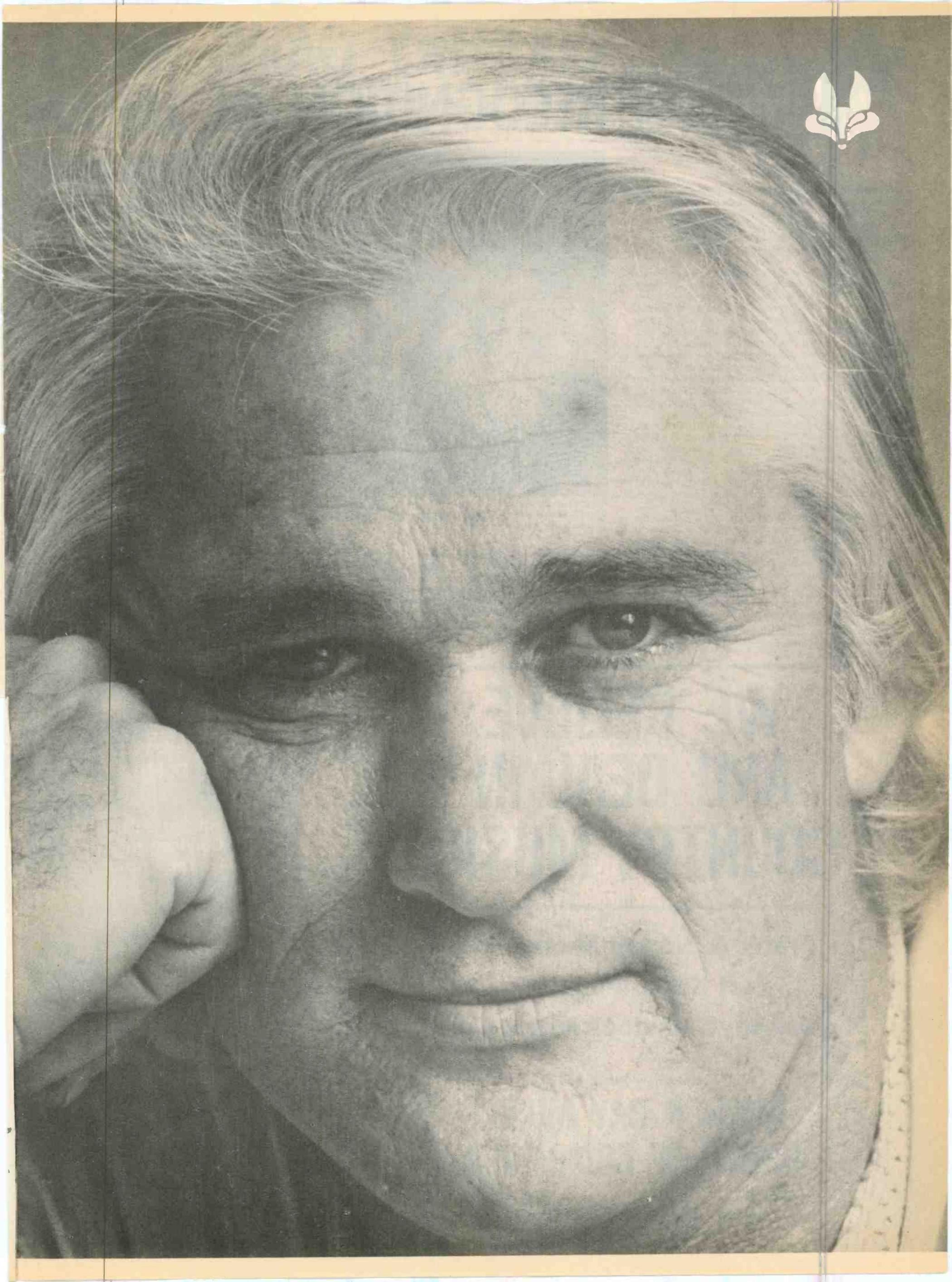
It's great to have a winner
as part of the family!



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1 THE WORLD OF COUNTRY MUSIC

By HARUHIKO FUKUHARA

When talking about the Japanese country music of today, one remarkable fact is that the pop scene is flooded with many different type of music such as jazz, rock, soul, disco, MOR, reggae, Hawaiian, crossover, punk rock, bossa nova, pop and so on. Since there are many different types of music sources, it often happens that the advancement of country music is not noticed here.

Young Japanese music lovers are quick to go after well-known music or well advertised music on the radio, television or in the newspapers or weekly magazines and they do have a strong tendency to follow the new sound or mainstream music. Ninety percent of the music lovers in junior and senior high schools and colleges indicate a preference for rock, jazz, soul and disco, and only 10% favor country music, bluegrass and folk music. However, more than 90% of the young people know the names of the singers whose songs appear successively on the hit parade such as Olivia Newton-John, John Denver, Crystal Gayle, Tanya Tucker, Linda Ronstadt, Glen Campbell, and Emmylou Harris. They also know that these singers are vocalists from the genre of country music, but they do not pay much attention to genuine country music. In other words, they meet the creators of the new sound, the superstars of the new sound and the promotions of the society. They fall in love with these very easily. Therefore, it is very difficult for a real country music star to grow and break onto the scene.

There are many Japanese ballad singers who started out as country music singers. Also there are a lot of country sounds and country flavors in the so-called new folk or new music which is a mixture of the Japanese ballad and pop. The same is true in the case of the traditional Japanese popular ballads. Many of those whose souls were once rooted in country music during their college days and who have joined recording companies, broadcasting companies and tv companies just because they like music are now the backbones of their companies. They really love country music and are always

Haruhiko Fukuhara is Billboard's Tokyo correspondent.

COUNTRY GAINS WIDER RECOGNITION IN JAPAN



Alice Watanabe performs in Japan with a Nashville backdrop. At right, Jo Walker of the Country Music Assn. welcomes a Japanese guest, Abbe Shizue, during international country music week in Nashville.



endeavoring to produce good country music programs to let the world know the true value of country music, since the other types of music normally get more attention. Seiji Wada, a music critic and a Country Music Assn. member who is thoroughly knowledgeable of the movements in the Japanese and American country music world, explains the situation as follows:

"In my work as a music critic I have been promoting country music more than 10
(Continued on page WOCM-68)

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Association, Stan Gartikov, president of the Recording Industry Association of America. Bill Gavin, publisher of the *Gavin Report*, George Wilson, former head of Bartell Broadcasting, Clive Davis,

president of Arista Records, Don Dempsey, senior vice president and general manager, Epic, Portrait and Associated Labels, Stan Cornyn, executive vice president of Warner Bros. Records, Gary Worth, vice president of Mutual Broadcasting, Charley Lake, Charter national program director,

Bill Hennes, program manager, WMAQ/WKQK, Bill Brill, Ariola America singles promotion director, Paul Drew, former RKO national programmer, Kent Burkhardt, Burkhardt/Abrams & Associates, W. Jan Gay, chief of the Compliance Branch in the Complaints and Compliance Bureau of the FCC's Broadcast Division, Bob Pittman, program director, WNBC, Jim Schulke, beautiful music syndicator, Larry Uttal, president,

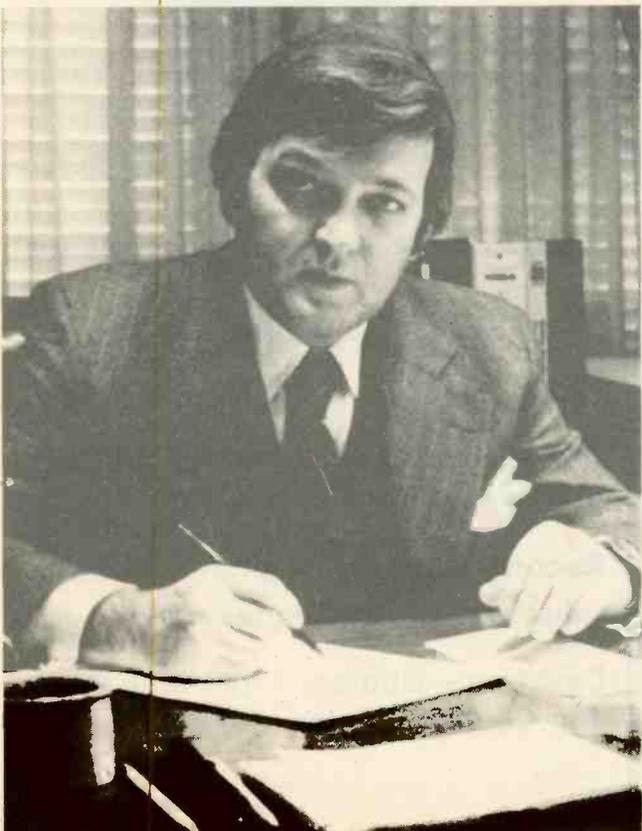
Private Stock, Wanda Ramos, Burkhardt/Abrams, Julian Breen, general manager of the Greater Media Corp., Bob Henabery, independent radio consultant, Harold Childs, senior vice president, promotion,

A&M Records, Bob Sherwood, vice president, promotion, CBS, Charley Minor, vice president, promotion, UA, Jim Maddox, program director, KMIQ, John Gambling, WOR, ... • Many other important radio, music, and records people were there, too. • That's why it's special to us **WHN won more awards for broadcast excellence this year than any other radio station in**

America. • Thank you, *Billboard*, for naming **WHN Radio the Country Music Station of the Year for Large Markets.** Thank you for naming **WHN's and Storer Radio's National Program Director, Ed Salamon, the Country Music Program Director of the Year for Large Markets.** And, thank

you for naming **WHN's morning man, Larry Kenney, the Country Music Personality of the Year for Large Markets.** •

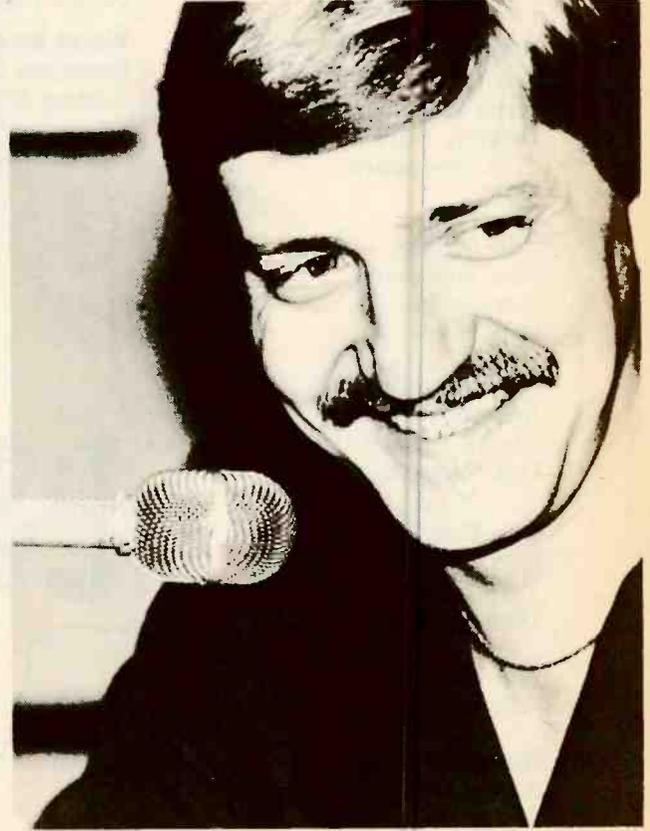
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The Country Music Program Director
of the Year for Large Markets.



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The Country Music Personality
of the Year for Large Markets.



Johnny Cash accepts a Manny award (Songwriters Hall of Fame) at the annual ceremony of the Nashville Songwriters Assoc. International.

Epic's Marshall Chapman shakes up the traditional country female image.



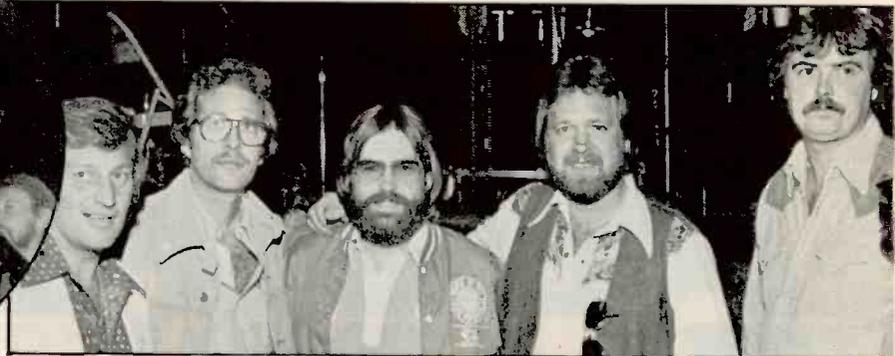
THE WORLD OF COUNTRY MUSIC



Dobie Gray, center, with Joe Sullivan, left and Steven Greil, of Sound Seventy Management.



Waylon Jennings makes off with a platinum award for "Ol' Waylon."



Backstage at Capitol artist Mel McDaniel's show are label personnel from left, Don Zimmerman, executive vice president; Dan Davis, division vice president; Pat King, St. Louis; McDaniel; Dave Anderson, Houston; and Bruce Garfield, director of press and artist relations.



Much-visited gravesite of Elvis Presley in Memphis.



Billie Jo Spears poses for a unique shot during promotion of her UA single "57 Chevrolet."

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Thanks everybody for a great year!

Maury Finney

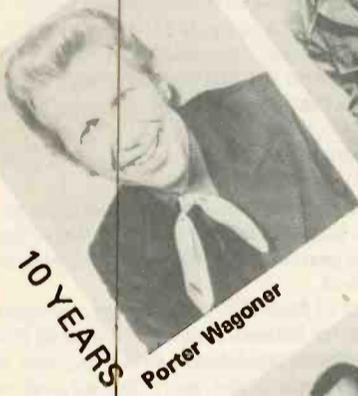
Billboard—Overall Instrumentalist of the Year - 1978

Record World—Number 1 Instrumentalist for Country Singles - 1978

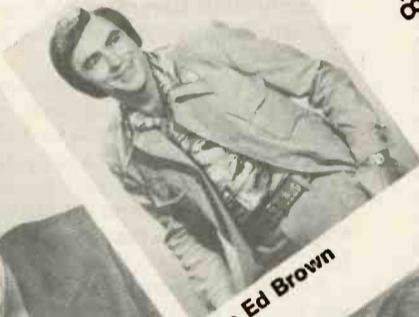
Cashbox—Number 1 Instrumentalist for Country Singles - 1978

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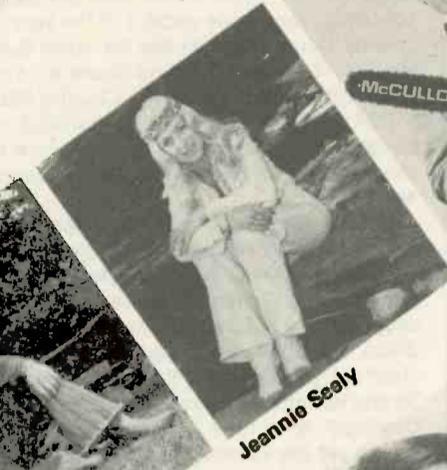
10 YEARS
Porter Wagoner



Jim Ed Brown



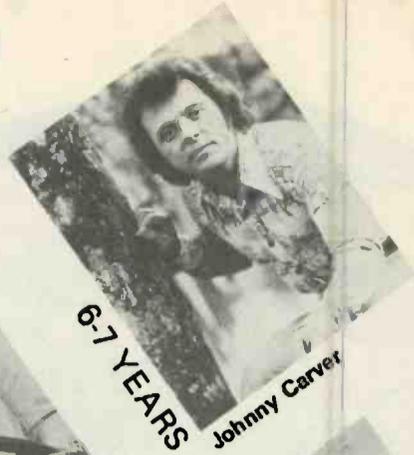
7-8 YEARS
Jack Greens



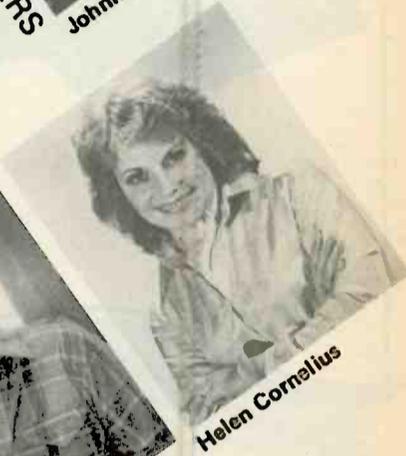
Jeannie Seely



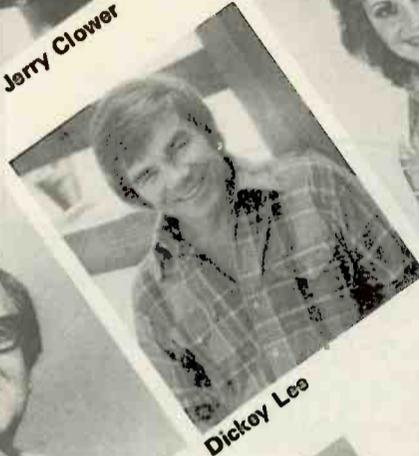
Jerry Clower



6-7 YEARS
Johnny Carver



Helen Cornelius



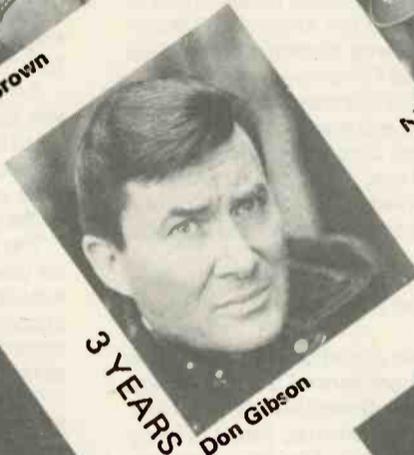
Dickey Lee



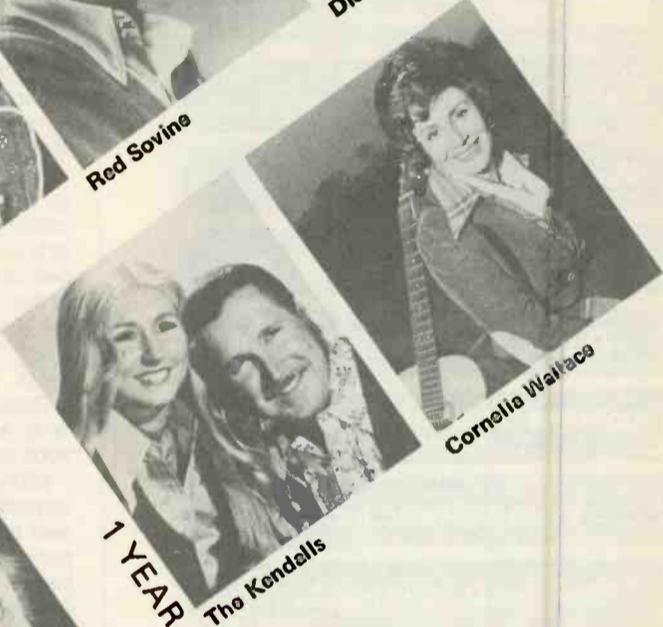
Red Sovine



2 YEARS
Jeannie C. Riley



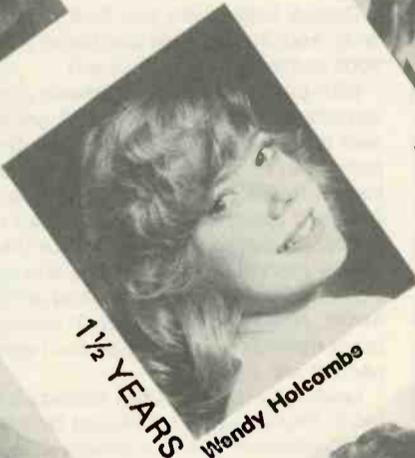
3 YEARS
Don Gibson



1 YEAR
The Kendalls



Kitty Wells
Johnny Wright
Bobby Wright

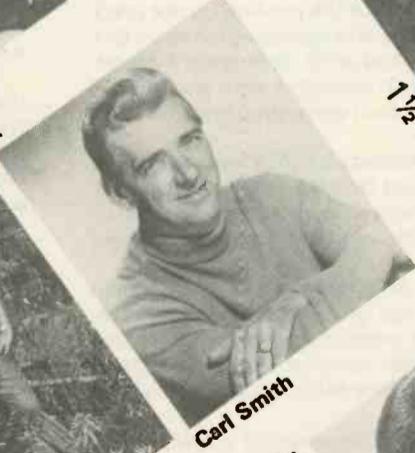


1 1/2 YEARS
Wendy Holcombe

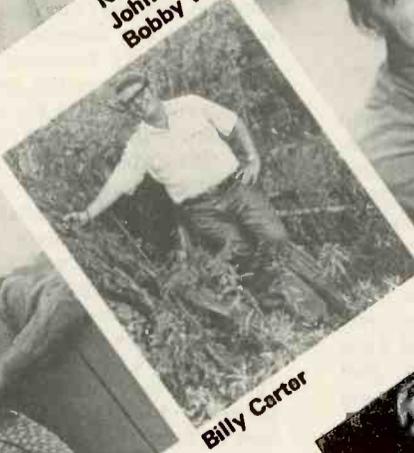
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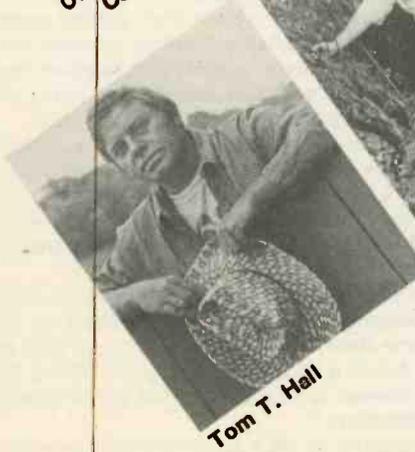
4 YEARS
Connie Cato



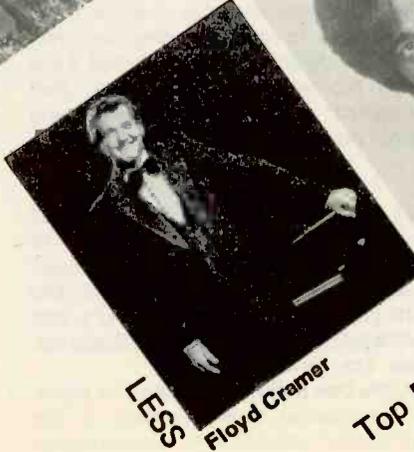
Carl Smith



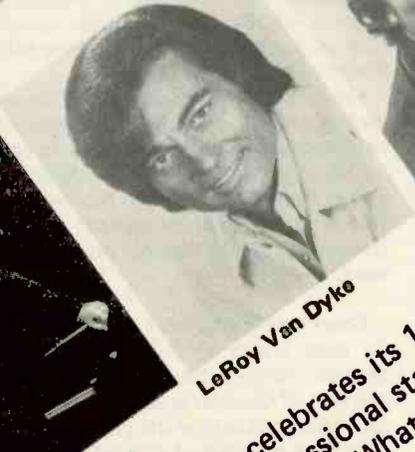
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LABELS GO FOR GOLD

• Continued from page WOCM-31

joined forces in a venture centered around 11 days of country concerts featuring R.C. Bannon, Anderson, Johnny Duncan, Fricke, Moe Bandy, Freddy Weller, Nelson, Cash, Charly McClain, Paycheck and Mickey Gilley.

Focusing upon growth, the label advanced its market share in acquiring an associated label agreement with Lifesong and Jet Records.

CBS also compiled a weekly chart average of 15.6% of the country singles activity.

RIAA certified gold albums were garnered by Nelson's "Stardust" and Cash's "Greatest Hits Vol. II."

In lieu of this activity, the Country Music Assn. has recognized CBS artists with nominations for Nelson as male vocalist of the year, Janie Fricke, who has emerged this year as a solo artist, for female vocalist of the year; the combination of Johnny Duncan and Fricke for vocal duo of the year, Paycheck's "Take This Job And Shove It" for single of the year, and Cash, nominated for the Country Music Hall of Fame.

RCA celebrated its most successful 12 months ever as it expanded its marketing efforts to produce what has become a steady stream of No. 1 chart positions and gold and platinum awards.

Between October of 1977 and September, 1978, RCA singles have held Billboard's No. 1 singles ranking a total of 23 weeks with Dave & Sugar, Waylon Jennings, Ronnie Milsap, Dolly Parton, Charley Pride, Jerry Reed and an Elvis Presley single turning in 13 single chart-topping performances. In addition, the label's singles activity broke the Billboard country chart entry record three times as Jennings charted at starred 36 and 33 with "Mamas Don't Let Your Babies Grow Up To Be Cowboys" and "The Wurlitzer Prize," respectively. Ronnie Milsap set the current record at starred 32 with "Only One Love In My Life."

Album activity produced six No. 1 chartings, 13 gold and seven platinum LPs for Jennings, Milsap, Parton, Presley and newcomer Bonnie Tyler. Posting a total of eight gold LPs were Jennings, Milsap, Parton and Tyler with Presley tallying five. Jennings, Parton and Tyler also shared four platinum LPs with Presley adding another three. Jennings made chart history with his "Ol' Waylon" LP as it became the first country LP to debut at No. 1, and his current LP, "I've Always Been Crazy," is the first country LP to ship gold.

Expanded audience acceptance has been realized this year by such RCA acts as Milsap, who has made appearances at New York's Bottom Line, the Roxy in Los Angeles and Washington's Cellar Door; Chet Atkins, who teamed with Les Paul for a Bottom Line appearance, and Parton, who performed in concert on the steps of New York's City Hall, turned up regularly on national magazine covers and made numerous tv appearances ranging from Cher and Barbara Walters' specials to the "Today" and "Tonight" shows. Like Jennings, who often shares the stage with rock-oriented acts like the Grateful Dead, Parton toured with such acts as Andrew Gold and Mac Davis.

Dave & Sugar, who saw their record sales top one million units, and Charley Pride also found acceptance at the pop and adult contemporary radio levels.

With plans to move its Nashville operation further into the contemporary mainstream, RCA announced a major expansion to increase its autonomy and strengthen its sales and promotion forces. In addition, a pop-oriented thrust is being geared for its existing a&r department. The new structure, realigned under the direction of Jerry Bradley, division vice president, placed Joe Galante into the position of vice president of marketing commanding an expanded promotion division and new merchandising and artist development departments. New regional promotion managers were also hired in major markets to work pop product emanating from RCA's expanded a&r staff.

Leading nominated CMA finalists for RCA this year is Parton in four categories, followed closely by Jennings and Milsap nominated in three categories each. Other finalists include Dave & Sugar, Danny Davis and the Nashville Brass and Jerry Reed.

Streamlining its efforts by pruning its roster for maximum impact on the marketplace and dropping its Dot logo to increase the label's potential in awareness beyond country limitations, ABC Records' Nashville operations have scored success with reported record and tape sales running nearly 30% ahead of last year.

Based upon this success, ABC announced a realignment and expansion of its promotion staff under the direction of Ervine Woolsey, appointed this year to national promotion director of the Nashville division. Appointments included Tony Tamburrano to national promotion field manager, Bob Walker to regional promotion duties in the Midwest and Danny O'Brenn to regional promotion director for the Southwest.

Chart action and sales in unexplored markets materialized for such artists as Barbara Mandrell, whose "Woman To Woman" single achieved airplay on r&b stations in the major markets of Chicago and New York; the Oak Ridge Boys, who garnered positions on the pop album charts with two LPs, and Roy Head, who picked up airplay on one of the top 10 pop stations with "Now You See 'Em, Now You Don't."

In artist development, the Oak Ridge Boys appeared extensively on network and syndicated tv shows such as the "Tonight Show," "Merv Griffin" and "Dinah," and are playing more than 250 dates annually; Barbara Mandrell is experiencing her strongest year in all areas including bookings and record sales, and Don Williams LP sales continue to increase

with his "Country Boy" LP nominated by the CMA for this year's awards. Tommy Overstreet celebrated 10 years with the label and with Jim Foglesong, his producer and president of ABC's Nashville operations. Randy Gurley made significant inroads in establishing credibility as an artist by playing New York's Bottom Line and the Roxy in Los Angeles, plus a European tour; and Freddy Fender broke into movies with appearances in two films.

In addition, Roy Clark continues as one of the highest paid performers in country music with choice tv slots, and John Conlee, a newly-signed artist with ABC charted his first single with the label in the top five of the country charts.

Other new signings this year include Jerry Fuller and Rafe Van Hoy.

Maintaining its position of being the only label to be directly involved in the international market on a daily basis, and continuing its policy of making outside producer agreements, U.A. boasts this year of four gold albums and two platinum along with six No. 1 singles and domination on the country charts with 10 LPs at the same time.

Crystal Gayle's "Don't It Make My Brown Eyes Blue" single release and "We Must Believe In Magic" LP, which has been on the charts for more than a year, both attained RIAA gold and platinum status while her new LP, "When I Dream," has attained gold and offers what looks like another pop single chart-topper, "Talking In Your Sleep."

Kenny Rogers currently has five LPs on the charts, including "Ten Years Of Gold," "Love Or Something Like It," "Daytime Friends," "Kenny Rogers" and "Everytime Two Fools Collide"—a duo effort with U.A.'s Dottie West. Rogers reaped RIAA gold and platinum LPs for "Ten Years Of Gold" and a gold for "Daytime Friends."

The international market also garnered gold awards for Gayle and Rogers, attributing to the all around success with independent producers Larry Butler and Allen Reynolds.

Dottie West and Billie Jo Spears continue to improve their chart activity with West scoring a top 20 single with "Come See Me And Come Lonely" and Spears scoring with four top 10 singles, including "Too Much Is Not Enough," "Lonely Hearts Club Band," "I've Got To Go" and "57 Chevrolet."

International stars, Slim Whitman and Doc and Merle Watson, are still attracting acclaim in the international market in Japan and Europe.

Television exposure has also been numerous with Gayle, Rogers and West. Gayle has been special guest on the "Dean Martin Special," the "Tonight Show," the "Wayne Newton Special," "Mike Douglas" and hosted the "Midnight Special." Rogers' appearances have included hosting the "Tonight Show" several times and the "Midnight Special." He also co-hosted with West on the "Largest Indoor Country Show In History."

A major name signing was announced by UA as Charlie Rich was teamed with producer Larry Butler.

UA CMA nominations for this year include Gayle for female vocalist of the year and entertainer of the year and Rogers for male vocalist of the year, entertainer of the year and vocal duo of the year with West.

The appointment of Andy Wickham to vice president, director country division for Warner Bros. has solidified the label's support for the Nashville operations, which has also seen the appointment of Bob Doyle to the newly created position of assistant a&r director in Nashville and Mike Sirls to executive assistant to Stan Byrd, national country promotion director.

Significant chart activity contributing to the single success for the label brought Margo Smith two No. 1 records, "Don't Break The Heart That Loves You" and "It Only Hurts For A Little While," and Emmylou Harris a No. 1 with "Two More Bottles Of Wine." Susie Allanson also contributed, tying the record for the highest single chart entry with Ronnie Milsap at a starred 32 with "We Belong Together."

In album activity, Emmylou Harris scored the first RIAA certified gold album with "Elite Hotel" for her career and for Warner Bros.

Artist additions for Warner Bros. for this year include Susie Allanson, Rodney Clark, Guy Clark, Carlene Carter, Con Hunley and Sterling Whipple.

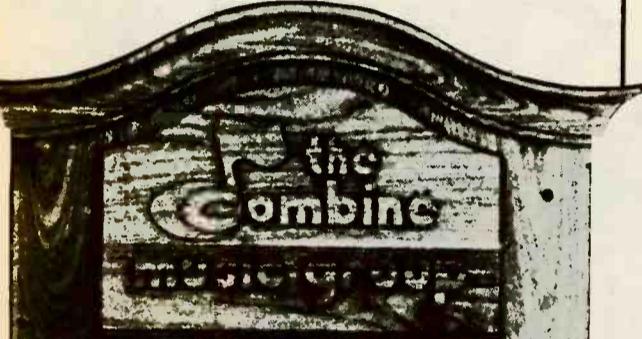
MCA Records' Nashville has restructured its operations with the appointment of Jimmy Bowen to vice-president and general manager and the additions of Eddie Kilroy to vice-president of a&r, and Nick Hunter to national promotion manager. Other appointments and promotions for the label include Chic Doherty to vice-president of national sales, Jeff Lyman to director of pop adult promotion, who will act as West Coast liaison for the newly formed artist relations and publicity, Jackie Straka to executive secretary to Kilroy and office manager and Corky Wilson to a&r administration.

Bill Anderson and Mel Tillis have capped crossover records for the label this year with Anderson tuning into the disco fever with his "I Can't Wait Any Longer"—the first successful "country disco" record to be released by any label, and Tillis garnering chart activity on the easy listening charts with "I Believe In You."

Anderson and Tillis also became regulars on television as Anderson became the first country artist to host full-time a national game show, "The Better Sex," and Tillis co-hosted with Susan Anton a variety show entitled "Mel & Susan Together." Anderson is hosting another game show this fall called "Spellbinders."

More tv exposure for MCA artists includes Jerry Clower, co-host of "Nashville on The Road" who also appeared on the ABC magazine format show, "20/20"; and Loretta Lynn and Conway Twitty made frequent appearances on such shows as the "Tonight Show," "Dinah," "Merv Griffin" and "Mike Douglas."

Lynn and Twitty also appeared for the first time in Las Vegas at the Aladdin Hotel. (Continued on page WOCM-54)



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Hank Thompson
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Don Williams

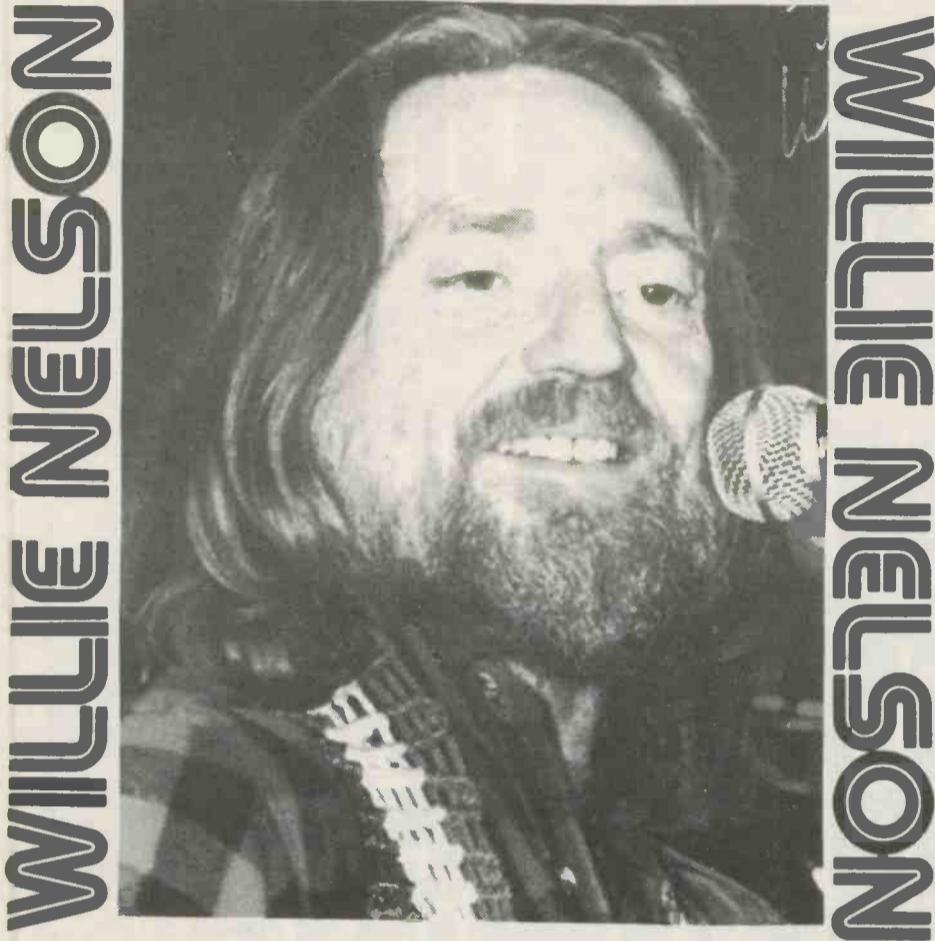


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John Conlee
Crown Heights Affair
Rodney Dangerfield
Danny Davis & The Nashville Brass
The Drifting Cowboys
Roy Drusky Show (Opry)
Duke of Paducah
Cukes of Dixieland
Bob Eberly
Ruby Falls
Fatback Band
4 Girls 4
Rosemary Clooney * Rose Marie
Helen O'Connell * Margaret Whiting
Joe Frazier & The Knockouts
Brother Dave Gardner
Tempall Glaser
Arthur Godfrey
Jack Green & Jeannie Seely Show (Opry)
Arlo Guthrie
David Houston Show (Opry)
Ferlin Husky
Millie Jackson Show
Tommy Jennings
Ben E. King
Kreskin

Mackinaw Music Show
Ron Mahan Show
Bob McGrath Show
Lorrie Morgan
Lamar Morris
Willie Nelson
Shaun Nielsen Show
Helen O'Connell
Helen O'Connell, Bob Eberly & The Tex Beneke Orchestra
Dewayne Orender
Patti Page
Carl Perkins
Buck Ram's Platters
Del Reeves Show (Opry)
Nipsy Russell
Harry Chapin
Carmen McCrae
Soupy Sales
Serendipity Singers
Jean Shepard Show (Opry)
Ben Smathers & The Stoney Mountain Cloggers (Opry)
Mel Street Show
Jud Strunk Show
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Billy ThunderKloud Show
Wild Cherry
Del Wood
Henny Youngman
Florian ZaBach



For Booking Information, Contact:
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816/454-0839

COUNTRY FORMATS

• Continued from page WOCM-32

I'd hear a guitar plunkin'." Stone replied yes. "Well, then I'll give it a try. Maybe it'll catch on."

Stone's KDAV became a legend, not only giving career birth to Buddy Holly—"He wasn't as radically opposed to country as they make out in the film"—but using as DJs Arlie Duff, Bill Mack, Roger Miller and Waylon Jennings, who eventually joined Holly as one of the Crickets. Stone also staged some of the earliest country and "rockabilly" concerts, including shows for Bill Haley, Johnny Cash and Elvis Presley, who was booked for \$25.

He built a chain of country radio stations including KPEP in San Angelo, Texas (1954), KZIP in Amarillo (1955), plus KPIK-AM and FM in Colorado Springs. Today he is retired but takes pride in asserting that his stations broadcast "more than 100 years of country music" in his lifetime.

They also provided role models for the more than 1,150 country stations broadcasting full-time in 1978, according to statistics from the Country Music Assn. in Nashville. Their growth parallels the process described by Ed Salamon.

In 1961, there were only 81 full-time country signals, primarily in the south, rising to 605 nationally by 1969. But then between 1970 and 1977, astounding growth spurt occurred as MOR declined, and country stations sprang up in states previously considered unlikely.

In 1970, Maine had one outlet; by 1977, 12. Pennsylvania rose in the same timespan from 13 stations to 30; Ohio, from 17 to 25, and Michigan, 16 to 25. Today country music is broadcast more than 28,000 hours daily in North America.

Backing Salamon's contention that country radio provides an excellent format alternative in competitive markets is Jim Kefford, operations manager for Drake-Chenault syndicators in Los Angeles. "We developed our 'Great American Country' format in 1973 for KRSI in Minneapolis," he says. "It literally took over the town and now we have that format on more than 70 stations nationwide."

Kefford claims the format's initial success in the early '70s was tied to "the wider appeal of the music as it changed, reflecting more of the society as it also changed."

Additionally, Drake-Chenault's approach borrowed techniques from contemporary stations—a clean, uncluttered sound which did not talk down to listeners or sound "folksy" with colloquialisms. "We used less of the older, more whining music and more of the newer sounds," Kefford adds.

He cites the experience of WXKW-FM in Allentown, Pa., which took the format last September. "It saw a 200% ratings increase," he claims, "in the face of an old line country AM outlet there. I don't think there are many old-line outlets left anymore, with more of the artists like Dolly Parton, Glen Campbell and Waylon and Willie crossing over with wider appeal."

One phenomenon contributing to country music's broadening radio horizon is "progressive" country programming, which "is a dead issue" today according to Chuck Dunaway, one of its earliest proponents. Dunaway now heads national LP promotion for EMI-America in Los Angeles.

But in 1974 and 1975, he programmed KAFM-FM in Dallas and, using the "progressive" approach, brought the outlet from a .4 market share to a 3.7 by the time it was sold to Bonneville Broadcasting, which took it to soft rock.

"I took the station after having programmed every other type of format," says Dunaway, citing Top 40, adult contemporary, country and soft rock in markets such as Cleveland and Phoenix. "There was nothing left for me to try, so I wanted to do something unique."

Dunaway mixed country-flavored rockers like the Buffalo Springfield, Jackson Browne, Linda Ronstadt and Emmylou Harris with "less twangy" cuts by Hank Williams Jr., Bob Wills, Tom T. Hall and Merle Haggard.

"Formats like ours allowed the cream of the new country artists with different lifestyles to rise," he explains, pointing to Willie Nelson and Waylon Jennings. In fact, he insists that was the key to the progressive format—an identity with the artist's lifestyle, which in turn makes the format appeal to younger demographics, aged 18 to 34 and primarily male.

"We made money, coming from the red to \$150,000 in the black the first year," he says. "We also fed more than 60 progressive clubs in Dallas. We were the hip station to listen to."

Dunaway says that country imitators of 'progressive' confused the issue, which was further compounded by certain fans "starting to live that 'outlaw' image." In the end, the format faded while the best of its artists remain.

Salamon also tried part-time progressive country briefly at WEEP in Pittsburgh. But it split his station's audience between 25 to 49-year-olds during the "regular" country hours and 18 to 34-year-olds during "progressive" hours. "And the older audience was where the ad dollars were," he points out.

"But country has always been 'progressive' in one sense," Salamon concludes, listing Ernest Tubb's debut of the electric guitar in 1955 and Tom T. Hall's early advocacy of drums in country.

"Country music radio is a good adult alternative wherever there's fragmentation of an audience or multiplicity in formats," he continues. "It's growing and becoming more popular, and as it becomes more successful more stations will turn to it."

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take
country
to a whole
lot of
countries.**

**CBS RECORDS
INTERNATIONAL.**



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LABELS GO FOR GOLD

• Continued from page WOCM-50

MCA's major promotions have included an "Evening With Merle Haggard," a consumer contest involving 10 retail outlets in five West Coast markets with winners receiving a trip to Harrah's in Reno for Haggard's appearance as guests of MCA, and a major in-store appearance by Twitty at Ira Heilicher's Great American Music Store. The in-store drew more than 5,000 fans and a live broadcast by WDGY during the two hour appearance.

Sponsoring an international tour beginning with a kick-off party-concert in Austin, Tex., and culminating in a performance at this year's Wembley Festival in London, along with 10 dates throughout Europe with Haggard, MCA broke Joe Ely out of the stable and topped it off with a successful Joe Ely breakout party in San Francisco with the Odessey Record Store chain.

And Loretta Lynn became the 1,693rd entertainment personality to be honored by the Hollywood Chamber of Commerce with a star in Hollywood's Walk of Fame.

Under the direction of its new vice president and general manager, Jimmy Bowen, some significant changes are on the horizon for Nashville's MCA, returning the thrust of the Southern operations to its base from Los Angeles. Resuming an active role, the label cites more autonomy with emphasis upon pre-production and LP potential, involvement in artist development from a dollar and commitment standpoint, expansion of the roster, including all types of music, further development of the current roster and the pursuit of album exploitation in sales.

Capitol Records biggest accomplishment this year has been with Anne Murray. From her LP, "Let's Keep It That Way," the label has culled two top five singles, "Walk Right Back" and "You Needed Me," which has also proven to be a major top 20 pop record. The LP also garnered strong sales exhibited on both country and pop LP charts.

A major signing for Capitol this year is Billy "Crash" Craddock, who has released two LPs for the label thus far.

Other signings include Karen Wheeler, Don Schlitz, Cliff Reynolds, Lee Dresser, Hank Cochran, Rodney Lay and the Lost Gonzo Band.

The label also reports consistent success with Kenny Dale, Gene Watson, Mel McDaniel and Freddy Hart.

Additions to Capitol's staff include Jack Pride and Pat King to country promotion managers in Nashville and Dallas respectively.

The Statler Bros. brought platinum home for Phonogram/Mercury, which continues to grow and prosper with the acquisition of Willie Nelson's Lone Star Records based in Austin,

Tex. In addition, the label acquired the Polydor Records' country roster, including Mel Street, and renewed its marketing agreement with Monument Records.

The Statler Bros., awarded platinum for "The Best Of The Statler Brothers," has enjoyed the most successful year ever as "Do You Know You Are My Sunshine" and "Entertainers . . . On And Off The Record" additionally scored rankings on the charts.

Monument artist Larry Gatlin scored with two chart topping singles this year, "I Just Wish You Were Someone I Love" and "Night Time Magic," and his reported LP sales have leaped from an average of 50,000 copies to more than a quarter of a million units. Both Gatlin and Monument artist Gary Apple have charted pop, marking a new artist achievement for the label.

Under the direction of promotion vice president David Ezzell, Monument has made additions to its field and home promotion staffs in both pop and country areas coordinating with Mercury.

Elektra/Asylum was led this year by Eddie Rabbitt, who continues to build momentum with each release, and Linda Ronstadt. "Hearts On Fire" and "You Don't Love Me Anymore" have set the pace for Rabbitt who is looking to pop acceptance with his "Variations" LP.

Other successes have been enjoyed by Stella Parton, Hargus "Pig" Robbins, Jack Clement, Vern Gosdin, Sammi Smith and Jerry Inman. New signings include Jerry Jeff Walker, Roy Acuff, Jim Tallwater and Wood Newton.

A recent staff addition at Elektra is Ewell Roussel to director of sales and marketing.

With the purchase of Republic Records by Dave Burgess this year, the label has seen staff additions in marketing and promotion. Susie Hall joined as marketing director and Barbara Kelly came aboard as national country promotion director. A production agreement was also signed with Fred Kelly.

Republic has experienced continued success with David Rogers and scored with Nate Harvell's first hit single, "Three Times A Lady." Several new acts have been signed, including Bobby G. Rice and Randy Barlow, who turned in the label's first top 10 single with "Slow And Easy."

With its surprise success with the Kendalls and "Heaven's Just A Sin Away," Ovation Records is continuing its momentum with the Kendalls and Joe Sun, whose first single release, "Old Flames (Can't Hold A Candle To You)," reached top 20 chartings.

The last 12 months have been a period of growth for Con Brio Records, voted last year as Billboard's new country label of the year, as the label established a separate sales division and added to its roster of four Scott Summer. Con Brio boasts of staying power on the national charts and is represented by sometimes two or three releases in one week.

Gusto Records continues its "concept" objectives with such pieces of product as "Sixteen Greatest Hits" and "Super Hits Country," featuring original artists and material, and collections of pop, rock and r&b hits by original artists in such packages as "Super Hits" and the "Vintage Vault Series."

Ronnie McDowell gained national attention for Scorpion Records with his Elvis Presley tribute single, "The King Is Gone," which attained chart-topping status on both country and pop charts, and has continued that success with several other single releases.

The formation of the "Legend's" label was realized this year by Pete Drake who brought both First Generation and Second Generation Records into the label lineup for the year. First Generation's roster includes major contributors to the world of music, such as Ernest Tubbs, Ferlin Huskey and the Four Freshmen, and are uniquely featured with "now" and "then" sides on release material.

Other labels reporting upswings in the past year include LS with Christy Lane, who served up a top 20 release; Inergi, with Mary K. Miller generating top 30 single material; SCR, Caprice, Plantation, Soundwaves, 50 States, Door Knob, Churchill and True Records.

Billboard

A YEAR IN MUSIC

• Continued from page WOCM-3

artists appearances began to create new demographic patterns in the audience.

The continuing saga of country's encroachment across the world spiced the year that was and still is. Increased tour support overseas, expanded merchandising and promotion campaigns and erosion of language barriers have prompted a significant surge in country music sales internationally.

Steve Diener, president of ABC Records, went so far as to predict that country music might replace MOR in overseas popularity. Bruce Lundvall, president of CBS Records, noted his label is hiking its touring efforts and points to Willie Nelson, Marty Robbins, Moe Bandy and Tammy Wynette as four CBS acts achieving positive results through European tours.

RCA's Bob Summer, credited with brilliance at the job of the RCA presidency, has already granted autonomy to the label's Nashville operation. Jerry Bradley, Joe Galante and staff have taken advantage of it, forging some major new pathways for RCA/Nashville. UA is going strong with Crystal Gayle and Kenny Rogers.

Success on an international basis is not new for country-oriented publishers such as Tree, Acuff-Rose, Peer-Southern, Cedarwood, Combine, Pi-Gem, etc. But the magnitude of the success is something new. Even France, a hard market to penetrate because of translation problems, is coming around to country.

Mervyn Conn's annual International Festival of Country Music at Wembley has become one of the biggest musical events in England. The festival, originating 10 years ago, now spills over to a 10-day period and goes beyond the borders of the British Isles.

After the 1979 festival in Great Britain, the show goes to Sweden, Norway, Finland, Holland and Germany. Conn is trying to finalize negotiations for the first such festival behind the Iron Curtain—in Poland. Musexpo and Cannes also featured country music.

Major label executives have suddenly found legitimate reasons to take a second look at their Nashville operations in terms that go beyond Podunk, USA. Why is Slim Whitman so popular in England? Why is there a Billie Jo Spears poster in a Lucerne record shop? Why do many country music fans from Japan journey to Nashville for Fan Fair?

Suddenly, MCA has at its helm in Nashville none other than Jimmy Bowen, one-time producer for Frank Sinatra, Dean Martin and Sammy Davis Jr. He loves Nashville and its potential—for all types of country music, and for that matter all types of music.

CBS Records redesigned and expanded its marketing department and experimented successfully with pop style promo campaigns for Bobby Bare and Johnny Paycheck. ABC/Dot dropped the Dot from its name during a realignment and expansion move that saw the roster dwindle as sales soared.

The cross-pollination of the country and pop charts continued its crazy, incestuous relationship. Country songs leaped onto Billboard's "Hot 100" singles chart and "Easy Listening" chart, while several pop artists returned the favor by backflopping onto the Billboard "Hot Country Singles" chart.

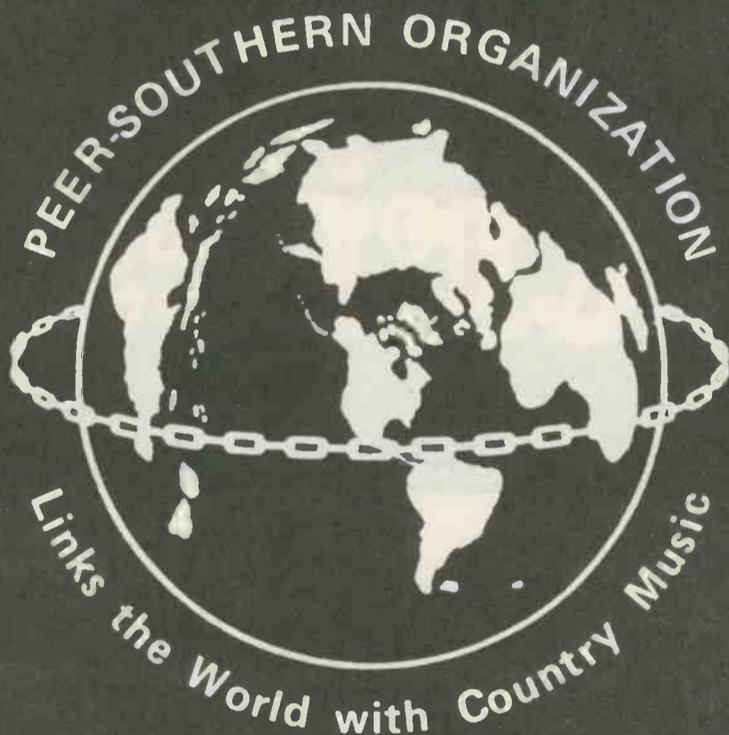
The Carpenters on the "Hot Country Singles" chart? Yes. Barbara Mandrell on the pop chart? Yes again. Jimmy Buffett on both charts, plus "Easy Listening"? Yes, Yes, Yes. Does Jimmy Buffett love Crystal Gayle? Yes. Did Kenny Rogers have a good year? Ask his banker.

LPs continued to gain strength on 45s, with continued growth in 8-tracks and cassettes. Country music in movies also was a growth item. "Smokey And The Bandit" was one of the year's top grossers, sending more residuals to Jerry Reed. "Convoy" gained more money than good reviews—and that seems to be what counts nowadays.

The performance rights organizations battled for the top
(Continued on page WOCM-68)

CREDITS

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7 MUSIC CIRCLE NORTH,
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615-244-6200

AND AROUND THE WORLD



THE WORLD OF COUNTRY MUSIC

ORGANIZATIONS

A F T R A, see American Federation of Television & Radio Artists.

A S C A P, see American Society of Composers, Authors & Publishers.

Academy of Country Music, PO Box 508, Hollywood, Calif. 90028. Tel: (213) 462-2351. Exec. Sec'y: Pam Boyd.

Founded—1964; Membership—1200 (approx.); Membership requirements—Professional: Must be affiliated with the country music industry in some area; Fan: No requirements.

Academy of Country Music Entertainment, 2 Bloor St. E., Suite 3000, Toronto, Ont., Canada M4W 1A8. Pres.: Dave Charles; Exec. Ass't: Penny Sue Turner. Founded—1976; Membership—600; Membership requirements—Must derive a portion of income from country music industry.

American Federation of Musicians, Local 257, PO Box 12399, Zip: 37212; 11 Music Circle N., Nashville, Tenn. 37203. Tel: (615) 244-9514. Pres.: Johnny DeGeorge; Sec'y-Treas.: Dutch Gorton.

Nat'l headquarters: New York, N.Y., 1500 Broadway. Zip: 10036. Tel: (212) 869-1330.

Founded—Dec., 1902 (Nashville local); Membership—approx. 2700 (Nashville local); Membership requirements—Must qualify as a professional musician.

American Federation of Television & Radio Artists (AFTRA), 1014 17 Ave. S., Nashville, Tenn. 37212. Tel: (615) 256-0155. Exec. Sec'y: David L. Maddox.

Nat'l headquarters: New York, N.Y., 1350 Ave. of the Americas. Zip: 10019. Tel: (212) 265-7700.

Founded—1961 (Nashville local); Membership—935 (Nashville local); Membership requirements—Earn money through commercials, radio or TV broadcasting and/or recordings.

American Society of Composers, Authors & Publishers (ASCAP), 1 Lincoln Plaza, New York, N.Y. 10023. Tel: (212) 595-3050.

Regional offices: Hollywood, Calif., 6430 Sunset Blvd. Zip: 90028. Tel: (213) 466-7681—Nashville, Tenn., 2 Music Square W. Zip: 37203. Tel: (615) 244-3936. Southern Region Exec. Dir.: Ed Shea.

Founded—1914 (National); 1965 (Nashville); Membership—Writers: 18,000; Publishers: 7000. Membership requirements—Composer or lyricist of a copyrighted musical work which has been commercially recorded or regularly published.

B C M A, see British Country Music Ass'n.

B M I, see Broadcast Music Inc.

Bluegrass Club of New York, 417 E. 89 St., New York, N.Y. 10028. Tel: (212) 427-1488. Pres.: Douglas Tuchman.

Founded—March, 1972; Membership—500; Membership requirements—Have an interest in traditional country and bluegrass music.

British Country Music Ass'n (BCMA), PO Box 2, Newton Abbot, Devon TQ12 4HT, England.

Founded—1968; Membership—(2500 approx); Membership requirements—Must be a country music fan.

Broadcast Music Inc. (BMI), 40 W. 57 St., New York, N.Y. 10019. Tel: (212) 586-2000.

Pres.: Edward M. Cramer; Sr. VP: Theodora Zavin; VP's: Neil Anderson, Ronald Anton, Helmut Guttenberg, Edward Molinelli, Russell Sanjek, Alan Smith; Ass't VP's: Warren McFall, James Roy; Controller: Lawrence Sweeney; Sec'y: Edward Chapin.

Branches: Hollywood, Calif., 6255 Sunset Blvd. Zip: 90028. Tel: (213) 465-2111—Nashville, Tenn., 10 Music Square E. Zip: 37203. Tel: (615) 259-3625.

VP: Frances Preston; Ass't VP: Roger Sovine.

Founded—1940; Membership—Writers: 39,000 (approx.); Publishers: 17,000 (approx); Affiliation requirements—Composer or lyricist of a musical composition commercially published or recorded, or otherwise likely to be performed.

Country Music Ass'n Inc., 7 Music Circle N., Nashville, Tenn. 37203. Tel: (615) 244-2840. Bd. Chm.: Don Nelson; Pres.: Joe Talbot; Exec. Dir.: Jo Walker; Exec. VP: Stanley Adams; VP's: Charles Scully, Joe Smith, E.W. "Bud" Wendell, Norman Weiser, Joe Bos, Joe Galante, C.W. "Chic" Doherty, Neil Rockoff, Bill Lowery, Jerry Bradley; Int'l VP: Shooichi Kusano; Sec'y: Lee Zito; Ass't Sec'y: Fred Foster; Treas.: Sam Marmaduke; Ass't Treas.: Tom Collins; Sgt. at Arms: Jimmy Jay; Ass't Sgt. at Arms: Tandy Rice; Historian: Gayle Hill.

Founded—1957; Membership—5000 (approx.); Membership requirements—Earn a portion of income from country music.

Country Music Ass'n (Great Britain) Ltd., PO Box 2LG, London W1A 2LG, England. Chm.: David Sandison; Vice-Chm.: Peter Robinson; Hon. Pres.: Mervyn Conn; Sec'y: Peter Felstead; Treas.: Jeff Forrester; Membership Sec'y: Sandy Crosthwaite.

Founded—1969; Membership—60 (approx.); Membership requirements—Must be within the music business.

Country Music Foundation Inc., 4 Music Square E., Nashville, Tenn. 37203. Tel: (615) 256-1639. Bd. Chm.: Frank Jones; Pres.: Bill Lowery; Exec. Dir.: William Ivey; Exec. VP: Brad McCuen; VP's: Jim Fogelson, Roy Horton, Pee Wee King; Treas.: Joe Talbot.

Founded—1964.

Country Music Foundation of Colorado, PO Box 19435, Denver, Colo. 80219. Tel: (303) 936-7762. Pres. & Exec. Dir.: Gladys Hart; Exec. VP: Jim Peters; Sec'y: Glenda Le-wellen.

Founded—1965; Membership—500 (approx.); Membership requirements—Have an interest in country music.

E C M A, see European Country Music Ass'n.

European Country Music Ass'n (ECMA), PO Box 152, Maassluis, Netherlands. Pres.: C.A. Dorlijn.

F I C A P, see Federation of International Country Air Personalities.

Federation of International Country Air Personalities (FICAP), 1201 16 Ave. S., Nashville, Tenn. 37212. Tel: (615) 320-0115. Exec. Dir.: Georgia Twitty; Pres.: Mike Burger; VP: Larry Scott; 2nd VP: King Edward Smith IV; Sec'y-Treas.: Bob Cole; Parliamentarian: Searcy Hall; Sgt. at Arms: Bob Ingram.

Founded—March, 1976; Membership—300; Membership requirements—(comprised of the following classes)—

A. Voting membership: includes on-the-air country personalities.

B. Associate member: includes anyone in the industry.

C. Entire radio station membership.

D. Corporate membership.

E. Radio personality membership: includes the radio personality not on-the-air, such as a program director or operations manager.

Florida Country Music Foundation & Hall of Fame Inc., PO Box 336, Fruitland Park, Fla. 32731. Admin'r: Mama Jo Hunt.

Founded—1972.

Independent Label Ass'n, 2125 Eight Ave. S., Nashville, Tenn. 37204. Pres.: R.J. Lindsey; Exec. VP: Allen Passerine; 1st VP: Joe Lucas; 2nd VP: Dave Mathes; 3rd VP: Kit Johnson; 4th VP: Ken Sheldin; Sec'y: Claude Branz; Treas.: Gene Kennedy.

Founded—1976; Membership—Nine labels; Membership requirements—

A. Label must be nationally distributed.

B. Signatory to AF of M agreement.

C. Actively involved in industry & intend to nationally distribute three records each calendar year.

D. Must maintain such reputation as to remain in good standing with all phases of the music industry.

E. Must submit an application to the board of directors and submit a written statement that the applicant agrees to be bound to the bylaws of the Independent Label Ass'n.

International Fan Club Org., Box 177, Wild Horse, Colo. 80862. Tel: (303) 962-3543.

Co-Pres.: Loudilla, Loretta & Kay Johnson.

International Heritage Music Ass'n, PO Box 9545, Birmingham, Ala. 35215. Tel: (205) 854-3016. Pres.: Ralph H. Compton; VP: Doc Williams.

Founded—1975; Membership—1500; Membership requirements—A desire to establish country music as a musical art form.

Mississippi Valley Country & Western Music Ass'n, PO Box 813, Rock Island, Ill. 61201. Pres.: Stan Kallenbach; Sec'y: Pamela E. Miller.

Founded—1960; Membership—225; Membership requirements—Must be a country music fan.

Modern Country Music Ass'n, PO Box 35, N. Quay, Brisbane, SQ 4001, Australia. Pres.: Norm Drage; Sec'y: Mrs. B. Szymanski.

Founded—1964; Membership—530; Membership requirements—desire to promote and preserve country music within Australia & New Zealand.

N A R A S, see National Academy of Rec'g Arts & Sciences.

Nashville Ass'n of Talent Directors, PO Box 40031, Nashville, Tenn. 37204. Tel: (615) 254-5721. Pres.: Billy Deaton; Dirs.: Don Keirns, Johnny Massey; Sec'y & Treas.: Tandy Rice.

Founded—1975; Membership—14 agencies; Membership requirements—Agency must have at least one recording artists.

Nashville Songwriters Ass'n, 25 Music Square W., Nashville, Tenn. 37203. Tel: (615) 254-8903. Pres.: Bob Jennings; Exec. Dir.: Maggie Cavender; 1st VP: Rory Bourke; 2nd VP: Don Wayne; Sec'y: Lorene Mann; Treas.: Patsy Bruce; Sgt. at Arms: Paul Richey.

Founded—1967; Membership—1000 (approx.); Membership requirements—Ac-

tive: One song published by publishing company affiliated with a performing rights organization; Associate: Unpublished writer.

National Academy of Rec'g Arts & Sciences (NARAS), 7 Music Circle N., Nashville, Tenn. 37203. Tel: (615) 255-8777. Pres.: Roger Sovine; 1st VP: Ed Penney; 2nd VP: Lynn Shults; Exec. Dir.: Francine Anderson; Sec'y: Layng Martine Jr.; Treas.: John Sturdivant.

Nat'l headquarters: Burbank, Calif., 4444 Riverside Dr. Zip: 91505. Tel: (213) 843-8233.

Founded—1964 (Nashville chapter); Membership—(Nashville chapter) 757 Active; 86 Associate; Membership requirements—Active: Six recorded & commercially released selections, or the equivalent of one complete LP side; Associate: Those not eligible for Active membership, but who are actively identified with and interested in the recording industry.

New Zealand Country Music Ass'n Inc., 29 Mayflower Close, Mangere E., Auckland, New Zealand. Chm.: W.C. Brickland; Pres.: J. Coyle; Sec'y-Treas.: Mrs. B.A. Annas.

Founded—1971; Membership requirements—To foster & encourage country music throughout New Zealand.

Ohio Country & Western Music Ass'n Inc., 1346 Gross Ave. NE, Canton, Ohio 44705. Pres.: Bob Davidson; VP: Les Hall; Sec'y: Jeanne Johnson; Treas.: Wanda Davidson.

Founded—1966; Membership—1000; Membership requirements—A love for country music and participation in helping promote it.

SESA C Inc., 10 Columbus Circle, New York, N.Y. 10019. Tel: (212) 586-3450. Pres.: Alice H. Prager; VP's: W.F. Myers, S.B. Candilora, Norman Odium, Sidney Guber, A.F. Ciancimino, Charles Scully.

Branch: Nashville, Tenn., 11 Music Circle S. Zip: 37203. Tel: (615) 244-1992. Country Dir.: Brad McCuen.

Founded—1931 (National); 1964 (Nashville); Membership—Writers: 450 (approx.); Publishing catalogs: 500 (approx.); Membership requirements—One song recorded and released on a nationally distributed label.

South African Country Music Ass'n, Post Restante, Lyndhurst Post Office, Lyndhurst 2106, Transvaal, South Africa.

Southern Writers Group USA, Box 40764, 2804 Azalea Pl., Nashville, Tenn. 37204. Tel: (615) 383-8682. Contact: Bill Martin.

COUNTRY MUSIC STORY

• Continued from page WOCM-34

now offers new benefits, including a subscription to the NARAS Institute Journal. The organization has started a scholarship fund.

Seven NARAS showcases were held in the past year, and most of them went SRO. Money raised through the showcases will be used to assist community projects. Another seminar, this one involving artist management, will be held before the end of the year. NARAS luncheons are also planned.

Another boost for the local chapter came when Nashville's Bill Denny was re-elected as national president.

Membership in the Nashville Songwriters Assn. International shot up 20%, with membership rolls at 1,000 members, representing every state in the nation.

Two songwriters nights and the Wesley Rose roast served as fund-raising events, and the group sponsored a booth and show at Fan Fair '78 and put up a display on its Hall of Fame at the Nashville airport.

A successful project was the songwriter seminar co-sponsored by KCKN, Kansas City. The pilot project was well received, and the organization plans to repeat the event in several cities next year.

The Academy of Country Music, based in Los Angeles, held its widely telecast awards show last April. The association is luring artists to do concerts benefiting the academy.

The group's board is working on the possibility of opening chapters in other areas.

The Federation of Country Air Personalities (FICAP) established a job bank for its members—a successful new program.

For the first time, WSM has invited the group to join the official agenda of the Grand Ole Opry birthday celebration.

FICAP plans three board meetings next year—in Nashville and in Roanoke at the invitation of WSLC. The latter meeting will be turned into the FICAP Country Music Air Personality Clinic. It's a one-day session for the deejay to learn how to improve himself personally.

FICAP is also working on a credit union to solve some of the financial problems facing the air personalities. Membership has doubled from 260 to more than 500 in the past year for the organization that is actively planning its Country Music Deejay Hall of Fame site.

Describing it as "a much more democratic way of dispersing money," BMI has initiated a new bonus system and has been spending a large part of the year in explaining it to BMI writer and publisher affiliates.

BMI/Nashville has been involved in the effort to educate the users of music and their obligations under the new copyright law. Sessions at universities in Texas, Miami, Georgia and Tennessee have been held for this purpose. Frances Preston, vice president, leads the BMI effort.

October 1978 will be the 10th anniversary of the ASCAP building on Nashville's music row. In one decade the number of ASCAP awards for country music songs has jumped from 21 to more than 102.

ASCAP moves the site of its awards presentation to the new Opryland Hotel ballroom. Rusty Jones joined the organization as Nashville director of public relations during the year. Ed Shea, Southern region director, spearheads ASCAP's Nashville operation.

"Heaven's Just A Sin Away" by the Kendalls continues to be SESAC's top topic. Ronnie McDowell's success is another feather in the SESAC cap.

Tree International is opening up a SESAC publishing firm, and Brad McCuen, head of SESAC's country operation, notes that Jim Black, leader of the gospel division will also direct a pop division out of Nashville.

Like Nashville itself, the city's organizations have come alive, gaining momentum from the successes of 1978, and gaining potential for 1979.

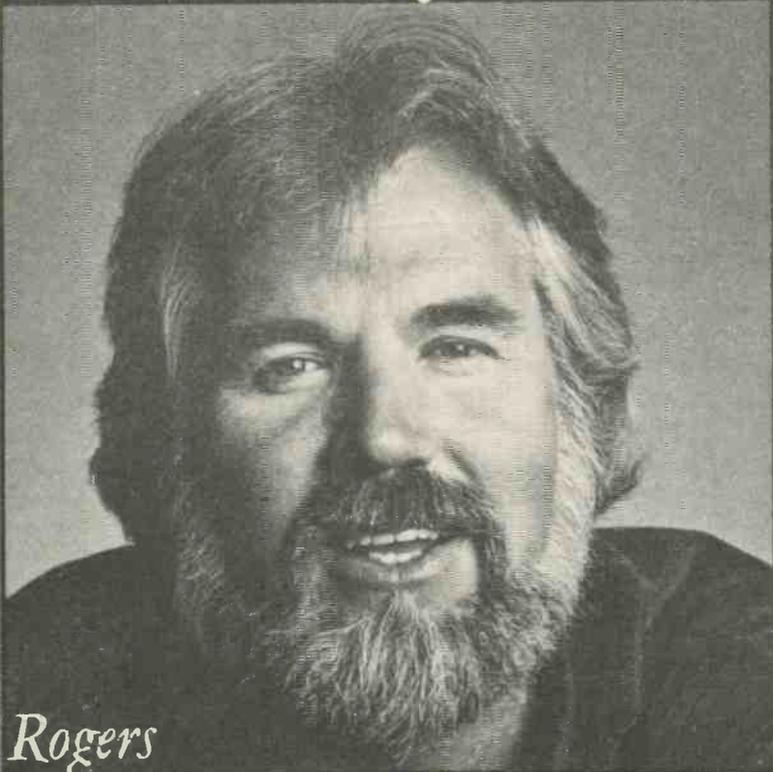
GERRY WOOD

Billboard

HAPPY BIRTHDAY CMA



When they go to town
the whole country goes with them:
They're on the New UA.



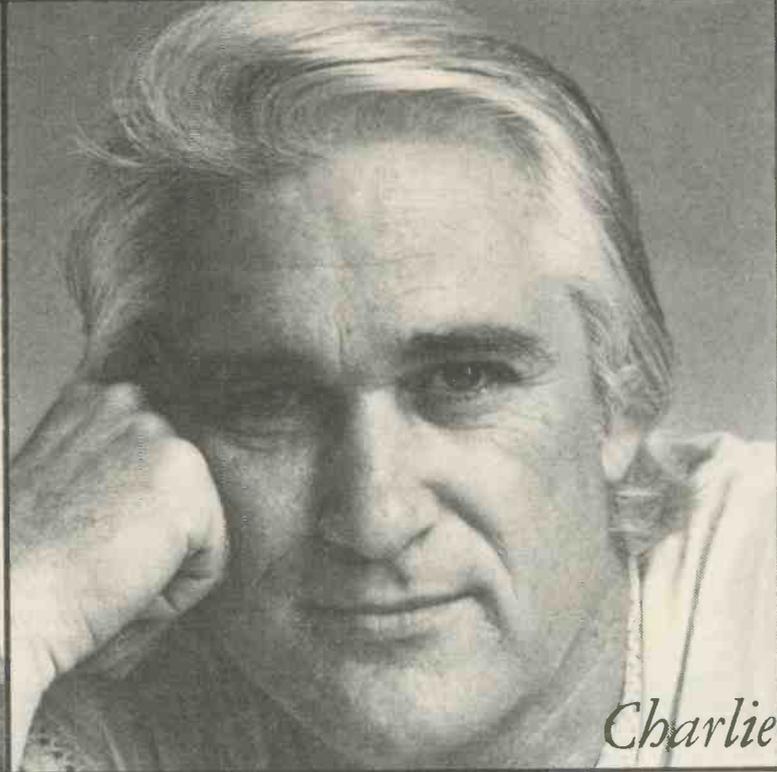
Kenny Rogers



Crystal Gayle



Dottie West



Charlie Rich



Doc & Merte Watson



Billie Jo Spears



THE WORLD OF COUNTRY MUSIC

STATE FAIRS

Alabama State Fair, Fairgrounds, Birmingham. Tel: (205) 787-2641. (Grandstand seats 10,000; Indoor Arena seats 4000; Auditorium seats 2000).
 Alaska State Fair Inc., Box 1128, Palmer 99645. Tel: (907) 745-4827. Mgr.: Marsha Melton. (Grandstand seats 2000).
 Arizona—State Fair Arizona, PO Box 6715, Phoenix 85005. Tel: (602) 252-6771. Mgr.: Thomas E. Clark. (Veterans Memorial Coliseum seats 10,250 permanent; 3,750 portable).
 Arkansas State Fair & Livestock Show, Roosevelt Rd., Little Rock 72203. Tel: (501) 372-8341. Mgr.: John R. Holmes. (Barton Coliseum seats 7100 permanent; 2900 portable; Grandstand seats 3500 permanent; 1500 portable).
 California Exposition & State Fair, 1600 Exposition Blvd., Sacramento 95815. Tel: (916) 641-2451. Mgr.: Baron Reed. (Grandstand seats 11,000; Outdoor Arena seats 4800).
 Colorado State Fair, Fairgrounds, Pueblo 81004. Tel: (303) 561-8484. Mgr.: George E. Scott. (Grandstand seats 7500 permanent; 5000 portable).
 Delaware State Fair, Box 28, Harrington 19952. Tel: (302) 398-3269. (Grandstand seats 4800).
 Florida State Fair & ExpoPark, PO Box 11766, Tampa 33680. Tel: (813) 621-7821. Mgr.: Paul H. King. (Expo Hall seats 10,000 portable; Grandstand seats 4000 permanent; Stage-Picnic Grove seats 2500 (grass); Amphitheater seats 2000 (grass); Cultural Center seats 1500 portable (table seating); Activities Dome seats 300 portable).
 Georgia—Grandstand & Luther Williams Field, Central City Park, Macon 31201. Tel: (912) 746-7184.
 Hawaii—Fiftieth State Fair, 23 S. Vineyard Blvd., Honolulu 96813. Tel: (808) 531-4333.
 Idaho—Fair Grandstand, Eastern Idaho State Fair, PO Box 250, Blackfoot 83221. Tel: (208) 785-2480. Mgr.: Roy Howell. (Western Idaho Fair, 5610 Glenwood Rd., Boise 83702. Tel: (208) 384-8940).
 Illinois State Fair, Box 576, Sangamon Ave., Springfield 62705. Tel: (217) 782-6661.
 Indiana State Fair, Fairgrounds, 1202 E. 38 St., Indianapolis 46205. Tel: (317) 923-3431. (Coliseum seats 12,000; Stadium seats 14,000).

Iowa State Fairgrounds, State House, Des Moines 50319. Tel: (515) 262-3111. Mgr.: Jim Taylor. (Grandstand seats 10,000 permanent; 15,000 portable; Pavilion seats 2000 permanent; 2000 portable).
 Kansas State Fair 20th & Poplar, Hutchinson 67501. Tel: (316) 662-6611. Mgr.: Robert Gottschalk. (Grandstand seats 10,500).
 Kentucky State Fair & Exposition Center, PO Box 21179, Louisville 40220. Tel: (502) 366-9592. Mgr.: Joseph R. Bell. (Freedom Hall seats 14,171 permanent; 5229 portable; Stadium seats 36,984).
 Louisiana—Hirsch Memorial Coliseum, State Fairgrounds, PO Box 9100, Shreveport 71109. Tel: (318) 631-0038, 635-1361. (Seats 10,300).
 Maine—Bangor State Fair, 100 Dutton St., Bangor 04401. Tel: (207) 947-3542. (Grandstand seats 3500).
 Maryland State Fair, Timonium 21093. Tel: (301) 252-0200.
 Michigan State Fair, Michigan State Fairgrounds, Detroit. Tel: (313) 368-1000.
 Minnesota State Fair Coliseum & Grandstand, St. Paul 55108. Tel: (612) 645-2781. Mgr.: Mike Helfron. (Grandstand seats 21,000 permanent; Coliseum seats 6000 permanent; 2000 portable; Bardshell seats 3000 portable).
 Mississippi State Fair, 1207 Mississippi St., Jackson 39202. Tel: (601) 353-1187. Mgr.: William K. Everett. (Coliseum seats 6488 permanent; 2680 portable).
 Missouri State Fair, Fair Acres, Sedalia 65301. Tel: (816) 826-0570.
 Montana State Fair, PO Box 1524, Great Falls 59401. Tel: (406) 452-6401. (Grandstand seats 4500).
 Nebraska State Fair, Fairgrounds, PO Box 81223, Lincoln 68501. Tel: (402) 432-5371. (Grandstand seats 3500).
 Nevada State Fair, PO Box 273, Reno 89502. Tel: (702) 785-4280. Mgr.: Vic A. Cangi. (Grandstand seats 3500).
 New Jersey State Fair, PO Box 8174, Trenton 08650. Tel: (609) 587-6300.
 New Mexico State Fair, Fairgrounds, PO Box 8546, Albuquerque 87108. Tel: (505) 265-1791.
 New York State Fair, Fairgrounds, Syracuse. Tel: (315) 487-7711. (Grandstand seats 15,000).
 North Dakota State Fair, Fairgrounds, PO Box 1796, Minot 58701. Tel: (701) 852-

3113. Mgr.: Gerald Iverson. (Grandstand seats 5600 permanent; 2000 portable; All Seasons Arena seats 4200 permanent; 2000 portable).
 Ohio State Fair, Fairgrounds, Columbus. Tel: (614) 294-5441. (Coliseum seats 5100 permanent; 1400 portable).
 Oklahoma—State Fair of Oklahoma, 500 N. Land Rush, Oklahoma City 73107. Tel: (405) 942-5511. Mgr.: Sandy Saunders. (Grandstand seats 10,000 permanent; 1120 portable; Baseball Park seats 10,000 permanent; 2500 portable; Arena seats 8996 permanent; 2500 portable).
 Oregon State Fair & Exposition Center, 2330 17 St. NE, Salem 97310. Tel: (503) 378-3247. Mgr.: Ron Ingberg. (Grandstand seats 5000 permanent; Auditorium seats 3300 permanent).
 South Carolina State Fair Exhibition, Fairgrounds, PO Box 393, Columbia 29202. Tel: (803) 799-3387. (Grandstand seats 2600).
 South Dakota State Fair, Fairgrounds, PO Box 1275, Huron 57350. Tel: (605) 352-1431. Mgr.: Bob Glanzner.
 Tennessee State Fair, Box 40203, Melrose Sta., Nashville 37204. Tel: (615) 254-3521. (Grandstand seats 15,000).
 Texas—State Fair of Texas, PO Box 26010, Dallas 75226. Tel: (214) 823-9931. (Stadium seats 72,000; Indoor Arena seats 7100).
 Utah State Fair, Fairgrounds, 155 North 1000 W., Salt Lake City 84116. Tel: (801) 533-5858. Dir.: Hugh C. Bringham. (Coliseum seats 3000 permanent; 500 portable).
 Vermont State Fair, Rutland Fairgrounds, Rutland 05701. Tel: (802) 775-5200.
 Virginia State Fair, Fairgrounds, PO Box 26805, E. Laburnum Ave. & Meadowbridge Rd., Richmond 23261. Tel: (804) 329-4437. Exec. VP: C.L. Teachworth. (Arena seats 4000).
 West Virginia State Fair, PO Box 829, Lewisburg 24901. Tel: (304) 645-1090. (Grandstand seats 5000).
 Wisconsin State Fair, State Fair Park, West Allis 53214. Tel: (414) 257-8800. Dir.: James W. Greiner. (Grandstand seats 14,139 permanent; 4346 portable).
 Wyoming State Fair, Fairgrounds, PO Drawer 10, Douglas 82633. Tel: (307) 358-2398. Mgr.: Gordon "Jim" Roush. (seating capacity 2500 permanent; 400 portable).

COUNTRY LIVE TALENT

• Continued from page WOCM-38

Entertainment Amusement Co. (Entam), of Charleston, West Virginia, promotes mostly rock concerts in sections of North Carolina, Tennessee, Kentucky, Indiana, Virginia, and West Virginia. But the country acts the company does book are among the top in the business: Mac Davis, Linda Ronstadt, Dolly Parton, Loretta Lynn, Conway Twitty, Willie Nelson, and Waylon Jennings. A spokesperson for the firm says Entam arranges country concerts in both civic and college arenas and that all the acts are reliable moneymakers.

Tommy Thomas, who manages the Palomino club in Los Angeles, says that more and more acts are calling the shots about where and when they will work. "The nightclub owner," he says, "doesn't really decide much anymore. Nightclubs are competing with concerts for talent. There's a greater demand now than ever for top acts. At one time, we booked the acts

that nobody wanted. Now they're all wanted—they're all big."

Thomas admits that the Palomino, now in its twenty-sixth year of operation, is not hard-up for talent, though. "For every act we book, we have 10 acts that want to work." But, he adds, performers are constantly drawn to Los Angeles to do concerts, movies, or television. Consequently, he says, it is the location as much as the management that makes the club the success it is.

Clubs all over the country are going to have trouble getting big acts," he cautions. "Since the acts get more money for each date, they work fewer dates. If you can't get the big names, you have to develop your own acts."

Thomas advises promoting new talent by (1) explaining the problems of the business to the act and its management, (2) touting the club itself, (3) getting local radio stations and reviewers on the side of the club to assure promising acts maximum exposure.

Like the Palomino, Manhattan's Lone Star Cafe is awash with available country talent. "Getting country acts is becoming easier," says Lone Star spokesman Mort Cooperman, "because our status has increased."

The Lone Star has been in operation for 18 months. "We built the place slowly," Cooperman says, "because we didn't want it to be a place the beautiful people dropped into and then went away from. So we didn't bring in heavyweight acts—one, two, three."

Heavies abound now, though. September dates included performances by Vassar Clements, Moe Bandy, Kinky Friedman, Ronnie Sessions, Dave and Sugar, and Doug Sahm. The 300-seat club divides its musical offerings between country and blues.

Cooperman points to several reasons why the Lone Star has gained such quick popularity among both artists and audiences. "It's not a black box. It's one of the most elegant places in town. A lot of writers like to hang out here. As a consequence, the amount of exposure acts get here tends to be rather substantial. And we try to maintain a good relationship with the performers—we still have a little bit of childish idolatry toward them."

Unlike other clubs that work their biggest names on weekends, the Lone Star schedules "lesser known, but goddamn good" acts on Fridays and Saturdays. "Sunday through Thursday it's a showcase," Cooperman says. Local acts are used as openers. There is no house band, says Cooperman, "because, frankly, there's not a good enough roster of musicians in New York who know country material."

The Lone Star cover varies from \$3 to \$6. "We charged \$6 for the first time with Bo Diddley, and it's been some time since we went as low as \$3," Cooperman explains. "It averages \$5 during the week and \$4 on the weekends."

As the name might imply, the Lone Star has a particularly good working relationship with Texas (or Texas-flavored) musicians. Kinky Friedman (whom Cooperman describes as "a cross between Groucho Marx, Bob Dylan, and Merle Haggard") has become a house favorite and will be working dates there throughout the fall. The club also hosted the celebration for Willie Nelson when one of his recent albums went platinum.

"We did Texas Independence Day last March with Freddy Fender, Johnny Paycheck, Billy Joe Shaver, Marshall Chapman, and a whole slew of others," Cooperman boasts. "And the audience included Margaret Trudeau, Andy Warhol, Kurt Vonnegut, and half the New York Rangers."

A former advertising and promotions man, Cooperman advances his club's standing by such conventional methods as live broadcasts over WHN radio and by a monthly mailing of his coming-attractions list to more than 10,000 people. On the less conventional side, he has drawn attention to the Lone Star, he says, by having Friedman ride horseback with a column of 10 blacks who dressed as Hasidic Jews and marched on the Soviet embassy. Cooperman adds that he plans to put a 40-foot sculpture of an iguana ("We'll call it a 'New York armadillo'") on the roof of the Lone Star.

Life is blessedly less flamboyant at the Country Palace in Toledo, a club that books such acts as Ray Griff, Johnny Russell, Mel Street, and T. G. Sheppard. According to manager Duane Abajay, the 300-seat club headlines one name act a week for at least 40 weeks a year. On the remaining weeks—and as an opener for bigger acts—the Country Palace features its locally popular house band, Terry Cooper and the Sunbursts.

The cover varies with each act, and no cover is charged for house band performances. The Sunbursts incline toward MOR country arrangements and are favorites with patrons who are attracted to the club's dance floor. Now in its sixth year, the Palace does most of its promotions by radio announcements and 30- and 60-second tv spots.

Nashville North, a club near Chicago's O'Hare Field, schedules name country talent once a week. Recent acts included Merle Kilgore, Judy Rose, and Ronnie Sessions. The house band is Dave Gibson & Hackenbush. Club owner Archie Drury says a local ordinance prohibits cover charges as such but that he has a \$5 ticket levy for acts that cost him \$1,000 or more. Nashville North, open seven nights a week, can seat 300 in the lounge and 60 in the dining room.

Drury books his big acts on Friday and Saturday nights and promotes them through spots on WJJD radio, in-house announcements, and weekly newspaper ads. He says he's had little success with a mailing list because he doesn't book far enough in advance to allow for the printing and bulk-mailing time such a list requires. Nashville North is going into its third year of operation.

State fairs routinely use country acts to bolster their gate receipts. The gigantic Ohio State Fair, which drew a record attendance this year of 2,724,583, had a start-to-finish come-on with country talent: Johnny Cash, Charley Pride, Johnny Paycheck, Ronnie Milsap, Mac Davis, Kenny Rogers, Dottie West, Dolly Parton, and Eddie Rabbitt. Approximately 50,000 attended the Parton concert which closed the fair. Concert admission was included in the price of general admission tickets to the fair: \$3 for adults, \$1 for children.

Gary Hearn, promotion manager of the State Fair of Oklahoma, says that ticket sales reached a record high three and a half weeks before the fair started. At this exposition, which ran from Sept. 22-Oct. 1, the country music performances were held in conjunction with the State Fair of Oklahoma Championship Rodeo, Sept. 28-Oct. 1.

Performers included Roy Rogers and Dale Evans, the Sons of the Pioneers, Roy "Dusty" Rogers, Jr., Roy Clark, the Oak Ridge Boys, and Don Williams. Tickets were separate from the general admission tickets to the fair.

Hearn says the talent is booked in October and November—which gives the management almost a year to carry out a statewide media blitz. Hearn reports this year's promotion involved about 2,000,000 pieces of direct mail, in addition to newspaper, radio, TV, and billboard ads.

The Illinois State Fair, which ran from Aug. 10-20 and had a total attendance of 826,444, also relied heavily on country music. Headliners were Charley Pride, Kenny Rogers, Dolly Parton, and Danny Davis and the Nashville Brass.

According to Edna Ikemire, secretary to fair manager Nick Stone, tickets for these shows were \$6 for box and \$5 for reserve—in addition to the general admission cost to the fair.

"Beer tents" on the fairgrounds also employed name country acts, including the Piper Road String Band, Cactus Jack, the Wyatt Webb Show, Tokyo Matsu, the Stony Mountain Cloggers, and the Shari Lynn Show.

Crystal Gayle was the only country star booked for the Delaware State Fair, July 21-29, and she had to cancel the day before the concert because of illness. Luckily, the fair had been running a Country Music Talent Contest and was able to use the winning acts as an eleventh-hour replacement for Gayle. The substitute performance was offered free to fairgoers.

Assistant fair manager Gary Simpson says the aborted Gayle concert elicited "one of our best advance ticket sales" (Continued on page WOCM-64)



SINCERE THANKS AND
APPRECIATION FOR A
TREMENDOUS YEAR!

MARGO SMITH



WILLIAM MORRIS AGENCY
INCORPORATED
NEW YORK, N.Y. 10017

XXX

We're the BEST in the COUNTRY



Roy Acuff



Jack Clement



Vern Gosdin



Jerry Inman



Wood Newton



Stella Parton



Eddie Rabbitt



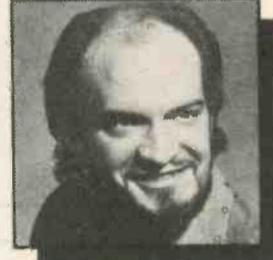
Hargus "Pig" Robbins



Linda Ronstadt



Sammi Smith



Jim "Tallwater"



Jerry Jeff Walker

We're Elektra/Asylum Records.





THE WORLD OF COUNTRY MUSIC

TOP COUNTRY SINGLES 1950-1977

The following is a selected portion of Billboard's "Top Country Singles of the Year" Programming Aid. For details on this service and Billboard's other Programming Aids, please contact: Billboard Chart Research, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Tel: (213) 273-7040.

1950

- Pos. TITLE—Artist (Label)
1. I'M MOVIN' ON—Hank Snow (Victor)
 2. CHATTANOOGIE SHOE SHINE BOY—Red Foley (Decca)
 3. I'LL SAIL MY SHIP ALONE—Moon Mullican (King)
 4. WHY DON'T YOU LOVE ME?—Hank Williams (MGM)
 5. LONG GONE LONESOME BLUES—Hank Williams (MGM)
 6. GOODNIGHT, IRENE—Red Foley & Ernest Tubb (Decca)
 7. CUDDLE BUGGIN' BABY—Eddy Arnold (Victor)
 8. (REMEMBER ME) I'M THE ONE WHO LOVES YOU—Stuart Hamblen (Columbia)
 9. BIRMINGHAM BOUNCE—Red Foley (Decca)
 10. LOVEBUG ITCH—Eddy Arnold (Victor)

1951

- Pos. TITLE—Artist (Label)
1. COLD, COLD HEART—Hank Williams (MGM)
 2. I WANT TO BE WITH YOU ALWAYS—Lefty Frizzell (Columbia)
 3. ALWAYS LATE—Lefty Frizzell (Columbia)
 4. RHUMBA BOOGIE—Hank Snow (Victor)
 5. I WANNA PLAY HOUSE WITH YOU—Eddy Arnold (Victor)
 6. THERE'S BEEN A CHANGE IN ME—Eddy Arnold (Victor)
 7. SHOTGUN BOOGIE—Tennessee Ernie (Capitol)
 8. HEY, GOOD LOOKIN'—Hank Williams (MGM)
 9. MOM AND DAD'S WALTZ—Lefty Frizzell (Columbia)
 10. GOLDEN ROCKET—Hank Snow (Victor)

1952

- Pos. TITLE—Artist (Label)
1. WILD SIDE OF LIFE—Hank Thompson (Capitol)
 2. LET OLD MOTHER NATURE HAVE HER WAY—Carl Smith (Columbia)
 3. JAMBALAYA—Hank Williams (MGM)
 4. IT WASN'T GOD WHO MADE HONKY TONK ANGELS—Kitty Wells (Decca)
 5. SLOW POKE—Pee Wee King (Victor)
 6. INDIAN LOVE CALL—Slim Whitman (Imperial)
 7. WONDERING—Webb Pierce (Decca)
 8. DON'T JUST STAND THERE—Carl Smith (Columbia)
 9. ALMOST—George Morgan (Columbia)
 10. GIVE ME MORE, MORE, MORE OF YOUR KISSES—Lefty Frizzell (Columbia)

1953

- Pos. TITLE—Artist (Label)
1. KAW-LIGA—Hank Williams (MGM)
 2. YOUR CHEATIN' HEART—Hank Williams (MGM)
 3. NO HELP WANTED—Carlisle (Mercury)
 4. DEAR JOHN LETTER—Jean Shepard & Ferlin Husky (Capitol)
 5. HEY, JOE—Carl Smith (Columbia)
 6. MEXICAN JOE—Jim Reeves (Abbott)
 7. I FORGOT MORE THAN YOU'LL EVER KNOW—Davis Sisters (RCA Victor)
 8. IT'S BEEN SO LONG—Webb Pierce (Decca)
 9. TAKE THESE CHAINS FROM MY HEART—Hank Williams (MGM)
 10. FOOL SUCH AS I—Hank Snow (Victor)

1954

- Pos. TITLE—Artist (Label)
1. I DON'T HURT ANYMORE—Hank Snow (Victor)
 2. ONE BY ONE—Kitty Wells & Red Foley (Decca)
 3. SLOWLY—Webb Pierce (Decca)
 4. EVEN THO—Webb Pierce (Decca)
 5. I REALLY DON'T WANT TO KNOW—Eddy Arnold (Victor)
 6. MORE AND MORE—Webb Pierce (Decca)
 7. YOU BETTER NOT DO THAT—Tommy Collins (Capitol)
 8. THERE STANDS THE GLASS—Webb Pierce (Decca)
 9. ROSE MARIE—Slim Whitman (Imperial)
 10. I'LL BE THERE—Ray Price (Columbia)

1955

- Pos. TITLE—Artist (Label)
1. IN THE JAILHOUSE NOW—Webb Pierce (Decca)
 2. MAKING BELIEVE—Kitty Wells (Decca)
 3. I DON'T CARE—Webb Pierce (Decca)
 4. LOOSE TALK—Carl Smith (Columbia)
 5. SATISFIED MIND—Porter Wagoner (RCA Victor)
 6. CATTLE CALL—Eddy Arnold & Hugo Winterhalter (RCA Victor)
 7. LIVE FAST, LOVE HARD AND DIE YOUNG—Faron Young (Capitol)
 8. IF YOU AIN'T LOVIN'—Faron Young (Capitol)
 9. YELLOW ROSES—Hank Snow (RCA Victor)
 10. I'VE BEEN THINKING—Eddy Arnold (RCA Victor)

1956

- Pos. TITLE—Artist (Label)
1. CRAZY ARMS—Ray Price (Columbia)
 2. HEARTBREAK HOTEL—Elvis Presley (Victor)
 3. I WALK THE LINE—Johnny Cash (Sun)
 4. BLUE SUEDE SHOES—Carl Perkins (Sun)
 5. SEARCHING—Kitty Wells (Decca)
 6. I WANT YOU, I NEED YOU, I LOVE YOU—Elvis Presley (Victor)
 7. DON'T BE CRUEL—Elvis Presley (Victor)
 8. WHY BABY WHY—Red Sovine & Webb Pierce (Decca)
 9. I FORGOT TO REMEMBER TO FORGET—Elvis Presley (Victor)
 10. SINGING THE BLUES—Marty Robbins (Columbia)

1957

- Pos. TITLE—Artist (Label)
1. GONE—Ferlin Husky (Capitol)
 2. FRAULEIN—Bobby Helms (Decca)
 3. BYE BYE LOVE—Everly Brothers (Cadence)
 4. A WHITE SPORT COAT—Marty Robbins (Columbia)
 5. YOUNG LOVE—Sonny James (Capitol)
 6. FOUR WALLS—Jim Reeves (RCA Victor)
 7. THERE YOU GO/TRAIN OF LOVE—Johnny Cash (Sun)
 8. WAKE UP LITTLE SUSIE—Everly Brothers (Cadence)
 9. GONNA FIND ME A BLUEBIRD—Marvin Rainwater (MGM)
 10. JAILHOUSE ROCK—Elvis Presley (RCA Victor)

1958

- Pos. TITLE—Artist (Label)
1. OH, LONESOME ME/I CAN'T STOP LOVING YOU—Don Gibson (RCA Victor)
 2. JUST MARRIED/STAIRWAY OF LOVE—Marty Robbins (Columbia)
 3. GUESS THINGS HAPPEN THAT WAY/COME IN, STRANGER—Johnny Cash (Sun)
 4. CITY LIGHTS/INVITATION TO THE BLUES—Ray Price (Columbia)
 5. DON'T I BEG OF YOU—Elvis Presley (RCA Victor)
 6. THE WAYS OF A WOMAN IN LOVE/YOU'RE THE NEAREST THING TO HEAVEN—Johnny Cash (Sun)
 7. BALLAD OF A TEENAGE QUEEN—Johnny Cash (Sun)
 8. SEND ME THE PILLOW YOU DREAM ON—Hank Locklin (RCA Victor)
 9. BLUE BLUE DAY—Don Gibson (RCA Victor)
 - *10. ALONE WITH YOU—Faron Young (Capitol)
 - *10. BLUE BOY—Jim Reeves (RCA Victor)

1959

- Pos. TITLE—Artist (Label)
1. BATTLE OF NEW ORLEANS—Johnny Horton (Columbia)
 2. THE THREE BELLS—The Browns (RCA Victor)
 3. HEARTACHES BY THE NUMBER—Ray Price (Columbia)
 4. WATERLOO—Stonewall Jackson (Columbia)
 5. DON'T TAKE YOUR GUNS TO TOWN—Johnny Cash (Columbia)
 6. WHITE LIGHTNING—George Jones (Mercury)
 7. COUNTRY GIRL—Faron Young (Capitol)
 8. I AIN'T NEVER—Webb Pierce (Decca)
 9. WHEN IT'S SPRINGTIME IN ALASKA—Johnny Horton (Columbia)
 10. BILLY BAYOU—Jim Reeves (RCA Victor)

1960

- Pos. TITLE—Artist (Label)
1. PLEASE HELP ME, I'M FALLING—Hank Locklin (RCA Victor)
 2. HE'LL HAVE TO GO—Jim Reeves (RCA Victor)
 3. ALABAMA—Cowboy Copas (Starday)
 4. ONE MORE TIME—Ray Price (Columbia)
 5. ABOVE AND BEYOND—Buck Owens (Capitol)
 6. ANOTHER—Roy Drusky (Decca)
 7. JUST ONE TIME—Don Gibson (RCA Victor)
 8. ON THE WINGS OF A DOVE—Ferlin Husky (Capitol)
 9. EL PASO—Marty Robbins (Columbia)
 10. EXCUSE ME (I THINK I'VE GOT A HEARTACHE)—Buck Owens (Capitol)

1961

- Pos. TITLE—Artist (Label)
1. I FALL TO PIECES—Patsy Cline (Decca)
 2. FOOLIN' AROUND—Buck Owens (Capitol)
 3. WINDOW UP ABOVE—George Jones (Mercury)
 4. TENDER YEARS—George Jones (Mercury)
 5. THREE HEARTS IN A TANGLE—Roy Drusky (Decca)
 6. HELLO WALLS—Faron Young (Capitol)
 7. DON'T WORRY—Marty Robbins (Columbia)
 8. HEARTBREAK U.S.A.—Kitty Wells (Decca)
 9. SEA OF HEARTBREAK—Don Gibson (RCA Victor)
 10. ON THE WINGS OF A DOVE—Ferlin Husky (Capitol)

1962

- Pos. TITLE—Artist (Label)
1. WOLVERTON MOUNTAIN—Claude King (Columbia)
 2. MISERY LOVES COMPANY—Porter Wagoner (RCA Victor)
 3. SHE THINKS I STILL CARE—George Jones (United Artists)
 4. CHARLIE'S SHOES—Billy Walker (Columbia)
 5. ADIOS AMIGO—Jim Reeves (RCA Victor)
 6. A WOUND TIME CAN'T ERASE—Stonewall Jackson (Columbia)
 7. SHE'S GOT YOU—Patsy Cline (Decca)
 8. WALK ON BY—Leroy Van Dyke (Mercury)
 9. TROUBLE'S BACK IN TOWN—Wilburn Brothers (Decca)
 10. LOSING YOUR LOVE—Jim Reeves (RCA Victor)

1963

- Pos. TITLE—Artist (Label)
1. STILL—Bill Anderson (Decca)
 2. ACT NATURALLY—Buck Owens (Capitol)
 3. RING OF FIRE—Johnny Cash (Columbia)
 4. WE MUST HAVE BEEN OUT OF OUR MINDS—George Jones & Melba Montgomery (United Artists)
 5. LONESOME 7-7203—Hawkshaw Hawkins (King)
 6. TALK BACK TREMBLING LIPS—Ernest Ashworth (Hickory)
 7. ABILENE—George Hamilton IV (RCA Victor)
 8. DON'T LET ME CROSS OVER—Carl Butler (Columbia)
 9. SIX DAYS ON THE ROAD—Dave Dudley (Golden Wing)
 10. YOU COMB HER HAIR—George Jones (United Artists)

1964

- Pos. TITLE—Artist (Label)
1. MY HEART SKIPS A BEAT—Buck Owens (Capitol)
 2. WELCOME TO MY WORLD—Jim Reeves (RCA Victor)
 3. TOGETHER AGAIN—Buck Owens (Capitol)
 4. I GUESS I'M CRAZY—Jim Reeves (RCA Victor)
 5. I DON'T LOVE YOU ANYMORE—Charlie Louvin (Capitol)
 6. SAGINAW MICHIGAN—Lefty Frizzell (Columbia)
 7. BURNING MEMORIES—Ray Price (Columbia)
 8. UNDERSTAND YOUR MAN—Johnny Cash (Columbia)
 9. DANG ME—Roger Miller (Smash)
 10. MEMORY #1—Webb Pierce (Decca)

1965

- Pos. TITLE—Artist (Label)
1. WHAT'S HE DOING IN MY WORLD—Eddy Arnold (RCA Victor)
 2. I'VE GOT A TIGER BY THE TAIL—Buck Owens (Capitol)
 3. YES, MR. PETERS—Roy Drusky & Priscilla Mitchell (Mercury)
 4. BRIDGE WASHED OUT—Warner Mack (Decca)
 5. THE OTHER WOMAN—Ray Price (Columbia)
 6. THEN AND ONLY THEN—Connie Smith (RCA Victor)
 7. BEFORE YOU GO—Buck Owens (Capitol)
 8. KING OF THE ROAD—Roger Miller (Smash)
 9. YOU'RE THE ONLY WORLD I KNOW—Sonny James (Capitol)
 10. I'LL KEEP HOLDING ON—Sonny James (Capitol)

1966

- Pos. TITLE—Artist (Label)
1. ALMOST PERSUADED—David Houston (Epic)
 2. THINK OF ME—Buck Owens (Capitol)
 3. WAITIN' IN YOUR WELFARE LINE—Buck Owens (Capitol)
 4. I WANT TO GO WITH YOU—Eddy Arnold (RCA Victor)
 5. SWINGING DOORS—Merle Haggard (Capitol)
 6. DISTANT DRUMS—Jim Reeves (RCA Victor)
 7. GIDDYUP GO—Red Sovine (Starday)
 8. OPEN UP YOUR HEART—Buck Owens (Capitol)
 9. TAKE GOOD CARE OF HER—Sonny James (Capitol)
 10. I LOVE YOU DROPS—Bill Anderson (Decca)

1967

- Pos. TITLE—Artist (Label)
1. ALL THE TIME—Jack Greene (Decca)
 2. WALK THROUGH THIS WORLD WITH ME—George Jones (Musicor)
 3. IT'S SUCH A PRETTY WORLD TODAY—Wynn Stewart (Capitol)
 4. I'LL NEVER FIND ANOTHER YOU—Sonny James (Capitol)
 5. WHERE DOES THE GOOD TIMES GO—Buck Owens (Capitol)
 6. I DON'T WANNA PLAY HOUSE—Tammy Wynette (Epic)
 7. YOUR GOOD GIRL'S GONNA GO BAD—Tammy Wynette (Epic)
 8. THERE GOES MY EVERYTHING—Jack Greene (Decca)
 9. IT'S THE LITTLE THINGS—Sonny James (Capitol)
 10. MY ELUSIVE DREAMS—David Houston & Tammy Wynette (Epic)

1968

- Pos. TITLE—Artist (Label)
1. FOLSOM PRISON BLUES—Johnny Cash (Columbia)
 2. SKIP A ROPE—Henson Cargill (Monument)
 3. D-I-V-O-R-C-E—Tammy Wynette (Epic)
 4. MAMA TRIED (The Ballad From "Killers Three")—Merle Haggard (Capitol)
 5. WORLD OF OUR OWN—Sonny James (Capitol)
 6. I WANNA LIVE—Glen Campbell (Capitol)
 7. ONLY DADDY THAT'LL WALK THE LINE—Waylon Jennings (RCA Victor)
 8. HEAVEN SAYS HELLO—Sonny James (Capitol)
 9. HONEY—Bobby Goldsboro (United Artists)
 10. HARPER VALLEY P.T.A.—Jeannie C. Riley (Plantation)

1969

- Pos. TITLE—Artist (Label)
1. MY LIFE—Bill Anderson (Decca)
 2. DADDY SANG BASS—Johnny Cash (Columbia)
 3. I'LL SHARE MY WORLD WITH YOU—George Jones (Musicor)
 4. HUNGRY EYES—Merle Haggard & The Strangers (Capitol)
 5. STATUE OF A FOOL—Jack Greene (Decca)
 6. (MARGIE'S AT) THE LINCOLN PARK INN—Bobby Bare (RCA Victor)
 7. ONLY THE LONELY—Sonny James (Capitol)
 8. I LOVE YOU MORE TODAY—Conway Twitty (Decca)
 9. DARLING, YOU KNOW I WOULDN'T LIE—Conway Twitty (Decca)
 10. THE WAYS TO LOVE A MAN—Tammy Wynette (Epic)

1970

- Pos. TITLE—Artist (Label)
1. HELLO DARLIN'—Conway Twitty (Decca)
 2. FOR THE GOOD TIMES/GRAZIN' IN GREENER PASTURES—Ray Price (Columbia)
 3. TENNESSEE BIRDWALK—Jack Blanchard & Misty Morgan (Wayside)
 4. DON'T KEEP ME HANGIN' ON—Sonny James (Capitol)
 5. IS ANYBODY GOIN' TO SAN ANTONIO—Charley Pride (RCA Victor)
 6. WONDER COULD I LIVE THERE ANYMORE—Charley Pride (RCA Victor)
 7. IT'S JUST A MATTER OF TIME—Sonny James (Capitol)
 8. MY LOVE—Sonny James (Capitol)
 9. FIGHTIN' SIDE OF ME—Merle Haggard & The Strangers (Capitol)
 10. HE LOVES ME ALL THE WAY—Tammy Wynette (Epic)

1971

- Pos. TITLE—Artist (Label)
1. EASY LOVING—Freddie Hart (Capitol)
 2. I WON'T MENTION IT AGAIN—Ray Price (Columbia)
 3. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith (Mega)
 4. THE YEAR THAT CLAYTON DELANEY DIED—Tom T. Hall (Mercury)
 5. WHEN YOU'RE HOT, YOU'RE HOT—Jerry Reed (RCA)
 6. EMPTY ARMS—Sonny James (Capitol)
 7. I'M JUST ME—Charley Pride (RCA)
 8. HOW CAN I UNLOVE YOU—Lynn Anderson (Columbia)
 9. GOOD LOVIN' (MAKES IT RIGHT)—Tammy Wynette (Epic)
 10. HOW MUCH MORE CAN SHE STAND—Conway Twitty (Decca)

1972

- Pos. TITLE—Artist (Label)
1. MY HANG UP IS YOU—Freddie Hart (Capitol)
 2. THE HAPPIEST GIRL IN THE WHOLE U.S.A.—Donna Fargo (Dot)
 3. IT'S FOUR IN THE MORNING—Faron Young (Mercury)
 4. IT'S GONNA TAKE A LITTLE BIT LONGER—Charley Pride (RCA)
 5. IF YOU LEAVE ME TONIGHT I'LL CRY—Jerry Wallace (Decca)
 6. CAROLYN—Merle Haggard & The Strangers (Capitol)
 7. KISS AN ANGEL GOOD MORNIN'—Charley Pride (RCA)
 8. CHANTILLY LACE/THINK ABOUT IT DARLIN'—Jerry Lee Lewis (Mercury)
 9. ONE'S ON THE WAY—Loretta Lynn (Decca)
 10. WOMAN (SENSUOUS WOMAN)—Don Gibson (Hickory)

1973

- Pos. TITLE—Artist (Label)
1. YOU'VE NEVER BEEN THIS FAR BEFORE—Conway Twitty (MCA)
 2. BEHIND CLOSED DOORS—Charlie Rich (Epic)
 3. SATIN SHEETS—Jeanne Pruett (MCA)
 4. TEDDY BEAR SONG—Barbara Fairchild (Columbia)
 5. AMANDA—Don Williams (JMI)
 6. YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray Price (Columbia)
 7. WHY ME—Kris Kristofferson (Monument)
 8. EVERYBODY'S HAD THE BLUES—Merle Haggard (Capitol)
 9. SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty (MCA)
 10. THE LORD KNOWS I'M DRINKING—Cal Smith (MCA)

1974

- Pos. TITLE—Artist (Label)
1. THERE WON'T BE ANYMORE—Charlie Rich (RCA)
 2. IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Capitol)
 3. I LOVE—Tom T. Hall (Mercury)
 4. THE GRAND TOUR—George Jones (Epic)
 5. RUB IT IN—Billy "Crash" Craddock (ABC)
 6. JOLENE—Dolly Parton (RCA)
 7. MARIE LAVEAU—Bobby Bare (RCA)
 8. A VERY SPECIAL LOVE SONG—Charlie Rich (Epic)
 9. IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John (MCA)
 10. ANOTHER LONELY SONG—Tammy Wynette (Epic)

1975

- Pos. TITLE—Artist (Label)
1. RHINESTONE COWBOY—Glen Campbell (Capitol)
 2. RECONSIDER ME—Narvel Felts (ABC/Dot)
 3. BLUE EYES CRYING IN THE RAIN—Willie Nelson (Columbia)
 4. LOVE IN THE HOT AFTERNOON—Gene Watson (Capitol)
 5. WASTED DAYS & WASTED NIGHTS—Freddie Fender (ABC/Dot)
 6. FEELIN'S—Loretta Lynn & Conway Twitty (MCA)
 7. IT'S TIME TO PAY THE FIDDLER—Cal Smith (MCA)
 8. YOU'RE MY BEST FRIEND—Don Williams (ABC/Dot)
 - *9. WRONG ROAD AGAIN—Crystal Gayle (United Artists)
 - *9. LIZZIE & THE RAINMAN—Tanya Tucker (MCA)

1976

- Pos. TITLE—Artist (Label)
1. CONVOY—C. W. McCall (MGM)
 2. GOOD HEARTED WOMAN—Waylon & Willie (RCA)
 3. THE DOOR IS ALWAYS OPEN—Dave And Sugar (RCA)
 4. I'LL GET OVER YOU—Crystal Gayle (United Artists)
 5. TEDDY BEAR—Red Sovine (Starday)
 6. EL PASO CITY—Marty Robbins (Columbia)
 7. (I'M A) STAND BY MY WOMAN MAN—Ronnie Milsap (RCA)
 8. I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius (RCA)
 9. ONE PIECE AT A TIME—Johnny Cash (Columbia)
 10. STRANGER—Johnny Duncan (Columbia)

1977

- Pos. TITLE—Artist (Label)
1. LUCKENBACH, TEXAS (BACK TO THE BASICS OF LOVE)—Waylon Jennings (RCA)
 2. DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (United Artists)
 3. LUCILLE—Kenny Rogers (United Artists)
 4. HEAVEN'S JUST A SIN AWAY—Kendalls (Ovation)
 5. IT WAS ALMOST LIKE A SONG—Ronnie Milsap (RCA)
 6. ROLLIN' WITH THE FLOW—Charlie Rich (Epic)
 7. SHE'S PULLING ME BACK AGAIN—Mickey Gilley (Playboy)
 8. SOUTHERN NIGHTS—Glen Campbell (Capitol)
 9. WAY DOWN/PLEDGING MY LOVE—Elvis Presley (RCA)
 10. SHE'S GOT YOU—Loretta Lynn (MCA)



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Tammy Wynette*

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1 THE WORLD OF COUNTRY MUSIC

TOP COUNTRY ALBUMS 1965-1977

The following is a selected portion of Billboard's "Top Country Albums of the Year" Programming Aid. For details on this service and Billboard's other Programming Aids, please contact: Billboard Chart Research, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Tel: (213) 273-7040.

A Billboard Spotlight

OCTOBER 21, 1978, BILLBOARD

1965

- Pos. TITLE—Artist (Label)**
1. I'VE GOT A TIGER BY THE TAIL—Buck Owens (Capitol)
 2. CONNIE SMITH—(RCA Victor)
 3. THE JIM REEVES WAY—(RCA Victor)
 4. RETURN OF ROGER MILLER—(Smash)
 5. I DON'T CARE—Buck Owens & His Buckaroos (Capitol)
 6. YOU'RE THE ONLY WORLD I KNOW—Sonny James (Capitol)
 7. THE FABULOUS SOUND OF FLATT & SCRUGGS—Lester Flatt & Earl Scruggs (Columbia)
 8. THE BEST OF JIM REEVES—(RCA Victor)
 9. TOGETHER AGAIN/MY HEART SKIPS A BEAT—Buck Owens & His Buckaroos (Capitol)
 10. THE EASY WAY—Eddy Arnold (RCA Victor)
 11. THE RACE IS ON—George Jones (United Artists)
 12. THE THIRD TIME AROUND—Roger Miller (Smash)
 13. GEORGE JONES & GENE PITNEY—(Musicor)
 14. THE BEST OF BUCK OWENS—(Capitol)
 15. ORANGE BLOSSOM SPECIAL—Johnny Cash (Columbia)
 16. BURNING MEMORIES—Kitty Wells (Decca)
 17. LOVE LIFE—Ray Price (Columbia)
 18. BITTER TEARS—Johnny Cash (Columbia)
 19. I'LL KEEP HOLDIN' ON (Just To Your Love)—Sonny James (Capitol)
 20. BEFORE YOU GO/NO ONE BUT YOU—Buck Owens (Capitol)
 21. HAVE I TOLD YOU LATELY THAT I LOVE YOU—Jim Reeves (RCA Camden)
 22. LESS AND LESS AND I DON'T LOVE YOU ANYMORE—Charlie Louvin (Capitol)
 23. THE WORLD OF COUNTRY MUSIC—Various Artists (Capitol)
 24. YOUR CHEATIN' HEART—Soundtrack/Hank Williams Jr. (MGM)
 25. HANK WILLIAMS SR. & HANK WILLIAMS JR., FATHER & SON—(MGM)

1966

- Pos. TITLE—Artist (Label)**
1. MY WORLD—Eddy Arnold (RCA Victor)
 2. ROLL OUT THE RED CARPET FOR BUCK OWENS & HIS BUCKAROOS—(Capitol)
 3. DISTANT DRUMS—Jim Reeves (RCA Victor)
 4. I WANT TO GO WITH YOU—Eddy Arnold (RCA Victor)
 5. CARNEGIE HALL CONCERT WITH BUCK OWENS & HIS BUCKAROOS—(Capitol)
 6. BEHIND THE TEAR—Sonny James (Capitol)
 7. ROGER MILLER/GOLDEN HITS—(Smash)
 8. I LIKE 'EM COUNTRY—Loretta Lynn (Decca)
 9. I LOVE YOU DROPS—Bill Anderson (Decca)
 10. THE LAST WORD IN LONESOME IS ME—Eddy Arnold (RCA Victor)
 11. CUTE 'N' COUNTRY—Connie Smith (RCA Victor)
 12. DUST ON MOTHER'S BIBLE—Buck Owens & His Buckaroos (Capitol)
 13. THE OTHER WOMAN—Ray Price (Columbia)
 14. ALMOST PERSUADED—David Houston (Epic)
 15. YOU AIN'T WOMAN ENOUGH—Loretta Lynn (Decca)
 16. THE COUNTRY TOUCH—Warner Mack (Decca)
 17. ANOTHER BRIDGE TO BURN—Ray Price (Columbia)
 18. I'M A PEOPLE—George Jones (Musicor)
 19. MISS SMITH GOES TO NASHVILLE—Connie Smith (RCA Victor)
 20. PRETTY MISS NORMA JEAN—(RCA Victor)
 21. SUFFER TIME—Dottie West (RCA Victor)
 22. FOLK COUNTRY—Waylon Jennings (RCA Victor)
 23. GIDDY UP GO—Red Sovine (Starday)
 24. TRUE LOVE'S A BLESSING—Sonny James (Capitol)
 25. DON'T TOUCH ME—Wilma Burgess (DECCA)

1967

- Pos. TITLE—Artist (Label)**
1. THERE GOES MY EVERYTHING—Jack Greene (Decca)
 2. THE BEST OF EDDY ARNOLD—(RCA Victor)
 3. TOUCH MY HEART—Ray Price (Columbia)
 4. LONELY AGAIN—Eddy Arnold (RCA Victor)
 5. ALL THE TIME—Jack Greene (Decca)
 6. SOMEBODY LIKE ME—Eddy Arnold (RCA Victor)
 7. DON'T COME HOME A DRINKIN'—Loretta Lynn (Decca)
 8. OPEN UP YOUR HEART—Buck Owens & His Buckaroos (Capitol)
 9. THE BEST OF SONNY JAMES—(Capitol)
 10. DANNY BOY—Ray Price (Columbia)
 11. I'M A LONESOME FUGITIVE—Merle Haggard (Capitol)
 12. YOURS SINCERELY—Jim Reeves (RCA Victor)
 13. JOHNNY CASH'S GREATEST HITS, VOL. I—(Columbia)
 14. SWINGING OODS—Merle Haggard (Capitol)
 15. IT'S SUCH A PRETTY WORLD TODAY—Wynn Stewart (Capitol)
 16. COLD, HARD FACTS OF LIFE—Porter Wagoner (RCA Victor)
 17. TURN THE WORLD AROUND—Eddy Arnold (RCA Victor)
 18. BUCK OWENS & HIS BUCKAROOS IN JAPAN—(Capitol)
 19. YOU AIN'T WOMAN ENOUGH—Loretta Lynn (Decca)
 20. NEED YOU—Sonny James (Capitol)
 21. NASHVILLE REBEL—Waylon Jennings (RCA Victor)
 22. WALK THROUGH THIS WORLD WITH ME—George Jones (Musicor)
 23. ODE TO BILLIE JOE—Bobbie Gentry (Capitol)
 24. YOUR TENDER LOVING CARE—Buck Owens & His Buckaroos (Capitol)
 25. BLUE SIDE OF LONESOME—Jim Reeves (RCA Victor)

1968

- Pos. TITLE—Artist (Label)**
1. BY THE TIME I GET TO PHOENIX—Glen Campbell (Capitol)
 2. GENTLE ON MY MIND—Glen Campbell (Capitol)

- Pos. TITLE—Artist (Label)**
3. PROMISES, PROMISES—Lynn Anderson (Chart)
 4. BEST OF EDDY ARNOLD—(RCA Victor)
 5. HEY LITTLE ONE—Glen Campbell (Capitol)
 6. THE COUNTRY WAY—Charley Pride (RCA Victor)
 7. HONEY—Bobby Goldsboro (United Artists)
 8. NEW PLACE IN THE SUN—Glen Campbell (Capitol)
 9. EVERLOVIN' WORLD OF EDDY ARNOLD—(RCA Victor)
 10. JOHNNY CASH AT FOLSOM PRISON—(Columbia)
 11. THE ROMANTIC WORLD OF EDDY ARNOLD—(RCA Victor)
 12. MAKE MINE COUNTRY—Charley Pride (RCA Victor)
 13. ANOTHER PLACE, ANOTHER TIME—Jerry Lee Lewis (Smash)
 14. TOUCH OF SADNESS—Jim Reeves (RCA Victor)
 15. LEGEND OF BONNIE AND CLYDE—Merle Haggard (Capitol)
 16. LORETTA LYNN'S GREATEST HITS—(Decca)
 17. IT TAKES PEOPLE LIKE YOU TO MAKE PEOPLE LIKE ME—Buck Owens & His Buckaroos (Capitol)
 18. FIST CITY—Loretta Lynn (Decca)
 19. SING ME BACK HOME—Merle Haggard (Capitol)
 20. BEST OF BUCK OWENS, VOL. 2—Buck Owens & His Buckaroos (Capitol)
 21. D-I-V-O-R-C-E—Tammy Wynette (Epic)
 22. JUST BETWEEN YOU AND ME—Porter Wagoner & Dolly Parton (RCA Victor)
 23. SKIP A ROPE—Henson Cargill (Monument)
 24. TAKE ME TO YOUR WORLD—Tammy Wynette (Epic)
 25. JOHNNY CASH'S GREATEST HITS, VOL. I—(Columbia)

1969

- Pos. TITLE—Artist (Label)**
1. WICHITA LINEMAN—Glen Campbell (Capitol)
 2. JOHNNY CASH AT FOLSOM PRISON—(Columbia)
 3. STAND BY YOUR MAN—Tammy Wynette (Epic)
 4. JEWELS—Waylon Jennings (RCA)
 5. CHARLEY PRIDE IN PERSON—(RCA)
 6. YOUR SQUAW IS ON THE WARPATH—Loretta Lynn (Decca)
 7. THE SENSATIONAL CHARLEY PRIDE—(RCA)
 8. JOHNNY CASH AT SAN QUENTIN—(Columbia)
 9. SAME TRAIN, DIFFERENT TIME—Merle Haggard (Capitol)
 10. GALVESTON—Glen Campbell (Capitol)
 11. JUST THE TWO OF US—Dolly Parton & Porter Wagoner (RCA)
 12. CARROLL COUNTY ACCIDENT—Porter Wagoner (RCA)
 13. GENTLE ON MY MIND—Glen Campbell (Capitol)
 14. BOBBIE GENTRY & GLEN CAMPBELL—(Capitol)
 15. HOLY LAND—Johnny Cash (Columbia)
 16. IT'S A SIN—Marty Robbins (Columbia)
 17. FROM ELVIS IN MEMPHIS—Elvis Presley (RCA)
 18. HALL OF FAME, VOL. I—Jerry Lee Lewis (Smash)
 19. SONGS MY FATHER LEFT ME—Hank Williams, Jr. (MGM)
 20. I WALK ALONE—Marty Robbins (Columbia)
 21. WOMAN OF THE WORLD/TO MAKE A MAN—Loretta Lynn (Decca)
 22. I LOVE YOU MORE TODAY—Conway Twitty (Decca)
 23. WALKIN' IN LOVELAND—Eddy Arnold (RCA)
 24. MORE NASHVILLE SOUNDS—Danny Davis & The Nashville Brass (RCA)
 25. BUCK OWENS IN LONDON—(Capitol)

1970

- Pos. TITLE—Artist (Label)**
1. THE BEST OF CHARLEY PRIDE—(RCA)
 2. OKIE FROM MUSKOGEE—Merle Haggard & the Strangers (Capitol)
 3. JUST PLAIN CHARLEY—Charley Pride (RCA)
 4. TAMMY WYNETTE'S GREATEST HITS—(Epic)
 5. HELLO, I'M JOHNNY CASH—(Columbia)
 6. CHARLEY PRIDE'S 10TH ALBUM—(RCA)
 7. FIGHTIN' SIDE OF ME—Merle Haggard & the Strangers (Capitol)
 8. TAMMY'S TOUCH—Tammy Wynette (Epic)
 9. THE WAYS TO LOVE A MAN—Tammy Wynette (Epic)
 10. MY WOMAN, MY WOMAN, MY WIFE—Marty Robbins (Columbia)
 11. THE BEST OF JERRY LEE LEWIS—(Smash)
 12. JOHNNY CASH AT SAN QUENTIN—(Columbia)
 13. HELLO DARLIN'—Conway Twitty (Decca)
 14. THE WORLD OF JOHNNY CASH—(Columbia)
 15. BABY, BABY—David Houston (Epic)
 16. HANK WILLIAMS' GREATEST HITS—(MGM)
 17. TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU—Conway Twitty (Decca)
 18. STORY SONGS OF THE TRAINS & RIVERS—Johnny Cash & The Tennessee Two (Sun)
 19. PORTER WAYNE & DOLLY REBECCA—Porter Wagoner & Dolly Parton (RCA)
 20. WINGS UPON YOUR HORNS—Loretta Lynn (Decca)
 21. TALL DARK STRANGER—Buck Owens (Capitol)
 22. A TASTE OF COUNTRY—Jerry Lee Lewis (Sun)
 23. YOU GOT TA HAVE A LICENSE—Porter Wagoner (RCA)
 24. WAYLON—Waylon Jennings (RCA)
 25. TRY A LITTLE KINDNESS—Glen Campbell (Capitol)

1971

- Pos. TITLE—Artist (Label)**
1. ROSE GARDEN—Lynn Anderson (Columbia)
 2. FDR THE GOOD TIMES—Ray Price (Columbia)
 3. I WON'T MENTION IT AGAIN—Ray Price (Columbia)
 4. HAG—Merle Haggard (Capitol)
 5. YOU'RE MY MAN—Lynn Anderson (Columbia)
 6. FROM ME TO YOU—Charley Pride (RCA)
 7. WHEN YOU'RE HOT, YOU'RE HOT—Jerry Reed (RCA)
 8. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith (Mega)

- Pos. TITLE—Artist (Label)**
9. I'M JUST ME—Charley Pride (RCA)
 10. MAN IN BLACK—Johnny Cash (Columbia)
 11. DID YOU THINK TO PRAY—Charley Pride (RCA)
 12. WE ONLY MAKE BELIEVE—Conway Twitty & Loretta Lynn (Decca)
 13. GLEN CAMPBELL'S GREATEST HITS—(Capitol)
 14. BED OF ROSES—Statler Brothers (Mercury)
 15. COAL MINER'S DAUGHTER—Loretta Lynn (Decca)
 16. 15 YEARS AGO—Conway Twitty (Decca)
 17. SNOWBIRD—Anne Murray (Capitol)
 18. POEMS, PRAYERS & PROMISES—John Denver (RCA)
 19. ELVIS COUNTRY—Elvis Presley (RCA)
 20. HOW MUCH MORE CAN SHE STAND—Conway Twitty (Decca)
 21. THE JOHNNY CASH SHOW—(Columbia)
 22. MARTY ROBBINS' GREATEST HITS, VOL. 3—(Columbia)
 23. EASY LOVIN'—Freddie Hart (Capitol)
 24. MORNING—Jim Ed Brown (RCA)
 25. A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills)—Merle Haggard (Capitol)

1972

- Pos. TITLE—Artist (Label)**
1. BEST OF CHARLEY PRIDE, VOL. 2—(RCA)
 2. CHARLEY PRIDE SINGS HEART SONGS—(RCA)
 3. EASY LOVIN'—Freddie Hart (Capitol)
 4. FOR THE GOOD TIMES—Ray Price (Columbia)
 5. REAL MCCOY—Charlie McCoy (Monument)
 6. HAPPIEST GIRL IN THE WHOLE U.S.A.—Donna Fargo (Dot)
 7. CRY—Lynn Anderson (Columbia)
 8. ASUNSHINY DAY WITH CHARLEY PRIDE—(RCA)
 9. HOW CAN I UNLOVE YOU—Lynn Anderson (Columbia)
 10. WE GO TOGETHER—Tammy Wynette & George Jones (Epic)
 11. LET ME TELL YOU ABOUT A SONG—Merle Haggard (Capitol)
 12. MY HANG UP IS YOU—Freddie Hart (Capitol)
 13. TO GET TO YOU—Jerry Wallace (Decca)
 14. A THING CALLED LOVE—Johnny Cash (Columbia)
 15. SHE'S ALL I GOT—Johnny Paycheck (Epic)
 16. LEAD ME ON—Conway Twitty & Loretta Lynn (Decca)
 17. THE JOHNNY CASH COLLECTION: HIS GREATEST HITS VOL. 2—(Columbia)
 18. BLESS YOUR HEART—Freddie Hart (Capitol)
 19. RANGER'S WALTZ—Mom & Dads (GNP)
 20. THE KILLER ROCKS ON—Jerry Lee Lewis (Mercury)
 21. BEST OF JERRY REED—Jerry Reed (RCA)
 22. BEDTIME STORY—Tammy Wynette (Epic)
 23. ONE'S ON THE WAY—Loretta Lynn (Decca)
 24. ANNE MURRAY & GLEN CAMPBELL—(Capitol)
 25. WOULD YOU TAKE ANOTHER CHANCE—Jerry Lee Lewis (Mercury)

1973

- Pos. TITLE—Artist (Label)**
1. BEHIND CLOSED DOORS—Charlie Rich (Epic)
 2. INTRODUCING—Johnny Rodriguez (Mercury)
 3. SATIN SHEETS—Jeanne Pruett (MCA)
 4. ALOHA FROM HAWAII VIA SATELLITE—Elvis Presley (RCA)
 5. ENTERTAINER OF THE YEAR—Loretta Lynn (MCA)
 6. CHARLIE MCCOY—Charlie McCoy (Monument)
 7. THE BEST OF MERLE HAGGARD—Merle Haggard (Capitol)
 8. THE HAPPIEST GIRL IN THE WHOLE U.S.A.—Donna Fargo (Dot)
 9. SONG OF LOVE—Charley Pride (RCA)
 10. JESUS WAS A CAPRICORN—Kris Kristofferson (Monument)
 11. THE RHYMER & OTHER FIVE & DIMERS—Tom T. Hall (Mercury)
 12. GOT THE ALL OVERS FOR YOU—Freddie Hart (Capitol)
 13. IT'S NOT LOVE (BUT IT'S NOT BAD)—Merle Haggard (Capitol)
 14. I'VE FOUND SOMEONE OF MY OWN—Cal Smith (MCA)
 15. DELIVERANCE/SOUNDTRACK—Eric Weissberg & Steve Mandell (Warner Bros.)
 16. WHAT'S YOUR MAMA'S NAME?—Tanya Tucker (Columbia)
 17. GOOD TIME CHARLIE—Charlie McCoy (Monument)
 18. SUPERPICKER—Roy Clark (Dot)
 19. SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty (MCA)
 20. ROY CLARK LIVE—Roy Clark (Dot)
 21. MY MAN—Tammy Wynette (Epic)
 22. DON WILLIAMS, VOL. 1—Don Williams (JMI)
 23. SUPER KIND OF WOMAN—Freddie Hart (Capitol)
 24. DANNY'S SONG—Anne Murray (Capitol)
 25. MY SECOND ALBUM—Donna Fargo (Dot)

1974

- Pos. TITLE—Artist (Label)**
1. BEHIND CLOSED DOORS—Charlie Rich (Epic)
 2. LET ME BE THERE—Olivia Newton-John (MCA)
 3. VERY SPECIAL LOVE SONGS—Charlie Rich (Epic)
 4. THERE WON'T BE ANYMORE—Charlie Rich (RCA)
 5. IF YOU LOVE ME LET ME KNOW—Olivia Newton-John (MCA)
 6. YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty (MCA)
 7. A LEGENDARY PERFORMER VOL. I—Elvis Presley (RCA)
 8. STOP & SMELL THE ROSES—Mac Davis (Columbia)
 9. SPIDERS & SNAKES—Jim Stafford (MGM)
 10. BACK HOME AGAIN—John Denver (RCA)
 11. AMAZING LOVE—Charley Pride (RCA)
 12. WHERE MY HEART IS—Ronnie Milsap (RCA)
 13. WE'RE GONNA HOLD ON—George Jones & Tammy Wynette (Epic)
 14. FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall (Mercury)
 15. COUNTRY PARTNERS—Loretta Lynn & Conway Twitty (MCA)
 16. THIS TIME—Waylon Jennings (RCA)

- Pos. TITLE—Artist (Label)**
17. BOBBY BARE SINGS LULLABYS, LEGENDS & LIES—Bobby Bare (RCA)
 18. COUNTRY BUMPKIN—Cal Smith (MCA)
 19. NEW SUNRISE—Brenda Lee (MCA)
 20. ROY CLARK'S FAMILY ALBUM—Roy Clark (ABC/Dot)
 21. FASTEST HARP IN THE SOUTH—Charlie McCoy (Monument)
 22. COME LIVE WITH ME—Roy Clark (ABC/Dot)
 23. SAWMILL—Mel Tillis (MGM)
 24. THE BEST OF CHARLIE RICH—Charlie Rich (Epic)
 25. WOULD YOU LAY WITH ME—Tanya Tucker (Columbia)

1975

- Pos. TITLE—Artist (Label)**
1. BACK HOME AGAIN—John Denver (RCA)
 2. HEART LIKE A WHEEL—Linda Ronstadt (Capitol)
 3. BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (ABC/Dot)
 4. HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (MCA)
 5. I'M JESSI COLTER—Jessi Colter (Capitol)
 6. MERLE HAGGARD & THE STRANGERS—(Capitol)
 7. AN EVENING WITH JOHN DENVER—John Denver (RCA)
 8. KEEP MOVIN' ON—Merle Haggard (Capitol)
 9. LINDA ON MY MIND—Conway Twitty (MCA)
 10. SONGS OF FOX HOLLOW—Tom T. Hall (Mercury)
 11. IT'S TIME TO PAY THE FIDDLER—Cal Smith (MCA)
 12. IF YOU LOVE ME LET ME KNOW—Olivia Newton-John (MCA)
 13. THE RAMBLIN' MAN—Waylon Jennings (RCA)
 14. RED HEADED STRANGER—Willie Nelson (Columbia)
 15. DON WILLIAMS, VOL. III—Don Williams (ABC/Dot)
 16. CITY LIGHTS—Mickey Gilley (Playboy)
 17. GREATEST HITS, VOL. I—Billy "Crash" Craddock (ABC)
 18. OUT OF HAND—Gary Stewart (RCA)
 19. PHONE CALL FROM GOD—Jerry Jordan (MCA)
 20. SONGS ABOUT LADIES & LOVE—Johnny Rodriguez (Mercury)
 21. SONS OF THE MOTHERLAND—Statler Brothers (Mercury)
 22. I CAN HELP—Billy Swan (Monument)
 23. COUNTRY PARTNERS—Conway Twitty & Loretta Lynn (MCA)
 24. EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich (Epic)
 25. BARROOMS TO BEDROOMS—David Wills (Epic)

1976

- Pos. TITLE—Artist (Label)**
1. THE SOUND IN YOUR MIND—Willie Nelson (Columbia)
 2. BLACK BEAR ROAD—C. W. McCall (MGM)
 3. WANTED: THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser (RCA)
 4. ELITE HOTEL—Emmylou Harris (Warner Bros.)
 5. ARE YOU READY FOR THE COUNTRY—Waylon Jennings (RCA)
 6. SOMEBODY LOVES YOU—Crystal Gayle (United Artists)
 7. FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley (RCA)
 8. HARMONY—Don Williams (ABC/Dot)
 9. WINDSONG—John Denver (RCA)
 10. ARE YOU READY FOR FREDDY—Freddie Fender (ABC/Dot)
 11. PRISONER IN DISGUISE—Linda Ronstadt (Asylum)
 12. 20-20 VISION—Ronnie Milsap (RCA)
 13. REDHEADED STRANGER—Willie Nelson (Columbia)
 14. IT'S ALL IN THE MOVIES—Merle Haggard (Capitol)
 15. UNITED TALENT—Loretta Lynn & Conway Twitty (MCA)
 16. NIGHT THINGS—Ronnie Milsap (RCA)
 17. GILLEY'S GREATEST HITS, VOL. I—Mickey Gilley (Playboy)
 18. TWITTY—Conway Twitty (MCA)
 19. DREAMING MY DREAMS—Waylon Jennings (RCA)
 20. CLEARLY LOVE—Olivia Newton-John (MCA)
 21. RHINESTONE COWBOY—Glen Campbell (Capitol)
 22. NOW AND THEN—Conway Twitty (MCA)
 23. WHAT CAN YOU DO TO ME NOW—Willie Nelson (RCA)
 24. TEDDY BEAR—Red Sovine (Starday)
 25. SOMETIMES—Billy Anderson & Mary Lou Turner (MCA)

1977

- Pos. TITLE—Artist (Label)**
1. OL' WAYLON—Waylon Jennings (RCA)
 2. LUXURY LINER—Emmylou Harris (Warner Bros.)
 3. MOODY BLUE—Elvis Presley (RCA)
 4. KENNY ROGERS—(United Artists)
 5. WAYLON LIVE—Waylon Jennings (RCA)
 6. CRYSTAL—Crystal Gayle (United Artists)
 7. SOUTHERN NIGHTS—Glen Campbell (Capitol)
 8. GREATEST HITS—Linda Ronstadt (Asylum)
 9. CHANGES IN LATITUDES—CHANGES IN ATTITUDES—Jimmy Buffett (ABC)
 10. NEW HARVEST... FIRST GATHERING—Dolly Parton (RCA)
 11. CONWAY TWITTY'S GREATEST HITS, VOL. II—(MCA)
 12. ARE YOU READY FOR THE COUNTRY—Waylon Jennings (RCA)
 13. THE TROUBLEMAKER—Willie Nelson (Columbia)
 14. THE BEST OF CHARLEY PRIDE, VOL. III—(RCA)
 15. RONNIE MILSAP LIVE—(RCA)
 16. VISIONS—Don Williams (ABC/Dot)
 17. GILLEY'S SMOKIN'—Mickey Gilley (Playboy)
 18. SOMEBODY SOMEWHERE—Loretta Lynn (MCA)
 19. FARGO COUNTRY—Donna Fargo (Warner Bros.)
 20. SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride (RCA)
 21. TO LEFTY, FROM WILLIE—Willie Nelson (Columbia)
 22. DAYTIME FRIENDS—Kenny Rogers (United Artists)
 23. RABBITT—Eddie Rabbitt (Elektra)
 24. RAMBLIN' FEVER—Merle Haggard (MCA)
 25. THE BEST OF GLEN CAMPBELL—(Capitol)

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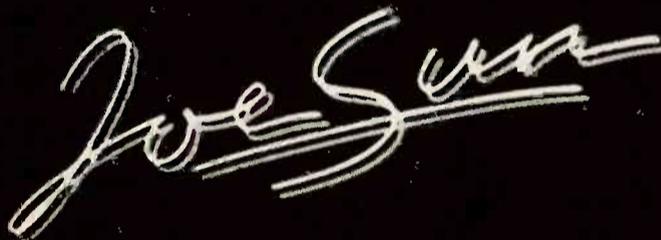
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WOCM-64 EUROPE MUSHROOMING

• Continued from page WOCM-44

Charlie Rich, Charley Pride, Crystal Gayle, Kenny Rogers, George Hamilton IV, Tammy Wynette, Emmylou Harris, Billie Jo Spears and Stella Parton.

Meanwhile other artists like Waylon Jennings, Merle Haggard, Larry Gatlin, Barbara Fairchild and Dave & Sugar appear only a few steps away from becoming household names with the general British public.

The success of these artists has stemmed not only from concert appearances but also from an increased coverage of country music by the media. Although there's still only one weekly network radio program, "Country Club" (presented by David Allan and Wally Whyton) on BBC Radio 2, the number of country shows presently heard on local BBC and independent stations now totals 40. In addition there's been a more generous programming of country material in many station's pop formats and this, undoubtedly, has helped sell product to retailers who might not otherwise have stocked such repertoire.

Country has also received increased coverage on television. On BBC-2 tv there's been an unprecedented 16 weeks of country shows, commencing with six videotaped transmissions from the International Festival of Country Music, continuing with a series of Tammy Wynette shows and 30-minute specials from Larry Gatlin, George Hamilton IV, Dave & Sugar, Crystal Gayle, Carl Perkins and the British group The Hillsideers. There are also 60-minute specials set for immediate transmission from Kenny Rogers and Don Williams, while other country acts like Lloyd Green, Charlie McCoy, Hargus "Pig" Robbins, Skeeter Davis and Barbara Fairchild have guested on BBC variety shows.

The local independent television stations have also started to show an interest in country music. Once again George Hamilton IV (undoubtedly the most familiar of all U.S. entertainers, regardless of musical categories) features prominently, this time being seen in his Canadian taped series, although the Westward and Harlech stations have both recently transmitted their own recorded shows with local acts Frank Yonco and Kelvin Henderson as link men respectively. The shows have also featured a number of U.S. acts, in addition to the local artists, and these include Roy Head, Randy Gurley, Don Everly and Valerie Jay.

On the concert front, as with past years, Mervyn Conn's International Festival of Country Music—staged at Wembley's Empire Pool over the Easter period—remains the highlight of the country music year. This year the Festival celebrated its 10th anniversary. Merle Haggard, Kenny Rogers, Donna Fargo, Freddie Hart, Moe Bandy, Tompall Glaser and Marty Robbins were among the top line artists headlining a truly international bill.

Conn also staged a number of extensive tours during recent months and these included appearances by Merle Haggard and Marty Robbins (following their Wembley slots), Don Williams, Barbara Fairchild, Charley Pride and Tammy Wynette.

Away from the theatrical venues, the smaller country music clubs have also proven important outlets for visiting artists as well as, of course, acts working on the local scene. In this area Lou Rodgers promoted tours by much awarded fiddle player Billy Armstrong, Judy Rose, and Dutch based American Jimmy Lawton; the Mike and Margaret Storey Agency handled visits by Patsy Montana, steel guitarist "Little" Roy Wiggins, and Nashville songwriter Alan Ray; and Scotland's Drew Taylor booked gigs for Jay Lee Webb and Boxcar Willie, the latter fast attracting a large British following with three visits within 12 months.

Among the other artists to have played gigs in Britain during the past 12 months are Kris Kristofferson, Rita Coolidge, Billy Swan, Emmylou Harris, Kenny Rogers, Crystal Gayle, Doc Watson, Jimmy Payne, the Red Clay Ramblers, Jerry Naylor and Canadian singer/songwriter Dick Damron.

Other promoters involved in the promotion of country artists include Jeffrey S. Kruger, Barry Dickens, Malcolm Anthony and Paul Fenn.

There's also been considerable activity on the domestic front with a number of artists breaking beyond the country market. The northern based group Poacher, after scoring success on tv, is currently receiving nationwide promotion on its debut album release, while another group that scored well with television audiences, Frank Jennings Syndicate, moved into the lower regions of the charts with its single "Me And My Guitar." Jennings also met with appreciative reaction in Nashville when he, together with his group, appeared on the International Show staged during the recent Fan Fair activities and, while in town, laid down tracks at the Jack Clement Studios. Also making Nashville recordings were fellow Britons Pete Sayers, Tony Goodacre and Sydney Devine.

The British country recording scene is further expanding. Already established with labels such as Westwood, Sweet Folk & Country, Tank, SRT and Lismor providing a readily available outlet for British talent, the scene received an additional boost a few months back with the launching of Cow Pie Records, distributed by United Artists. The brainchild of famed steel guitarist B.J. Cole, the label's intention is to give British country a positive sound and it was launched with an album from Scottish singer Nancy Peppers.

And other local acts have further stretched their realms of acceptance by taking their music into the European countries. Among these artists are Bryan Chalker, Dave Travis, Kelvin Henderson, Malcolm Price, Patsy Powell, Pete Stanley and Brian Golbey.

Yet, strangely enough, the British artist who was to make the breakthrough in the United States—Bonnie Tyler with

"It's A Heartache"—wasn't even considered country within her homeshores although the record did make it to the top of the pop charts.

Outside of Britain the fastest growing market for country music can be found in Sweden, with Holland and Belgium a close second place.

In Sweden, this past March, Conn staged his third Scandinavian International Festival. Peter Lundin, Conn's Scandinavian representative and a promoter/agent in his own right, reports that although U.S. acts like Don Williams, Dolly Parton, Crystal Gayle and Waylon Jennings are picking up attention from Swedish audiences, it is still the local artists who are attracting the greatest record sales. Rankarna and Country Roads are the most popular of the Swedish acts (with the former collecting around 25,000 sales on each album release) while The Samuelsons have moved into the international market with their Gospel music.

At present there are no regular country radio shows in Sweden—although country records are featured on pop programs—and very little exposure via tv. Nevertheless the International Festival was seen on tv, but this was transmitted throughout the Scandinavian countries from its Finnish location at the Helsinki Ice Stadium.

Dan Ekback, label manager at Grammfon AB Electra, states that more promotions and tours are needed to increase the interest in country music on an "around the year" basis, and adds that the same applies to the other Scandinavian countries. In Finland local acts like Country Express, Jussi Ruittinen and the Rusty Ramblers continue to stir up interest on the scene.

Country music—both the traditional and contemporary varieties—has seen a continuing upsurge in popularity in Holland during the 1970s. Currently radio stations TROS, AURO, KRO, VARA, EO and NCRV are all transmitting weekly country shows and, while there are no regular tv programs devoted to country, an occasional U.S. special is to be seen.

Don Williams, Emmylou Harris, Country Gazette, Dolly Parton and Tammy Wynette rank among the most popular of the U.S. artists while, on the local scene, Holland boasts around 40 electric and 10 bluegrass/old timey bands. The most successful of these acts are the Tumbleweeds, Ruud Hermans, Saskia & Serge (who have recorded in Nashville for ABC/Hickory) Colt 45, Herman & Angie, the Dutch Bluegrass Boys and A.G. & Kate, the last named being regular visitors to British shores.

Dutch country promoter Cor Sanne also reports a growing interest in the music in neighboring Belgium where three weekly programs are to be heard on the radio (including "Saloon" and "Country Music Club" on VRT and BRT respectively) and the domestic market is led by such artists as Eddy Smets, Kitty Prins and the Bluegrass Clodhoppers. In addition a number of British acts are picking up Belgian attention, one of the most popular being Bryan Chalker who at one time had three songs in the nation's popularity charts.

On the other hand France appears a very sparse market for country and, currently, only one group, Long Distance, could be traced working the local scene.

Although Germany possibly had country music on the radio airwaves for a longer period than any other European country—it all started off with the AFN broadcasts after World War II—the market for country music is still small. Richard Weize, owner of the Bear Family Records (a record label and mail order company with 2,500 customers), notes that Johnny Cash, Jim Reeves, Dolly Parton, Emmylou Harris and Bill Clifton are the artists who sell to general record buyers. He further states that country's main problem is the language barrier but adds that the situation is changing slowly as more and more pop music is becoming influenced by country.

Also looking to change the situation is London promoter Conn who is ready to launch the International Festival in Germany next year. Realizing the small market he nevertheless feels the potential and comments that Germany will be his biggest challenge since the creation of the London Festival back in 1969.

There's also an interest in country music behind the Iron Curtain and, following appearances of George Hamilton IV in Czechoslovakia, and Hamilton, Roy Clark and the Oak Ridge Boys in Russia, Conn is negotiating a possible Festival site in Poland. Also making strides in these areas is British artist Dave Travis, a singer-songwriter who has long sought out unusual locations for performing his music. Following a recent visit to Hungary, where he appeared on television and in concert, he notes an interest in country music and adds that both local and U.S. recordings are available although the latter sells for five times the price of domestic product.

Travis also reports that Switzerland has a liking for old timey, traditional and bluegrass music with bands like the Country Ramblers, Bluegrass Blossom and Old Timey Wrappers. He is currently investigating the country prospects in Iceland, a market showing slight signs of interest in the music.

Finally, coming closer to the U.K., Ireland continues to provide a strong market for the music. Here country music accounts for some 65% of record sales but, although U.S. artists like Charley Pride, Emmylou Harris and Merle Haggard have played successful dates and are to be heard on the country radio shows, it is still the local artists who gather the majority of success in the charts with covers of U.S. titles. Among the most successful of the acts are Big Tom & the Mainliners, the Cotton Mill Boys, Ray Lynam, Philomena Begley, Gloria, Gene Stuart, Johnny McEvoy, Brian Coll and Larry Cunningham while Hawk and Release in the Republic, and Emerald and Outlet in Northern Ireland, are the most successful recording operations.

COUNTRY LIVE TALENT

• Continued from page WOCM-58

and confirmed the continuing upswing of interest in country music which he first noted "five or six years ago."

He says the Country Music Talent Contest was brought into being because so many regional acts have asked to play the fair. The contest drew amateur and semiprofessional entrants from Delaware, Maryland, Pennsylvania, and New Jersey. Total attendance at the Delaware fair this year was 141,820.

Talent sellers report a heartwarming demand for their clients. Nashville's Top Billing agency has added Floyd Cramer, Leroy Van Dyke, and Jimmy Dean this year to a roster that already boasted such stars as Jim Ed Brown, Helen Cornelius, the Kendalls, Don Gibson, Tom T. Hall, Porter Wagoner, Jerry Clower and several others.

Top Billing agent Andrea Smith says the company has gotten a lot of good publicity within the last year. (It's the agency that signed and delivered Billy Carter as a performer, a noteworthy act in itself, and which subsequently added the former first lady of Alabama, Cornelia Wallace. In addition, Tandy Rice, Top Billing's president, gained national media attention.)

Besides the active auditorium schedules of most Top Billing acts, Smith says there's been a sizable increase in shopping center and outdoor show bookings. And, she adds, there continues to be a healthy amount of activity at overseas military bases.

But the rock-bound college market is yet to be taken. Says Smith, "Colleges are not a major venue with us. I'd say we didn't book more than a dozen this past year."

Top Billing is planning a big direct mail promotion of its acts and services to coincide with its upcoming tenth anniversary celebration.

Joe Hupp, who works the East and Northeast for the Tulsa-based Jim Halsey agency, says that dinner theaters are opening up as a major market for country talent. "These places used to rely on Broadway-type acts," he says, "but we've had a lot of success booking in people like Don Williams, the Oak Ridge Boys, Joe Stampley and Tammy Wynette. Most of the theaters have decent size budgets. I'd say they can afford 75% of the acts on our roster."

A pioneer in developing Las Vegas for country music, Halsey continues to exploit and enlarge this market with such reliables as Roy Clark, the Oaks (who have now become headliners in their own right), Roy Head, Randy Gurley, Barbara Fairchild and Johnny Tillotson. Hupp says the company is trying to add a round of concert bookings to Tillotson's usual Nevada schedule.

"We're picking up more college dates, too," Hupp reports. "And we've added another person to our Los Angeles staff to help us develop the college market." The most active names here are Williams, the Oaks, Gurley, and Head. Hupp says that colleges like their country with a rock flavor.

The good news at Stone County, a Denver booking agency, is the growing market of showcase clubs. Stone County president Keith Case says that these nightclubs—ones like Nashville's Exit/In and Los Angeles' Palomino—are making up "a great part of our business these days."

He says that, in addition to the 15 or so better known clubs in major cities, there are other good ones springing up in smaller markets. "A John Hartford," says Case, naming one of Stone County's busiest artists, "is in great demand on this circuit."

As an agency for such progressive country and bluegrass acts as the Dillards and Red, White & Blue(grass), Stone County books "a fair amount" of college dates. "It kind of varies each year and each season," Case says, "with the tastes of the schools." Stone County's overseas bookings are down some from last year.

Responding to their mixture of customers, amusement parks continue to feature country music with varying degrees of emphasis.

Nashville's Opryland spotlights performances Monday through Thursday by members of the Grand Ole Opry as well as daily shows by the Country Music U.S.A. troupe.

Six Flags Over Georgia, near Atlanta, schedules occasional big name country acts. This year, there have been concerts by Bobby Goldsboro and Ronnie Milsap and daily shows by the park's country band, Easy Times. A spokesperson for Joan Nolte, talent booker for the park, says there is a greater demand for rock than for any other kind of music. All major concerts are scheduled on Fridays since normal weekend attendance makes special attractions unnecessary.

Cedar Point, a park on Lake Erie at Sandusky, Ohio, has four country music groups whose routines are designed and produced by the park. No outside musical acts are hired. Jack Baldrich, manager of park attractions, explains why: "We've always wanted to have the same entertainment package for everybody—no matter what day they come."

He says there are about 15 performers in the four country groups. They are all picked by auditions through a talent search in Ohio and surrounding states. Most are attracted to auditions through ads placed in college newspapers and by word of mouth. Baldrich says that most performers work only one year at the park. Each new year's routines, he says, seem to go more smoothly with new talent.

Representatives from two universities in Ohio report that—while they have been hesitant to book country music heretofore—they will make some steps in that direction during the coming school year.

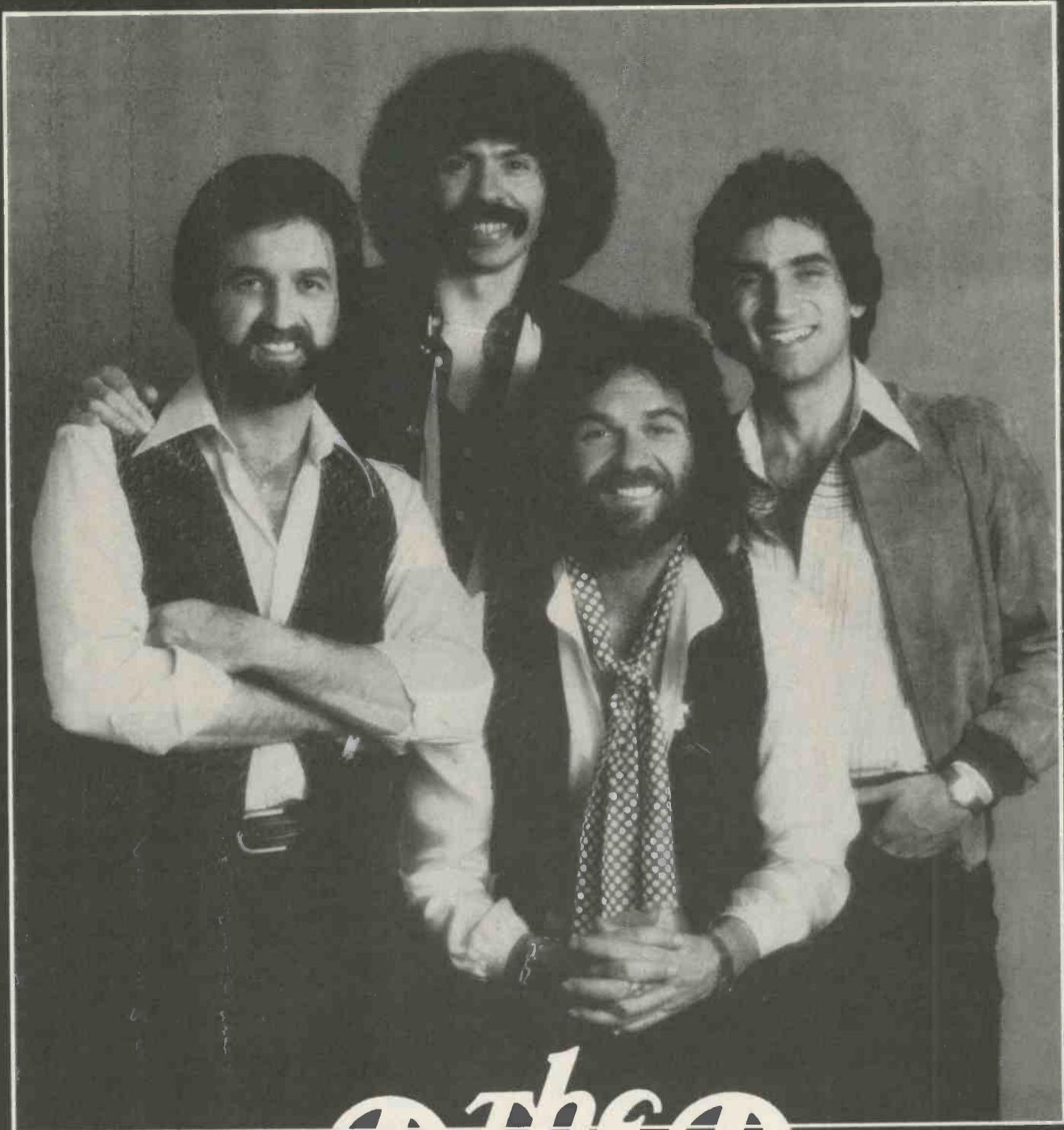
Jim Trainer, coordinator of the student organization office

(Continued on page WOCM-68)

A Billboard Spotlight

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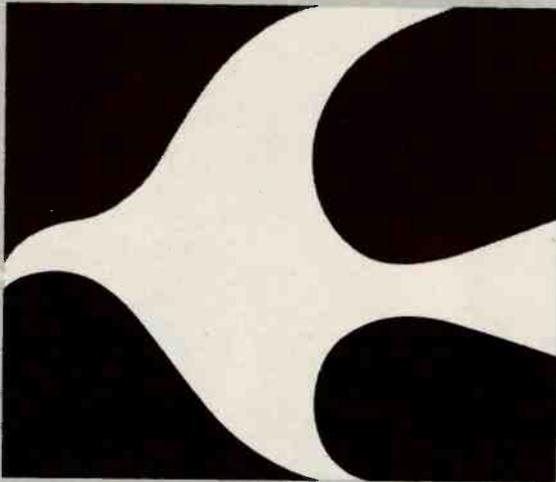
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**W
S
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Country Music Week Schedule

Sunday, Oct. 15

Noon Windup of CMA Talent buyers seminar, Hyatt Regency Hotel, Luncheon and Showcase

6:30 p.m. Cocktails, dinner, Opryland Hotel
8:30 p.m. CMA supershow, Opryland Hotel

6:30 p.m. Nashville Songwriters Assn. International annual Hall of Fame Ceremony and Dinner, Sheraton South

Tuesday, Oct. 17

7:00 p.m. BMI annual Awards Banquet, BMI building, Music Square East

Wednesday, October 18

The Grand Ole Opry House—Opryland, U.S.A.

2:00 p.m.-5:00 p.m. Early Bird Bluegrass Concert
5:30 p.m.-7:00 p.m. WSM & Grand Ole Opry Dinner
7:00 p.m.-9:00 p.m. The Grand Ole Opry Spectacular
9:30 p.m. Sho-Bud/Baldwin/Gretsch Birthday Show

6:00 p.m. ASCAP Country Awards Banquet, Opryland Hotel

Thursday, October 19

9:30 a.m. CMA annual Membership Meeting, Opryland Hotel

The Grand Ole Opry House & Municipal Auditorium

11:30 a.m.-2:30 p.m. RCA Records Luncheon & Show (Opry House)

3:30 p.m.-5:30 p.m. MCA Records Show (Opry House)
6:00 p.m.-10:00 p.m. FTCAP Banquet & Show (Hyatt Regency) (Tickets not included in registration fee)

8:00 p.m. United Artists Show (Municipal Auditorium)

8:00 p.m. SESAC Country Music Awards Party, Woodmont Country Club

Friday, October 20

The Municipal Auditorium

9:00 a.m.-11:30 a.m. Artists/D.J. Tape Session #1 (Lower Level)

11:30 a.m.-2:30 p.m. ABC Records Luncheon and Show
6:00 p.m. CMA Anniversary Banquet and Show (Banquet Tickets not included in registration fee)

Saturday, October 21

The Municipal Auditorium

9:00 a.m.-11:30 a.m. Artists/D.J. Tape Session #2 (Lower Level)

12:00 noon-3:00 p.m. Capitol Records Luncheon and Show
5:00 p.m.-8:00 p.m. Columbia Records Dinner and Show

The Grand Ole Opry House—Saturday Evening

9:30 p.m.-12:00 Grand Ole Opry 53rd Birthday Celebration Show

Sunday, October 22

Opryland, U.S.A.

10:00 a.m.-6:00 p.m. Visit Opryland, U.S.A.

Admission: \$35.00. You must be employed in the promotion, production, or distribution of country music to be eligible to attend.

GAINS IN JAPAN

• Continued from page WOCM-46

years. Country music is a symbol of the United States as much as jazz is and I believe that the U.S. is proud of country music as much as it is of Coca-Cola, Disneyland, and baseball. The love for humanity, the frontier spirit and the honest personal dialogue which are found in country music truly leaves a deep impression on the listeners.

"There are many who understand the wonderful qualities of country music among those who work in the Japanese mass communication media, recording companies, weekly magazines and other publications. They have produced numerous special programs, special articles and special series of famous recordings in the past. I have donated some of these to the CMA library. When Bill Monroe visited Japan in 1976, Fuji-TV had him perform on the well established music program 'Music Fair.' In radio broadcasting, Nippon Broadcasting and FM-Tokyo have produced very delightful programs with him. The same was true when Tanya Tucker visited Japan. I would like to emphasize that all of these are the results of the endeavors of many editors and producers who wish to make country music a big success in Japan."

As Wada points out, one cannot neglect the external approach of country music. The Tokyo Music Festival—one of the two biggest music festivals in Japan—featured such country singers as Olivia Newton-John, Mickey Newbury and Tanya Tucker as performers and a CMA official participated as a judge. Also, in the 9th "World Popular Song Festival" on Nov. 10, 1978 through Nov. 12, 1978, Crystal Gayle, who is very popular in Japan, will participate. The performance of country vocalist Crystal Gayle in such an important music concert as the Yamaha World Popular Song Festival will have a strong effect in the future.

Among the foreigners' performances of this year by country musicians in such areas as country music, bluegrass, folk songs and pop, the Steel Guitar Convention in Tokyo held in June was remarkable. Three uniquely different steel guitarists, Dewitt Scott, Jerry Byrd and Buddy Emmons, gave performances. In addition, about 60 top rated Japanese steel guitarists in the Hawaiian music or the country music fields participated. They performed together for two days with truly wonderful instrumental work which had not been heard here in a long time. The performers played, one after the other, for over five hours. It was called a remarkably wonderful show. The success was mainly due to the full cooperation of Scott's Steel Guitar Convention. It gave the Japanese opportunity to enjoy the charm of the instrumental work of country music. In July the popular bluegrass group, Byron Berline and Sundance, along with The Flying Burrito Bros. visited Japan with Bill Monroe, the Osborne Bros. and Jimmy Martin. They presented a concert which was small in size but successful.

This month Olivia Newton-John will give her second concert. Also, there will be a concert by Jean Ritchie, a traditional folk singer. This is a special concert commemorating Robert Tainaka's 30 year anniversary of his singing career. Tainaka is a big star in Japanese country music and also the president of Towa Planning, which has invited over 30 country and bluegrass musicians in the past. And in November Jim & Jesse will pay their second visit to Japan. In the previous concert they played before an SRO audience.

A look at the Japanese country singers finds leading popular musicians such as Dave Kuboi & The Long Horns, Shintaro Ishida & The City Lights, Hajime Sugi & The Hometowners, Noboru Morishita & His Friends, Mike Maki and Eddy Murata. Veteran singers are: Robert Tainaka, Jimmy Tokita, Yoshio Ono, Keiichi Teramoto, and Kazuya Kosaka. Among the women singers are: Alice Watanabe and Yuki Miyamae, to name a few. These musicians are performing in the famous country night spots such as Mr. James, Rope Arizona and Scotch House 25 in Roppongi; Nashville and Angas Ranch in Ginza; Corn Pipe in Aoyama; and Wishbone in Shinjuku. These are all located in Tokyo.

A singer who has been remarkably active recently is Noboru Morishita. He is steadily gaining popularity with works by Marty Robbins, Merle Haggard, Conway Twitty and Waylon Jennings as his main repertoire. His country feeling and his spirit in country music have a tight hold on the young people's hearts. The same thing can be said for K. Teramoto. Alice Watanabe, a woman vocalist with a unique charm who was singing folk songs during her college days, is very popular in Japanese country music since there are only a few female vocalists in the field. She is singing the songs of Olivia Newton-John, Dolly Parton and Linda Ronstadt. Both singers have popularity and real ability as young leaders of Japanese country music.

Kazuya Kosaka, the most influential country singer in Japan, is performing quite well as a movie actor also. He organized a group called Kazuya Kosaka & His Wagon Masters which was regarded as one of the best Japanese country groups around in 1954 and took a very active part in the stage, as well as broadcasting and recording. His biggest contribution was that he introduced many of the famous country songs of the 1950s, such as those by Hank Williams and Marty Robbins, in poetic Japanese translation, one after another. His work produced many country music lovers and through it people have come to understand the charm of country music. The album "The Wagon Masters" which contains his golden age (1954-1958) music is a collectors item and priced at \$75. Even now he is very popular and people pay attention to his "Kosaka Kazuya Show" held once or twice a month.

Country music sound is also often used for radio and tv commercials. The sound of instrumental work with a five string banjo, fiddle, and steel guitar is often heard in daily life.

Besides the recording industry, what one cannot neglect is the way the background music industry utilizes country music. In the past few years many American fast food service chain stores such as Kentucky Fried Chicken, McDonald's, Dunkin' Donuts and Shakey's have come to the Japanese market. Because of this there is more demand for the tapes of country and bluegrass music. TOYO BGM, Inc., one of the big Japanese background music industries, is trying to get the originals so that they can produce its own music.

During the Japanese summer season beer gardens on the top of many buildings or in the field are the people's choicest places to spend time. In these places the live performance of country or bluegrass music is playing an important role instead of the traditional Hawaiian music. The Akasaka Prince Hotel, a hotel in one of the big Japanese chains, holds a live performance of country music called "Western Barbecue Party" every year in August.

Since the beginning of this year many series of country and bluegrass music have been marketed, one after another, by different recording companies. Some of them are: "C&W Instrumental Album Best Selection," totaling 10 disks from RVC Records, a collection of RCA instrumentals work "King" & "Stardy" Original Bluegrass," a total of 20 disks from Victor Musical Industries, and a collection of bluegrass music by U.S. act King & Stardy; "Liberty & United Artists Country & Bluegrass Best," totaling 20 disks from Kink Records; and Liberty United Artists' great series, whose sale is already discontinued even in America. All of these are essential to promote country music. However, much of the promotion on these series are still regarded by some as amateurish and the advertisements are confined to amateurish magazines. Consequently, the marketing activity is not enough and thorough introduction is not available. These shortcomings have been repeated for many years, year after year, and may kill the real value of the great works of the collectors series, some critics say.

Some Japanese groups are participating in the CMA Country Music Convention which is held in Nashville in June and October every year. It is planned that Asahi Travel Center, a company related to leading Japanese daily newspaper Asahi Shimbun, will send a group of about 30 people instructed by Seiji Wada to the October Convention this year. The readers of Asahi newspaper will participate in this tour. This should play a vital role in the promotion of country music.

In summary, Wada talks about the direction of the country music movement in the future as follows: "Several Japanese singers participated in the International Country Show of CMA's October Convention in the past (they are not necessarily Japanese representatives). It seemed that they participated in order to become famous themselves, not to contribute to the growth of Japanese country music. Of course, it is partially a fault of the Japanese music society which cannot accept country music without some hesitation. Although year after year increasing numbers of people are becoming country music lovers, they do not admit to it willingly. These people—I might call them low quality country music lovers—might hinder the development of Japanese country music. I am sorry to see that they do not willingly participate in the country music concert—whether it is in the night-spot or a foreign musician's concert—to promote the music they really love which is country music.

"It is time for us to plan a long-range program to promote country music through a huge project team with participation by radio broadcasting companies, tv networks, recording companies and sponsors. It would be a good idea to promote the Asahi Shimbun's tour every year. Even if it is a little bit too late this season, we have to produce real fruits." Billboard

COUNTRY LIVE TALENT

• Continued from page WOCM-64

at Ohio State University, says that his division has been "reluctant from a financial standpoint" to get into country music. "But we will probably try some bluegrass and country on a small scale this year to see how it goes."

Bowling Green (Ohio) State University took the plunge this year and scheduled Dolly Parton for a September concert. It hit bottom, however, when Parton cancelled in late August. Nonetheless, the attempt proved to be a valuable lesson.

Says James Stofan, of the university activities office, "We sold 1,000 tickets just through the mail—so we will be doing some country music this year because of the response we got to Parton. I think we learned something about what the community we serve wants." Billboard

A YEAR IN MUSIC

• Continued from page WOCM-54

country music writing and publishing talents. BMI, ASCAP and SESAC lofted some hefty advances and royalties to country cleffers, keeping them loyal and well-fed.

Where does it lead? Will country music sell out to the almighty dollar and turn plastic? Or will a sometimes plastic society gain an appreciation of the earthiness and simplicity of a good country song?

Of all the musical fads, country music is one style that has proved by decades of success that it's not a fad.

It's a trip back to the roots, to reality. And, on radio, tv, records and jukeboxes blaring from bars—it seems to be the music the world wants to hear. Billboard

COUNTRY IN VEGAS

• Continued from page WOCM-40

tainly consider Dolly Parton and others of her popularity," says Jack Eglash, Sahara entertainment chief.

In downtown Casino-Center, Steve Wynn's expanding Golden Nugget is the headquarters for such country names as Roger Miller, Emmylou Harris, Willie Nelson and Kenny Rogers, who acts as co-entertainment director with Wynn.

"We'll basically remain country after our current casino expansion," says Don Fine, Nugget publicity head. "Our 200-capacity Gold Strike Lounge will be a bit smaller after construction's done in about four months."

In the Reno-Tahoe market, John Ascuaga's Nugget leads the way with numerous country acts which play Southern Nevada in the club's 900-capacity Celebrity Room.

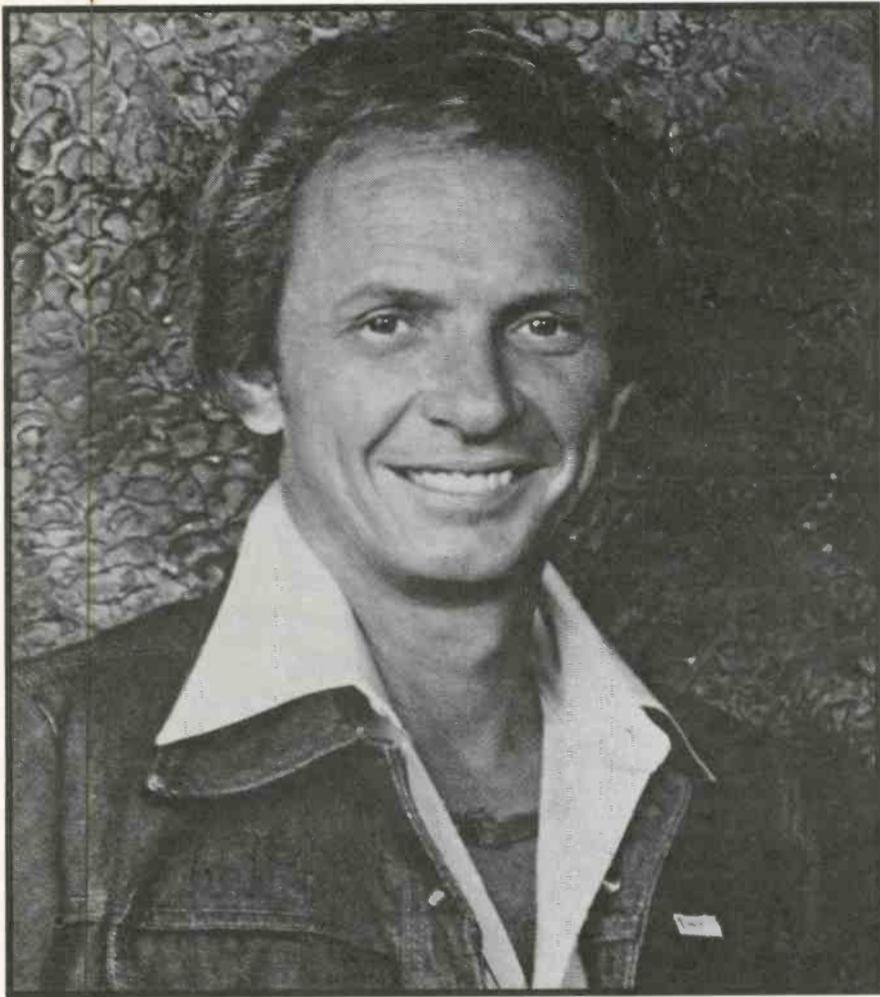
Located three miles from downtown Reno in Sparks, Nev., the Nugget has showcased Roy Clark, Tillis, Ray Price, George Lindsey, Jimmy Dean and The Oak Ridge Boys.

"The ones that are country acts do well for us as top names," maintains Art Long, publicity director at the Nugget. "The theatre-restaurant minimum starts at \$12.50."

At Harrah's-Reno and Tahoe casino-hotel, names familiar to the Vegas entertainment scene also appear at the two properties including Eddy Arnold, Haggard, Willie Nelson, Kay Starr, Roger Miller and Loretta Lynn.

In the Reno club, the stars appear at the 500-capacity Headliner Room while the Tahoe facility seats 850 for dinner and 1,100 for the midnight shows, according to Candy Pearce, publicity director for Harrah's-Reno. Billboard

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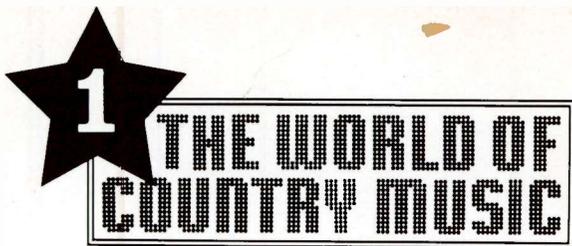
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"Broken Man"

Lifesong Records 2881773

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**Thanks to the DJ's who helped us
introduce this GREAT NEW ACT!**



GRAND OLE OPRY

Totalled together, the acts on the Grand Ole Opry represent more than 1,164 years of country music entertainment. Listed below are the current members of the Opry and the year they joined America's favorite country music radio show.

Roy Acuff—1937
 Bill Anderson—1961
 Ernie Ashworth—1964
 Jim Ed Brown—1963
 Archie Campbell—1959
 The Carlisles—1953
 Jerry Clower—1973
 Wilma Lee Cooper—1957
 The Crook Brothers—1925
 Skeeter Davis—1959
 Little Jimmy Dickens—1948
 Roy Drusky—1958
 Lester Flatt—1953
 The Four Guys—1967
 The Fruit Jar Drinkers—1925
 Larry Gatlin—1977
 Don Gibson—1958
 Billy Grammer—1959
 Jack Greene—1967
 George Hamilton, IV—1960
 David Houston—1972

Jan Howard—1971
 Stonewall Jackson—1969
 Jim & Jesse—1964
 George Jones—1969
 Grandpa Jones—1947
 Hank Locklin—1960
 Lonzo & Oscar—1942
 Bobby Lord—1960
 Charlie Louvin—1955
 Bob Luman—1965
 Loretta Lynn—1962
 Barbara Mandrell—1972
 Kirk McGee—1925
 Ronnie Milsap—1976
 Bill Monroe—1939
 Jimmy C. Newman—1956
 The Osborne Brothers—1964
 Dolly Parton—1969
 Minnie Pearl—1940
 Stu Phillips—1967
 Ray Pillow—1966

Jeanne Pruett—1973
 Del Reeves—1966
 Marty Robbins—1953
 Jeannie Seely—1967
 Jean Shepard—1955
 The Ralph Sloan Dancers—1957
 Connie Smith—1971
 Hank Snow—1950
 The Stoney Mountain Cloggers—1957
 Ernest Tubb—1943
 Justin Tubb—1955
 Porter Wagoner—1957
 Billy Walker—1960
 Charlie Walker—1967
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A Billboard Spotlight

OCTOBER 21, 1978, BILLBOARD

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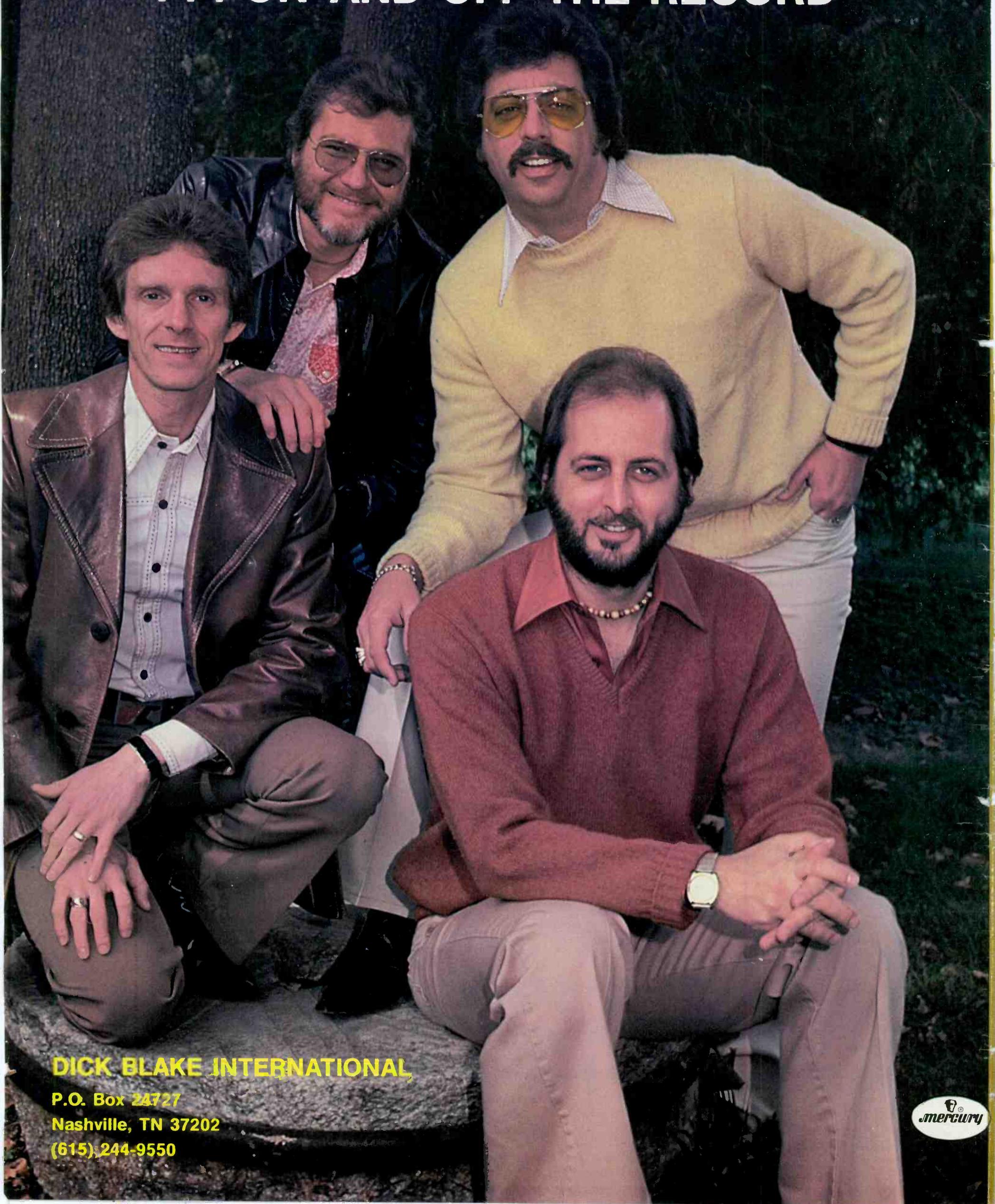
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