A Billboard Spotlight

The World of Country Music

Top Country Artists and Records of the Year
TANYA TUCKER
COVERS THE COUNTRY
MOST TOSPY-TURVY, FRUSTRATING, SUCCESSFUL YEAR IN COUNTRY MUSIC

The World of Country Music

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.

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

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?

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 hits. 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 operas 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 is Billboard's Nashville Bureau Chief and Country Editor.

King Of Rock Reigns In Country

By GERRY WOOD

Lord, what a year.

You can't tell the players without a scorecard, and even with those music business scorecards 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, can't believe what you see.

tacts that have drawn the Partons and Kristoffersons emerge with the network television and movie conglomerate. A new breed of sharp management executive will stretch beyond the boundaries—once restrictive.

But does Bill Anderson's "I Can't Wait Any Longer" sound country? Some country stations say yes, some say no. Some discs say no, others say yes.

The Anderson record became the first by a major country artist to gain substantial play in discs. It was produced by Buddy 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 1.3,000 country music faithful to their mecca. Country Music Week brought radio figures and music executives from across the world—literally.

The king of rock 'n' roll leading the country parade a year after his death? What happened?

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. 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 picnics was back—thankfully in altered form—in Texas. Other large crowds flocked to the annual Statler Brothers 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 music.

(Continued on page WOCM-54)
### Top Male Artists

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<tr>
<th>No.</th>
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</table>

### More Top Male Artists See Page WOCM-32
BMI

75%

of all the Country music chart positions for the past 25 years.

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THE WORLD OF COUNTRY MUSIC

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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.

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.

DOLLY PARTON, RCA

Bill Williams Memorial Artist Of the Year

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.

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.

No. 1 Country Comedy Artist—Jerry Clower, MCA

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Ed Shea, ASCAP
Two Music Square West
Nashville, Tennessee 37203
(615) 244-3936
THE WORLD OF COUNTRY MUSIC

NO. 1 NEW ARTISTS AWARDS

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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MERLE HAGGARD  MELANIE JAYNE  LORETTA LYNN
CATHY O'SHEA  ERNEST REY  RONNIE SESSIONS  CAL SMITH
TANYA TUCKER  CONWAY TWITTY  LEONA WILLIAMS
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<td>14.</td>
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<td>15.</td>
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### Albums Artists

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<tr>
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### Albums Duos Or Groups

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### Labels Of The Year

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<td>10.</td>
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### Additional Information

- **ALBUMS**: The World of Country Music
- **Labels Of The Year**: Various labels featured include RCA, Atlantic, Capitol, MCA, and United Artists.
- **Male Albums Artists**: Highlighted artists include Elvis Presley, Willie Nelson, and KENNY ROGERS.
- **Female Albums Artists**: Features artists like DOLLY PARTON, CRYSTAL GAYLE, and LINDA RONSTADT.
- **Albums Artists**: Compilation of popular artists across various labels.
- **Albums Duos Or Groups**:可分为Waylon & Willie, The Statler Brothers, The Kendalls,及The Klations.
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
Ronnie McDowell's New Single: "This Is A Holdup"
Scorpion—SC-4500
Currently

Billboard  Cashbox  Record World

We at Scorpion Records and Ronnie say "Thanks" to all who have been a part in making this possible and especially express our thanks and appreciation to the music directors and D.J.'s.
The Greatest.

Johnny Duncan
Greatest Hits
including:
- Stranger
- She Can Put Her Shoes Under My Bed (Anytime)
- Come A Little Bit Closer
- It Couldn't Have Been Any Better
- Thinkin' Of A Rendezvous

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

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

DAVID ALLAN COE
GREATEST HITS
including:
- You Never Even Called Me By My Name
- Willie, Waylon And Me/A Bad Country Song
- Would You Be My Lady
- Would You Lay With Me (In A Field Of Stone)

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

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

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)

JOHNNY PAYCHECK
Greatest Hits, Volume II
including:
- Take This Job And Shove It
- I'm The Only Hell (Mama Ever Raised)
- Slide Off Of Your Satin Sheets
- Me And The U.S./Georgia In A Jug

MARTY ROBBINS
GREATEST HITS
VOLUME IV
including:
- El Paso
- Devil Woman
- Don't Let Me Touch You
- Among My Souvenirs
- My Woman, My Woman, My Wife

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The Latest.

**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

**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

**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

**Barbara Fairchild**
*This Is Me*
Including:
- This Is Me
- Good Time Days
- It's Said To Go To The Funeral
- (Of A Good Love That Has Died)
- Midnight Man
- Our Love's Not Dead
- (It's Just Buried Alive)

**Ed Bruce**
*Cowboys And Dreamers*
Including:
- Angelene
- The Greatest Love Song
- Old Wore Out Cowboy
- The Man That Turned My Mama On
- Give My Old Memory A Call

**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

On Columbia, Epic, Jet Records and Tapes.
### Singles Duos Or Groups

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST, Label</th>
<th>No. Singles On Chart</th>
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<tbody>
<tr>
<td>1.</td>
<td>THE KENDALLS, Ovation</td>
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<tr>
<td>2.</td>
<td>OAK RIDGE BOYS, ABC/Dot</td>
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<td>STATLER BROS., Mercury</td>
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<td>DAVE &amp; SUGAR, RCA</td>
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<td>WAYLON &amp; WILLIE, RCA</td>
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<td>JIM ED BROWN &amp; HELTER CORNELIUS, RCA</td>
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<td>7.</td>
<td>KENNY ROGERS &amp; DUKE WEST, United Artists</td>
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<td>JOHNNY CASH &amp; WAYNE JENNINGS, Columbia</td>
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<td>CHARLEY PRIDE, RCA</td>
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<td>BILL ANDERSON &amp; WAYNE LOU TURNER, MCA</td>
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<td>CONWAY TWITTY &amp; LORETTA LYNN, MCA</td>
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<td>12.</td>
<td>BEELANY SISTERS, Warner/Curb</td>
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### Singles Artists Of The Year

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<th>ARTIST, Label</th>
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<td>DOLLY PARTON, RCA</td>
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<td>LARRY GATLIN, Monument</td>
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<td>EDDIE RABBITT, Enkora</td>
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<td>BILLY CRASH DADDY, Capitol</td>
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<td>EMILY LOU HARRIS, Warner Bros.</td>
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### Singles Publishers

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### Singles Labels

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<td>ELEKTRA</td>
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</table>
COMEDY ARTIST OF THE YEAR

Jerry Clower

"From Yazoo City, Mississippi"

AVAILABLE THRU:

P.O. BOX 121077
NASHVILLE, TENN. 37212
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LINDA HARGROVE • BEVERLY HECKEL • WAYLON JENNINGS • DICKEY LEE • ZELLA LEHR • RONNIE
MILSAP • SHAUN NIELSEN • DOLLY PARTON • DEBBIE PETERS • CHARLEY PRIDE • JERRY REED
JIM REEVES • HANK SNOW • GARY STEWART • PORTER WAGONER • STEVE WARINER • STEVE YOUNG

thank you.
#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 "TYPOFIES THE HIGHEST PERSONAL AND PROFESSIONAL QUALITIES BOTH ONSTAGE AND OFF."

"THANKS, I LOVE YOU ALL."

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EXECUTIVE PRODUCER CHALES KAPPelman.
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Waylon

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

Dave & Sugar

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"WE COULDN'T DO IT WITHOUT YOU."

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and The Nashville Brass

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“ALL MY THANKS.”

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1107 18TH AVE. SC., NASHVILLE, TENN. 37212
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GARY STEWART

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Drinkin' Thing
Out Of Hand
She’s Actin' Single
(I'm Drinkin' Doubles)

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“Stonewall (Around Your Heart)”
RCA #11416

ZELLA LEHR

“Danger, Heartbreak Ahead”

RAZZY BAILEY

“What Time Do You Have To Be Back To Heaven?”

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LOS ANGELES
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1 Century Plaza
Century City, California 90067
Telephone: (213) 553-8292

RCA Records

Robert Bray
Ken Rollins
Dan Wojcik

Brian M. McKinnon
Randy Greenfield
Tom T. Hall

"MUCH OBLIGED."
Dottsy

“THANKS FOR A GREAT YEAR.”

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“YOU ARE STILL THE ONE.”

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Epic newcomer O.B. McClinton, left, chats with Rick Blackburn, marketing vice president. In circle, Elektra's Eddie Rabbit tapping 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. Joe Casey to director of promotion and Areda Schneider to manager of administration. CBS also employed the im

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COUNTRY FORMATS FIND PLACE AMID MOR VACUUM

By RAY HERBIECK JR.

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 demographic 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 ascendency of today's country artists. It remains a growing tune-in factor favoring 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," Salamon explains. "Recently named Billboard country music major market programmer of the year. "Then labels began dropping those artists when they out living 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 contends. "It was 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 accounts," he says, "now its 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.

"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 10-minute "Hillbilly Roundup" of country—and having every minute of it—walked.

"I said I liked the music and they put me behind the mike," says Stone. "And what a time. There's no comparison. His broadcast experience 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. 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 programed country early was KPIK in Colorado Springs, Colo."

In fact, KPIK was put on-the-air as full-time country in 1957 in Lubbock where he was a bookkeeper and traffic manager, never touching a microphone. But one day the DJ hosting a 10-minute "Hillbilly Roundup" of country—and having every minute of it—walked.

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WHEREEVER YOU GO, YOU'RE IN CAPITOL COUNTRY.
ORGANIZATIONS SPREAD THE COUNTRY MUSIC STORY

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 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.

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

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 Dabakian, Dallas Midgette, Rolf Darwin, Bill Kimmel, Frances Preston, vice president BMI Nashville, Herman Brandon, Larry Conti, Alan Smith, and Paul Bernard.

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 WCM-56)

Contributing time to the National Wildlife Rescue Team are Joey Martin, Nicholas Record, 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.

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(Continued on page WCM-56)

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

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

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Phonogram, Inc.
Custom-made country.
COUNTRY
SURE BET
IN LIVE
TALENT

By EDWARD MORRIS

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 freelance 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.”

Although respondents to this year’s survey lacked the sense of amazement 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 “Hay” 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 Association, 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.”

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

and new artists POACHER and JIM NORMAN
Country Music Assn. board members on the talent buyers seminar committee with keynote 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 suddenly superstars. And the manager of a top national showcase club foresees a talent drought for rooms not located in the 30 cities to which name performers are professionally drawn.

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(Continued on page WOCM-58)
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MEL TILLIS
JOHNNY TILLOTSON
BUCK TRENT
DON WILLIAMS
TAMMY WYNETTE

AND

HOYT AXTON
COUNTRY CONTINUES TO SCORE IN VEGAS

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 varying opening acts, Johnny Tilton, Barbara Fairchild and The Oak Ridge Boys among them.

At one time, the Kane-Halsey connection showcased only 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 Buttram, 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. "We've found the type of acts that attract our audiences are mostly contemporary singers and comedians, but we will continue to book country talent," says entertainment boss James Tamer. "We will never stop searching for good country talent."

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

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

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.

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(Continued on page WOCM-68)
THE HOUSE THAT JACK BUILT

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COUNTRY
MUSHROOMING
ALL OVER EUROPE

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 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)

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

By TONY BYWORTH

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


Congrats, Dottie!

KENNY ROGERS & DOTTIE WEST.

# 1 New Artist Duo,
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It's great to have a winner as part of the family!

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When talking about the Japanese country music of today, one remarkable fact is that the pop scene is flooded with many different types 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, Tanja 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 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 years."

(Continued on page WOCM-68)
WHN WON MORE AWARDS THAN ANY OTHER RADIO STATION IN AMERICA.

AND, WE'RE REAL PROUD. You read Billboard every week for the same reason we do. Billboard's important. Maybe that's the reason it's the most widely read of our trade magazines. Billboard's reliable and dependable and the fact that we all use it says so. • Billboard's 1978 Radio Programming Forum this year was important, too. Look at who was there. Some of the most important people in our industry attended the meetings in New York. • Jim Gabbert, president of the National Radio Broadcasters Association, Stan Gottikov, 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 Demsey, 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 Burkhart, Burkhart/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 Schulte, beautiful music syndicator, Larry Uttal, president, Private Stock, Wanda Ramos, Burkhart/Abrams, Julian Breen, general manager of the Greater Media Corp., Bob Heinaberry, 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, KMJQ, 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. • WHN, we're real proud of our country.
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.

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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[Image of portraits of performers]
joined forces in a venture centered around 11 days of country concerts featuring R.C. Bannon, Anderson, Johnny Duncan, Fricke, Joe Bandy, Freddy Weiler, 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, Jennings for female vocalist of the year, the combination of Jennings and Fricke for vocal duet 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 also 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 albums.

Between October of 1977 and September, 1978, RCA singles have held Billboard's No. 1 single ranking a total of 23 weeks with Dave & Sugar, Wonder 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 stardom 36 and 33 with "Mamas Don't Let Your Babies Grow Up To Be Cowboys" and "The Warrior Prize," respectively. Ronnie Milsap set the current record at stardom 32 with "Only One Love In My Life."

RCA's activity produced six No. 1 chart songs: 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 "The #1 LP" as it became the first country LP to debut at No. 1, and its 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 artists as蔑a made appearance at New York's Bottom Line, the Roxy in Los Angeles and Washington's Cedar Hill; 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 "The Tonight Show" and "Barbara Walters' Special" 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.

In artist development, the Oak Ridge Boys appeared extensively on network television, turned up regularly on national magazine covers and made numerous TV appearances ranging from "The Tonight Show" and "Barbara Walters' Special" 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.

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 during the marketplace and dropping its Dot logo in order to increase the label's potential in awareness beyond country limits, ABC Records' Nashville operations have scored success with a 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 strategy under the direction of Evelyn Wooley, appointed this year to national promotion director of the Nashville division. Appointments included Tony Tonnissen to national market manager, Walker to regional promotion director in the Midwest and Danny O'Brien to regional promotion director for the Southwest.

Chart action and sales in unexplored markets materialized for such artists as Barbarellal, "The Man Without a Woman" single achieved airplay on R&B stations in the major markets of Chicago and New York; the Oak Ridge Boys, who gained positions on the national charts with their first LP 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 "Daytime Friends" and "Everybody Loves a Fool.

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 albums by one artist, and for the first time a single for a Bottom Line appearance, and Parton, who performed in 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 Michael McDonald.

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 of national sales, was solidified by the label's support for the Nashville operations, which has also seen the appointment of Bob Doyle to the newly created position of assistant to president and general manager and the additions of Eddie Kilroy to vice-president of national sales, and Nick Hunter to national promotion manager. Gayle and Rogers, attributing to the all around success with independent producers Larry Butler and Allen Reynolds, 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" and has 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."

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Rosemary Clooney * Rose Marie

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 Siggins, Jackson Browne, Linda Ronstadt and Emmylou Harris. "We used less of the older, more whining music and more of the newer sounds," Kefford adds.

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"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 country's "success was due to the lifestyle of the artist, which in turn makes the format appeal to younger demographics, aged 18 to 34 and primarily male."

"The younger demographics, aged 18 to 34 and primarily male, wanted to do something unique." 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 remained.

Salomon also tried part-time progressive country briefly at WEWP in Pittsburgh. But it split his station's audience between 25 to 45-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," Salomon 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."
We take country to a whole lot of countries.

CBS RECORDS INTERNATIONAL.
Gusto Records continues its "concept" objectives with such pieces of product as "Seventeen Greatest Hits" and "Super Hits Country," featuring original artists and material, and collects "The Statler Brothers," "Heaven's Just A Sin Away," Ovation Records is continuing its momentum continued this year, the label has seen staff additions in marketing and promotion. Sue 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 Harrell'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. The record sold more than 750,000 copies国内外. 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.

a international basis is not new for country-oriented publishers such as Tree, Acuff-Rose, Peer-Southern, Cedarwood, Combine, Pi-Gemi, 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. Maryn 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 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 fine artists to perform as "superhits" and "country singles" on the festival's "Hit Parade" chart. RCA Records is also going strong with Crystal Gayle and Kenny Rogers.
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LIFE IS BLESSEDLY LESS FLAMBOYANT AT THE COUNTRY PALACE IN TOLEDO, A CLUB THAT BOOKS SUCH ARTISTS AS Ray Griff, Johnny Russel, Mel Street, and T. G. Sheppard. According to manager Duane Abajey, the 300-seat club headlines one name act a week for at least 40 weeks a year. On the remaining weeks— and these are becoming fewer—the club is able to book one of its locally popular house bands, Terry Cooper and the Sunbats.

The cover varies with each act, and no cover is charged for house band performances. The Sunbursts incline toward MDR country arrangements and are favorites with patrons who prefer a more subdued setting. Now in its 16th year, the Palace does most of its promotions by radio and announce- ments and 30- and 60-second TV spots. No doubt about it, the Chili Peppers and Charlie Haden's 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 such as but he has a $5 ticket levy for acts that cost him $1,000 or more. Nashville itself, with 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 his club as the place to see the latest and greatest in rock and blues. The cover varies with each act, and no cover is charged for house band performances. The Sunbursts incline toward MDR country arrangements and are favorites with patrons who prefer a more subdued setting. Now in its 16th year, the Palace does most of its promotions by radio and announce- ments and 30- and 60-second TV spots. No doubt about it, the Chili Peppers and Charlie Haden's 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 such as but he has a $5 ticket levy for acts that cost him $1,000 or more. Nashville itself, with seven nights a week, can seat 300 in the lounge and 60 in the dining room.

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We’re the **BEST** in the COUNTRY

We’re Elektra/Asylum Records.
<table>
<thead>
<tr>
<th>Year</th>
<th>Title &amp; Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1950</td>
<td>&quot;He Loves Me All the Way&quot; - Tammy Wynette (Epic)</td>
</tr>
<tr>
<td>1951</td>
<td>&quot;I Gave My Love a Home&quot; - Skeeter Davis (Musicor)</td>
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<tr>
<td>1952</td>
<td>&quot;It's Not Supposed to Be That Way&quot; - Lefty Frizzell (Decca)</td>
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<tr>
<td>1953</td>
<td>&quot;I'm Just Me&quot; - Charley Pride (RCA Victor)</td>
</tr>
<tr>
<td>1954</td>
<td>&quot;Help Me Make It Through the Night&quot; - Sammi Smith (ABC-Dot)</td>
</tr>
<tr>
<td>1955</td>
<td>&quot;I'm Easy&quot; - Charlie Rich (Epic)</td>
</tr>
<tr>
<td>1956</td>
<td>&quot;I Never Will Marry&quot; - Tammy Wynette (Epic)</td>
</tr>
<tr>
<td>1957</td>
<td>&quot;I Still Have Faith in You&quot; - Webb Pierce (Decca)</td>
</tr>
<tr>
<td>1958</td>
<td>&quot;I Thank You&quot; - Loretta Lynn (MCA)</td>
</tr>
<tr>
<td>1959</td>
<td>&quot;I've Been Drinking&quot; - Merle Haggard (Owls Nest)</td>
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<tr>
<td>1960</td>
<td>&quot;I've Gotta Be Red Hot and Rollin'&quot; - Buck Owens (Decca)</td>
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<tr>
<td>1961</td>
<td>&quot;I've Never Been This Far Before&quot; - Conway Twitty (MCA)</td>
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<td>1962</td>
<td>&quot;I've Played Out&quot; - Ray Conniff &amp; His Singers (Columbia)</td>
</tr>
<tr>
<td>1963</td>
<td>&quot;I've Told Every Little Star&quot; - Tammy Wynette (Massey-Harris Audio)</td>
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</tbody>
</table>

This is a portion of Billboard's "Top Country Singles of the Year" Programming Aid. For details on the service and Billboard's other Programming Aids, please contact: Billboard Chart Research, 9000 Sunset Blvd., Los Angeles, CA 90069. Tel: (213) 751-7040.
Thanks for the best year yet!!

Tammy Wynette
<table>
<thead>
<tr>
<th>Year</th>
<th>Title, Artist (Label)</th>
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<tbody>
<tr>
<td>1965</td>
<td>1. I'VE GOTTEN MY TICKETS TO THE BAR (&amp; Buck Owens (Capitol)</td>
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<td>2. COUNTRY♂ES (Brooks &amp; Dunn (MCA))</td>
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<td></td>
<td>3. THE THAYER REV-REVs (Capitol)</td>
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<td></td>
<td>4. I'LL BE A MILLIONAIRE (&amp; Buck Owens (Capitol)</td>
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<td>5. I DON'T CARE (&amp; Buck Owens &amp; His Buckaroos (Capitol)</td>
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<td>6. THE FABULOUS SOUND OF FLAT &amp; SQUARES ('Letter-Foot &amp; Carl Sangs (Columbia)</td>
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<td>7. TOGETHER AGAIN (&amp; Sonny &amp; Cher (Columbia)</td>
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<td>8. TRUE LOVE'S A BLESSING -Sonny James (Capitol)</td>
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<td>9. YOU'RE THE BEST (&amp; Sonny &amp; Cher (Columbia)</td>
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<td>10. rounds ('Letter-Foot &amp; Carl Sangs (Columbia)</td>
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<td>11. NO, I DON'T CARE (&amp; Buck Owens &amp; His Buckaroos (Capitol)</td>
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<td>12. THE FIRST WE KNOW (&amp; Sonny &amp; Cher (Columbia)</td>
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<td>13. I'M A LONESOME FUGITIVE -Merle Haggard (Capitol)</td>
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<td>14. OPEN UP YOUR HEART -Buck Owens &amp; His Buckaroos (Capitol)</td>
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<td>15. DON'T COME HOME A DRUNK (&amp; Loretta Lynn (Decca)</td>
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<td>16. TOUCH MY HEART -Ray Price (Columbia)</td>
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<td>17. GIDDY UP GO -Red Sovine (Starday)</td>
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<td>18. THE OTHER WOMAN -Ray Price (Columbia)</td>
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<td>19. I LOVE YOU DROPS -Bill Anderson (Decca)</td>
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<td>20. DISTANT DRUMS -Jim Reeves (RCA Victor)</td>
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<td>21. BUCKAROOS -Capitol</td>
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<td>22. (MGM)</td>
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<td>23. BURNING MEMORIES -Kitty Wells (Decca)</td>
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<td></td>
<td>24. THE OTHER WOMAN -Ray Price (Columbia)</td>
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<td>25. I DON'T CARE -Buck Owens &amp; His Buckaroos (Capitol)</td>
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Ovation is...
Country Music

THE KENDALLS

CMA FINALISTS
Single of the Year—"Heaven's Just A Sin Away"
Album of the Year—"Heaven's Just A Sin Away"
Song of the Year—"Heaven's Just A Sin Away"
Vocal Group of the Year

SESAC AWARD WINNERS
Song of the Year—"Heaven's Just A Sin Away"
Country Single of the Year—"Heaven's Just a Sin Away"
Country Album of the Year—"Heaven's Just a Sin Away"
Songwriter of the Year—Jerry Gillespie
Publisher of the Year—Lorville Music
Producer of the Year—Brien Fisher

GRAMMY AWARD WINNERS
Best Vocal Performance by a Duo—
"Heaven's Just A Sin Away"

GOLD ALBUM RECIPIENTS
"Heaven's Just A Sin Away"

MUSIC CITY NEWS COVER AWARD WINNERS
Song of the Year—
"Heaven's Just A Sin Away"

REPLAY MAGAZINE AWARD WINNERS
Voted Country Vocal Group of the Year
by Jukebox Operators

And now their newest single, SWEET DESIRE (OV 1112) debuting on the
National Country Charts the week of 9/23/78 at 40*-CASHBOX 42*-BILLBOARD 49*-RECORD WORLD

with a giant hit single his first time around
OLD FLAMES (Can't Hold A Candle To You) OV 1107
Watch for "High & Dry" (OV 1117) another Hit Single from the LP
OLD FLAMES (OV 1734)
coming soon

Country Girl (OV 1728)

and announcing
Sheila Andrews
"Too Fast For Rapid City"
soon to be released
and confirmed the continuing upswing of interest in country music which he first noted "five or six years ago."

Talent seekers report a heartwarming demand for their clients, which they have been able to satisfy by adding American acts such as Ronny euro, Van Dyke and Slim. Jimmy Dean this year to a roster that already boasted such stars as Jim Ed Brown, Helen Cornelius, Bobbie Gentry, Tom T. Hall, Porter Wagoner, Jerry Clower and several others.

Top billing agent Andrea Smith says the company has got a wide range of acts-

COUNTRY LIVE TALENT

The success of these acts has stemmed not only from concerts, but also from the exposure country music can find on radio. Although there's still a lot of one-week radio network program, "Country Club" (presented by David Asbell), and the National Country Music Show, the number of acts appearing on the airwaves has increased significantly. For instance, there are now several programs that broadcast exclusively country music, such as "Country Music Today," which airs on several regional and national networks.

Although the number of country music programs on television has not increased as dramatically as on radio, there are now several shows dedicated to country music, such as "The Grand Ole Opry," which has been on the air since 1925, and "Hee Haw," which has been on the air since 1969.

Another factor that has contributed to the growth of country music is the increasing number of country music festivals. These festivals provide a venue for country music artists to perform in front of large audiences and have become a major source of revenue for many country music artists.

As a result of these developments, the demand for country music talent has increased significantly. This has led to the growth of several country music agencies, which represent country music artists and provide them with opportunities to perform.

As country music continues to grow in popularity, it is likely that the demand for country music talent will continue to increase. This will provide opportunities for more country music artists to make a living from their craft.
THE ENERGY
THE CROWD-PLEASER
THE BOX OFFICE

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COUNTRY PROGRAMMING

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- Seven local 1-minute spots
- The year's top chart hits
- Major news summary and actualities
- Film sound clips and entertainment news from Billboard's editors
- Music and conversation with stars such as:
  - Crystal Gale
  - Mel Tillis
  - Emmylou Harris
  - Dolly Parton
  - Loretta Lynn
  - Johnny Cash

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Last year our annual review aired on 1,127 stations worldwide. This year, top Country music stations in the major markets have already decided to welcome in 1979 with Billboard's spectacular look back at '78.

For the sounds that bring smiles to listeners—and ratings that make advertisers grin—turn to Billboard's Music in the Air. For details on the programs and services offered, simply fill out this coupon and return it to us—or phone (212) 764-7312 or telex 620523.

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1915 Broadway, New York, New York 10036

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- Show MS!
- Billboard's Yearbook 1978

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Station
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City, State, Zip
Telephone

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Women on the Country Scene

Make no MS-take about it, SHOW MS! is a four-star salute to the first ladies of country music that will delight your listeners and advertisers alike.

This special five-hour program is produced in country format. Hit songs, movie soundtracks, interviews and anecdotes all combine to make this a smashing celebration of women in show business. Included are such stars as:
- Dolly Parton
- Kitty Wells
- June Carter
- Tammy Wynette
- Emmylou Harris
- Lynn Anderson

And much, much more from all aspects of the business: singing, composing, television and films. Female stars who have been made famous by your listeners.

SHOW MS!, the special that presents 50 years of accomplishment by women on the Country Scene.
My humble thanks for your acceptance

Sincerely

BOBBY HOOD
Country Music Week Schedule

Sunday, October 15

Evening: CMA Talent buyers seminar, Hyatt Regency Hotel, Las Vegas and Showcase Cocktail, dinner, Opryland Hotel CMA supershow, Opryland Hotel 6:30 p.m. Nashville Songwriters Assn. International annual Hall of Fame ceremony and Dinner, Sheraton South 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.-9:00 p.m. FSM & Grand Ole Opry Dinner 7:00 p.m.-9:00 p.m. The Grand Ole Opry Spectacular 9:30 p.m. Bar-B-Q Bar/Balboa/Getch Branch birthday 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 Lunch & Show (Opry Hotel) 3:30 p.m.-6:30 p.m. ASCAP Records Show (Opry House) 6:00 p.m.-10:00 p.m. FTCAP Banquet & Show (Hyatt Regency) (Tickets included in registration fee) 8:00 p.m. United Artists Show (Municipal Auditorium) 8:00 p.m. SESAC Country Music Awards Party, Wood Country Club

Friday, October 20

The Municipal Auditorium

9:00 a.m.-11:30 a.m. Artists/O.J. Tape Session #1 (Lower level) 11:30 a.m.-2:30 p.m. BRC Records Lunch 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/O.J. Tape Session #2 (Lower level) 12:00 noon-2:00 p.m. Capitol Records Lunch and Show 5:00 p.m.-8:00 p.m. CMA Annual Dinner and dance, Opryland Hotel, Opryland Grand Room and Jenny Rogers, who acts as co-entertainment director with Wynonna.

Co-presented by country singer-songwriters and former music industry executive, the CMA Talent Buyers Seminar is designed to assist emerging and established talent in achieving their career objectives. The seminar will feature sessions on various topics such as songwriting, recording, promotion, and career management.

COUNTRY IN VEGAS

*Continued from page WOCM-40

David S. Tann, of Country Music Week, says it's a good idea because the music industry is the biggest industry in the city and it's important to have a strong presence in the country music capital.

■ Country Music Radio

The radio industry is another key part of the country music industry and is crucial to the success of any artist in the genre. CMA talent buyers seminars, which are designed to help emerging and established talent achieve their career objectives, will feature sessions on songwriting, recording, promotion, and career management.

■ Country Music Television

Country Music Television (CMT) offers a variety of programming, including music videos, concerts, and specials, which is where many country artists get their first exposure to a national audience. CMT is also a great place to see emerging artists, as well as established stars, perform in front of a live audience.

■ Country Music Memorabilia

Country music memorabilia is an important part of the industry, and there are many museums and galleries dedicated to showcasing the history and culture of country music. The Country Music Hall of Fame and Museum is one of the most popular destinations for country music fans, and it features a wide range of exhibits and interactive displays.

■ Country Music Education

Education is also a crucial part of the country music industry, and there are many programs and organizations that are dedicated to promoting and preserving the culture of country music. The Country Music Hall of Fame and Museum offers a variety of educational programs, including music camps, workshops, and concerts for children and adults.

The CMA Talent Buyers Seminar is a great opportunity for emerging and established country music artists to learn more about the industry and how to achieve their career goals. Whether you're a songwriter, producer, or artist, there's something for everyone at this year's seminar.
"You Believed in Me"  

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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  
Jerry Clower - 1973  
Skeeter Davis - 1959  
Little Jimmy Dickens - 1948  
Jim & Jesse - 1964  
Grandpa Jones - 1947  
Hank Locklin - 1960  
Lonzo & Oscar - 1942  
Bobby Lord - 1960  
Charlie Louvin - 1955  
Bob Luman - 1965  
Loretta Lynn - 1962  
The Four Guys - 1967  
The Fruit Jar Drinkers - 1925  
Larry Gatlin - 1977  
Roy Drusky - 1958  
Lester Flatt - 1953  
The Carlisles - 1953  
Jerry Clower - 1973  
Wilma Lee Cooper - 1957  
The Crook Brothers - 1925  
Skeeter Davis - 1959  
Little Jimmy Dickens - 1948  
COUNTRY MUSIC ENTERTAINMENT  
American favorite country music radio show.

**ADVERTISERS INDEX**

- **ABC RECORDS (Corporate Ad)** 51  
- **ABC RECORDS (Oak Ridge Boys)** 71  
- **A.S.C.A.P.** 7  
- **ACUFF-ROSE** 42  
- **APRIL-BLACKWOOD** 44  

- **BMI** 28  
- **BAILEY, RAZZY** 28  
- **BROWN, JIM ED** 24  

- **CBS RECORDS INTERNATIONAL** 53  
- **CAPITOL RECORDS** 33  
- **CLOWER, JERRY** 17  
- **COLUMBIA RECORDS** 14, 15  
- **COLUMBIA RECORDS** 36, 37  
- **COMBINE MUSIC** 50  
- **CONN, MERVYN ORGANISATION** 42  

- **DAVE & SUGAR** 22  
- **DAVIS, DANNY** 26  
- **DOTTsy** 30  

- **ELEKTRA RECORDS** 59  
- **GALLICo, AL MUSIC CORP.** 9  
- **GORDON, CURTIS** 6  

- **HALL, TOM T.** 29  

- **HALSEY AGENCY** 39  
- **HARGROVE, LINDA** 30  
- **HUDSON BAY MUSIC** 46  
- **JENNINGS, WAYLON** 21  
- **KRIEGSMAN, J.J.** 8  
- **LAMB, CHARLIE ENT.** 67  
- **LEAR, ZELLA** 28  
- **LEE, BUDDY ATTRACTIONS** 52  
- **MCA RECORDS** 10, 11  
- **M & R ENTERPRISE** 46  
- **MILLSAP, RONNIE** 25  
- **MUSIC IN THE AIR** 66  
- **NATIONWIDE SOUND** 48  
- **OAK RIDGE BOYS** 65  
- **Ovation RECORDS** 83  

- **PARTON, DOLLY** 20  
- **PEER SOUTHERN CORP.** 54  
- **PHONOGRAPH** 35  
- **PICKIN' POST** 34  
- **PRIDE, CHARLEY** 23  

- **REED, JERRY** 27  
- **REPUBLIC RECORDS** 38  
- **RICH, CHARLEY** 45  
- **RCA RECORDS** 18, 19  

- **S. E. S. A. C.** 56  
- **SCORPION RECORDS** 13  
- **SHURE BROTHERS** 43  
- **SMITH, MARGO** 58  
- **STATLER BROTHERS** 28  
- **SUPERIOR RECORDS** 6  
- **SVENDSEN, P.** 48  
- **TILLIS, MEL** 69  
- **TOP BILLING** 49  
- **TREE PUBL.** 55  

- **TUCKER, TANYA** 2  

- **UNITED ARTISTS RECORDS** 57  

- **VOGUE MUSIC** 40  

- **WHN RADIO** 47  
- **WARNER BROTHERS RECORDS** 41  
- **WILLIAMS, HANK, JR.** 8  
- **WYNETTE, TAMMY** 61
THE OAK RIDGE BOYS are smilin' again. "CRYIN' AGAIN" is destined to be another number one smash.
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