A Billboard Spotlight

THE WORLD OF COUNTRY MUSIC

TOP COUNTRY ARTISTS AND RECORDS OF THE YEAR
WE'RE ALL OVER THE COUNTRY!

KENNY ROGERS / KENNY
LUUK-979-H

GLEN CAMPBELL / HIGHWAYMAN
Soo-15005

KENNY ROGERS & DOTTIE WEST
LUKA-946-H

GENE WATSON / SHOULD I COME HOME
ST-11947

BILLIE JO SPEARS
LUALA-954-H

CHARLIE RICH
ULALA-925-H

GETTY WATSON
LUALA-925-H

AND... ASLEEP AT THE WHEEL, JESSI COLTER,
KENNY DALE,
DR. HOOK, LaCOSTA, RICHARD LEIGH,
MEL McDANIEL,
JUICE NEWTON, SAUNDRA STEELE,
BOBBY SMITH, DAVID WILLS

CHRISTY LANE /
SIMPLE LITTLE WORDS
LUALA-916-H
A Steady Port Prevails In A Stormy Year

By GERRY WOOD

1979. Not quite the year the music died, as Doc McLean once sang about a couple decades earlier. But it was the year the music business stopped believing its own hype that it was a recession-proof industry. The sliding profit picture produced some panic, some sense, and a hell of a lot of reflection.

Country music was caught up in a miniaturized version of the '79 slump, but it, along with religious music, seemed to persevere much better than other forms of music. When CBS Records corporately cut some 300 heads, only one of those heads dropped in Nashville. RCA kayoed scores of positions nationally, but only a few in Nashville. The same with MCA and other labels.

Nashville wasn't immune to the recessionary fallout (a period which hopefully will end soon with an exclamation point), but it has weathered the storm thus far in good shape. More worrisome than the economy has been the gas crisis which has kept many fans away from concerts, many buyers away from stores, and many car-radio listeners away from their cars.

Country music not only surviving, but prevailing, in such a hectic year has bolstered the confidence of its leaders who are looking beyond 1979 into the new decade of decision—"the '80s.

The strength of country music has been across the board. Country radio stations have become one of the most successful, and ratings-favored, formats in the U.S. The success ranges from the tiny hamlets to large metropolitan markets such as New York, Chicago and Los Angeles.

Television continues to snuggle its tooties as a fast-bedfellow of country music. Industry leaders, in both TV and country, feel that 1980 could bring a record amount of country-oriented shows to network and syndicated TV. What's even more important has been the phenomenal ratings success of country shows.

Live talent, from the "Grand Ole Opry" to the grand venues of Vegas, maintains a strong country profile in a year that has seen some dodos in attendance figures and some peaks in ingenious ways to counter the reversing trend. Jamboree In The Hills fights gas and pocketbook problems to lure some 39,000. Willie Nelson and his July 4 Picnic draws 15,000 deep in the heart of Texas. The Statler's, on the same day, attract an estimated 50,000 to Staunton, Va. for their talent laden Independence Day spectacular. Apparently, someone has forgotten to inform those West Virginia, Texas and Virginia fans that there's a recession going on.

Retailing continues to improve as country forces its way into bigger bins, more prominently displayed, and backed by cleverly tailored in-store displays and promotions. As country product slips into more and more retail outlets, record labels are placing their country marketing procedures into more finely tuned operations.

Internationally, country music retains its title as the boom American music. Jim Halsey, the Tulsa talent titan, took his acts to MIDEM and to the Montreux Jazz Festival. Mervyn Conn saw the success of his Wembley Festival in England reach a peak in its 10th year, and he's planning to expand it to new areas such as France, Australia, New Zealand—with an eye toward Eastern European countries. Coveted airplay is being gained on foreign stations and equally rare displays space in stores is being secured by country acts.

Helping the international thrust is the Country Music Assn., perhaps the most successful music business trade organization in the world. The CMA continues to lead the fight to establish country music in the forefront of record sales and airplay on an international basis. The Nashville Songwriters Assn. In international maintains its battle to secure the rights (including copyrights) and recognition (including awards) for the backbone of the country music industry—the songwriters. The Nashville NARAS chapter—has been highly active, and the Federation of International Country Air Personalities grows in force and numbers as it represents those country deejays who spin the records.

BMI, ASCAP and SESAC—representing that backbone of the industry: writers and publishers—have played their key roles in Nashville's success. BMI—headed by Frances Preston—has led not only the growth of its Southern country writers, but its pop, disco and soul creative forces. ASCAP, directed by Ed Shea, still falls behind BMI in numbers of writers, publishers and chart action, but is giving a college try to the chart chase. SESAC under its new leadership team of Dianne

(Continued on page WOCM-48)
THE WORLD OF COUNTRY MUSIC

★ NUMBER ONE ★

Combined Albums And Singles

Top Artists

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Top Male Artists

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Top Labels

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Top Groups And Duos

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Kenny Rogers: No. 1 Overall Artist and No. 1 Overall Male Artist.

RCA: No. 1 Overall Label.

The Statler Brothers: No. 1 Overall Group.

Dolly Parton: No. 1 Overall Female Artist.

The Kendalls: No. 1 Overall Duo.
Exclusive Representation

ROY CLARK
FREDDY FENDER
ROY HEAD
JANA JAE
REX ALLEN, JR.
GEORGE LINDSEY
JODY MILLER
OAK RIDGE BOYS
MINNIE PEARL
RAY PRICE
JOHNNY RODRIGUEZ

JOE STAMPLEY
HANK THOMPSON
MEL TILLIS
BUCK TRENT
TAMMY WYNETTE

JIM HALSEY
CONTEMPORARY LTD.
PRESSENTS;

GATEMOUTH BROWN
MICHAEL MURPHEY

THE JIM HALSEY CO. INC.
PENTHOUSE / CORPORATE PLACE 5800 E SKELLY DRIVE TULSA, OKLAHOMA 74135 (918) 663-3883 TELEX 492335
9000 SUNSET BLVD LOS ANGELES, CALIFORNIA 90069 (213) 278-3397

TULSA LOS ANGELES NASHVILLE LONDON

THUNDERBIRD ARTISTS PROUDLY PRESENTS:

RANDY BARLOW
ED BRUCE
HELEN HUDSON
PAUL T. MORRIS
JOE SUN
JAMES TALLEY
THE SHOPPE
TWEED
FREDDY WELLER

A DIVISION OF THE JIM HALSEY CO.

3225 S NORWOOD TULSA, OKLAHOMA 74135 (918) 627-9730
TULSA LOS ANGELES NASHVILLE LONDON
Top Albums Of The Year

1. **THE GAMBLER**, Kenny Rogers, United Artists
2. **HEARTBREAKER**, Dolly Parton, RCA
3. **I'VE ALWAYS BEEN CRAZY**, Waylon Jennings, RCA
4. **GREATEST HITS**, Waylon Jennings, RCA
5. **STAND UP**, Willie Nelson, Columbia
6. **WHEN I DREAM**, Crystal Gayle, United Artists
7. **LET'S KEEP IT THAT WAY**, Anne Murray, Capitol
8. **EXPRESSIONS**, Don Williams, RCA
9. **WILLIE & FAMILY LIVE**, Willie Nelson, Columbia
10. **TEN YEARS OF GOLD**, Kenny Rogers, United Artists

11. **THE BEST OF THE STATLER BROTHERS**, Statler Brothers, Mercury
12. **TNT**, Tanya Tucker, MCA
13. **ONLY ONE LOVE IN MY LIFE**, Ronnie Milsap, RCA
14. **MOODS**, Barbara Mandrell, MCA
15. **WAYLON & WILLIE», Waylon & Willie, RCA
16. **TOTALLY HOT**, Olivia Newton-John, MCA
17. **NEW KIND OF FEELING**, Anne Murray, Capitol
18. **ROOM SERVICE», Oak Ridge Boys, MCA
20. **LARRY GATLIN'S GREATEST HITS», Larry Gatlin, Monument
21. **MIST? COLORED GLASSES, John Conley, MCA
22. **EVERYWHERE», Waylon Jennings, RCA
23. **ON AND OFF THE ROAD, Statler Brothers, Mercury
24. **LOVE OR SOMETHING LIKE IT, Kenny Rogers, United Artists
25. **VARIATIONS; EDDIE RABBITH, Elektra
26. **TEAR TIME», Dean and Sue, RCA
27. **LIVING IN THE USA, Linda Ronstadt, Asylum
28. **CLASSICS», Kenny Rogers & Dottie West, United Artists
29. **THE BEST OF BARBARA MANDRELL, Barbara Mandrell, MCA
30. **SWEET MEMORIES», Willie Nelson, RCA
31. **THE OAK RIDGE BOYS HAVE ARRIVED, Oak Ridge Boys, MCA
32. **BURGERS AND FRIES», WHEN I STOP LEAVING, I'LL BE GONE, Charley Pride, RCA
33. **REDEEMED STRANGER», Willie Nelson, Columbia
34. **BLUE KENTUCKY GIRL», Emmylou Harris, Warner Bros.
35. **ARMED AND CRAYZ**, Johnny Paycheck, Epic
36. **LEGALIZE FUNK, MCA
37. **EVERYTIME TWO FOOLS COLLIDE», Kenny Rogers & Dottie West, United Artists
38. **THE ORIGINALS, Statler Brothers, Mercury
39. **OUR MEMORIES», Elvis Presley, RCA
40. **GREATEST HITS, Linda Ronstadt, Asylum
41. **JUST LIKE REAL PEOPLE, The Kendalls, Capitol
42. **THE BEST OF DON WILLIAMS, Vol. II, Don Williams, RCA
43. **LOVE LINE», Eddy Rabbith, Elektra
44. **HEAVEN AND JUST A SINE AWAY», The Kendalls, Capitol
45. **CONWAY, Conway Twitty, MCA
46. **ELVIS LENDY PERFORMER, Volume 3», Elvis Presley, RCA
47. **ELVIS A Canadian Tribute, Elvis Presley, RCA
48. **MILLION MILE REFLECTIONS, Charlie Daniels Band, Epic
49. **ONE FOR THE ROAD, Willie Nelson & Leon Russell, Columbia
50. **ELVIS SINGS FOR CHILDREN & GROWNUPS, Too, Elvis Presley, RCA

Top Female Artist

1. **KENNY ROGERS**, United Artists
2. **WAYLON JENNINGS, RCA
3. **WILLIE NELSON, Columbia
4. **LONE STAR, United Artists
5. **DOOLLY PARTON, RCA
6. **CRYSTAL GAYLE, United Artists
7. **DOLLY PARTON, RCA
8. **EMMYLOU HARRIS, Warner Bros.
9. **OAK RIDGE BOYS, RCA
10. **TANA TUCKER, RCA
11. **OLIVIA NEWTON-JOHNS, MCA
12. **TANYA WYNETTE, RCA
13. **SUZIE B ALLANSON, Elektra/Curb
14. **LYNN ANDERSON, RCA
15. **MARCO SMITH, Warner Bros.

Top Duo Or Group Album Artists

1. **STATLER BROTHERS, Mercury
2. **DAVE AND SUGAR, RCA
3. **KERRY RUSSELL» AND DIANE TRACY, RCA
4. **THE KENDALLS, Capitol
5. **WAYLON & WILLIE, RCA
6. **DAN & WALTER, RCA
7. **CHUCK WILLIAMS & DONNA SUGAR, RCA
8. **MARTIN & RUSSELL, Columbia
9. **LORI LYNN» & DIANA TRACY, RCA
10. **SUSIE B ALLANSON & SUZIE» BROWN, RCA
11. **LYNN ANDERSON, RCA
12. **MARCO SMITH, Warner Bros.

Top Male Artist

1. **KENNY ROGERS, United Artists
2. **WAYLON JENNINGS, RCA
3. **WILLIE NELSON, Columbia
4. **LONE STAR, United Artists
5. **DON WILLIAMS, RCA
6. **ELVIS PRESLEY, RCA
7. **RONNIE MILSAP, RCA
8. **LINDA RONSTADT, Asylum
9. **TANA TUCKER, RCA
10. **OLIVIA NEWTON-JOHNS, MCA
11. **TANYA WYNETTE, RCA
12. **SUZIE B ALLANSON, Elektra/Curb
13. **LYNN ANDERSON, RCA

Top Label

1. **RCA**
2. **United Artists**
3. **MCA**
4. **Columbia**
5. **Capitol**
6. **Mercury**
7. **Epic**
8. **ELEKTRA**
9. **Warner Bros.**
10. **Asylum**
Elektra/Asylum Nashville welcomes you to the 15th annual CMA DJ Convention.

Our artists welcome you to our home in Music City, U.S.A.

ROY ACUFF • SUSIE ALLANSON • BOBBY BRADDOCK • DORSEY BURNETTE • SONNY CURTIS
DIANA • PHIL EVERLY • VERN GOSDIN • ROY HEAD • ROCK KILLOUGH • JERRY LEE LEWIS
BILLY EARL McCALLEN • ROY ORBISON • TOMMY OVERSTREET • STELLA PARTON
EDDIE RABBITT • RED STEAGALL • MEL TILLIS • JIM WEATHERLY • STERLING WHIPPLE
HANK WILLIAMS, JR. • DENNIS WILLIAM WILSON

Billboard's #1 New Country Album and Single Label of the Year. ELEKTRA/CURB.
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<td>SLEEPING SINGLE IN A DOUBLE BED</td>
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<td>I JUST FALL IN LOVE AGAIN</td>
<td>Anne Murray</td>
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<td>IF I SAID YOU HAD A BEAUTIFUL BODY WOULD</td>
<td>Billy Craig</td>
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<td>EVERY WIN BUT LOOSE</td>
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<td>GOLDEN TEARS</td>
<td>Dave And Sugar</td>
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<td>HEARTBREAKER</td>
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<td>WHY HAVE YOU LEFT THE ONE YOU LEFT ME</td>
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<td>ALL I EVER NEED IS YOU</td>
<td>Kenny Rogers &amp; Dottie West</td>
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<td>BACKSIDE OF THYirty</td>
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<td>DOWN THE RIO GRANDE</td>
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**Top Female Artists**

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**Top Male Artists**

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<td>DON'T DO WHAT I THINK</td>
<td>Dolly Parton</td>
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...and
GALLICO MUSIC
Makes Them Hits

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No. 1 New Female Album Artist
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No. 1 New Male Singles Artist
WILLIE NELSON & LEON RUSSELL
No. 1 New Female Singles Artist
JEWELL BLANCH
No. 1 New Duo/Group Album Artist
GEORGE JONES & JOHNNY PAYCHECK
No. 1 New Label
ELEKTRA/CURB

THE KENDALLS
Make the Ovation Hands Applaud

The KENDALLS were last year's CMA WINNERS for Single of The Year with "Heaven's Just A Sin Away!" This year we congratulate them for being CMA nominees for Best Vocal Group and for winning this year's Billboard Award as Top Singles Vocal Duo.

We love you, Royce & Jeannie!

Ovation Records

1249 Waukegan Road
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803 18th Avenue, South
Nashville, TN 37203
THE GREATEST COUNTRY IN THE WORLD IS AT ASCAP
The American Society of Composers, Authors & Publishers
CBS MEMORANDUM

TC: CBS Records' Nashville marketing staff

DATE: September 3, 1979

On Monday, September 17, at 10:00 a.m. sharp, the entire staff is expected to be present at a family portrait photo session.

There will be no exceptions other than those staff people involved in major promotion breakthrough situations, priority tour activities, crucial press developments, or album release deadlines.

The entire Nashville artist roster is expected to join us for this photo session unless otherwise involved in major market tours, taping of television specials, key radio and press interviews, or recording album product.

Keep this important date in mind and please be on time.

Regards,

THE BILL WILLIAMS MEMORIAL AWARD: THE STATLER BROTHERS

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

In 1976 the award went to Ronnie Milsap. Subsequent winners have been Kenny Rogers and Dolly Parton.

Many important awards are bestowed on country music acts, but few are as important as an honor that salutes not only far reaching success in the record business, but an equally powerful success in being artists at living.

Long-time favorites in the field of country music, the Statler Brothers are total entertainers with a repertoire that runs from comedy to classic country. Their contributions to country music, both onstage and off, make them fitting recipients for the Bill Williams Memorial Award.

SPECIAL BREAKTHROUGH AWARDS
EDDIE RABBITT—THE CHARLIE DANIELS BAND

Country to Pop: Eddie Rabbitt spread his country music chart success into the pop arena with his Elektra singles and albums. His smooth balladeering crossed his audience over into new venues of sound.

Pop to Country: The Charlie Daniels Band hails from near Nashville, but the group's success has been mainly on the pop side, not country. "The Devil Went Down To Georgia" firmly established Daniels as a country, as well as pop, favorite.

ARTIST RESURRECTION: ERNEST TUBB

A favorite of country music fans for decades, Ernest Tubb rebounded strongly back into the charts this year with his Capitol Records LP, "The Legend And The Legacy, Vol. I." It's a triumphant return for this member of the Country Music Hall of Fame.

WBN
GIVES NEW YORKERS
MUSIC
THEY WANNA
HEAR

Janie Frickie • Merle Haggard • Merle Haggard & Leona Williams • Tom T. Hall
• Vern Gosdin • Vern Gosdin & Emmylou Harris • Nake Harvel • Dr. Hook • Con Hunley • Sonny James • Waylon Jennings • Waylon Jennings & Dolly Parton • Johnny Paycheck • Elvis Presley • Elvis Presley & Linda Ronstadt • Roy Price • Charley Pride • Poco • Eddie Rabbitt • Jerry Reed • Jim Reeves & Deborah Allen • Charlie Rich • Charlie Rich & Janie Frickie • Marty Robbins • Sonny & Cher • Rodriguez • David Rogers • Kenny Rogers • Kenny Rogers & Dottie West • Linda Ronstadt • John Wesley Ryles • T. G. Sheppard • James Taylor & Carly Simon • Margo Smith • Sammi Smith • Joe Stampley • Statler Brothers • Rachel Sweet • Joe Sun • Mel Tillis • Tonya Tucker • Conway Twitty • Conway Twitty & Loretta Lynn • Bonnie Tyler • Randy Vanwarmer • Jacky Ward • Jennifer Wames • Gene Watson • Dottie West • Don Williams • Hank Williams Jr. • Tammy Wynette • Susie Allanson • Rex Allen Jr. • Bill Anderson • Lynn Anderson • Eddy Arnold • Atlantic Rhythm Section • Hoyt Axton • Razzy Bailey • Moe Bandy • Barbra & Neil • Bobby Bare • Randy Barlow • Bellamy Brothers • Jim Ed Brown & Helen Cornelius • Debby Boone • Glen Campbell • Johnny Cash • Johnny Cash & Waylon Jennings • Rosanne Cash & Bobby Bare • John Conlee • Billy Crash Craddock • Kenny Dale • Charlie Daniels Band • Dave & Sugar • Gail Davies • Big Al Downing • Dr. Hook • Johnny Duncan • Eagles • Paul Evans • Donna Fargo • Narvel Felts • Freddy Fender • Janie Frickie • Larry Gatlin • Crystal Gayle • Mickey Gilley • Robert Gordon • Gene Watson • Graham • June Carter Cash • Waylon Jennings • Dolly Parton • Johnny Paycheck • Conway Twitty • Johnny Paycheck & Cherokee • Conway Twitty & Loretta Lynn • Bonnie Tyler • Randy Vanwarmer • Jacky Ward • Jennifer Wames • Gene Watson • Dottie West • Don Williams • Hank Williams Jr. • Tammy Wynette • Susie Allanson • Rex Allen Jr. • Bill Anderson • Lynn Anderson • Eddy Arnold • Atlantic Rhythm Section • Hoyt Axton • Razzy Bailey • Moe Bandy • Barbra & Neil • Bobby Bare • Randy Barlow • Bellamy Brothers • Jim Ed Brown & Helen Cornelius • Debby Boone • Glen Campbell • Johnny Cash • Johnny Cash & Waylon Jennings • Rosanne Cash & Bobby Bare • John Conlee • Billy Crash Craddock • Kenny Dale • Charlie Daniels Band • Dave & Sugar • Gail Davies • Big Al Downing • Dr. Hook • Johnny Duncan • Eagles • Paul Evans • Donna Fargo • Narvel Felts • Freddy Fender • Janie Frickie • Larry Gatlin • Crystal Gayle • Mickey Gilley • Robert Gordon • Gene Watson • Graham • June Carter Cash • Waylon Jennings • Dolly Parton • Johnny Paycheck • Conway Twitty • Johnny Paycheck & Cherokee • Conway Twitty & Loretta Lynn • Bonnie Tyler • Randy Vanwarmer • Jacky Ward • Jennifer Wames • Gene Watson • Dottie West • Don Williams • Hank Williams Jr. • Tammy Wynette • Susie Allanson • Rex Allen Jr. • Bill Anderson • Lynn Anderson • Eddy Arnold • Atlantic Rhythm Section • Hoyt Axton • Razzy Bailey • Moe Bandy • Barbra & Neil • Bobby Bare • Randy Barlow • Bellamy Brothers • Jim Ed Brown & Helen Cornelius • Debby Boone • Glen Campbell • Johnny Cash •
Mercury artists light up country music.
Country Artists Break Loose—Every Which Way

Right, Epic artist Ronnie McDowell gives it his all on "That Nashville Music."

Below, three biggies from RCA Nashville: Jerry Reed, Chet Atkins and Jerry Bradley, after the Nashville premier of "Hot Stuff."

Left, potent new life-song artist Gail Davies debuts her new band and act in Nashville.

Left, at MCA/Nashville president Jim Fogleston’s home are, from left, Fogleston, Don Williams and Bob Siner, president of MCA.

By KIP KIRBY

If 1978 went down as the Year of Disco, then 1979 will definitely be remembered as the year that saw country breaking loose everywhere.

From Montreal to Minneapolis, from Brussels to Birmingham, from London to Los Angeles, country music shot from the starting gate straight into the winner’s circle of hefty sales, radio airplay and retail revenue.

From the silver screens of Hollywood to the television screens of millions of homes across the nation, country music's personalities blossomed, more in prime time demand than ever.

Of course, 1979 will also be recalled as the year that forced the record industry as a whole to swallow the bitter pill of reality, recognizing that perhaps it wasn’t as recession proof as it once believed.

But country music held its own in the face of the general industry malaise. And Nashville’s record labels reflected the shared glory, launching new artists (and even, in the case of RCA, a new label called Free Flight), concocting imaginative promotions, throwing their strengths behind massive marketing campaigns and racking up a most impressive 12 months.

The year was fraught with checkered activity within the labels. It was a year when label mergers seemed to occur at the drop of a cowboy hat, talent switched positions on the roster playing field, and there were times when it was hard to tell whether you were listening to country or to pop when you dialled in your favorite radio stations.

But country continued to make giant strides, both here and abroad, and perhaps the recession even contributed to the cause. People concerned with the gut-level basics of everyday living and wanting a return to the simpler roots of times gone by appeared to find more to relate to in the downhome sincerity of country music.

Either way, that was the year that was, and 1979 was a blue-ribbon year for country.

RCA Records' Nashville operation steamed ahead from its 1978 plaudits as Billboard's top album and singles label of the year. It continued its dominance in these categories by snagging duplicate accolades again in 1979, earning itself an additional honor as this magazine’s top country label of the year.

In the 52-week period from Sept. 3, 1978 through Aug. 31, 1979, releases from RCA Nashville occupied the No. 1 position on Billboard’s "Hot Country Singles" chart for a total of 19 weeks, or 37% of the time. Dolly Parton, Waylon Jennings, Dave & Sugar, Ronnie Milsap and Charley Pride each topped the chart at least once, and Parton and Jennings contributed five No. 1 singles for a total of 12 weeks in the kingpin spot.

More roster support came from Eddy Arnold, Chet Atkins, Jim Ed Brown & Helen Cornelius, Floyd Cramer, Danny Davis & The Nashville Brass, Dottie, Tom T. Hall, Zella Lehr, Jerry Reed, Jim Reeves, Elvis Presley, Gary Stewart, Hank Snow, Porter Wagoner and Steve Wariner, who all helped RCA post a year-long average of 12% of the total available Billboard chart placings.

Along the album front, RCA managed to peak on the Billboard Country LPs chart for 24 out of 52 weeks, equalling a total of 46% for the year. Major factors in tallying up this track record were Parton’s "Heartbreaker" LP which sat in the No. 1 slot for nine weeks—until it was nudged out by another RCA artist, Waylon Jennings, whose "I’ve Always Been Crazy" album spanned seven weeks in the top spot. (And later in the year, Jennings capped his own performance when his "Great Est Hits" package, spurred by the success of "Amanda," began an eight week reign.)

Thus, RCA boasted a year-long average album chart figure of 13% of the total Billboard LP positions.

The label put its newly-realigned marketing team into high gear during 1979 with special merchandising campaigns aimed directly at retail and radio accounts. It also utilized regional promotions to spotlight its talent and introduce it to various members of the press, radio and sales accounts.

Highlights on the tour circuit were RCA showcases in New York for Tom T. Hall at the Lone Star Cafe, at Chicago’s Nashville North for Jim Ed Brown and Helen Cornelius with a guest appearance by Razz Bailey, at a Dallas dude ranch high-lighting Bailey, Randy Gurley and Steve Wariner, at Atlanta’s Midnight Sun Dinner Theatre for Dave and Sugar, and a Denver showcase featuring the talents of Ronnie Milsap.

RCA also cast its corporate eye out for new talent, signing Cliff Cochran, Mary K. Miller, Randy Gurley and Sylvia, artists which the label will be working closely with in the next year and developing as future stars in its stable.

From being the first label to debut a country LP in the No. 1 position (Waylon Jennings’ "I’ve Always Been Crazy") to being the label with the first RIAA-certified platinum country album, RCA Nashville has continued to be a leader in its field, even launching the first Nashville-based pap label, appropriately named FreeFlight.

And how did RCA fare locally during the Great Recession of 79?

Says Joe Galante, division vice president of marketing for RCA Nashville, "Our systemization and organization has been tightened as a direct result of the economic situation, but there’s..."

(Continued on page WOCM-50)

Kip Kirby is a reporter in Billboard’s Nashville office.
Thanks To The COUNTRY MUSIC INDUSTRY For Six Hit Singles, And "DREAM ON" #7 This Week.
MCA Records Congratulates

JOHN CONLEE
New Male Album Artist

BARBARA MANDRELL
SLEEPING SINGLE IN A DOUBLE BED
Single of the Year

JERRY CLOWER
Country Comic of the Year

©1979 MCA Records, Inc.
Continuing To Bask In A Steady Growth Trend

By EDWARD MORRIS

Sunny. That's the continuing business weather forecast for country music radio. The few clouds that do flit the skies of programmers are small, transient, and apparently storm-free.

Toby Cannon, membership director of the Country Music Association, says, "We're getting younger demographics. So I don't look for country music to peak in the near future." Cannon's confidence was echoed by his counterparts at virtually all the other stations surveyed. All were asked about playlist size and makeup, number and quality of singles received, use of syndicated country music materials, sponsorship of local concerts, successful station promotions, and general problems in programming a country format.

KBOX's playlist is built on a core of 35 charted hits, supplemented by 11 "hit bound" numbers and eight to 10 "limited plays" from albums or new singles. The station's 24-hour request line is looked upon basically as a listener research tool. Porter explains, not as a way of adding specific songs to the playlist.

Porter says he gets as many as 200 singles a week to audition—but that he adds only four to seven new ones to his list. Lately, he says, "there's been too much good product to "air. Songs aimed at crossing over are welcomed at KBOX. Porter adds: "They make country music available to more people."

Like other stations, KBOX is active in promoting live country music locally. At the end of each March, the station presents the "KBOX Country Fair," for which it books both the state fairgrounds and the Cotton Bowl. The headliners for last year's event were Ronnie Milsap and Charlie Rich. In addition, the station co-sponsors the Walt Garrison Invitational Rodeo in May. This year's rodeo featured the Bellamy Brothers.

Besides the happy problem of having too much good music to air, Porter says he has difficulty finding good part-time announcers to do weekend work. KBOX was one of the few stations surveyed that does not use any syndicated country music programs or features. New York City's country giant, WHN, reports that it has enjoyed the highest listener ratings ever this year. Program director Ed Salamon estimates that the station's 24-hour request line gets up to 1,000 calls a day.

WHN's playlist, a model both in scope and flexibility, is made up through requests, phone-up research to "a structured sample of listeners," and surveys of area record sales. Dale Pon, WHN's director of public relations, maintains that "we play more album cuts than any other major country station in America." Adds Salamon: "It's a way of exposing new artists and artists who are important but who don't have hit singles.

"We play songs people want to hear," Salamon continues, "whether albums or singles. And sometimes we play songs that aren't available on singles or albums. For instance, we had lots of requests for Bobby Bare's version of Two Out of Three Ain't Bad—which was recorded at a concert."

The station has broadcast live country music shows from Carnegie Hall, Lincoln Center, The Bottom Line, Lone Star Cafe, Garden State Art Center, and the WHN studios. Salamon says that New York is establishing a solid country connection through such shows and that the city is seen as a "mecca" for country performers.

WHN airs—or has recently aired—such syndicated material as "Jamboree USA" and "Elvis, Portrait of a Friend." The station itself has produced a series of interviews of country celebrities for NBC.

Toledo's WTOD, usually a monopoly to the Top 40 outlook, has lately taken to playing a lot of oldies from its library of more than 22,000 past hits. Program director Bill Manders says that Nashville's lust for crossovers accounts for this switch. "The trend in this area is for more traditional music. So we've forced to play a lot of oldies."

More than 15,000 fans turn out for Roy Rogers, headlining the KLAC, Los Angeles, first annual ranch party.

To accommodate both old and new tastes, the station has a playlist of from 60 to 85 songs. Specific requests are catered to intermittently throughout the daytime programming, but primarily in the 7 p.m. to sign-off slot, Manders says.

WTOD sponsors a series of shows by a number of local acts—collectively called "The Traveling Jamboree." The shows are held at the sites of selected station advertisers as a crowd builder. Sometimes WTOD lends its name and promotional services to big-name country concerts.

Manders says the station's most popular promotion is the Thanksgiving oriented "Turkey Shoot" contest. It involves listeners calling in to guess how many sound-effect shots it will take to "hit" the sound-effect turkey. "We get so many calls that Bill threatens to take our phones out," Manders claims.

WTOD's syndicated feature is "The Ralph Emery Show.

Steve Lewis, program and music director for KBFV, Bellingham, Wash., says he continues demand for country music. But he senses a slight loss of momentum. "There was a time," says Lewis, "when it was overwhelming everybody. It's not now.

KBFV's playlist—formed with the assistance of a Dallas consulting firm—features the top 65 to 70 current hits. "We take requests," Lewis explains, "but we don't let them dictate to us.

Unlike WTOD's Manders, Lewis believes there is a softening of the line between crossovers and traditionalists. "Old-timers are mellowing out," Lewis concludes. "They're seeing that country music is changing just by looking at television. They're learning that it's not the radio stations that are changing country music—but that country music is changing itself. And that gets them off our backs."

The continuing business weather forecast for country music radio is sunny. That's the trend in this area for more traditional music. So we've had to play a lot of oldies."
The past year has been a very successful one for CBS Records. We would like to take this opportunity to toast our nominees in the 1979 Country Music Association Awards.

Entertainer of The Year
CRYSTAL GAYLE
WILLIE NELSON

Single Record of The Year
“THE DEVIL WENT DOWN TO GEORGIA”
Charlie Daniels Band

Album of The Year
“ARMED AND CRAZY”
Johnny Paycheck

“ONE FOR THE ROAD”
Willie Nelson and Leon Russell

Female Vocalist of The Year
JANIE FRICKE
CRYSTAL GAYLE

Male Vocalist of The Year
WILLIE NELSON
LARRY GATLIN

Vocal Group of The Year
THE CHARLIE DANIELS BAND

Vocal Duo of The Year
JOHNNY DUNCAN
and JANIE FRICKE

Instrumental Group of The Year
GATLIN FAMILY AND FRIENDS
THE CHARLIE DANIELS BAND

Instrumentalist of The Year
CHARLIE DANIELS

Hail of Fame
JOHNNY CASH

CBS Records
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Cooperative Competition Boosts Country Music

By MIKE HYLAND

With Country Music week arriving, the various Nashville based organizations are gearing up for what could turn out to be the most successful year in Nashville history. Banquets, cocktail parties, dinners and receptions are all planned and ready to happen. The President has declared the month of October as Country Music Month, and the culmination of almost a year's worth of work is about to take place.

During the week, each of the organizations will be holding its own award ceremonies to honor its members who contributed to an outstanding year for country music. The biggest presentation is the CMA Awards which will be telecast by CBS-TV on Oct. 8. In addition to the television broadcast, CMA will present a post awards show to be aired over the NBC radio network hosted by Bill Emery and Bill Anderson.

Despite the threat of a recession and a soft sales year throughout the record industry, all of the Nashville organizations have had a successful year due to the growth of country music throughout the nation, and its steady sales trend.

Tom Collins, CMA board chairman states, "Although the second half of 1979 has indicated a slump in record sales throughout the industry in general, country music has held its own, continuing to generate steady and healthy sales. One reason for this is the intense loyalty of country music fans, a strong foundation upon which the entire country music industry is built."

Country music reached several milestones during 1979, in addition to increased record sales. The annual CMA radio survey revealed that an additional 264 stations started programming country music full time since 1978—a significant increase.

The CMA also presented its first "Special Award" to President Carter for his consistent support of country music and for his sponsoring a country music night at the White House. Willie Nelson and Charley Pride led a CMA delegation to Washington to present the award to the President.

There are two major projects that involve CMA each year—Fan Fair and convention week. This year's Fan Fair, held June 4 through 9 drew more than 14,000 people. That event increases by at least 500 people each year.

In addition to its awards show and its post awards cocktail supper, the CMA will host a talent buyers seminar which will be held at the beginning of convention week. The seminar is for bookers of country music talent, and includes workshops, discussions and showcases. The attendance for the seminar, like Fan Fair, increases every year.

This year's participants will also attend the awards show.

CMA has been involved with the U.S. government's Visitor Service Program. It has hosted a breakfast for the National Copyright Fair, held June 4. It also sponsored a dinner for the Black Music Assn.

"During 1979, CMA has continued its thrust to bring country music to nations around the world. As country continues to enjoy a great popularity here in the U.S., CMA's primary area of promotion lies abroad," says Ralph Peer, president of CMA.

CMA has also continued its extensive promotion efforts throughout the world. The firm, Hill and Knowlton, maintains offices in key cities around the world.

"A few years ago, recognizing the growing international scope of country music, CMA appointed development committee chairman in several countries," states Peer. "During the past year, these committee chairman met twice to redefine goals and plan promotional strategy." One meeting was held May during the MIDEM conference in Cannes, France. The chairman were also invited to attend CMA's third annual board meeting in Calgary, Alberta in July, marking the first time such an invitation was extended.

Another new development for CMA has been the appointment of Ed Benson as associate executive director. His responsibilities are to make sure all programs, plans and activities are progressing and to handle the day to day management of the office and the finances. This will enable Jo Walker, executive director, to spend more time outside the office with people in the industry in meetings and travel, and also to concentrate on the association's long range planning and goals.

The Nashville Songwriters Assn, International, chartered in 1967, boasts a membership of more than 1,300 from every state in the union as well as many foreign countries.

Headed by executive director Maggie Cavender, NSAI is a service organization helpful not only to established writers, but to new songwriters.

NSAI held its first songwriters symposium in March of this year. More than 250 writers and would-be writers attended the day long event capped by Songwriter Achievement Night, the organization awards ceremony. The awards included songwriter of the year, won by Sonny Throckmorton and the song of the year, "You Needed Me," written by Randy Goodrum. (Continued on page WOCM-34)
31 of the 40 nominees for 1979 CMA Awards are BMI writers.

Another reason why over 70% of the 1979 Country music charts are licensed by BMI

What the world expects from the world’s largest music licensing organization.
The Ever-Evolving Sound Of Country

Tom Collins: "The name of the game is to always change and stay half a step ahead. If you're one step ahead, you get in trouble."

Larry Butler: "If a record doesn't make you happy or sad, the producer and artist haven't done their job."

Just as the face of country music has been changing in recent years, so has the style and substance of the product rendered by country music's top producers. What are those changes? Why have they occurred? What makes country music unique from a producer's perspective? And what's ahead?

Let's look and see.

The grandest perspective of all comes from Nashville's pioneer producer, the man who helped create Music City and helped Nashville keep that tag through the years with an incredible string of hits at Decca, MCA, and, now, independently, Owen Bradley.

A member of the Country Music Hall of Fame, Bradley has produced a wide range of acts—from Ernest Tubbs to Loretta Lynn.

It used to be a sign of weakness if you didn't cut four sides in a three-hour session," recalls Bradley. "In the older days, we went more for trying to get the artist to give a great performance and capture it on the spot. Now you try to manufacture it.

Nowadays, notes Bradley, a producer hopes to cut a couple songs in a three-hour session, and maybe will settle for just one.

Bradley has been responsible for many country music trends, including the use of strings. Though many feel the addition of strings to country sessions is relatively new, Bradley initiated the practice back in the early '50s with Red Foley. It wasn't a popular combination, he recalls, until Brenda Lee later managed to pull it off.

Patsy Cline, surprisingly, also benefited from the addition of the early-year strings. "We used four strings," says Bradley, "and then applied the Peter Principle and increased it to 10--and were able to get away with it."

Bradley cites the song as the critical element for record success: "It's easier to find the great song than to out-sing everybody."

Other producers agree. And, in Nashville—a songwriting town if there ever was one—the emphasis is on the lyrics over the melody.

"If you have a great lyric, the melody is a breeze," advises CBS Records producer Billy Sherrill. "I've got $5 million melodies in my head right now, and finding a real unique idea is the hardest part of all. I can think of a half dozen country songs that went No. 1, and they all had the same melody."

Sherrill—producer of Tammy Wynette, George Jones, and many others—also feels that the only surprises left in the music business come, not from artists, but from writers. "You know how the artists sound and how the pickers sound, you know what the record company can do, so the only real surprise is somebody coming in and playing you the embryo of a platinum album and saying, 'This is it!'"

One of the brightest new producers on the Nashville scene is Brien Fisher, a vice president at Ovation Records, who directs the sessions of such acts as Joe Sun and the Kendalls. "The song is still the barometer today," he echoes. "And it needs to be today's song."

What makes a hit country record? Fishers points to writer-singer Joe Sun. "It's a guy laying his gut feeling on the line."

Four Nashville producers have been equally adept at achieving chart success in both the country and pop arenas. Sometimes their acts—such singers as Barbara Mandrell, Crystal Gayle, Kenny Rogers and Bill Anderson—have been accused of being more pop than country. To a man, these producers will deny the use of labels, and instead urge listeners to think of the music, not categories.

"We created our own sound and style with Barbara Mandrell," advises her producer Tom Collins, who further advises, "She is country."

But she is selling in almost every market existing, having hit Billboard's Soul, Country, Pop and Easy Listening charts.

Though young, Collins sees some recent changes in country music, mainly the type of lick and rhythm patterns. "We're not limited by a three-chord song now. You can have five or six-chord songs, and still be referred to as country."

Collins claims country operates in cycles, and the music form could revert back to a more traditional approach. "The name of the game," confesses Collins, "is to always change, and stay a half step ahead. If you're one step ahead, you get in trouble."

Crystal Gayle has been the crossover success story cohort of Dolly Parton. Again, her producer, Allen Reynolds, doesn't want to put a pop label—of, for that matter, a country label on her. "She's just Crystal Gayle, a capable and good singer," proclaims Reynolds, who insists he just tries to "stick to the basics."

The technological advancement of country music impresses Reynolds. "We're taking more time to get a higher quality of recording."

He also voices a view shared by his fellow Nashville producer: "Country music is a lot more song oriented than sound oriented."

Leave it to Larry Butler to take it down to the dollar. And his sixth sense seeks the bottom line: "People have become more critical of what they spend their money for. There's more sophistication in their listening and more sound consciousness because of better sound equipment."

The producer of Kenny Rogers, Charlie Rich, Billie Jo Spears, Mac Davis, Roy Clark, Hank Thompson and the Earl Scruggs Review, Butler claims he's spending a lot more time

(Continued on page WCOM-36)
THE WORLD OF COUNTRY MUSIC

At Nashville's Woodland Sound Studios, producer Ron Chancey receives help with his birthday cake.

Little Jimmy Dickens donates one of his small outfits to Diana Johnson, director of the Country Music Hall of Fame and Museum.

Backstage with Roy Clark and Jimmy Dean.

Boxcar Willie, a Texas act who has built up a phenomenal following in the U.K. this past year, receives an award from Miss England, Carolyn Weaward.

"THE PICTURE"

"EVERY WHICH WAY BUT LOOSE"

AND ITS MUSIC PRODUCED FOUR #1 COUNTRY RECORDS.

1. "EVERY WHICH WAY BUT LOOSE"—EDDIE RABBIT
2. "SEND ME DOWN TO TUCSON"—MEL TILLIS
3. "I'LL WAKE YOU UP WHEN I GET HOME"—CHARLIE RICH
4. "COCA COLA COWBOY"—MEL TILLIS

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DAVE & SUGAR / Top Singles Group
THANK YOU, FROM ALL OF US AT RCA

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Thanks for everything!
Publishers' Boom Reflects Growing Country Acceptance

By DOUGLAS B. GREEN

Recessions and rumors of recessions notwithstanding, the country music publishing community enjoyed a record year in 1979, in many cases due to increased use of country music in television and film scores.

"It was a fantastic year for us," says Buddy Killen of Tree International. "It's the biggest year we've ever had. Not only have we been consistently and heavily on the charts, but our production company has shown tremendous growth which has helped the overall picture.

Wesley Rose, at Acuff-Rose, is as enthusiastic in his own low-key manner. "We were up 20% from last year in profit and even more than that in revenue. Each year for many many years now we've been very fortunate that things have just been getting bigger and bigger.

Likewise, Bill Denny of Cedarwood sees the upswing in business as part of an emerging pattern of steady country music growth. "Last year was a good one for us, and this one is shaping up nicely as well. It all reflects the growing national interest in and acceptance of country music."

Although record labels experienced some vicissitudes during the year, major publishers were, for a variety of reasons, exempt from the economy-induced turbulence. "The record companies had a bad quarter or two," says Killen, "but it did not affect us. I guess it has to do more with good material and good song pluggers, and we've been fortunate to have both. I really don't think the economy will affect us unless we happen to have a very long lasting recession. It seems to affect the pop music sector more quickly and more visibly than country. We in country music just don't seem to feel those downsputs as much.

"The economy does of course have an effect on the music business, and it will doubtless affect publishing eventually, but for now we have enjoyed steady growth," adds Denny. Rose amplifies this comment: "The economy will of course have an effect on overall publishing, but this is a peculiar business: it depends on your songs. You can have a great year in a depression, or have a bad year in a boom. The songs are the key. This is why we at Acuff-Rose work our catalog songs as hard as we do our new ones, to ensure a steadiness of interest in our songs, and to continue to develop hits from our catalog."

What of the smaller publishers, the newer, less vast firms without huge catalogs to fall back on? Maggie Cavendar, head of the Nashville Songwriters Association International, admits that the economy might be having a more of an effect on the smaller publisher, but feels that this situation actually worked out to the good of the majority of the songwriters in the NSAI: "It really can't say for sure, or specifically, but I think they may be hurting a little bit because of the economy. But still, there is a certain sense of eagerness now, a willingness to listen to new material that is refreshing and exciting. This is an outlet we haven't had recently, there are open doors that used to be closed, and I think it's great!"

Paul Craft, however, shared a somewhat more pessimistic view on the same subject. A singer and songwriter, Craft formed Black Sheep Music primarily for his own material, and Writer's Night Music for the works of other young songwriters, and has been in partnership with Audie Ashworth for some three years now. "We've done quite well the three years we've been open, and you really can't go by this year, because we had Don Schlitz: 'The Gambler,' which made it an exceptionally good year."

(Continued on page WOCM-56)
“To Country Programmers and Listeners thank you for a great year.”

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1979 headlines brought news of incessant rains and flooding in the eastern part of the United States. Inflation moved at a rate of 17% and the ploy to up gasoline prices caused areas from Pennsylvania to California to be fuel-less. With such negative factors facing the sellers of live country entertainment, how would they withstand the fuel, weather and economic pitfalls of '79?

Billboard went to the ticket sellers and promoters of country shows and asked them what 1979 did to their pocket books.

"Grand Ole Opry" manager Hal Durham states that his summer crowds were off 8% to 10%, a figure Durham attributes to the gas crunch. Most of his attendance losses were on Friday and Sunday matinees, which were only scheduled during summer vacation periods. Durham states that the bulk of his audiences drive 400 miles from states such as Ohio, Illinois and Michigan to reach the Nashville show. The 1979 attendance slowdown was a first for the traditional attraction.

Glenn Reeves, who runs the WWVA Jamboree at Wheeling, W. Va., says that his winter was the worst in eight years. The Jamboree's average ticket buyers travel 350 miles, and the fuel uncertainty did hurt his Saturday night shows. However, Reeves' promotion, called Jamboree in the Hills, drew 39,000 festival goers for the two day event. Tickets were $25 each for the July 14 and 15 show, which was held at the height of an Eastern independent gas retailers strike.

Weather was no factor and Reeves' turnout broke a three-year attendance record. The Jamboree manager declined to name specific country artists who might have added to the success of the Jamboree in the Hills, stating, "I honestly feel the event itself draws the crowds."

Country talent sellers and promoters Dick Blake and Lon Varnell set 15 attendance records at the 18 fair dates they promoted on their package, which included country artists the Statler Brothers and Barbara Mandrell. Blake cites the Iowa State Fair at Des Moines, where 30,000 people attended the opening of the fair, and 20,000 paid to see the grandstand show which featured the Statlers and Mandrell. Blake did say, however, that rainy weather hurt overall fair attendance, even though all his dates were up. Blake added that he did business during the peak of the gas shortage and maintains that country superstars will draw even though fuel and weather conditions may be negative.

Country night club operator Mike Moss, who runs two large dinner clubs in suburban St. Louis, says that any excuse for non-attendance will hurt his contemporary acts but "the country audience is more supportive." Since talent agent

(Continued on page WOCM-56)

Chuck Niece is a freelance writer in Nashville, who has been a producer, publisher & songwriter there.
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"We get better every year" since 1968
In Europe, the country music scene continues to expand, with Britain witnessing the greatest development while, on the Continent, the other countries display preferences for various areas of the music, including rock, as they dip across the spectrum from the traditional sounds to country rock.

In Britain, as with past years, the real success stories lie with U.S. artists, either by way of chart records or concert tours.

Don Williams remains a phenomenon. His tv-promoted album "Loving You More" is marketed to him, he received a double platinum disk (and he's likely to whip up equal sales with his latest K-Tel compilation "New Horizons"), released to coincide with his much-hyped first U.K. tour with virtually much of his other albums have reached gold status. Billie Joe Spears also continues to reap success, returning yet again to the British charts with "I Will Die" and promoting a gold disk for her tv-promoted compilation album "The Billie Joe Spears Singles Album," released by United Artists.

Television advertising of the movie "Every Which Way But Loose" obviously played an important role in breaking Eddie Rabbit into the British pop singles charts, and he now joins others such as Tammy Wynette, Dolly Parton, Johnny Cash, Lynn Anderson, Charlie Rich, Stella Parton, Emmylou Harris, and Crystal Gayle in meaning as much to general audiences as they do to the country buyers.

On the concert front, the annual International Festival of Country Music, promoted by Mervyn Conn at the Wembley Arena (see Euro-Country), will highlight the country music calendar. With ticket prices ranging between £6.50 and £20, some 32,000 tickets were sold during the festival's three-day run. In fact, they were treated to headlining acts such as Marty Robbins, Billie Joe Spears, Ronnie Prophet, Tammy Wynette, Ronnie Milsap, Moe Bandy, Crystal Gayle, Conway Twitty and Bobby Bare as well as a selection of local artists.

Besides being a landmark on the British scene, the annual festival is gaining real importance in Europe. This year, Conn expanded his activities by staging similar events in Sweden, Finland, Norway, Holland and Germany—and, at all locations, virtual sellouts were noted.

Outside of the festivals, Mervyn Conn was also active in tour promotions and, during the past 12 months, he was responsible for appearances by Don Williams, Billie Jo Spears, George Hamilton IV, the Drifting Cowboys, Marty Robbins, Slim Whitman and Canada's Carroll Baker.

Other promoters involved in country tours include Jeffrey S. Krugier, Derek Block, Barry Dickens, Paul Fenn and Adrian Hopkins, and among the other artists appearing at theatrical venues during recent months were Dolly Parton, Bill Anderson, Faron Young, Emmylou Harris, Johnny Cash and Joe Ely.

While the theatres attract the biggest crowds, a new—and fast expanding—area for appearances by visiting U.S. artists are the country music clubs. At present there are some 390 clubs and, while the majority are too small to book American artists, others regularly engage the trans-Atlantic visitors. Lou Rodgers, Drew Taylor, Mike Storey, Lee Williams and Gorden Davies are the most active of the club bookers and, among the 25 or so U.S. acts to appear at these venues during the past year, Gene Watson, Boccaro Willie (both artists attached to SRC notices, and ecstatic acclaim, wherever they appeared), Billy Armstrong, Kenny Serratt, Jimmy Payne, Jim Glaser, Jimmy Driftwood and the Canadian artists Dick Damron and the Merry Bros. were among the most successful.

At present, there are around 400 local acts on the British scene and, although the majority are known only to the country fans, a few have been breaking beyond their music's boundaries. The Warrington based group Poacher appeared last November at the Tulsa International Music Festival and achieved a U.S. top 90 country chart placing with "Darlin'" Frank Jennings Syndicate, who have also appeared in the States, became the first British country band to receive a gold disk for their contribution, "Me And My Guitar," to the EMI TV album "Country Life," and the bluegrass band Grassroots also made it Stateside with an appearance on the International Show staged during Nashville's Fall Fair celebrations.

Stu Stevens, well known to U.S. audiences through regular appearances, clinched an MCA deal with his self produced single "The Man From Outer Space." T.J. Thorpe, a former member of the Rubettes pop group, went solo, secured a tv special and had a minor hit with his first release as a "Girl": Little Ginny & Room Service and Nancy Peppers made song festival appearances, in England and Bulgaria respectively, and Pete Saywell and the Hilsiders were other acts to headline their own tv shows.

Media presentation of country in Britain still remains limited, although the BBC's second tv channel (BBC2) and Channel 4 have embraced it as a country feature. The BBC2 slot is treated as bait, but the most significant recent development was the launch of a new series of "Images," by the Listening Post Society, which coincided with the channel's five-month "Reflections" series, and "Every Which Way But Loose" was the highlight of the country music programming. These slots with their backing from various sources, clinicians have marketing appeal, and "The Man From Outer Space" received a very positive response.

(Continued on page WOCM-58)
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By KATE ELLIOTT

Carroll Baker receives gold status from RCA Canada’s country promotion and artists relations manager Barry Haugen.

For the Canadian country music industry, positive repercussions following the enactment of the Cancon legislation in 1975, and the formation of the Academy of Country Music: Entertainment in 1976, gave the industry, for the first time, an identity. The yearly gathering surrounding ACME’s meetings and the presentation of the awards has created a lucrative forum for artists and executives. At least one success story owes much to this new avenue of communication. In 1976, at the Big Country Awards in Edmonton, Dallas Harms’ producer, Gary Buck, caught the ear of Frank Jones, attending from Capitol in Nashville. The end result of that meeting saw Harms’ “Paper Rose” recorded by Gene Watson, and nominated for song of the year at the Country Music Assn.’s 1978 awards show.

For the Canadian country music industry, positive repercussions following the enactment of the Cancon legislation in 1970 are finally being felt. Initially, the 30% mandatory airplay regulation for Canadian product had a detrimental effect on Canadian country music. Throughout the folk music boom of the sixties, Canadian country stations had enjoyed high-calibre product from country-oriented folk artists like Gordon Lightfoot and Ian and Sylvia. The enactment of the legislation attracted some inferior product. According to Bill Anderson, last year’s winner of the Big Country country DJ of the year award, the “less than professional” product that got on the air created prejudices that were difficult to overcome. The problem has now all but disappeared, with an ever-increasing volume of product forcing a wide-open competition among Canadian artists.

The competition has vastly improved the quality of Canadian record production. Industry executives in Canada point out that recording facilities are now on a par with those located in Nashville, and that the best home-grown studio musicians are beginning to stay in Canada—between the recording and television industries, there’s enough work to keep them busy. Television in Canada continues to be a springboard for big-name talent. Both Anne Murray and Carroll Baker were first introduced to the Canadian public via TV. Country artists, both Canadian and American, are making maximum use of a flourishing number of country-oriented TV shows—most of which have emerged in the latter part of the seventies. A loyal audience for country music shows finds its roots in a 60% rural population—CBC’s “Tommy Hunter Country” is living proof as it heads into its 13th straight season.

On an international level, success stories being written by country-oriented Canadian performers are helping to open doors for more talent at home. Anne Murray further established her crossover stardom with “You Needed Me” and “Shadows in the Moonlight.” Carroll Baker and Dick Damron, both at the top of their profession as singer/songwriters at home, are gaining new fans as they tour overseas. The mobilization is applauded by Dave Charles, President of ACOME. According to Charles, many country artists have been in danger of “dying of attrition” through their reluctance to venture beyond provincial borders. The regional attitudes are beginning to fade, however, partly due to the impact of new endeavors like Bill Anderson’s syndicated “Big Country” radio show, which has given a common stage to artists from the Maritimes to BC. This show, broadcast on an equal number of MOR and full-time country stations, has attracted both confirmed country fans and people pleasantly surprised to discover that they like country music.

While the listening audience for Canadian country music is growing, the fact remains that the buying audience isn’t. In some cases, an intensive marketing approach on the part of record companies is lacking, and in others, the major stumbling block is that many Canadian rockablers are influenced primarily by American trade charts. With publishing royalties the lifeblood of the industry, independent country-oriented labels that have evolved in the past few years rely on steady airplay for survival. But one notable breakthrough in sales of Canadian country product was achieved by the Tee Vee International label. Heavy TV and radio advertising, along with direct distribution to retailers resulted in gold albums for Al Cherry and the late Maurice Bolyer, while RCA’s Carroll Baker became the first Canadian country artist to reach platinum status through her “20 Country Classics” album released on Tee Vee Ed LaBuck, former president of Tee Vee Inter national, and now president of the newly formed Cachet Records, is applying Tee Vee’s success formula to Cachet. Within three month’s of the label’s formation, Cachet’s Ronnie Prophet had earned a Canadian gold record.

For Canadian country performers like Prophet, Carroll Baker and Dallas Harms, the next step is a concentrated ef

(Continued on page WCOC-52)

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Out Of The Backyard And Onto The Front Porch

By GLENN A. BAKER

The current state of country music in Australia is, in the words of its most vociferous champion Nick Erby, "terrific." Erby, general manager of top rated Canberra pop station 2OC, hosts a two hour weekly "National Country Music Jam- boree" show, which is syndicated to 53 Australian and seven Asian stations, with an average estimated audience of 500,000.

"We are at the beginning of something great," predicts Erby. "For years Australian country music has been down trodden and just shrugged off as hillbilly music. Now credibility is being built up and talented people are moving out of their backyards onto the front porch of country music."

Erby is also the chairman of Country Music Australia, an association set up on the basis of Nashville's CMA, to promote and encourage the growth of indigenous country music. With 200 financial members, drawn from all areas of the Australian music recording industry, CMA is the catalyst behind the annual gathering of the tribes—the Australian Country Music Awards staged at Tamworth, New South Wales.

This year the award celebrations ran for 11 days, drawing a total of 10,000 visitors to the rural center and generating more than $3 million turnover for Tamworth's booming tourist industry. The awards were broadcast live over 57 Australian. 22 New Zealand, six Papua/New Guinea and one Malaysian radio stations. Radio Australia sent out a condensed version to the world, in three languages—English, pidgin English and Japa nese.

Country music currently accounts for a little over 5% of the total $200 million Australian music marketplace, though the enthusiasm of its protagonists makes it appear much larger. Local country recording is currently in the middle of a vibrant boom, with small labels and studios opening up all over the country. Bushland Records (Ki​shy), Country Records (Hobart, Tasmania), bathtub Records (Bathurst, New South Wales) and Kurrajong Records (Lightning Ridge, New South Wales) are just some of the scores of independent companies which have sprung up in what can be fairly described as a boom. Currently there are three recording studios in Tamworth—a city which for years was to be Australia's Nashville—two are adequate 8-track facilities while the other is a modern 16-track studio run by Hadley Records, a company in exist ence for 18 years under husband and wife team Eric and Hil lary Scott.

Eric Scott, a man concerned with preserving the indigenous nature of Australian country music, sees not a boom but a "strong growth state" and reports an annual company turnover of over 20%. Scott has now moved to 60 albums in his catalog with many 10 to 12 year old albums holding their own against new titles added over the past few years. Hadley issues few singles because, according to Scott, "Country fans are not casual buyers."

The major companies, with the exception of RCA and A&G, have not only lighty in country recording or marketing, while EMI, once the home of virtually every major local country artist, has recently purged its entire roster with the exception of Slim Dusty and daughter Anne Kirkpatrick. A&G's chairman John Kerr says "Country is not an area that people are particularly interested in," and indicates that, for the time being, no country artists will be signed. "They just don't sell enough records," he explains.

A such a comment does not, however, apply to the legendary Slim Dusty. Recording since 1943, Dusty has racked up a staggering tally of 50 gold albums, for more than 1 million sales—twice as many as his nearest rivals. Once scorned by country buyers, Dusty now sells around 30% of his albums in metropolitan areas and is soon to embark, for the first time—after 25 years, on an almost entirely metropolitan concert tour. With 33 albums currently in the country catalog, Dusty can be relied upon to go gold with every new album and, in instances where TV advertising is applied (50/50 rural and metropolitan) has sold up to 150,000 (triple platinum).

Behind Dusty, in sales, comes RCA group The Hawking Bros., who are currently on 30 of their second album. "Great sales for a country album," exudes A&R man John Eggington. The group is making strong inroads into city markets and actually hit top 20 in Melbourne with its latest single. The Hawking Bros. head an RCA country roster which includes Buddy Williams, Trevor Knight, Johnny Ashcroft, John Law and Moose Malone & The Country Playboys.

Ardy, handling independent Image Records, also has a strong local country lineup, including the Bushwackers, Johnny Cheure, Lee & Connie Donald and David Pin combe. While PolyGram, a company traditionally associated

(Continued on page WOCM-37)

Glen Baker is Billboard's correspondent in Australia.
The company released 98 singles over the past year, with 70 reaching the charts in various positions, while LP activity included 46 albums issued. Artists showing exceptional drawing power included MCA’s own LP and EP airplay and sales included Moe Bandy, Lynn Anderson, Johnny Cash, Jaine Fricke, Marty Robbins, Freddy Weller, Charly McClain, Mickey Gilley, Johnny Mercil, Ray Price, Patsy Cline, Bette Midler, Don Williams, Brenda Lee, Conway Twitty, Tanya Tucker, Farson Young, Don Williams, Barbara Mandrell, the Oak Ridge Boys, John Conlee and Roy Clark.

The five-month period from October 1978 until the merger in March saw no MCA No. 1 country singles, that same time frame found ABC chalking up five weeks’ worth of chart topping success with “This Time Around,” and the country music charts showing a total of four No. 1 records just since the merger, along with a powerhouse total of 32 acts. MCA expects to be stronger than ever in the coming months.

Among the headliners stacked up on the MCA roster are Bill Anderson, Jerry Clower, Merle Haggard, Loretta Lynn, Olivia Newton-John, Vassar Clements, Waylon Jennings, Willie Nelson, Twitty, Tanya Tucker, Farson Young, Don Williams, Barbara Mandrell, the Oak Ridge Boys, John Conlee and Roy Clark.

An MCA executive who helped shape the MCA roster backed Brenda Lee, whose first single, produced by Ron Chancey, is due out this fall.

The MCA roster is a portrait of talent not only received more Country Music Assn. awards and Academy of Country Music honors last year than any other labels, but has also scored nine nominations in this year’s CMA categories. MCA artists were highly visible on TV in 1979. In fact, it was hard to find a program which didn’t have an MCA act on board.

From John Conlee, who won best new male vocalist honors on the live telecast of the Academy of Country Music awards ceremony in Las Vegas, to Waylon Jennings who met the audience on the same show, the MCA roster turned up on TV screens everywhere.

All Anderson was on “Password,” Loretta Lynn was on the “Tonight” show, the Oak Ridge Boys rubbed noses (figuratively) with Susan Anton on her summer series (as well as performing on 21 other programs). Total TV appearances by MCA artists, except Mr. Low profile himself, Mr. Haggard, topped both an “Austin City Limits” and a “Country Music Cruise” record.

And on the movie front, Universal Pictures’ forthcoming spring release of “Coal Miner’s Daughter,” the multimillion-dollar film based on the life of Loretta Lynn, will be rife with opportunities to trigger sales activity on her catalog and soundtrack LP.

Foglesong, who became the president of MCA’s revamped Nashville division, said the company’s commitment to both radio and TV promotion had more than doubled in the last year resulting from improved marketing, promotion and air play efforts gained from the merger. Sales of both radio and television product also increased when MCA purchased CRT Tapes.

A major month-long marketing campaign titled “I Love Country Music” was promoted to local radio stations throughout the U.S. with 3162 stations included new releases, current product and strong catalog items featuring 34 different artists. Special advertising budgets were assigned to each of the MCA branches to boost this promotion.

And topping off a fine year for the label, MCA Records sent Roy Clark, Barbara Mandrell and B.B. King on a first-time ever tour through Europe, marking the debut of country music at the famed Montreux International Jazz Festival in Montreux and continuing into Belgium, Switzerland and England.

Reflecting on the industry picture as a whole and on MCA specifically, Farhouse said, “The Nashville division by MCA brought some momentum and solidly to an operation that had seemingly been experiencing constant change. The merger and the addition of new talent brought total support, and the results are showing increased activity and sales on almost every artist, even in a period where overall industry sales were down.”

Looking ahead, Foglesong is optimistic for the 1980s. “The future looks bright. We plan to do everything within reason to develop our current artists while signing new artists as in international . . . feels that our artists and product offer unlimited potential for worldwide activity. The whole prospect is very encouraging.”

The CBS Nashville family of labels also recorded an excellent year, butting its previous sales projections, scooping up an estimated $10 million worth of airplay and matching the number of artists topping the Billboard country charts in the past few months.

The impressive roster strength of its associated labels reaped extra sparkles from CBS’ addition of Crystal Gayle, Larry Gatlin, Rosanne Cash, Ronnie McDowell and Johnny Rodriguez among others. This brings the total number of artists on the label’s roster to 15, while Epic acts total 13 and Starlite, Huey Meaux’s new label which CBS distributes, has two artists.

Rex Allen, Jr. found his career considerably brightened when he chose the same producer as Sheppard. Killen’s first single with Allen, “Me And My Broken Heart,” took the singer into the top 10 region of the charts, a feat duplicated with “I’ll Feel In Love With You,” his follow-up.

Other encouraging chart results for Warner Bros. artists broke the record in 1979 as John Anderson and John Conlee turned in their most important years of activity. His duet with Emmylou Harris, “Play Together Again,” was a highlight for the label, and his subsequent single, re-leasing “Hanging On And Hangin’ On,” promised additional success.

Speaking of Harris, she surfaced in 1979 with a beautifully produced second LP, “Hag.” Epic released Harris’ first single, “Wild Women Don’t Get the Blues,” and carried her across the board appeal. Called “Blue Kentucky Girl,” the LP put her in the top of the country charts with “Save The Last Dance For Me” and “Cowboy Take Me Away” both powerful support through development efforts coupled with marketing and merchandising campaigns for maximum impact.

And how does Wickham view the country industry as it approaches the coming decade? “It will be great,” he says emphatically. “We have the emerging market in country music... the rise of hipsters, the rise of the independent labels, the rise of the new fans... the rise of the new wave... the rise of the new sound.”...
Jerry Clower
from Yazoo City, Mississippi

MCA RECORDS

Jerry Clower

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"We get better every year!" Since 1968
Radio Growth

- **Continued from page WOCM-20**

Periodically, Lewis says, his station sponsors local concerts. Recent ones have starred the Earl Scruggs Revue and Hank Thompson. KBFW also co-sponsored a Johnny Paycheck show with Western Washington Univ.

"T M Country" and "Country Crossroads" are KBFW's syndicated selections.

From the viewpoint of Terry Collins, music director of WCAW, Charleston, W. Va., country music "keeps getting bigger and bigger." Collins says he thinks fans can "handle it" when new and upcoming artists shoot for a crossover. But he believes there is still considerable resistance toward long-established stars who update their sound.

WCAW's playlist is basically the Top 40 hits plus 10 add-ons. Album cuts, says Collins, are seldom played. "But sometimes we'll go to a star's current album when his or her single starts to drop off the chart."

According to Collins, WCAW doesn't "totally" sponsor any concerts. "But," he adds, "we'll help promote any concert if we get cooperation from the artist's label." In April, the station held a contest for listeners to write an additional verse to the Statler Bros. hit, "How to be a Country Star." Prizes included concert tickets, albums, bell buckets, and invitations to a post-concert backstage party with the Statlers.

WCAW produces and airs two special Sunday shows. "Country Countdown" is a live broadcast of the week's Top 40 hits as determined by national charts and local surveys. "RFD 680" is a prerecorded bluegrass show, hosted by morning drive personality Michael Fincham. "Country Crossroads" is the station's only syndicated offering.

Collins says WCAW has had some problems in getting singles before they show up on the charts. Album service has been slow, too, he adds.

Gyrl G. Brennan, program director for WBAM-AM and WBAM FM, Montgomery, Ala., predicts continued growth in country music interest. "It's going to replace easy listening," he maintains.

Playlists for the two stations are based mainly on the charts, requests, and staff appraisal. "We've also learned that we can trust some record promoters," Brennan says, "when they tell us a certain record is doing well in another area." Brennan estimates his music director receives about 30 new records a week for consideration.

"We transfer all the records we play to stereo carts—even those we use on AM," Brennan explains. "And we think the album cuts have a better quality generally than the singles. So we transfer from them when we can."

About 25% of the FM playlist is made up of album cuts. Each Wednesday night in the 9:00 to 10:00 slot, the station features an entire album, presented without commercial interruption. Brennan says. Beginning this fall, the FM side will be using the syndicated "Live from the Lone Star Cafe."

Brennan says his stations are not heavily involved in sponsoring concerts, "but we often front them for promoters." WBAM did sponsor the "Moe (Bandy) and Joe (Stapley) Show" when the duo played Montgomery.

One of the AM's hottest promotions, Brennan reports, is transferring the whole operating 180 miles to Panama City Beach, Fla., for "a long weekend." This summer, 19 staffers made the trip and did the remote broadcasts. Listeners are also given a chance to win a vacation at the resort via a drawing. But that's just the drum beatingest part of the stations' promotional activities. "We have something going on all the time," Brennan says.

Heading up the music programming for Tulsa's KVKO is award-winning disk jockey Billy Parker. He dismisses any thought that country music might be on the wane: "It changes so much and there's such a difference of sounds that I think it's a long way from peaking."

Parker says KVKO has "one of the largest playlists in the country"—sometimes as many as 96 records. Requests "very definitely" help shape the list, he says, as well as record availability in the Tulsa market. He estimates that he gets 90 records a week for consideration. And cuts from "eight or ten feature albums" wind up on the weekly list, Parker adds.

As a rule, KVKO doesn't front concerts. "We don't put our name on shows just to promote our name," Parker emphasizes. However, the station spotlights national and local talent in the WWO Big Country Picnic held in mid-August. More than 30,000 attended the most recent picnic. Parker says.

Reba McEntire headlined.

The syndicated programs used by KVKO are "Closeup Country" and "Inside Nashville.

Parker concedes that he has some problems with record quality and content. "I get a lot of records that are warped and out-of-round," he says. "The vinyl's not good. And there is the occasional "vulgar record" to contend with. "Some are suggestive to a great extent," Parker laments. "They can cause us problems with our religious listeners." He cites the album version of Charlie Daniels' "The Devil Went Down to Georgia"—which has the term "son of a bitch" in it—as the kind of lyrics he has to keep a sensitive eye on. "Content," he adds, "will help determine whether we play a record."

"Country music is filling the MOR void," concludes Gary Kines, program director for WSUN, St. Petersburg, Fla. He says that even though his station has a substantial number of retirees among its listeners, there is virtually no outcry against the modernization of country music.

WSUN has a tight playlist of about 45, arrived at, according to Kines, by "sales, requests, and personal feelings." The station receives between 60 and 100 singles each week. It programs few album cuts. As with many other stations, WSUN's sponsorship of concerts is more supportive than substantial. "We do front shows from a publicity standpoint," Kines says.

KSUN doesn't use syndicated country music material. Kines reports, but it is considering the addition of "Live from the Lone Star Cafe."

"Our only problem," Kines says, "is one that's common to the industry—not just to country music stations. It's a scarcity of announcers who can relate to an audience.

KLAC in Los Angeles makes up its playlist from national charts, local sales, and call-out research, explains Cathy Hahn, music director. Hahn says she makes her add on selections from the 50 to 100 singles she receives weekly. The playlist is designed to include at least one album cut an hour. Every other hour there is a cut played from one of the current top 15 albums in Los Angeles.

Requests figure significantly in the station's programming through the "Top 10 Countdown" of songs most asked for, aired six days a week. He cites his feature, in turn, is tied to a popular promotion which invites listeners to name the top 10 for prizes.

KLAC's only syndicated country music offering is "Jamboree USA." Hahn reports.

Scientifically—and promotionally—the summest event in country music radio this year occurred on August 29, when WBN0, in Bryan, Ohio, became the world's first solar powered station.

That's the best kind of country sunshine.

Canada Roots

- **Continued from page WOCM-46**

foot on the breaking U. S. market. Baker's manager, Don Gnashy, is banking on the impact of Baker's live performances—her recent four of England multiplied British sales "one hundred to one." For Dallas Harmon, though he is recognized as a successful songwriter in the U. S., he finds that, as a performer, "it's like starting all over again."

There is a general optimism for the future of country music in Canada. A potential audience is growing as the median age advances and members of the post-war "baby boom" crest thirty. Many "over-thirties" are becoming interested in country-oriented records through the fusion of MOR and country sounds. And that fusion doesn't seem to be causing as much concern in the industry in Canada as it has in Nashville where a fear of the loss of "traditional" country sound exists.

In Canada, there is hope that strong folk roots for many country artists will keep the "country" in Canadian country music for years to come.

Michael Murphy plants his palm in soft cement at Peaches retail store in Tulsa.

The Grandpa Jones exhibit in the Country Music Foundation's Hall of Fame opens, from left are Dick Blake; Diana Johnson, museum director; Jones; Mrs. Grandpa, Rebecca; and Bill Ivey, executive director of the CMF.

Another successful year for Johnny Cash.

Stella Parton takes advantage of her corncob and buttermilk by watching party to hand feed her agent, Dick Blake. Jo Walker, executive director of the CMA and Parton’s producer Jim Malloy look on.

Anne Kirkpatrick, daughter of Slim Dusty, is doing much in Australia to fuse traditional Australian country music with contemporary rock.

Hee Haw producer Sam Luvollo, left, and director Bob Boatman give Freedy Fiddler a toast during a recent taping of the show.

MCA's Nashville staff congratulates John Conlee on his second No. 1, "Backside of Thirty."
Tree, the place to be!
Number One Country Music Publisher in the World again in 1979.

Tree International's officers are all smiles over the greatest year in the 27 year history of the company. Shown left to right: Don Gant, Senior Vice President; Donna Hilley, Vice President; Jack Stapp, Chairman & Chief Executive Officer; Buddy Killen, President. Sales continued to climb for the world's largest country music publisher and all indications point to just getting better, better and better for all the folks at Tree.

Tree opened its West Coast office with a big bash at Chasen's in Hollywood. They are now open for business at 2550 Sunset Boulevard, Suite 708, Phone 212-465-5588. Just give Beverly Hills (Administrative Assistant) a call, she'll be happy to assist you with hits.

Remiaine Cundra promoted to head Copyright Administration.

Tree's Into Movies: Betty Fowler, heading royalty division & rates for Tree, reports that Tree songs have gone to the movies: with *TattleTale Eyes* being in "The Deer Hunter," "I Can't Stand It" being in "Summer Affair," The Good Ole Days, being in "American Pie," "Mammas Don't Let Your Babies Grow Up To Be Cowboys" in "The Electric Horseman," & "Steel," "Rockin' My Life Away" & "Honky Tonk Women" being in "Urban Cowboy," "Taxes When I Die" being in "Resurrection," "Middle Age Crazy" being chosen for the title song in "Middle Age Crazy," and "King Of The Road" in "Hollywood Knights."

Dan Wilson promoted to Professional Manager. Terry Choate & Chris Dokken added to the staff of professionals assisting him. Together with Gant & Killen, they had a banner year for Tree. Tree is again number one, controlling all three trades.

Sonny Throckmorton chosen "Songwriter of the Year" by BMI.

BMI Publisher of the Year. Tree is not only BMI's largest country music publisher, it is BMI's largest publisher overall. Quite an accomplishment.

Big Returns! Three writers who have just recently come back home to Tree: MJs Kosser, Wayne Kemp, and Dave Kirby. Also, not pictured: Glenn Martin, Jeannie Seely, and Hank Cochran. Tree welcomed all three with open arms.

New writers signed to Tree this year are Jay Pattan, Karen Kane, Rick Barnes, Robin Green, Lathan Hudson, David Wolfack, Chip Hardy and back Bucky Jones. Not pictured: Billy Earl McClelland, Sparky Lawrence.

Tree Productions, under the directorship of its president & producer, Buddy Killen, saw many of their artists hitting the top of the charts. Bill Anderson, O. B. McClintock, Louise Mandrell, R. C. Bannon, Rex Allen Jr., T. G. Sheppard, Joe Tex, Sonny Throckmorton, Bobby Wright, Rafe Van Hoy, Rock Kilough, Billy Earl McClelland, Alan Roddy, Jay Patten, Del Reeves, Bobby Braddock, Kieran Kane, Sterling Whipple, Dennis Wilson and Angela Wilson, are just a few of the writers to either record, perform or through the company for major labels.

Represented Worldwide by EMI.
Below, Janie Fricke chats with a deity at the DJ Tapings at Municipal Auditorium in Nashville.

Duane Allen, lead singer for the Oak Ridge Boys, goes over lead sheets in the studio with newly signed to MCA Oak Ridge Band.

Merle Haggard developed an Abe Lincoln look.

Left, Buckskin, one of the young country bands which are helping to broaden the market appeal of Australian country music.

Above, happy over Grammy song of the year honors for writer Billy Joel, April/Blackwood's Nashville leaders—Charlie Monk, Judy Harris and Bob Mather—hoist a banner.

OCTOBER 13, 1979 BILLBOARD

Organizations Boost

Continued from page WOCM 22

The symposium was called “Songwriting From A To Z” and consisted of five panels, “The Songwriter,” “Publishing,” “The Psychology Of Songwriting,” “Royalties,” and “Copywriter.” A second symposium has already been scheduled for Feb. 29 and March 1, 1980.

NSAI participates in Fan Fair with its own booth and a show which features performances by NSAI writers. This year’s show was videotaped by PBS for broadcast later in the year. The show featured songwriters performing their own songs that became hits. Hosted by Ed Bruce, the show was produced by Linda Hargrove. Some of the performers included Don Schlitz singing “The Gambler,” Randy Goodrum performing “You Needed Me” and Bobby Wood singing “Talkin’ In Your Sleep.”

In addition, NSAI hosts four monthly workshops for writers to have their new material critiqued by other writers. This began earlier this year and has grown to become one of the most successful aspects of the organization.

It has been a very good year for the three Nashville performance rights organizations, BMI, ASCAP and SESAC.

Frances Preston, vice president of BMI, is bullish on the prospects of Nashville being a major music center. “We concentrate on building Nashville as a music center and we are involved in everything that we think draws attention to Nashville,” says Preston.

“I don’t like to just think of country music,” continues Preston. “I like to think of Nashville as a total music center. We feel that by getting involved with the various organizations, by working with the government and by keeping in touch with what’s going on all over the world musically, we are building Nashville into a bigger music center and therefore drawing more attention to our writers and publishers.”

Preston, along with other members of the Nashville BMI staff, serves and often heads key committees and organizations in Music City and has become a national music figure. All of her involvement doesn’t keep her from her daily activities, overseeing the Nashville operation. She is able to keep abreast of the activity on Music Row, spend time with new writers and publishers, and remain visible at all music functions in almost any location.

“I believe that our Nashville office should have everyone involved in everything,” enthuses Preston. “We’re everywhere. We go to Los Angeles, Washington, Muscle Shoals, Atlanta, New York, Los Angeles. We all live and breathe music. We’re always somewhere listening to music, constantly on the move.”

Preston is chairman of the board of the Music Gospel Assn. She is currently heading a project along with the CMA to take country music to China, and she has been named by Rosalyn Carter to the commission that will help select new recordings for the White House library.

“We don’t just work nine to five, we’re totally involved with every publisher and every record company and all of their functions,” reports Preston. “Consequently, the people in the BMI office are up on trends before anyone else in town because we’re out there listening. We’re getting an overall view of the entire music industry, and it’s exciting.”

Being able to keep up with all that goes on in the recording industry and how it functions, is what makes Preston tick. “The recording industry in Nashville, and wherever country music is made, reflects the stability of the country market. It’s a market audience that remains devoted to its artists. Therefore, within the industry itself, there is less turmoil in a tough economic period—fewer layoffs.”

Over the past year, BMI Nashville has remained involved with the country music community, while reaching out and cementing lasting relationships with various other segments of the American community.

While helping to develop the Southern area as a cornerstone of the music industry, we at BMI have not only sought the writers and publishers of today and the future, but we have placed ourselves in the position where we can enhance the thrust of all music in America,” says Preston.

In addition to Preston, the BMI Nashville executives include Del Bryant, director of performing rights relations; Jerry Smith, assistant director of writer relations; Joe Moscheo, director of affiliate relations; and Patsy Bradley, director of publisher administration.

All this activity—local, regional and national—will continue on an escalated level. Preston insists that the future for BMI in Nashville, and the entire industry, depends on involvement in music of all kinds and in interaction with other organizations, writers, publishers, lawyers, agents, accountants and bankers, the academic community, local state and federal governments all working together to promote music.

It was a busy year for the ASCAP executives as many of their writers were awarded by various organizations for their efforts.

“The record breaking growth which began in ASCAP’s Nashville Southern offices in the late ‘60s has again produced an unprecedented success as reflected by the Society’s 18 No. 1 country songs in the trade charts this year,” commented ASCAP southern regional executive director Ed Shea. “Our total involvement in Nashville, as the pivot, and the surrounding territories in the past decade has mushroomed to the point where 1979 has truly been our greatest year ever. ASCAP members’ recent success in the Academy Of Country Music awards highlight the extraordinary growth of ASCAP music in today’s country market. At the ACM awards, Randy Goodrum’s “You Needed Me” was chosen the song of the year and Kenny Rogers was named both entertainer of the year and top male vocalist.

ASCAP writers also figured prominently in other 1979 award presentations. Don Schlitz won a Grammy earlier this year for the best country song of the year, “The Gambler.” The Nashville Songwriters Assn. award for best song went to Goodrum’s “You Needed Me” and for best songwriter of the year, they chose Sonny Throckmorton.

ASCAP’s impact on the country scene has mounted significantly over the past several years with the presence of ASCAP licensed material on the country charts having more than tripled.

“Our current success in the country market is attributed to a culmination of years of concentrated membership activity as well as the fact that more and more writers and publishers than ever before are not better aware of the advantages of ASCAP membership,” observes Shea. “In 1969, 27 songs earned ASCAP country awards. With the many ASCAP songs currently on the charts, our number of 1979 award winners is over 100 and still growing. It is a great way to end a decade.”

In celebration of the 1979 year, ASCAP’s country award presentation will be held in the Opryland Hotel ballroom. Among the many award winners to be honored will be Don Schlitz, Eddy Raven, the team of Foster and Rice; Steve Gipp, John Schweers, Don Cook, Rory Bourke, Arche Jordan, Richard Leigh, Bob Morrison, Johnny MacRae, Hal David, Gerald Marks and Burt Bacharach.

The new members who have joined ASCAP include Glen Barber, Charlie Black, Dewanye Orender, Blake Mevis, Charly McClain, Don Williams, Earl Conley, Crosby Lane, Jeff Stilbr, Sam Lorber, Porter Wagoner and Kent Westbury among others.

“1979 was certainly our big year,” concludes Shea, “but the challenge of the ‘80s looms boldly and importantly and we are all looking forward to conquering new creative horizons.”

ASCAP staff who helped produce a record year were assitant directors, Merlin Littlefield and Connie Bradley, director of writer/publisher administration, Judy Gregory, and southern director of public relations, Rusty Jones. Additional efforts to the ASCAP success of 1979 were added by Charline Willhite, Jean Wallace, Gabriella Chrostowski and Ronala Russel.

For SESAC, 1979 was both a reorganization and a rejuvenation period. The Nashville staff was bolstered earlier this year by Duane Petty as director of the country music division and Dave Debolt as public relations coordinator for the Nashville division. Jim Black, who serves as director of gospel music for SESAC has been with the organization for more than five years.

SESAC is the second oldest performing rights organization and the fact that it has remained conservative and small is by (Continued on page WOCM 59)
Country Sales Hold their Own

By MICHAEL KIRK

It seems that while country music is taking a lickin', it keeps on kickin'. Sales for country music, like sales for all music, are down; however, country does not seem to have taken the plunge in sales that pop records have.

Retailers and wholesalers alike stated that they could see nothing in the way of special promotions or deals to combat the recession. The distribution of merchandising tools such as posters and cut-outs continues but nothing out of the standard fare for doing business seems to be occurring at the labels. They have opted instead to try and cut corners within their organizations—letting employees go, watching expenses and trimming down on new projects.

Several labels, including UA and CBS have noted growth in country sales during this supposedly down time. The heads of the country labels in Nashville generally feel comfortable with their sales—at least more so than their pop counterparts who have experienced a sharp decline.

Steve Marmaduke of Western Merchandisers states that his country sales are about equal to 5% less than last year while pop sales are approximately half what they were a year ago. He notes that the country consumer is a "calmer, steadier and more loyal" consumer, adding that he was "thankful for country sales" the past several months. Marmaduke does not see the smaller or marginal acts suffering while the big acts got bigger although he notes he is buying "a little tighter" and watching trade charts a little closer before making decisions.

In San Antonio, Pete Ustamante of E & R One Stop says his sales have been cut "considerably." He notes that the sales drop is affecting all artists—big superstars as well as newer acts.

In Chicago, Gus Tartol of Singer One Stop states that country accounted for about 30% of his sales before the economic slump and that percentage is still holding. He also complained of recent covers by country artists of pop hits, stating that single sales are exhausted with the pop hit so there are no buyers for the country cover records.

Buddy Robinson of Music Operators in Los Angeles said that the 30-40% of total sales that goes to country has held and that the singles business has picked up recently. Regarding the record labels, Robinson states: "I think some are doing everything to decrease sales. For instance, CBS won't let you call an order in anymore."

Overall, the country sales picture seems a bit muddy with the sales decrease hard to pinpoint. Some conclusions stand out though: sales have suffered and it's been primarily in the major markets with the secondaries showing that the economic crunch affects them less, overall, sales have not suffered as much as pop sales; and price increases have not helped the sales picture.

In answer to the query "when will it all end?" only a few answered the obvious, "I don't know." Almost everyone else answered a hopeful "soon" and cited the fall back to school buying surge that usually occurs, Christmas buying in the near future and a host of new releases by major proven selling acts from the big labels. If that projection proves true, the winter may not be as cold as it will be if the sales continue to drop.
Publisher Boom

Still, it's getting tougher to get songs cut, particularly for the smaller publishers. It can still be done, but it's harder, and I should add more expensive as well. The day of a work tape demo is over, you need the best demo you can get now to submit. It's like the auto business: you're not selling a lot of cars, you better have the ones on your lot awfully well shined up.

An interesting phenomenon immediately noticeable in the overview is that while the publishers all seem to share a rosy vision for the future, for 1960 and beyond, they seem to be looking to different sources for that continued growth.

"Our foreign markets have been very big for us," says WESLEY ROSE, "and is the coming years the publishing industries should go way up because of the inroads country music is now making in foreign markets.

"see country music publishing growing by bigger and bigger strides overseas, because barriers are breaking down in places like Germany and Holland and England, Australia, and Japan." Bill Denny, on the other hand, sees motion picture and television as big areas of expansion for Cedarwood. "Teddy Bear" is now being made into a movie--our first movie title--and we are increasingly pursuing soundtracks. This is a natural, following the success of the music itself. Nashville music is increasingly more widely accepted, and the next plateau we can reach is obviously moving into much more music on tv and in the movies will be music from Nashville in the future.

"We've only just begun to tap this yet. It is an available market if you have the songs and the talent, and Nashville does.

Rose was likewise sanguine on the influx of movie industry interest in country music. "The movie industry had recently shown a great deal of interest in country music, and the same is true of television, including commercials. This is a big plus, because they've used little of our material in the past.

Buddy Killen is similarly enthusiastic about film and tv, but is as concerned with the day to day growth of Tree as well: "We're still trying to do all we can in placing our material in tv and films, and as usual we're just going to continue to pursue that great volume of recordings that we've been having.

Our biggest recent emphasis is in Tree Productions, producing records as well as publishing songs. We've got some seven songs in the charts right now produced by us, and we're trying to build this end of Tree International to include all fields: pop, blues, and country.

Rose painted the brightest picture of the future, however, for he sees country music publishing riding the coattails of an increasing national surge of interest in country music. "Within the next year or two I think country music will be the major music used in all media. It is, simply, commercial with the public, it is the music of the public. For all the genres in our business, it is the public which makes or breaks records and songs, and increasingly country music has become the music of the majority of the American public."

Rose seems to sum up the feelings of most song publishers, who have come out of a difficult year virtually unscathed, when he looks to the future. "For all these reasons country music publishers have a great deal to look forward to in the coming months and years. It is really an exciting, challenging time for us."

Country Sound

Continued from page WOCM-24

nowadays in selecting material: "We're not looking for a good song, but for a great song."

Instrumentation, also, has changed, says Butler. He recalls the time when he wouldn't use a soprano saxophone or flute on a session. Now he does. "I don't have any barriers."

The compounding competition of country music has brought the cream to the top, believes Butler. "A record is not just plastic anymore—it's got to have heart and soul."

Heart, soul, emotion. That's what Butler, and his artists, are selling.

The song is emotional, and the singer gets emotional," he says. "If a record doesn't make you happy or sad, the producer and artist haven't done their job.

From Bradley to Buddy, Killen, that is. He's president of Tree International, the giant Nashville publishing firm, and he's one of the best producers of pop, country and soul songs on earth. Buddy Killen agrees with Owen Bradley that it takes much longer to cut a song now than it did back in the 50s. "There was a time when we got four to six songs in three hours. Now it might take a week to do one song because everybody wants to put everything in the world on the tracks."

Killen believes some of the Nashville producers are taking more chances, referring to his own disco-oriented sessions with Bill Anderson. He also is one of the few country-flavored producers who credits pop music with having an effect on country music. "You can bombard country music with all kinds of sounds, and it keeps moving on and it keeps fresh."

He observes that country music is in a constant state of evolution: "Today's music is yesterday's music with a touch of something new."

If that's true, and the other producers believe it is, then tomorrow's music will be today's music with a touch of something new . . . and old.

GERRY WOOD

Live Stands Up

Continued from page WOCM-42

Dean Raymen talked Moss into trying country acts in his then-dinner theatres four years ago, he has noted that his country crowds have been the most consistent of any. "Business in general is the worst in four years, but it's been my best for country."

Moss has sold out his Plantation Club (900 seats) and the Barn (600 seats) mostly running two shows per event, with acts like Marty Robbins, Conway Twitty, Crash Craddock, Crystal Gayle and Mickey Gilley.

Fair promoter Hap Peebles, out of Kansas City, says that 90% of his fairs have had attendance cuts that range from 10 to 50% of former years. Weather has been the factor in one-third of these cuts. Peebles cited the Lions Bluegrass State Fair in Lexington, KY., where, of the eight days the grandstand show ran, six days were rained out. Gasoline uncertainty knocked a 10% chunk out of last year's attendance records at the Calgary Stampede. Peebles, who works 300 fairs, says the conditions of 1979 hit the marginal country acts the most. The big acts like Johnny Cash, Chartley Pride, Kenny Rogers, the Statler Brothers, Roy Clark, Mel Tillis and Larry Gatlin continued to pull at the boxoffice.

Mac Wiseman, who runs the annual Renfro Valley Bluegrass Festival in Eastern Kentucky, anticipated his best year, with advance ticket requests running at an all-time high. But come show days, July 12, 13 and 14, hurricane Bob hit Mac in the pocketbook. The tail end of hurricane Bob poured rain on all three days, killing gate sales and prompting no shows. Wiseman has a covered stage allowing the bluegrass entertainment to go as scheduled, but the promotion was Mac's worst. Wiseman, who is also a popular bluegrass artist, played several other festivals and notes that "Bluegrass festivals held their own even though showers threatened. I don't know of anyone who bombed out. But the gas availability kept attendance local this year."

Nancy Doty, who is boxoffice supervisor at Sea World in Orlando, notes that the marine attraction had a live show country series spread over as many months. Doty says that even though inflation caused ticket price increases, the 5,000 seat facility had one show that sold 1,500 "blanket room only" tickets. Kenny Rogers filled the outdoor grandstand and promoters let people spread blankets on grassy areas and attend the sellout at a reduced fee. Doty feels the country concept was a success which will be continued. "We're considering adding a series of soft rock concerts to complement the country series.

Sea World was blessed with clear weather. Gas shortages were no problem and higher ticket prices didn't curtail attendance for country music shows in 79. Talent choices included...
Artists Break Loose

Fall In Love Again" and "Shadows In The Moonlight," both of which were from albums that accelerated to the number two position on the Billboard Country LP charts.

Besides the strength of the Grammy award-winning songstress, the label also benefited from the talents of Gene Wat son, another top five artist whose album, "Reflections," reached number 23 on the LP chart, and Glen Campbell, whose "Basics" went to number 17 on the same chart. Murray's two No. 1 singles, combined with Watson's two top-five singles ("Farewell Party" and "Pick The Wildflowers") a top 10 entry by Kenny Dale titled "Only Love Can Break A Heart," and "Crash" Craddock's top 20 single, "If I Could Write A Song As Beautiful As You," all earned ribbons and kudos for Capitol in 1979.

In the marketing realm, the label used media extensively for merchandising its product. The acquisition of UA allowed Capitol to unveil its imprints with more full strength. The artist roster included in the marketing of Nashville to spark the world of music contributed to the visibility of the label across the board. 

The campaign led to two gold and two platinum albums.

Casting an eye toward the future, Capitol's vice president of ad, Lynn Shults, claims that the company is not interested in "old-style radio and the availability of stereo television makes for unlimited possibilities. We at Capitol have an open door policy and are fully committed to helping our artists reach their goals."

Developing unknown talent and cultivating new artist seems to be the name of the game at Elektra/Asylum, which this year added Jimmy Bowen as its vice president and general manager for Nashville operations.

"I operate on the theory that today's new talent is tomorrow's new business," says Bowen, adding that, "as a label, we've probably signed more new talent than anyone else in Nashville.

Included in these ranks are Bobby Braddock, Sonny Curtis, Rock Kilgough, Troy Seals, Sterling Whipple, Dana, Wood Newton and Dennis Wilson.

Also newly signed to E/A in the past 12 months were Susie Allison, Tommy Overstreet, Jerry Lee Lewis, Hank Williams Jr., Mel Tillis and Reag Steagall, thus boosting already established label acts Eddie Rabbitt, Shela Parton and Van Dy- cin.

The year saw strong charted successes by Lewis, Allison, Williams and Tillis, while there were strong sales for the label's Billboard charts, while Rabbitt, fresh from his success with "Ev- ery Which Way But Loose" blazed new territory in the pop field with "Sustainer," his title cut. Bowen noted that "the film opened to a splash of 10 No. 1 consecutive country singles throughout 1979, while also showing that he is just as marketable outside the country.

Allison's "Words" and "Two Steps Forward, Three Steps Back" were both top-five singles, and her album, "Heart To Heart," was a solid country package on the LP side of the fence. More top 10 activity resulted from releases by Gordin and Parton, while "Mama Said," written by "Mama Said," and "Buckin' Fever," traditional "Mac Daddy," answered once and for all how he views his famous name.

Bowen stayed busy in the studio producing many of the acts that he signed, and the label stayed busy bringing home a long string of successes. A two-month marketing campaign saw a massive release schedule of 10 new albums by separate E/A artists and, for the first time, used billboards in Nashville to spark the campaign.

The economic shortfalls produced by the year's relentless finan- cial squeeze were felt by Elektra, but, nonetheless, what's happening now is that record companies are putting their bottom lines where they belong—and that's on showing a profit.

Phonogram/Mercury took some hits this year as it ceased distributing Monument Records and the now-defunct Lone Star label. It also scaled its roster down to a more marketable 10 artists, allowing the company to concentrate on breaking new talent.

"1980 will be as strong a year as we make it for ourselves," says label vice president for Nashville, Kenny Kennedy. "If we continue to cut great records, I believe people will continue to buy them. After all, quality always sells.

On a Phonogram/Mercury roster now are the ever popu- lar Starlet Bros.—winners of this year's Billboard hon- ors for top vocal group, top album group and the Bill Williams Me- morial Award—as well as Johnney Russell, Jacky Ward, Reba McEntire, Dickey Lee, Sonny Throckmorton, Glenn Sutton, Rayburn Anthony and Cleatus Maggard.

And with Kennedy's defined emphasis on developing new talent, the kind this label is known for producing, the label is definitely not sleeping on its stable.

Chart activity saw the Starlets' "Entertainers On And Off The Record" album turn gold; while the group's "Best Of" LP is now nearly double platinum. Singles that scored well in- cluded "Who Am I To Say," "How To Be A Country Star," and "Here We Are Again."

Throckmorton, a successful songwriter, watched as his "Middle Aged Crazy," recorded by Jerry Lee Lewis, became the title for a full-length motion picture, meanwhile releasing another two singles for Mercury in 1979, both of which charted.

Glenn Sutton's "The Football Card" turned into last fall's runaway novelty hit, propelling the label into showcasing Sut- ton's unique talents on stage. "Red Neck Disco," his follow- up, is also a novelty record.

Jacky Ward and Reba McEntire maintain separate record- ing careers on Phonogram/Mercury as well as teaming up for duet projects, with Kennedy producing. Both had successful strings of charted hits in 1979, solo albums and one LP re- corded together.

The label is now headed by Bob Sherwood who became president of Mercury/Phonogram in Chicago this year and is encouraging tighter communication and more refinement for its Nashville base. With a new promotional and sales staff, the company expects 1980 to be stronger than ever.

Though small and an independent, Ovation Records logged a most impressive 12 months as it not only continued the hot streak for the Kendalls but also launched Joe Sun and the Gates and is developing Sheila Andrews.

Under the direction of Bren Fisher, who doubles as both vice president of operations for Ovalton Nashville and as pro- ducer for its acts, "I don't think country music has even scratched the surface yet. It's just in its infancy."

With this in mind, Fisher has kept the roster to a minimum in order to devote his attention to getting Ovation product out in the field and onto the charts.

The Kendalls, who again captured Billboard's top duo title this year year with Top Billing, Inc. and made a big splash with "Just Like Real People," which was both an album and single for the father-daughter team. Following its success, "I Don't Like That No More," the duo plans a "best of" album, expected to continue the Kendals' sales pattern of more than 200,000 units per release.

Joe Sun, former Ovation promotion-man turned label-art- ist, also scored exceptionally strong results this year with a minimum of touring and virtually no tv exposure at all. Follow- ing up "Old Flames Can't Hold A Candle To You," he released "High And Dry," "Blue Ribbon Blues / I Came On Busi- ness For The King," and "I'd Rather Go On Hurting," all of which nabbed very respectable chart numbers and won him popularity both on radio and consumer levels.

The Gates, formerly known as the Cates Sisters, unveiled a new, more sophisticated image during 1979, signed with Wil- liam Morris for booking, and released a new album titled "Steppin' Out," supported by additional tour dates.

Fisher predicts that Ovalton will be looking toward expan- sion in the coming months, pointing out that the label man- aged to remain strong this year despite unfavorable economic winds that blew through the record industry and saw other small labels slip down the drain.

"Country," says Fisher firmly, "is just beginning to gear up for what will be its biggest decade yet.

Over at Con Bro Records, the roster held steady at a total of five, although Don King did leave during 1979, the label signed Sonny Wayne and Cletus Lister, added to mainstays Dale McBride, Reg Lindsay and Terri Hollowell.

Con Bro continued to grow in its fourth year of operation. Hollowell appeared at Wembley in England in April, and re- ceived such support that she returned to tour Europe later in the year. McBride and Hollowell made numerous tv and radio appearances in country markets, while King continued to sell catalog product.

A balanced release pattern of singles and albums, coupled with a strong network of independent distributors and promo- tion teams, allowed former Con Bro in Bob Bro in 1979, the past 12 months and stimulated consumer response in rev- enue. This was supplemented most recently by direct contact with retail accounts through real mail orders.

And Con Bro's international ties were beefed up through out the year, with product now released in Canada, Australia, the United Kingdom and Europe.

Australia Front

(here) with jazz and classics, has recently signed three coun- try acts, John Williamson & Crow, Allan Casswell and Goldrush. Hilary Melick, New South Wales promotion manager for Astor says, "Country music has truly elevated itself and consumer acceptance in Australia has definitely been broadened. The only thing lacking is sufficient radio exposure."

A major factor in bringing country music to city airwaves and city buyers, is the emergence of a new wave of young, progres- sive country groups which are not so removed from the traditional sound to be actually dubbed country rock. Buck- skin (Festival), Goldrush (Polygram), Anne Kirkpatrick Band (EMI). The Bushwackers (image) and Saltbush are the fore- runners of a new movement in Australian country music which will eventually increase its market share. Yet the back- lash is evident already, Erby, whose radio show is carried by a Sydney radio station, says, "I cope all sorts of flack when I play Crystal Gayle, or Kenny Rogers. A lot of people don't consider that as country music."

Terry Loomis, an ex E/B international director and now publicity chief for MGMA, comments, "While other forms of music are suffer- ing a slump, country is continually expanding. Record com- panies are now realizing what potential is there in Tamworth. Next January both Astor and RCA will be staging live concerts to showcase their artists and later the Australasian Perform- ing Rights Assn. will be staging a seminar here. The 8th an- nual awards in 1980 will run for 14 days and small record labels from all over Australia will congregate here with their product for sale to visitors. By then the new $250,000 Music Farm Studio at Nirim (on the north New South Wales coast, not far from Tamworth) may be complete. Giving us five stu- dios in the area (another is at the rural town of Dubbo) makes our market share is not far away now."

The COMBINE music group

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Organizations Boost

**Continued from page WOCM-54**

choice. The overall concept behind SESAC is that it is an

independent, nonprofit organization, it is an

alliance of independent artists and creators, it has been

The idea behind SESAC is to create a

organization for independent artists and creators, to

We have been talking to a number of people about

the future of SESAC, and it seems that the

organization is well on its way to

success. The idea behind SESAC is to

create a network of independent artists and creators,

who can benefit from the

success of the organization.

One of the main goals of SESAC is to

promote the rights of independent artists and creators,

who often do not have the resources to

protect their rights.

Another goal of SESAC is to

provide a platform for independent artists and creators,

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