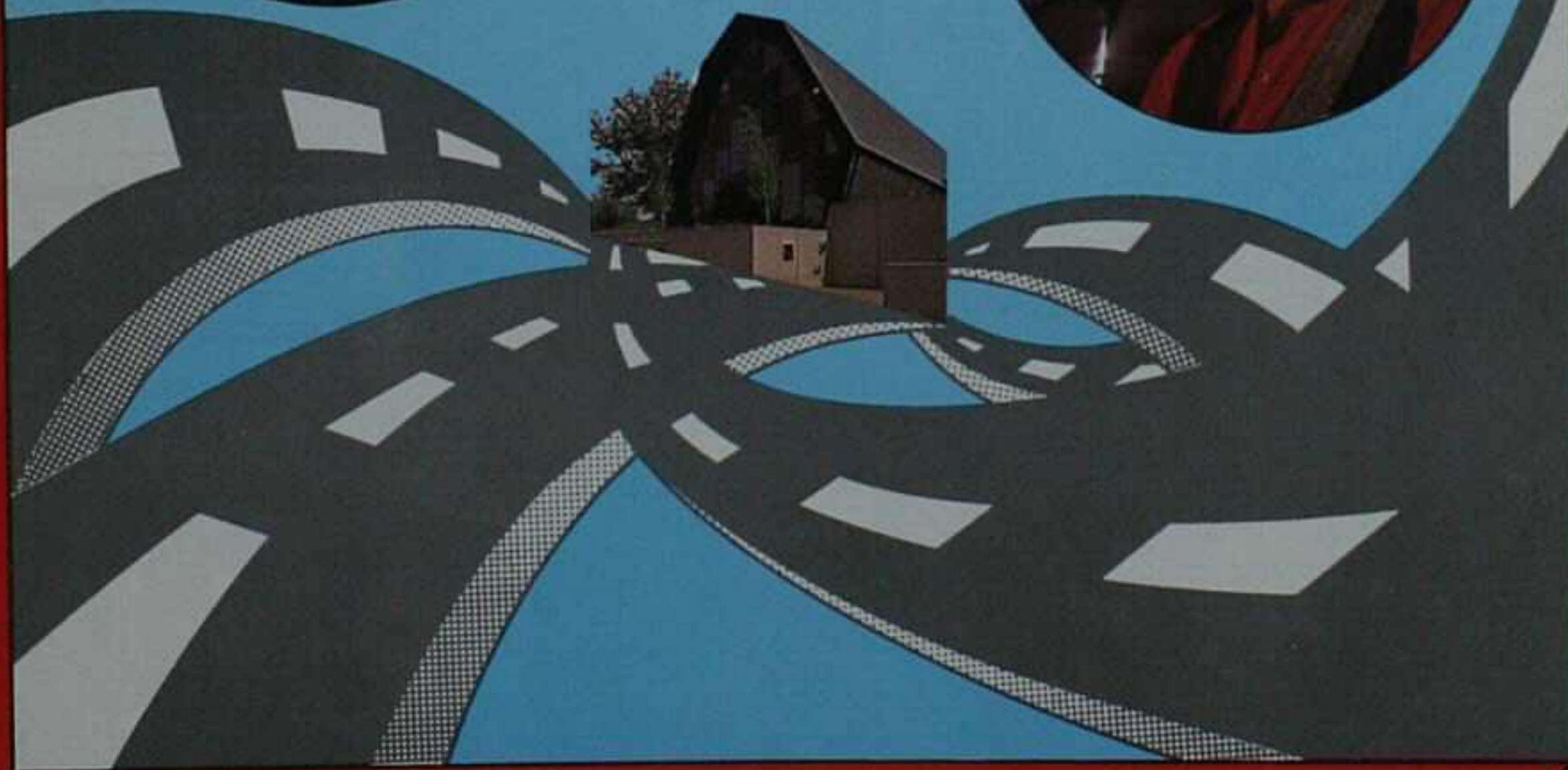
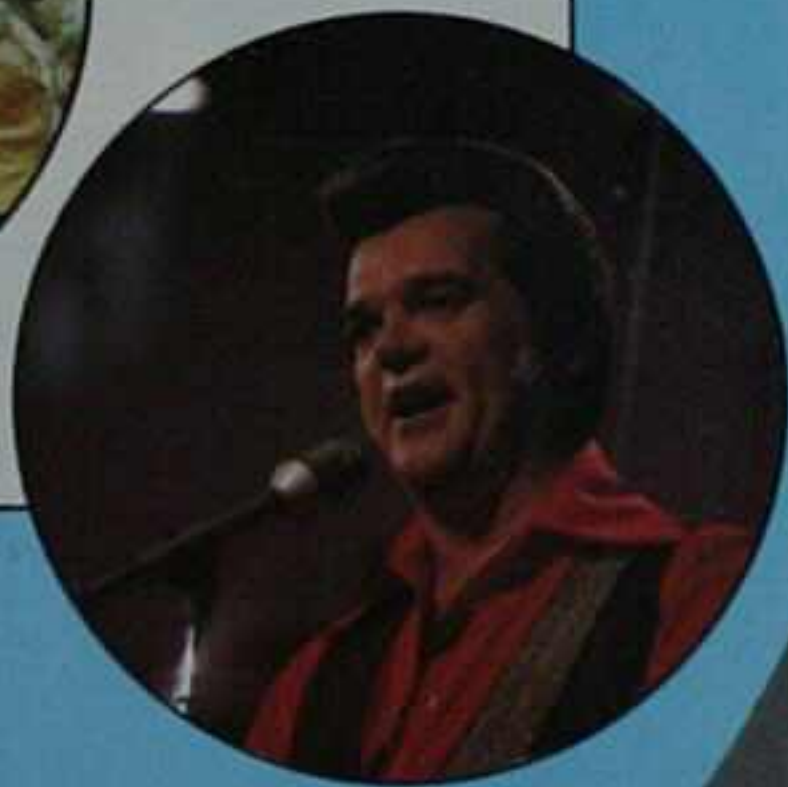


THE EXPANDING WORLD OF COUNTRY MUSIC



AWARDS ISSUE

KENNY ROGERS IS HOT!



ON TELEVISION:

the "Tonight Show" NBC-TV

October 3: (with host John Denver & guests George Burns and Richard Pryor)

October 7: "Dinah Shore Show"

October 7: Hosting "Midnight Special" NBC-TV

October 10: CMA Awards Show CBS-TV

October 13: "Today Show" (Live from Nashville) NBC-TV

WITH AWARDS:

Voted: "Artist of the Year"
"Record of the Year" ("Lucille")
"Country Record of the Year"
("Lucille")
by the AMOA (Jukebox Operators)

Nominated: "Entertainer of the Year"
"Best Male Vocalist"
"Single of the Year"
"Song of the Year"
"Album of the Year"
by the Country Music Association

Voted: Special Achievement Award
By Record World Magazine
Best Country Single & Bill
Williams Memorial Award
By Billboard Magazine

ON RECORDS:

"Lucille" a gold record in the U.S., continues to hit number One all around the world.

"Daytime Friends" is Number One on the Country Charts

Just Released: "Sweet Music Man" from the LP, "Daytime Friends"



Management III



ICM

Representation
International Creative Management

Rogers & Cowan, Inc.

Public Relations



The CMA (Great Britain) hosts a reception for visiting artists and executives during the ninth International Festival of Country Music at Wembley. Left to right are Barry Haugen, national sales and promotion, RCA-Canada; Shaun Greenfield, RCA label manager, London; Jo Walker, executive director, CMA; Tony Byworth, chairman, CMA (Great Britain); Jean Claude Poulin du Besset, manager, Acuff-Rose, France; Mervyn Conn, promoter and president of the CMA (Great Britain), and Wesley Rose, president of Acuff-Rose Publications.



Playboy artist Mickey Gilley, left, guests on Dinah Shore's NBC-TV variety series with Charles Nelson Reilly.

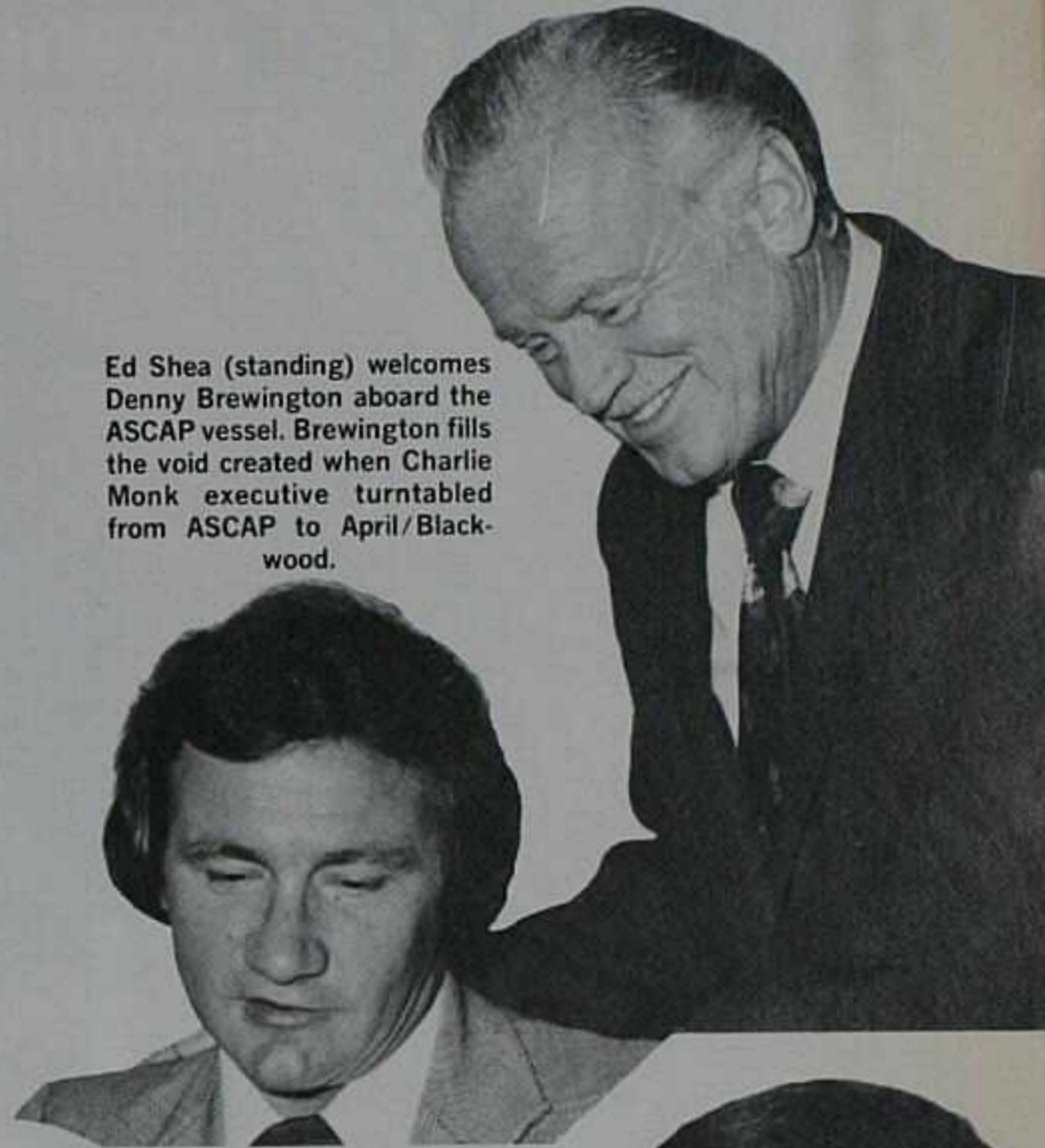
WOCM-3



BMI co-sponsors a seminar with Vanderbilt Univ. and Belmont College, "Copyright Administration Under The New Law." Left to right standing are Edward M. Cramer, president of BMI, and W. Michael Milom, Nashville attorney. Seated is Dean Robert Knauss of the Vanderbilt School of Law and Robert E. Mulloy, director of music business for Belmont College.

COUNTRY

Ed Shea (standing) welcomes Denny Brewington aboard the ASCAP vessel. Brewington fills the void created when Charlie Monk executive turntabled from ASCAP to April/Blackwood.



Vice President Walter Mondale gets a hand from Roy Acuff during his appearance on WSM's "Grand Ole Opry."



One of country music's hottest new pairings: Bill Anderson and Mary Lou Turner on MCA.



KALEIDOSCOPE BURSTING WORLDWIDE

By GERRY WOOD

Country music, October 1977. Each year country music consumes most of the adjectives and cliches available for its description: explosive, unprecedented growth, new markets, new problems, blazing new frontiers, multi-market breakthrough.

The 1977 consumption has been near total. The country kaleidoscope is casting its spectrum beyond the boundaries of America and across the seas. You can catch country music, or vice versa, in taverns in Tokyo or Amsterdam, or on the stages of Great Britain or South Africa. An increasing amount of U.S., Canadian and European radio stations are kilowatt country into the ether.

Country music has been spreading like kudzu. Kudzu? That's the Southern vine that grows so fast it is rumored to be the cause of missing cows and pigs on Southern farms.

Spawned in this fertile, blood-red soil of the South, this music has vined into the cities and countries where today's frenetic, polluted environment grasps for something fresh, yet traditional. Often, that something turns out to be country music.

Country music helped Jimmy Carter become President. Jimmy Carter becoming President has helped country music. Country stars flocked to the Carter cause early in his campaign, along with many Southern rock performers. Helping herald Carter's inauguration Jan. 20 in Washington were such acts as Tom T. Hall, James Talley, Hoyt Axton, the Charlie Daniels Band and the Marshall Tucker Band.

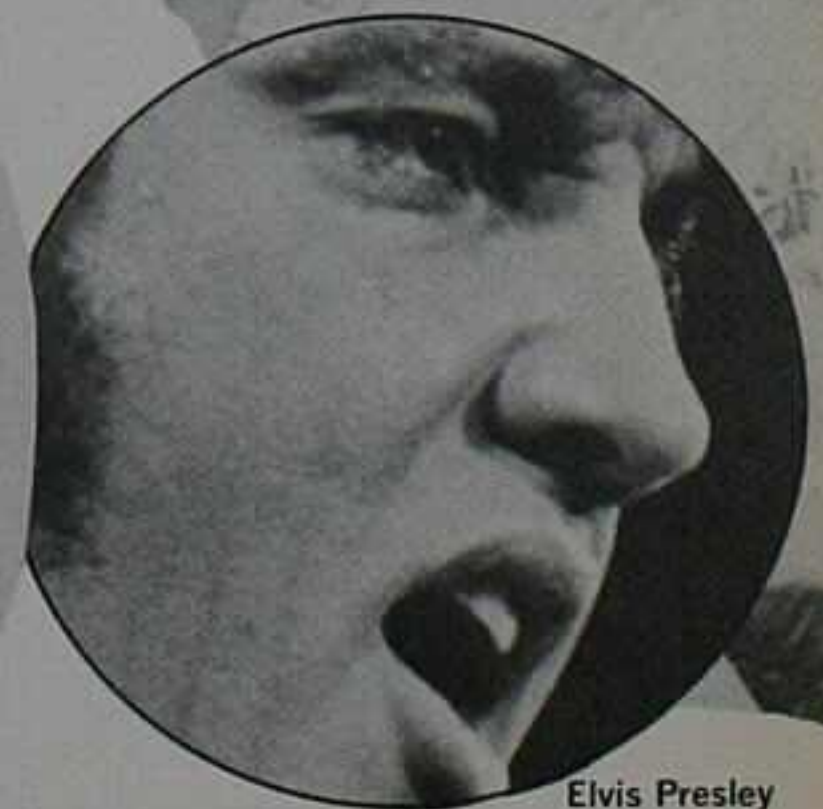
Now that Carter has drawn the international media spotlight to the South, country music—closely identified with the the South in past years—has gained from the exposure.

But country music hasn't had to use political apron strings to pull itself into international prominence. The quality of the product has done it.

As its success intensifies, so does the myriad of its contradictions. The year 1977 brought some beauties: Tom Jones and Engelbert Humperdinck, those ballsy British boys, sing-

(Continued on page WOCM-60)

Tom Jones country? He had a big hit. And the debate still rages on, though the Epic artist racked up both country airplay and sales, along with his fellow British artist, Engelbert Humperdinck.



Elvis Presley

No. 1 Country

Of The Year

Overall Artist

Pos.	ARTIST, Label	No. Releases on Chart
1.	WAYLON JENNINGS, RCA	7
2.	CONWAY TWITTY, MCA	8
3.	CRYSTAL GAYLE, United Artists	7
4.	WILLIE NELSON, Columbia	7
	RCA	3
	Lone Star	1
	RCA Victorla	1
5.	CHARLEY PRIDE, RCA	6
	RCA Victorla	1
6.	DONNA FARGO, Warner Bros.	5
	ABC/Dot	2
7.	MERLE HAGGARD, MCA	3
	Capitol	5
8.	MICKEY GILLEY, Playboy	7
9.	EMMYLOU HARRIS, Warner Bros.	4
	Reprise	2
10.	LORETTA LYNN, MCA	8
11.	JOE STAMPLEY, Epic	6
	ABC/Dot	3
12.	MEL TILLIS, MCA	6
	MGM	1
13.	TANYA TUCKER, MCA	7
	Columbia	1
14.	RONNIE MILSAP, RCA	5
	RCA Victorla	1
15.	MARTY ROBBINS, Columbia	5
16.	KENNY ROGERS, United Artists	7
17.	JOHNNY RODRIGUEZ, Mercury	8
18.	GLEN CAMPBELL, Capitol	5
19.	ELVIS PRESLEY, RCA	12
20.	JOHNNY DUNCAN, Columbia	5
21.	FREDDY FENDER, ABC/Dot	5
22.	DAVE AND SUGAR, RCA	5
23.	MOE BANDY, Columbia	8
24.	LINDA RONSTADT, Asylum	3
	Elektra	2
	Capitol	1
25.	BILLY CRASH CRADDOCK, ABC/Dot	6

Overall Male Artist

Pos.	ARTIST, Label	No. Releases on Chart
1.	WAYLON JENNINGS, RCA	7
2.	CONWAY TWITTY, MCA	8
3.	WILLIE NELSON, Columbia	7
	RCA	3
	RCA Victorla	1
4.	CHARLEY PRIDE, RCA	6
	RCA Victorla	1
5.	MERLE HAGGARD, MCA	3
	Capitol	5
6.	MICKEY GILLEY, Playboy	7
7.	JOE STAMPLEY, Epic	6
	ABC/Dot	3
8.	MEL TILLIS, MCA	6
	MGM	1
9.	RONNIE MILSAP, RCA	5
	RCA Victorla	1
10.	MARTY ROBBINS, Columbia	5
11.	KENNY ROGERS, United Artists	7
12.	JOHNNY RODRIGUEZ, Mercury	8
13.	GLEN CAMPBELL, Capitol	5
14.	ELVIS PRESLEY, RCA	12
15.	JOHNNY DUNCAN, Columbia	5
16.	FREDDY FENDER, ABC/Dot	5
17.	MOE BANDY, Columbia	8
18.	BILLY CRASH CRADDOCK, ABC/Dot	6
19.	DON WILLIAMS, ABC/Dot	6
20.	CHARLIE RICH, RCA	2
	Epic	5
21.	EDDIE RABBITT, Elektra	6
22.	LARRY GATLIN, Monument	6
23.	FREDDIE HART, Capitol	6
24.	BILL ANDERSON, MCA	5
25.	JOHNNY PAYCHECK, Epic	6



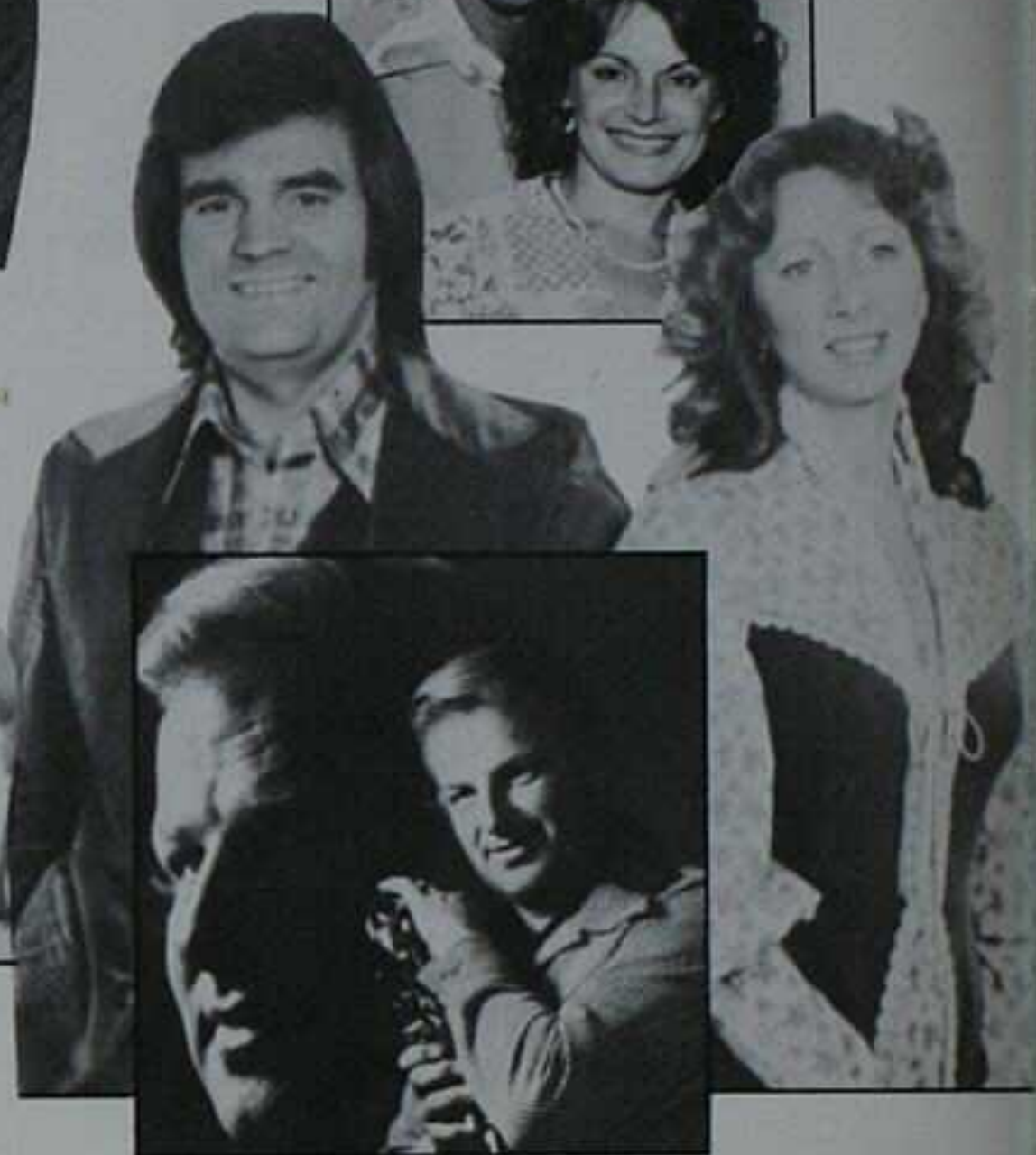
Overall Female Artist

Pos.	ARTIST, Label	No. Releases on Chart
1.	CRYSTAL GAYLE, United Artists	7
2.	DONNA FARGO, Warner Bros.	5
	ABC/Dot	2
3.	EMMYLOU HARRIS, Warner Bros.	4
	Reprise	2
4.	LORETTA LYNN, MCA	8
5.	TANYA TUCKER, MCA	7
	Columbia	1
6.	LINDA RONSTADT, Asylum	3
	Elektra	2
	Capitol	1
7.	DOLLY PARTON, RCA	5
8.	BILLIE JO SPEARS, United Artists	8
9.	BARBARA MANDRELL, ABC/Dot	7
	Columbia	1
10.	TAMMY WYNETTE, Epic	4
11.	MARGO SMITH, Warner Bros.	5
12.	LYNN ANDERSON, Columbia	6
13.	OLIVIA NEWTON-JOHN, MCA	5
14.	DOTTIE WEST, United Artists	4
15.	BARBARA FAIRCHILD, Columbia	4
16.	SAMMI SMITH, ELEKTRA	5
	Zodiac	2
17.	CONNIE SMITH, Columbia	3
	Monument	1
18.	JESSI COLTER, Capitol	3
19.	KATHY BARNES, Republic	4
20.	MARY KAY PLACE AS LORETTA HAGGERS, Columbia	2
21.	DOTTSY, RCA	2
22.	ANNE MURRAY, Capitol	3
23.	LOIS JOHNSON, Polydor	2
24.	SUNDAY SHARPE, Playboy	3
25.	STELLA PARTON, Elektra	3

Overall Vocal Duo

Pos.	ARTIST, Label	No. Releases on Chart
1.	JIM ED BROWN & HELEN CORNELIUS, RCA	5
	RCA Victorla	1
2.	GEORGE JONES & TAMMY WYNETTE, Epic	4
3.	CONWAY TWITTY & LORETTA LYNN, MCA	2
4.	DARRELL McCALL & WILLIE NELSON, Columbia	1
5.	BILL ANDERSON & MARY LOU TURNER, MCA	1
6.	BOBBY AND JEANNIE BARE, RCA	1
7.	DEL REEVES & BILLIE JO SPEARS, United Artists	2
8.	L. E. WHITE & LOLA JEAN DILLON, Epic	1
9.	CARMOL TAYLOR & STELLA PARTON, Elektra	1
10.	KATHY & LARRY, Republic	1

Pos.	ARTIST, Label	No. Releases on Chart
1.	DAVE & SUGAR, RCA	5
2.	STATLER BROTHERS, Mercury	7
3.	ASLEEP AT THE WHEEL, Capitol	5
4.	EAGLES, Asylum	2
5.	MARSHALL TUCKER BAND, Capricorn	5
6.	AMAZING RHYTHM ACES, ABC	3
7.	DAK RIDGE BOYS, ABC/Dot	1
8.	KENDALLS, Ovation	3
9.	CHARLIE DANIELS BAND, Epic	4
10.	R.W. BLACKWOOD & BLACKWOOD SINGERS, Capitol	2



Overall Duo Or Group

Pos.	ARTIST, Label	No. Releases on Chart
1.	DAVE AND SUGAR, RCA	5
2.	STATLER BROTHERS, Mercury	7
3.	JIM ED BROWN & HELEN CORNELIUS, RCA	5
	RCA Victorla	1
4.	GEORGE JONES & TAMMY WYNETTE, Epic	4
5.	ASLEEP AT THE WHEEL, Capitol	5
6.	CONWAY TWITTY & LORETTA LYNN, MCA	2
7.	EAGLES, Asylum	2
8.	MARSHALL TUCKER BAND, Capricorn	5
9.	AMAZING RHYTHM ACES, ABC	3
10.	DAK RIDGE BOYS, ABC/Dot	1

Overall Instrumental Act

Pos.	ARTIST, Label	No. Releases on Chart
1.	MAUREY FINNEY, Soundwaves	4
2.	BILL BLACK COMBO, Hi	1
3.	BUCK TRENT, ABC/Dot	1
4.	DANNY DAVIS & NASHVILLE BRASS, RCA	1
5.	ORIGINAL TEXAS PLAYBOYS, Capitol	1

Overall Label



Pos.	LABEL	No. Releases on Chart
1.	RCA	119
2.	MCA	95
3.	Columbia	87
4.	ABC/Dot	98
5.	Epic	61
6.	Capitol	69
7.	United Artists	56
8.	Mercury	40
9.	Warner Bros.	44
10.	Playboy	25

The information compiled for the top records and artist's survey is based on the weekly chart positioning and length of time records were on the respective charts from the issue dates of September 1976 through September 1977. Points were assigned to each weekly position, in reverse order for each chart in the categories represented. In addition, the number one position each week was assigned bonus points equal to the total number of positions on its respective chart. In this way all the records of a particular artist, publisher or producer were compiled, combined and placed in total point strength order. Where a record was shared by more than one artist, publisher or producer, and each was known in his or her right,

the points were divided equally. Each artist, publisher or producer, however, was given credit for the record. These recaps, as well as the weekly charts, do not reflect actual sales figures. The ratings take into account the number of weeks the disk was on the chart, plus the weekly positions it held during its chart life. Each disk was given points accordingly for its respective chart, and in addition, the number one disk each week was assigned bonus points equal to the total number of positions on its respective chart. These recaps were compiled by the staff of Billboard's Music Popularity Charts Dept. under the direction of Bill Wardlaw.

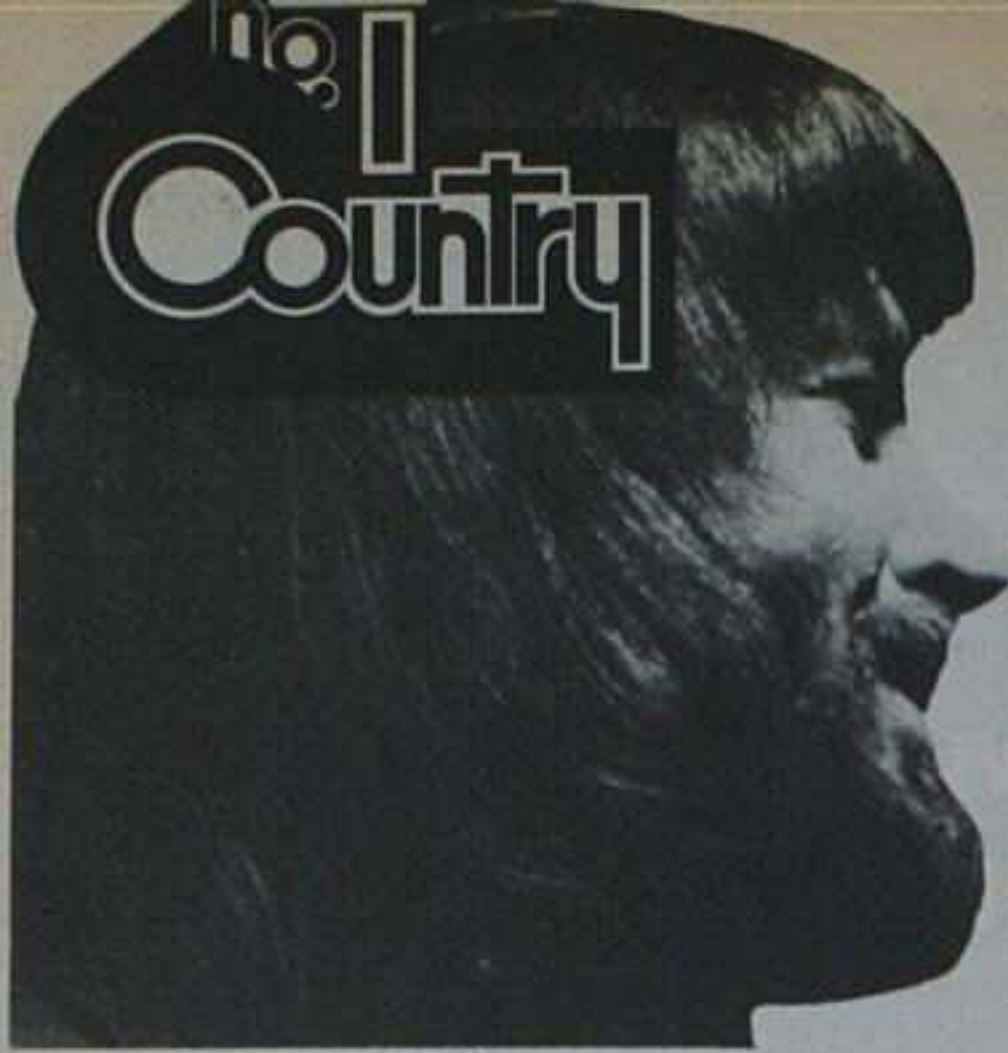
**ASCAP pays country songwriters
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1977 has been country music's greatest year — and ASCAP's greatest year in country music.
We've had more # 1 country songs than ever before — and more ASCAP songs on the country charts than ever before.

Nashville • New York • Hollywood

Country



Album

Pos., title, Artist, Label

1. CRYSTAL, Crystal Gayle, United Artists
2. LUXURY LINER, Emmylou Harris, Warner Bros.
3. ARE YOU READY FOR THE COUNTRY, Waylon Jennings, RCA
4. GREATEST HITS, Linda Ronstadt, Asylum
5. NEW HARVEST, Dolly Parton, RCA
6. KENNY ROGERS, Kenny Rogers, United Artists
7. WAYLON LIVE, Waylon Jennings, RCA
8. CHANGES IN LATITUDES—CHANGES IN ATTITUDES, Jimmy Buffett, ABC
9. SOUTHERN NIGHTS, Glen Campbell, Capitol
10. CONWAY TWITTY'S GREATEST HITS, VOL. II, MCA
11. HASTEN DOWN THW WIND, Linda Ronstadt, Asylum
12. THE TROUBLEMAKER, Willie Nelson, Columbia
13. BEST OF CHARLEY PRIDE, VOL. III, RCA
14. WANTED: THE OUTLAWS, Waylon Jennings, RCA
15. OL' WAYLON, Waylon Jennings, RCA
16. RONNIE MILSAP LIVE, RCA
17. DAVE & SUGAR, Dave and Sugar, RCA
18. VISIONS, Don Williams, ABC/Dot
19. GOLDEN RING, George Jones & Tammy Wynette, Epic
20. EL PASO CITY, Marty Robbins, Columbia
21. GILLEY'S SMOKIN', Mickey Gilley, Playboy
22. FARGO COUNTRY, Donna Fargo, Warner Bros.
23. SHE'S JUST AN OLD LOVE TURNED MEMORY, Charley pride, RCA
24. SPIRIT, John Denver, RCA
25. ALL I CAN DO, Dolly Parton, RCA



Album Artist

- | Pos. | ARTIST, Label | No. LPs on Chart |
|------|--------------------------------------|------------------|
| 1. | WAYLON JENNINGS, RCA | 4 |
| 2. | WILLIE NELSON, Columbia
RCA | 4 |
| 3. | CRYSTAL GAYLE, United Artists | 2 |
| 4. | LINDA RONSTADT, Asylum
Capitol | 3 |
| 5. | CONWAY TWITTY, MCA | 1 |
| 6. | DOLLY PARTON, RCA | 4 |
| 7. | CHARLEY PRIDE, RCA | 3 |
| 8. | ELVIS PRESLEY, RCA | 3 |
| 9. | GLEN CAMPBELL, Capitol | 10 |
| 10. | EMMYLOU HARRIS, Warner Bros. | 2 |
| 11. | MERLE HAGGARD, Capitol
MCA | 2 |
| 12. | RONNIE MILSAP, RCA | 1 |
| 13. | LORETTA LYNN, MCA | 3 |
| 14. | KENNY ROGERS, United Artists | 5 |
| 15. | DONNA FARGO, Warner Bros.
ABC/Dot | 3 |
| 16. | MICKEY GILLEY, Playboy | 1 |
| 17. | MARTY ROBBINS, Columbia | 1 |
| 18. | JOHN DENVER, RCA | 3 |
| 19. | FREDDY FENDER, ABC/Dot | 2 |
| 20. | DON WILLIAMS, ABC/Dot | 2 |
| 21. | JIMMY BUFFETT, ABC | 2 |
| 22. | LORETTA LYNN AND CONWAY TWITTY, MCA | 1 |
| 23. | TANYA TUCKER, MCA | 2 |
| 24. | MEL TILLIS, Columbia
MCA
MGM | 1 |
| 25. | DAVE AND SUGAR, RCA | 2 |

Album Label

- | Pos. | LABEL | No. LPs on Chart |
|------|----------------|------------------|
| 1. | RCA | 54 |
| 2. | MCA | 30 |
| 3. | COLUMBIA | 35 |
| 4. | ABC/DOT | 29 |
| 5. | CAPITOL | 20 |
| 6. | UNITED ARTISTS | 15 |
| 7. | EPIC | 15 |
| 8. | ASYLUM | 3 |
| 9. | WARNER BROS. | 12 |
| 10. | MERCURY | 12 |



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Thanks DJ's
BILL ANDERSON

THE BETTER SEX *on ABC-TV - Weekdays*

"Still the one" from the "SCORPIO" LP.

"BILL & MARY LOU" CMA Duet of the Year Nomination



Single Artist

Pos.	ARTIST, Label	No. Singles on Chart
1.	CONWAY TWITTY, MCA	4
2.	JOE STAMPLEY, Epic ABC/Dot	4
3.	DONNA FARGO, ABC/Dot Warner Bros.	2
4.	CRYSTAL GAYLE, United Artists	4
5.	MICKEY GILLEY, Playboy	4
6.	MEL TILLIS, MCA	4
7.	JOHNNY DUNCAN, Columbia	3
8.	JOHNNY RODRIGUEZ, Mercury	5
9.	TANYA TUCKER, MCA	5
10.	MERLE HAGGARD, Capitol MCA	2
11.	CHARLEY PRIDE, RCA RCA Victorla	3
12.	FREDDIE HART, Capitol	1
13.	CHARLIE RICH, Epic RCA	4
14.	LORETTA LYNN, MCA	3
15.	LARRY GATLIN, Monument	4
16.	BILLIE JO SPEARS, United Artists	5
17.	EMMYLOU HARRIS, Warner Bros. Reprise	2
18.	WAYLON JENNINGS, RCA	3
19.	WILLIE NELSON, Columbia RCA Victorla RCA	3
20.	STATLER BROTHERS, Mercury	4
21.	BILLY CRASH CRADDOCK, ABC/Dot	4
22.	JIM ED BROWN & HELEN CORNELIUS, RCA RCA RCA Victorla	3
23.	DAVE AND SUGAR, RCA	1
24.	MOE BANDY, Columbia	3
25.	MARTY ROBBINS, Columbia	4

Single

Pos.	TITLE, Artist, Label
1.	LUCKENBACH, TEXAS (BACK TO THE BASICS OF LOVE), Waylon Jennings, RCA
1.	LUCILLE, Kenny Rogers, United Artists
2.	ROLLING WITH THE FLOW, Charlie Rich, Epic
3.	SHE'S PULLING ME BACK AGAIN, Mickey Gilley, Playboy
4.	SOMEBODY SOMEWHERE, Loretta Lynn, MCA
5.	SHE'S GOT YOU, Loretta Lynn, MCA
6.	IT WAS ALMOST LIKE A SONG, Ronnie Milsap, RCA Victorla
7.	SOME BROKEN HEARTS NEVER MEND, Don Williams, ABC/Dot
8.	DON'T BE ANGRY, Donna Fargo, ABC/Dot
9.	PAPER ROSIE, Gene Watson, Capitol
10.	9,999,999 TEARS, Dickey Lee, RCA
11.	PLAY GUITAR PLAY, Conway Twitty, MCA
12.	I DON'T WANNA CRY, Larry Gatlin, Monument

Pos.	TITLE, Artist, Label
13.	I CAN'T HELP MYSELF, Eddie Rabbitt, Elektra
14.	MARRIED BUT NOT TO EACH OTHER, Barbara Mandrell, ABC/Dot
15.	A SONG IN THE NIGHT, Johnny Duncan, Columbia
16.	THINKIN' OF A RENDEZVOUS, Johnny Duncan, Columbia
17.	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE, Jim Ed Brown & Helen Cornelius, RCA
18.	HER NAME IS, George Jones, Epic
19.	SOUTHERN NIGHTS, Glen Campbell, Capitol
20.	I'M GONNA LOVE YOU, Dave & Sugar, RCA
21.	WAY DOWN/PLEDGING MY LOVE, Elvis Presley, RCA
22.	YOU AND ME, Tammy Wynette, Epic
23.	SLIDE OFF OF YOUR SATIN SHEETS, Johnny Paycheck, Epic
24.	I'LL DO IT ALL OVER AGAIN, Crystal Gayle, United Artists
25.	GOOD WOMAN BLUES, Mel Tillis, MCA



Singles Label

Pos.	LABEL	No. Singles on Chart	Pos.	LABEL	No. Singles on Chart
1.	MCA	65	6.	CAPITOL	49
2.	RCA	65	7.	UNITED ARTISTS	41
3.	ABC/Dot	69	8.	MERCURY	28
4.	COLUMBIA	52	9.	WARNER BROS.	32
5.	EPIC	46	10.	ELEKTRA	24

OCTOBER 15, 1977, BILLBOARD

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No. 1 Country



Male Album Artist

Pos.	ARTIST, Label	No. LPs on Chart
1.	WAYLON JENNINGS, RCA	4
2.	WILLIE NELSON, Columbia RCA	4
3.	CONWAY TWITTY, MCA	4
4.	CHARLEY PRIDE, RCA	3
5.	ELVIS PRESLEY, RCA	10
6.	GLEN CAMPBELL, Capitol	2
7.	MERLE HAGGARD, Capitol MCA	3
8.	RONNIE MILSAP, RCA	1
9.	KENNY ROGERS, United Artists	3
10.	MICKEY GILLEY, Playboy	3
11.	MARTY ROBBINS, Columbia	2
12.	JOHN DENVER, RCA	2
13.	FREDDY FENDER, ABC/Dot	2
14.	DON WILLIAMS, ABC/Dot	2
15.	JIMMY BUFFETT, ABC	1
16.	MEL TILLIS, MCA MGM	2
17.	MOE BANDY, Columbia	1
18.	BILLY CRASH CRADDOCK, ABC/Dot	4
19.	EDDIE RABBITT, Elektra	2
20.	JOHNNY RODRIGUEZ, Mercury	2
21.	KRIS KRISTOFFERSON, Monument	3
22.	TOM JONES, Epic	2
23.	TOM T. HALL, Mercury	1
24.	HANK WILLIAMS, MGM	2
25.	GEORGE JONES, Epic	3



Singles Male Artist

Pos.	ARTIST, Label	No. Singles on Chart
1.	CONWAY TWITTY, MCA	4
2.	JOE STAMPLEY, Epic ABC/Dot	4
3.	MICKEY GILLEY, Playboy	2
4.	MEL TILLIS, MCA	4
5.	JOHNNY DUNCAN, Columbia	4
6.	JOHNNY RODRIGUEZ, Mercury	3
7.	MERLE HAGGARD, MCA Capitol	5
8.	CHARLEY PRIDE, RCA RCA Victrola	2
9.	FREDDIE HART, Capitol	3
10.	CHARLIE RICH, Epic RCA	1
11.	LARRY GATLIN, Monument	4
12.	WAYLON JENNINGS, RCA	3
13.	WILLIE NELSON, Columbia Lone Star	3
14.	BILLY CRASH CRADDOCK, ABC/Dot RCA Victrola	1
15.	MOE BANDY, Columbia	1
16.	MARTY ROBBINS, Columbia	4
17.	EDDIE RABBITT, Elektra	3
18.	KENNY ROGERS, United Artists	4
19.	VERN GOSDIN, Elektra	3
20.	FREDDY FENDER, ABC/Dot	3
21.	RONNIE MILSAP, RCA RCA Victrola	2
22.	JOHNNY PAYCHECK, Epic	1
23.	BILL ANDERSON, MCA	4
24.	DON WILLIAMS, ABC/Dot	3
25.	DICKEY LEE, RCA	4

Female Album Artist

Pos.	ARTIST, Label	No. LPs on Chart
1.	CRYSTAL GAYLE, United Artists	3
2.	LINDA RONSTADT, Asylum Capitol	2
3.	DOLLY PARTON, RCA	1
4.	EMMYLOU HARRIS, Warner Bros.	3
5.	LORETTA LYNN, MCA	2
6.	DONNA FARGO, Warner Bros. ABC/Dot	5
7.	TANYA TUCKER, MCA Columbia	1
8.	TAMMY WYNETTE, Epic	2
9.	OLIVIA NEWTON-JOHN, MCA	2
10.	JESSI COLTER, Capitol	2
11.	MARY KAY PLACE, Columbia	1
12.	BARBARA MANDRELL, ABC/Dot Columbia	3
13.	BILLIE JO SPEARS, United Artists	1
14.	LYNN ANDERSON, Columbia	3
15.	STELLA PARTON, Elektra	2
16.	RITA COOLIDGE, A&M	1
17.	ANNE MURRAY, Capitol	1
18.	CONNIE SMITH, Columbia	1
19.	LA COSTA, Capitol	1
20.	MARGO SMITH, Warner Bros.	2
21.	BARBI BENTON, Playboy	1
22.	JEAN SHEPARD, United Artists	1
23.	BRENDA LEE, MCA	1
24.	SAMMI SMITH, Elektra Zodiac	1
25.	DOTTIE WEST, United Artists	1

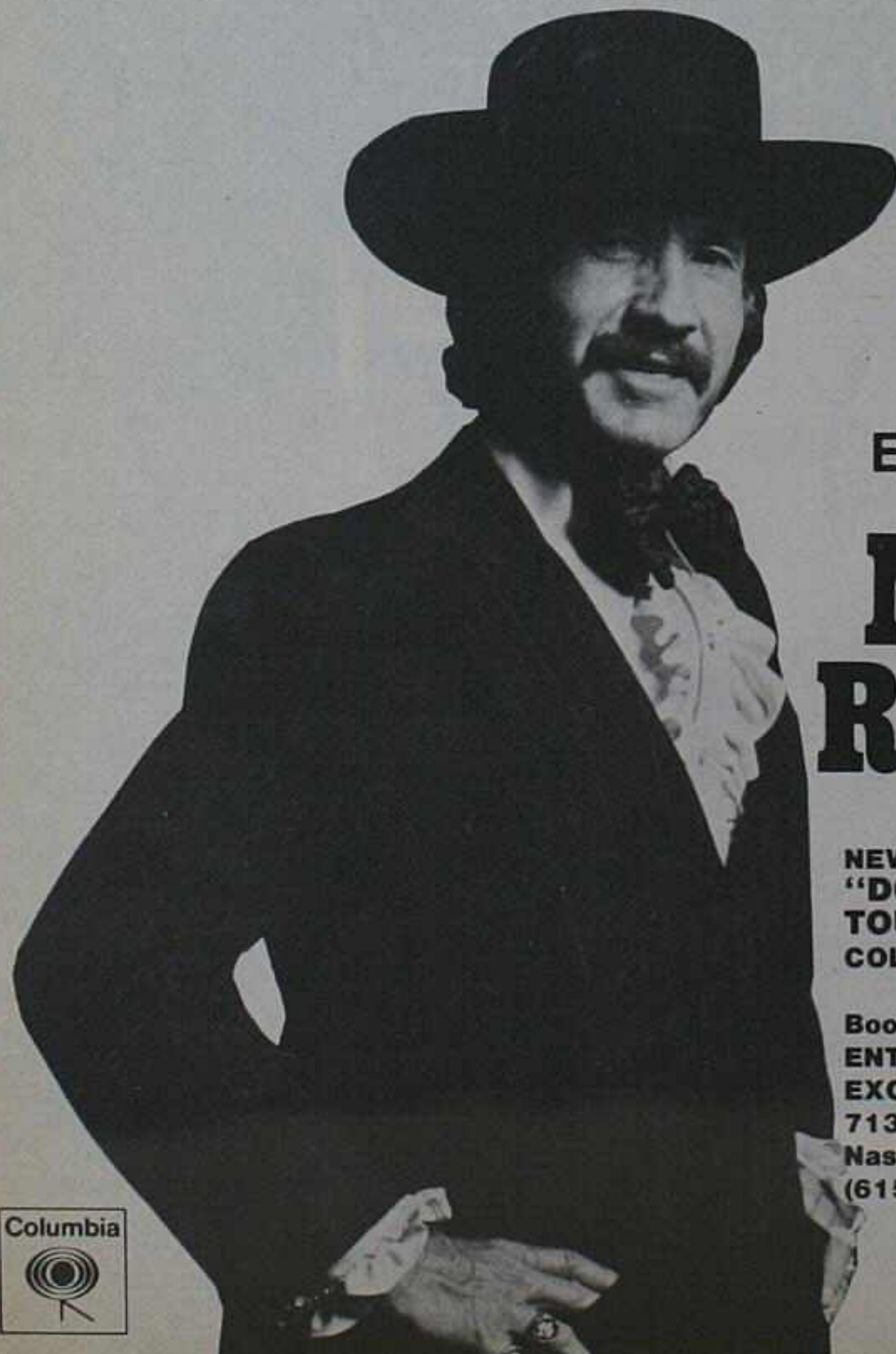
Singles Female Artist

Pos.	ARTIST, Label	No. Singles on Chart	Pos.	ARTIST, Label	No. Singles on Chart
1.	DONNA FARGO, Warner Bros. ABC/Dot	4	14.	LINDA RONSTADT, Asylum Elektra	1
2.	CRYSTAL GAYLE, United Artists	1	15.	SAMMI SMITH, Elektra Zodiac	4
3.	TANYA TUCKER, MCA	4	16.	OLIVIA NEWTON-JOHN, MCA	1
4.	LORETTA LYNN, MCA	5	17.	CONNIE SMITH, Columbia Monument	3
5.	BILLIE JO SPEARS, United Artists	3	18.	KATHY BARNES, Republic	2
6.	EMMYLOU HARRIS, Warner Bros. Reprise	2	19.	MARY KAY PLACE AS LORETTA HAGGERS, Columbia	2
7.	BARBARA MANDRELL, ABC/Dot	4	20.	DOTTIE WEST, United Artists	2
8.	MARGO SMITH, Warner Bros.	3	21.	LOIS JOHNSON, Polydor	2
9.	LYNN ANDERSON, Columbia	4	22.	SUNDAY SHARPE, Playboy	3
10.	TAMMY WYNETTE, Epic	2	23.	ANNE MURRAY, Capitol	2
11.	DOTTIE WEST, United Artists	3	24.	MARY LOU TURNER, MCA	3
12.	BARBARA FAIRCHILD, Columbia	3	25.	PEGGY SUE, Doorknob	3
13.	DOLLY PARTON, RCA	2			



A Billboard Spotlight

OCTOBER 15, 1977, BILLBOARD



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No. 1 Country



Singles Duo Or Group

Pos.	ARTIST, Label	No. Singles on Chart
1.	STATLER BROTHERS, Mercury	4
2.	JIM ED BROWN AND HELEN CORNELIUS, RCA RCA Victrola	3
3.	DAVE AND SUGAR, RCA	3
4.	GEORGE JONES & TAMMY WYNETTE, Epic	3
5.	CONWAY TWITTY & LORETTA LYNN, MCA	2
6.	ASLEEP AT THE WHEEL, Capitol	3
7.	AMAZING RHYTHM ACES, ABC	1
8.	OAK RIDGE BOYS, ABC/Dot	1
9.	DARRELL McCALL & WILLIE NELSON, Columbia	1
10.	BILL ANDERSON & MARY LOU TURNER, MCA	1
11.	KENDALLS, Ovation	2
12.	MARSHALL TUCKER BAND, Capricorn	3
13.	EAGLES, Asylum	1
14.	BOBBY AND JEANNIE BARE, RCA	1
15.	R. W. BLACKWOOD & BLACKWOOD SINGERS, Capitol	2
16.	HENHOUSE FIVE PLUS TOO, Warner Bros.	1
17.	BILLY THUNDERCLOUD AND CHIEFTONES, Polydor	2
18.	SHYLO, Columbia	3
19.	DEL REEVES & BILLIE JO SPEARS, United Artists	1
20.	L. E. WHITE AND LOLA JEAN DILLON, Epic	1

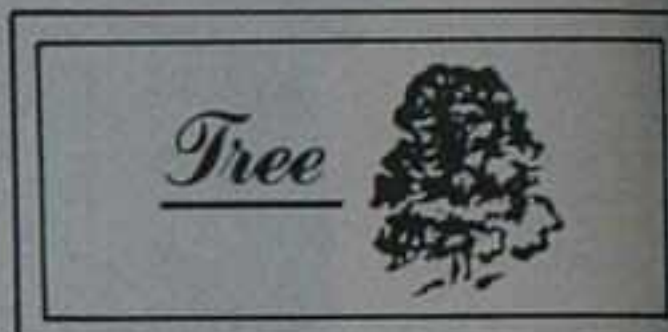
Album Duo Or Group

Pos.	ARTIST, Label	No. Singles on Chart
11.	NITTY GRITTY DIRT BAND, United Artists	1
12.	BOB WILLS AND HIS TEXAS PLAYBOYS, MGM Capitol	1
13.	JOHNNY CASH & TENNESSEE 3, Columbia	1
14.	PURE PRAIRIE LEAGUE, RCA	1
15.	KENDALLS, Ovation	1
16.	DANNY DAVIS & NASHVILLE BRASS, RCA	1
17.	RAY PRICE AND THE CHEROKEE COWBOYS, ABC/Dot	1
18.	DEL REEVES & BILLIE JO SPEARS, United Artists	1
19.	EARL SCRUGGS REVUE, Columbia	2
20.	RED, WHITE, AND BLUE (GRASS) AND CO., Mercury	1

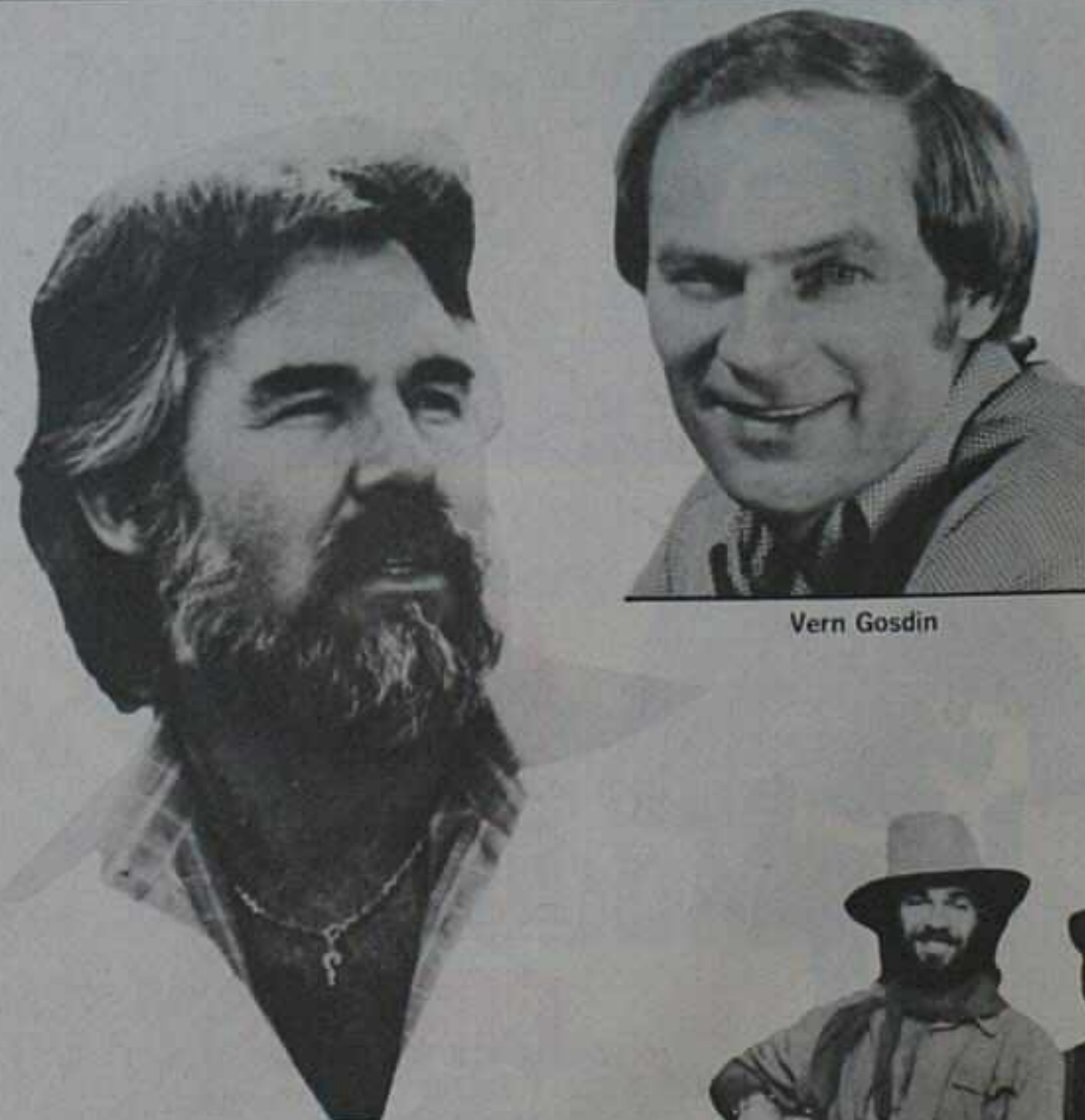
A Billboard Spotlight

Singles Publisher

Pos.	PUBLISHER, Licensee	No. Singles on Chart	Pos.	PUBLISHER, Licensee	No. Singles on Chart
1.	TREE, BMI	49	19.	MILENE, ASCAP	8
2.	ACUFF ROSE, BMI	21	20.	SAWGRASS, BMI	5
3.	JACK AND BILL, ASCAP	22	21.	BROUGHAM HALL, BMI	17
4.	HALL-CLEMENT, BMI	25	22.	ALMO, ASCAP	6
5.	CHAPPELL, ASCAP	23	23.	AHAB, BMI	6
6.	ALGEE, BMI	17	24.	WARNER-TAMERLANE, BMI	7
7.	BEN PETERS, BMI	8	25.	DUCHESS, BMI	5
8.	TWITTY BIRD, BMI	12	26.	STARSHIP, ASCAP	3
9.	AL GALLICO, BMI	20	27.	FRED ROSE, BMI	4
10.	CHESS, ASCAP	8	28.	SINGLETREE, BMI	9
11.	FIRST GENERATION, BMI	6	29.	DICK JAMES, BMI	2
12.	MAPLEHILL, BMI	8	30.	WILJEX, ASCAP	6
13.	PI-GEM, BMI	7	31.	HOUSE OF BRYANT, BMI	4
14.	BLUE ECHO, ASCAP	9	32.	CRAZY CAJUN, BMI	6
15.	SCREEN GEMS-EMI, BMI	7	33.	WARNER BROS., ASCAP	4
16.	AMERICAN COWBOY, BMI	4	34.	WILLIE NELSON, BMI	3
17.	HOUSE OF GOLD, BMI	6	35.	CHERRY LANE, ASCAP	4
18.	BRIAR PATCH, BMI	7	36.	INTERSONG, USA, ASCAP	2
			37.	PUBLICARE, ASCAP	2
			38.	PRIMA DONNA, BMI	2
			39.	CEDARWOOD, BMI	5
			40.	NARVEL THE MARVEL, BMI	4
			41.	BABY CHICK, BMI	2
			42.	RAY STEVENS, BMI	4
			43.	POWER PLAY, BMI	4
			44.	PICK A HIT, BMI	2
			45.	COAL MINERS, BMI	1
			46.	SHADE TREE, BMI	4
			47.	UNITED ARTISTS, ASCAP	7
			48.	BLACK SHEEP, BMI	4
			49.	FOUR STAR, BMI	2
			50.	DOUBLE PLAY, BMI	2



Willie Nelson (left) and Darrell McCall



Kenny Rogers



Vern Gosdin



John Wesley Ryles

Oak Ridge Boys



New Artists/Special Awards

Overall New Male Artist Of The Year

VERN GOSDIN, Elektra

Overall New Female Artist Of The Year

MARY KAY PLACE, Columbia

Overall New Duo Or Group Of The Year

DARRELL McCALL & WILLIE NELSON, Columbia

Overall New Label Of The Year

CON-BRIO

The following three awards represent an editorial consensus based in great part on a 12-month analysis of charts.

Bill Williams Memorial, Artist Of The Year

KENNY ROGERS

Artist Resurgence Of The Year

JOHN WESLEY RYLES

Special Breakthrough Award

OAKRIDGE BOYS



Mary Kay Place

OCTOBER 15, 1977, BILLBOARD

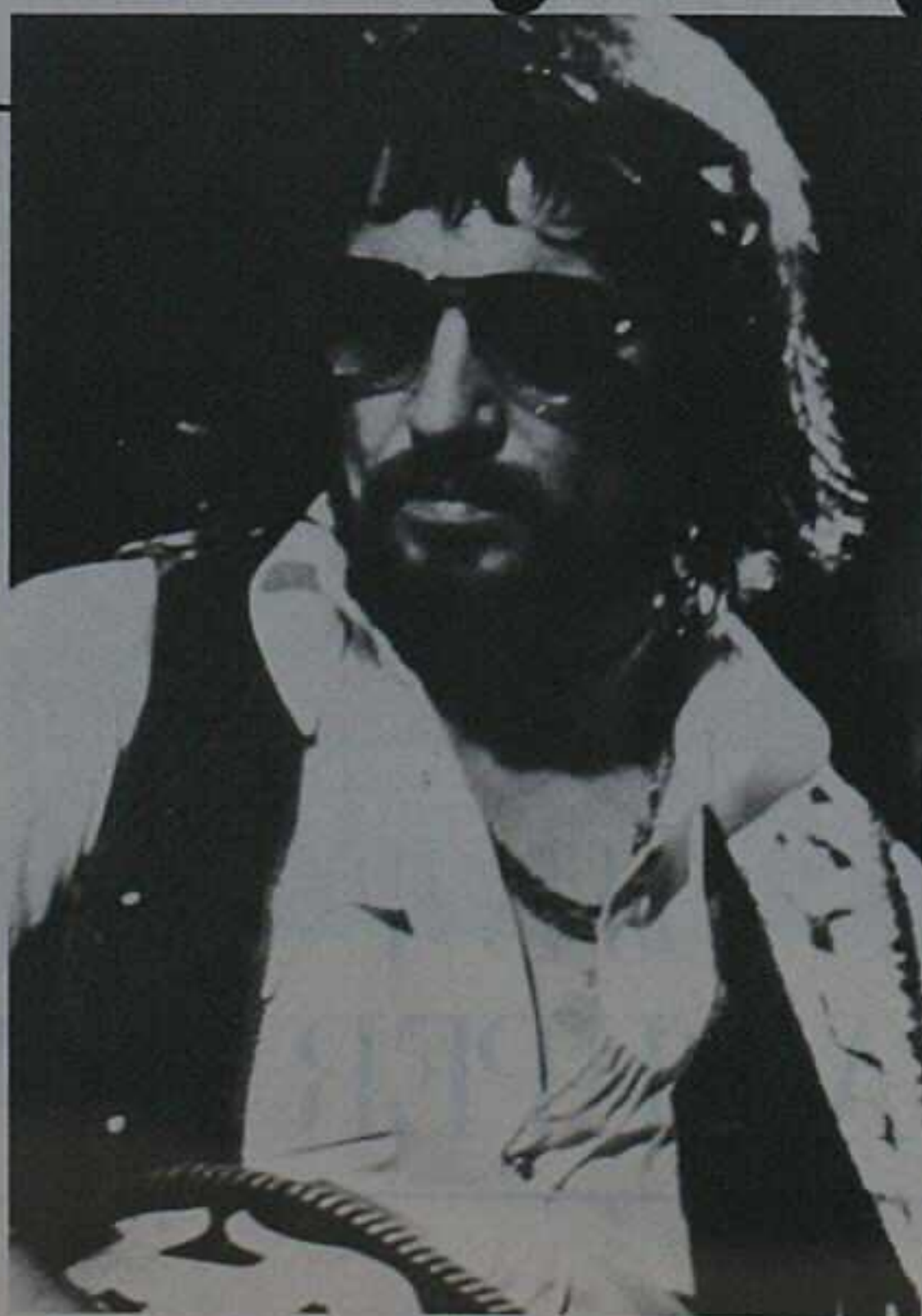
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WITH
A
WORLD
OF

feelings...

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RCA
Records



Thank you

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Chet Atkins

Jim Ed Brown

Wilma Burgess

Helen Cornelius

Paul Craft

Floyd Cramer

Danny Davis

Dave & Sugar

Dottsy

Bill Eldridge

Tom T. Hall

Beverly Heckel

Waylon Jennings

Dickey Lee

Zella Lehr

Ronnie Milsap

Dolly Parton

Charley Pride

Ronnie Prophet

Jerry Reed

Jim Reeves

Johnny Russell

Hank Snow

Gary Stewart

Porter Wagoner

Steve Wariner

Steve Young

FROM THE ARTISTS WHO SANG
THE SONGS - MANY, MANY THANKS.

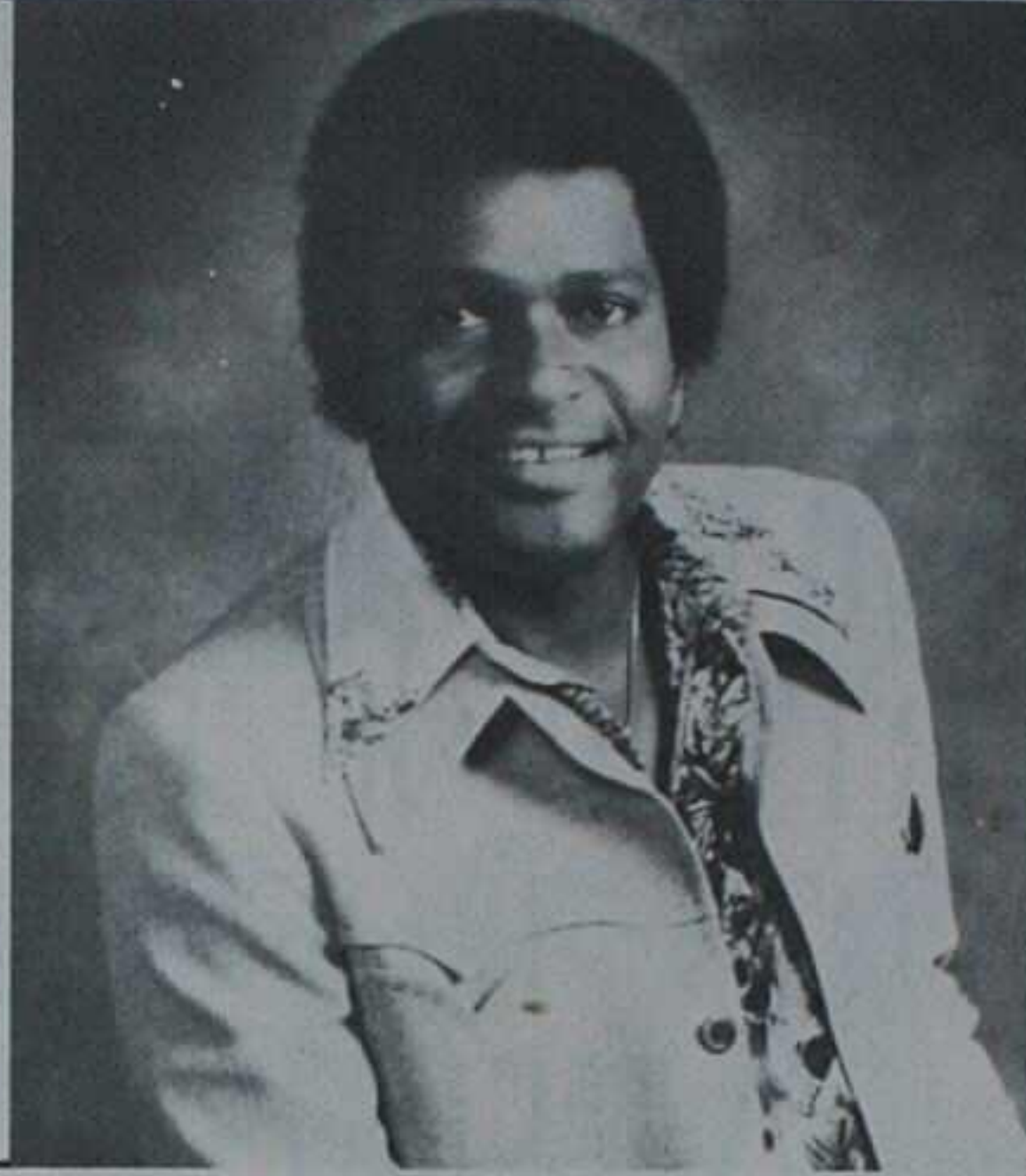


RCA
Records

LABEL OF THE YEAR

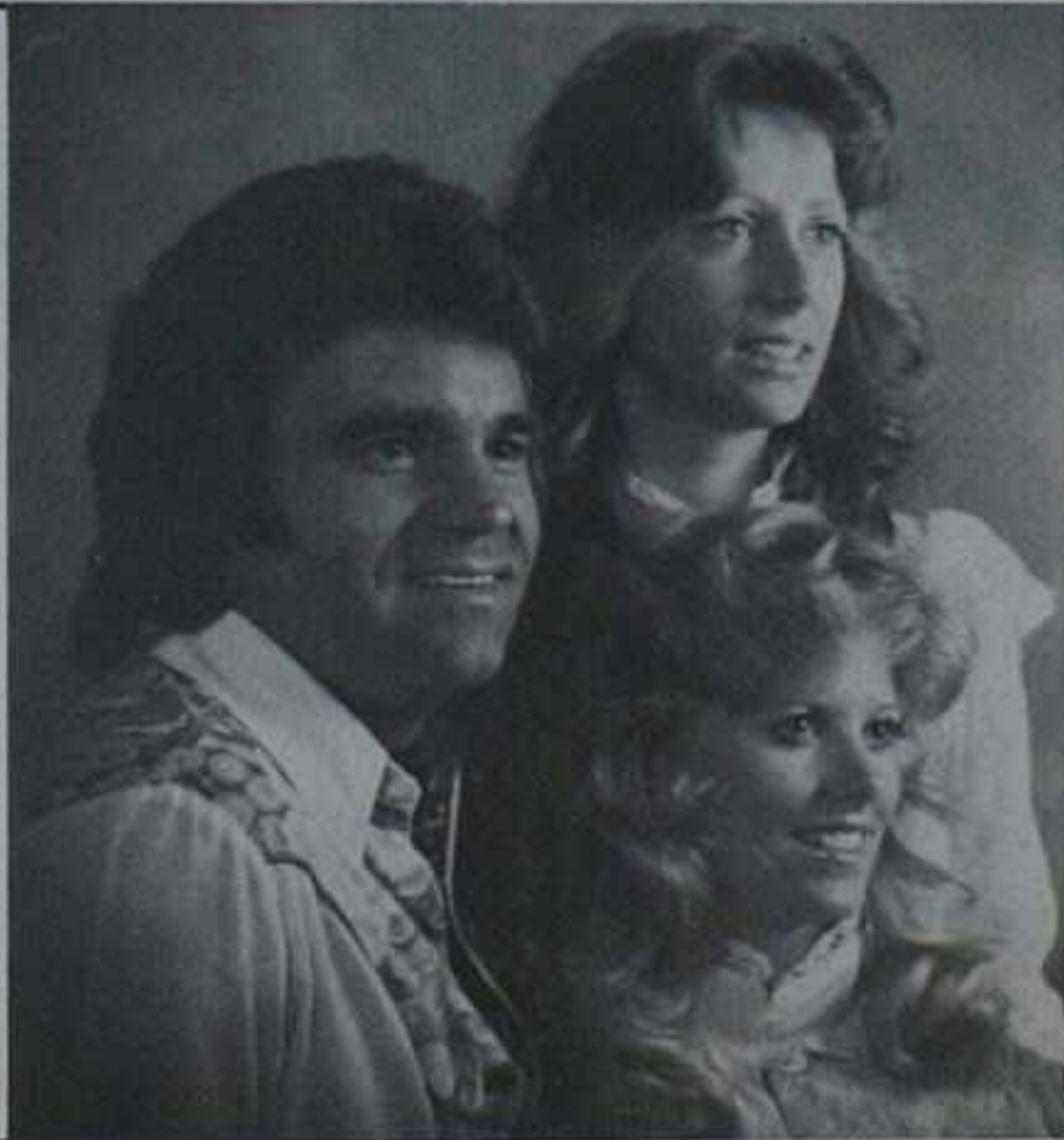
CHARLEY PRIDE

A Billboard Spotlight



DAVE & SUGAR GROUP OF THE YEAR

OCTOBER 15, 1977, BILLBOARD



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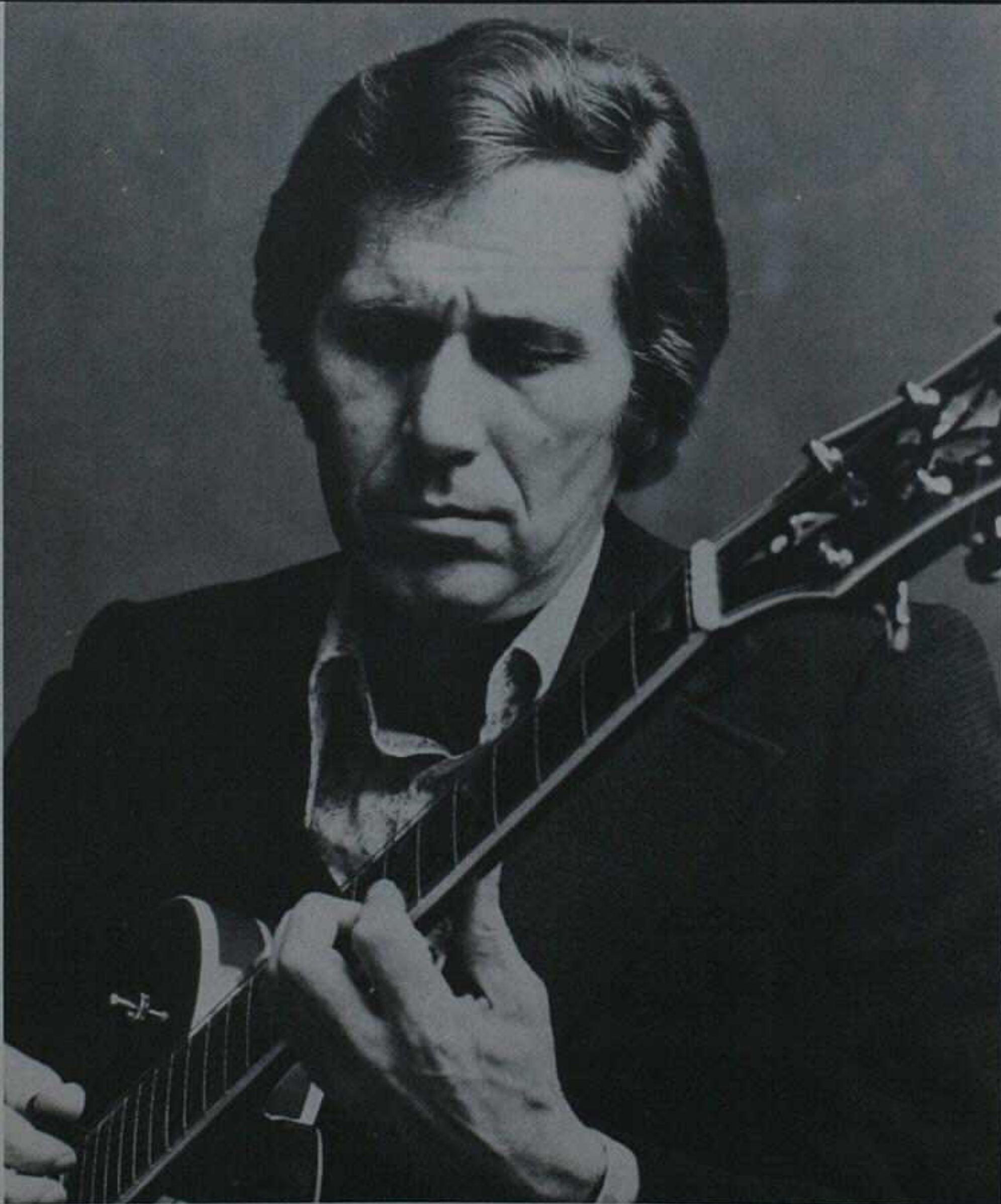
RCA
Records



IN A WORD

thanks

CHET ATKINS



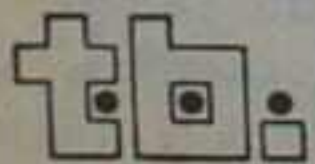
RCA
Records



JIM ED BROWN & HELEN CORNELIUS

DUO OF THE YEAR

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RCA
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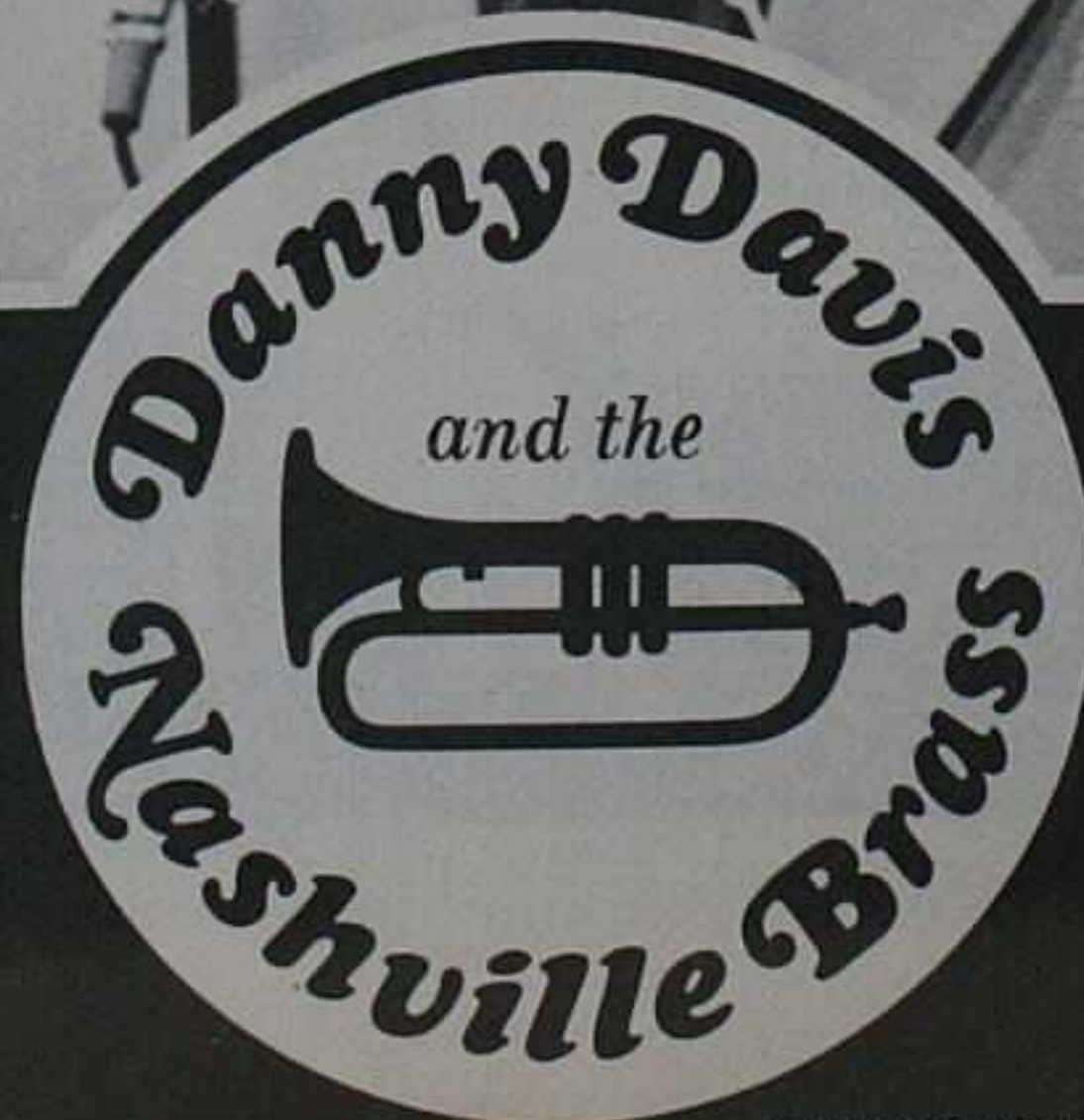
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SONGS"**

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RCA

LABEL ACTION EXPANDS

By SALLY HINKLE

Expansions of staffs and rosters, new artist development programs and a continued growth with the country music industry are reflective in the 1977 label picture.

Typical of the growth, CBS Records/Nashville unveiled an innovative and successful "Box Lot Blitz," an artist and music promotion involving all levels of retail customers. The results shoved the sale of both new and old catalog product releases beyond forecasts and penetrated new market areas.

CBS also teamed efforts with Dallas-based KBOX radio and major record accounts in the Dallas region in a singles records merchandising gameplan, the "Divider Cards Program," which has boosted country music singles sales at retail, country radio station ratings and the availability of country singles to consumers. The success of the program has spurred CBS to coordinate the program's adoption in Los Angeles, Cleveland and Ft. Worth.

A forerunner in a major emphasis on increased sales of country 8-track and cassettes, "the fourth quarter of '77 will illustrate an even stronger focus on tape sales which will again be a target for emphasis in 1978," notes Rick Blackburn, vice president of marketing for CBS.

Focusing upon its growth, the company has advanced its market share in acquiring the marketing and distribution of Playboy Records, which has seen an enhancement in its sales and promotion programs with such artists as Mickey Gilley, Bobby Borchers, Sunday Sharpe and Wynn Stewart. New additions to the Playboy roster, Teresa Neal, Mack Vickery, Eddie Raven, Benny Barnes and Little David Wilkins, will also reap the benefits.

Additionally, an associated label agreement with Cleveland International Records and CBS brought Cleveland International's first country product under wing with Eddie Middleton.

Artist development was visible as
(Continued on page
WOCM-56



RCA executives attending the Western Merchandisers national convention in Amarillo, Tex. (from left) Wayne Edwards, Mike Pack, Pug Pagliara, Jim Yates, Dave Wheeler, James Alston and Steve Kahn.



Buddy Killen (left) and Jack Stapp of Tree International reach an exclusive agreement with Charlie Rich (right) and his wife, Margaret Ann, to handle administration duties for the Rich catalogs.



ABC/Dot lands O.B. McClinton as an artist. (From left) Ron Chancey, producer; McClinton; ABC/Dot's president Jim Foglesong; and vice president Larry Baunach.



Jo Walker (left) executive director of the CMA; Rick Blackburn, vice president of marketing for CBS Records (second from right), Nashville; and Columbia recording artist Janie Fricke (right) give Johnny Duncan, Columbia artist, a friendly roasting in Nashville.



Johnny Cash seems to be having more fun than the baby during the Columbia artist's first promo tour in more than 10 years. Some 3,000 fans crowded Target Records in Dallas for the Cash appearance.



Producer Larry Butler and singer Dottie West share a congratulatory cake.

DOTTSY

"IT SHOULD HAVE BEEN EASY" PB-11138



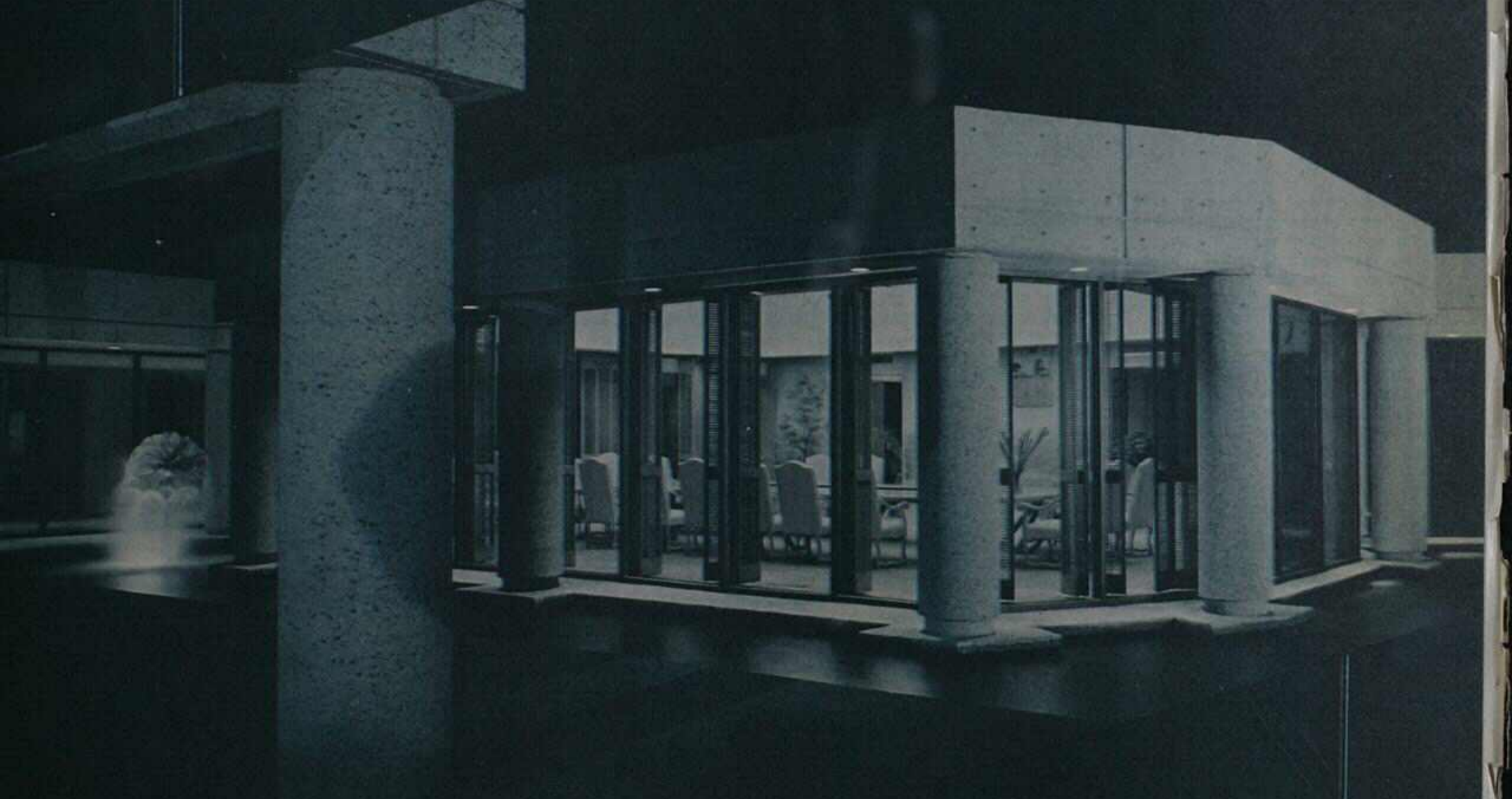
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BAMA COUNTRY



25 Years Of
Nashville Awards

OPEN DOOR GAVE COUNTRY MUSIC CREDIBILITY

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

Country music is one of the hottest music styles going nowadays, but it wasn't always this way. Scorned as hillbilly and illiterate, country writers and performers had it hard back before BMI was formed in 1939. There was nowhere to go in Nashville—and New York and Los Angeles publishers, enmeshed in their Tin Pan Alley and Hollywood movie glitter, didn't exactly throw their doors open to these people with a guitar in their hand and a song in their heart.



BMI's newly expanded Nashville headquarters.



serve. BMI makes regular quarterly payments to copyright owners, determined from logged reports of some 500,000 hours submitted annually by radio and tv networks in the U.S. and Canada, and local AM outlets in both countries and FM stations in the U.S.

BMI's Nashville-based operation began in 1955 when the late Judge Robert J. Burton, president, named Frances Williams Preston to represent BMI. In the previous 15 years, BMI executives made frequent Nashville trips, including a sizable group—the first from any performing rights licensing organization—which participated in the first version of the Country Music Festival in 1952.

Already revered in Nashville, Judge Burton couldn't have made a better choice than Frances Preston. She and her staff began working out of her home. In 1958 they moved to offices in the Life & Casualty Tower. A milestone year came in 1964 when BMI moved into its own building at 16th and Sigler.

A major expansion came in 1975 when the space and beauty of the structure was tripled with a tasteful new addition. But it's what's inside that counts, and Frances Preston has assembled a banner team.

Key staff members include Roger Sovine, assistant vice president; Helen Maxson, director of performing rights, Southern area; Patsy Bradley, director of publisher administration, Southern area; Del Bryant, director of writer administration; Jerry Smith, writer administration, and Clara Silverstein, director of special projects.

Preston, who once answered Hank Williams' fan mail as part of her WSM job, now answers mail and calls from thousands of Southern songwriters and publishers. By achievement, rather than design, she has become one of the most powerful leaders in the country music mecca of Nashville.

Judge Burton firmly bonded BMI with country music, and with the able assistance of Preston made believers of the country music community. The partnership has continued through the presidency of Robert Sour and now Edward M. Cramer, who is a frequent visitor to Nashville.

The international explosion of country music has made prophets out of BMI and such early touters of country talent as Ralph Peer who discovered and nurtured the genius of Jimmie Rodgers and the Carter Family; Fred Rose and Frank Walker, who helped Hank Williams become a primary figure; Eli Oberstein; Paul Cohen; Dave Kapp and later greats.

The surge continues. From Hank Williams to Kris Kristofferson. The torch has been passed. It blazes brightly.

It's no accident that such a high percentage of country songs are included in that select circle of BMI million performance songs. It's a music that reaches beyond the country into cities in Tennessee, Texas and Tokyo. You can bet with assurance that the most performed BMI country songs will be among the most performed BMI songs, period. Such songs as the winners of the Robert J. Burton Award for the most performed country BMI songs annually: "When Will I Be Loved" by Phil Everly, "Help Me Make It Through The Night" by Kris Kristofferson, "(I Never Promised You A) Rose Garden" by Joe South, "Gentle On My Mind" by John Hartford and "Let Me Be There" and "If You Love Me" by John Rostill.

And the beauty of BMI, and country music, is that there's more to come. It's a cliché, but it's true, that that bluejeaned, slightly seedy looking, fellow with guitar, waiting to sign those BMI papers, just might be the next Kris Kristofferson.



BMI's Nashville executive staff. Del Bryant, director of writer administration; Frances Preston, vice president; Patsy Bradley, director of publisher administration; Jerry Smith, writer administration; Helen Maxson, director of performing rights; Roger Sovine, assistant vice president and Clara Silverstein, director of special projects (all from left).



Nashville writers and publishers often flock to BMI's pop awards. In this photo, taken in New York, you'll find such personalities as Harlan Howard, Sharon Rucker, Mr. and Mrs. Curley Putman, Mr. and Mrs. Ben Peters, Mr. and Mrs. Red O'Donnell, Mr. and Mrs. Billy Swan, Mr. and Mrs. Larry Henley, Jerry Smith, Larry Butler, Frances Preston, Del Bryant, Buddy Killen, Carol King, Bob Montgomery, Mr. and Mrs. Kenny O'Dell, Mr. and Mrs. Roger Sovine, Bob Beckham and Bobby Goldsboro.



Frances Preston, Tammy Wynette, Ed Cramer, George Jones, Al Gallico and Earl Montgomery in 1974.



Roger Miller, Buddy Killen, Preston, Bob Sour and Bob Burton in 1959.



Roy Horton, Archie Campbell, Felice Bryant, Boudleaux Bryant, Russ Sanjek, Chet Atkins and Steve Sholes.



Norro Wilson, Cramer, Glenn Sutton, Gallico and Billy Sherrill.



Frances Preston and Helen Maxson of BMI present a check from BMI to Don Butler, director of the Gospel Music Assn., for the Gospel Music Hall of Fame Building Fund.



Cramer, Sara Carter Bayes, Mother Maybelle Carter, Mrs. Ralph Peer, Gay Bayes and Roy Horton in 1970.

ADVERTISEMENT

OCTOBER 15, 1977, BILLBOARD

BMI's door was no sooner constructed than it was opened to the country music citizenry that had been denied credibility by the music establishment.

"By introducing this music to a larger public, by providing performing rights compensation to all-but-ignored writers and publishers, the organization performed a major service for American music and for the music of the Western world," once wrote historian Paul Ackerman, now editor emeritus of *Billboard*.

The feedback between BMI and country music came at a time when millions were migrating northward and westward, seeking food, relief and a factory job. They took their music—country—with them. So did those in the American armed forces. Without trying, they converted non-country friends into country fans.

"To open the road for all who have anything to say in music . . . to assure equal opportunity and fair compensation for all composers, old and young," pledged BMI during its first year. The call from the city was heard in the country.

Country music writers and publishers, waiting for that door to open, were among the first musicmakers with whom BMI made agreements. Early to hop on the BMI bandwagon were such publishers as Acuff-Rose Publications, Peer International Corp., United Music Publishing Corp., Golden West and M.M. Cole of Chicago.

Suddenly, the BMI repertoire had gained the works of such names as Roy Acuff, Gene Autry, Johnny Bond, Cliff and Bill Carlisle, A.P. Carter and the Carter Family, Spade Cooley, Jimmie Davis, Uncle Dave Macon, Bob Nolan, Jimmie Rodgers, Roy Rogers, Tim Spencer, Floyd Tillman, Ernest Tubb, Bob Wills and Scotty Wiseman.

The country writers and publishers were able to grab their share of the music licensing pot as BMI paid advances and guarantees and paid for performances on local stations as well as networks. Recalling those lean days before country music had made it, Gene Autry once remarked that it had been easier for him to get invited to the White House than to collect performance money.

Country music finally became a vocation instead of an avocation. At the close of the '30s, the \$5 million plus performing rights royalty pie was being shared by some 1,100 writers and 137 publishers. Now, in BMI alone, you'll find 33,000 writers and 14,000 publishers who have chosen BMI to administer their performing rights.

That pie has grown, too, with the increase in the number of affiliates and repertoire. More than 7,000 radio stations, 700 television broadcasters and 21,000 general licensees paid more than \$55 million into the BMI coffers in 1976 with 1977 revenues expected to top \$60 million. Some 80% came from broadcast users, 8% from general users and the remainder from foreign and other sources.

At BMI, a non-profit-making organization, all income is dis-

THIS AD IS IN HONOR OF AN AWARD.

The award we're saluting is a piece of paper that's 25 years old. It's been that long that BMI has been honoring the world's greatest Country writers and publishers.

We're proud to have been the first organization to recognize Country music with economic rewards. Twenty-five years ago we made our first Awards of Achievement to such talented people as Hank Williams, Marty Robbins, Boudleaux Bryant, Mitchell Torok, Faron Young, Ray Stevens, Bill Carlisle, Martha Carson and Chet Atkins...to name a few.

When we give out our awards this week—for the 25th year in a row—the names of some of the winners may be a surprise.

But the fact that you find them on a BMI award won't be.



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FRANCES PRESTON COMBINES BEAUTY-BRAINS AS NASHVILLE LEADER



Frances Preston (above), Bill Denny, Preston, Bill Anderson, Jack Stapp, Buddy Killen and Bob Burton at a 1964 ceremony.



What are two of the most powerful words in the Nashville music business? It's the Open Sesame name that opens doors and gets things done: Frances Preston.

She's so synonymous with BMI that we have to constantly remind ourselves that, though BMI is handing out awards to its country writers and publishers for the 25th year, Frances wasn't around for the first five years of that award giving.

Yes, Nashville, there once was a BMI without Preston.

She came along in 1958, in time to convert the function from a mass awards ceremony involving several organizations to a special ceremony that placed a stronger spotlight on the achievements of BMI's writers and publishers.

It was called "Breakfast At The Opry." It was breakfast—coming at 8:30 a.m.—but it wasn't at the Opry. Instead it was held in the grand old Maxwell House Hotel—and the first annual version of the ceremony honored the late Fred Rose.

The breakfast concept lasted a few years, then the BMI Awards became

the most prestigious event at the Belle Meade Country Club in Nashville where it ran for more than a dozen years. It lost no class, and gained some intimacy, when it burst the physical boundaries of Belle Meade and was moved in 1976 to the expanded BMI building where it has been held for the past two years.

Back to power. In an article titled "The Ten Most Powerful People In Nashville," Nashville! magazine listed Frances Preston as one of the top ten. Why? According to Nashville: "The person with the most power and influence in the music industry, locally, is Frances Preston, vice president of BMI. Mrs. Preston is said to be the only person in the industry who can transcend all the factions on Music Row. She is

(Continued on page WOCM-32)

"All of us at BMI are proud of our position as representatives of the largest body of writers and publishers in the world. We are also aware of our enormous responsibility that is inherent in that achievement.

We see a limitless future of productivity in which BMI will strive to maintain the healthy respect between the creators of music and those in the vast arena where it is used.

We are confident that there will be great demands made on us in this position, therefore, we move ahead carefully, but with the enthusiasm and optimism necessary to maintain and expand simultaneously.

The Nashville office has a strong personal affection and genuine respect for its writers and publishers. We sincerely hope to continue that quality of relationship in the future."



Buck Trent, Jim Halsey and Roy Clark (from left) chat with Preston in 1970.



Burton, Governor Frank Clement and Preston in 1960. Fred Burch, Jimmy Dean, Marijohn Wilkin, Jim Denny and Preston (from left) at a 1962 affair.



It starts with the song...

Special thanks to our writers

- Jack Blanchard
- Mac Curtis
- Danny Flowers
- Jerry Foster
- Wayland Holyfield
- Larry Kingston
- Dickey Lee
- Bob McDill

- Misty Morgan
- Bill Rice
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- Al Turney
- Sharon Vaughn
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Ray Acuff *Wesley H. Rose*

R & B AWARDS:

ALL I HAVE TO DO IS DREAM
BIG BAD JOHN
BYE, BYE LOVE
CATHY'S CLOWN
I CAN'T STOP LOVING YOU
JEALOUS HEART
KNEE DEEP IN THE BLUES

POP AWARDS:

ALL I HAVE TO DO IS DREAM
AIN'T HAD NO LOVIN'
BIG BAD JOHN
BIRD DOG
BLUE ANGEL
BONAPARTE'S RETREAT
BREAD AND BUTTER
BYE, BYE LOVE
CHATTANOOGIE SHOE SHINE BOY
COLD, COLD HEART
CATHY'S CLOWN
CRYING
DEVOTED TO YOU
EBONY EYES
FUNNY FAMILIAR FORGOTTEN FEELINGS
HALF AS MUCH
HEY JOE
I CAN'T STOP LOVING YOU
I FOUGHT THE LAW
(Til) I KISSED YOU
I LIKE YOUR KIND OF LOVE
I LOVE YOU BECAUSE
I WANNA LIVE
INDIAN RESERVATION
(Lament of the Cherokee Reservation Indian)
I'M SO LONESOME I COULD CRY
IN DREAMS
IT'S OVER
JAMBALAYA (On the Bayou)
JEALOUS HEART
LAST DATE
LIL' RED RIDING HOOD
MEXICO
NORMAN
OH, LONESOME ME
OH PRETTY WOMAN
ON THE REBOUND
ONLY THE LONELY (Know the Way I Feel)
PLAYBOY
PROBLEMS
RIDE, RIDE, RIDE
ROSE AND A BABY RUTH, A
RUNNING SCARED
SAD MOVIES (Make Me Cry)
SINGING THE BLUES
SNAP YOUR FINGERS
SO SAD (To Watch Good Love Go Bad)
TALK BACK TREMBLING LIPS
TEEN ANGEL
TENNESSEE WALTZ, THE
THEN YOU CAN TELL ME GOODBYE
THERE GOES MY EVERYTHING
TOO OLD TO CUT THE MUSTARD
WAKE UP LITTLE SUSIE
WHEN WILL I BE LOVED
WHITE SPORT COAT, A

WISHING RING
YOU'VE STILL GOT A PLACE IN MY HEART
YOUR CHEATIN' HEART

COUNTRY AWARDS:

ABILENE
AIN'T LOVE A GOOD THING
ALL I HAVE TO DO IS DREAM
ALL I HAVE TO OFFER YOU IS ME
ALMOST
AN AMERICAN TRILOGY
ANYWAY
ARE YOU TEASING ME
AS LONG AS I LOVE
BACK UP, BUDDY
BAD NEWS
BALTIMORE
BANDY THE RODEO CLOWN
BAPTISM OF JESSE TAYLOR, THE
BIG BAD JOHN
BIG MIDNIGHT SPECIAL
BIRD DOG
BLUE, BLUE DAY
BLUE BOY
BONAPARTE'S RETREAT
BREAK MY MIND
BRING BACK YOUR LOVE TO ME
BYE, BYE LOVE
CAJUN BABY
CASH ON THE BARRELHEAD
COLD, COLD HEART
COME WALK WITH ME
COUNTRY GREEN
CRY, CRY DARLING
DON'T BE ANGRY
DON'T TELL ME YOUR TROUBLES
DREAM PAINTER
EACH MOMENT (Spent With You)
EVEN THO'
FULL TIME JOB
FUNNY FAMILIAR FORGOTTEN FEELINGS
GET YOUR LIE THE WAY YOU WANT IT
GIVE MYSELF A PARTY
GONNA FIND ME A BLUEBIRD
HALF AS MUCH
HE EVEN WOKE ME UP TO SAY GOODBYE
HERE COMES THE RAIN, BABY
HEY JOE
I CAN MEND YOUR BROKEN HEART
I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME
I CAN'T HELP IT (If I'm Still in Love with You)
I CAN'T QUIT (I've Gone Too Far)
I CAN'T STOP LOVING YOU
I FOUGHT THE LAW
(Til) I KISSED YOU
I LOVE TO DANCE WITH ANNIE
I LOVE YOU BECAUSE
I SAW THE LIGHT
I TAKE THE CHANCE
I WANNA LIVE
I'LL COME RUNNING
I'M GONNA WALK AND TALK WITH MY LORD
I'M IN LOVE AGAIN
I'M SO LONESOME I COULD CRY
I'VE BEEN THINKING
I'M SO AFRAID OF LOSING YOU AGAIN

IF I KISS YOU (Will You Go Away)
IF IT AIN'T LOVE (Let's Leave It Alone)
IF MY HEART HAD WINDOWS
IT'S MY TIME
JOHNNY ONE TIME
JAMBALAYA (On the Bayou)
JUST ONE TIME
JUST FOR WHAT I AM
KNEE DEEP IN THE BLUES
LAMENT OF THE CHEROKEE RESERVATION
INDIAN, THE
LAST DATE
LONESOME NUMBER ONE
LET'S THINK ABOUT LIVIN'
LONG GONE LONESOME BLUES
LOST HER LOVE ON OUR LAST DATE
LOUISIANA MAN
LOVE IS THE LOOK YOU'RE LOOKING FOR
LOVING YOU (Was Worth This Broken Heart)
MAKING BELIEVE
MY LAST DATE
NO HELP WANTED
OH, LONESOME ME
OH, PRETTY WOMAN
ONE BY ONE
ONLY THE LONELY (Know the Way I Feel)
PICK OF THE WEEK
POOR OLD HEARTSICK ME
RAMBLIN' MAN
RICHEST MAN, THE
RINGS OF GOLD
RUBY (Are You Mad)
SATISFIED
SHE EVEN WOKE ME UP TO SAY GOODBYE
SHE'S NO ANGEL
SING A LITTLE SONG OF HEARTACHE
SINGING THE BLUES
SNAP YOUR FINGERS
SOFTLY AND TENDERLY (I'll Hold You in My Arms)
SON OF HICKORY HOLLER'S TRAMP, THE
STILL LOVING YOU
STRANGERS (My Friends Are Gonna Be)
SWEET DREAMS
TALK BACK TREMBLING LIPS
TENNESSEE WALTZ, THE
THAT'S THE WAY LOVE GOES
THEN YOU CAN TELL ME GOODBYE
THERE GOES MY EVERYTHING
THERE'S A BIG WHEEL
THREE STEPS TO THE PHONE
WAKE UP LITTLE SUSIE
WALL TO WALL LOVE
WASTED WORDS
WHAT'S YOUR MAMA'S NAME CHILD
WHEN I STOP DREAMIN'
WHEN WILL I BE LOVED
WHITE SPORT COAT (And a Pink Carnation)
WHERE DID THEY GO, LORD
WHERE IS MY CASTLE
WHO CARES (For Me)
WHY DON'T YOU LOVE ME
WHY I'M WALKIN'
WITH TEARS IN MY EYES
WOULD YOU WALK WITH ME JIMMY
YOU CAN'T PICK A ROSE IN DECEMBER
YOU TWO TIMED ME ONE TIME TOO OFTEN
YOU'RE RUNNING WILD

Kaye, Haverlin, Burton, Sour, Cramer BMI'S LEADERS THROUGH THE YEARS

"In a matter of less than ten years," Paul Hemphill wrote in his authoritative *The Nashville Sound*, "dating back to the founding of Broadcast Music, Inc., country music had become an industry rather than simply a way for a burned out farmer to keep the blues away."

BMI's role in encouraging and supporting country music has been the result of dedicated work by the many hundreds of people who have served as BMI personnel during the past 38 years. Most significantly, however, a handful of men has been responsible for direction of that effort. These operating chiefs have all remained true to the pledge which was the keynote of BMI policy at the very start: "To open the door for all who have anything to say in music, to assure equal opportunity and fair compensation for all composers, old and young."

The man most responsible for the concept and creation of BMI was Sydney M. Kaye, who retired as chairman of the BMI board in 1975. A Columbia Law School graduate, member of the New York Bar and an outstanding copyright authority, Kaye was actively engaged in the practice of music, recording and entertainment business law when he prepared the plan which resulted in BMI's formation.

In making a proposal for an alternate source of copyrighted music on Sept. 8, 1939, Kaye stated, "It is difficult to believe that all of the creative talent in this country is concentrated in the hands of a few hundred composers." BMI's door opened on Feb. 1, 1940, and tens of thousands of talented American songwriters and publishers have entered since. Kaye also fathered the proposal which has been crucial to the economic development of contemporary music of all kinds: In 1940, BMI determined it would pay for performances of all music, whether live or recorded, whether on national radio networks or on individual stations, often removed from major metropolitan areas. More than any other single aspect of BMI's operation, this method of payment has been responsible for the economic success of BMI licensed music. Because of it, such major country music publishers as M.M. Cole of Chicago, Peer-International Corporation, Acuff-Rose and other early publishing ventures joined the BMI roster. Many others have followed since.

In 1947, Kaye was made chairman of the BMI board and Carl Haverlin was appointed its first paid president. He had been director of the organization's station relations from April 1940 until the early war years. Haverlin's appointment was an event of inestimable significance. He came to his task with a wide-ranging interest in music and a deep devotion to all the manifestations of the contemporary American idiom. Arizona born and raised, his memories of boyhood days included the chants and plaints of the

(Continued on page WOCM-33)



Ed Cramer, Harold Reid, Bill Hall, Don Reid, Philip Balsey and Lew De Witt, all from left. (1974)



Jim Reeves (left) and Bob Burton. (1961)



From left, Bob Sour, Dorothy Owens, Mrs. Macie Owens and Buck Owens.

Sydney M. Kaye (left) and Carl Haverlin.



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 - ★ IS IT WRONG FOR LOVING YOU
 - ★ RUBY BABY (two-time winner)
 - ★ SAN ANTONIO STROLL
 - ★ SOUTHERN LOVIN'
 - ★ SWEET MAGNOLIA BLOSSOM
 - ★ TOO LATE TO WORRY,
TOO BLUE TO CRY
 - ★ WOULD YOU WALK
WITH ME JIMMY
 - ★ THE WHITE KNIGHT (BMI country
music and pop music award winner)
- Plus other BMI hits including:*
- ★ ROOM FULL OF ROSES
 - ★ DRINKING MY BABY
OFF MY MIND



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BMI

BROADCAST MUSIC, INC.

BMI COUNTRY MULTI-AWARD WINNERS

- (Number Of Awards) TITLE
- BMI COUNTRY MULTI-AWARD WINNERS
Number Of Awards TITLE
- (3) A THING CALLED LOVE
 - (4) ALL I HAVE TO DO IS DREAM
 - (3) ALMOST PERSUADED
 - (2) AM I LOSING YOU
 - (3) AM I THAT EASY TO FORGET
 - (2) BACK STREET AFFAIR
 - (2) BATTLE OF NEW ORLEANS
 - (2) BEFORE THE NEXT TEARDROP FALLS
 - (3) BEHIND CLOSED DOORS
 - (2) BLUES STAY AWAY FROM ME
 - (2) BOUQUET OF ROSES
 - (9) BY THE TIME I GET TO PHOENIX
 - (2) DADDY SANG BASS
 - (2) DETROIT CITY
 - (2) DISTANT DRUMS
 - (2) DIVORCE ME C.O.D.
 - (2) DON'T LET THE STARS GET IN YOUR EYES
 - (2) DON'T TOUCH ME
 - (2) DREAM BABY
 - (2) DREAMS OF THE EVERYDAY HOUSEWIFE
 - (2) EASY LOVING
 - (4) EVERYTHING IS BEAUTIFUL
 - (2) EVIL ON YOUR MIND
 - (2) FLOWERS ON THE WALL
 - (2) FOLSOM PRISON
 - (6) FOR THE GOOD TIMES
 - (2) FUNNY FAMILIAR FORGOTTEN FEELINGS
 - (8) GENTLE ON MY MIND
 - (2) GIRL I USED TO KNOW
 - (2) GOOD HEARTED WOMAN
 - (7) GREEN GREEN GRASS OF HOME
 - (2) HAVE YOU NEVER BEEN MELLOW
 - (2) HE THINKS I STILL CARE
 - (2) HEART OVER MIND
 - (6) HELP ME MAKE IT THROUGH THE NIGHT
 - (2) (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG
 - (2) I AIN'T NEVER
 - (2) I CAN HELP
 - (3) I CAN'T HELP IT (If I'm Still In Love With You)
 - (8) I CAN'T STOP LOVING YOU
 - (2) I HONESTLY LOVE YOU
 - (2) I LOVE YOU BECAUSE
 - (2) I LOVE YOU SO MUCH IT HURTS
 - (3) I STARTED LOVING YOU AGAIN (Today)
 - (2) I TAKE A LOT OF PRIDE IN WHAT I AM
 - (2) I TAKE THE CHANCE
 - (2) I WALK THE LINE
 - (2) IF YOU'VE GOT THE MONEY (I've Got The Time)
 - (2) I'LL HOLD YOU IN MY HEART (Till I Can Hold You In My Arms)
 - (2) I'M MOVING ON
 - (2) INDIAN RESERVATION
 - (2) IS IT WRONG FOR LOVING YOU
 - (4) JAMBALAYA
 - (2) JOHNNY ONE TIME
 - (2) JUST ONE TIME

- (Number Of Awards) TITLE
- (5) KING OF THE ROAD
 - (2) KISS AN ANGEL GOOD MORNING
 - (3) LET ME BE THERE
 - (2) LET OLD MOTHER NATURE HAVE HER WAY
 - (2) LONELY AGAIN
 - (2) LONESOME 77203
 - (2) LONG GONE LONESOME BLUES
 - (2) LOOSE TALK
 - (3) LOUISIANA MAN
 - (3) MAKE THE WORLD GO AWAY
 - (3) ME AND BOBBY MCGEE
 - (2) MILLER'S CAVE
 - (2) MISSING YOU
 - (2) MISTY BLUE
 - (3) MOST BEAUTIFUL GIRL (The)
 - (5) MY ELLUSIVE DREAMS
 - (2) NO LOVE AT ALL
 - (3) OH LONESOME ME
 - (3) ONE HAS MY NAME (The Other Has My Heart)
 - (2) ONE MINUTE PAST ETERNITY
 - (2) PROMISED LAND (The)
 - (2) RECONSIDER ME
 - (8) RELEASE ME
 - (6) ROSE GARDEN (I Never Promised You A)
 - (3) RUBY DON'T TAKE YOUR LOVE TO TOWN
 - (2) SINGING MY SONG
 - (2) SIX DAYS ON THE ROAD
 - (2) SLIPPING AROUND
 - (2) SLOW POKE
 - (3) STAND BY YOUR MAN
 - (2) STOP THE WORLD
 - (2) STRAIGHT LIFE (The)
 - (2) STREETS OF BALTIMORE
 - (2) SUNDAY SUNRISE
 - (2) SUPERMAN
 - (4) SWEET DREAMS
 - (2) SWEET MISERY
 - (2) TEDDY BEAR SONG (The)
 - (2) TENNESSEE BIRD WALK
 - (2) TENNESSEE WALTZ (The)
 - (2) THAT'S WHY I LOVE YOU LIKE I DO
 - (3) THERE GOES MY EVERYTHING
 - (2) THINK OF ME (When You're Lonely)
 - (3) TIE A YELLOW RIBBON ROUND THE OLD OAK TREE
 - (3) TIP OF MY FINGERS (The)
 - (3) TOO LATE TO WORRY, TOO BLUE TO CRY
 - (2) TULSA
 - (2) VERY SPECIAL LOVE SONG
 - (2) WALKING IN THE SUNSHINE
 - (2) WATCHING SCOTTY GROW
 - (3) WELCOME TO MY WORLD
 - (2) WHY DON'T YOU LOVE ME
 - (2) WINDOW UP ABOVE (The)
 - (2) WITH PEN IN HAND
 - (2) YONDER COMES A SICKER
 - (2) YOU AIN'T WOMAN ENOUGH
 - (2) YOU GAVE ME A MOUNTAIN
 - (3) YOUR LOVE
 - (2) YOUR CHEATIN' HEART



Bill Lowery and Joe South in 1971.

SPECIAL AWARDS

Robert J. Burton Awards

- (1966) RELEASE ME—Eddie Miller, W.S. Stevenson—Four Star Music Co.
- (1969) GENTLE ON MY MIND—John Hartford—Glaser Publications
- (1970) GENTLE ON MY MIND—John Hartford—Glaser Publications
- (1971) (I Never Promised You A) ROSE GARDEN—Joe South—Lowery Music Co.
- (1972) HELP ME MAKE IT THROUGH THE NIGHT—Kris Kristofferson—(Combine Music Corp.)
- (1973) THE HAPPIEST GIRL IN THE WHOLE U.S.A.—Dorina Fargo—Pima Dorina Music Co., Algee Music Corp.
- (1974) LET ME BE THERE—John Rostill—Al Gallico Music Corp.
- (1975) IF YOU LOVE ME (Let Me Know)—John Rostill—Al Gallico Music Corp.
- (1976) WHEN WILL I BE LOVED—Phil Ewery—Acuff-Rose Publications

MILLION PERFORMANCE COUNTRY SONGS

TITLE—Writer(s)—Publisher(s)

- ALL I HAVE TO DO IS DREAM—Boudleaux Bryant—House of Bryant Publications
- ANYTIME—Herbert Happy Lawson—Unichappell Music, Inc.
- BATTLE OF NEW ORLEANS—Jimmie Driftwood—Warden Music Co., Inc.
- BEHIND CLOSED DOORS—Kerney O'Dell—House of Gold Music, Inc.
- BONAPARTE'S RETREAT—Redd Stewart—Acuff-Rose Publications
- BY THE TIME I GET TO PHOENIX—Jim Webb—The Emp. Co.
- COLD, COLD HEART—Hank Williams—Fred Rose Music, Inc.
- DREAMS OF THE EVERYDAY HOUSEWIFE—Chris Gentry—Combine Music Corp.
- EASY LOVIN—Freddie Hart—Blue Book Music
- EL PASO—Marty Robbins—Elvis Presley Music, Inc., Unichappell Music, Inc.
- EVERYTHING IS BEAUTIFUL—Ray Stevens—Ahab Music Co., Inc.
- FIRE AND RAIN—James Taylor—Blackwood Music, Inc., Country Road Music, Inc.
- FOR THE GOOD TIMES—Kris Kristofferson—Blackhorn Music Publishing Co., Inc.
- GAMES PEOPLE PLAY—Joe South—Lowery Music Co., Inc.
- GENTLE ON MY MIND—John Hartford—Glaser Publications
- GOTTA TRAVEL ON—Larry Erlich, David Lazar, Ronnie Gilbert, Paul Clayton, Lee Hays, Pete Seger, Fred Hellerman—Songs Music, Inc.
- GREEN, GREEN GRASS OF HOME—Curly Putman—Tree Publishing Co., Inc.
- HALF AS MUCH—Hank Williams—Fred Rose Music, Inc.
- HEARTACHES BY THE NUMBER—Harlan Howard—Tree Publishing Co., Inc.
- HOOKED ON A FEELING—Mark James—Press Music
- HE'LL HAVE TO GO—Joe Allison, Audrey Allison—Central Songs
- HELP ME MAKE IT THROUGH THE NIGHT—Kris Kristofferson—Combine Music Corp.
- I CAN HELP—Billy Swan—Combine Music Corp.

TITLE—Writer(s)—Publisher(s)

- I CAN'T STOP LOVING YOU—Don Gibson—Acuff-Rose Publications, Inc.
- I HONESTLY LOVE YOU—Jeff Barry, Peter Allen—Broadside Music, Inc., Irving Music, Inc., Woolnough Music, Inc.
- IF YOU LOVE ME—John Rostill—Al Gallico Music Corp.
- I LOVE YOU BECAUSE—Leon Payne—Fred Rose Music, Inc.
- I'M LEAVING IT ALL UP TO YOU—Don Harris, Dewey Terry—Vivace Music
- I'M SO LONESOME I COULD CRY—Hank Williams—Fred Rose Music, Inc.
- I STARTED LOVING YOU AGAIN—Merle Haggard, Bonnie Owens—Blue Book Music
- IT'S ONLY MAKE BELIEVE—Jack Nance, Conway Twitty—Twitty Bird Music
- JAMBALAYA—Hank Williams—Fred Rose Music, Inc.
- KING OF THE ROAD—Roger Miller—Tree Publishing Co., Inc.
- A LAST DATE—Floyd Cramer—Acuff-Rose Publications, Inc.
- LET ME BE THERE—John Rostill—Al Gallico Music Corp.
- MAKE THE WORLD GO AWAY—Hank Cochran—Tree Publishing Co., Inc.
- ME AND BOBBY MCGEE—Kris Kristofferson—Combine Music Corp.
- MISTY BLUE—Bob Montgomery—Talmont Music
- MOST BEAUTIFUL GIRL IN THE WORLD—Norro Wilson, Billy Sherrill, Rory Bourke—Al Gallico Music
- MY ELLUSIVE DREAMS—Curly Putman—Tree Publishing Co., Inc.
- MY LOVE—Tony Hatch—Duchess Music Corp., ATV Music Corp.
- MY SPECIAL ANGEL—Jimmy Duncan—Viva Music, Inc.
- OH, LONESOME ME—Don Gibson—Acuff-Rose Publications, Inc.
- PRETEND IT NEVER HAPPENED—Willie Nelson—Willie Nelson Music
- RELEASE ME—Eddie Miller, W.S. Stevens—Four Star Music Co., Inc.

TITLE—Writer(s)—Publisher(s)

- RHYTHM OF THE RAIN—John Gummo—Warner Tamerlane Publishing Corp.
- ROSE GARDEN (I Never Promised You)—Joe South—Lowery Music Co., Inc.
- RUBY DON'T TAKE YOUR LOVE TO TOWN—Mel Tillis—Cedarwood Publishing Co., Inc.
- SINGING THE BLUES—Melvin Endsley—Acuff-Rose Publications, Inc.
- SOMEDAY WE'LL BE TOGETHER—Jackie Brainer—Stone Agate-Jobete
- SOMETHING—George Harrison (PRS)
- SUSPICIOUS MINDS—Mark James—Screen Gems Columbia
- TENNESSEE WALTZ, THE—Pee Wee King, Redd Stewart—Acuff-Rose Publications, Inc.
- THE LETTER—Wayne Carson Thompson—Earl Burton Music
- THEME FROM SHAFT—Isaac Hayes
- THEN YOU CAN TELL ME GOODBYE—John Loderberk—Acuff-Rose Publications, Inc.
- THERE GOES MY EVERYTHING—Dallas Frazier—Acuff-Rose Publications, Inc., Husky Music
- TIE A YELLOW RIBBON ROUND THE OLD OAK TREE—Irwin Levine, L. Russell Brown—Levine & Brown Music, Inc.
- TRACES—Buddy Buie, James B. Cobb Jr., Emory Gordy Jr.—Low Sal, Inc.
- TRY A LITTLE KINDNESS—Thomas Sapaugh, Bobby Austin—Glen Campbell Music, Airedale Music
- WHEN WILL I BE LOVED—Phil Ewery—Acuff-Rose Publications, Inc.
- WHITE SILVER SANDS—Charles Matthews, Gladys Renhardt—Sharina Music Co.
- WITH PEN IN HAND—Bobby Goldsboro—Detail Music, Inc.
- YOU ARE MY SUNSHINE—Jimmie Davis, Charles Mitchell—Peer International Corp.
- YOU BELONG TO ME—Pee Wee King, Redd Stewart, Chilton Price—Studio Music, Ridgeway Music
- YOUNG LOVE—Carole Joyner, Ric Cartley—Lowery Music
- YOUR CHEATIN' HEART—Hank Williams—Fred Rose Music, Inc.

Donna Fargo, Stan Silver, Ed Cramer, Grace Gallico and Al Gallico in 1973



Cramer, Marjohn Wilkin, Kris Kristofferson and Hubert Long in 1971.



Wesley Rose, Don Gibson, Ed Cramer and Frances Preston (all from left). Gibson is an eighth year winner for "I Can't Stop Loving You" in 1974.

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OCTOBER 15, 1977, BILLBOARD

—Prior to establishment of awards ceremony

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C&W PUBLISHER.**

FRANCES PRESTON

• Continued from page WOCM-26

also the person to see if you need something done. . . . She has the ability to move the music industry in a progressive way; to influence government officials to support the industry; and the desire to identify Nashville as the music center of the country."

Country Music Magazine agrees in its September 1977 article, "13 Most Powerful People In Country." Frances is one of the lucky 13. "Frances Preston is one of the few women to rise to a position of power in country music, and, not surprisingly, even she began her career on the lowest rung, as a secretary at WSM," the magazine notes. "Her influence extends beyond the realms of the BMI building, say Music City insiders. It extends over industry jobs. She knows what's going on in Nashville, and she gets things done. Her good graces mean much."

Power is one thing, performance another. Preston is a powerful performer, handling the fine performing rights details that so often escape the grasp of the creative-minded talents in BMI.

Of all the plaudits and applause, Preston believes her biggest contribution has been her ability to bridge the gap between the Nashville music community and the Nashville business/socio-economic community. Those are two different worlds. It's all the difference between bluebloods and rednecks, whitesox and Blue Ribbon Beer.

She has lobbied successfully for copyright law revisions and has been a politically alert, politically conscious spokesperson who can pick up the phone and get the governor's office, congressman's office or senator's office without any secretarial asides such as "I'm sorry, he's in a meeting now. . . ."

"My primary purpose with BMI is to elevate songwriters to the position they so richly deserve," she observes. Heading into her 20th year with the venerable performing rights organization, she has achieved her purpose. It's no accident that Nashville—more so than New York or Los Angeles—is a town based on songwriting success.

How did this woman—a classic and pragmatic mixture of beauty and brains—make it to the top?

She started as a receptionist at WSM where three of her bosses were Jack Stapp, Irving Waugh and the late Jim Denny—three giants in the music/entertainment industry. As a moonlighting job, she answered fan mail for Hank Williams—a crash course in discovering the mind and heart of the country music fan.

Those early days of working out of her house for BMI with a secretary paved the way for the glory days of BMI in Nashville. Then came the move to a legitimate downtown office build-

ing—the Lite & Casualty Tower—and, finally, in 1964, to BMI's own Music Row building. She became a BMI vice president in 1965.

While she has fathered BMI's growth in Nashville, Preston has mothered many a songwriter along the way.

"When I came to Nashville in 1960, I was struggling to get ahead," recalls Harlan Howard, writer of such hits as "The Choking Kind" and "Busted." "There were times when Frances had more confidence in my writing than I had. She's totally loyal to people in whom she believes. Frances has undying faith and no one knows how many creative people she has encouraged."

Faith. Hope. Charity? Yes, there have been flashes of that, too. Songwriters, especially early in their career, tend to be a hungry breed—and BMI advances have helped many an aspiring writer over those early humps.

A native of Nashville, Preston was educated in Nashville's public schools and the George Peabody College For Teachers, with an education major. Married to prominent Nashville business executive E.J. Preston, they have three children: Donald, David and Kirk.

A successful business and personal life leads to its share of raves, honors and positions. She won the coveted Metronome Award, presented by Mayor Richard Fulton to "an outstanding ambassador of good will for the Nashville music industry."

The Nashville Songwriters Assn., International presented Preston with its first President's Award. She has been cited as woman of the year by the National Business and Professional Women and has received the Award of Achievement from the Assn. of National Women Executives, along with the Country Music Achievement Award from Music Reporter—and was named one of "Tomorrow's 200" top music business leaders by Billboard in its July 4, 1976, special Music/Records 200.

A guiding force for the CMA, she is a past president of the organization, past chairman of the board, past director-at-large and a lifetime member of the board. She's a past president and a present trustee of the Country Music Foundation, past president and national director of American Women in Radio & Television, past board member of the Nashville Better Business Bureau, past board member and executive vice president of the Nashville chapter of NARAS, a board member of the Nashville Symphony Assn., board member of Leadership Nashville, lifetime member and board member of the Nashville Songwriters Assn., International, past board member of the Tennessee Arts Commission and co-chairperson of the Music City Tennis Invitational.

Enough? Well, how about board member of the United American Bank, the first woman in the 100-year history of Nashville's Chamber of Commerce to serve on the board, an appointment by Governor to the Tennessee Economic Study Committee and the Governor's Advisory Planning Committee

for the 1976 Women's Business Conference, advisory board for the Tennessee Performing Arts Foundation, chairman of the Belmont College Music Business Advisory Council, vice president, board and executive committee member of the Nashville Public Television Council, past board member of Junior Achievement of Nashville and member of such organizations as the American Symphony Orchestra League, Gospel Music Assn., Academy of Country Music, Muscle Shoals Music Assn. and the Nashville Symphony Guild. And there's more. . . .

Preston is much in demand as a speaker—and though she has delivered countless speeches, the most impressive one to date was her talk to the Nashville Songwriters Assn. International dinner on Oct. 11, 1971:

"This association is to be commended for providing the opportunity for the country music composer to be honored by his peers by applauding his talent, documenting his achievements and most importantly, giving him his rightful place in our cultural history. I don't believe that the biggest singing star or the most successful music executive would deny that the life blood of our industry is the songwriter."

Before the glittering assemblage of top songwriters, Preston continued, "The song itself is the single most important element that starts the magic chain reaction that ends with any success story you have ever heard in the country music business."

"You are the most transparent person I have ever known. You wear your heart on your sleeve and your nerve ends are turned straight out. Your sensitivities soak up the reflection of your time and your manuscript becomes the mirror in which I can see myself."

Any songwriter in Nashville who was present for the speech could recite portions of it. But the part that struck home was when she said, "I'm really proud of you because I sincerely believe that the country music composer is the most original, the most inventive, the most creative, the most sensitive and certainly the most honest writer in the world. The pioneers in this room have established a time-honored legacy that will never be forgotten. You have set up examples of artistic integrity and codes of honor that will command young writers to emulate you for all time to come. I can think of no other area of creative achievement that has been constructed on a sounder foundation."

BMI CREDITS

Editor, Earl Paige. Editorial conception and major contributions, BMI. Art, J. Daniel Chapman and Kim Bucknam.



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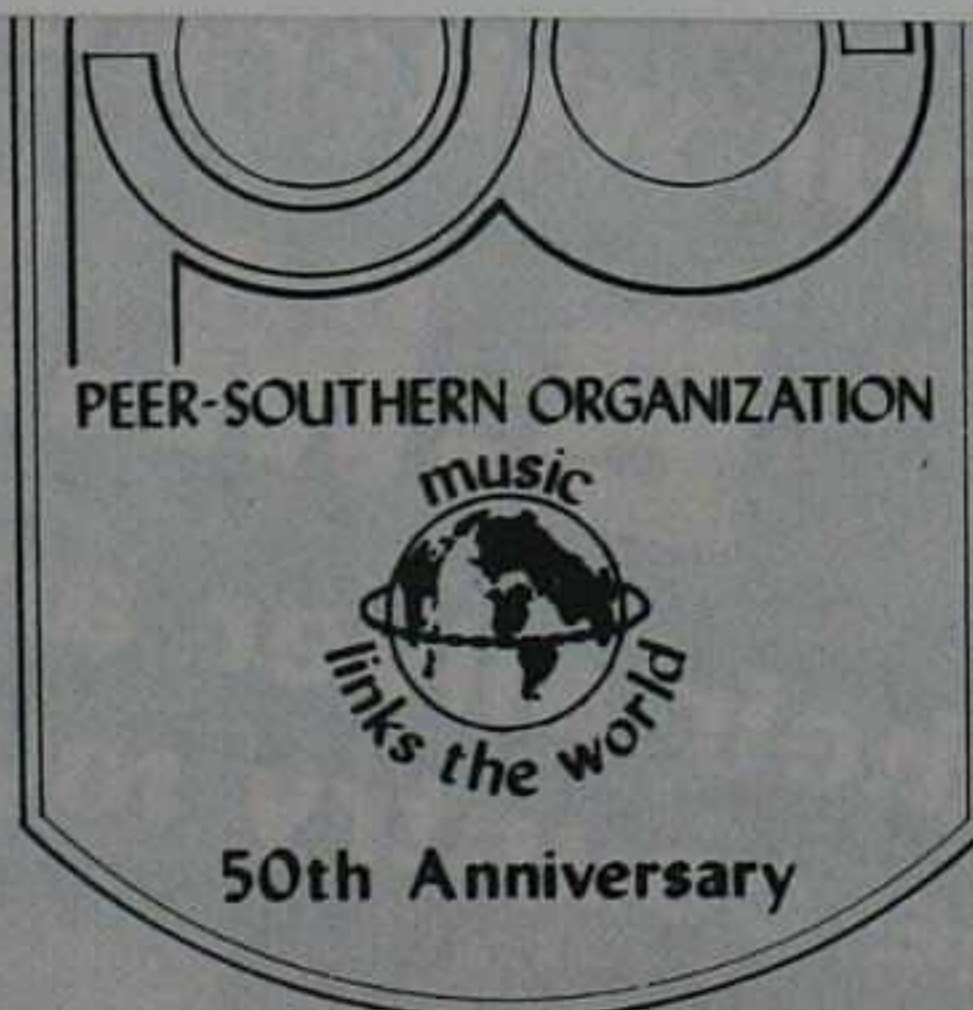
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Continued from page WOCM-

also the person to see if you ne has the ability to move the mu way; to influence government c try; and the desire to identify Na the country."

Country Music Magazine agre ticle, "13 Most Powerful People the lucky 13. "Frances Preston i to a position of power in country even she began her career on tl at WSM," the magazine notes yond the realms of the BMI buik extends over industry jobs. Sh Nashville, and she gets things much."

Power is one thing, performa erful performer, handling the that so often escape the grasp in BMI.

Of all the plaudits and appla gest contribution has been her tween the Nashville music com ness/socio-economic commun worlds. It's all the difference l necks, whitesox and Blue Ribb

She has lobbied successfully has been a politically alert, polit who can pick up the phone and gressman's office or senator's asides such as "I'm sorry, he's

"My primary purpose with Bl the position they so richly des into her 20th year with the vene ization, she has achieved her j Nashville—more so than New Y based on songwriting success.

How did this woman—a clas beauty and brains—make it to

She started as a receptionis bosses were Jack Stapp, Irv Denny—three giants in the mus a moonlighting job, she answ liams—a crash course in discov country music fan.

Those early days of working secretary paved the way for the Then came the move to a legi

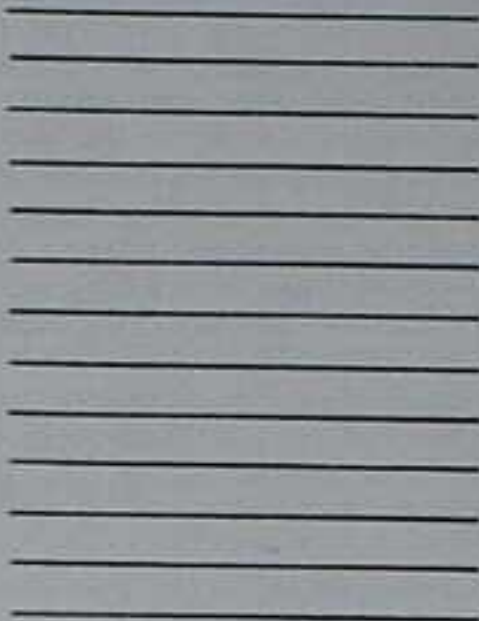
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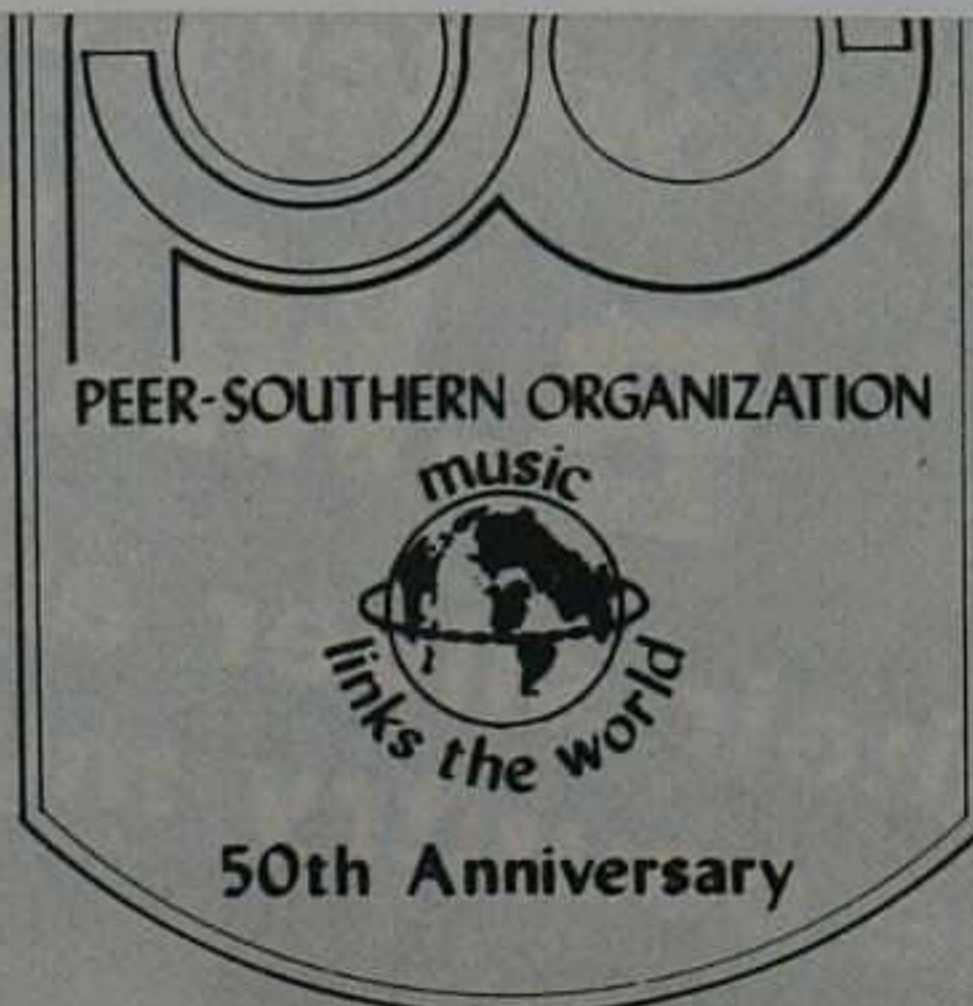
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Country Music Magazine, "13 Most Powerful the lucky 13. "France to a position of power even she began her career at WSM," the magazine, "beyond the realms of the extends over industry Nashville, and she grew much."

Power is one thing, a successful performer, but that so often escape in BMI.

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How did this woman beauty and brains—

She started as a secretary bosses were Jack & Denny—three giants a moonlighting job, Williams—a crash course country music fan.

Those early days of secretary paved the way. Then came the move

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BMI'S LEADERS

Continued from page WOCM-28

turn-of-the-century pioneers. These were the lullabies which formed the base of his musical awareness.

Soon after taking office, Haverlin directed the BMI team of writer and publisher administration executives to devote new and increased efforts to the cause of American black and country music. Robert J. Burton, in charge of the department, effected contractual affiliations with the rising tide of country music operations which were proliferating because of the increase of recording companies and broadcasting facilities.

The wisdom of Mr. Haverlin's directive was almost immediately apparent. Songs like "Candy Kisses," "Jealous Heart," "Room Full Of Roses," "Chattanooga Shoe Shine Boy" and many others were smash hits of the late 1940s.

In 1951, BMI was asked to supply the banquet entertainment for the annual convention of the National Assn. of Broadcasters slated for Chicago. Haverlin dispatched Russ Sanjek, then the director of special projects, to Nashville to prepare an evening of entertainment made up exclusively of country music. The NAB show, built around the then-current hit "Tennessee Waltz," included the talents of Roy Acuff, Pee Wee King and Redd Stewart, Red Foley, the Dinning Sisters and other country-oriented performers. It was the first occasion on which country music was presented to an audience of the nation's leading commercial broadcasters advertising agencies and their guests.

BMI's executives made regular visits to Nashville during the ensuing years. In 1953, Haverlin, together with Sanjek and Burton, attended the second country music Disk Jockey Week, during which BMI presented its first round of awards for outstanding success in the country music field.

By the mid-1950s, country music as well as other types of American music was enjoying true national popularity and exposure for the first time. Then began a round of staged public events intended to embarrass the new music licensing organization.

Congressmen ranted about Elvis Presley's BMI hits, music educators complained about BMI's "Nashville Hillbillies," and major publications related the increasing popularity of BMI's rock 'n' roll music to juvenile delinquency. At the height of the "controversy" Haverlin stated, "BMI will not accept the blame for the new music. Rather, we want credit for its success." Both country music and BMI went on to newer heights of achievement.

By the time retirement was mandated for Haverlin in 1964, he could boast of the international acceptance of country music as well as other forms of native American musical culture for which he had so long and valiantly fought.

Robert J. Burton, who perhaps more than anyone had been responsible for BMI's day-to-day involvement with country music, succeeded Haverlin as BMI president on Jan. 1, 1964. His original assignment at BMI in 1940 was as resident counsel. But his advancement within the organization paralleled the growth of BMI and its eventual development into the largest performing rights licensing body in the world. Judge Burton (his title resulted from his office as City Judge in his home city, New Rochelle, N.Y.), was a constant visitor to Nashville. He attended every country music celebration until his unfortunate death in 1965. On Saturday nights of each stay he was a regular visitor backstage at the Opry. He played a vital role in assisting and advising Nashville writers and publishers. Judge Burton was also a major figure in the formation of the Country Music Association for whom he headed the first fund raising committee. His vision of CMA's future was responsible for raising the first \$100,000 which underwrote the building now standing as a monument to country music and men like him who fought its battles.

Robert B. Sour, a BMI executive since 1940, succeeded Judge Burton in 1966. Sour is best known as the writer of "Body and Soul." But his concern for country music was evident from BMI's earliest days. At that time, he served as lyric editor for the new organization and assisted in the affiliation of numerous writers and publishers. Sour was a regular visitor to Nashville from the early 1950s and served as an early director of CMA. In 1968, having reached mandatory age, he retired as BMI president. Today, he is a consultant to the American Guild of Authors and Composers and devotes himself to the cause of songwriters the world over.

BMI's current chief operating officer and president, Edward M. Cramer, came to BMI in 1968. He was a Cornell Law School graduate who had been part of the outside legal team which served BMI through the 1950s. Cramer has continued the important BMI tradition of frequent stays in Nashville. Under his direction, BMI has consolidated the gains it enjoyed through the years and is now engaged in a wide-ranging campaign designed to bring to all the fullest information about the music business, the rights of authors and the protection of intellectual property. Cramer played a significant role in campaigning for copyright revision. He now heads the BMI team which will deal with many new users who must obtain permission to perform music publicly.

These five men, all strong individuals in their own right, have been remarkably similar in one determination: their championship of opportunity for the creators and publishers of the many worlds of music which BMI licenses. Because of them and those who will follow in the leadership of the world's largest music licensing body, American country songwriters and publishers can rest assured that the BMI door will remain open "for all who have anything to say in music."

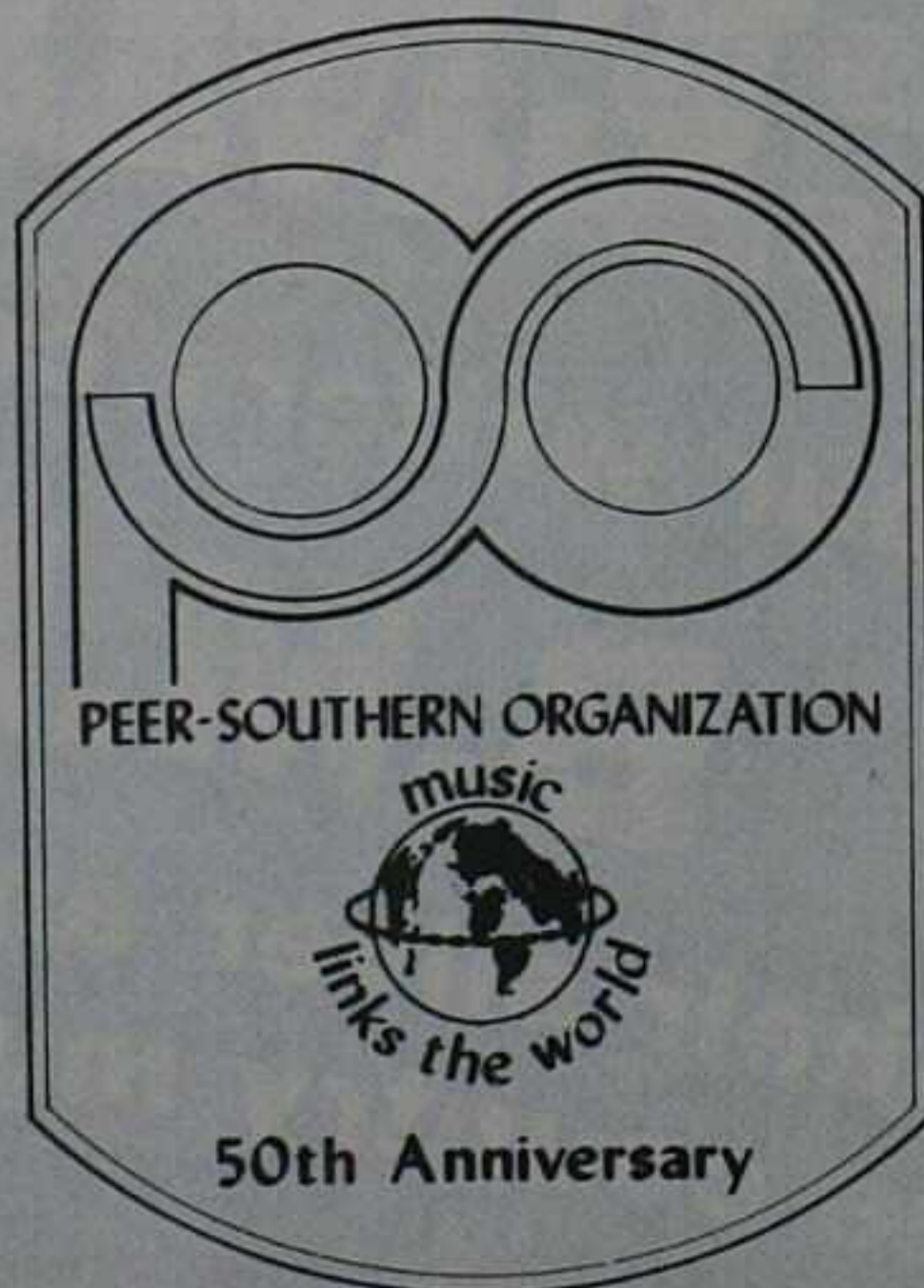
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1953

BACK STREET AFFAIR, **Billy Wallace** (Unichappel Music, Inc.)
 BUMMING AROUND, **Pete Graves** (Four Star Music, Inc.)
 CARIBBEAN, **Mitch Torok** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 CRYING IN THE CHAPEL, **Artie Glenn** (Unichappel Music, Inc.)
 A DEAR JOHN LETTER, **Lewis Talley, Fuzzy Owen, Billy Barton** (Elvis Presley Music, Inc.)
 DON'T LET THE STARS GET IN YOUR EYES, **Slim Willet** (Four Star Music Co., Inc.)
 FULL TIME JOB, **Jerry Teifer** (Acuff-Rose Publications, Inc.)
 HEY JOE, **Boudleaux Bryant** (Acuff-Rose Publications, Inc.)
 I FORGOT MORE THAN YOU'LL EVER KNOW, **Carl A. Noll** (Travis Music Co.)
 MEXICAN JOE, **Mitch Torok** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 NO HELP WANTED, **Gill Carlisle** (Acuff-Rose Publications, Inc.)
 RUB A DUB DUB, **Hank Thompson** (Brazos Valley Music Co.)
 YOUR CHEATIN' HEART, **Hank Williams** (Fred Rose Music, Inc.)

1954

AS FAR AS I'M CONCERNED, **Dale Parker** (Unichappel Music, Inc.)
 BACK UP, BUDDY, **Boudleaux Bryant** (Acuff-Rose Publications, Inc.)
 BIMBO, **Rod Morris** (Travis Music Co.)
 COURTIN' IN THE RAIN, **T. Texas Tyler** (Four Star Music Co., Inc.)
 CRY, CRY, DARLING, **Jimmy Newman, J.D. Miller** (Acuff-Rose Publications, Inc.)
 DON'T DROP IT, **Terry Fell** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 EVEN THO, **Willie Jones, Curt Peeples, Webb Pierce** (Acuff-Rose Publications, Inc.)
 GO, BOY, GO, **Floyd F. Wilson** (Unichappel Music, Inc.)
 HONKY TONK GIRL, **Chuck Harding** (Brazos Valley Music, Inc.)
 I LOVE YOU, **Billy Grimes** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 I'LL BE THERE (IF YOU EVER WANT ME), **Rusty Gabbard, Ray Price** (Unichappel Music, Inc.)

I'M WALKIN' THE DOG, **W.C. Grimsley, E.M. Grimsley** (Unichappel Music, Inc.)
 LET ME BE THE ONE, **Paul Blevis, Joe Hobson, W.S. Stevenson** (Four Star Music Co., Inc.)
 ONE BY ONE, **Johnnie Wright, Jack Anglin, Jim Anglin** (Acuff-Rose Publications, Inc.)
 SLOWLY, **Webb Pierce, Tommy Hill** (Cedarwood Publishing Co., Inc.)
 SPARKLING BROWN EYES (SPARKLING BLUE EYES), **Billy Cox** (Dixie Music Publishing Co.)
 THANK YOU FOR CALLING, **Cindy Walker** (Blackwood Music, Inc., Hollis Music, Inc.)
 THERE STANDS THE GLASS, **Mary Jean Schurz, Russ Hull, Audrey Grisham** (Unichappel Music, Inc.)
 THIS IS THE THANKS I GET (FOR LOVING YOU), **Tommy Dilbeck, Eddy Arnold** (Unichappel Music, Inc.)

WAKE UP, IRENE, **John Hathcock, Weldon Allard** (Brazos Valley Music, Inc.)
 Y'ALL COME, **Arleigh Duff** (Fort Knox Music Co.)
 YOU BETTER NOT DO THAT, **Tommy Collins** (Central Songs, Inc.)

1955

ALL RIGHT, **Faron Young** (Moss Rose Publications, Inc.)
 ARE YOU MINE?, **Jim Amadeo, M. Petrunka, Don Grashy** (Jamie Music Publishing Co.)
 AS LONG AS I LIVE, **Roy Acuff** (Acuff-Rose Publications, Inc.)
 BABY, LET'S PLAY HOUSE, **Arthur Gunter** (Excellorec Music Co., Inc.)
 COMPANY'S COMIN', **John Mullins** (Earl Barton Music, Inc.)
 I DON'T CARE, **Webb Pierce, Cindy Walker** (Cedarwood Publishing Co., Inc.)
 IF YOU DON'T, SOMEBODY ELSE WILL, **Johnny Mathis, Jimmy Lee, Geraldine Hamilton** (Acuff-Rose Publications, Inc.)

IN THE JAILHOUSE NOW, **Jimmie Rodgers** (Peer International Corp.)
 IN THE JAILHOUSE NOW NO. 2, **Jimmie Rodgers** (Peer International Corp.)
 I'VE BEEN THINKING, **Boudleaux Bryant** (Acuff-Rose Publications, Inc.)
 JUST CALL ME LONESOME, **Rex Griffin** (Unichappel Music, Inc.)
 KISSES DON'T LIE, **Pearl Butler, George Sherry** (Cedarwood Publishing Co.)
 LET ME GO, LOVER, **Jenny Lou Carson, Al Hill** (Unichappel Music, Inc.)
 LIVE FAST, LOVE HARD, DIE YOUNG, **Joe Allison** (Central Songs, Inc.)
 LOOSE TALK, **Ann Lucas, Freddie Hart** (Central Songs, Inc.)
 MAKE BELIEVE, **Billy Walker, Jerri Page** (Earl Barton Music, Inc.)
 MAKING BELIEVE, **Jimmy Work, Roscoe Reid, Joe Hobson** (Acuff-Rose Publications, Inc.)
 MORE AND MORE, **Webb Pierce, Merle Kilgore** (Cedarwood Publishing Co., Inc., Travis Music Co.)
 MORE THAN ANYTHING ELSE IN THE WORLD, **Leon Payne** (Unichappel Music, Inc.)
 NEW GREEN LIGHT, THE, **Hank Thompson** (Brazos Valley Music, Inc.)

PENNY CANDY, **Cal Veale** (Dandelion Music Co.)
 SATISFIED MIND, **J.H. Hays, Jack Rhodes** (Fort Knox Music Co.)
 THAT DO MAKE IT NICE, **Eddy Arnold, Fred Ebb, Paul Klein** (Hudson Bay Music Co.)
 THAT'S ALL RIGHT, **Arthur Crudup** (Unichappel Music, Inc.)
 THERE SHE GOES, **Eddie Miller, W.S. Stevenson, Durwood Haddock** (Four Star Music Co., Inc.)
 THERE'S POISON IN YOUR HEART, **Zeke Clements** (Unichappel Music, Inc.)
 WHATCHA GONNA DO NOW?, **Tommy Collins** (Central Songs, Inc.)
 WHEN I STOP DREAMIN', **Ira Louvin, Charlie Louvin** (Acuff-Rose Publications, Inc.)
 WHOSE SHOULDER WILL YOU CRY ON, **Billy Wallace, Kitty Wells** (Unichappel Music, Inc.)

YELLOW ROSES, **Kenny Devine, Sam Nichols** (Travis Music Co.)
 YONDER COMES A SUCKER, **Jim Reeves** (Tree Publishing Co., Inc.)
 YOU'RE NOT MINE ANYMORE, **Webb Pierce, Doyle Wilburn, Teddy Wilburn** (Cedarwood Publishing Co., Inc.)

1956

ANY OLD TIME, **Jimmie Rodgers** (Peer International Corp.)
 BLUE SUEDE SHOES, **Carl Lee Perkins** (Hi Lo Music, Inc., Unichappel Music, Inc.)
 CONSCIENCE, I'M GUILTY, **Jack Rhodes** (Central Songs, Inc.)
 CRAZY ARMS, **Ralph Mooney, Charles Seals** (Tree Publishing Co., Inc., Champion Music Corp.)
 DON'T BE CRUEL, **Otis Blackwell, Elvis Presley** (Elvis Presley Music, Inc., Travis Music Co., Unichappel Music, Inc.)
 EAT, DRINK AND BE MERRY, **Celia Ferguson, Sandra Ferguson** (Earl Barton Music, Inc.)
 FOLSOM PRISON, **Johnny Cash** (Hi Lo Music, Inc.)
 FOR RENT, **James Loden, Jack Morrow** (Vanguard Songs)
 HEARTBREAK HOTEL, **Mae Axton, Tommy Durden, Elvis Presley** (Tree Publishing Co., Inc.)

HONKY TONK MAN, **Johnny Horton, Howard Hauxey, Tillman Franks** (Cedarwood Publishing Co., Inc.)
 HOPING THAT YOU'RE HOPING, **Betty E. Harrison** (Cedarwood Publishing Co., Inc.)
 HOUND DOG, **Jerry Leiber, Mike Stoller** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 I DON'T BELIEVE YOU'VE MET MY BABY, **Aufry Inman** (Tree Publishing Co., Inc.)
 I FORGOT TO REMEMBER TO FORGET, **Stanley A. Kessler, Charles A.L. Feathers** (Hi Lo Music, Inc.)
 I TAKE THE CHANCE, **Ira Louvin, Charlie Louvin** (Acuff-Rose Publications, Inc.)
 I WALK THE LINE, **Johnny Cash** (Hi Lo Music, Inc.)
 I WANT YOU, I NEED YOU, I LOVE YOU, **George Mysels, Ira Kosloff** (Elvis Presley Music, Inc., Unichappel Music, Inc.)

IT'S A GREAT LIFE, **Joe Allison, Audrey Allison, Faron Young** (Central Songs, Inc.)
 I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT, **Ted Daffan** (Peer International Corp.)
 LOVE, LOVE, LOVE, **Ted Jarrett** (Cedarwood Publishing Co., Inc.)
 MY LIPS ARE SEALED, **Bon Weisman, Hal Blair, Bill Peppers** (Unichappel Music, Inc.)
 MYSTERY TRAIN, **Sam C. Phillips, Herman Parker Jr.** (Hi Lo Music, Inc.)
 RICHEST MAN IN THE WORLD, THE, **Boudleaux Bryant** (House of Bryant Publications, Acuff-Rose Publications, Inc.)
 SEARCHING, **M. Murphy, M. Maddox** (Singing River Publishing Co., Inc., Unichappel Music, Inc.)

SIXTEEN TONS, **Merle Travis** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 SO DOGGONE LONESOME, **Johnny Cash** (Hi Lo Music, Inc.)
 SWEET DREAMS, **Don Gibson** (Acuff-Rose Publications, Inc.)
 THESE HANDS, **Eddie Noack** (Unichappel Music, Inc.)
 WHAT WOULD YOU DO (IF JESUS CAME TO YOUR HOUSE), **Hugh Ashley, Lois Blanchard** (Earl Barton Music, Inc.)
 WHY, BABY, WHY, **George Jones, Darrell Edwards** (Fort Knox Music Co.)
 YONDER COMES A SUCKER, **Jim Reeves** (Tree Publishing Co., Inc.)
 YOU AND ME, **Johnnie Wright, Jack Anglin, Jim Anglin** (Unichappel Music, Inc.)
 YOU ARE THE ONE, **Mitch Torok** (Jamie Music Publishing Co.)
 YOU'RE STILL MINE, **Faron Young, Eddie Thorpe** (Moss Rose Publications, Inc.)

1957

ACCORDING TO MY HEART, **Gary Walker** (Cedarwood Publishing Co., Inc.)
 ALL SHOOK UP, **Otis Blackwell, Elvis Presley** (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 AM I LOSING YOU, **Jim Reeves** (Rondo Music)

BEFORE I MET YOU, **Charles L. Seitz, Joe Lewis, Elmer Rader** (Cedarwood Publishing Co., Inc.)
 BYE BYE LOVE, **Boudleaux Bryant, Felice Bryant** (House of Bryant Publications)
 CASH ON THE BARRELHEAD, **Ira Louvin, Charlie Louvin** (Acuff-Rose Publications, Inc.)
 FALLEN STAR, A, **James Joiner** (Tree Publishing Co., Inc.)
 FOUR WALLS, **George Campbell, Marvin Moore** (Unart Music Corporation)
 FRAULEIN, **Lawton Williams** (Unart Music Corporation)
 GEISHA GIRL, **Lawton Williams** (Unart Music Corporation)
 GO AWAY WITH ME, **Dan Welch** (Lowery Music Co., Inc.)
 GONNA FIND ME A BLUEBIRD, **Marvin Rainwater** (Acuff-Rose Publications, Inc.)
 HONKY TONK SONG, **Mel Tillis, A.R. Paddy** (Cedarwood Publishing Co., Inc., Tree Publishing Co., Inc.)

I CAN'T QUIT (I'VE GONE TOO FAR), **Marty Robbins** (Fred Rose Music, Inc.)
 I HEARD THE BLUEBIRDS SING, **Hod Pharis** (Peer International Corp.)
 I MISS YOU ALREADY, **Marvin Rainwater, Faron Young** (Tree Publishing Co., Inc.)
 I'M A ONE WOMAN MAN, **Johnny Horton** (Cedarwood Publishing Co., Inc.)
 IS IT WRONG (FOR LOVING YOU), **Warner McPherson** (Unichappel Music, Inc.)
 I'VE GOT A NEW HEARTACHE, **Wayne P. Walker** (Cedarwood Publishing Co., Inc.)
 JUST ONE MORE, **George Jones** (Starrite Publishing Co.)
 KNEE DEEP IN THE BLUES, **Melvin Endsley** (Acuff-Rose Publications, Inc.)
 LOVE ME TENDER, **Elvis Presley, Vera Matson** (Elvis Presley Music, Inc.)
 MISSING YOU, **Red Sovine, Dale Noe** (Unichappel Music, Inc.)
 MY SHOES KEEP WALKING BACK TO YOU, **Lee Ross, Bob Wills** (Unichappel Music, Inc.)

NEXT IN LINE, **Johnny Cash** (Knox Music, Inc.)
 POOR MAN'S RICHES, **Benny Barnes, Dee Marais** (Starrite Publishing Co.)
 REPENTING, **Gary Walker** (Unichappel Music, Inc.)
 SINGING THE BLUES, **Melvin Endsley** (Acuff-Rose Publications, Inc.)
 TANGLED MIND, **Ted Daffan, Harman Shoss** (Unichappel Music, Inc.)
 THERE YOU GO, **Johnny Cash** (Fort Knox Music Co.)
 TRAIN OF LOVE, **Johnny Cash** (Fort Knox Music Co.)
 WALKIN' AFTER MIDNIGHT, **Alan Block, Don Hecht** (Four Star Music Co., Inc.)
 WASTED WORDS, **Don Gibson** (Acuff-Rose Publications, Inc.)
 WHITE SPORT COAT (AND A PINK CARNATION), **Marty Robbins** (Fred Rose Music, Inc.)
 YOUNG LOVE, **Carole Joyner, Ric Cartey** (Lowery Music Co., Inc.)
 YOU'RE RUNNING WILD, **Ray Edenton, Don Winters** (Acuff-Rose Publications, Inc.)

1958

ALL I HAVE TO DO IS DREAM, **Boudleaux Bryant** (House of Bryant Publications)
 ALONE WITH YOU, **Roy Drusky, Lester Yanadore, Faron Young** (Moss Rose Publications, Inc.)
 ANNA MARIE, **Cindy Walker** (Open Road Music, Inc.)
 BALLAD OF A TEENAGE QUEEN, **Jack Clement** (Fort Knox Music Co.)
 BELIEVE WHAT YOU SAY, **Johnny Burnette, Dorsey Burnette** (Matragun Music, Inc., Unart Music Corp.)
 BIG RIVER, **Johnny Cash** (Hi Lo Music, Inc.)
 BIRD DOG, **Boudleaux Bryant** (House of Bryant Publications, Inc.)
 BLUE, BLUE DAY, **Don Gibson** (Acuff-Rose Publications, Inc.)
 BLUE BOY, **Boudleaux Bryant** (Acuff-Rose Publications, Inc.)
 BREATHLESS, **Otis Blackwell** (Obie Music, Inc., Screen Gems-EMI Music, Inc.)
 CITY LIGHTS, **Bill Anderson** (TNT Music, Inc.)
 COLOR OF THE BLUES, **George Jones, Lawton Williams** (Fort Knox Music Co.)
 COME IN STRANGER, **Johnny Cash** (Unichappel Music, Inc.)
 CRYIN' OVER YOU, **Mark Dee, Al Peshoff** (Cedarwood Music Co., Inc.)
 CURTAIN IN THE WINDOW, **Lee Ross** (Tree Publishing Co., Inc.)
 GUESS THINGS HAPPEN THAT WAY, **Jack Clement** (Knox Music, Inc.)
 HEY MISTER BLUE BIRD, **Cindy Walker** (Unichappel Music, Inc.)
 HIGH SCHOOL CONFIDENTIAL, **Ron Hargrave** (Perron Music Publications)
 HOLIDAY FOR LOVE, **Webb Pierce, Wayne Walker, Mel Tillis** (Cedarwood Music Co., Inc.)
 HOME OF THE BLUES, **Johnny Cash, Glenn Douglas, Vic McAlpin** (Hi Lo Music, Inc.)
 I CAN'T STOP LIVING YOU, **Don Gibson** (Acuff-Rose Publications, Inc.)
 I FOUND MY GIRL IN THE U.S.A., **Jimmie Skinner** (Fort Knox Music Co.)
 INVITATION TO THE BLUES, **Roger Miller** (Fort Knox Music Co.)
 IT'S A LITTLE MORE LIKE HEAVEN, **Hoyt Johnson, Jim Atkins, Johnny Cash** (E & M Publishing Co.)

JUST MARRIED, **Al Allen, Barry DeVorzon** (Warner-Tamertane Pub. Corp.)
 KISSES SWEETER THAN WINE, **Joel Newman, Paul Campbell, Fred Hellerman, Ronnie Gilbert, Pete Seeger, Lee Hays** (Folkways Music Publishers, Inc.)
 MY SPECIAL ANGEL, **Jimmy Duncan** (Viva Music, Inc.)
 OH LONESOME ME, **Don Gibson** (Acuff-Rose Publications, Inc.)
 POOR LITTLE FOOL, **Shari Sheeley** (Unart Music Corp., Matragun Music, Inc.)
 RAUNCHY, **Bill Justis, Sidney Manker** (Hi Lo Music, Inc.)



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 END ME THE PILLOW YOU DREAM ON, Hank Locklin (Four Star Music Co., Inc.)
 THE 5th ANGEL, Wanda Ballman, J.W. Arnold (Acuff-Rose Publications, Inc.)
 FOOD UP, Dub Dickerson, Erma Herrold (Travis Music Co.)
 TOP THE WORLD, Carl Belew, W.S. Stevenson (Four Star Music Co., Inc.)
 HIS LITTLE GIRL OF MINE, Ray Charles (Unichappel Music Co., Inc.)
 TAKE UP LITTLE SUSIE, Felice Bryant, Boudleaux Bryant (House of Bryant Publications, Inc.)
 THE WAYS OF A WOMAN IN LOVE, Bill Justis, Charlie Rich (Hi Lo Music, Inc.)
 YEAR MY RING AROUND YOUR NECK, Bert Carroll, Russell Moody, Marilyn Schack, Freddy Friday (Elvis Presley Music, Inc., Tideland Music Pub. Corp., Pineclaw Music Pub. Co., Inc., Unichappel Music, Inc.)
 WHY, WHY, A.R. Peddy, Wayne Walker (Cedarwood Music Co., Inc.)
 DON'T, Jerry Lieber, Mike Stoller (Elvis Presley Music, Inc.)
 GREAT BALLS OF FIRE, Jack Hammer, Otis Blackwell (Unichappel Music, Inc.)
 1959
 ALL OVER AGAIN, Johnny Cash (Unichappel Music, Inc.)
 WHAT'S THAT EASY TO FORGET, Carl Belew, W.S. Stevenson, Shelby Singleton (Four Star Music Co., Inc.)
 BATTLE OF NEW ORLEANS, Jimmy Driftwood (Warden Music Co., Inc.)
 BIG MIDNIGHT SPECIAL, Wilma Lee Cooper (Acuff-Rose Publications, Inc.)
 BILLY BAYOU, Roger Miller (Tree Publishing Co., Inc.)
 BLACK LAND FARMER, Frankie Miller (Peer International Corp.)
 COME WALK WITH ME, Burkett Graves (Acuff-Rose Publications, Inc.)
 COUNTRY GIRL, Roy Drusky (Moss Rose Publications, Inc.)
 COUNTRY MUSIC IS HERE TO STAY, Ferlin Husky (Larrick Music Co., Husky Music Co., Inc.)
 DARK HOLLOW, Bill Browning (Fort Knox Music Co., Good Time Acme Music Pub. Co.)
 DON'T TAKE YOUR GUNS TO TOWN, Johnny Cash (House of Cash Music, Inc., Unichappel Music, Inc.)
 DON'T TELL ME YOUR TROUBLES, Don Gibson (Acuff-Rose Publications, Inc.)
 GIVE MYSELF A PARTY, Don Gibson (Acuff-Rose Publications, Inc.)
 GOTTA TRAVEL ON (aka DONE LAID AROUND), Paul Clayton, Larry Ehrlich, David Lazar, Ronnie Gilbert, Lee Hays, Pete Seeger, Fred Hellerman (Sanga Music, Inc.)
 GRIN AND BEAR IT, John D. Loudermilk, Marijohn Wilkin (Cedarwood Publishing Co., Inc.)
 HEARTACHES BY THE NUMBER, Harlan Howard (Tree Publishing Co., Inc.)
 HOME, Roger Miller (Tree Publishing Co., Inc.)
 AIN'T NEVER, Mel Tillis, Webb Pierce (Cedarwood Publishing Co., Inc.)
 GOT STRIPES, Johnny Cash, Charlie Williams (House of Cash, Inc., Unichappel Music, Inc.)
 I'M IN LOVE AGAIN, Vic McAlpin, George Morgan (Acuff-Rose Publications, Inc.)
 IT'S JUST A MATTER OF TIME, Brook Benton, Clyde Otis, Belford Hendricks (Times Square Music Pub. Co.)
 I'M BROWN THE NEWSBOY, A.P. Carter (Peer International Corp.)
 LIFE TO GO, George Jones (Starrite Pub. Co.)
 THE LONG BLACK VEIL, Marijohn Wilkin, Danny Dill (Cedarwood Publ. Co., Inc.)
 LUTHER PLAYED THE BOOGIE, John Cash (Hi Lo Music, Inc.)
 MOMMY FOR A DAY, Buck Owens, Harlan Howard (Travis Music Co.)
 MY BABY'S GONE, Hazel Houser (Central Songs, Inc.)
 OLD MOON, Bernie Harville Jr., O'Brien Fisher (Unart Music Corp., Sundown Pub. Co.)
 PARTNERS, Danny Dill (Cedarwood Publ. Co., Inc.)
 PICK ME UP ON YOUR WAY DOWN, Harlan Howard (Tree Publishing Co., Inc.)
 POOR OLD HEARTSICK ME, Helen Carter (Acuff-Rose Publications, Inc.)
 LET HIM FREE, Helen Moyers, Skeeter Davis, Marie Wilson (Tree Publishing Co., Inc.)
 SOMEBODY'S BACK IN TOWN, Don Helms, Teddy Wilburn, Doyle Wilburn (Sure Fire Music Co., Inc.)
 TEN THOUSAND DRUMS, Mel Tillis, Carl Smith (Cedarwood Publ. Co., Inc.)
 TENNESSEE STUD, Jimmie Driftwood (Warden Music Co., Inc.)
 THAT'S WHAT IT'S LIKE TO BE LONESOME, Bill Anderson (Champion Music Corp., Tree Publishing Co., Inc.)
 A THOUSAND MILES AGO, Mel Tillis, Webb Pierce (Cedarwood Publishing Co., Inc.)
 TILL I KISSED YOU, Don Everly (Acuff-Rose Publications, Inc.)
 TREASURE OF LOVE, J.P. Richardson (Starrite Publishing Co.)
 WATERLOO, John D. Loudermilk, Marijohn Wilkin (Cedarwood Publishing Co., Inc.)
 WHAT DO I CARE, Johnny Cash (House of Cash, Inc., Southwind Music, Inc.)
 WHEN IT'S SPRINGTIME IN ALASKA, Johnny Horton (Cajun Publishing Co.)
 WHICH ONE IS TO BLAME, Redd Stewart, Sunny Dull (Ridgeway Music, Inc.)
 WHITE LIGHTNING, J.P. Richardson (Glad Music Co.)
 WHO CARES FOR ME (aka WHO CARES FOR ME?), Don Gibson (Acuff-Rose Publications, Inc.)

WHO SHOT SAM, Darrell Edwards, Ray Jackson, Gage Jones (Glad Music Co., Fort Knox Music Co.)
 YOU'RE MAKING A FOOL OUT OF ME, Tompall Glaser (Glaser Publications)
 1960
 ABOVE AND BEYOND (THE CALL OF LOVE), Harlan Howard (Jat Music Co., Inc.)
 ALABAMA, Lloyd Copas (Fort Knox Music Co.)
 AMIGO'S GUITAR, Kitty Wells, Roy Bodkin, John D. Loudermilk (Cedarwood Publishing Co., Inc.)
 ANOTHER, Roy Drusky, Vic McAlpin, Marie Wilson (Moss Rose Publications, Inc.)
 ARE YOU WILLING WILLIE, Marion Worth (Travis Music Co.)
 BIG IRON, Marty Robbins (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 EACH MOMENT (SPENT WITH YOU), Billy Worth, Billy Hogan (Acuff-Rose Publications, Inc.)
 EL PASO, Marty Robbins (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 FACE TO THE WALL, Bill Anderson, Faron Young (Tree Publishing Co., Inc., Champion Music Corp.)
 FAMILY MAN, J.A. Bathrop (Fort Knox Music Co.)
 HELL HAVE TO GO, Joe Allison, Audrey Allison (Central Songs, Inc.)
 I KNOW ONE, Jack Clement (Jack Music, Inc.)
 I'M GETTIN' BETTER, Jim Reeves (Tuckahoe Music, Inc.)
 JUST ONE TIME, Don Gibson (Acuff-Rose Publications, Inc.)
 LAST RIDE, Ted Daffan, Robert Halcomb (Hank's Music, Inc.)
 LEFT TO RIGHT, Lorene Mann (Sure Fire Music Co., Inc.)
 A LOVELY WORK OF ART, James Joiner (Tune Publishers, Inc., Newkeys Music)
 MILLER'S CAVE, Jack Clement (Jack Music, Inc.)
 NO LOVE HAVE I, Mel Tillis (Cedarwood Publishing Co., Inc.)
 ONE MORE TIME, Mel Tillis (Cedarwood Publishing Co., Inc.)
 PINBALL MACHINE, Lonnie Irving (Fort Knox Music Co., Hoedown Music)
 RIVER BOAT, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 THE SAME OLD ME, Fuzzy Owen (Tree Publishing Co., Inc.)
 SINK THE BISMARCK, Tillman Franks, Johnny Horton (Cajun Publishing Co., Inc.)
 SOFTLY AND TENDERLY (I'LL HOLD YOU IN MY ARMS), Red Bailey, Jim Howell (Fred Rose Music, Inc.)
 THERE'S A BIG WHEEL, Don Gibson (Acuff-Rose Publications, Inc.)
 TIMBROOK, James G. Howell, Don Pierce (Ralph S. Radio Music)
 THE TIP OF MY FINGERS, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 TOO MUCH TO LOSE, Lester Vanadore, Tommy Blake (Moss Rose Publications, Inc.)
 WHY I'M WALKIN', Stonewall Jackson, Melvin Endsley (Acuff-Rose Publications, Inc., Unichappel Music, Inc.)
 WISFUL THINKING, Wynn Stewart (Jat Music, Inc.)
 A WOMAN'S INTUITION, Madelin Burroughs (Sure Fire Music Co., Inc.)
 YOUR OLD USED TO BE, Faron Young, Hilda Young (Moss Rose Publications, Inc.)
 YOU'RE THE ONLY GOOD THING (THAT'S HAPPENED TO ME), Chuck Gregory (Golden West Melodies, Inc.)
 1961
 AM I LOSING YOU, Jim Reeves (Rondo Music)
 BEFORE THIS DAY ENDS, Marie Wilson, Roy Drusky, Vic McAlpin (Moss Rose Publications, Inc.)
 BEGGAR TO A KING, J.P. Richardson (Starrite Publishing Co.)
 THE BLIZZARD, Harlan Howard (Red River Song, Inc., Tuckahoe Music, Inc.)
 DON'T WORRY, Marty Robbins (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 EXCUSE ME, Buck Owens, Harlan Howard (Central Songs, Inc.)
 FALLEN ANGEL, Wayne P. Walker, Marijohn Wilkins, Webb Pierce (Cedarwood Publishing Co., Inc.)
 FOOLIN' AROUND, Buck Owens, Harlan Howard (Central Songs, Inc.)
 HEART OVER MIND, Mel Tillis (Cedarwood Publishing Co., Inc.)
 HEARTBREAK U.S.A., Harlan Howard (Tree Publishing Co., Inc.)
 HELLO FOOL, James Coleman, Willie Nelson (Tree Publishing Co., Inc.)
 HELLO WALLS, Willie Nelson (Tree Publishing Co., Inc.)
 I DON'T BELIEVE I'LL FALL IN LOVE TODAY, Harlan Howard (Central Songs, Inc.)
 I FALL TO PIECES, Hank Cochran, Harlan Howard (Tree Publishing Co., Inc.)
 I MISSED ME, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 I THINK I KNOW, Cury Putman (Travis Music Co.)
 I WISH I COULD FALL IN LOVE TODAY, Harlan Howard (Central Songs, Inc.)
 I'LL HAVE ANOTHER CUP OF COFFEE, William I. (Bill) Brock (Mixer Music, Tree Publishing Co., Inc.)
 LAST DATE, Floyd Cramer (Acuff-Rose Publications, Inc.)
 LET FORGIVENESS IN, Rex Griffin, Webb Pierce (Unichappel Music, Inc., Cedarwood Publishing Co.)
 LOOSE TALK, Ann Lucas, Freddie Hart (Central Song, Inc.)
 LOVING YOU, Helen Carter (Acuff-Rose Publications, Inc.)

LOUISIANA MAN, Doug Kershaw (Acuff-Rose Publications, Inc.)
 MY EARS SHOULD BURN, Roger Miller (Tree Publishing Co., Inc.)
 MY LAST DATE WITH YOU, Floyd Cramer, Boudleaux Bryant, Skeeter Davis (Acuff-Rose Publications, Inc.)
 ODDS AND ENDS (BITS AND PIECES), Harlan Howard (Central Songs, Inc.)
 PO' FOLKS, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 SWEET DREAMS, Don Gibson (Acuff-Rose Publications, Inc.)
 SWEET LIPS, Webb Pierce, Glenn Tubbs, Wayne Walker (Cedarwood Publishing Co., Inc.)
 TENDER YEARS, Darrell Edwards (Glad Music Co.)
 THREE HEARTS IN A TANGLE, Ray Pennington, Sonny Thompson (Fort Knox Music Co.)
 THREE STEPS TO THE PHONE, Harlan Howard (Acuff-Rose Publications, Inc.)
 UNDER THE INFLUENCE OF LOVE, Buck Owens, Harlan Howard (Central Song, Inc.)
 WALK OUT BACKWARDS, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 WINDOW UP ABOVE, George Jones (Fort Knox Music Co., Glad Music Co.)
 (ON THE) WINGS OF A DOVE, Robert B. Ferguson (Larrick Music Co., Husky Music Co., Inc.)
 WHEN TWO WORLDS COLLIDE, Roger Miller, Bill Anderson (Tree Publishing Co., Inc.)
 YOU CAN'T PICK A ROSE IN DECEMBER, Leon Payne (Fred Rose Music, Inc.)
 YOUR OLD LOVE LETTERS, Johnny Bond (Fred River Songs, Inc.)
 1962
 ALLA MY LOVE, Jimmy Gatley, Harold Donny (Champion Music Corporation)
 BACKTRACK, Faron Young, Alex Zanetis (Vandore Publications, Inc.)
 BIG BAD JOHN, Jimmy Dean (Fred Rose Music, Inc.)
 CHARLIE'S SHOES, Roy Baham (Tree Publishing Co., Inc.)
 THE COMEBACK, Danny Dill (Cedarwood Publishing Co., Inc.)
 CRAZY, Willie Nelson (Tree Publishing Co., Inc.)
 CRAZY WILD DESIRE, Mel Tillis, Webb Pierce (Cedarwood Publishing Co., Inc.)
 DEVIL WOMAN, Marty Robbins (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 EVERYBODY BUT ME, Dave Burgess (Singletree Music Co., Inc.)
 GET A LITTLE DIRT ON YOUR HANDS, Bill Anderson (Champion Music Corporation, Tree Publishing Co., Inc.)
 HAPPY BIRTHDAY TO ME, Bill Anderson (Champion Music Corporation, Tree Publishing Co., Inc.)
 HOW DO YOU TALK TO A BABY? Wayne P. Walker, Webb Pierce (Cedarwood Publishing Co., Inc.)
 I CAN MEND YOUR BROKEN HEART, Don Gibson (Acuff-Rose Publications, Inc.)
 IF A WOMAN ANSWERS, Barry Mann, Cynthia Weil (Screen Gems EMI Music, Inc.)
 I'M GONNA CHANGE EVERYTHING, Alex Zanetis (Tuckahoe Music, Inc.)
 A LITTLE BITTY TEAR, Hank Cochran (Tree Music Publishing Co., Inc.)
 IT'S YOUR WORLD, Marty Robbins (Elvis Presley Music, Inc., Unichappel Music, Inc.)
 A LITTLE HEARTACHE, Wayne P. Walker (Cedarwood Publishing Co., Inc.)
 LONESOME NUMBER ONE, Don Gibson (Acuff-Rose Publications, Inc.)
 LOSING YOUR LOVE, Bill Anderson, Buddy Killen (Champion Music Corporation, Tree Publishing Co., Inc.)
 MAMA SANG A SONG, Bill Anderson (Tree Publishing Co., Inc.)
 MISERY LOVES COMPANY, Jerry Reed (Lowery Music Co., Inc.)
 NOBODY'S FOOL BUT YOURS, Buck Owens (Blue Book Music)
 OLD RIVERS, Clifton Crofford (Metric Music Co., Vva Music, Inc.)
 P.T. 109, Marijohn Wilkin, Fred Burch (Cedarwood Publishing Co., Inc.)
 SHE THINKS I STILL CARE, Dickey Lee, Steve Duffy (Glad Music Company, Jack Music, Inc.)
 SHE'S GOT YOU, Hank Cochran (Tree Publishing Co., Inc.)
 SOFT RAIN, Ray Price (Tree Publishing Co., Inc.)
 SUCCESS, Johnny Mullins (Sure Fire Music Co., Inc.)
 TAKE TIME, Mel Tillis, Marijohn Wilkin (Cedarwood Publishing Co., Inc.)
 TEARS BROKE OUT ON ME, Hank Cochran (Tree Publishing Co., Inc.)
 THREE DAYS, Willie Nelson, Faron Young (Tree Publishing Co., Inc.)
 TROUBLE'S BACK IN TOWN, Dick Flood (Sure Fire Music Co., Inc.)
 UNLOVED, UNWANTED, Wayne P. Walker, Irene Stanton (Cedarwood Publishing Co., Inc.)
 WALK ON BY, Kendall Hayes (Lowery Music Company, Inc.)
 WALKING THE STREETS, Gene Evans, Jimmy Fields, Jimmy Littlejohn (Cherie Music)
 WOLVERTON MOUNTAIN, Merle Kilgore, Claude King (Painted Desert Music Corp.)
 A WOUND TIME CAN'T ERASE, William D. Johnson (Habor Hills Music)
 YOU'RE THE REASON, Robert Moncrief, Terry Fell, Fred Hehley, Mildred Imes (Vogue Music, Inc.)
 1963
 ABILENE, John D. Loudermilk, Lester Brown, Bob Gibson, Albert Stanton (Acuff-Rose Publications, Inc.)
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WOCM-35
 ADVERTISEMENT
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Boudleaux & Felice Bryant
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PUBLICATIONS

25 YEARS OF BMI

Continued from page WOCM-35

ACT NATURALLY, Voni Morrison, Johnny B. Russell (Blue Book Music)
 BALLAD OF JED CLAMPETT, Paul Henning (Carolinone Music Co., Inc.)
 DETROIT CITY, Danny Dill, Mel Tillis (Cedarwood Publishing Co., Inc.)
 DON'T CALL ME FROM A HONKY TONK, Harlan Howard (Tree Publishing Co., Inc.)
 DON'T GO NEAR THE INDIANS, Lorene Mann (Buttercup Music)
 DON'T LET ME CROSS OVER, Penny Jay (Troy Martin Music, Inc.)
 DOWN BY THE RIVER, Jan Crutchfield (Sure Fire Music Co., Inc.)
 FROM A JACK TO A KING, Ned Miller (Jamie Music Publishing Co.)
 GUILTY, Alex Zanetis (Tuckahoe Music, Inc.)
 HAPPY TO BE UNHAPPY, Bobby Bare (Central Songs, Inc.)
 HELLO OUT THERE, Kent Westberry (Cedarwood Publishing Co., Inc.)
 HELLO TROUBLE, Orville Couch, Eddie McDuff (Tyler Publishing Co., Edville Publishing Co.)
 I TAKE THE CHANCE, Ira Louvin, Charlie Louvin (Acuff-Rose Publications, Inc.)
 I'M SAVING MY LOVE, Alex Zanetis (Jack O Diamonds Pub., Inc.)
 IS THIS ME? Bill West, Dotie West (Window Music Publishers, Open Road Music, Inc.)
 I'VE BEEN EVERYWHERE, Geoffrey Mack (Unichappell Music, Inc.)
 I'VE ENJOYED AS MUCH OF THIS AS I CAN STAND, Bill Anderson (Moss Rose Publications, Inc.)
 KICKIN' OUR HEARTS AROUND, Wanda Jackson (Central Songs, Inc.)
 LEAVIN' ON YOUR MIND, Wayne P. Walker, Webb Pierce (Cedarwood Publishing Co., Inc.)
 LONESOME (7 7203), Justin Tubb (Cedarwood Publishing Co., Inc.)
 MAKE THE WORLD GO AWAY, Hank Cochran (Tree Publishing Co.)
 THE MAN WHO ROBBED THE BANK AT SANTA FE, Jerry Leiber, Mike Stoller, Billy Ed Wheeler (Butterfield Music Corp., Trio Music Co., Inc.)
 NOT WHAT I HAD IN MIND, Jack Clement (Glad Music Co., Jack Music, Inc.)
 PRIDE, Wayne P. Walker, Irene Stanton (Cedarwood Publishing Co., Inc.)
 RING OF FIRE, June Carter, Merle Kilgore (Painted Desert Music Corp.)
 ROLL MUDDY RIVER, Betty Sue Perry (Sure Fire Music Co., Inc.)
 RUBY ANN, Lee Emerson (Fl. Knox Music Co.)
 SANDS OF GOLD, Webb Pierce, Hal Eddy, Cliff Parman (Cedarwood Publishing Co., Inc.)
 SECOND HAND ROSE (SECOND HAND HEART), Harlan Howard (Tree Publishing Co., Inc.)
 SING A LITTLE SONG OF HEARTACHE, Del Reeves, Elen Reeves (Fred Rose Music, Inc.)
 SIX DAYS ON THE ROAD, Earl Greene, Carl Montgomery (Newkeys Music, Inc., Tune Publishers, Inc.)
 STILL, Bill Anderson (Johnny Brenstock Music)
 SWEET DREAMS (OF YOU), Don Gibson (Acuff-Rose Publications, Inc.)
 T FOR TEXAS, Jimmy Rodgers (Peer International Corp.)
 TAKE A LETTER, MISS GRAY, Justin Tubb (Tree Publishing Co., Inc.)
 TALK BACK TREMBLING LIPS, John Loudermilk (Acuff-Rose Publications, Inc.)
 TIPS OF MY FINGERS, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 WALK ME TO THE DOOR, Conway Twitty (Tree Publishing Co., Inc., Twitty Bird Music Publishing Co.)
 WALL TO WALL LOVE, Helen Carter, June Carter (Acuff-Rose Publications, Inc.)
 WE MISSED YOU, Bill Anderson (Tree Publishing Co., Inc., Champion Music Corp.)
 WE MUST HAVE BEEN OUT OF OUR MINDS, Melba Montgomery (Glad Music Co.)
 YELLOW BANDANA, Al Gorgoni, Steve Karliski, Larry Kolber (Screen Gems EMI Music, Inc.)
 YOU COMB HER HAIR, Harlan Howard, Hank Cochran (Tree Publishing Co., Inc.)
 YOU TOOK HER OFF MY HANDS, Wynn Stewart, Skeets McDonald, Harlan Howard (Central Songs, Inc.)
 IN A MILLION YEARS OR SO, Charlie Williams (Central Songs, Inc.)
 A GIRL I USED TO KNOW, Jack Clement (Glad Music Co., Jack Music, Inc.)
 1964
 BAD NEWS, John D. Loudermilk (Acuff-Rose Publications, Inc.)
 THE BALLAD OF IRA HAYES, Peter La Farge (E.B. Marks Music Corp.)
 BALTIMORE, Boudleaux Bryant, Felice Bryant (House of Bryant Publications)
 BE BETTER TO YOUR BABY, Justin Tubb (Tree Publishing Co., Inc.)
 BEFORE I'M OVER YOU, Betty Sue Perry (Sure Fire Music Co., Inc.)
 BEGGING TO YOU, Marty Robbins (Elvis Presley Music, Inc., Unichappell Music, Inc.)
 B.J. THE D.J., Hugh X. Lewis (Cedarwood Publishing Co., Inc.)
 BURNING MEMORIES, Mel Tillis, Wayne Walker (Cedarwood Publishing Co., Inc.)
 COWBOY BOOTS, Baker Knight (Four Star Music Co., Inc.)

GIVE ME 40 ACRES, Earl Greene, John W. Greene (Fort Knox Music Co.)
 HAPPY BIRTHDAY, MERRY CHRISTMAS, Ron Kitson (Sure Fire Music Co., Inc.)
 I CAN'T REMEMBER, Bill Anderson, Bette Anderson (Moss Rose Publications, Inc.)
 I DON'T CARE (JUST AS LONG AS YOU LOVE ME), Buck Owens (Blue Book Music)
 I THANK MY LUCKY STARS, Wayne P. Walker (Cedarwood Publishing Co., Inc.)
 I WASHED MY HANDS IN MUDDY WATER, Joseph T. Babcock (Marian Music, Inc.)
 I WON'T FORGET YOU, Harlan Howard (Tuckahoe Music, Inc.)
 I'LL KEEP HOLDING ON (JUST TO YOUR LOVE), Robert Tubert, Sorny James (Marson Music, Inc.)
 I'LL REPOSSESS MY HEART, Paul Yandell (Fred Rose Music, Inc.)
 I'M GONNA TIE ONE ON TONIGHT, Lee Nichols (Sure Fire Music Co., Inc.)
 IS IT REALLY OVER, Jim Reeves (Tuckahoe Music, Inc.)
 I'VE GOT A TIGER BY THE TAIL, Buck Owens, Harlan Howard (Blue Book Music)
 KING OF THE ROAD, Roger Miller (Tree Publishing Co., Inc.)
 THE LUMBERJACK, Hal Willis, Ginger Willis (Regent Music Corp.)
 MAD, Tom T. Hall (Newkeys Music, Inc.)
 MY FRIEND ON THE RIGHT, Red Lane, Faron Young (Tree Publishing Co., Inc.)
 MY FRIENDS ARE GONNA BE STRANGERS, Liz Anderson (Bowen Publications, Fred Rose Music, Inc.)
 ONCE A DAY, Bill Anderson (Moss Rose Publications, Inc.)
 THE OTHER WOMAN, Don Rollins (Hudson Bay Music Co., Tree Publishing Co., Inc.)
 PLEASE TALK TO MY HEART, Jimmy Fautheree, Johnny Mathis (Glad Music Co.)
 THE RACE IS ON, Don Rollins (Acclaim Music, Inc., Glad Music Co.)
 SEE THE BIG MAN CRY, Edwin Bruce Jr. (Lyn-Lou Music, Inc., Tuneville Music)
 SITTING IN AN ALL NITE CAFE, James W. Glaser (Glaser Publications)
 TEN LITTLE BOTTLES, Johnny Bond (Red River Songs, Inc.)
 THEN AND ONLY THEN, Bill Anderson (Moss Rose Publications, Inc., Stallion Music, Inc.)
 THIS IS IT, Cindy Walker (Acclaim Music, Inc.)
 TIGER WOMAN, Merle Kilgore, Claude King (Al Gallico Music Corp.)
 A TOMBSTONE EVERY MILE, Daniel B. Fulkerson (Arrowstock Music, Inc.)
 TRUCK DRIVIN' SON OF A GUN, Dixie Dean, Ray King (Shelby Singleton Music, Inc.)
 WHAT'S HE DOIN' IN MY WORLD, Carl Belew, Eddie Bush, B.J. Moore, W.S. Stevenson, Betty J. Robinson (Four Star Music Co., Inc.)
 YAKETY AXE, Boots Randolph, James Rich (Tree Publishing Co., Inc.)
 YES MR. PETERS, Larry Kolber, Steve Karliski (Screen Gems EMI Music, Inc.)
 YOU DON'T HEAR, Jerry Huffman, Tom Cash (Unichappell Music, Inc., House of Cash, Inc.)
 YOU'RE THE ONLY WORLD I KNOW, Robert Tubert (Marson Inc.)
 1966
 ALMOST PERSUADED, Glenn Sutton, Billy Sherrill (Al Gallico Music Corp.)
 ARTIFICIAL ROSE, Tom T. Hall (Newkeys Music, Inc.)
 BEHIND THE TEARS, Ned Miller, Sue Miller (Central Songs, Inc.)
 BELLES OF SOUTHERN BELL, Don Wayne (Tree Publishing Co., Inc.)
 BUCKAROO, Bob Morris (Blue Book Music)
 DEAR UNCLE SAM, Loretta Lynn (Sure Fire Music Co., Inc.)
 DISTANT DRUMS, Cindy Walker (Combine Music Corp.)
 DON'T TOUCH ME, Hank Cochran (Tree Publishing Co., Inc.)
 ENGLAND SWINGS, Roger Miller (Tree Publishing Co., Inc.)
 EVIL ON YOUR MIND, Harlan Howard (Wilderness Music Publishing Co., Inc.)
 FLOWERS ON THE WALL, Lewis DeWitt (Unichappell Music, Inc., House of Cash, Inc.)
 GET YOUR LIE THE WAY YOU WANT IT, Buddy Mizell (Acuff-Rose Publishing, Inc.)
 GIDDYUP GO, Tommy Hill, Red Sevine (Fort Knox Music Co.)
 GREEN GREEN GRASS OF HOME, Curly Putman (Tree Publishing Co., Inc.)
 HELLO VIET NAM, Tom T. Hall (Newkeys Music, Inc.)
 THE HOME YOU'RE TEARING DOWN, Betty Sue Perry (Sure Fire Music Company, Inc.)
 HUSBANDS AND WIVES, Roger Miller (Tree Publishing Co., Inc.)
 I LOVE YOU DROPS, Bill Anderson (Moss Rose Publications, Inc.)
 I WANT TO GO WITH YOU, Hank Cochran (Tree Publishing Co., Inc.)
 IF I TALK TO HIM, Dolores Edgin, Priscilla Mitchell (Vector Music)
 IT'S ALL OVER, Jan Howard, Harlan Howard (Wilderness Music Publishing Co., Inc.)
 I'VE BEEN A LONG TIME LEAVING, Roger Miller (Tree Publishing Co., Inc.)
 KANSAS CITY STAR, Roger Miller (Tree Publishing Co., Inc.)
 THE LAST WORD IN LONESOME IS ME, Roger Miller (Tree Publishing Co., Inc.)
 LIVING IN A HOUSE FULL OF LOVE, Glenn Sutton, Billy Sherrill (Al Gallico Music Corp.)
 LOVE BUG, Curtis Wayne, Wayne Kemp (Glad Music Co., Black Jack Publishing)
 LOVIN' MACHINE, Larry Kingston (Window Music Publishing Co., Inc., Mayhem Music Co., Inc.)
 MAKE THE WORLD GO AWAY, Hank Cochran (Tree Publishing Co., Inc.)
 MAY THE BIRD OF PARADISE FLY UP YOUR NOSE, Neal Merritt (Central Songs, Inc.)
 NOBODY BUT A FOOL, Bill Anderson (Stallion Music, Inc.)

OCTOBER 15, 1977, BILLBOARD

CONGRATULATIONS ON YOUR SILVER ANNIVERSARY

FROM THE STAFF OF
SILVERLINE MUSIC, INC.

FROM THE DESK OF
BILL LOWERY

TO:
 Ed, Theo, Al, Frances,
 Roger, Helen, Del, Jerry,
 and all the gang at
B.M.I.

You're celebrating 25
 years giving awards,
 and this month, we at
 The Lowery Group are
 celebrating our 25th
 year as a proud B.M.I.
 "BOOSTER."

Congratulations to all
 of you, from all of us.

Bill

The Lowery Group of Music Publishing Companies

P.O. Box 9687 / Atlanta Georgia 30319
 404/233-6703

THE ONE ON THE RIGHT IS ON THE LEFT, **Jack Clement** (Jack Music, Inc.)
 ONLY YOU CAN BREAK MY HEART, **Buck Owens** (Blue Book Music)
 PUT IT OFF UNTIL TOMORROW, **Dolly Parton, Bill Earl Owens** (Combine Music Corp.)
 SNOW FLAKE, **Ned Miller** (Open Road Music, Inc.)
 SOMEONE BEFORE ME, **Bob Hicks** (Sure Fire Music Co., Inc.)
 STANDING IN THE SHADOWS, **Hank Williams Jr.** (Fred Rose Music Inc.)
 STREETS OF BALTIMORE, **Tompall Glaser, Harlan Howard** (Glaser Publications)
 SWINGING DOORS, **Merle Haggard** (Blue Book Music)
 TAKE ME, **George Jones, Leon Payne** (Glad Music Co.)
 THINK OF ME (WHEN YOU'RE LONELY), **Estella Olson, Don Rich** (Blue Book Music)
 WIPPY TOEING, **Bobby Hardin** (Window Music Publishing Co., Inc.)
 TRUE LOVE'S A BLESSING, **Sonny James, Carole Smith** (Marson, Inc.)
 WAITIN' IN YOUR WELFARE LINE, **Nat Stuckey, Don Rick, Buck Owens** (Blue Book Music)

WHAT KINDA DEAL IS THIS, **Wayne Gilbreath** (Lair Music Publishing Co.)
 WHAT WE'RE FIGHTING FOR, **Tom T. Hall** (Newkeys Music, Inc.)
 WOULD YOU HOLD IT AGAINST ME, **Dottie West, Bill West** (Tree Publishing Co., Inc.)
 YOU AIN'T WOMAN ENOUGH, **Loretta Lynn** (Sure Fire Music Co., Inc.)

1967

AIN'T HAD NO LOVIN', **Dallas Frazier** (Acuff-Rose Publications, Inc.)
 ALMOST PERSUADED, **Glenn Sutton, Billy Sherrill** (Al Gallico Music Corp.)
 BLUE SIDE OF LONESOME, **Leon Payne** (Acclaim Music, Inc., Glad Music Co.)
 DISTANT DRUMS, **Cindy Walker** (Combine Music Corp.)
 DON'T TOUCH ME, **Hank Cochran** (Tree Music Publishing Co., Inc.)
 I GET THE FEVER, **Bill Anderson** (Stallion Music, Inc.)
 I TAKE A LOT OF MONEY, **Bob Morris** (Four Star Music Co., Inc.)
 KING OF THE ROAD, **Roger Miller** (Tree Publishing Co., Inc.)
 LONELY AGAIN, **Jean Chapel** (Four Star Music Co., Inc.)
 A LOSER'S CATHEDRAL, **Glenn Sutton, Billy Sherrill** (Al Gallico Music Corp.)
 MISTY BLUE, **Bob Montgomery** (Talmont Music Co.)
 OH LONESOME ME, **Don Gibson** (Acuff-Rose Publications, Inc.)
 OPEN UP YOUR HEART, **Buck Owens** (Blue Book Music)
 RIDE, RIDE, RIDE, **Liz Anderson** (Fred Rose Music, Inc.)
 ROOM IN YOUR HEART, **Frances Long, Sonny James** (Marson, Inc.)
 THE SHOE GOES ON THE OTHER FOOT TONIGHT, **Buddy R. Mize** (Mariposa Music, Inc.)

SOMEBODY LIKE ME, **Wayne Carson Thompson** (Twin Forks Music, Inc., Earl Barton Music, Inc.)
 STAND BESIDE ME, **Tompall Glaser** (Glaser Publications)
 STREETS OF BALTIMORE, **Tompall Glaser, Harlan Howard** (Glaser Publications)
 SWEET DREAMS, **Don Gibson** (Acuff-Rose Publications, Inc.)
 SWEET MISERY, **Jan Crutchfield, Wayne P. Walker** (Cedarwood Publishing Co., Inc.)
 SWEET THANG, **Nathan W. Stuckey** (Su Ma Publishing Co., Inc., Stuckey Publishing)
 THE TENNESSEE WALTZ, **Pee Wee King** (Acuff-Rose Publications, Inc.)
 THERE GOES MY EVERYTHING, **Dallas Frazier** (Acuff-Rose Publications, Inc., Husky Music Co., Inc.)
 THINK OF ME (WHEN YOU'RE LONELY), **Estella Olson, Don Rich** (Blue Book Music)
 THE TIP OF MY FINGERS, **Bill Anderson** (Tree Publishing Co., Inc., Champion Music Corp.)
 TOUCH MY HEART, **Aubrey Mayhew, Donny Young** (Mayhew Publishing)
 WALKING IN THE SUNSHINE, **Roger Miller** (Tree Publishing Co., Inc.)
 WALKING ON NEW GRASS, **Ray Pennington** (Tree Publishing Co., Inc.)
 WHERE DOES THE GOOD TIMES GO, **Buck Owens** (Blue Book Music)
 YOU AIN'T WOMAN ENOUGH, **Loretta Lynn** (Sure Fire Music Co., Inc.)
 A MILLION AND ONE, **Yvonne DeVaney** (Silver Star Music Publishing Co., Inc.)
 I REALLY DON'T WANT TO KNOW, **Howard Barnes, Don Robertson** (Unichappell Music, Inc., Rumbalero Music, Inc.)

1968

ALL THE TIME, **Wayne P. Walker, Mel Tillis** (Cedarwood Publishing Co., Inc.)
 ALMOST PERSUADED, **Glenn Sutton, Billy Sherrill** (Al Gallico Music Corp.)
 AM I THAT EASY TO FORGET, **Carl Belew, Shelby Singleton, W. S. Stevenson** (Four Star Music Co., Inc.)
 BRANDED MAN, **Merle Haggard** (Blue Book Music)
 BREAK MY MIND, **John D. Loudermilk** (Acuff-Rose Publications, Inc.)

BY THE TIME I GET TO PHOENIX, **Jim Webb** (The Emp Co.)
 CINCINNATI, OHIO, **Bill Anderson** (Moss Rose Publications, Inc.)
 DETROIT CITY, **Danny Dill, Mel Tillis** (Cedarwood Publishing Co., Inc.)
 FOR LOVING YOU, **Steve Karliski** (Painted Desert Music Corp., Mad Hatter Music Corp.)
 FUNNY FAMILIAR FORGOTTEN FEELINGS, **Mickey Newbury** (Acuff-Rose Publications, Inc.)
 GENTLE ON MY MIND, **John Hartford** (Glaser Publications)
 GREEN GREEN GRASS OF HOME, **Curly Putman** (Tree Publishing Co., Inc.)
 GUITAR MAN, **Jerry Reed** (Vector Music)
 HERE COMES HEAVEN, **Joy Byers, Robert F. Tubert** (Unichappell Music, Inc.)
 HERE COMES THE RAIN, **Baby, Mickey Newbury** (Acuff-Rose Publications, Inc.)
 HEY LITTLE ONE, **Dorsey Burnette** (Warner-Tamerlane Publishing Corp.)
 I CAN'T STOP LOVING YOU, **Don Gibson** (Acuff-Rose Publications, Inc.)
 I DON'T WANNA PLAY HOUSE, **Billy Sherrill, Glenn Sutton** (Al Gallico Music Corp.)
 I WON'T COME IN WHILE HE'S THERE, **Gene Davis** (Metric Music Co., Terran Music, Inc.)

IF I KISS YOU WILL YOU GO AWAY, **Liz Anderson** (Greenback Music, Fred Rose Music, Inc.)
 IF MY HEART HAD WINDOWS, **Dallas Frazier** (Glad Music Co., Acuff-Rose Publications, Inc.)
 I'LL COME RUNNING, **Connie Smith** (Acuff-Rose Publications, Inc.)
 IN THE MISTY MOONLIGHT, **Cindy Walker** (Four Star Music Co., Inc.)
 IT TAKES PEOPLE LIKE YOU, **Buck Owens** (Blue Book Music)
 IT'S SUCH A PRETTY WORLD TODAY, **Dale Noe** (Freeway Music Corp.)
 IT'S THE LITTLE THINGS, **Arleigh Duff** (Marson, Inc.)
 KING OF THE ROAD, **Roger Miller** (Tree Publishing Co., Inc.)
 LAURA (WHAT SHE GOT THAT I AIN'T GOT), **Leon Ashley, Margie Singleton** (Al Gallico Music Corp.)

LAY SOME HAPPINESS ON ME, **Jean Chapel, Bob Jennings** (Four Star Music Co., Inc.)
 LITTLE OLD WINEDRINKER ME, **Hank Mills** (Moss Rose Publications, Inc.)
 LONELY AGAIN, **Jean Chapel** (Four Star Music Co., Inc.)
 LOVE OF THE COMMON PEOPLE, **Ronnie Wilkins, John Hurley** (Tree Publishing Co., Inc.)
 MISTY BLUE, **Bob Montgomery** (Talmont Music Co.)
 MY ELUSIVE DREAMS, **Curly Putman, Billy Sherrill** (Tree Publishing Co., Inc.)
 POP A TOP, **Nathan Stuckey** (Stuckey Publishing Co.)
 SAM'S PLACE, **Buck Owens, Red Simpson** (Blue Book Music)
 SKIP A ROPE, **Jack Moran, Glenn D. Tubb** (Tree Publishing Co., Inc.)
 SWEET MISERY, **Jan Crutchfield, Wayne P. Walker** (Cedarwood Publishing Co., Inc.)
 THERE GOES MY EVERYTHING, **Dallas Frazier** (Acuff-Rose Publications, Inc., Husky Music Co., Inc.)
 TURN THE WORLD AROUND THE OTHER WAY, **Ben Peters** (Shelby Singleton Music, Inc.)

WALK THROUGH THIS WORLD WITH ME, **Sandra Seamons, Kay Jean Savage** (Glad Music Co.)
 WALKING IN THE SUNSHINE, **Roger Miller** (Tree Publishing Co., Inc.)
 WELCOME TO MY WORLD, **Ray Winkler, John Hathcock** (Neillrae Music, Tuckahoe Music, Inc.)
 WHAT DOES IT TAKE (TO KEEP A WOMAN LIKE YOU SATISFIED), **James W. Glaser** (Glaser Publications)
 WHAT LOCKS THE DOOR, **Vic McAlpin** (Acclaim Music, Inc.)
 WOMAN WOMAN, **James W. Glaser, James Payne** (Glaser Publications)
 YOU ARE MY SUNSHINE, **Jimmie Davis, Charles Mitchell** (Peer International Corp.)
 YOU DON'T KNOW ME, **Cindy Walker, Eddy Arnold** (Unichappell Music, Inc.)
 YOU MEAN THE WORLD TO ME, **Billy Sherrill, Glenn Sutton** (Al Gallico Music Corp.)
 YOUR GOOD GIRL'S GONNA GO BAD, **Billy Sherrill** (Al Gallico Music Corp.)
 YOUR TENDER LOVING CARE, **Buck Owens** (Blue Book Music)

1969

ANOTHER PLACE ANOTHER TIME, **Jerry Chesnut** (Passkey Music, Inc.)
 AUTUMN OF MY LIFE, **Bobby Goldsboro** (Detail Music, Inc.)
 BALLAD OF TWO BROTHERS, **Curly Putman, Claude King, Bobby Braddock** (Tree Publishing Co., Inc.)
 BATTLE OF NEW ORLEANS, THE, **Jimmy Driftwood** (Warden Music Co., Inc.)
 BY THE TIME I GET TO PHOENIX, **Jim Webb** (The Emp Co.)
 CARROLL COUNTY ACCIDENT, **Bob Ferguson** (Warden Music Co., Inc.)
 DADDY SANG BASS, **Carl Perkins** (Cedarwood Publishing Co., Inc., House of Cash, Inc.)
 D-I-V-O-R-C-E, **Curly Putman, Bobby Braddock** (Tree Publishing Co., Inc.)
 DREAMS OF THE EVERYDAY HOUSEWIFE, **Chris Gantry** (Combine Music Corp.)
 EASY PARTS OVER, THE, **Jerry Foster, Bill Rice** (Hall-Clement Publishing Co.)
 FIST CITY, **Loretta Lynn** (Sure Fire Music Co., Inc.)
 FOGGY MOUNTAIN BREAKDOWN, **Earl Scruggs** (Peer International Corp.)
 FOLSOM PRISON, **Johnny Cash** (Hi-Lo Music, Inc.)

GENTLE ON MY MIND, **John Hartford** (Glaser Publications)
 GREEN GREEN GRASS OF HOME, **Margaret Lewis, Mira Smith** (Shelby Singleton Music, Inc.)
 HOW LONG WILL MY BABY BE GONE, **Curly Putman** (Tree Publishing Co., Inc.)
 HAPPY STATE OF MIND, **Bill Anderson** (Stallion Music, Inc., Moss Rose Publications, Inc.)
 HARPER VALLEY PTA, **Tom T. Hall** (Newkeys Music, Inc.)
 HAVE A LITTLE FAITH, **Billy Sherrill, Glenn Sutton** (Al Gallico Music Corp.)
 HEAVEN SAYS HELLO, **Cindy Walker** (Four Star Music Co., Inc.)
 HOLDING ON TO NOTHING, **Jerry Chesnut** (Passkey Music, Inc.)
 HOW LONG WILL MY BABY BE GONE, **Buck Owens** (Blue Book Music)
 I TAKE A LOT OF PRIDE IN WHAT I AM, **Merle Haggard** (Blue Book Music)
 I WALK ALONE, **Herbert Wilson** (Adams Vee & Abbot, Inc.)
 I WANNA LIVE, **John D. Loudermilk** (Acuff-Rose Publications, Inc.)
 IT'S MY TIME, **John D. Loudermilk** (Acuff-Rose Publications, Inc.)
 JOHNNY ONE TIME, **Dallas Frazier, A. L. Owens** (Acuff-Rose Publications, Inc., Unichappell Music, Inc.)

LAMENT OF THE CHEROKEE RESERVATION, **John D. Loudermilk** (Acuff-Rose Publications, Inc.)
 LEGEND OF BONNIE AND CLYDE, THE, **Merle Haggard, Bonnie Owens** (Blue Book Music, Inc.)
 LET THE WORLD KEEP ON A TURNING, **Buck Owens** (Blue Book Music)
 LOUISIANA MAN, **Doug Kershaw** (Acuff-Rose Publications, Inc.)
 LOVE TAKES CARE OF ME, **Jimmy Peppers** (Husky Music Co., Inc.)
 MAMA TRIED, **Merle Haggard** (Blue Book Music, Champion Music Corp.)
 MENTAL JOURNEY, **Leon Ashley, Margie Singleton** (Al Gallico Music Corp.)
 ONLY DADDY THAT WILL WALK THE LINE, THE, **Ivy J. Bryant** (Central Songs, Inc.)
 RAINBOWS ARE BACK IN STYLE, **Dave Burgess** (Singletree Music Co., Inc.)
 RELEASE ME, **W. S. Stevenson, Eddie Miller** (Four Star Music Co., Inc.)
 REMEMBERING, **Jerry Reed** (Vector Music)
 SON OF HICKORY HOLLER'S TRAMP, THE, **Dallas Frazier** (Acuff-Rose Publications, Inc.)

STAND BY YOUR MAN, **Tammy Wynette, Billy Sherrill** (Al Gallico Music Corp.)
 STRAIGHT LIFE, THE, **Sonny Curtis** (Viva Music, Inc.)
 THEN YOU CAN TELL ME GOODBYE, **John D. Loudermilk** (Acuff-Rose Publications, Inc.)
 THEY DON'T MAKE LOVE LIKE THEY USED TO, **Red Lane** (Tree Publishing Co., Inc.)
 THING CALLED LOVE, A, **Jerry Reed** (Vector Music)
 U.S. MALE, **Jerry Reed** (Vector Music)
 WHAT'S MADE MILWAUKEE FAMOUS, **Glenn Sutton** (Al Gallico Music Corp.)
 WILD WEEK END, **Bill Anderson** (Stallion Music, Inc.)
 WITH PEN IN HAND, **Bobby Goldsboro** (Detail Music, Inc.)
 YOU GAVE ME A MOUNTAIN, **Marty Robbins** (Unichappell Music, Inc., Elvis Presley Music, Inc., Mopaw Music, Inc.)

1970

A BOY NAMED SUE, **Shel Silverstein** (Evil Eye Publishing Co., Inc.)
 ALL I HAVE TO DO IS DREAM, **Boudleaux Bryant** (House of Bryant Publications, Inc., Unichappell Music, Inc.)
 ALL I HAVE TO OFFER YOU IS ME, **Dallas Frazier, A. L. Owens** (Acuff-Rose Publications, Inc., Unichappell Music, Inc.)
 BABY BABY I KNOW YOU'RE A LADY, **Alex Harvey, Norro Wilson** (Al Gallico Music Corp., Algee Music Corp.)
 BIG IN VEGAS, **Buck Owens, Terry Stafford** (Mike Curb Music Corp., Blue Book Music, Exbrook Publishing Co.)
 BUT YOU KNOW I LOVE YOU, **Mike Settle, Pierre Delano** (Devon Music, Inc.)
 BY THE TIME I GET TO PHOENIX, **Jim Webb** (The Emp Co.)
 CAJUN BABY, **Hank Williams, Hank Williams Jr.** (Fred Rose Music, Inc.)
 CALIFORNIA GIRL AND THE TENNESSEE SQUARE, **Jack Clement** (Jack Music, Inc.)
 CAMELIA, **Marty Robbins** (Unichappell Music, Inc.)
 DADDY SANG BASS, **Carl Perkins** (Cedarwood Publishing Co., Inc., House of Cash, Inc.)
 DAYS OF SAND AND SHOVELS, **Doyle Marsh, George Reneau** (Pi-Gem Music Publishing Co., Inc.)
 DREAMS OF THE EVERYDAY HOUSEWIFE, **Chris Gantry** (Combine Music Corp.)
 THE FIGHTIN' SIDE OF ME, **Merle Haggard** (Blue Book Music)
 FOLSOM PRISON, **Johnny Cash** (Hi-Lo Music, Inc.)
 GAMES PEOPLE PLAY, **Joe South** (Lowery Music Co., Inc.)
 GENTLE ON MY MIND, **John Hartford** (Glaser Publications, Inc.)
 GET RHYTHM, **Johnny Cash** (Hi-Lo Music, Inc.)
 GIRL I USED TO KNOW, **Jack Clement** (Jack Music, Inc., Glad Music Co.)
 GITARZAN, **Ray Stevens, Bill Everett** (Ahab Music Co., Inc.)
 GREEN GREEN GRASS OF HOME, **Curly Putman** (Tree Publishing Co., Inc.)
 GROOVY GRUBWORM, **Bobby Lee Warren, Harlow Wilcox** (Shelby Singleton Music, Inc.)
 HOMECOMING, **Tom T. Hall** (Newkeys Music, Inc.)

(Continued on page WOCM-38)

HOUSE OF GOLD

Salutes Our Friends At

BMI

Bob Montgomery • Bobby Goldsboro

Kenny O'Dell

25 YEARS OF BMI

Continued from page WOCM-38

YOUNG LOVE, Ric Cartey, Carole Joyner (Lowery Music Co., Inc.)
YOUR CHEATIN' HEART, Hank Williams (Fred Rose Music, Inc.)
YOURS LOVE, Harlan Howard (Wilderness Music Pub. Co., Inc.)

1971

ALL FOR THE LOVE OF SUNSHINE, Lalo Schiffrin, Mike Curb, Harley Hatcher (Hastings Music Co.)
ALL I HAVE TO DO IS DREAM, Boudleaux Bryant (House of Bryant Publications)
AMOS MOSES, Jerry Reed (Vector Music)
ANGELS DON'T LIE, Dale Noe (Acclaim Music, Inc.)
BILOXI, Larry Kingston (Window Music, Inc.)
BY THE TIME I GET TO PHOENIX, Jim Webb (The Emp Co.)
CAN YOU FEEL IT, Bobby Goldsboro (Detail Music, Inc.)
COAL MINER'S DAUGHTER, Loretta Lynn (Sure Fire Music Co., Inc.)
COME SUNDOWN, Kris Kristofferson (Combine Music Corp.)
DADDY WAS AN OLD TIME PREACHER MAN, Dolly Parton, Dorothy Jo Hope (Owens Publishing, Inc.)
DON'T CRY DADDY, Mac Davis (Elvis Presley Music, Inc., Unichappell Music, Inc., Screen Gems-EMI Music, Inc.)
DON'T KEEP ME HANGING ON, Sonny James, Carole Smith (Marson, Inc.)
DREAM BABY (HOW LONG MUST I DREAM), Cindy Walker (Combine Music Corp.)
EVERYTHING IS BEAUTIFUL, Ray Stevens (Ahab Music Co., Inc.)
ENDLESSLY, Clyde Otis, Brook Benton (Vogue Music, Inc.)
FLESH AND BLOOD, Johnny Cash (House of Cash, Inc.)
FOR THE GOOD TIMES, Kris Kristofferson (Buckhorn Music Publishing Inc.)
GENTLE ON MY MIND, John Hartford (Glaser Publications)
GEORGIA SUNSHINE, Jerry Reed (Guitar Man Music)
GOOD YEAR FOR THE ROSES, A. Jerry Chesnut (Jerry Chesnut Music)
GREEN GREEN GRASS OF HOME, Curly Putman (Tree Publishing Co., Inc.)
HE LOVES ME ALL THE WAY, Carmol Taylor, Billy Sherrill, Norro Wilson (Algee Music Corp.)
HEART OVER MIND, Mel Tillis (Cedarwood Publishing Co., Inc.)
HELLO DARLIN', Conway Twitty (Twitty Bird Music Co.)
HELP ME MAKE IT THROUGH THE NIGHT, Kris Kristofferson (Combine Music Corp.)
HUMPHREY THE CAMEL, Jack Blanchard (Back Bay Music)
I CAN'T BE MYSELF, Merle Haggard (Blue Book Music)
I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME, Dallas Frazier, Arthur Leo Owens (Unichappell Music, Inc., Acuff Rose Publications, Inc.)
I CAN'T STOP LOVING YOU, Don Gibson (Acuff Rose Publications, Inc.)
I DO MY SWINGING AT HOME, Billy Sherrill (Algee Music Corp.)
I NEVER ONCE STOPPED LOVING YOU, Bill Anderson, Jan Howard (Stallion Music, Inc.)
I NEVER PICKED COTTON, Charlie Williams, Bobby George (Freeway Music, Central Songs)
IF I EVER FALL IN LOVE WITH A HONKY TONK GIRL, Tom T. Hall (Newkeys Music, Inc.)
IS ANYBODY GOIN' TO SAN ANTOINE, Dave Kirby, Glenn Martin (Tree Publishing Co., Inc.)
IT'S ONLY MAKE BELIEVE, Conway Twitty, Jack Nance (Twitty Bird Music Co.)
JESUS TAKE A HOLD, Merle Haggard (Blue Book Music)
JOSHUA, Dolly Parton, (Owens Publishing, Inc.)
KANSAS CITY SONG, Red Simpson, Buck Owens (Blue Book Music)
KENTUCKY RAIN, Dick Head, Eddie Rabbitt (Elvis Presley Music, Bri Deb Music Corp.)
KING OF THE ROAD, Roger Miller (Tree Publishing Co., Inc.)
LONG LONG TEXAS ROAD, Dennis Linde (Combine Music Corp.)
LOUISIANA MAN, Doug Kershaw (Acuff Rose Publications, Inc.)
ME AND BOBBY McGEE, Kris Kristofferson, Fred Foster (Combine Music Corp.)
MORNIN' MORNIN', Dennis Linde (Combine Music Corp.)
MULE SKINNER BLUES, Jimmie Rodgers, George Vaughn (Peer International Corp.)
MY ELUSIVE DREAMS, Curly Putman, Billy Sherrill (Tree Publishing Co., Inc.)
MY LOVE, Tony Hatch (PRS) (Duchess Music Corp., ATV Music Corp.)
MY WOMAN, MY WOMAN, MY WIFE, Marty Robbins (Mariposa Music, Inc.)
NO LOVE AT ALL, Wayne Carson Thompson, Johnny Christopher (Rose Bridge Music, Inc., Screen Gems-EMI Music, Inc.)
OH, LONESOME ME, Don Gibson (Acuff Rose Publications, Inc.)
OH, PRETTY WOMAN, Roy Orbison, William Dees (Acuff Rose Publications, Inc.)
ONE MINUTE PAST ETERNITY, William E. Taylor, Stanley Kesler (Hi-Lo Music Inc., Vana Publishing Co.)
POOL SHARK, THE, Tom T. Hall (Newkeys Music, Inc.)
RISE AND SHINE, Carl Perkins (Cedarwood Publishing Co., Inc.)
ROCKY TOP, Boudleaux Bryant, Felice Bryant (House of Bryant Publications)
(I NEVER PROMISED YOU A) ROSE GARDEN, Joe South (Lowery Music Co., Inc.)
RUBY DON'T TAKE YOUR LOVE TO TOWN, Mel Tillis (Cedarwood Publishing Co., Inc.)
RUN WOMAN RUN, Ann Booth, Duke Goff, Dan Hoffman (Algee Music Corp.)

HUNGRY EYES, Merle Haggard (Blue Book Music)
I CAN'T STOP LOVING YOU, Don Gibson (Acuff Rose Publications, Inc.)
I LOVE YOU BECAUSE, Leon Payne (Fred Rose Music, Inc.)
I LOVE YOU MORE TODAY, L. E. White (Stringberg Music Co.)
I SAW THE LIGHT, Hank Williams (Fred Rose Music, Inc.)
I STARTED LOVING YOU AGAIN, Bonnie Owens, Merle Haggard (Blue Book Music)
I TAKE A LOT OF PRIDE IN WHAT I AM, Merle Haggard (Blue Book Music)
I WALK THE LINE, Johnny Cash (Hi-Lo Music, Inc.)
IF ITS ALL THE SAME TO YOU, Bill Anderson (Moss Rose Publications, Inc.)
I'LL SEE HIM THROUGH, Norro Wilson, Billy Sherrill (Algee Music Corp., Al Gallico Music Corp.)
I'LL SHARE MY WORLD WITH YOU, Ben Wilson (Glad Music Co.)
I'M A DRIFTER, Bobby Goldsboro (Detail Music, Inc.)
I'M DOWN TO MY LAST I LOVE YOU, Billy Sherrill, Glenn Sutton (Al Gallico Music Corp.)
I'M SO AFRAID OF LOSING YOU AGAIN, Dallas Frazier, A. L. Owens (Acuff Rose Publications, Inc., Unichappell Music, Inc.)
JOHNNY ONE TIME, Dallas Frazier, A. L. Owens (Acuff Rose Publications, Inc., Unichappell Music, Inc.)
KING OF THE ROAD, Roger Miller (Tree Publishing Co., Inc.)
MARGIE'S AT THE LINCOLN PARK INN, Tom T. Hall (Newkeys Music, Inc.)
ME AND BOBBY McGEE, Kris Kristofferson, Fred L. Foster (Combine Music Corp.)
MR. WALKER IT'S ALL OVER, Gene Cryslar (Barmour Music Corp.)
MUDDY MISSISSIPPI LINE, Bobby Goldsboro (Detail Music, Inc.)
MY ELUSIVE DREAMS, Curly Putman, Billy Sherrill (Tree Publishing Co., Inc.)
MY LIFE, Bill Anderson (Moss Rose Publications, Inc., Stallion Music, Inc.)
MY WOMAN'S GOOD TO ME, Billy Sherrill, Glenn Sutton (Al Gallico Music Corp.)
OKIE FROM MUSKOGEE, Merle Haggard, Roy Edward Burris (Blue Book Music)
ONE HAS MY NAME THE OTHER HAS MY HEART, Deane Dean, Eddie Dean, Hal Blair (Peer International Corp.)
ONE MINUTE PAST ETERNITY, William E. Taylor, Stanley Kesler (Vana Publishing Co., Hi-Lo Music, Inc.)
ONE MORE MILE, Tom T. Hall (Newkeys Music, Inc.)
ONLY THE LONELY, Joe Mefson, Roy Orbison (Acuff Rose Publications, Inc.)
RAINING IN MY HEART, Boudleaux Bryant, Felice Bryant (Acuff Rose Publications, Inc.)
RECONSIDER ME, Mira Smith, Margaret Lewis (Shelby Singleton Music, Inc.)
RELEASE ME, W. S. Stevenson, Eddie Miller (Four Star Music Company, Inc.)
RINGS OF GOLD, Gene Edward Thomason (Acuff Rose Publications, Inc.)
RUBY DON'T TAKE YOUR LOVE TO TOWN, Mel Tillis (Cedarwood Publishing Co., Inc.)
RUNNING BEAR, J. P. Richardson (Big Bopper Music Co.)
SHE EVEN WOKE ME UP TO SAY GOODBYE, Douglas Gilmore, Mickey Newbury (Acuff Rose Publications, Inc.)
SINGING MY SONG, Tammy Wynette, Glen Sutton, Billy Sherrill (Al Gallico Music Corp.)
SIX WHITE HORSES, Larry Murray (Prodigal Son Music)
STAND BY YOUR MAN, Billy Sherrill, Tammy Wynette (Al Gallico Music Corp.)
STATUE OF A FOOL, Jan Crutchfield (Sure Fire Music Co., Inc.)
SWEETHEART OF THE YEAR, Clyde Pitts Jr., Van Givens (Tuckahee Music, Inc.)
SWEET THANG AND CICCO, Bill Eldrige, Gary Stewart (Forrest Hills Music, Inc.)
TALL DARK STRANGER, Buck Owens (Blue Book Music)
TENNESSEE BIRD WALK, Jack Blanchard (Back Bay Music)
THAT'S A NO NO, Ben Peters (Shelby Singleton Music, Inc.)
THERE NEVER WAS A TIME, Mira Smith, Margaret Lewis (Shelby Singleton Music, Inc.)
TO MAKE A MAN, Loretta Lynn (Sure Fire Music Co., Inc.)
TRY A LITTLE KINDNESS, Thomas C. (Curt) Sapaugh, Bobby Allen Austin (Airefield Music, Allenwood Music)
WABASH CANNONBALL, A. P. Carter (Peer International Corp.)
THE WAYS TO LOVE A MAN, Glenn Sutton, Billy Sherrill, Tammy Wynette (Al Gallico Music Corp., Algee Music Corp.)
THE WEDDING CAKE, Mira Smith, Margaret Lewis (Shelby Singleton Music, Inc.)
A WEEK IN A COUNTRY JAIL, Tom T. Hall (Newkeys Music, Inc.)
WHO'S GONNA MOW YOUR GRASS, Buck Owens (Blue Book Music)
WITH PEN IN HAND, Bobby Goldsboro (Detail Music, Inc.)
WOMAN OF THE WORLD, Sharon Higgins (Sure Fire Music Co., Inc.)
WORKING MAN BLUES, Merle Haggard (Blue Book Music)
YOU AND YOUR SWEET LOVE, Bill Anderson (Stallion Music, Inc.)
YOU GAVE ME A MOUNTAIN, Marty Robbins (Elvis Presley Music, Mojave Music, Inc., Unichappell Music, Inc.)

SHE'S A LITTLE BIT COUNTRY, Harlan Howard (Wilderness Music Publishing Co., Inc.)
SINGING MY SONG, Tammy Wynette, Billy Sherrill, Glenn Sutton (Al Gallico Music Corp.)
STAND BY YOUR MAN, Tammy Wynette, Billy Sherrill (Al Gallico Music Corp.)
STAY THERE TILL I GET THERE, Glenn Sutton (Al Gallico Music Corp.)
STRAIGHT LIFE, THE, Sonny Curtis (Viva Music, Inc.)
SUNDAY MORNIN' COMIN' DOWN, Kris Kristofferson (Combine Music Corp.)
TAKER, THE, Kris Kristofferson, Shel Silverstein (Epic Eye Music, Inc.)
TALK ABOUT THE GOOD TIMES, Jerry Reed (Vector Music)
TENNESSEE BIRD WALK, Jack Blanchard (Back Bay Music)
THAT'S HOW I GOT TO MEMPHIS, Tom T. Hall (Newkeys Music, Inc.)
THERE GOES MY EVERYTHING, Dallas Frazier (Acuff Rose Publications, Inc., Hi-Lo Music Co., Inc.)
THING CALLED LOVE, Jerry Reed (Vector Music)
TOM GREEN COUNTY FAIR, Dennis Linde (Combine Music Corp.)
TOMORROW NEVER COMES, Ernest Tubbs, Johnny Bond (Unichappell Music, Inc.)
TRUE LOVE IS GREATER THAN FRIENDSHIP, Carl Perkins (Ensign Music Corp., Gateway Publishing Co., Inc.)
TULSA, Wayne Carson Thompson (Earl Barton Music, Inc.)
WATCHIN' SCOTTY GROW, Mac Davis (Screen Gems-EMI Music, Inc.)
WE'RE GONNA GET TOGETHER, Buck Owens (Blue Book Music)
WHAT IS TRUTH, Johnny Cash (House of Cash, Inc.)
WHEN A MAN LOVES A WOMAN (THE WAY THAT I LOVE YOU), Bill Eldridge, Gary Stewart (Forrest Hills Music, Inc.)
WHERE IS MY CASTLE, Dallas Frazier (Acuff Rose Publications, Inc.)
WOMAN ALWAYS KNOWS, A. Billy Sherrill (Algee Music Corp.)
WONDER COULD I LIVE THERE ANYMORE, Bill Rice (Hall Clement Publishing Co.)
WONDERS YOU PERFORM, THE, Jerry Chesnut (Jerry Chesnut Music)
IT'S JUST A MATTER OF TIME, Brook Benton, Clyde Otis, Belford C. Hendricks (Epic Music, Inc., Time Square Music Publications Co.)

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AFTER THE FIRE IS GONE, L. E. White (Twitty Bird Music Co.)
ALL MY TRIALS, Ray Stevens (Ahab Music Co., Inc.)
ALWAYS REMEMBER, Jerry Bradley, Patsy Bradley (Forrest Hills Music, Inc.)
AN AMERICAN TRILOGY, Mickey Newbury (Acuff Rose Publications, Inc.)
ANGEL'S SUNDAY, Hank Mills (Moss Rose Publications, Inc.)
ANOTHER NIGHT OF LOVE, Spooner Oldham, Freddy Weller (Young World Music, Equinox Music)
ANYWAY, Bobby Bond (Acuff Rose Publications, Inc.)
ARMS OF A FOOL, Ronald McCowan (Sawgrass Music Publishers, Inc.)
BABY I'M YOURS, Van McCoy (Blackwood Music, Inc.)
BED OF ROSES, Harold Reid (House of Cash, Inc.)
BEDTIME STORY, Billy Sherrill, Glenn Sutton (Algee Music Corp., Flagship Music, Inc.)
THE BEST PART OF LIVING, Bill D. Johnson (Mariposa Music, Inc.)
BRIGHT LIGHTS, BIG CITY, Jimmy Reed (Conrad Music)
BUS FARE TO KENTUCKY, Ronny Light (Crestmoor Music)
BY THE TIME I GET TO PHOENIX, Jim Webb (The EMP Co.)
CARDLYN, Tommy Collins (Shade Tree Music)
THE CHAIR, Marty Robbins (Mariposa Music, Inc.)
COME BACK HOME, Bobby Goldsboro (Detail Music, Inc.)
COMIN' DOWN, Dave Dudley (Newkeys Music, Inc.)
DADDY FRANK (THE GUITAR MAN), Merle Haggard (Blue Book Music)
DID YOU EVER, Bobby Braddock (Tree Publishing Co., Inc.)
DIS SATISFIED, Bill Anderson, Jan Howard, Carter Howard (Stallion Music, Inc.)
DO RIGHT WOMAN, DO RIGHT MAN, Dan Penn, Chips Moman (Screen Gems-EMI Music, Inc.)
DREAM BABY (HOW LONG MUST I DREAM), Cindy Walker (Combine Music Corp.)
DREAM LOVER, Bobby Darin (Hudson Bay Music Co., Unichappell Music, Inc., Screen Gems-EMI Music, Inc.)
EARLY MORNING SUNSHINE, Jay Marshall (Mariposa Music, Inc.)
EASY LOVING, Freddie Hart (Blue Book Music)
EMPTY ARMS, Ivory Joe Hunter (Unart Music Corporation, Melody Lane Music)
EVERYTHING IS BEAUTIFUL, Ray Stevens (Ahab Music Co., Inc.)
FLY AWAY AGAIN, Dave Dudley (Newkeys Music, Inc.)
FOR THE GOOD TIMES, Kris Kristofferson (Buckhorn Music Publishing, Inc.)
GENTLE ON MY MIND, John Hartford (Glaser Publications)
A GOOD HEARTED WOMAN, Waylon Jennings, Willie Nelson (Baron Music Publishing Co., Willie Nelson Music)
GOOD LOVIN' (MAKES IT RIGHT), Billy Sherrill (Algee Music Corp.)
GREEN, GREEN GRASS OF HOME, Curly Putman (Tree Publishing Co., Inc.)
GYPSY FEET, Leona Butrum, Nellie Smith (Open Road Music, Inc.)
HELP ME MAKE IT THROUGH THE NIGHT, Kris Kristofferson (Combine Music Corp.)
HERE COMES HONEY AGAIN, Carole Smith, Sonny James (Marson, Inc.)
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HOW CAN I UNLOVE YOU, Joe South (Lowery Music Co., Inc.)
I CAN'T SEE ME WITHOUT YOU, Conway Twitty (Twitty Bird Music Co.)
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I WANNA BE FREE, Loretta Lynn (Sure Fire Music Co., Inc.)
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I'D RATHER BE SORRY, Kris Kristofferson (Buckhorn Music Publishing Co.)
I'D RATHER LOVE YOU, Johnny Duncan (Pi Gem Music Publishing Co.)
IF YOU THINK I LOVE YOU NOW, Billy Sherrill, Curly Putman (Algee Music Corp.)
I'M A TRUCK, Bob Stanton (Riccord Music, Central Songs, Inc., Plaque Music)
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I'M JUST ME, Glenn Martin (Tree Publishing Co., Inc.)
INDIAN LAKE, Tony Romeo (Pocketful Of Tunes, Inc.)
INDIAN RESERVATION, John D. Loudermilk (Acuff Rose Publications, Inc.)
IT'S FOUR IN THE MORNING, Jerry Chesnut (Passkey Music, Inc.)
JUST ONE TIME, Don Gibson (Acuff Rose Publications, Inc.)
KISS AN ANGEL GOOD MORNIN', Ben Peters (Ben Peters Music)
KO KO JOE, Jerry Reed (Vector Music)
L.A. INTERNATIONAL AIRPORT, Leanne Scott (Blue Book Music)
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LEAD ME ON, Leon C. Copeland (Shade Tree Music)
LEAVIN' AND SAYIN' GOODBYE, Jeannie Seely (Tree Publishing Co., Inc.)
LIFE, Shirl Milete (Elvis Presley Music, Inc., Last Straw Music, Inc., Unichappell Music, Inc.)
LOVING HER WAS EASIER, Kris Kristofferson (Combine Music Corp.)
THE MAN IN BLACK, Johnny Cash (House of Cash, Inc.)
ME AND BOBBY McGEE, Kris Kristofferson, Fred Foster (Combine Music Corp.)
MISSISSIPPI WOMAN, Red Lane (Tree Publishing Co., Inc.)
MORNIN', Bill Graham (Show Biz Music)
MOUNTAIN OF LOVE, Harold Dorman (Wren Music Co., Inc.)
MY HANG UP IS YOU, Freddie Hart (Blue Book Music)
NEVER ENDING SONG OF LOVE, Delaney Bramlett (Metric Music Co.)
NEXT TIME I FALL IN LOVE, Ned Miller (Central Songs, Inc.)
NO LOVE AT ALL, Wayne Carson Thompson, Johnny Christopher (Rose Bridge Music, Inc., Screen Gems-EMI Music, Inc.)
OH SINGER, Mira Smith, Margaret Lewis (Shelby Singleton Music, Inc.)
ONE'S ON THE WAY, Shel Silverstein (Epic Eye Music, Inc.)
PITTY PITTY PATTY, Bob Morris (Blue Book Music)
THE PROMISED LAND, Chuck Berry (Arc Music Corp.)
QUITS, Bill Anderson (Stallion Music, Inc.)
RELEASE ME, Eddie Miller, W. S. Stevenson (Four Star Music Co., Inc.)
ROLLIN' IN MY SWEET BABY'S ARMS, Buck Owens (Blue Book Music)
I NEVER PROMISED YOU A ROSE GARDEN, (Joe South (Lowery Music Co., Inc.)
RUBY (ARE YOU MAD) Emmy Cousin (Acuff Rose Publications, Inc., Duchess Music Corp.)
TOWN, Mel Tillis (Cedarwood Publishing Co., Inc.)
THE SHERIFF OF BOONE COUNTY, Elson Smith, Frank Marusa (Hardtack Music, Inc.)
SHE'S ALL I GOT, Jerry Williams Jr., Gary Bonds (Excellarec Music Co., Inc., Jerry Williams Music)
SO THIS IS LOVE, Lewis Dewitt, Don Reid (House of Cash, Inc.)
SOMEDAY WE'LL LOOK BACK, Merle Haggard (Blue Book Music)
THEN YOU WALK IN, David E. Malloy, Johnny Wilson (Hundred Oaks Music)
A THING CALLED LOVE, Jerry Reed (Vector Music)
TOMORROW NIGHT IN BALTIMORE, Kenny Price (Tree Publishing Co., Inc.)
TONIGHT MY BABY'S COMING HOME, Billy Sherrill, Glen Sutton (Julep Publishing Co.)
TOUCHING HOME, Dallas Frazier, A.L. (Doddle) Owens (Acuff Rose Publications, Inc., Unichappell Music, Inc.)
TREAT HER RIGHT, Roy Head (Don Music Co.)
TULSA, Wayne Carson Thompson (Earl Barton Music, Inc.)
TURN YOUR RADIO ON, Albert E. Brumley (Stamps-Baxter Music And Printing Co.)
WATCHIN' SCOTTY GROW, Mac Davis (Screen Gems-EMI Music, Inc.)
WE SURE CAN LOVE EACH OTHER, Billy Sherrill, Tammy Wynette (Algee Music Corp., Altam Music Corp.)
WELCOME TO MY WORLD, Ray Winkler, John Hathcock (Neilroe Music, Tuckahee Music)
WHEN YOU'RE HOT YOU'RE HOT, Jerry Reed (Vector Music)
WHERE DID THEY GO LORD, Dallas Frazier, A. L. (Doddle) Owens (Elvis Presley Music, Inc., Acuff Rose Publications, Inc., Unichappell Music, Inc.)
THE YEAR THAT CLAYTON DELANEY DIED, Tom T. Hall (Newkeys Music, Inc.)
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YOU'RE MY MAN, Glenn Sutton (Flagship Music, Inc.)

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 ANY OLD WIND THAT BLOWS, **Dick Feller** (House Of Cash, Inc.)
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 CHANTILLY LACE, **J. P. Richardson** (Glad Music Co.)
 CLASS OF '57, **Harold Reid, Don Reid** (House Of Cash, Inc.)
 DO YOU REMEMBER THESE, **Don Reid, Harold Reid, Larry Lee** (House Of Cash, Inc.)
 DON'T SHE LOOK GOOD, **Jerry Chesnut** (Passkey Music, Inc.)
 DREAM ME HOME, **Mac Davis** (Screen Gems-EMI Music, Inc.)
 EASY LOVING, **Freddie Hart** (Blue Book Music)
 ELEVEN ROSES, **Lamar Morris, Darrell McCall** (Hank Williams Jr. Music, Inc.)
 EVERYBODY'S REACHING OUT FOR SOMEONE, **Dickey Lee, Allen Reynolds** (Jack Music, Inc.)
 EVERYTHING IS BEAUTIFUL, **Ray Stevens** (Ahab Music Co., Inc.)
 FOOL ME, **Joe South** (Lowery Music Co., Inc.)
 FOR THE GOOD TIMES, **Kris Kristofferson** (Buckhorn Music Publishing, Inc.)
 FUNNY FACE, **Donna Fargo** (Algee Music Corp., Prima-Donna Music Co.)
 GENTLE ON MY MIND, **John Hartford** (Glaser Publications)
 GOOD THINGS, **Billy Sherrill, Norris Wilson, Carmol Taylor** (Algee Music Corp.)
 GOOD TIME CHARLIE'S GOT THE BLUES, **Danny O'Keefe** (Cotillion Music, Inc., Road Canon Music)
 GOT THE ALL OVERS FOR YOU (ALL OVER ME), **Freddie Hart** (Blue Book Music)
 GRANDMA HARP, **Merle Haggard** (Blue Book Music)
 THE HAPPIEST GIRL IN THE WHOLE U.S.A., **Donna Fargo** (Prima-Donna Music Co., Algee Music Corp.)
 HELP ME MAKE IT THROUGH THE NIGHT, **Kris Kristofferson** (Combine Music Corp.)
 HERE I AM AGAIN, **Shel Silverstein** (Evil Eye Music, Inc.)
 HOT ROD LINCOLN, **Charles Ryan, W. S. Stevenson** (Four Star Music Co., Inc.)
 I AIN'T NEVER, **Mel Tillis, Webb Pierce** (Cedarwood Publishing Co., Inc.)
 I CAN'T STOP LOVING YOU, **Don Gibson** (Acuff-Rose Publications, Inc.)
 I STARTED LOVING YOU AGAIN, **Merle Haggard, Bonnie Owens** (Blue Book Music)
 I TAKE IT ON HOME, **Kenny O'Dell** (House Of Gold Music, Inc.)
 I WILL NEVER PASS THIS WAY AGAIN, **Ron Gaylord** (Vegas Music International, Inc.)
 I WONDER IF THEY EVER THINK OF ME, **Merle Haggard** (Blue Book Music)
 IF IT AIN'T LOVE (LET SLEAVE IT ALONE), **Dallas Frazier** (Acuff-Rose Publications, Inc.)
 IF YOU TOUCH ME (YOU'RE GOT TO LOVE ME), **Carmol Taylor, Joe Stampley, Norris Wilson** (Al Gallico Music Corp., Algee Music Corp.)
 I'M SO LONESOME I COULD CRY, **Hank Williams** (Fred Rose Music, Inc.)
 IT'S GONNA TAKE A LITTLE BIT LONGER, **Ben Peters** (Pi-Gem Music Publishing Co., Inc.)
 IT'S NOT LOVE (BUT IT'S NOT BAD), **Glenn Martin, Hank Cochran** (Tree Publishing Co., Inc.)
 I'VE FOUND SOMEONE OF MY OWN, **Frank Robinson** (Third Story Music, Inc., Tash Tana Music, Darwall Music Co.)
 I'VE GOT TO HAVE YOU, **Kris Kristofferson** (Buckhorn Music Publishing, Inc.)
 JAMBALAYA (ON THE BAYOU), **Hank Williams** (Fred Rose Music, Inc.)
 THE JAMESTOWN FERRY, **Mack Vickery, Bobby Borchers** (Tree Publishing Co., Inc.)
 JUST FOR WHAT I AM, **Dallas Frazier, A. L. (Doodle) Owens** (Acuff-Rose Publications, Inc., Unichappell Music, Inc.)
 KATE, **Marty Robbins** (Mariposa Music, Inc.)
 KEEP ME IN MIND, **Glenn Sutton, George Richey** (Flagship Music, Inc.)
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 KISS AN ANGEL GOOD MORNING, **Ben Peters** (Ben Peters Music)
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 LONELY WOMEN MAKE GOOD LOVERS, **Freddy Weller, Spooner Oldham** (Young World Music, Center Star Music)
 LONESOME 7-7203, **Justin Tubb** (Cedarwood Publishing Co., Inc.)
 THE LONESOMEST LONESOME, **Mac Davis** (Screen Gems-EMI Music, Inc.)
 LOOKING BACK TO SEE, **Jim Ed Brown, Maxine Brown** (Dandelion Music Co.)
 THE LORD KNOWS I'M DRINKING, **Bill Anderson** (Stallion Music, Inc.)
 LOST HER LOVE ON OUR LAST DATE, **Floyd Cramer, Conway Twitty** (Acuff-Rose Publications, Inc.)
 LOVE IS THE LOOK YOU'RE LOOKING FOR, **Rose L. Maphis** (Acuff-Rose Publications, Inc.)
 LOVING YOU COULD NEVER BE BETTER, **Earl Montgomery, Charlene Montgomery, Betty Tate** (Algee Music Corp.)
 MADE IN JAPAN, **Bob Morris, Faye Morris** (Blue Oak Music)
 MANHATTAN KANSAS, **Joe Allen** (Tree Publishing Co., Inc.)
 ME AND JESUS, **Tom T. Hall** (Hallnote Music)
 ME AND JESUS, **Tom T. Hall** (Hallnote Music)
 MISSING YOU, **Red Sovine, Dale E. Noe** (Unichappell Music, Inc.)
 MY HEART HAS A MIND OF ITS OWN, **Howard Greenfield, Jack Keller** (John D. MacArthur Music, Inc., Screen Gems-EMI Music, Inc.)
 MY MAN, **Norris Wilson, Billy Sherrill, Carmol Taylor** (Algee Music Corp.)
 NEON ROSE, **Gayle Barnhill, Rory Bourke** (Brougham Hall Music, Inc., Window Music Publishing Co., Inc.)
 OKLAHOMA SUNDAY MORNING, **Tony Macaulay, Albert Louie Hammond, Michael Edward Hazlewood** (Kenwood Music, Inc., Allaniwood Music)
 OLD DOGS-CHILDREN AND WATERMELON WINE, **Tom T. Hall** (Hallnote Music)
 ONEY, **Jerry Chesnut** (Passkey Music, Inc.)
 PASS ME BY (IF YOU'RE ONLY PASSING THROUGH), **Hilman Hall** (Hallnote Music)
 A PERFECT MATCH, **Glenn Sutton, Ben Peters** (Flagship Music, Inc., Algee Music Corp.)
 A PICTURE OF ME (WITHOUT YOU), **George Richey, Norro Wilson** (Al Gallico Music Corp., Algee Music Corp.)
 PRETEND I NEVER HAPPENED, **Willie Nelson** (Willie Nelson Music, Inc.)
 RATED X, **Loretta Lynn** (Sure-Fire Music Co., Inc.)
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 RELEASE ME, **Eddie Miller, W. S. Stevenson** (Four Star Music Co., Inc.)
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 (I NEVER PROMISED YOU A) ROSE GARDEN, **Joe South** (Lowery Music Co., Inc.)
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 SHE LOVES ME RIGHT OUT OF MY MIND, **Freddy Weller, Spooner Oldham** (Young World Music, Equinox Music, Inc.)
 SHE'S TOO GOOD TO BE TRUE, **Johnny Duncan** (Pi-Gem Music Publishing Co., Inc.)
 SHOW ME, **Joe Tex** (Tree Publishing Co., Inc.)
 SOFT SWEET AND WARM, **Norro Wilson, Carmol Taylor** (Algee Music Corp.)
 SOUL SONG, **George Richey, Billy Sherrill, Norro Wilson** (Algee Music Corp., Al Gallico Music Corp.)
 SUPERMAN, **Donna Fargo** (Prima-Donna Music Co., Algee Music Corp.)
 SYLVIA'S MOTHER, **Shel Silverstein** (Evil Eye Music, Inc.)
 TEDDY BEAR SONG, **Don Earl, Nick Nixon** (Champion Music Corp.)
 THAT CERTAIN ONE, **Don Reid** (House Of Cash, Inc.)
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 THERE'S A PARTY GOIN' ON, **Billy Sherrill, Glenn Sutton** (Algee Music Corp., Flagship Music, Inc.)
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 TO GET TO YOU, **Jean Chapel** (Four Star Music Co., Inc.)
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 TRACES, **Buddy Buie, James B. Cobb Jr., Emory Gordy Jr.** (Low Sal, Inc.)
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 YOU TOOK ALL THE RAMBLIN' OUT OF ME, **Jerry Reed** (Vector Music)
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 AIN'T LOVE A GOOD THING, **Dallas Frazier** (Acuff-Rose Publications, Inc.)
 AM I THAT EASY TO FORGET, **Carl Belew, W. S. Stevenson, Shelby Singleton** (Four Star Music Co., Inc.)
 AMAZING LOVE, **John Schweers** (Pi-Gem Music Publishing Co., Inc.)
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 THE BAPTISM OF JESSE TAYLOR, **Dallas Frazier, Whitey Shafer** (Acuff-Rose Publications, Inc.)
 BEHIND CLOSED DOORS, **Kenny O'Dell** (House Of Gold Music, Inc.)
 BLOOD RED AND GOING DOWN, **Curly Putman** (Tree Publishing Co., Inc.)
 BRING IT ON HOME (TO YOUR WOMAN), **Joe Stampley, Norro Wilson, Carmol Taylor** (Al Gallico Music Corp., Algee Music Corp.)
 BROAD-MINDED MAN, **Jim Owen** (Unichappell Music, Inc.)
 BY THE TIME I GET TO PHOENIX, **Jim Webb** (The EMP Co.)
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 THE CORNER OF MY LIFE, **Bill Anderson** (Stallion Music, Inc.)
 COUNTRY GREEN, **Eddie Raven** (Acuff-Rose Publications, Inc.)
 COUNTRY SUNSHINE, **Dottie West, Billy Davis** (Tree Publishing Co., Inc.)

WOCM-39
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 OCTOBER 15, 1977, BILLBOARD

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Fred Foster |
| "COME SUNDOWN" | Kris Kristofferson | "NOBODY WINS" | Kris Kristofferson |
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HOW THE STORY ENDS" | Kris Kristofferson |
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| "DREAMS OF THE EVERYDAY
HOUSEWIFE" | Chris Gantry | "RAINY NIGHT IN GEORGIA" | Tony Joe White |
| "DUELING BANJOS" | Arthur Smith | "THE SINGLE GIRL" | Martha Sharp |
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THE NIGHT" | Kris Kristofferson | "STRANGER" | Kris Kristofferson |
| "I CAN HELP" | Billy Swan | "SUNDAY MORNIN'
COMIN' DOWN" | Kris Kristofferson |
| "LONG LONG TEXAS ROAD" | Dennis Linde | "THE TOM GREEN
COUNTY FAIR" | Dennis Linde |
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Do Again)" | Kris Kristofferson | "WHY ME" | Kris Kristofferson |

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(Continued on page WOCM-40)

25 YEARS OF BMI

Continued from page WOCM-39

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 SUPERMAN, **Donna Fargo** (Prima Donna Music Co., Algee Music Corp.)
 SWEET MAGNOLIA BLOSSOM, **Gayle Barnhill, Rory Bourke** (Unichappell Music, Inc.)
 THE TEDDY BEAR SONG, **Nick Nixon, Don Earl** (Champion Music Corp.)
 THAT'S THE WAY LOVE GOES, **Lefty Frizzell, Whitey Shafer** (Acuff-Rose Publications, Inc.)
 THERE WON'T BE ANYMORE, **Charlie Rich** (Charles Rich Music, Inc.)
 TIE A YELLOW RIBBON ROUND THE OLD OAK TREE, **Irwin Levine, L. Russell Brown** (Levine & Brown Music, Inc.)
 TOO MUCH MONKEY BUSINESS, **Chuck Berry** (Arc Music Corp.)
 TRAVELING MAN, **Dolly Parton** (Owens Publishing, Inc.)
 TRIP TO HEAVEN, **Freddie Hart** (Blue Book Music)
 A VERY SPECIAL LOVE SONG, **Norro Wilson, Billy Sherrill** (Algee Music Corp.)
 WE'RE GONNA HOLD ON, **George Jones, Earl Montgomery** (Altam Music Corp.)
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 WHY ME, **Kris Kristofferson**, Resaca Music Publishing Co.)
 WORLD OF MAKE BELIEVE, **Pete McCord, Marion Carpenter, Pee Wee Maddux, H. E. Smith** (Embassy Music Corp., Gulf Stream Music, Singing River Publishing Co., Inc.)
 WOULD YOU WALK WITH ME JIMMY, **A. L. "Doodle" Owens, Whitey Shafer** (Acuff-Rose Publications, Inc., Unichappell Music, Inc.)
 YOU ASKED ME TO, **Billy Joe Shaver, Waylon Jennings** (Baron Music)
 YOU CAN HAVE HER, **William S. Cook** (Big Billy Music Co., Harvard Music, Inc.)
 YOU REALLY HAVEN'T CHANGED, **Johnny Carver, Ron Chancey** (ABC/Dunhill Music, Inc.)
 YOUNG LOVE, **Carole Joyner, Ric Cartey** (Lowery Music Co., Inc.)
 YOU'VE NEVER BEEN THIS FAR BEFORE, **Conway Twitty** (Twitty Bird Music Co.)
 YOU WERE ALWAYS THERE, **Donna Fargo** (Prima Donna Music Co.)

1975

AS SOON AS I HANG UP THE PHONE, **Conway Twitty** (Twitty Bird Music Publishing Co.)
 BABY DOLL, **Don Earl, Jerry Crutchfield** (Dutchess Music Corp.)
 BEFORE THE NEXT TEARDROP FALLS, **Ben Peters, Vivian Keith** (Shelby Singleton Music, Inc.)
 BEHIND CLOSED DOORS, **Kenny O'Dell** (House Of Gold Music, Inc.)
 BIG FOUR POSTER BED, **Shel Silverstein** (Evi Eye Music, Inc.)
 BONAPARTE'S RETREAT, **Pee Wee King, Redd Stewart** (Acuff-Rose Publications, Inc.)
 BONEY FINGERS, **Renee Armand, Hoyt Axton** (Irving Music, Inc., Lady Jane Music)
 BRING BACK YOUR LOVE TO ME, **Don Gibson** (Acuff-Rose Publications, Inc.)
 BY THE TIME I GET TO PHOENIX, **Jim Webb** (The EMP Co.)
 CAN'T YOU FEEL IT, **George Richey, Carmol Taylor, Norro Wilson** (Al Gallico Music Corp., Algee Music Corp.)
 COME MONDAY, **Jimmy Buffett** (ABC/Dunhill Music, Inc.)
 COUNTRY BUMPKIN, **Don Wayne** (Tree Publishing Co., Inc.)
 COUNTRY GIRL, **Peter Gosling, Alan Hawkshaw** (Al Gallico Music Corp.)
 COUNTRY IS, **Tom T. Hall** (Hallnote Music)
 THE CREDIT CARD SONG, **Dick Feller** (House Of Cash, Inc.)
 CRUDE OIL BLUES, **Jerry Reed** (Vector Music)
 DELTA DIRT, **Larry Gatlin** (First Generation Music)
 DRINKIN' THING, **Wayne Carson Thompson** (Rose Bridge Music, Inc.)
 EVERY TIME I TURN THE RADIO ON, **Bill Anderson** (Stallion Music, Inc.)
 EVERYBODY NEEDS A RAINBOW, **Layng Martine, Jr.** (Ahab Music Co., Inc.)
 FAIRYTALE, **Anita Pointer, Bonnie Pointer** (Polo Grounds Music, Para-Thumb Music Corp.)
 FOR A MINUTE THERE, **Jerry Foster, Bill Rice** (Hall-Clement Publications)
 FOR THE GOOD TIMES, **Kris Kristofferson** (Buckhorn Music Publishing Co., Inc.)
 GENTLE ON MY MIND, **John Hartford** (Glaser Publications)
 GET ON MY LOVE TRAIN, **Carmol Taylor, Norro Wilson** (Al Gallico Music Corp., Algee Music Corp.)
 HANG IN THERE GIRL, **Freddie Hart** (Blue Book Music)
 HAVE YOU NEVER BEEN MELLOW, **John Clifford Farrar** (ATV Music Corp.)
 HE THINKS I STILL CARE, **Dickey Lee** (Jack Music, Inc., Glad Music Co.)
 HELLO LOVE, **Betty Jean Robinson, Aileen Mnich** (Four Star Music Co., Inc.)
 HELP ME MAKE IT THROUGH THE NIGHT, **Kris Kristofferson** (Combine Music Corp.)
 (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG.

Larry Butler, Chips Moman (Screen Gems-EMI Music, Inc., Tree Publishing Co., Inc.)
 HONEYMOON FEELIN', **Ronald Hellard, Gary S. Paxton** (Acoustic Music, Inc.)
 HOW LUCKY CAN ONE MAN BE, **Joe Stampley** (Su-Ma Publishing Co., Inc.)
 I BELIEVE THE SOUTH IS GONNA RISE AGAIN, **Bobby Braddock** (Tree Publishing Co., Inc.)
 I CAN HELP, **Billy Swan** (Combine Music Corp.)
 I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU), **Hank Williams** (Fred Rose Music, Inc.)
 I HONESTLY LOVE YOU, **Peter Allen, Jeff Barry** (Broadside Music, Inc., Irving Music, Inc., Woolnough Music, Inc.)
 I LOVE MY FRIEND, **Billy Sherrill, Norro Wilson** (Algee Music Corp.)
 I LOVE YOU, I LOVE YOU, **Sammy Lyons, Daniel T. Walls, Norro Wilson** (Algee Music Corp.)
 I SEE THE WANT TO IN YOUR EYES, **Wayne Carson Thompson** (Rose Bridge Music, Inc.)
 I WILL ALWAYS LOVE YOU, **Dolly Parton** (Owens Publishing, Inc.)
 I'D BE A LEGEND IN MY TIME, **Don Gibson** (Acuff-Rose Publications, Inc.)
 IF YOU LOVE ME (LET ME KNOW), **John Rostill** (Al Gallico Music Corp.)
 IF YOU TALK IN YOUR SLEEP, **Johnny Christopher, Bobby (Red) West** (Elvis Music, Inc., Easy Nine Music)
 I'LL TRY A LITTLE BIT HARDER, **Donna Fargo** (Prima Donna Music Co.)
 I'M A RAMBLIN' MAN, **Ray Pennington** (Tree Publishing Co., Inc.)
 I'M LEAVING IT ALL UP TO YOU, **Don Harris, Dewey Terry** (Venice Music Publishing Co., Inc.)
 IS IT WRONG FOR LOVING YOU, **Warner McPherson** (Unichappell Music, Inc.)
 IT'S MIDNIGHT, **Jerry Chesnut/Billy Ed Wheeler** (Geronimo Music, Inc.)
 KENTUCKY GAMBLER, **Dolly Parton** (Owens Publishing, Inc.)
 THE LADY CAME FROM BALTIMORE, **Tim Hardin** (The Hudson Bay Music Co.)
 LET ME BE THERE, **John Rostill** (Al Gallico Music Corp.)
 LINDA ON MY MIND, **Conway Twitty** (Twitty Bird Music Publishing Co.)
 LOVE IS LIKE A BUTTERFLY, **Dolly Parton** (Owens Publishing, Inc.)
 MAN THAT TURNED MY MAMA ON, **Ed Bruce** (Tree Publishing Co., Inc.)
 MARIE LAVEAU, **Shel Silverstein, Baxter Taylor, III** (Evi Eye Music, Inc.)
 MEMORY MAKER, **Mel Tillis, Kent Westberry** (Cedarwood Publishing Co., Inc.)
 MIDNIGHT ME AND THE BLUES, **Jerry House** (Sawgrass Music Publishers, Inc.)
 MISSISSIPPI COTTON PICKING DELTA TOWN, **Harold Dorman, Wiley Gann** (Hall-Clement Publications)
 THE MOST BEAUTIFUL GIRL, **Rory Bourke, Billy Sherrill, Norro Wilson** (Al Gallico Music Corp., Algee Music Corp.)
 MY ELUSIVE DREAMS, **Curly Putman, Billy Sherrill** (Tree Publishing Company, Inc.)
 MY WIFE'S HOUSE, **Bob Jennings, Lorene Mann** (Four Star Music Co., Inc., Ace Music, Burlo Music)
 A NATURAL WOMAN, **Gerry Goffin, Carole King, Jerry Wexler** (Screen Gems-EMI Music, Inc.)
 NO CHARGE, **Harlan Howard** (Wilderness Music Publishing Co., Inc.)
 THE OLD MAN FROM THE MOUNTAIN, **Merle Haggard** (Shade Tree Music, Inc.)
 THE OLDER THE VIOLIN THE SWEETER THE MUSIC, **Curly Putman** (Tree Publishing Co., Inc.)
 ON THE COVER OF THE MUSIC CITY NEWS, **Buck Owens, Shel Silverstein, James B. Shaw** (Blue Book Music, Evi Eye Music, Inc.)
 ONE DAY AT A TIME, **Kris Kristofferson, Marijohn Wilkin** (Buckhorn Music Publishing Co., Inc.)
 OUT OF HAND, **Jeff Barry** (Broadside Music, Inc.)
 PLEASE DON'T STOP LOVING ME, **Dolly Parton, Porter Wagoner** (Owens Publishing, Inc.)
 PLEASE DON'T TELL ME HOW THE STORY ENDS, **Kris Kristofferson** (Combine Music Corp.)
 THE PROMISED LAND, **Chuck Berry** (Arc Music Corp.)
 PURE LOVE, **Eddie Rabbitt** (Briarpatch Music, Pi Gem Music Publishing Co., Inc.)
 (I NEVER PROMISED YOU A) ROSE GARDEN, **Joe South** (Lowery Music Co., Inc.)
 RUB IT IN, **Layng Martine, Jr.** (Ahab Music Co., Inc.)
 SHE CALLED ME BABY, **Harlan Howard** (Central Songs, Inc.)
 SIX DAYS ON THE ROAD, **Earl Green, Carl Montgomery** (Newkeys Music, Inc., Tune Publishers, Inc.)
 SOME KIND OF A WOMAN, **Tommy Cash, Jimmy Peppers** (Coal Miners Music, Inc.)
 SOMETHING, **George Harrison** (Loaves And Fishes)
 SON OF A ROTTEN GAMBLER, **Chip Taylor** (Blackwood Music, Inc., Back Road Music)
 STOMP THEM GRAPES, **Ronald E. McCown** (Sawgrass Music Publishers, Inc.)
 STOP AND SMELL THE ROSES, **Mac Davis** (Screen Gems-EMI Music, Inc.)
 STOP THE WORLD, **Carl Belew, W. S. Stevenson** (Four Star Music Co., Inc.)
 THE STREAK, **Ray Stevens** (Ahab Music Co., Inc.)

TALKIN' TO THE WALL, **Warner McPherson** (Folio Publications, Inc.)
 TELL ME A LIE, **Mickey Buckins** (Fame Publishing Co.)
 THAT SONG IS DRIVING ME CRAZY, **Tom T. Hall** (Hallnote Music)
 THERE'S A HONKY TONK ANGEL, **Troy Seals, Deniz Rice** (Danor Music, Inc.)
 THEY DON'T MAKE 'EM LIKE MY DAD, **Jerry Chesnut** (Passkey Music, Inc.)
 THINGS AREN'T FUNNY ANYMORE, **Merle Haggard** (Shade Tree Music, Inc.)
 THIS TIME, **Waylon Jennings** (Baron Music Publishing Co.)
 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE, **L. Russell Brown, Irwin Levine** (Levine & Brown Music, Inc.)
 TROUBLE IN PARADISE, **Kenny O'Dell** (House Of Gold Music, Inc.)
 U S OF A, **Donna Fargo** (Prima Donna Music Co.)
 A VERY SPECIAL LOVE SONG, **Billy Sherrill, Norro Wilson** (Algee Music Corp.)
 WE COULD, **Felice Bryant** (House Of Bryant Publications)
 WE SHOULD BE TOGETHER, **Allen Reynolds** (Jack Music, Inc.)
 WE'RE NOT THE JET SET, **Bobby Braddock** (Tree Publishing Co., Inc.)
 WE'RE OVER, **Barry Mann, Cynthia Weil** (Screen Gems-EMI Music, Inc.)
 WHAT A MAN MY MAN IS, **Glenn Sutton** (Rodeo Cowboy Music, Inc.)
 WHEN THE MORNING COMES, **Hoyt Axton** (Lady Jane Music)
 WILDWOOD WEED, **Don Bowman** (Parody Publishing, Ensign Music Corp.)
 WOMAN TO WOMAN, **Billy Sherrill** (Algee Music Corp.)
 WOULD YOU LAY WITH ME (IN A FIELD OF STONE), **David Allan Coe** (Window Music Publishing Co., Inc., Captive Music)

1976

ALL I HAVE TO DO IS DREAM, **Boudleaux Bryant** (House Of Bryant Publications)
 ALL OVER ME, **Ben Peters** (Ben Peters Music, Charsy Music)
 ALWAYS WANTING YOU, **Merle Haggard** (Shade Tree Music, Inc.)
 ARE YOU SURE HANK DONE IT THIS WAY, **Waylon Jennings** (Baron Music Publishing Co.)
 BANDY THE RODEO CLOWN, **Sanger D. Shafer, Lefty Frizzell** (Acuff-Rose Publications, Inc.)
 THE BARGAIN STORE, **Dolly Parton** (Owens Publishing, Inc.)
 BEFORE THE NEXT TEARDROP FALLS, **Vivian Keith, Ben Peters** (Shelby Singleton Music, Inc.)
 BEHIND CLOSED DOORS, **Kenny O'Dell** (House Of Gold Music, Inc.)
 BLANKET ON THE GROUND, **Roger Swearing** (Brougham Hall Music Co., Inc.)
 BLIND MAN IN THE BLEACHERS (THE LAST GAME OF THE SEASON), **Sterling Whippie** (Tree Publishing Co., Inc.)
 BRINGING IT BACK, **Greg Gordon** (Silverline Music, Inc.)
 BURNIN' THING, **Mac Davis** (Screen Gems-EMI Music, Inc.)
 BY THE TIME I GET TO PHOENIX, **Jim Webb** (The EMP Co.)
 CHEVY VAN, **Sammy Johns** (Captain Crystal Music, Legibus Music, Chattahoochee Music)
 COUNTRY BOY (YOU'VE GOT YOUR FEET IN L.A.), **Dennis Lambert, Brian Potter** (ABC/Dunhill Music, One Of A Kind Music)
 DEAL, **Tom T. Hall** (Hallnote Music)
 DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU, **Billy Ray Reynolds** (Onhorn Music)
 DON'T CRY JONI, **Conway Twitty** (Twitty Bird Music Publishing Co.)
 DON'T LET GO, **Jesse Stone** (Screen Gems-EMI Music, Inc.)
 EVERY TIME YOU TOUCH ME (I GET HIGH), **Billy Sherrill** (Algee Music Corp., Double R Music)
 EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED), **Billy Swan** (Combine Music Corp.)
 FEELINS', **Troy Seals, Don Goodman, Will Jennings** (Danor Music)
 FIRE AND RAIN, **James Taylor** (Blackwood Music, Inc., Country Road Music, Inc.)
 THE FIRST TIME, **Jack Lebock** (Hallnote Music, Inc.)
 FOR THE GOOD TIMES, **Kris Kristofferson** (Buckhorn Music Publishing Co., Inc.)
 FUNNY HOW TIME SLIPS AWAY, **Willie Nelson** (Tree Publishing Co., Inc.)
 GOOD HEARTED WOMAN, **Waylon Jennings, Willie Nelson** (Baron Music Publishing Co., Willie Nelson Music, Inc.)
 HAVE YOU NEVER BEEN MELLOW, **John Farrar (PRS)** (Irving Music, Inc.)
 HE TURNS IT INTO LOVE AGAIN, **Murry Kellum, Glenn Sutton, Larry Cheshier** (Rodeo Cowboy Music, Inc.)
 HELLO LITTLE BLUEBIRD, **Donna Fargo** (Prima Donna Music Co.)
 HELP ME MAKE IT THROUGH THE NIGHT, **Kris Kristofferson** (Combine Music Corp.)
 HELP ME MAKE IT TO MY ROCKIN' CHAIR, **Bobby Emmons** (Baby Chick Music, Inc.)
 (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG, **Chips Moman, Larry Butler** (Tree Publishing Co., Inc., Screen Gems-EMI Music, Inc.)
 HOPE YOU'RE FEELIN' ME LIKE I'M FEELIN' YOU, **Jim Rushing, Bobby David** (Horse Creek Music)
 I AIN'T ALL BAD, **Johnny Duncan** (Roz Tense Music Publishing Co.)
 I CAN HELP, **Billy Swan** (Combine Music Corp.)
 I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU), **Hank Williams** (Fred Rose Music, Inc.)
 I FOUGHT THE LAW, **Sonny Curtis** (Acuff-Rose Publications, Inc.)
 I HONESTLY LOVE YOU, **Jeff Barry, Peter Allen** (Broadside Music, Inc., Irving Music, Inc., Woolnough Music, Inc.)
 I LIKE BEER, **Tom T. Hall** (Hallnote Music)
 I STARTED LOVING YOU AGAIN, **Merle Haggard, Bonnie Owens** (Blue Book Music, Inc.)
 IF I COULD ONLY WIN YOUR LOVE, **Charlie Louvin, Ira Louvin** (Acuff-Rose Publications, Inc.)
 I'LL GO TO MY GRAVE LOVING YOU, **Donald Reid** (American Cowboy Music Co.)
 I'M NOT LISA, **Jessi Colter** (Baron Music Publishing Co.)
 IT DO FEEL GOOD, **Donna Fargo** (Prima Donna Music Co.)
 I'VE NEVER LOVED ANYONE MORE, **Linda Hargrove, Michael Nesmith** (Window Music Publishing Co., Inc., Screen Gems-EMI Music, Inc.)
 JUST GET UP AND CLOSE THE DOOR, **Linda Hargrove** (Window Music Publishing Co., Inc.)
 JUST IN CASE, **Hugh Moffatt** (Pi Gem Music Publishing Co., Inc.)
 LET IT SHINE, **Linda Hargrove** (Window Music Publishing Co., Inc.)
 LET ME BE THERE, **John Rostill (PRS)** (Al Gallico Music Corp.)
 LET'S SING OUR SONG, **Jerry Reed** (Vector Music)
 LITTLE BAND OF GOLD, **James Gilreath** (Beak Publishing Co., Brougham Hall Music Co., Inc.)
 LITTLE BIT SOUTH OF SASKATOON, **Carole Smith, Sonny James** (Marson Inc.)
 LIZZIE AND THE RAIN MAN, **Kenny O'Dell, Larry Henley** (House Of Gold Music, Inc.)
 LOVE IN THE HOT AFTERNOON, **Vince Matthews, Kent Westberry** (Jack Music, Inc.)
 LOVE IS A ROSE, **Neil Young** (Silver Fiddle)
 LOVE PUT A SONG IN MY HEART, **Ben Peters** (Pi Gem Music Publishing Co., Inc.)
 LOVER PLEASE, **Billy Swan** (Lyn-Lou Music, Inc.)
 MAKE THE WORLD GO AWAY, **Hank Cochran** (Tree Publishing Co., Inc.)
 THE MOST BEAUTIFUL GIRL, **Rory Bourke, Billy Sherrill, Norro Wilson** (Al Gallico Music Corp., Algee Music Corp.)
 MOVIN' ON, **Merle Haggard** (Shade Tree Music, Inc., Kipeth Music Publishing Co.)
 MY ELUSIVE DREAMS, **Curly Putman, Billy Sherrill** (Tree Publishing Co., Inc.)
 QUEEN OF THE SILVER DOLLAR, **Shel Silverstein** (Evi Eye Music, Inc.)
 RAINY DAY WOMAN, **Waylon Jennings** (Baron Music Publishing Co.)
 RECONSIDER ME, **Margaret Lewis, Mira Smith** (Shelby Singleton Music, Inc.)
 ROCK 'N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE), **Kevin Johnson (APRA)** (Tree Publishing Co., Inc.)
 ROLL ON BIG MAMA, **Danny Dast** (Al Gallico Music Corporation, Algee Music Corp.)
 (I NEVER PROMISED YOU A) ROSE GARDEN, **Joe South** (Lowery Music Co., Inc.)
 SAN ANTONIO STROLL, **Peter Noah** (Unichappell Music, Inc.)
 SAY FOREVER YOU'LL BE MINE, **Dolly Parton** (Owens Publishing, Inc.)
 SEEKER, **Dolly Parton** (Owens Publishing, Inc.)
 SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES), **Wayne Carson Thompson** (Rose Bridge Music, Inc.)
 SNEAKY SNAKE, **Tom T. Hall** (Hallnote Music)
 SOMEBODY LOVES YOU, **Allen Reynolds** (Jack Music, Inc.)
 SOMETHING BETTER TO DO, **John Farrar (PRS)** (ATV Music Corp.)
 SOMETIMES, **Bill Anderson** (Stallion Music, Inc.)
 SOUTH'S GONNA DO IT, **Charlie Daniels** (Rada Dara Music, Kama Sutra Music, Inc.)
 STILL THINKIN' 'BOUT YOU, **Johnny Christopher, Bobby Wood** (Chriswood Music, Easy Nine Music)
 SUNDAY SUNRISE, **Mark James** (Screen Gems-EMI Music, Inc.)
 SUSAN WHEN SHE TRIED, **Donald Reid** (American Cowboy Music Co.)
 THAT'S ALL IN THE MOVIES, **Merle Haggard, Kelli Haggard** (Shade Tree Music, Inc.)
 TIE A YELLOW RIBBON 'ROUND THE OLE OAK TREE, **Irwin Levine, L. Russell Brown** (Levine & Brown Music, Inc.)
 TOO LATE TO WORRY, TOO BLUE TO CRY, **Al Dexter** (Unichappell Music, Inc., Elvis Presley Music, Al Dexter Songs)
 TOUCH THE HAND, **Conway Twitty** (Twitty Bird Music Co.)
 T.R.O.U.B.L.E. (TROUBLE), **Jerry Chesnut** (Jerry Chesnut Music, Inc.)
 TURN OUT THE LIGHT AND LOVE ME TONIGHT, **Bob McDill** (Hall-Clement Publications)
 WASTED DAYS AND WASTED NIGHTS, **Freddy Fender, Wayne Duncan** (Unart Music Corp.)
 WHAT'S HAPPENED TO BLUE EYES, **Jessi Colter** (Baron Music Publishing Co.)
 WHEN WILL I BE LOVED, **Phil Everly** (Acuff-Rose Publications, Inc.)
 THE WHITE KNIGHT, **Jay Huguely** (Unichappell Music, Inc.)
 WHY DON'T YOU LOVE ME, **Hank Williams** (Fred Rose Music, Inc.)
 THE WINDOW UP ABOVE, **George Jones** (Glad Music Co., Fort Knox Music Co.)
 WORD GAMES, **Bill Graham** (Show Biz Music)
 WONDER HOW THE FEELING COMES, **Waylon Jennings** (Baron Music Publishing Co., Inc.)

BMI AWARD SONGS

- According To My Heart
- A Little Heartache
- All The Time
- Amigo's Guitar
- Are You Sincere
- A Thousand Miles Ago
- Before I Met You
- B.J. The D.J.
- Big City Miss Ruth Ann
- Burning Memories
- Crying Over You
- Crazy Wild Desire
- Daddy Sang Bass
- Detroit City
- Emotions
- Fallen Angel
- Grin And Bear It
- Heart Be Careful
- Heart Over Mind
- Hello Out There
- Honky Tonk Man
- Honky Tonk Song
- Hoping That You're Hoping
- How Do You Talk To A Baby
- I Ain't Never
- I Don't Care
- I Thank My Lucky Stars
- I'm A One Woman Man
- I'm Tired
- It's Been So Long
- I've Got A New Heartache
- Jealousy
- Kisses Don't Lie

Happy Anniversary
 to all our
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BMI AWARD SONGS

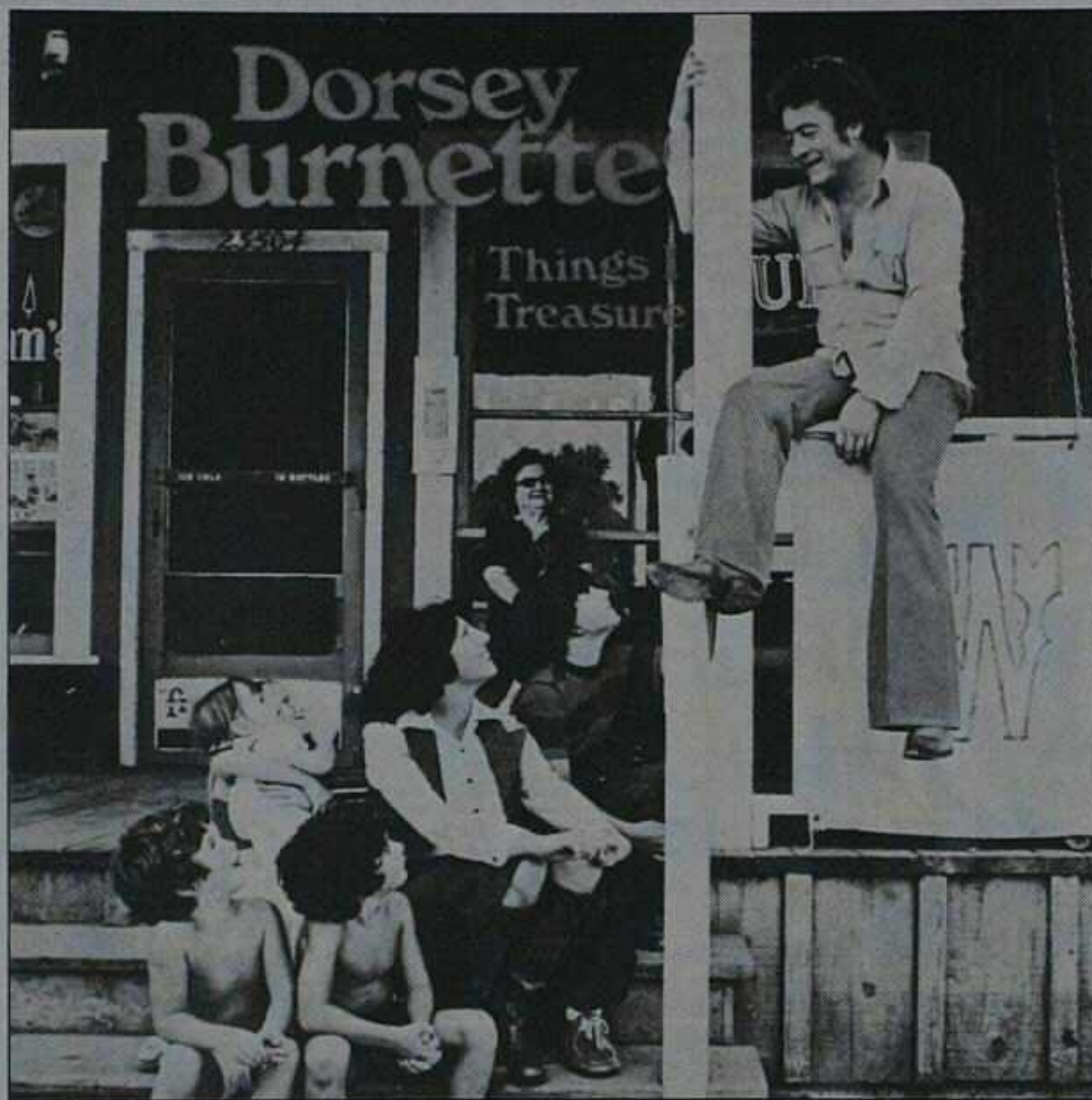
- Leavin' On Your Mind
- Let Forgiveness In
- Little Boy Sad
- Little Rosa
- Lonesome 7-7203
- Long Black Veil
- Love, Love, Love
- Memory No. 1
- Memory Maker
- Mental Revenge
- No Love Have I
- One More Time
- Partners
- Pride
- P.T. 109
- Rise And Shine
- Ruby, Don't Take Your Love
- To Town
- Sands Of Gold
- Slowly
- Sweet Lips
- Sweet Misery
- Take Time
- Take My Ring Off Your Finger
- Teddy Bear
- Ten Thousand Drums
- The Comeback
- True Love Is Greater Than
- Friendship
- Those Wonderful Years
- Unloved, Unwanted
- Waterloo
- Why, Why
- Yes I Know Why
- You're Not Mine Anymore

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"Things I Treasure"



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Contains the hit
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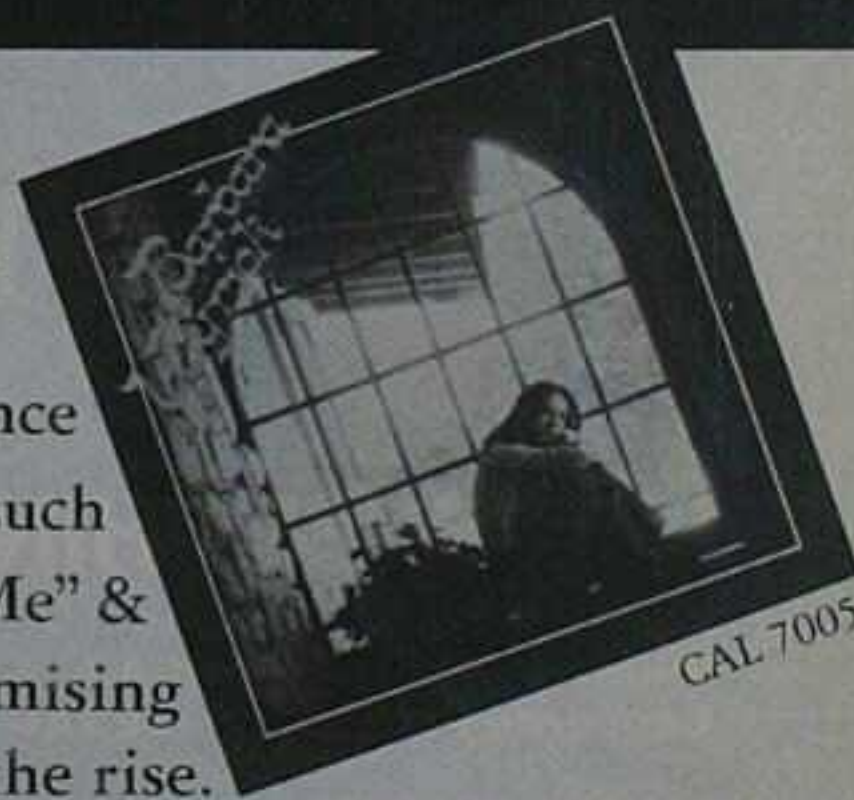
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Don Miller

CALS 8015

Album

Somethin' Pretty Bad
Rebecca Lynn

CAL 7002



RECORDS, INC.

Their lyrics may still tell of broken hearts and faded love, but increasingly personal appearances of country music acts mean broken attendance records and bright, unfaded profits. In this survey of people who buy, sell and promote live country music talent, there isn't a sad song to be heard.

Jerry Custard, production manager for grandstand shows at the Colorado State Fair, says his exposition drew a record-breaking 387,000 to Pueblo this year. Many were attracted by a country menu which included Barbara Fairchild, Doug Kershaw, Charley Pride, Dolly Parton, Johnny Rodriguez and the Oak Ridge Boys.

The CSF has a grandstand capacity of 14,000. Only 1,000 seats are sold separately and can be reserved; the rest are part of the general admission ticket. "Dolly Parton sold out early," Custard reports. "Crystal Gayle was booked in and would have drawn well, but she had to cancel because of laryngitis. This is our third year with Charley Pride—he always brings a good crowd."

There were fewer big names at the Texas State Fair. But public relations director Bob Halford reports that the event was laced throughout by performances of the Light Crust Doughboys, Dale McBride and an appearance by Johnny Rodriguez. "The fair's nonprofit," Halford explains, "and the music is a part of the general admission. Generally, our acts do three shows a day. McBride was here for three days, the Doughboys for five or six."

Halford likes to see the talent "a time or two" before booking it and relies on showcases, such as the blockbuster staged by Jim Halsey, to keep abreast of the possibilities. He also draws on strictly local acts. "You can buy country talent more reasonably than some of the other kinds," he adds.

One of the biggest buyers of live talent is Six Flags Over St. Louis. The park presents country music from mid-April through October. This year's lineup sounds like the "Top Country" charts roster: Mel Tillis, Billy "Crash" Craddock, Larry Gatlin, Jerry Reed, the Statler Brothers, Buck Owens, Freddy Fender, Crystal Gayle, Donna Fargo, Bill Anderson and Conway Twitty.

"We're extremely sat-

COUNTRY LIVE: THERE ISN'T A SAD STORY TO BE HEARD

By EDWARD MORRIS

ified with the acts we've booked," says Mike Paladin, assistant manager of public relations and publicity. "Labor Day and Memorial Day are particularly big country music weekends for us."

Paladin says each act does two shows a day and the general admission ticket buys the right to see it both times, if the holder wants. Acts are booked according to a "combination of their record sales and our intuition." Paladin credits the park's chief talent buyer, Debbie Kalmeyer, with consistently picking winning acts. "We have 2,000 employees—200 full-time—and any of them can come in and suggest acts they think will draw well."

Most performers, Paladin says, come and go the day of their show. "But we try to get entertainers to come in ahead of time when they can. Then we can arrange for them to be on local radio." Most of the park's advertis-

ing is by newspaper and radio. "We'll be using more and more country music here," Paladin adds.

Equally ecstatic over country music's appeal is David Palmer, manager of promotions and special events for Kings Island, a major theme park on the outskirts of Cincinnati. "Attendance was up about 10% over projections for our Country Music Celebration," says Palmer.

This year's celebration, Sept. 1-5, was the second staged by the park. It combines a country music talent search with appearances by Hank Williams Jr., Tammy Wynette, Loretta Lynn, Conway Twitty and Freddy Fender.

Palmer says the event was advertised on 150 radio stations and in 55 newspapers. The talent search, which filtered out the best of 750 acts, was conducted through radio stations in Ohio, Indiana, West Virginia, Texas, Tennessee, Michigan, Illinois and Canada, with the top three winners being awarded \$1,000, \$750 and \$500. "We want to make our annual celebration one of the major country music events in the U.S.," Palmer says.

"It's hard to compare the two, but I'd say our country acts generally draw as well as rock acts. At least, they draw more consistently," Palmer explains. "And with country acts, I don't have to bring somebody in a week early to build super-

(Continued on page WOCM-54)

A Billboard Spotlight

OCTOBER 15, 1977, BILLBOARD



Buck Owens



Dolly Parton



Freddy Fender

Charley Pride

Mickey Gilley and Jerry Lee Lewis

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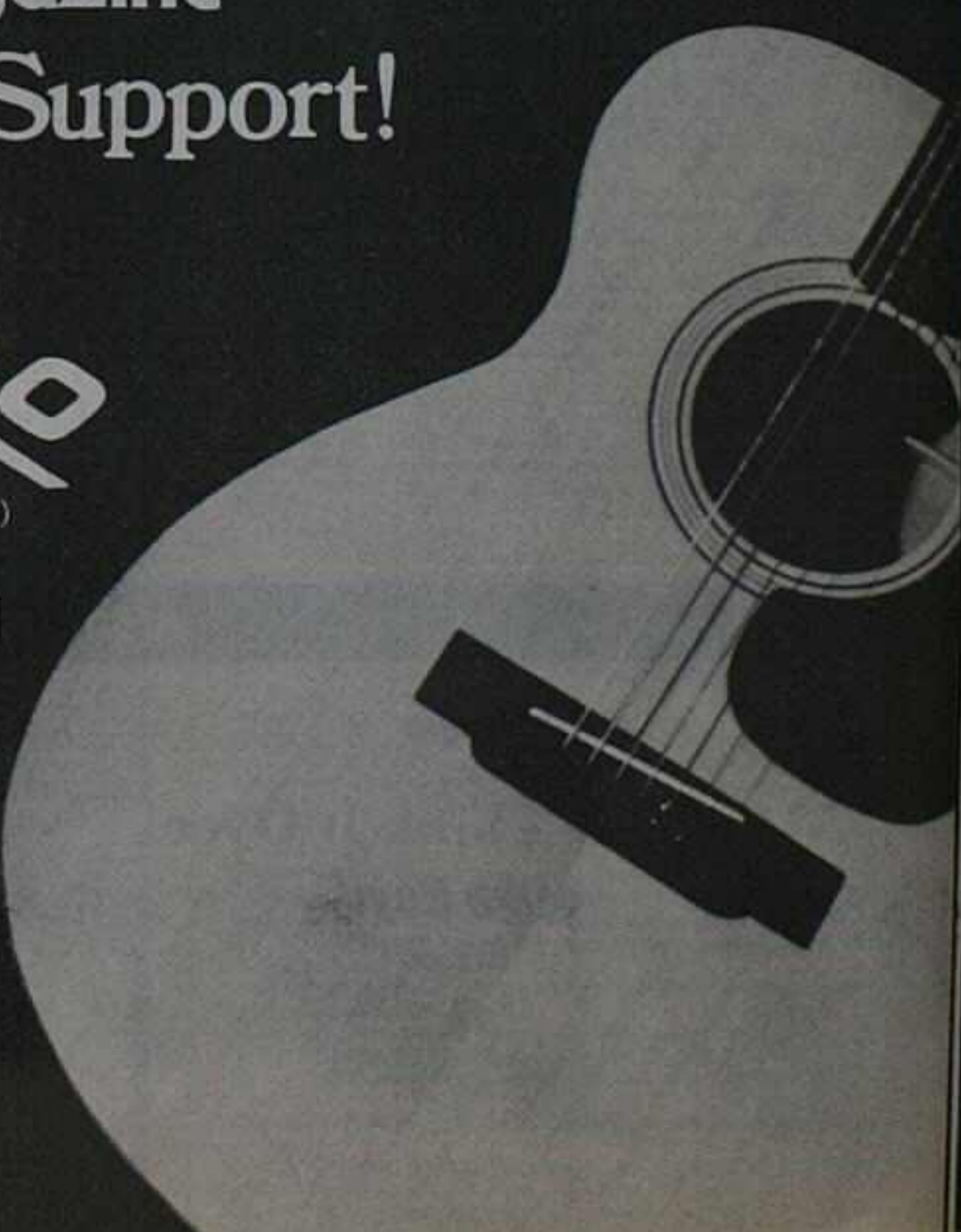
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Country Music Awards

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TRADITIONAL COUNTRY + MODERN SOUND

By TOM CECH

After a couple of years of exploring new avenues and testing new formats, country radio has found a comfortable niche with a programming style which draws heavily on "traditional" country music, but has the flexibility to give airplay to the more "modern" sounds. The key is audience input, say program directors, and the result is that country radio stations have never been more vibrant. Country radio is No. 1 in markets as diverse as Houston, Cleveland, Indianapolis and Phoenix; it is gaining listenership elsewhere around the country.

As country music develops a greater following, the market approach of country stations changes. Says Ron Jones, program director at WHK, Cleveland, "I'm in competition with everyone in the market, not just the country stations. My goal is to have the No. 1 station." Recent ARBs show he is doing just that. Achieving a top rating has required a broadening of his format definition. "I would call WHK a 'mass appeal' modern country music station," he says. "We recognize that many of our listeners are not just into country music."

"I believe a successful programmer is open and aware of trends," says Bob Mitchell, PD for KCKC in San Bernardino, Calif. He develops his playlist on a week to week basis, with a great deal of audience input via call-outs to listeners, and the result is a charting of approximately 45 records with a heavy power rotation of 18. KCKC dominates the 25-54 age bracket in its market.

The widening playlists present certain definitional problems for country stations, since music becomes increasingly difficult to classify. In the nation's No. 1 country market, the



Olivia Newton-John looks on in poster form as Larry Gatlin plays guest deejay at New York's WHN Radio with some help from Lee Arnold.

Houston area, Ric Libby of KENR says, "Crossover is unfortunate, because it makes definition hard. You can tune in any station and not be sure what format you're listening to." But he concedes country music's growing popularity makes crossover inevitable and that it is good exposure for the artist. And crossover offers another plus for country stations: "Country music is the most infectious music we know and when listeners hear crossover on pop stations, it leads them into more traditional country sounds," says Libby.

The consensus concerning progressive music, which received a lot of publicity the last couple of years, is that it is not a viable programming format. Notes Ron Martin, of KGBS-FM in Los Angeles, "Progressive country as a format is not on the air anywhere, as far as I know. But it has made an impact on more traditional stations."

One reason for the fading of talk about progressive country is that there simply was never enough of the product to develop into a full-time format. But the major performers/such as Charlie Daniels Band, Marshall Tucker Band, Joe Ely, Jerry Jeff Walker and Waylon Jennings are all receiving airplay on traditional stations.

KLAC in Los Angeles is one station that has been able to



Rick Holcombe, general manager of WTCR Radio, presents Tom T. Hall, Mercury artist, with proclamations from Huntington, Va. and Ironton, Ohio, establishing Tom T. Hall Day in those cities.

provide a place on its roster for progressive format, "but we give progressive country a lot of airplay during special hours of the day, especially after 6 p.m.," says program director Don Langford. He indicates, however, that the station has traditional leanings and although it takes a modern approach, it is dragging its feet on going all "country rock."

KGBS' Martin believes country music is filling a void for adult listeners, who may find MOR and "good music" stations boring. "The strongest growth is with artists such as Crystal Gayle and Kenny Rogers who can bridge the gap," he says. Bill Hennes, program director of WMAQ, Chicago, agrees. "There is a new breed of country music listener," he says. "More country is going pop and this broadens the audience." Hennes sees many similarities in the current phenomenon to the pop success of singers such as Marty Robbins and Eddy Arnold in the '60s.

Combining simulcast AM and FM country music with an automated format from 7:00 p.m. to 6:00 a.m., KYKR, in Beaumont, Tex., has built itself a top rating. Program director Dick Davis notes several factors contributing to its success. One is a broad, modern approach to programming. Avoiding the "good ole boy" image, Davis has gone so far as to exclude extremely traditional country music from the playlist, citing the latest Buck Owens single as an example. FM is also a key in the Texas market, which has seen a growing dominance by FM stations. And Davis is especially proud of KYKR's auto-

(Continued on page WOCM-50)

A Billboard Spotlight

OCTOBER 15, 1977, BILLBOARD



Con Brio artist Don King, left, visits Bob English of WUBE, Cincinnati, with Con Brio's comptroller Jeff Walker, right.

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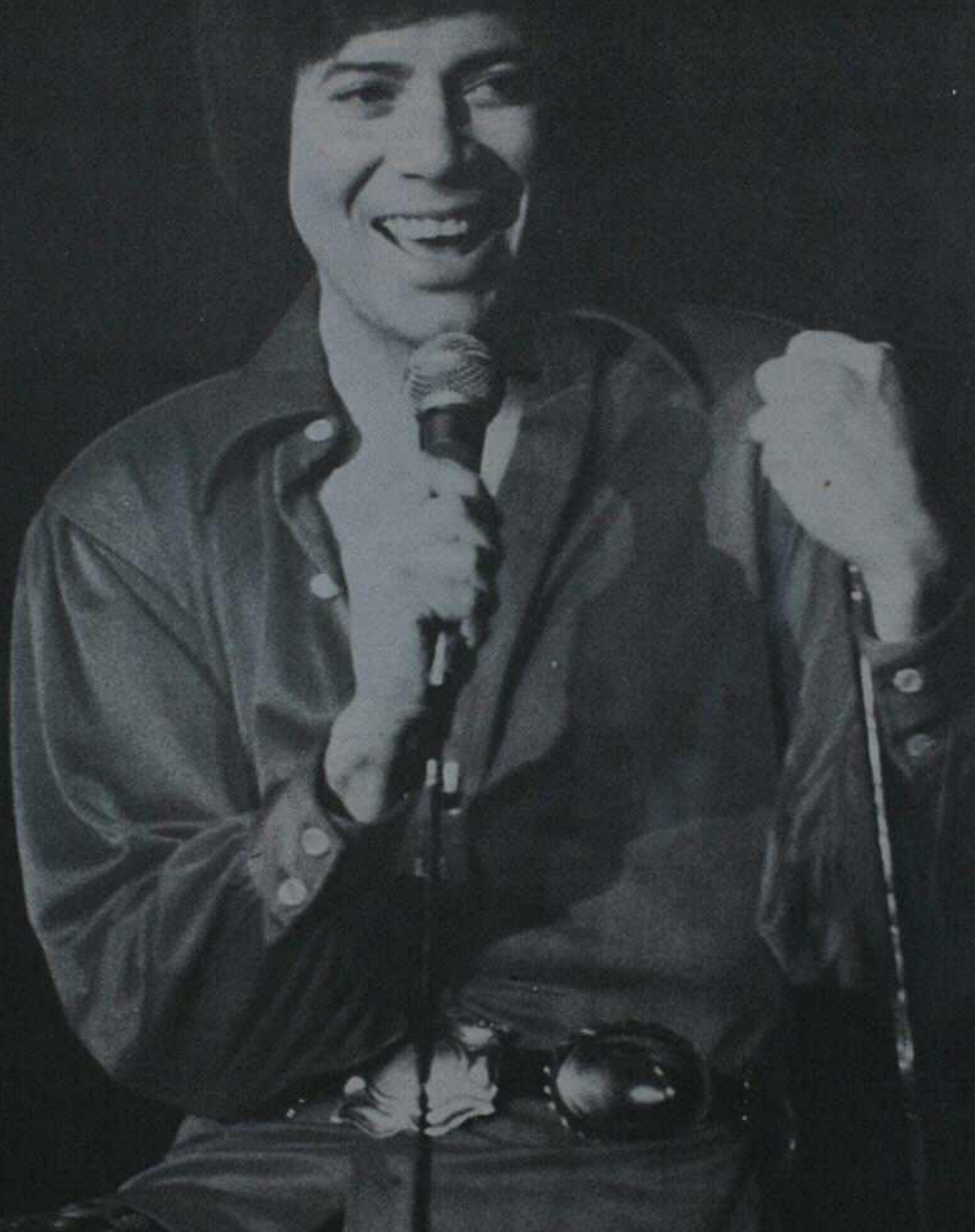
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COUNTRY ROLLS FOR VEGAS JACKPOT

By HANFORD SEARL

WOCM-46

The success of MOR and pop music acts has proven a competitive lariat for country stars in major hotel-casinos along the glittering Strip, while creating a groundswell trend at downtown and off-Strip clubs.

Top names such as Johnny Cash, Merle Haggard and Charlie Rich find no welcome mat at previously played venues here.

The mainstay island of country amid the bright neon Strip marquee remains Roy Clark at the Hughes Frontier Hotel, where Tulsa entrepreneur Jim Halsey has a permanent home for his clients.

"Country should be big in Vegas, for the public's there who will see it," maintains Halsey. "Walter Kane, Summa's entertainment director, is the only one who's given country a chance. We've got to convince the others."

Halsey's Mel Tillis will make his Vegas debut Oct. 27-Nov. 2 with Barbara Fairchild, while the low-key booker is pitching Donna Fargo and Freddy Fender to the Frontier and other major facilities.

Halsey, who has been signing country acts in Vegas for 20 years, produced a two-year package at another Summa Hotel, The Landmark, which headlined such acts as The Oak Ridge Boys, Jody Miller, Roy Head and Hank Thompson.

The Hotel Sahara offered RCA-recording star Eddy Arnold through Sept. 28, and has billed Kay Starr, Merle Haggard and Teresa Brewer in the past.

Cash, Rich and Charley Pride all played the Las Vegas Hilton at one-time, but have not been re-booked in several years, while crossover artists Mac Davis at the MGM Grand and Glen Campbell, Olivia Newton-John and Jim Stafford at the Riviera, still play the Strip.

"We're always looking for potential marquee value," reports Tony Zoppi, the Riviera's publicity director. "We're constantly looking and scouting for Ed Torres, our entertainment director."

Both Halsey and Zoppi maintain that the best country package is a crossover artist, admitting hard-country names just fail to pull needed SRO houses for the hotel-casinos.

Meanwhile, the Aladdin Hotel's \$10-million, 7,500-seat Theatre For The Performing Arts has showcased such country-rock acts as Kris Kristofferson-Rita Coolidge, The Marshall Tucker Band, Linda Ronstadt and The Charlie Daniels Band.

Gary Naseef, who books all acts into the plush concert hall in coordination with executive producer James Tamer, reveals a greater desire for more country.

"We intend to go deeper into country in all its forms, as well as other music formats," says Naseef. "Johnny Cash and oth-

ers of his caliber have an open invitation to play here any time."

The groundswell country trend in the downtown casino center is led by Steve Wynn's Golden Nugget, where United Artists Record's Kenny Rogers is currently playing.

Wynn, who recently refurbished the historic landmark hotel to 600-additional rooms in a 17-story high-rise at a \$19-million cost, also has booked B.J. Thomas and Roger Miller.

Unlike Strip main showrooms, the Nugget showcases its country acts in a 225-capacity Gold Strike Lounge, rapidly becoming the "in" place for big-name country acts. Nearby Union Plaza Hotel hosts lesser known country lounge bands.

Off-Strip country action is found at Bill Ladd's Silver Dollar Casino, where Sue Thompson, Fiddlin' Frenchie Burke and Haggard have appeared; the Troubadour, and Larry's Lariat.

"We're going in the direction of country music," contends Troubadour general manager Cruz Canul. "Basically, we're country-rock, oldies and contemporary with some Top 40."

The club, closed for a year while Canul worked on opening the Brewery hot-spot, abandoned a hard, acid-rock and soul format 10 weeks ago and features a once-a-week, two-nighter special guest policy.

Roy Head, Bobby Allen, Debby Hawkins and Eddy Fukano all have played the club, while Tom T. Hall packed them in during the first few days of country shows, Canul adds.

Yet another new country project in Vegas, KRAM Radio's "Grand Ole Opry" type hour-long broadcast (8:30-9:30 p.m.) from nearby "Old Nevada" every Saturday, is taking hold. The old west-

ern-type variety show offers local country talent.

"It's still in its genesis form, but it's growing and getting bigger," reports Mike Farrell, host for the show and KRAM deejay. "We're still working out the bugs."

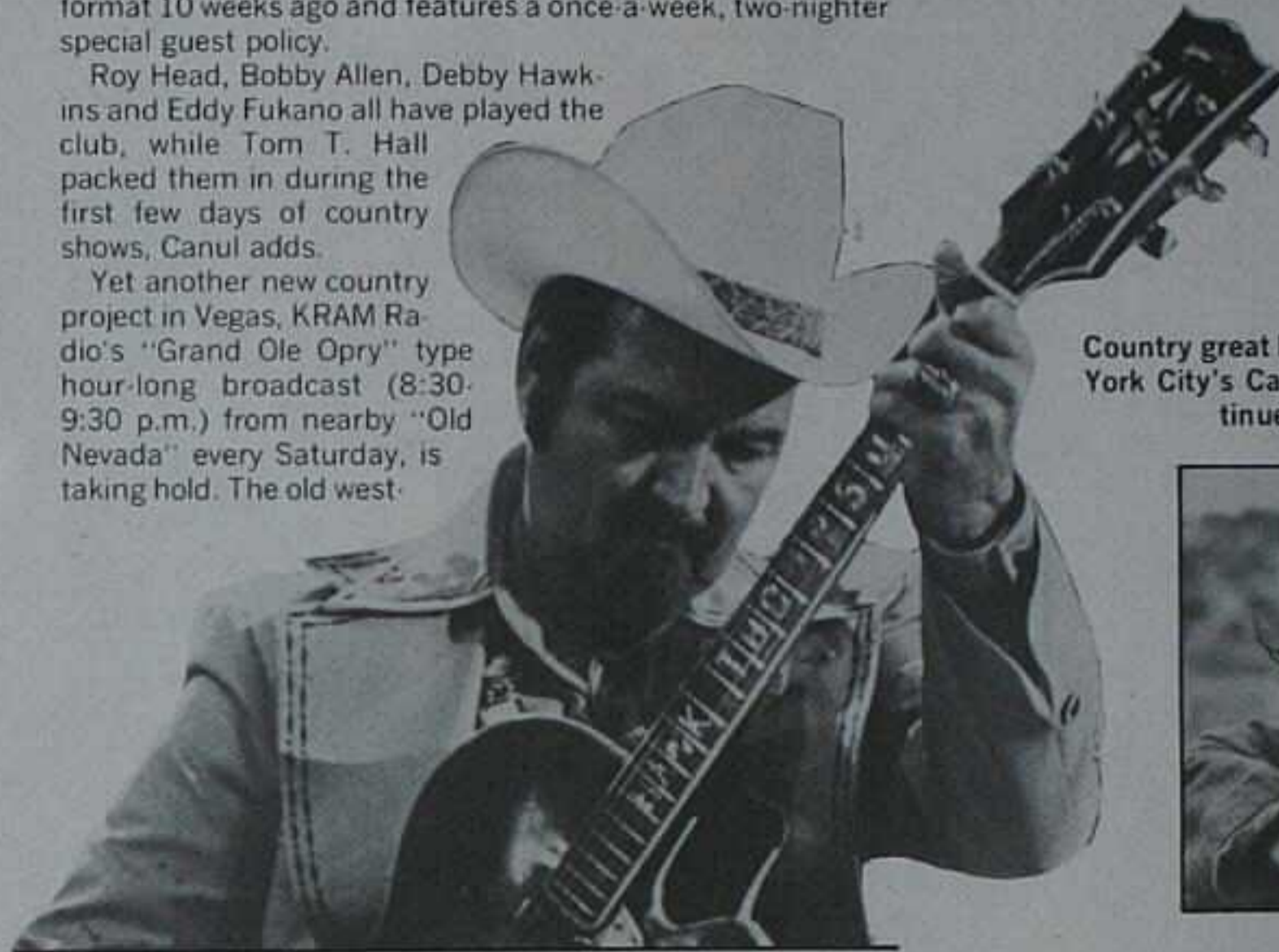
A spinoff idea by "Nevada's" owner John Anastio and 1340 KRAM general manager Bob Jackson, the show packs an audience of about 400 people into the saloon-theatre. In its fourth week, such names as Jim Staggs, Joe Hardin-Brown and Ronna Lee Bouchet have appeared.

Sally Sun and fiddle player Leonard Crow also have been aired over the show, which is powered at 250 watts, well below KRAM's daytime 1,000 watt range. Also, Friday the show is open to the public, as are picnic grounds and back-pack riding.

So, although country has temporarily been sidetracked from the prestigious Strip to downtown and Off-Strip locations, most hotel-casino entertainment directors express a wait-and-see attitude about country's future here.

A Billboard Spotlight

OCTOBER 15, 1977, BILLBOARD



Country great Hank Thompson (left) gets it on in New York City's Carnegie Hall. Below, Donna Fargo continues to flash that No. 1 smile.



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COUNTRY CONQUERS GOTHAM

By DICK NUSSER

There is country music in New York. Tammy Wynette sings in Central Park. Conway Twitty and Loretta Lynn appear at the Westbury Music Fair. Bluegrass thrives in the shadow of the Brooklyn Bridge. Joe Ely and Dicky Lee appear at Fifth Avenue's Lone Star Cafe and suburban shopping malls ring with the sound of pedal steel guitars.

Much of this activity is a result of Gotham's 50,000 watt WHN, which programs a wide range of country-flavored music to an estimated one and a half million listeners each week.

Also deserving substantial credit for the influx of pickers and fiddlers playing here are a 27-year-old postal worker, Richie Allen, and bluegrass promoter Doug Tuchman.

Allen started Metropolitan Friends of Country four years ago. It is a nonprofit organization which has been instrumental in staging a series of free concerts featuring some top traditional country stars. Allen enlists the support of shopping mall owners, banks, record companies and private citizens to finance the appearances.

American Management of Calif., Top Billing, Buddy Lee Attractions and Circle T talent agencies of Nashville have helped steer acts to The Big Apple through Allen.

"It's good for the act to appear before 5,000 people at a shopping center, rather than 400 at a small club," Allen notes.

Don Gibson, Don Williams, Cal Smith, Kitty Wells, Johnny and Bobby Wright, Merle Travis, Johnny Carver, Barbara Mandrell, Tommy Cash, Freddie Hart, Tommy Overstreet and Ernest



Carnegie Hall cohorts for ABC/Dot's "Country Comes To Carnegie Hall" concert are, left to right, Steve Diener, president ABC Records; Roy Clark, ABC/Dot artist who performed on the show; Toni Foglesong, wife of Jim Foglesong; and Jim Foglesong, president ABC/Dot Records.

nest Tubb have all appeared at venues as far apart as Long Island malls and Lincoln Center's main plaza through the efforts of Metropolitan Friends of Country.

Representatives from Lincoln Center, the performing rights societies and WHN are all on the board of directors of Metropolitan Friends of Country.

WHN program director Ed Salamon says his station has introduced the strains of modern country music to more than 600,000 people who may have otherwise missed the chance.

"We know we've affected the attitude of the media honchos in this city to the enormous potential of country music," he states. "If nobody was playing the records of these country artists, they wouldn't get an audience when they play here."

WHN has had a decided effect on changing the definition of country music.

(Continued on page WOCM-50)

A double-exposure gives us stereo Don Williams. Taken during the "Country Comes To Carnegie Hall" concert.



JONES & HUMPERDINCK TRADE CROSSOVERS WITH JENNINGS, MILSAP & GAYLE

By PAUL GREIN

The pop and country fields continued this year, with such pop stars as Tom Jones, Engelbert Humperdinck and James Taylor making the country chart for the first time in 1977. Country acts such as Waylon Jennings, Ronnie Milsap and Crystal Gayle all made big advances in the pop market.

Kenny Rogers, Jimmy Buffett and the Marshall Tucker Band are three more pop acts that, while having hit the country chart before, broke through to greater heights this year. Country also accepted such pop-oriented new artists as Mary Macgregor and Jennifer Warnes. And Glen Campbell continued to eek No. 1 records out of both markets.

The big event in terms of a pop star going country occurred in February when Tom Jones' first-ever country charter, "Say You'll Stay Until Tomorrow," made No. 1 on that list. In fact



Ronnie Milsap meets the "First Brother": Billy Carter.

the song hit first in "Hot Country Singles" and was bigger in country. The week it was No. 1 on the country chart, it was only number 28 pop, on its way to an eventual pop peak at 15.

Humperdinck, who shares Jones' label (Epic) and manager (Gordon Mills), also hit the country chart for the first time this year, when his "After The Lovin'" went to number 40 in February. This sleek, Las Vegas-styled MOR smash hit first in pop. By the time it was in the country Top 40, it had fallen off the "Hot 100," after peaking at number eight pop in January.

And in July James Taylor went country for the first time when "Bartender Blues," the flip side of his top five pop hit, "Handy Man," made number 88. The record was his label debut for Columbia.

(Continued on page WOCM-54)

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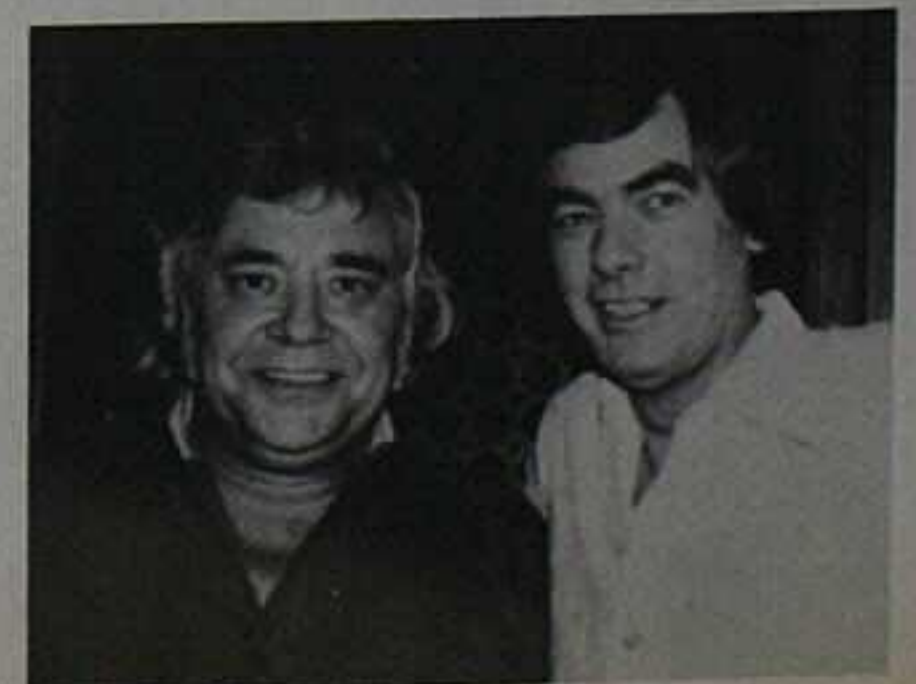
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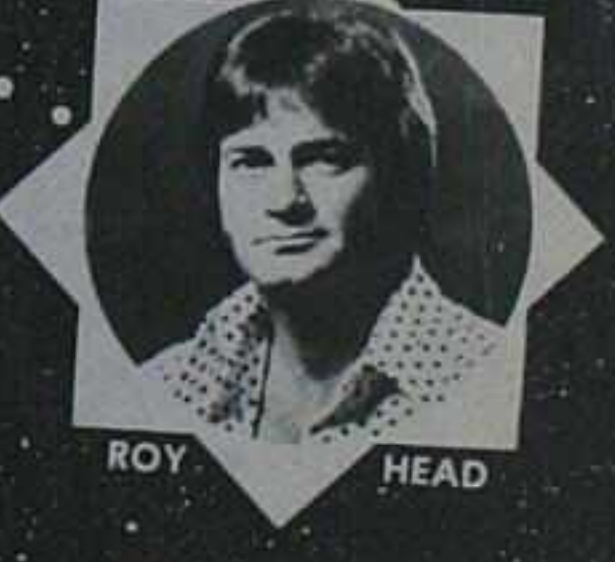
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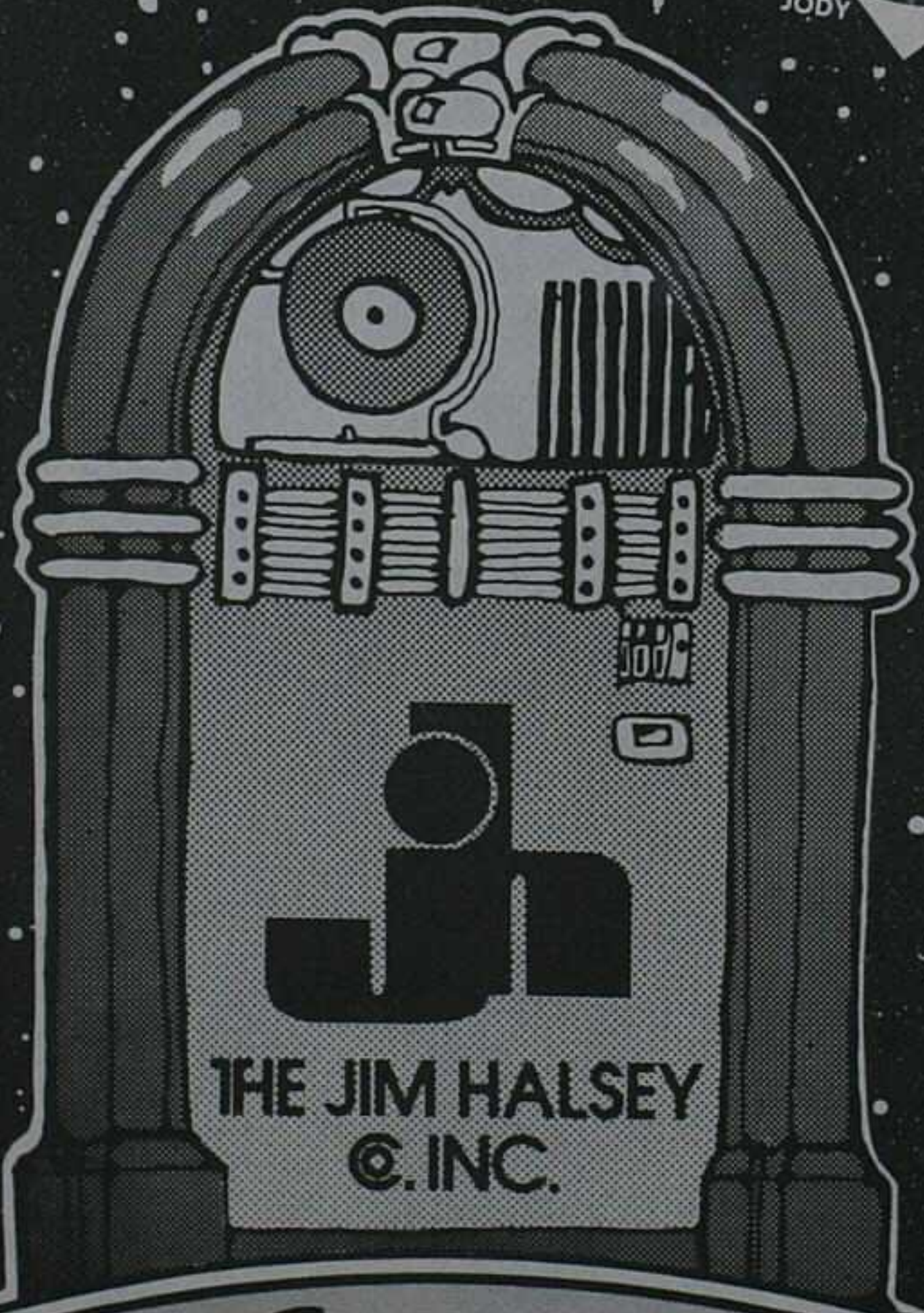
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The way those Texas names keep cropping up on the charts lately, you'd think country music was the latest thing in Texas. Besides Willie Nelson and Waylon Jennings there's LaCosta and Tanya Tucker, and Johnny Rodriguez and Freddy Fender, and Mickey Gilley and Moe Bandy, veterans like George Jones and Ray Price, newcomers like Dotts and Larry Gatlin and Barbara Mandrell and on and on.

The whole phenomenon looks like a Texas explosion, but the most fascinating part about it is that Texas musicians were there at the start of country music. It was a Texan, Eck Robertson of Amarillo, who ventured to New York in June 1922 to record the first country records ever: "Ragtime Annie" and "Sally Goodin." From that point on Texans have not stopped a prolific contribution to country music.

In fact, the first country million seller, "The Prisoner's Song" in 1925, was recorded by a Texan: Marion Try Slaughter—known professionally as Vernon Dalhart—of Jefferson. And it was a Texan who had the first of many hit cowboy songs to emanate from the state, for Carl T. Sprague, while working at the Univ. of Texas, heard Dalhart's "The Prisoner's Song," and decided he could do as well. He auditioned for Victor and sold 900,000 copies of the cowboy song "When The Work's All Done This Fall" in 1926.

Late in 1929 a tubercular ex-Mississippian migrated to Kerrville to make Texas his home. He was to spend about three years there before the disease claimed him at the age of 35, but Jimmie Rodgers' influence on Texas music—and for country music in general—was tremendous. Not only did he have a significant influence in the rise of country music, but he provided inspiration for two young Texans who were, in different ways, to influence country music strongly: Gene Autry and Ernest Tubb.

Just about the time Rodgers moved to Kerrville, Autry—born in Tioga, Tex.—was

TEXANS PUT SPIRIT IN COUNTRY MUSIC

By DOUGLAS B. GREEN

moving to New York City, where he was hoping to win fame and fortune as a singer in the Rodgers style. The records he made in that style were mildly successful, but it was as the silver screen's singing cowboy that he became a national institution, selling millions of disks and forging an entire new film genre. He was followed into singing cowboy roles by another Texan, Woodward Maurice Ritter—better known as Tex—of Panola County. An untiring champion of country music, Tex did much to give the music dignity and respectability, both on-stage and behind the scenes. Singing cowboys from the Lone Star State followed in droves to Hollywood, and included Eddie Dean, Monte Hale, Bill "Cowboy Rambler" Boyd, Stuart Hamblen, Foy Willing, and Hugh and Karl Farr, integral members of the Sons Of The Pioneers.

But the singing cowboys weren't the only Texans stirring up excitement on the plains in the 1930s, for there was born in that place and time one of the most exciting of country music's substyles: western swing, which introduced new sounds,

new instruments and new rhythms to country music. Combining black blues, New Orleans jazz, mariachi brass and old time fiddling, the music was the outgrowth of a couple of Texans who forged the sound: Milton Brown and Bob Wills.

The two were originally members of a group which has, through the years, included almost every important figure in western swing, the Light Crust Doughboys. Brown—whose career was cut short by a fatal automobile accident in 1936—left the Doughboys to form his Musical Brownies first, and Wills left a short time later to form his Playboys, a name he changed to Texas Playboys when the band moved to their long-time home at KVOO in Tulsa.

And there was more musical energy in Texas in the 1930s as well; for example the formation of the Chuck Wagon Gang, a group which was largely responsible for melding the styles of country music, cowboy music, and old fashioned hymn-singing, producing driving religious music which appealed to gospel and country audiences alike.

As the war years approached another important style was developing in Texas—honky-tonk, a sociological as well as a musical phenomenon. As America's population migrated from rural to urban settings, the subject matter of the honky-tonk song reflected the changing situation. No longer were the songs concerned with romantic love or longing for home; instead, their stories centered around more graphic concerns: strong drink and extramarital love.

A big honky-tonk band really got it going—Ted Daffan, a Texan—led by Houston's Daffan, whose compositions are classics in the field: "No Letter Today," "Worried Mind," "Heading Down The Wrong Highway," and the all-time anthem of the honky-tonker "Born To Lose." King of the honky-tonk singers for a while—and probably the first to use the term on record when he cut "Honky Tonk Blues" in 1937—was Denton, Tex.'s Al Dexter, whose "Pistol Packin' Mama" was one of the biggest hits of the 1940s. His popularity in the Southwest was matched by Ernest Tubb in the Southeast who brought Texas honky-tonk to the Grand Ole Opry in 1940 on the crest of his "Walking The Floor Over You."

(Continued on page WOCM-52)



Early Gene Autry

Lefty Frizzell



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Gotham Country Music

• Continued from page WOCM-48

country music. It plays the Eagles as well as Conway Twitty. Olivia Newton-John spins alongside Loretta Lynn; John Denver, Tammy Wynette and Waylon Jennings are heard as often as Linda Ronstadt, the Statler Bros. and Kitty Wells.

Salamon believes WHN's programming has alerted jingle producers to the enormous appeal country artists like Tom T. Hall and Bill Anderson have with consumers. Those gentlemen, along with Johnny Cash, have since become spokesmen for some of the country's biggest name brand advertisers.

Venues for country, bluegrass and "The Nashville Sound" are increasing. O'Lunney's has a roster of local talent which keeps it going seven days a week on Manhattan's upper east side. The Lone Star Cafe on Fifth Ave. in Greenwich Village attracts more progressive country acts. New Jersey and Long Island boast many small clubs which cater to country sounds.

Bluegrass promoter Tuchman books more traditional groups into his South Street Seaport venue, adjacent to a historic renovation project. These outdoor concerts are a popular summertime attraction. During the rest of the year he stages shows at New York Univ.

Beginning this season, Tuchman is also producing the first bluegrass series at the Stratford (Conn.) American Shakespeare Theatre, and another concert series at Montclair (N.J.) State College.

Another bluegrass promoter is Geoff Berne, whose English town (N.J.) Music Hall is being rebuilt after a fire last summer.

During the past year, Gotham has been treated to a live broadcast via WHN of Tammy Wynette's concert in Central Park; a Carnegie Hall concert staged by Jim Halsey and ABC Dot Records; a memorable media blitz which surrounded Dolly Parton's Bottom Line club debut, and, of course, George Jones' by now legendary no-show at the same venue.

The Lone Star Cafe says it will join WHN soon for a series of live broadcasts from the club, which was launched about four years ago and is doing a good business specializing in country artists, from Mickey Gilley to Big Bill Smith.

"It's a more mature audience than the rock crowd," a Lone Star spokesman points out. "They're all ages, too."

One indication of country music's popularity here is the number of local artists who specialize in traditional country music. Dotted here and there throughout the city's five boroughs are small clubs which regularly feature country music, played by natives of the world's most cosmopolitan metropolis.

Thanks, Donna

FEMALE SINGLES ARTIST
OF THE YEAR

COUNTRY INVADES EUROPE

Though it has not hit a sales-explosion status, country music nevertheless is expanding fast in the U.K. The development comes through two areas, one via U.S. artists on record releases and concert appearances and the other through steady build up in the domestic scene.

The real test of strength has to be on commercial success, and U.S. artists clearly hold the winning hand here. The past two or three years have seen more and more infiltration of country music onto the British pop charts. Today, a number of country acts are household names with an audience which may not regard itself as country-oriented, but which simply enjoys the MOR sounds put over by most of the music.

Slim Whitman is among the most popular of all country acts in the U.K. and exemplifies the easy listening aspect of the music. Having initially made a mark in the 1950s with songs like "Rose Marie" and "Indian Love Call," he hangs onto a loyal U.K. following as well as attracting a new audience through television marketing of such albums as "The Very Best Of Slim Whitman" and "Red River Valley," both of which sold in excess of 400,000 units. They were packed by regular Whitman visits.

Today Whitman's appeal is rivalled by that of Don Williams, who broke into the British chart in 1976 with "I Recall A Gypsy Woman," followed with gold disk sales for two albums, "Greatest Hits" and "Visions," along with two sellout concert tours.

Other artists well-established in the U.K. are Billie Jo Spears, Tammy Wynette, Dolly Parton, Johnny Cash, Emmylou Harris, Charlie Rich, George Hamilton IV and Charley Pride, with Kenny Rogers a late chart success.

While other artists, including Crystal Gayle, Waylon Jennings, Tanya Tucker and Merle Haggard, are close to breaking the U.K. pop chart, record companies boost new names. Debut album product has come to the U.K. recently from Gene Watson, James Talley, Barbara Fairchild, Joe Ely, Dan McCorison, Moe Bandy and Stella Parton.

However, public appearances give U.S. artists the edge in Britain, and the annual International Festival Of Country Music, held

(Continued on page WOCM-56)



Performing on Fan Fair's International Show is Canada's Wilf Carter.

try artist ever to hit the gold sales mark, with her first RCA album "Carroll Baker." Sales of 50,000 is Canadian gold certified by the CRIA.

Canada's biggest selling album of the year was country, a two-record Charley Pride package, ingeniously marketed to the country's TV International Records. Ads for the album, which sold in stores, were broadcast in conjunction with a one hour Charley Pride television special filmed in Edmonton, one of Canada's fastest growing country markets. The package is believed to have outsold even Peter Frampton's "Live" album.

"Opry North," a radio series introduced for syndication in late 1976, was adopted by nearly three dozen Canadian stations. The program, a Canadian twist on Grand Ole Opry, is produced by CFGM (Toronto) and uses only Canadian talent. Canadian country radio has grown rapidly and today, with the exclusion of Montreal, there are full-time country stations in each of the nation's top 10 markets.

Another major indicator of growth has been the expansion of Country Music Week, featuring the Big Country Awards, which was held this year Sept. 19-25 in Ottawa, and included concerts, seminars, workshops and awards ceremonies.

This country fest, in only its second year as a major function, now is the equivalent, according to one description, of a Nashville CMA convention and "Fan Fair" rolled into one. Its events were opened to the public this year for the first time.

Concurrent with the weeklong encampment of Canada's country community, the election of new ACME directors is expected to greatly increase the influence and impact of the two-year-old organization.

"The original board of directors was scattered across Canada," observes a source at one of the nation's key country labels. "The phone calls and travel were too much to bear."

(Continued on page WOCM-56)

A Billboard Spotlight



One of Britain's greatest stars, Dame Vera Lynn, center, meets with Mel Tillis and Capitol's Cathy Roszell while in Nashville to record her first country LP under Owen Bradley.



The Wembley Festival in England with Mickey Newbury, Emmylou Harris, Wesley Rose and Don Everly. Newbury and Everly are on Rose's ABC/Hickory label.

CANADA COUNTRY COMES ALIVE

(ACME) enters its first season under officers voted by the general membership.

By ALAN PENCHANSKY

Canada's country music industry witnessed notable commercial gains in 1977 and is looking to continued growth this year, as consumer demand for country continues to mount and the new Academy of Country Music Entertainment

achievements of the prior year were these: Songstress Carroll Baker became the first Canadian coun-

OCTOBER 15, 1977, BILLBOARD

P. SVENDSEN THANKS



Country Music Spirit

Continued from page WOCM-50

The Southeastern sound revival occurred just before a spell of hard times hit Texas music in 1950, as the mountain-soul sounds of Hank Williams, Kitty Wells and Webb Pierce filled the airwaves. Still Waco's Hank Thompson and his Brazos Valley Boys continued to carry the western swing banner with success in that era, and a young protege of Hank Williams was able to forge Hank's Southeastern sound with the twin fiddles and shuffle beat of the Southwest. He was Ray Price of Perryville, who shed the Cherokee Cowboy image with which he'd had tremendous success in the 1950s for that of a laidback country crooner in the late 1960s, and built a second big career around this sound.

Another Texan who in his early years was influenced by Williams was George Jones of Sarasota, who was to develop into one of country music's most influential singers of all time, and has become the latter day king of honky-tonk. Another follower of the honky-tonk style in the 1950s and 1960s was Johnny Horton, who became famous during the vogue for saga songs around 1959 and 1960 with "Sink The Bismarck," "North To Alaska," and "The Battle of New Orleans."

The Texan who most affected country music of the era was, however, without question William Orville "Lefty" Frizzell, who, although influenced by Jimmie Rodgers early in his career, developed an entirely new and extremely moving singing style which continues to influence country singers today. It was Frizzell who performed the unheard of before or since feat of having four songs simultaneously in Billboard's top 10.

Jim Reeves was yet another Texan who rose to prominence in the 1950s. Born in Panola County—as was Tex Ritter—his silky smooth treatment of country love ballads became so popular that his records continue to sell well to this day (especially overseas); his recent high-charting record "It's Nothing To Me" comes a full 13 years after his death.

Still, despite the efforts of these singers and stylists, the 1950s were not a particularly good decade for Texas music, for the Southeastern sound reigned supreme in the first half while rock'n'roll devoured the second. Still, several Texans contributed heavily to the rockabilly explosion, among them Buddy Holly, Bob Luman, The Big Bopper (J.P. Richardson) and Roy Orbison.

The 1960s saw an upturn, however, Willie Nelson, in his previous incarnation as a member of the Nashville songwriting establishment, was producing songs like "Hello Walls," "Ain't It Funny How Time Slips Away" and "Crazy," while Buck Owens, a native of Texas who moved away early, was bringing the sound of the fiddle and steel guitar back to country music with his early classics like "Excuse Me" and

"Together Again." Jimmy Dean of Plainview brought country music to national attention with his television show and his big hit "Big Bad John," while Waylon Jennings of Littlefield was beginning to attract attention as the 1960s progressed.

The significance of this period was that while the country music establishment flirted more and more aggressively with pop music, the foundations were being laid for yet another revolution in the music, and it was a revolution spearheaded by Texans.

Willie Nelson made the break with Nashville in 1970. Although he was doing well as a songwriter, his records weren't selling and he decided to return to Texas. The year also saw the first official recognition of an "underground" song when a Kris Kristofferson (yep, a Texan) song, "Sunday Morning Coming Down," won a CMA award. Waylon Jennings, with his rock-influenced beat and unconventional ways, added to the waves being made by Nelson and Kristofferson and soon the label of "outlaws" was given to the loose group by the press. And, almost by accident, the Texas capital of Austin became the capital of the country outlaw nation when Willie decided to settle there. His first Fourth of July Picnic in 1972 served notice on country music that the times, once again, were changing.

Yet non-outlaws from the Lone Star State were making the country music scene jump as well: Freddy Fender (Baldern Huerta) took Johnny Rodriguez' Chicano image one step further and brought the Tex-Mex conjunto sound out of the closet at last, while people like Moe Bandy and Mickey Gilley proved that honky-tonk still lives. The sound of Western swing rose again, with Bob Wills becoming a cult figure, and the rebanding (for recording and touring) of a number of ex-Texas Playboys, led by San Antonio's Leon McAuliffe. Likewise, younger groups based in Austin are now re-creating and adding to the sound: Asleep At The Wheel, Alvin Crow and the Pleasant Valley Boys, and Marcia Ball and the Misery Brothers most prominent among them.

Country music is happening and has happened a lot more places than Texas. Consider the whole Bakersfield, California scene with Buck Owens and Merle Haggard and many others. Indeed, the Country Music Academy organization in California has given the state major emphasis. Haggard, of course, as have many others, draws heavily on the musical images of Bob Wills and other Texas luminaries. Country music's history requires chapters from many places even New York. Chicago also played a major role in the early country music beginning phase. But Texas has played a significant role.

Texas seems to breed musicians like closets breed coats and hangers. If Nashville holds the title of business and recording capital of country music, then Texas must be—and has been for half a century—its prime testing ground. As Waylon said: "Bob Wills Is Still The King"; "You just can't live in Texas if you don't have a lot of soul."

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Country Live Talent

• Continued from page WOCM-42

structures, as is often the case with rock, and then walk around, wringing my hands, hoping they'll show up. It's much better with country groups: Their contracts are simpler, they're easy to work with and you can put shows together more quickly."

For this year's celebration, Kings Island promoted with newspaper coupons offering a dollar off regular admission price to the park. According to Palmer, more than 80,000 coupons were turned in at the gate.

He says parks and fairs are trying to book talent earlier than before, but he probably will not book until April. Major acts perform two shows a day at Kings Island.

When talent buyers are pleased, it follows that sellers will be, too. Bob Neal, of William Morris Nashville office, reports profitable activity at fairs, auditoriums and theme parks and a growing business in country nightclub bookings. "We're enlarging our activity in the fair and rodeo areas," Neal says, "and spending more time with their talent buyers."

Crystal Gayle is one of the newer additions to the Morris stable and is expected to be a growing attraction, given the breadth of her musical appeal. Neal says many top stars are reluctant to commit themselves too far in advance for fear it will restrict tv and movie options. For this reason, he adds, some are putting a 45 to 60-day advance cancellation clause in their contracts.

Joe Hupp, who works the East and Northeast U. S. for Jim Halsey, Tulsa, says he's encouraged by the rapid acceptance of country music in this formerly hard-to-break-in area. "It's getting stronger here," notes Hupp, "and I believe it's because the big radio stations have taken to playing country music."

Another index of acceptance Hupp points to is the frequent appearance of many Halsey clients on national television. Despite the fact that some of the highest priced stars are in the Halsey lineup, Hupp says his organization is actively working to enlarge its share of college bookings. Two of the prime wedges for doing this are Don Williams and the Oak Ridge Boys.

"The Oak Ridge Boys," Hupp says, "have already proven themselves in nightclubs in Nevada. They can become one of the hottest acts on the college circuit."

Stone County, Colorado's dealer in progressive country acts, says business is up with such attractions as John Hartford, the Dillards, Red, White & Blue(Grass), the New Grass Revival and Sundance. Keith Case, Stone County's president, says: "We've radically changed our roster as of the first of this year by cutting the number of acts we represent from 32 to 11." The move was to make the company more of a "full service" organization for the acts retained.

Despite their continuing campus appeal, Case says, his attractions have drawn their greatest profits from commercial buyers: clubs, fairs, festivals and concert promoters.

Stone County's push for the past year-and-a-half is toward expanding its overseas markets. The Dillards have performed in England twice. Hartford has done a West European tour. And New Grass Revival has appeared in Japan.

"Within our own roster," Case says, "we try to book packages, based to a good extent on the affinity between the acts."

Promoters east and west are brightened by today's look of country. Abe Hansa, president of Package Country Music, Inc. (PCMI), Buffalo, promotes shows up and down the Eastern seaboard and into Canada. He says about 75% of his business is in country acts. Among his more profitable arrangements have been those with Conway Twitty and Loretta Lynn. "They're outstanding," he says.

"Country has a good following. It has the most faithful of all fans. And you've got a lot of young people coming to it," says Hansa, citing the drawing power of Kenny Rogers' recent crossover, "Lucille."

Hansa is not as pleased with the Canadian market for country music as his West Coast counterpart, Jack Roberts, of the Jack Roberts Agency, Seattle. Says Hansa, "Everybody is under the impression that country music is pretty big in Canada. I don't know where they get that idea."

Roberts gets his idea from the fact that about 25% of his activity is in Canada. Recently, he promoted a profitable Charley Pride tour of New Brunswick, Nova Scotia and Prince Edward Island, as well as Canadian tours by Merle Haggard and Conway Twitty.

In his coast-to-coast operations, Roberts arranges hundreds of shows each year, based both on the charts and "the gut feeling that 20 years have taught me." Country music promotion, Roberts says, is changing: "I believe country music is more difficult to promote now than it was in the late 60s and early '70s. Generally, the artist doesn't enjoy as much longevity now. The market's becoming more Top 40 oriented."

But after 25 years of business, the Palomino nightclub in Los Angeles is drawing more heavily now than ever on nationally known country acts. Palomino's Tommy Thomas says the club is a seven-night-a-week operation, with two bands each night.

"We use a lot of local talent, especially for opening acts; but we have national talent practically every other night." Recent stars have included Hoyt Axton, T.G. Sheppard, Red Steagall, Jerry Lee Lewis, Asleep at the Wheel and Doug Kershaw. There have also been tv specials from the premises which featured John Denver and Glen Campbell. National acts, Thomas says, are brought in for one to four days.

The Palomino seats 400 in its main room and 300 on the patio. The cover varies from \$2 to \$7. "We get a good cross-

section of ages," Thomas reports, "and we get lots of tourists."

Tourists are the mainstay for Nashville's Possum Holler, a Printers Alley club partnered by Shug Baggott and superstar George Jones. Also open every night, Possum Holler relies on its house band, made up of some of the town's top session musicians, to keep the customers happy when big names aren't on the bill.

About three nights a week, Baggott says, nationally known acts perform. "We have a VIP section, railed off and elevated from the rest of the club, and we're getting unannounced performers—Waylon, Roy Clark, Haggard, Charley Pride—almost all the big names have performed here when they've visited."

George and Tammy Wynette are the most frequent top performers. Baggott says it's the club's elevated stage, \$50,000 sound system and versatile house band which make the big names so willing to do spontaneous appearances.

Possum Holler is now in its third season and has become a regular stop for tour buses. Cover charges for the 500-seat pleasure dome range from \$3 a couple to \$4 a person, depending on the performer.

"We draw a number of locals when the top acts are playing," Baggott adds, "but mostly we're for tourists. We don't do too much advertising."

Ted Gehrke, of the NECAA West Coast Showcase, San Jose, says country music is coming on strong at campuses nationally and particularly strong in the South Bay area he's most familiar with. The NECAA is a block booking organization which assesses and prices live talent in regional showcases for college appearances.

"Students tell me that country has a lot more soul now than it used to," Gehrke reports. "They say the words don't seem as corny anymore. It's taken very seriously now."

As the popularity increases, so does the cost of the talent. Although country music still costs less than rock, Gehrke says some colleges are finding it impossible to pay the \$7,500 to \$8,500 a concert which a Waylon Jennings or a Kris Kristofferson would cost.

Gehrke cites a survey made by a student at San Jose State College for his senior thesis. "We found that of the 10 largest grosses reported by the San Jose Civic Auditorium—and this included acts like the Rolling Stones—seven were country acts."

Down home is uptown all over.

Crossover Tradeout

• Continued from page WOCM-48

Kenny Rogers, Jimmy Buffett and the Marshall Tucker Band had all hit the country chart prior to this year, but they went higher in 1977 than ever before.

Rogers had been making the country list since his First Edition days on Reprise in 1969. Last year he had a couple of top 20 country hits on his current label, UA, with "Love Lifted Me" and "Laura (What's He Got That I Ain't Got)."

But this year he broke through with "Lucille," which was No. 1 country for two weeks in April, and in June crossed over to peak at number five pop. At the time the sad lament was tops in country, it was only number 66 on the Hot 100.

Jimmy Buffett's bittersweet "Margaritaville" peaked at number 13 on the country chart in July, to become the ABC artist's first top 50 country hit. Before this, his highest country mark was number 58, set by "The Great Filling Station Hold Up" in 1973 and "Come Monday" in 1974.

"Margaritaville" hit the pop chart a month before debuting on country, and went somewhat higher on pop by reaching number eight on that list.

The Marshall Tucker Band's "Heard It In A Love Song" only reached number 51 country, but that still beats the Capricorn act's country peak of 63 set last year by "Long Hard Ride."

The song first hit the country chart in April, fell off for two weeks, and then re-entered in May. By that time the song was up to number 27 pop, on its way to a peak at number 14.

Country radio also accepted such new pop-oriented artists as Mary Macgregor and Jennifer Warnes.

Glen Campbell retained his dominance of both lists this year, with his "Southern Nights" being the only single of 1977 to have gone No. 1 country and pop. The goodtime smash on Capitol headed the country chart for two weeks in March, and topped the pop chart six weeks later, in April.

Maybe the most important development of the year is that Waylon Jennings, Ronnie Milsap and Crystal Gayle achieved their first pop hits after years of country success.

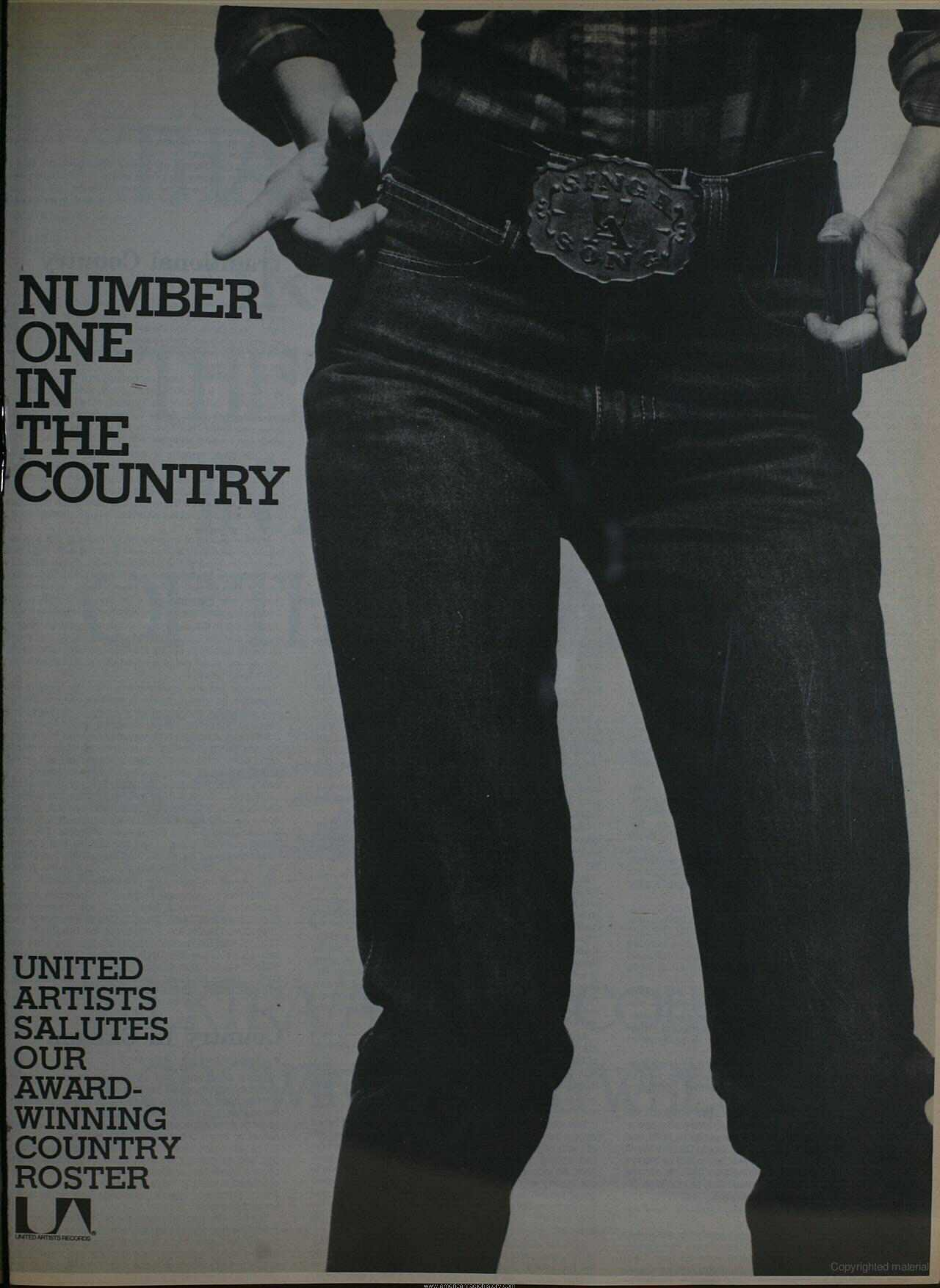
Jennings' "Luckenbach, Texas (Back To The Basics Of Love)" was No. 1 country for six weeks from May to July, and a couple of weeks later got up to number 25 pop. Jennings' previous high-mark on the pop chart was number 60 for 1975's "Are You Sure Hank Done It This Way."

Ronnie Milsap, who shares Jennings' label (RCA), went No. 1 country for three weeks in July and August, and a couple months later closed in on the pop top 20. Milsap's previous best pop peak was 87 on 1970's "Loving Is A Natural Thing."

Crystal Gayle, a UA stylist, had the No. 1 country hit for three weeks in September with the sleek, uptown "Don't It Make My Brown Eyes Blue," and in a matter of weeks it was in the pop Top 40.

And the late Elvis Presley is one final artist whose reach extended into both the pop and country audiences. "Moody Blue" and "Way Down" were both No. 1 country singles before his death, his first top-of-the-charts country hits since "Teddy Bear" and "Jailhouse Rock" 20 years ago.

Both peaked at number 31 before sliding down the Hot 100, though in the aftermath of his passing, "Way Down" turned around and zoomed into the top 20 on the pop list.



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Country In Europe

• Continued from page WOCM-52

over three days each Easter, has provided showcases for many acts visiting Britain for the first time.

These Mervyn Conn-promoted events have greatly helped the success of artists like Dolly Parton, Tammy Wynette and Don Williams.

In media terms, country music is gaining ground in the U.K. BBC-TV regularly screens country programs. On radio there is just the one network show, "Country Club," presented by David Allan, but the local stations have become involved so that there are now 32 outlets regularly scheduling country shows.

On the domestic front, there are some 500 solo acts and groups finding reasonably regular work in country venues. But they find it hard to score with the general British public.

Some on the way are Frank Jennings Syndicate, Sydney Devine, Bryan Chalker, Brian Maxime, Lynch and Lawson and Keith Manifold, all signed to major record companies. All go for the smaller, localized labels and sell albums on the road.

Country in the U.K. grows bigger by the month, but it is impossible to estimate the eventual potential audience.

For several years country and country-rock in Holland has enjoyed an upsurge of popularity. International acts such as Tammy Wynette, Emmylou Harris, Johnny Cash, Jim Reeves and the Everly Brothers have hit the Dutch charts many times.

Popular local acts playing country music are the Tumbleweeds, Sommerset, Pussycat, Jack Jersey, Colt 45, Saskia and Serge and Herman and Angie. All have been to Nashville and some have recorded there.

In some cases, Holland has set new country trends in terms of artist acceptance. For instance, the Flying Burrito Brothers, Poco, Buffalo Springfield, the Eagles, Guy Clark and Willie Nelson got initial European breaks in Holland.

Last year added up to a positive country boom in Holland, with triumphs for Pussycat, the Tumbleweeds and Sommerset. But some of the impact has faded in recent months, even though the popularity continues.

In 1976, the European Country Music Association (ECMA) was founded in Holland, with a main aim of promoting country music in this territory. It was involved in the trip of Herman and Angie, Colt 45 and Saskia and Serge to Nashville and also arranged a Bill Monroe performance in Holland. Association president Cees Dorlijn says the new aim is to set a big international country festival in Holland in 1978, with Merle Haggard possibly topping the bill.

Dutch radio stations pay close attention to country music with TROS, AVRO, VARA and NCRV putting out weekly shows that pull good listening figures. AVRO is due to start a monthly country music show on tv here, in conjunction with ECMA.

Holland has specialist country music record shops. The one promoter specializing in country is Cor Sanne. A few months ago, he organized a Dutch visit for U.S. bluegrass duo Jim and Jesse.

In Belgium, too, country interest is growing. The interest is fanned by promotional work by various labels, notably Warner Bros. and CBS with A&M, plus RCA and Ariola. More and more albums are released and there is more media publicity and radio programming given to country music. Top acts for Belgian fans are Johnny Cash, Don Williams and Emmylou Harris.

Local production centers around Eddy Smets and Kitty Prins. Monopole records is pushing an album by Eddy S. Martin (Eddy Smets), "Follow Me To Nashville," with Little Richie Johnson, and featuring only Belgian compositions. Kitty Prins has recorded an all-instrumental album of self-penned material, destined for export and titled "The Pioneer Breakdown."

The BRT 11 network works hard for country music. The "Country Music Club" of Radio Kortrijk has been going for 20 years and has six awards from the U.S. "Saloon" by Jules Couscheur on Radio Antwerp and "Round-Up" by Herman De Geyter (Radio Gent) have both run 10 years. All three stations belong to the Flemish GRT, and country music gets a good show in Belgium.

Country music is very much alive and kicking in Finland. The Finnish breakthrough was around 1960-1961, when country songs were regularly in the top 30. Early hits included "He'll Have To Go" and "Walk On By," though considered more mainstream pop rather than country music. Jim Reeves finally popularized country music as such with a string of hits in 1963-1964.

Then in 1969 several RCA heavies, such as Chet Atkins, Connie Smith, Bobby Bare and Skeeter Davis, visited on promotional tours, they activated the country scene, giving inspiration to such current hot acts as Country Express (EMI). Jussi Ruittinen (EMI), Rusty Ramblers and Jarno Sarjanen (PSO).

Now the country sound is a major force in the Finnish market with heavy emphasis on new generation names such as Linda Ronstadt, Emmylou Harris, John Denver, the Eagles and Barbi Benton.

Of the older names, Johnny Cash sells well and is a cult figure here because of his colorful career. There are regular country shows on local radio and some go on tv, both vital marketing outlets. And the first International Country Music Festival was held here in April, this year, promoted by Mervyn Conn and Tom Hertell and featuring Don Williams, Crystal Gayle and the regular Finnish visitor, George Hamilton IV. Dennis Weaver was master of ceremonies.

The show pulled 3,500 fans and was filmed for Scandinavian tv networks.

Britain is an important stepping stone into Europe. Artists such as Pete Sayers, Brian Chalker, Dave Travis, Pete Stanley and Jeannie Denver are getting warm welcomes from European audiences. But on its own count, country seems to have a limited following in many continental European territories.

Festival Of Country Music in Gothenberg spotlights both U.S. and local acts. And though many U.S. recordings of country acts are available in Sweden, there is a healthy development locally, notably through Moonshine, Rankarna with Mats Radberg, the Tennessee Five and gospel team, the Samuelsons.

But the West German scene is slow to build, despite the presence of so many U.S. bases and the Armed Forces Broadcasting Network, plus the fact that this territory is among the top five record markets of the world.

Even so, there are some local artists operating in the northern areas and U.S. names like Tammy Wynette, Johnny Cash and Merle Haggard sell a lot of records. British acts find increasing work on the U.S. bases and in German discos.

Bearing a fairly close link with its own musical traditions through use of acoustic instruments, bluegrass and old-timey music is gaining in popularity in Switzerland.

The popularity of country music in eastern European countries is still minimal, though Czechoslovakia has possibly the strongest interest, through such acts as Nadia Urbankova, Jiri Brabec and Country Beat, plus Karel Gott, whose material comes mainly from U.S. sources.

British singer-writer Dave Travis is one of the few to work Hungary and Yugoslavia and reports that though there is little country activity thereabouts, audiences are responsive to the material and are aware of leading U.S. artists.

Enthusiasm for country music is gaining in Russia, and artists like Tennessee Ernie Ford, George Hamilton IV, Roy Clark and the Oak Ridge Boys have visited there. Mervyn Conn is arranging for his country music festival to be staged in Moscow in April 1978.

Label Action Expands

• Continued from page WOCM-22

CBS regularly unveiled its newly signed artists to the Nashville industry by showcasing 12 new Columbia, Epic, Playboy and Cleveland International talents. Also, a unique campaign joined the forces of CBS and Cincinnati's King's Island theme park to present a double weekend of CBS country artists' concerts at the park. Plans for more ventures of this kind are in the making for 1978.

Columbia's talent is impressive with such artists as Willie Nelson; Johnny Duncan; Johnny Cash, whose "Rambler" LP made its debut nationally on more than 60 radio stations simultaneously; Marty Robbins; Moe Bandy; Sonny James, whose "Sonny James In Prison In Person" LP was a recording first, as the album's session musicians were exclusively prison inmates; Lynn Anderson, who has scored television as well as chart recognition this year; David Allan Coe; Barbara Fairchild; Freddy Weller; Shylo; Darrell McCall; Faith O'Hara; Jeannie Seely and Diane Jordan. New signings include Bobby Bare, Janie Fricke, R.C. Bannon, Mary Kay James and the Silver City Band.

Epic's roster includes Tammy Wynette; Charlie Rich; Johnny Paycheck; Joe Stampley; George Jones; Tom Jones, whose "Say You'll Stay Until Tomorrow" achieved success with both country and pop charts; Tina Turner, a CBS International artist whose European hit "Silver Bird" gained U.S. attention on the country charts; the Charlie Daniels Band; Bobby Goldsboro; Engelbert Humperdinck and Michael Murphey. New with Epic are Dave Loggins, Marshall Chapman, Killough & Eckley, Marcia Routh and Ed Bruce.

Meanwhile, at RCA, an increased commitment to artist development, success in crossover activity and "staying power" on the national charts reflect another strong year for the label.

RCA's artist development thrust caused a lot of attention for such artists as Jerry Reed, Charley Pride and Chet Atkins with the "Nashville 99" television show. Dolly Parton, who has embarked upon developing a mass audience appeal with her diversified talents, has made several appearances on the "Tonight Show," as well as other network tv shows, and has made her mark in New York's Bottom Line this year; Jim Ed Brown and Helen Cornelius and Porter Wagoner have syndicated tv shows which are aired in most markets; Ronnie Prophet has the No. 1 rated tv show in Canada, where it is nominated for the Canadian television awards; and commercial exposure is witnessed with Jim Ed Brown, Johnny Russell and Jerry Reed.

According to RCA officials, because of this exposure sales are much greater this, even with catalog items, to an increase of some 40-50% over last year.

Promotional tours and spotlight showcases, with such acts as Charley Pride, Dave & Sugar and Ronnie Milsap, are beginning to pay for RCA this year, which is attributed to a careful selection of acts.

Penetrating the pop market, RCA successfully established Waylon Jennings and Ronnie Milsap as potent cross-over artists with pop hits "Luckenbach, Texas" and "It Was Almost Like A Song," which crossed from No. 1 country chart positions. An increase in sales has already been witnessed due to this activity with Jennings' LP products, which have experienced upward sales from 250,000 to 300,000 units to gold and platinum standards, exemplified with "Are You Ready For The Country," the Waylon "Live" and "Dreamin' My Dreams."

RCA can also boast of "staying power" on the national country charts this year with such acts as Jennings, who held the No. 1 chart position with "Luckenbach, Texas" for six straight weeks; Elvis Presley, who had the No. 1 position for

two weeks; Pride and Milsap added two No. 1 records each this year; and Jim Ed Brown and Helen Cornelius, Dave & Sugar and Dickey Lee rounded out the category.

Jennings did it again with his "Ol' Waylon" LP which was No. 1 for 17 weeks, only to be knocked out by Presley's "Moody Blue" LP which exploded with sales following his death.

Other RCA acts include new signings Paul Craft, Steve Warner and Wilma Burgess, along with Floyd Cramer, Dottie, Beverly Heckel, Gary Stewart, Dwayne Orender, Zella Lehr, Steve Young, Eddy Arnold, Danny Davis and the Nashville Brass and Hank Snow, who has changed his sound this year with his 104th LP for the label.

Perhaps the strength of the RCA operations can be summed up in a success story represented in the Country Music Awards. Taking five of the 10 awards in the last two years, RCA artists are nominated again this year in every category.

(Continued on page WOCM-58)

Traditional Country

• Continued from page WOCM-44

mated format which is custom recorded in the station and is available for syndication. "Our request lines are open at night," says Davis, "and the system is switched to manual to accommodate them. Many people are not even aware that our evening programming is automated, and want to know who the evening deejay is."

In New York, WHN is making inroads as it popularizes country music with the metropolitan crowd, becoming one of the top country stations in the process. WHN exemplifies the power of airplay to build an audience; a result of the WHN leadership in the New York market is a growing listenership which can support an urban edition of country music.

At the other extreme is WBAP in Ft. Worth, a station strongly identified with the Texas brand of country music. According to WBAP vice president and general manager Warren Potash, the key is varied programming. Sports and news are given equal play with the music, a format which has resulted in a demographic profile that reveals a large, wealthy adult audience.

Another aspect of country music radio is the airplay received on all-night clear channel stations with high output which reach most of the continental U.S. These stations are frequently the only ones received in rural areas. Says program director Tom Krinsier at WWL, New Orleans, "We receive mail from all over the U.S. and even Canada." WWL's Charlie Douglas is among the best known country deejays in the U.S.

According to Krinsier, major competition is from other clear channel stations such as WWVA in Wheeling, W. Va., WBAP in Ft. Worth and WHO in Des Moines. The late night format is popular with major national advertisers as well as with the nation's insomniacs.

Radio is not the exclusive dominion for country music broadcast, as television airways are also carrying the bands on a successful, national syndication basis. Perhaps the best known is "Hee Haw," which according to Cliff Decker, ICPR, Los Angeles, is booked into every major market in the country. "During the prime time season of approximately six months," says Decker, "Hee Haw" peaks at 12 million sets receiving, which represents approximately 30 million viewers." "Hee Haw's" roster includes a roundup of nearly all the stars, including Mel Tillis, Roy Rogers, Kenny Rogers, Jerry Reed and Charley Pride, Tom T. Hall and Johnny Paycheck, plus about 40 regulars. Decker notes the show's popularity with performers and attributes it to the payment schedule. Two or three appearances are taped in one day and the first check is received on leaving the studio. And there is the guarantee of a rerun check, since "Hee Haw" airs 52 weeks a year; new shows for 26 weeks and then 26 weeks of repeats.

"Hee Haw" is not alone, however. TV Guide lists around the country such perennial favorites as the "Porter Wagoner Show," the "Dolly Parton Show," "Good Ole Nashville Music," "Pop Goes The Country," "Nashville On The Road" and on PBS, "Austin City Limits." Nationally, country stars can be seen performing on the "Osmond Show," and those nearing major crossover status, such as Kenny Rogers and Crystal Gayle, appear for guest spots on talk shows including the "Tonight Show" and the "Merv Griffin Show."

Country In Canada

• Continued from page WOCM-52

explains, anticipating that a closer geographical concentration of executives will be decided upon.

While ACME has yet to introduce its formal strategies for the promotion of country music, with its development, it is believed that the organization will make an enormous contribution as an informal communications network.

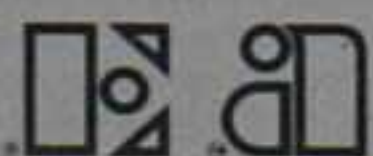
The vast empty spaces between Canadian population centers, and the nation's tendency toward regional isolationism present marketing problems more difficult than those encountered in the U.S. There is an imperative need for country artists, producers, agents, promoters and record labels to bridge these gaps.

The industry also recognizes the need to apply more effective marketing and promotion techniques to country music throughout Canada. As a source in Canadian publishing put it: "The great majority of the promotion and merchandising people in Canada are rock and pop oriented, and they have tended to ignore country music."

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HOW DOES A MOMMY ANSWER THIS ONE??

Label Action Expands

• Continued from page WOCM-56

including three artist nominations for the entertainer of the year with Jennings, Milsap and Parton.

"Beyond Country Limits" was a comprehensive country product program initiated by ABC/Dot this year including special sales, marketing, merchandising and advertising programs to focus on releases from ABC/Dot, Hickory and ABC. It was highlighted by a "Country In New York" concert at Carnegie Hall featuring Roy Clark, Freddy Fender, Hank Thompson and Don Williams. It was broadcast to a worldwide radio network and a special national network of more than 50 top country stations in cooperation with WHN Radio in New York.

Additionally, ABC/Dot contributed to the development of showcase situations for country artists in the Chicago area when Billy "Crash" Craddock and Don Williams kicked off a pilot program at Chicago's Ivanhoe Theater, in cooperation with WMAQ radio, marking the first actual broadcast involving a live audience.

New signings with ABC/Dot include the Oak Ridge Boys, which has enjoyed its first success with the label with "Y'all Come Back Saloon;" Tom Bresh, Randy Gurley, John Wesley Ryles, who has also seen early success with "Fool" and "Once In A Lifetime;" John Conlee, Allen Frizzell, O.B. McClinton and Tompall Glaser, an ABC artist who has been worked country.

The label's established roster also includes Barbara Mandrell, Tommy Overstreet and Narvel Felts. The company also had considerable success with Jimmy Buffett's "Margaritaville."

United Artists continues to improve its stability this year with an increase of activity on the international scene, eight No. 1 singles (a high mark for the company) and the establishment of crossover potential for two of its artists, which cleared the way for United Artists' biggest year in the country division.

According to Lynn Shults, director of operations for United Artists, "The main thing within the past year is the fact that not only did we have a crossover record with Kenny Rogers, we also had a crossover with Crystal Gayle. Both "Lucille" and the LP, entitled "Kenny Rogers," have gone gold, and it looks as if Gayle's LP will also go gold."

Charting the most No. 1 country songs the company has even had, Shults cites Rogers, Gayle and Billie Jo Spears as contributors and places the bulk of these successes within the framework of independent production by Allen Reynolds and Larry Butler.

Internationally, the company is increasing its visibility with festivals, tv and tour appearances by Rogers, Gayle and Spears, and points toward artist Slim Whitman as a continuing giant in European market sales.

"We are going to continue looking at our product as a mass media type of product," says Shults, "not limited to any one area. We will approach it from the angle that it is a mass appeal-type of buy from the consumer standpoint and it's a mass media item as far as radio goes, and we will be working very closely with respective booking agencies and management firms that handle our artists as far as tv goes."

Other artists comprising the UA roster include Jack Blanchard and Misty Morgan, Melba Montgomery, Del Reeves, Doc and Merle Watson, Dottie West, Bobby Wright and David Wills.

Two major name signings have been announced this year at Warner Bros. with T.G. Sheppard and Hank Williams, Jr., as well as new additions Pal Rakes and Susie Allanson.

Contributing to single success for the label, which saw chartings with 23 out of 26 country single releases this year, were Donna Fargo with "That Was Yesterday"; Margo Smith, whose "Happiness" LP spawned four single releases; Emmylou Harris with "Sweet Dreams," and Rex Allen, Jr., who had two top 10 singles this year.

In albums, Warner Bros. scored with all six LP releases this year, headed by Harris' "Luxury Liner," which led in chart activity for seven weeks and is still in the top 100.

Expanding its staff, the label has added a total of five people this year, including two regional sales personnel, two associate national promotion managers and a head of artist relations and publicity.

The strength of Capitol Records lies in the diversification of its roster. And in the past year, it has continued to strengthen its country division with several new additions to the roster as well as a restructuring of its staff.

Among the new talents joining the Capitol team are Kenny Dale, Mel McDaniel, Marcia Ball and the Dusty Chaps. A number of acts are sporting both country and pop appeal including Michael Clark, Pam Rose, Lonnie Mack, Juice Newton and the Silver Spur, Linda Hargrove and Norton Buffalo and the Rhead Brothers.

Glen Campbell leads off the long list of established artists who continue to maintain their popularity each year, including Anne Murray, Asleep At The Wheel, the Original Texas Playboys, Freddie Hart, Gene Watson, Ray Griff, James Talley, Jessi Colter, Larry Ballard, R.W. Blackwood, Connie Cato, LaCosta, Dianna Williams, Stephen Fromholz and Ray Sawyer.

Restructuring within its country division has brought Vince Cosgrave in as director of country a&r/marketing on the West Coast; Chuck Flood, formerly special projects director, has been named director of talent acquisition in Nashville; Ed Keeley was appointed national country promotion manager, based in Los Angeles and Cathy Roszell has assumed the position of southeastern press and artists relations coordinator.

"The restructuring move is a tremendous strengthening move all around," states Frank Jones, vice president and general manager.

An increased commitment to country operations can also be seen this past year at MCA with personnel moves involving

John Brown, named country marketing director; Jeff Lyman, named country promotion director, and Kelly DeLaney, whose responsibilities were increased to country publicity director in Nashville.

Twitty Bird Productions brought some fine talent to MCA with Jessica James, Nat Stuckey, Joni Lee, Chartlie Tango and Peggy Forman, as well as new signings of Merle Haggard, Vassar Clements, David Frizzell, Jim Glaser, Dan McCorison, Geof Morgan and Ernest Ray adding to its roster line-up of Bill Anderson, Jerry Clower, Joe Ely, Loretta Lynn, Bill Monroe, Ronnie Sessions, Cal Smith, Kenny Starr, Nat Stucky, Mel Tillis, Tanya Tucker, Mary Lou Turner and Conway Twitty.

Continuing to grow and prosper, Mercury has capped a banner year for Phonogram, Inc./Mercury with the acquisition of Monument Records distribution and its artist roster, which includes several top country acts.

Larry Gatlin and Charlie McCoy are two of Monument's artists who have had new LPs released under the distribution pact, and for Mercury itself, the Statler Brothers, Tom T. Hall and Johnny Rodriguez have scored with top 10 singles, while Jacky Ward, Nick Nixon and Rheba McEntire debuted on Mercury with LP releases.

Elektra/Asylum is still propelling to new heights with Eddie Rabbitt, Linda Ronstadt, Stella Parton, Vern Gosdin and Wayne Carson.

Republic Records reports that 14 out of 18 country single releases have hit the national charts leading off with David Rogers, Kathy Barnes and, most recently, Ray Sanders.

"We've gotten Gene Autry back in the national charts with LP product," says Dave Burgess, vice president and general manager of Republic, "and we've also started our own distribution network headed by Arnie Theiss, in charge of marketing and sales."

GRT has experienced a good year with such major pieces of Top 40 product as "The King Is Gone," a Scorpion Record by Ronnie McDowell, and "Telephone Man" by Meri Wilson, which has also hit the country, MOR and r&b markets. Jimmy Dean added sales of more than 150,000 units with his "I.O.U." single. GRT has expanded its promotion staff and added two field people.

Gusto Starday has signed several new artists in the past year who have enjoyed chart success, including David Houston, Sherri Jerrico, Linda Plowman, Terry Tigre, Billy Joe Burnette and Johnny Bush.

True Records started making waves as a growing independent with hot songs by such artists as Claude King and Leon Everette, while other labels reporting upswings in the past year include Plantation, Soundwaves, Zodiac, Record Productions of America, Caprice, Hitsville, Gazelle and SCR. Meanwhile, Con Brio established itself as one of the most successful new labels in town with major chart songs by Don King and other talents.

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MUSIC'S
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SECRET!**

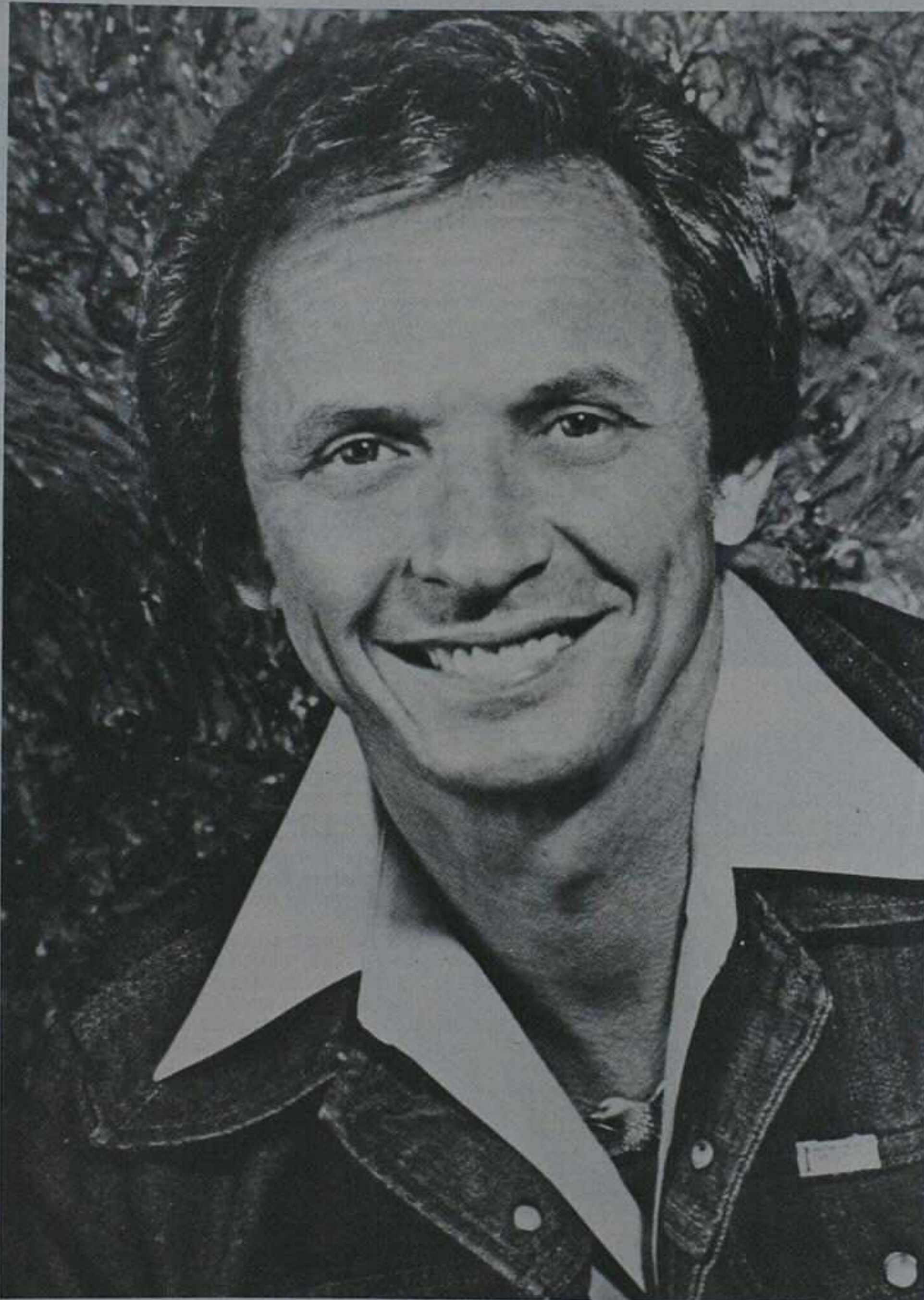


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 THE RADIO STATIONS, THE BUYERS, MY BAND AND
 STAFF, MCA RECORDS AND ALL OF MY GREAT FANS!**

JANUARY

- 3 Sammy Davis Show
- 4-9 Rochester, N.Y.
- 12 Pop Goes Country
- 13 Recording Session
- 14 Naples, Fla.
- 17-18 Hollywood Squares
- 19-23 Kansas City, Mo.
- 24 Nashville 99
- 26 Recording Session
- 27-31 Miami, Fla.

FEBRUARY

- 1 Merv Griffin
- 2 Tonight Show
- 6 Peoria, Ill.
- 8-10 Don Ho—Hawaii
- 11 Leslie, Ga.
- 12 Leesburg, Fla.
- 14 Lehigh Acres, Fla.
- 16 Dinah Shore
- 17 Acad. of Music Awards
- 18-19 Columbia, Mo.
- 22 Chicago, Ill.
- 23-24 Chicago, Ill.
- 25 Xenia, Ohio
- 26 Nashville, Ind.
- 27 Dallas, Texas
- 28 Plant City, Fla.

MARCH

- 1 Houston, Texas
- 2 McAllen, Texas
- 3 Lakeland, Fla.
- 4 Huntsville, Ala.
- 5 Dothan, Ala.
- 8 Mike Douglas Show
- 9 Recording Session
- 11-12 Sparks, Nev.
- 16 Tonight Show
- 17 Dinah Shore
- 18-19 Sparks, Nev.
- 21 Recording Session
- 22 Helena Chemical
- 23 Recording Session
- 24-30 Hot Springs, Ark.
- 31 Stephenville, Tex.

APRIL

- 1 Houston, Texas
- 2 Tyler, Texas
- 3 Dallas, Texas
- 5 Waukegan, Ill.
- 6-7 CM Hit Parade
- 8 Teaberry Comm.
- 9 Kokomo, Ind.
- 11-16 Ft. Lauderdale
- 20 Sedgfield Comm.
- 21 Good Ole Nash. Music
- 22 Winston-Salem, N.C.
- 23 Wheeling, W.V.
- 24 Raleigh, N.C.
- 28 Kingsport, Tn.
- 29 Fairfax, Va.

MAY

- 1-10 Vacation
- 11 Recording Session
- 14 Birmingham, Ala.
- 15 Martinsville, Ind.
- 17 Twin Falls, Idaho
- 20 Pasadena, Cal.
- 21 Fresno, Cal.
- 22 Livermore, Cal.
- 24 Hollywood Squares
- 25 Redding, Cal.
- 27 Salt Lake City, Utah
- 29-30 Eureka, Mo.

JUNE

- 2 Pittsburg, Kan.

- 3 Cushing, Okla.
- 4 Arlington, Tex.
- 7 Fan Fair
- 8 Awards Show
- 11 Cummings, Ga.
- 13 Atlanta, Ga.
- 18 Cookeville, Tn.
- 21-22 Sparks, Nev.
- 23 No. Platte, Neb.
- 24 Excelsior Sp. Mo.
- 25 Petersburg, Ill.
- 26 Salem, Ohio
- 27 Clarksville, Tn.
- 28 Birmingham, Ala.

- 29 Montgomery, Ala.
 - 30 Hee Haw
- ## JULY
- 1 Longview, Tx.
 - 2 Dallas, Texas
 - 4 Cedar Rapids, Iowa
 - 7 Welch, Okla.
 - 8 Valparaiso, Ind.
 - 9 Traverse City, Mich.
 - 10 Tonawanda, N.Y.
 - 12 Mike Douglas Show
 - 13-19 Vacation
 - 20 Merv Griffin Show

- 21 Tonight Show
 - 22 Minot, N.D.
 - 23 Madison, Wisc.
 - 24 Lansing, Mich.
 - 27 Santa Maria, Cal.
 - 29-30 Cheyenne, Wym.
 - 31 Billings, Mont.
- ## AUGUST
- 1 Stroh's Comm.
 - 3 Ralph Emery Show
 - 4 Springfield, Mo.
 - 5 Edwardsville, Ill.
 - 6 Lake Ozark, Mo.

- 7 Davenport, Iowa
- 8 Jackson, Mich.
- 9-11 Beatles Special in London, England
- 13 Omak, Wash.
- 14 Vancouver, Wash.
- 16 Grants Pass, Ore.
- 17 Burley, Idaho
- 18 Eugene, Ore.
- 19 Moses Lake, Wash.
- 20 Seaside, Ore.
- 21 Sacramento, Cal.
- 24 Kalamazoo, Mich.
- 25 Flint, Mich.
- 26 Ottawa, Canada
- 27 Bruceton Mills, W.V.
- 28 Du Quoin, Ill.

SEPTEMBER

- 1 Boise, Idaho
- 2 Stroh's Session
- 3 Detroit, Mich.
- 4 Canfield, Ohio
- 5 Royerford, Pa.
- 7 Lincoln, Neb.
- 9 York, Pa.
- 10 Tulsa, Okla.
- 13 Wooster, Ohio
- 14 London, Ont.
- 15 Hutchinson, Kan.
- 18 Albuquerque, N.M.
- 19-20 Albuquerque, N.M.
- 21 Amarillo, Texas
- 23 Russellville, Ark.
- 24 Memphis, Tenn.
- 25 Terre Haute, Ind.
- 26 The Tonight Show
- 27-28 Lubbock, Texas
- 29-30 Oklahoma City, Okla.

OCTOBER

- 1 Ft. Collins, Colo.
- 2 Aberdeen, S.D.
- 4 Rapid City, S.D.
- 5 Jamestown, N.D.
- 7-8 Yakima, Wash.
- 10 CMA Awards
- 11 KFC Comm.
- 12 Fresno, Cal.
- 13-22 Sparks, Nev.
- 26 Phoenix, Ariz.
- 27-31 Las Vegas, Nev.

NOVEMBER

- 1-2 Las Vegas, Nev.
- 4 Calgary, Alta.
- 5 Saskatoon, Sask.
- 6 Regina, Sask.
- 8 Edmonton, Alta.
- 10 Bismarck, N.D.
- 11 Grand Forks, N.D.
- 12 Waukesha, Wisc.
- 13 Joliet, Ill.
- 14 Waterloo, Iowa
- 15 Winnipeg, Canada
- 16 Ronnie Prophet Show
- 17 Spokane, Wash.
- 18 Portland, Ore.
- 19 Seattle, Wash.
- 20 Vancouver, B.C.
- 22 Chattanooga, Tenn.
- 28 New York, N.Y.

DECEMBER

- 2 Fairfax, Va.
- 3 Warren, Ohio
- 4 Petersburg, Ill.
- 10 Chattanooga, Tenn.
- 11 Cocoa Beach, Fla.
- 12-31 Recording Sessions and Vacation

JAPAN'S BUBBLING UNDERGROUND SCENE

By ALEX ABRAMOFF

Unlike the other forms of American music, country music has not truly been able to blossom in Japan.

One of the reasons for this phenomenon is found with its fans. "Fans of country music are so secluded. They do not want to share. If they find a good country record, they will not talk about it to anybody. If they hear of a forthcoming concert tour by a non-Japanese country artist, they again will not tell anybody about it. They are so independent of one another. Such a lack of communication, or unwillingness to communicate, among fans is not found among fans of other forms of music such as rock, jazz, soul and MOR. This is strange, but this is the way it is. It is not too much to say that fans of country music are hindering its development in Japan," says Seiji Wada, a well-known music critic who is also a member of CMA.

This is reflected in record sales of country artists. Even though the age group of buyers of country records is said to spread between 20 and 45, an album by a local country artist sells only 800 to 1,000 copies on average, while one by such American country artists as Merle Haggard, Buck Owens, Hank Snow, Hank Williams or Bill Monroe sells 2,000 to 2,500 copies. These numbers are small when one considers that the number of potential buyers of country records in this country is about 15,000.

The psychology of country music fans is also reflected in the results of concert tours by foreign country artists. Even though nearly 10 foreign country acts tour this country every year, their results cannot be described as "good," except perhaps for Buck Owens. Charley Pride, who toured this country last year, sold only 50% of tickets for his concerts. "Country acts can succeed here only if they come in a pack-



Robert Tainaka at his country shop.

age. This was a case with 'Bangla Desh Concert' which was held in May 1972. This concert drew 12,000 people. The package included such big names as Tex Ritter, Wanda Jackson, Connie Smith and Tom T. Hall. At the moment country music has not really made it here, so it is necessary for country artists to get together and come here as a package," points out Wada. Kyodo Tokyo, Universal Orient Promotions, Udo Artists, Shin-Nichi Promotions, Itoh Music Office, Towa Planning and Tom's Cabin have booked country sets.

There are about 15 local country acts led by such Japanese country singers as Kazuya Kosaka, Keiichi Teramoto, Takahiro Saito, Jimmy Tokita, Yuki Miyamae, Eddie Murata, Robert Tainaka, Yoshio Ohno, Shigeki Torizuka and Mike Maki.

Activities of these country acts are centered around "country live houses." There are more than a dozen live houses in Tokyo which offer live country music. Mr. James, Wishbone, Nashville and Angus Ranch, popular country live spots here, can accommodate 50 to 100 people. In addition, there are about 15 "country discos," which play country records exclusively, in Tokyo.

Some Japanese country artists are also active in the U.S. Tainaka has released an album, "Old Time Music," in the U.S. through Old Homestead label. He also operates a school in Japan where he develops young country talents and a country shop. In addition, Tainaka books country acts from the U.S. in Japan through his Towa Planning. He booked Bill Monroe and Doc Watson for the first time in Japan.

Eddy Fukano, who is currently based on the West Coast, is active in the U.S. He has developed Susan Ray who is now appearing with Buck Owens.

Tokita, Miyamae and Murata have all appeared at the Grand Ole Opry.

A lot of country music was heard around July last year when various events commemorating the American bicentennial were held. Hotel Okura in Tokyo held the one-month Bicentennial Fair where it featured country music. Also, Japanese audiences have been exposed to a lot of country-flavored songs by such artists as Olivia Newton-John, Tanya Tucker and John Denver who have had hits in this country in the past year.

"I hope local record companies will gear their efforts in expanding the country market. They should come up with well-planned longterm projects to develop country acts. At the same time, I hope American record labels will organize promotional tours for their country artists. These artists should



Eddy Fukano in the U.S.

come here as a package. Film concerts will be helpful, too. Also, Japanese record companies need more "news" on country artists from their licensors. Jeans fashion and bourbon whiskey have widely spread in this country. There is no reason why country music will not be able to find a new audience here," concludes Wada.



Keiichi Teramoto appearing at a country live house, Nashville in Tokyo.

A Billboard Spotlight

OCTOBER 15, 1977, BILLBOARD

Country Worldwide

Continued from page WOCM-3

ing their way onto the country music charts; Crystal Gayle, no longer known as "Loretta's sister," jumping from No. 1 on the country charts to the Billboard Hot 100 chart with a singing performance on "Don't It Make Your Brown Eyes Blue" that would do Barbra Streisand proud.

Crossover. The most dramatic facet, along with the continued international thrust, of country music's best year yet. Kenny Rogers, who evolved from pop group success to country solo success, hit the top in both markets with "Lucille." Jimmy Buffett, who left Nashville for creative climates that appealed more to his psyche in Key West and Aspen, scored his biggest country and pop success with "Margaritaville."

Other pockets of country creativity include California, Canada and, of course, that mecca of the "Outlaw" sound: Austin and the entire Texas-sized state of Texas.

"I couldn't go pop with a mouthful of firecrackers," Waylon Jennings once proclaimed. With "Luckenbach, Texas (Back To The Basics Of Love)," he went pop without a mouthful of firecrackers.

The crossover surge also hit the "Top 50 Billboard Easy Listening" and "Top LPs & Tapes" charts with such names as Ronnie Milsap, Glen Campbell, the late Elvis Presley, the Marshall Tucker Band, Jerry Jeff Walker, Dolly Parton, Willie Nelson and Linda Ronstadt.

Internationally, Billboard's IMIC bloomed beautifully in Holland, with country music by Tammy Wynette, Ronnie Milsap and Charlie Rich spotlighted before a live crowd and a TROS-TV audience. It typified the music's biggest international incursion yet.

Mervyn Cohn's Wembley Festival and his following festivals in Scandinavia were boxoffice and critical smashes again. He would also like to take his country music festival concept to Russia where Jim Halsey's package headed by Roy Clark caused near riots at box offices. Finally, some companies are merchandising country sensibly overseas and beginning to reap some major benefits from it.

Country concerts and festivals also continue on the upward spiral. From Canada to the Carolinas, country festivals have enlivened the landscape. The Statler Brothers drew some 50,000 to their "Happy Birthday USA" annual celebration in Staunton, Va. "Jubilee In The Hills," sponsored by Wheeling's WWVA, drew thousands for a powerful lineup of country entertainment. Though Willie Nelson gave up his annual July 4 picnic, the Kerrville festival kept things hot in Texas. In Tulsa, Jim Halsey turned his annual party into a talent-rich international event. Las Vegas is another growing country market. And back in Nashville, the nation's longest running radio

show still brightens Saturday nights in households across America when it's time for the "Grand Ole Opry," broadcast live before SRO crowds.

LPs continue to encroach on the singles share of market, while 8-tracks reach new heights, with some labels reporting a tape sales percentage of 60%. The biggest marketing advance of the year was the arrival of the cassette as a more important force in the country music field. RCA, CBS, MCA, Playboy, ABC/Dot, GRT, Phonogram/Mercury, Monument and Polydor all cited cassette sales gains, ranging from 94% on down.

Movie contracts, and sometimes movie crews, are rolling into Nashville with increasing frequency. In a year when Nashville's Kris Kristofferson gained a new film high with "A Star Is Born," Jerry Reed also blossomed forth as a major acting talent in "Smokey And The Bandit" with Burt Reynolds, Sally Field and Jackie Gleason. The state of Tennessee is actively seeking major motion picture activity trying to top a highly charged and sophisticated Georgia film commission that has been successfully landing film work in the Peach State.

National television barriers are still falling. Country stars have been making a record number of appearances on talk, variety and game shows, with Bill Anderson co-hosting a network version of the latter called "The Better Sex," opening an important new venue of fans.

Roy Clark has proved to be a popular "Tonight" show host when Johnny Carson takes one of his frequent vacations. Larry Gatlin recently wowed the "Tonight" audience and should be back for more soon. Other stars recently appearing on the big shows are Mel Tillis, Freddy Fender, the Oak Ridge Boys, Loretta Lynn, Minnie Pearl, Lynn Anderson and Roger Miller.

Country has always been synonymous with jukebox, and the courtship is still going strong. Industry executives feel 70%-90% of country singles go, not to retail outlets, but to the juke operators. Don't expect any divorce to split this torrid love affair.

Country music's publishers reap the airplay and mechanical benefit of all this activity. Of course, the evergreens like Acuff-Rose, Tree, Cedarwood, Combine, Screen Gems-EMI/Colgems-EMI and Chappell are doing quite well, thank you, but will be getting a good run for the music from such revitalized operations as ATV and April/Blackwood.

BMI, ASCAP and SESAC scrambled for the promising and proven writers and publishers, and all organizations appeared to have more money to distribute to their affiliates because of increased collections and greater airplay of country songs.

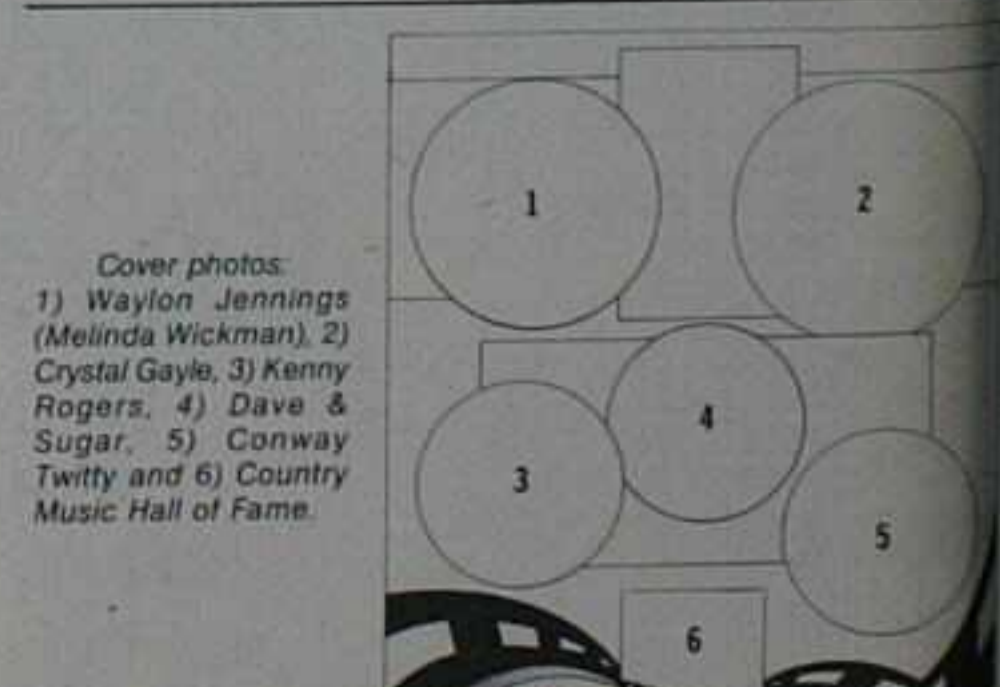
CMA has its eye on the international exploitation of country music and more success in penetrating some major metropolitan markets that haven't realized the full potential of country music. Hundreds of projects kept the organization working steadily through the year, with Fan Fair, where coun-

try music week activities were a major highlight, drawing 13,000.

The Assn. of Country Entertainers is trying to shed its "sour grapes" image by instituting several programs and plans. One of that organization's boldest ventures turned into a success: a "Nashville Jubilee" live entertainment series from Nashville's War Memorial Auditorium. The shows feature top talent provided by the organization which strives to keep country music in traditional perspective.

Besides girding for the country music week festivities, the nation's country musicmakers are looking ahead, sometimes a bit anxiously, toward the "New Copyright Year" just around the corner. That \$6.98 LP cost doesn't look shrinkable in '78. There'll be more problems, headaches, victories, breakthroughs and new souls won to the cause of country music.

It's a fine sound, ranging from fiddle hoedowns to polished singers supported by string sections, and sounding, at times just like the jangle of a cash register.



World Of Country Music Credits
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An open letter to Tom T. Hall...



Andrew M. Wickham
Director of Country Music

May 6th, 1977

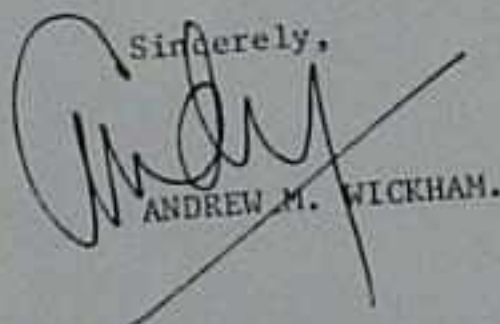
Tom T. Hall,
Fox Hollow,
Brentwood,
Tennessee.

Dear Tom,

It's been almost two years since Mo and I visited you at your digs in Fox Hollow. At that time you advised us to put up a neon sign since nobody knew we were in town. We took your advice and now everybody knows!

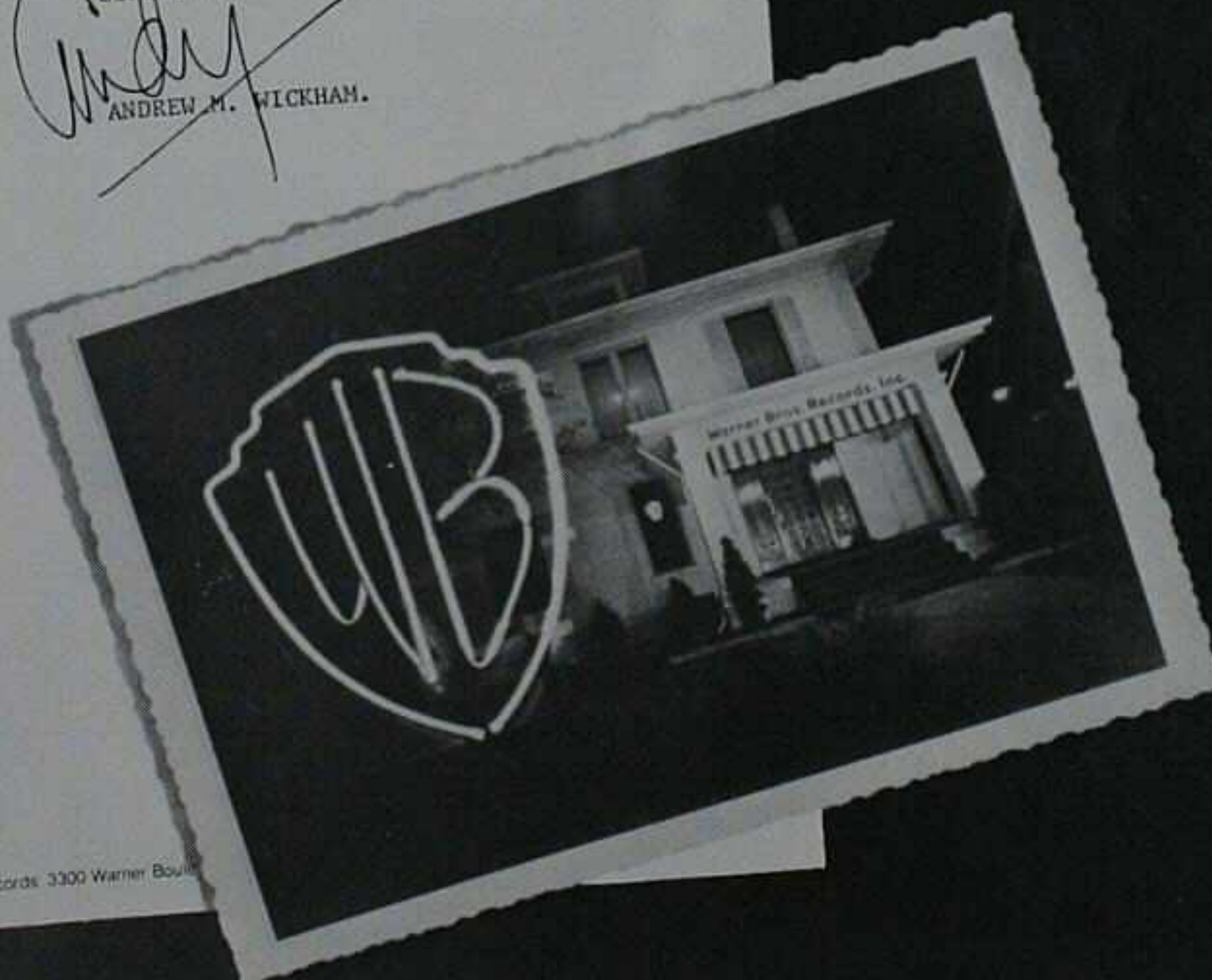
Thank you.

Sincerely,



ANDREW M. WICKHAM.

AW:cw



Warner Bros. Records-Reprise Records 3300 Warner Boulevard

Rex Allen, Jr.
Guy Clark
Rodney Crowell
Donna Fargo
Howdy Glenn
Emmylou Harris
Debi Hawkins

Larry Hosford
Con Hunley
Doug Kershaw
Baker Knight
Nicolette Larson
Buck Owens
Sandy Posey

Pal Rakes
Jeannie C. Riley
T.G. Sheppard
Margo Smith
Ray Stevens
Hank Williams, Jr.
Chuck Woolery

WARNER COUNTRY

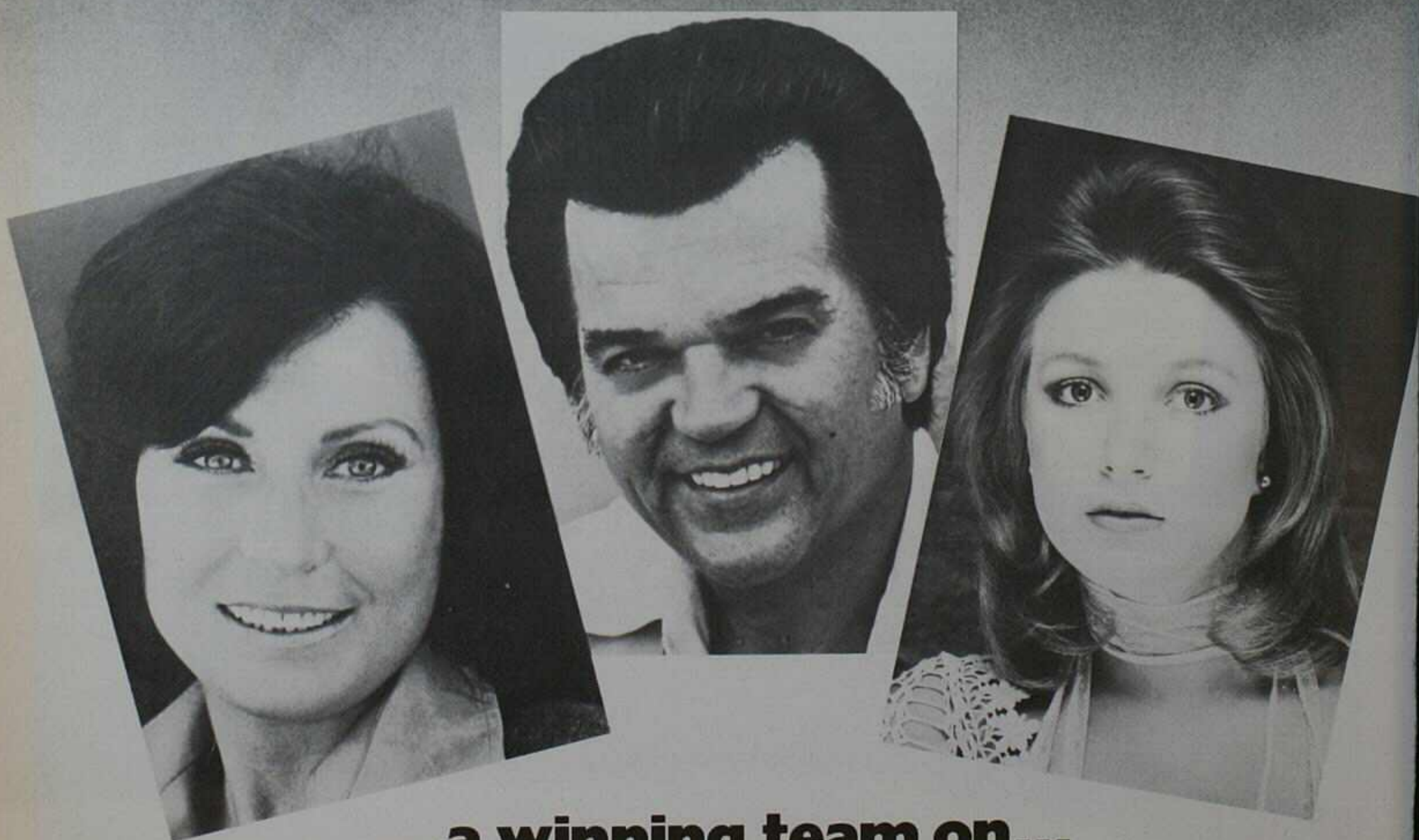
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CONGRATULATIONS

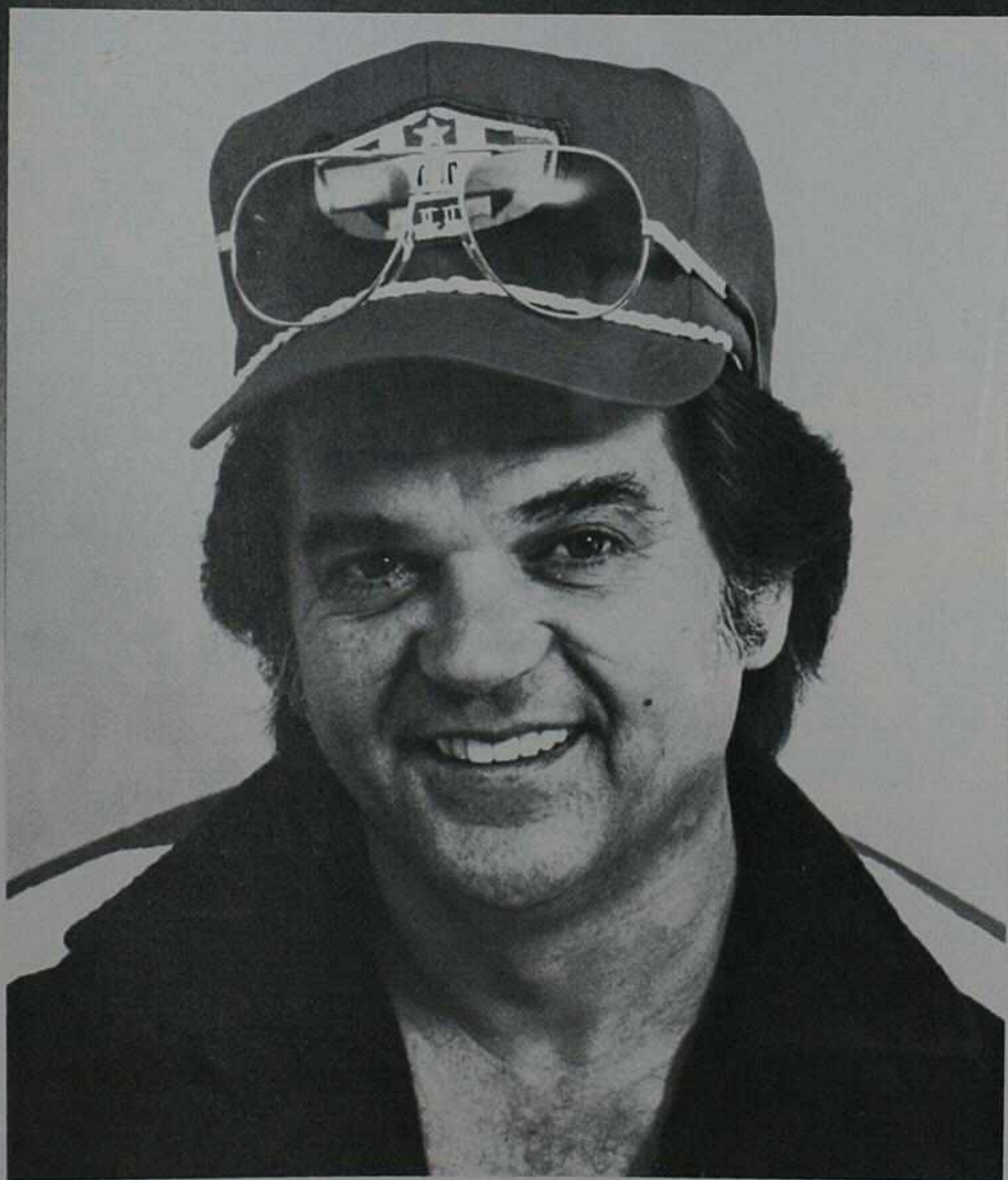
**Loretta Lynn,
Tanya Tucker,
Conway Twitty**



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CONGRATULATES
The No.1 Singles Artist
CONWAY TWITTY**



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MCA-40805

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.MCA RECORDS

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MCA Rainbow Country

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Vassar Clements
Jerry Clower
Joe Ely
Peggy Forman
David Frizzell
Jim Glasgow
Merle Haggard
Jesseca James
Brenda Lee
Joni Mitchell
Loretta Lynn
Dan McCorison
Geoff Mulvihill
Bill Monroe
New Riders
The Purple Sage
Olivia Newton-John
Ernest Ranglin
Ronnie Lee Session
Cal Smith
Kenny Rogers
Nat Stuckey
Charlie Tamm
Mel Tillis
Tanya Tucker
Mary Lou Turner
Conway Twitty
Jerry Jeff Walker
The Wundermen