

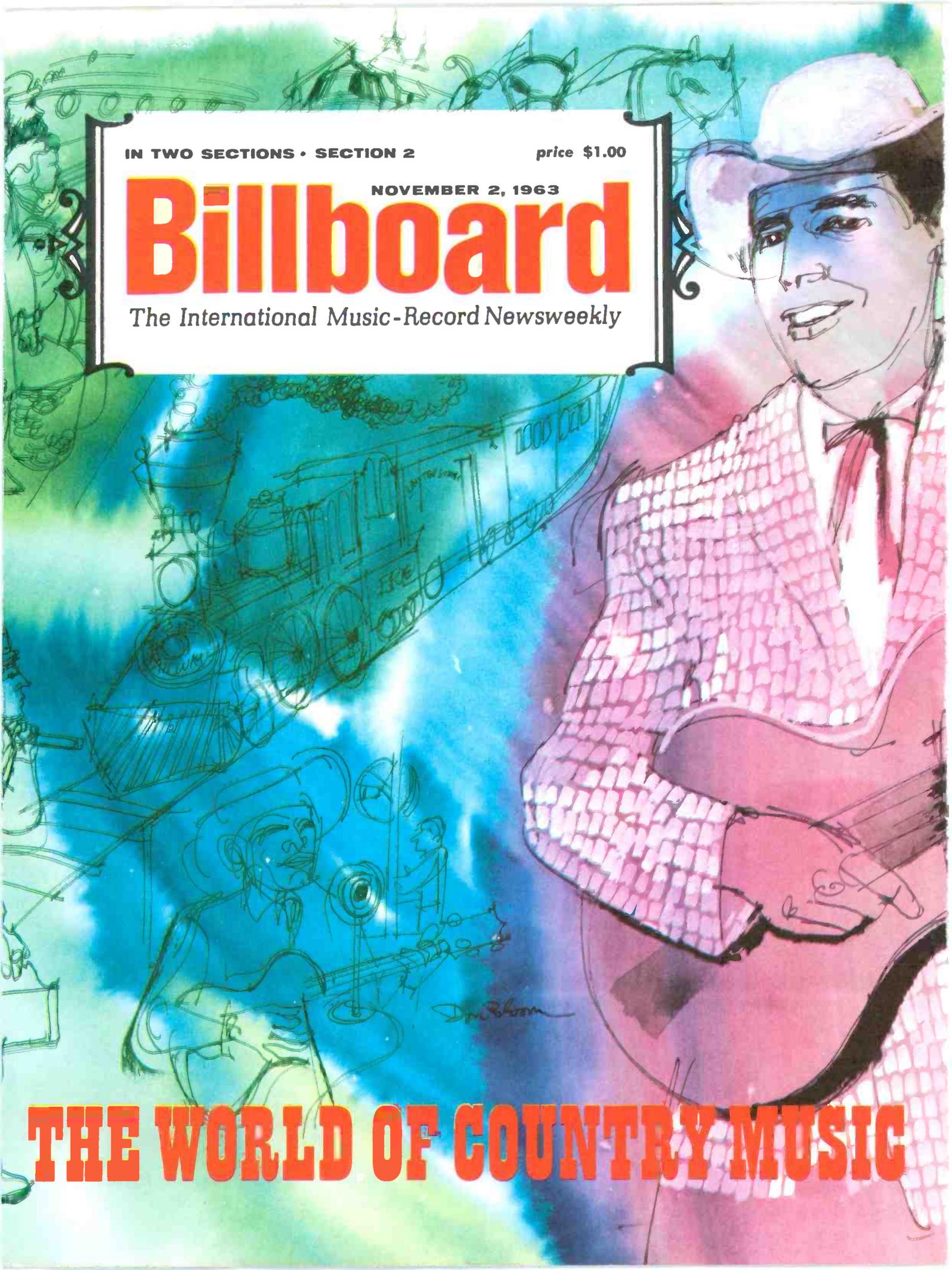
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NOVEMBER 2, 1963

# Billboard

The International Music-Record Newsweekly



**THE WORLD OF COUNTRY MUSIC**

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Ferlin Husky  
Mildred Imes  
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Carl Perkins  
Luther Perkins  
Betty Sue Perry  
Al Peshoff  
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Charlie Phillips  
Nita Phillips  
Sam Phillips  
Stu Phillips

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Frank Jones  
George Jones  
Grandpa Jones  
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Carole Joyner  
Bill Justis  
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Steve Karliski  
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Johnnie Masters  
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 Ric Cartey  
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 Mark Dee  
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 Alton Delmore  
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 Jimmy Dickens  
 Willis "Dub" Dickerson  
 Danny Dill  
 Harold Kenneth Dorman  
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 Andy Griffith  
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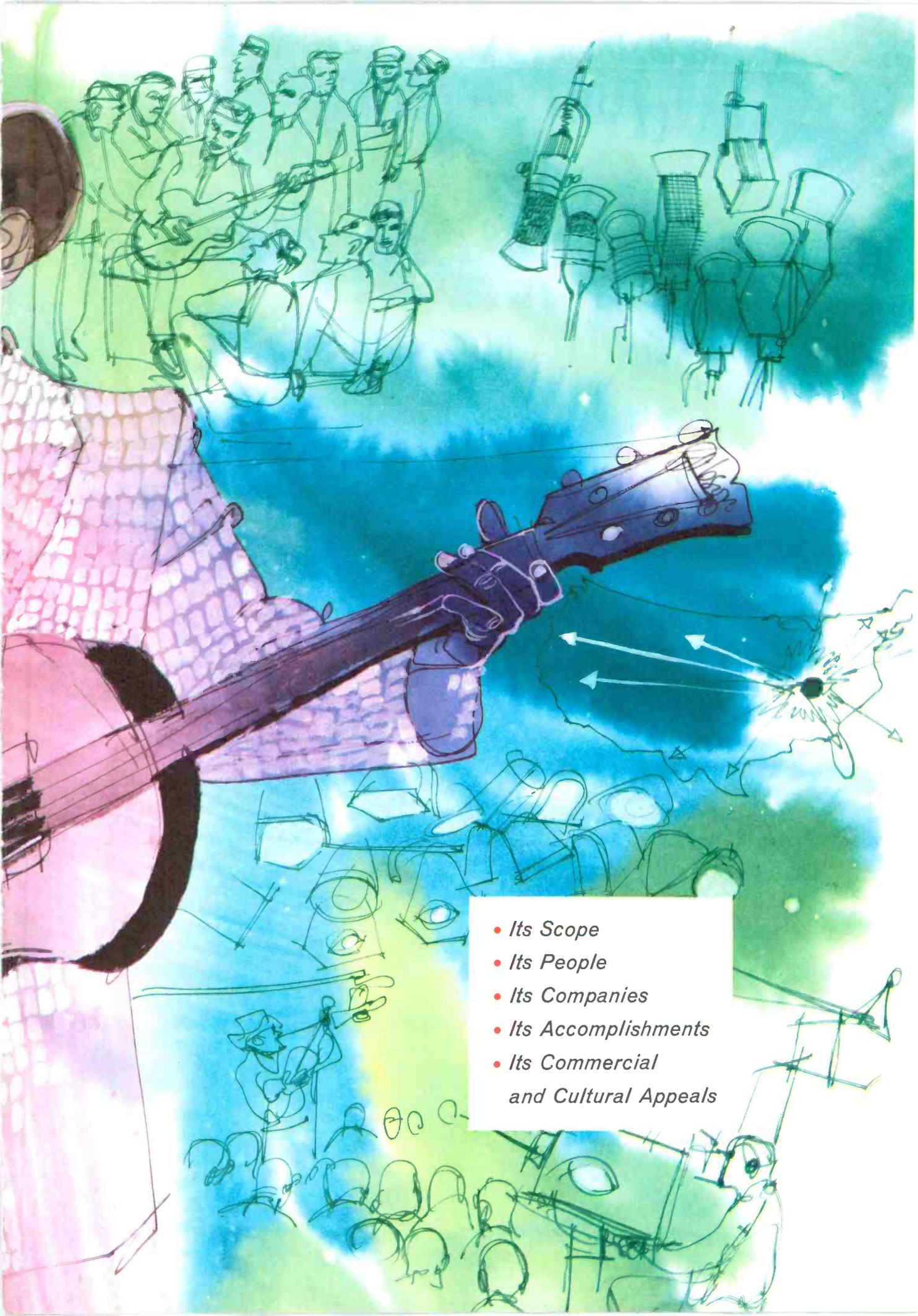
The composer of country music has echoed the heart beat of a nation and in so doing has given birth to a music that has taken a high place among the world's great means of expression.

BMI salutes the men and women who make country music, particularly those composers whose music is licensed for performance by BMI, some of whom are listed here.

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 James Church  
 Jimmy Clanton  
 Jack Clement  
 Zeke Clements  
 Bill Clifton  
 Margaret Cobb  
 Hank Cochran  
 Jim Coleman  
 Larry Collins  
 Lonnie Collins  
 Tommy Collins  
 Stoney Cooper  
 Wilma Lee Cooper  
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 Jan Crutchfield  
 Jerry Crutchfield  
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 Bud Daily  
 Don Davis  
 Gov. Jimmie Davis  
 Skeeter Davis  
 Dude Day  
 Eddie Dean  
 Jimmy Dean

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 William R. Emerson  
 Gene Evans  
 Don Everly  
 Phil Everly  
 Terry Fell  
 Bob Ferguson  
 Jimmy Fields  
 O'Brein Fisher  
 John Fitzmorris  
 Dale Fitzsimmons  
 Lester Flatt  
 Dick Flood  
 Red Foley  
 Dan Folger  
 Fred Foster  
 John Fowler  
 Wally Fowler  
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 Rusty Gabbard  
 Dorothy Gable  
 Bob Gallion  
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 Tommy Hill  
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 Johnny Horton  
 Jewell House  
 Hazel Houser  
 Harlan Howard



- *Its Scope*
- *Its People*
- *Its Companies*
- *Its Accomplishments*
- *Its Commercial and Cultural Appeals*

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Floyd Robinson  
Jimmie Rodgers  
Lee Ross  
Joseph Royster  
Texas Ruby  
Bobby Russell  
Johnny Russell  
Nellie Rutherford  
Ray Rush  
George Salvo  
Sammy Salvo  
Ray Sanders  
Cecil Scaife  
Marilyn Schack  
Don Schroeder  
Ray Scrivner  
Earl Scruggs  
Ronnie Self  
Jimmy Selph

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Buddy Starcher  
Ray Stevens  
Redd Stewart  
Wynn Stewart  
Gordon Stoker  
Cliffie Stone  
Carl Story  
Thomas Stough  
Billy Strange  
Fred Stryker  
Lonzo Sullivan  
Oscar Sullivan  
Bob Summers  
Jimmy Sweeny  
Bishop Sykes  
Bobby Sykes  
Marion Sykes  
Mitch Tableporter  
Joe Talbot III

Billy Walker  
Charlie Walker  
Cindy Walker  
Wayne Walker  
Rem Wall  
Billy Wallace  
Oscar Washington  
Chase Webster  
Cynthia Weil  
Dan Welch  
Kitty Wells  
Boke Wes  
Bill West  
Bobby West  
Dottie West  
Red West  
Speedy West  
Kent Westberry  
Johnny Western  
Onie Wheeler

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Slim Williamson  
Ginger Willis  
Hal Willis  
Patsy Willis  
Vic Willis  
Bun Wilson  
Floyd Wilson  
Justin Wilson  
Kitty Wilson  
Marie Wilson  
Norris Wilson  
Sue Wilson  
Tot Wilson  
Don Winters  
Mac Wiseman  
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Arthur Wolpert  
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# BMI

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Irene Stanton

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Demetriss Tapp  
Chuck Taylor  
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Mitchell Torok  
Merle Travis  
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Gabe Tucker  
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Lawton Williams

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Marion Worth  
Bobby Wright  
Johnny Wright  
William York (Don Pierce)  
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Hilda Young  
John Young, Jr.  
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\*

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 BY THE MASTERS FAMILY  
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 SLP 229

**THE ORIGINAL TALKING BLUES MAN**  
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 SLP 228

**JOHNNY BOND**  
 SONGS THAT MADE HIM FAMOUS  
**HIGH FIDELITY**  
 SLP 227

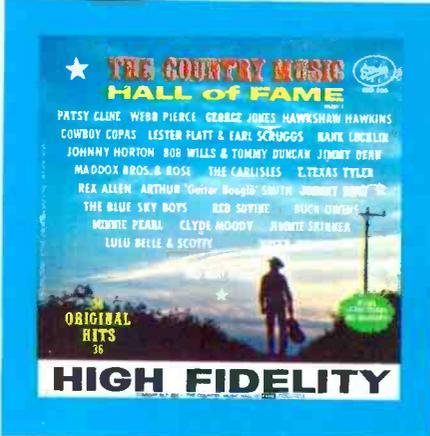
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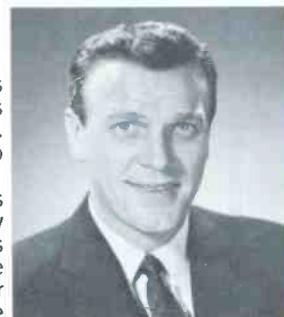
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THE MUSICAL HEART OF AMERICA  
COUNTRY—SACRED—GOSPEL—BLUEGRASS



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SLP 246

AND OTHER COUNTRY  
GOSPEL FAVORITES

BY  
THE  
MASTERS  
FAMILY

HAND ME DOWN MY SILVER TRUMPET  
THE DEVIL WAS MY SHADOW  
ALMOST HOME  
SALVATION'S REAL  
MY LORD'S GONNA CALL ME HOME  
A VISION OF JESUS  
LORD, I'M READY TO GO  
WONDERFUL BEAUTIFUL PLACE  
PAPA  
I'M NOT AFRAID OF TOMORROW  
THEY TELL ME  
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WFMY	Greensboro, N. C.	Tues. 7-7:30	WCYB	Bristol, Va.	Thurs. 7-7:30
WNCT	Greenville, N. C.	Thurs. 7-7:30	WSVA	Harrisonburg, Va.	Tues. 7-7:30
WTVB	Durham, N. C.	Wed. 7-7:30	WOAY	Oak Hill, W. Va.	Tues. 7-7:30
WIS	Columbia, S. C.	Sat. 7-7:30	WJBF	Augusta, Ga.	Fri. 7-7:30
WCSC	Charleston, S. C.	Tues. 7:30-8	WSB	Atlanta, Ga.	Sat. 7-7:30
WFBC	Greenville, S. C.	Wed. 7-7:30	WALB	Albany, Ga.	Tues. 7-7:30
WAVY	Norfolk, Va.	Wed. 7-7:30	WBTW	Florence, S. C.	Wed. 7-7:30
WXEX	Richmond, Va.	Tues. 7-7:30	WTOG	Savannah, Ga.	Wed. 6-6:30

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# Billboard WORLD OF COUNTRY MUSIC

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**THIS PUBLICATION**—the first annual edition of The World of Country Music—represents a team effort by our editorial and research personnel. The editorial concept, and many of the key individual stories, were developed by Paul Ackerman, Mark-Clark Bates, Ren Grevatt, Bill Sachs and Lee Zhito.

The research entailed in the discography was done by Tom Noonan.

The status of country music overseas has been covered in stories by Omer Anderson, Germany; J. Fukunishi, Japan; Sam'l Steinman, Italy; Skip Voogd, Holland; Carl Myatt, Hong Kong; Wray Rutledge, Canada; George Hilder, Australia; Jan Torfs, Belgium, and Ken Stewart, Eire.

Art and production were supervised by Jack Orr, Virgil Arnett and Lee Leibowitz. Frank Luppino handled merchandising and radio promotion, and Don Bloom is credited with the book's cover.

Billboard thanks the entire country field for its co-operation in facilitating and making possible the publication of this notable first—a documented account of country music and its cultural and economic values.

*Val B. Cook*  
Val B. Cook, Publisher



IN THE BEGINNING there was one fiddler. One fiddler and one microphone. That was the birth of WSM's GRAND OLE OPRY . . . 38 years ago. It is now America's most popular radio show . . . the foundation of a multi-million dollar industry known far and wide as The Nashville Sound. On November 1 and 2, WSM and the Stars of the GRAND OLE OPRY will celebrate the 38th birthday of this famous show right here where it all began . . . at WSM, Music City, U.S.A. . . . including three important Roundtable Discussions on License Renewal, Programming, and Sales. All country music DJs and station management people are cordially invited.

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NASHVILLE, TENNESSEE

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE CO.



# GRAND OLE OPRY

## 38th birthday celebration

# SCHEDULE OF EVENTS

THURSDAY, October 31

**9:00 a.m.**

Registration

**2:00 p.m.**

Roundtable I  
Broadcast License Renewal  
WSM, Studio C

**8:00 p.m.**

Starday Recording Session  
Minnie Pearl, Archie Campbell  
WSM, Studio C

**10:15 p.m.** (all night)

Opry Star Spotlight  
Live Broadcast,  
Andrew Jackson Lobby

**10:30 p.m.**

Mercury Halloween Party

FRIDAY, November 1

**8:00 a.m.**

Registration

**8:30 a.m.**

WSM Breakfast  
Hosts: WSM and Opry Stars

**12:00 noon**

Dot Records Luncheon

**2:00 p.m.**

Roundtable II  
Country Music Sales—  
Programming, WSM Studio C

**5:30 p.m.**

Decca Records Reception

**7:00 p.m.**

Friday Night Opry  
Kroger Opry Recording  
WSM, Studio C

**9:00 p.m.**

Mr. DJ, USA, WSM, Studio A

**10:15 p.m.** (all night)

Opry Star Spotlight  
Live Broadcast,  
Andrew Jackson Lobby

**10:30 p.m.**

United Artists Dance

SATURDAY, November 2

**8:30 a.m.**

RCA Victor Breakfast

**12:00 noon**

Columbia Records Luncheon

**5:30 p.m.**

Capitol Reception Buffet

**7:30 p.m.**

GRAND OLE OPRY  
38th BIRTHDAY CELEBRATION  
Grand Ole Opry House

SUNDAY, November 3

**8:00 a.m.**

Columbia Coffee Clatch

# In Appreciation...

**Cedarwood Publishing Company, Inc.**  
**815 16th Ave., South**  
**Nashville, Tenn.**

## • *introduction*

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The impact of country music on the total music business is so broad that the field now requires documentation.

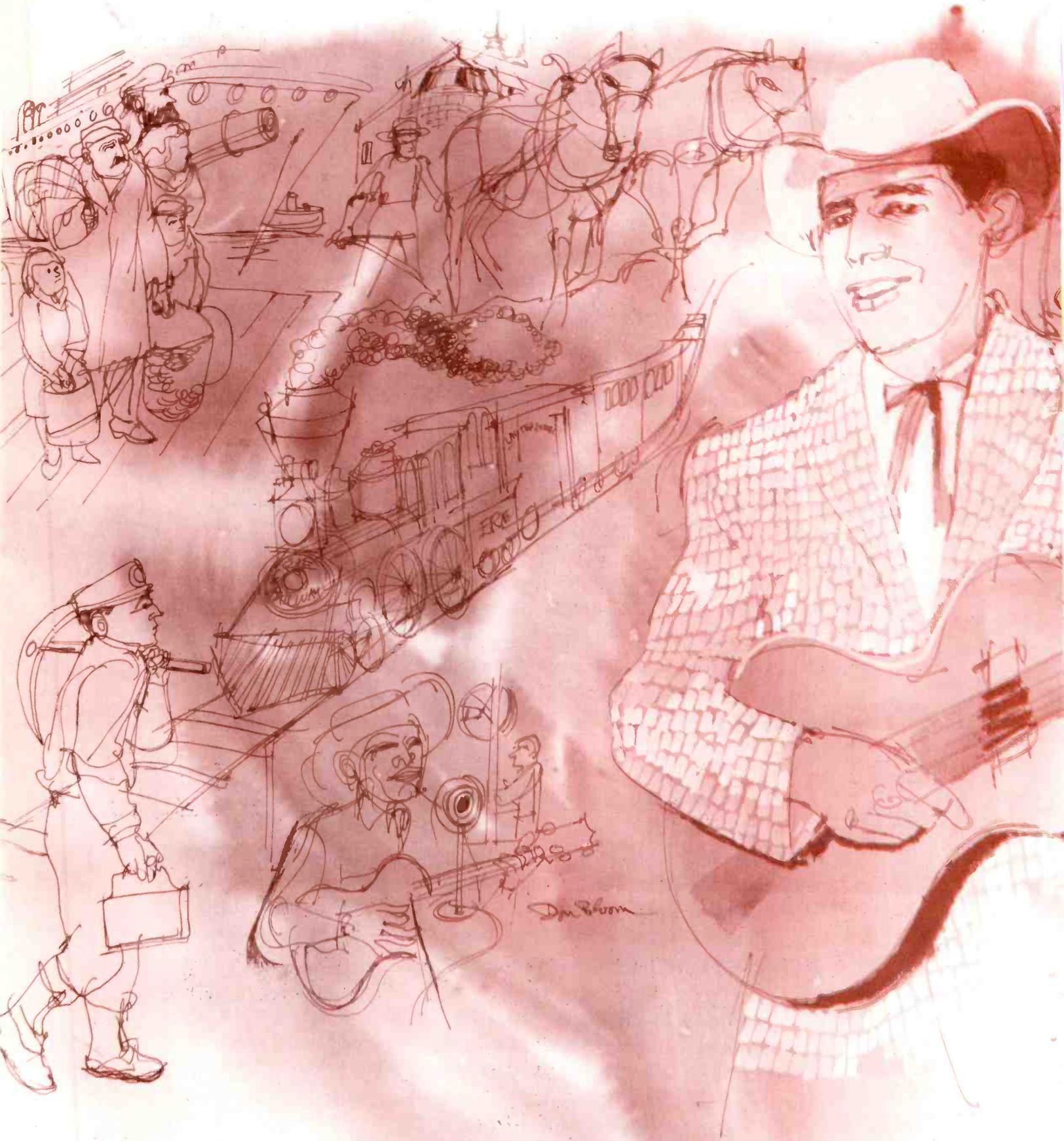
The need for documentation is beyond question, for in the past several years country artists and country songs have entered the mainstream of pop music with the force of a tidal wave.

It is unwise to consider this development a fad or a trend in the narrow sense. Rather, it has been a cumulative development whereby this rich vein of Musical Americana has finally come into its own. It has achieved national and international recognition, in keeping with the fact that it is indigenous or native to the nation's heartland. Because it is indigenous, the wave is not likely to recede to any great extent.

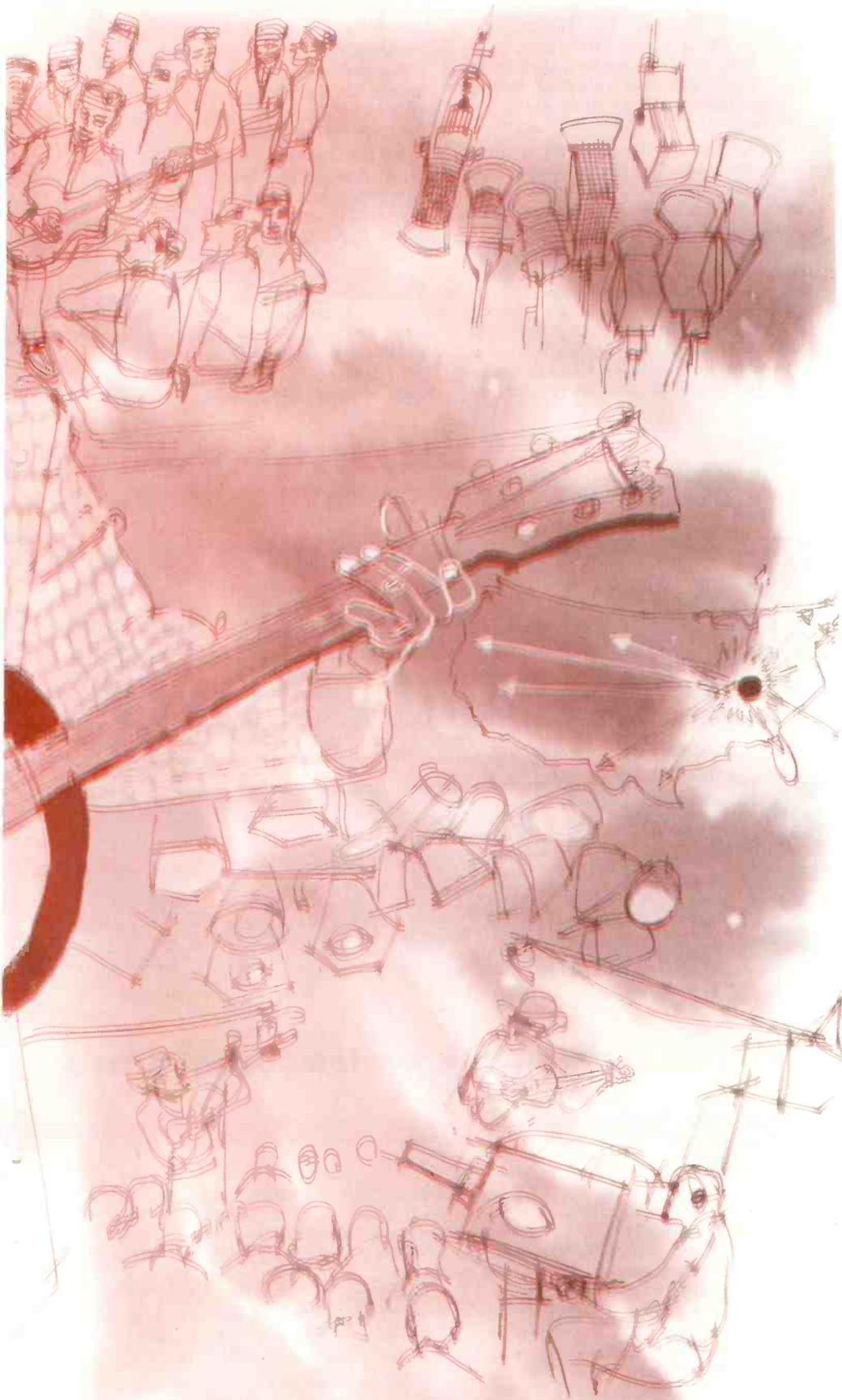
That this development did not mature at an earlier date is perfectly understandable: Lack of communications, in a broad sense, minimized the spread of country music—so that it remained an isolated cultural entity. But greater ease of travel, the growth of television and the encouragement given to the field by Broadcast Music, Inc., all were factors in permitting country material to reach urban centers and even overseas audiences.

In this issue, therefore, we have included a discography of country records and have undertaken considerable additional research to set forth authoritatively the background, nature and growth of country music—its artists, writers, record labels and talent managers—and most importantly, its distinctive flavor.

This, of course, is a continuing project, and each annual version of this issue will add to the lore and scholarship of country music.



# Historical Outline of Countr



# & Western Music

The documentation of country music is quite sparse. Much of its history and development is told in this issue—in the various informal essays and interviews which outline the contribution of key personalities to the field. In this preface, however, perhaps we can—with broad strokes—touch upon some general aspects of the history of country music—and additional detail may then be sought and found in the individual stories.

Today, all of us who are in the music business are fully aware of the fact that country music—its artists and its songwriters—has entered the mainstream of American pop music like a flood tide. As yet, it is properly called country music—for the material and the performance still derives directly from the traditional country field—which reached its peak in the late 1940's and 1950's.

The general consumer, however—the youngster with a pocketful of change who enters a record shop in a big industrial city to purchase a record by Marty Robbins, Jim Reeves or Don Gibson—or perhaps it is the child's parent who is purchasing an album by such an artist—these folks may not realize it is country music. For to them it is pop music—the music they hear most often on their radios and the music they wish to buy.

The urban buyer, in a sense is correct. What he is buying is pop music. But this exercise in semantics in no way detracts from the achievement of the country field; quite the opposite—for it indicates that the vigor and validity of the country idiom has been so all-powerful that it has burst all regional boundaries and is now the music of the entire continent.

This bursting of regional boundaries, this flooding into the pop mainstream, did not happen suddenly. The forces and pressures were building, and they were to reach peak momentum in the last five years.

Shortly after the turn of the century—Harper's magazine in June 1904, in an article by Emma Bell Miles titled "Some Real American Music," noted that people commonly thought that America had no distinctive folk music. The author went on to correct this point of view, stating: "But there is hidden among the mountains of Kentucky, Tennessee and the Carolinas a people of whose inner nature and its musical expression almost nothing has been said. The music of the Southern mountaineer is not only peculiar, but, like himself, peculiarly American."

How true! Today, in view of the vast popularity of country music, perhaps we would substitute the word distinctive for "peculiar." But the point made by the author was a good one, and, in a sense, prophetic. For only a truly indigenous, or native, musical genre could achieve such a strong hold on the nation's population.

*(Continued on page 20)*

• Continued from page 19

### Truly Field Recording Men

In the first two decades of this century, the general population received little knowledge of the field of country music. As Emma Bell Miles indicated earlier, little was being said of this culture. Yet, some powerful influences were getting into action. These were the commercial recording men, who, in the 1920's, literally beat the bushes to find and put on wax the music of rural America. The Southeastern section of the United States—the hills of Tennessee, the Carolinas, Louisiana, Virginia and Kentucky—all were fruitful areas. And the recording men traveled by

Samuel B. Charters, in "The Country Blues," remarks that "the finest body of ethnic music material collected in the South was that collected by the commercial recording directors in the South in the late 1920. . . ."

Noted among these early recording men were the late Ralph Peer, who did a monumental body of work in both the country and Negro blues fields—first for Okeh Records, where he established the term "race records," and then with Victor, where perhaps his greatest achievement was the discovery and development of Jimmie Rodgers; Art Satherley, the Britisher who for many years added to the wealth of the Columbia Records country catalog and who found such artists

in the 1920's, 1930's and 1940's were building their great catalogs of country material—which was selling primarily to the country market—what about the consumer publications and the general population?

By the late 1930's and 1940's consumer publications began to take some interest in country music—but it was a sporadic interest which had much of its focus on the elements of ridicule and comedy. The term "hillbilly" was much used, and while some of the color and cultural value of the country field was apparent in these stories, they very often managed to picture the country music field as freakish—composed of gawks with guitars who sang strange songs with outlandish



Hank Snow



Eddy Arnold



Webb Pierce



Ernest Tubb



Red Foley



Carl Smith



Kitty Wells



Minnie Pearl



Jimmy Dickens



Don Gibson



Jean Shepard



Wilburn Brothers



Hank Thompson



Bill Anderson

## Some of the other outstanding contemporary artists

horse, by Tin Lizzie, by mule and on foot. In Louisiana they poled up the bayous and recorded Cajun songs. In the 1930's, when the depression and the new entertainment medium, radio, dealt the record business a damaging blow, the activity of the field recording men increased—for it had been found that country records enjoyed a steady sale within the limits of the so-called country market.

We have called these field recording pioneers commercial recording men, and they were that. But the phrase is an oversimplification in that these men were dedicated. They loved what they were doing, and they were laying the foundation for the great burgeoning which was to come later.

as Gene Autry and Roy Acuff; Don Law, who was Satherley's protege and succeeded him in the Columbia post; Dave Kapp, currently president of Kapp Records but in the 1930's and 1940's a key executive of Decca, a pioneer label in the country field; Frank Walker, in his early years with Columbia and later with Victor and MGM; Steve Sholes, who over a period of many years built the Victor country catalog; Paul Cohen, now an independent record manufacturer owning the Todd label, and a key country recording man during his earlier era with Decca. And there were others.

### Tongue in Check Era

While the major record companies

diction. But the stories began to appear. Collier's, in its April 30, 1938, issue, published "Thar's Gold in Them Hillbillies" by Kyle Crichton. Time magazine, in its October 4, 1943, issue, published "Hillbilly Boom" by Maurice Zolotow. Newsweek, in its issue of June 13, 1949, published "Corn of Plenty." Ad infinitum.

Much of the consumer periodical literature testified to the fact that so-called hillbilly music was proving profitable—but they obviously regarded it as "corny."

Thus, that "hillbilly" music finally made it as big as it did, culturally as well as economically, is testimony to its own strength and validity. It received scant critical acclaim from met-

ropolitan sources during the earlier decades of this century.

Part of this critical blindness, it may be said, stemmed from the fact that in those years the music business was New York or Broadway-oriented. Tin Pan Alley was largely a New York phenomenon and it fed its product to the nation's metropolitan centers. Lack of communications kept the rural music isolated, and such music rarely reached urban populations. How, then, could one understand something which he rarely heard? Something with which he was totally unfamiliar?

Hence the lack of critical understanding.

It is now clear that the narrow

of scholarship and objectivity. An example of this was the New York Times magazine's article by Goddard Lieberson, president of Columbia Records, titled "'Country' Sweeps the Country" and published July 28, 1957. In this piece Lieberson analyzed country material from the lyric and melodic points of view. He examined the origins of country music and gave reasons for its hold on the public's taste, and he also touched upon its economic as well as cultural significance.

In June of 1958, High Fidelity magazine, in its leading article titled "What Has Happened to Popular Music," spelled out the thesis that musical integration had become a

These are but some examples of the current press attitude. The Country Music Association has a file of such clippings, including articles published in The Wall Street Journal, McCall's, etc., all attesting to the music industry's New Look.

### The Roots

The nature of this music, which remained isolated so long and has now come into its rightful heritage, is explained in stories in this issue. These stories analyze the themes, moods and flavors of this musical genre. But where did it originally come from? Where are its roots?

The original roots are in the old country, and were transplanted to the



Jim Reeves



Roy Price



Morty Robbins



Pee Wee King



Ferlin Husky



Del Wood



Johnny Cash



Skeeter Davis



Faron Young



Claude King



Hank Locklin



George Jones



Buck Owens



Lefty Frizzell

## who have helped shape the course of C.&W. history

view of many of the urban periodicals reflected a provincialism at least as profound as that which they associated with "hillbilly music."

This lack of understanding of country music, this patronizing view of it, is not completely dissipated on pseudo-intellectual levels, even though it is dissipated on the general consumer level—that is, at the level where records are bought.

### New Trends

Nevertheless, in the 1950's and on into the present decade, a change in attitude in the literature on country music became apparent. In addition, the effect of the scoffers was minimized by the appearance of articles and critical pieces written by people

fact; that the nation's pop music now drew heavily upon what were once known as the "specialty" field; namely, country music and rhythm and blues.

Adding to this evaluation is the role of the trade papers. Leading music trade papers, being close to the country music field and its people, have taken it seriously for many years. But an interesting development has taken place. Important trade publications whose sphere is broadcasting and advertising, have, in the past year, published thoughtful and competent analyses of the role of country music in radio and television, and the use of country music by advertisers on these media. Examples of such publications are Broadcasting and Sponsor.

Southern mountains and hills by the early settlers—hence there are Elizabethan, Scottish and Irish vestiges in American country music. But these roots found fertile soil in the hills of Tennessee, the Carolinas, Virginia and Kentucky, and the different European influences were merged with local musical forms and themes, producing a culture truly indigenous or native to the soil. Religious and inspirational music, and Negro musical influences also became important sources.

In connection with the latter, folklorist Alan Lomax, in "The Folk Songs of North America," points out that after the Civil War the Southern Appalachians developed mining and lum-

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ber industries. "The coal, mica, potash and lumber industries brought railroad spurs creeping into isolated valleys," Lomax states, adding at this time many mountain folk met Negroes for the first time. After the turn of the century, Negroes played an important role in introducing the guitar and the blues into the Southern mountains, according to Lomax. He also points out that many songs—notably such blues songs as "John Henry," have for a long time been part of the repertoire of both white and Negro artists—testifying to the fact that each group was aware of, and influenced by, the other's song material.

#### Pioneers

In this connection it is worth pointing out that many of the pioneers

in the country field—such as Ralph Peer, Frank Walker, Art Satherley etc.—were thoroughly conversant with Negro blues material; and the fusion of both types of material reached its peak in what may be termed the Sam Phillips-Elvis Presley-rockabilly era of recent vintage.

Railroad songs, we may note, are an obvious and important segment of the country field—as they are in the Negro field. "The Wabash Cannon Ball," "The Streamlined Cannon Ball," the blue yodels of Jimmie Rodgers are all part of the heritage of musical Americana. It's interesting to note that whereas trains, automobiles, river boats, canals and highways figure largely in this heritage, the modern mode of travel—the airplane—has thus far scarcely left its mark. In time, of course, the plane will make its musical contribution to what Frank

Walker, in an interview in this issue, calls "transportation songs."

The transportation song remains an integral part of the country field, as anyone knows who has examined the Jimmie Rodgers catalog, or who has listened to Roy Acuff sing "The Fireball Mail" on "Grand Ole Opry."

Our mention of "Grand Ole Opry" brings to mind WSM, the Nashville broadcasting outlet which, through its programming of country music and country artists, has done so much for the entire field. When we think of WSM and "Grand Ole Opry," we are reminded of the important role radio played in keeping alive and spreading the gospel of country music. The role of these stations, often strictly regional, was indeed a major one, and we hope the reader will examine other pages of this issue for detailed information on that subject.



## COUNTRY MUSIC A TENNESSEE HERITAGE

By FRANK G. CLEMENT  
Governor of Tennessee

**A SMALL BOY IN TENNESSEE** once wrote an essay on the caterpillar which has become a sort of classic for its conciseness and brevity. "Caterpillars," he wrote, "is long hairy worms that grow on Mulberry trees. They make millyuns of dollars worth of silk and also butterflies."

I think this third-grade masterpiece will serve well to describe the cultural and economic importance of the country music industry to Tennessee.

"Country music," we might say, "is a forty-million-dollar-a-year industry, employing thousands of talented Tennesseans. It also produces butterflies."

And maybe we ought to talk about the butterflies first.

**WE COULD COME UP** with a somewhat wordy statement that country music is important and enduring because it possesses genuine emotional integrity.

We can say that it is a unique melding of the writer and the performer with subject matter drawn from deep within the heartstrings of the people.

There are many learned and technical things we might say, just as an entomologist might say about a butterfly.

**BUT WE STILL WOULD NOT HAVE** explained why an infant just learning to walk will totter after a bright yellow butterfly for hours trying to catch it in his hand.

And neither will we have explained why the simple songs of Roy Acuff and Eddy Arnold and the Jordonaires sell millions of copies and make their way into the permanent folklore of the nation.

I know that for my own relaxation and enjoyment—for a background when I have something serious to think through or write down, the sophistication of modern music

or the demanding pretentiousness of the classics are laid aside.

I need something that speaks directly to my heart—that expresses a part of my inner being.

Songs that have crossed the continent in covered wagons and rocked five generations of babies to sleep.

And that is as near as I can come, and as near as I care to come to explaining why I am a dyed-in-the-wool country music fan, and why I think its creation and preservation are one of my State's cultural obligations.

**COUNTRY MUSIC IS** an authentic part of Tennessee heritage.

But, as we said, the writers and the musicians and the singers who make country music a Tennessee institution don't just produce the bright butterflies of song that color the lives of people around the globe. They bring to the city of Nashville alone in a year's time the staggering total of forty million dollars in income, supporting a substantial and evergrowing part of the city's economy.

Country music also brings to Nashville and to Tennessee a steady stream of recording artists, music industry leaders and out-of-State visitors who have made the "Grand Ole Opry" the worldwide tourist attraction it is.

**I CONSIDER IT** a privilege to join Billboard in this imaginative effort to put between the covers of one publication all the good things we know about the "World of Country Music."

To the publishers, the artists and composers, many of whom are my personal friends, the music and recording companies we extend both officially and personally our heartiest congratulations!

# 'Seems I always had to slip around to be with you, my dear . . .'

## REALISTIC VIEW OF LIFE IS IMPLICIT IN COUNTRY SONG MATERIAL

The scope of country material is so broad that one might say: "Here is truly an embarrassment of riches!" Here are happy songs, sad songs, songs of inspiration and faith; comedy songs, hoedowns and folk songs.

In general, one may distinguish country material from that of Tin Pan Alley quite easily. The country lyric is often earthy, and implicit in its story is a truer, more realistic view of life and its trials. It is sincere. This is in contrast to urban-derived songs which emphasize a sugary, overidealization of love and life.

That the lives of men and women have tragic overtones is part and parcel of the country music heritage. That men and women are often sinful is also part of that heritage. Thus it is that in the large area of traditional country material there exists a great body of songs which came to be known in the trade as "weepers."

Often these songs told a salty story, common themes being illicit love, the tragedy of broken homes. Often the themes dealt with heartbreak of the most poignant type—the loss of a sweetheart to a friend, as in the Pee Wee King-Redd Stuart classic, "Tennessee Waltz"—or the loss of a sweetheart to a rival who possessed greater wealth, as in Hank Williams' "Mansion on the Hill."

Country music presents these themes with utmost honesty. Yet, country music is singularly free of the charge that it contains pornographic lyrics—an allegation that occasionally rankles the pop and rhythm and blues fields.

Why has the country field avoided this problem?

### Guilt There, Too

This is a good question and merits a thoughtful answer: The country song, when it presents a story of sinful life, also contains in the phrasing an awareness of guilt. There is, in other words, an implicit moral value in the song—a realization that sinfulness is wrong. Such a song will also contain the important moral element of retribution; that is, the wrongdoer undergoes some punishment—be it pangs of conscience or something more drastic.

To illustrate this thesis let us examine the great country hit of the 1950's, entitled "Slippin' Around," and its answer song, "I'll Never Slip Around Again." "Slippin' Around" is a tale of illicit, impassioned love; of secret, fear-ridden trysts:

*Seems I always had to slip around  
to be with you, my dear.  
Slippin' around, afraid  
we might be found.  
I know I can't forget you,  
and I've got to have you near.  
But we just have to slip around  
and live in constant fear.  
Though you're tied up with some-  
one else and I'm all tied up too.  
I know I've made mistakes dear,  
but I'm so in love with you.  
I hope some day I'll find a way  
to bring you back with me.  
Then I won't have to slip around  
to have your company.<sup>1</sup>*

Indeed, a true-to-life, salty story. Yet, it contains the moral element—the hope that such dalliance may be legalized. And in the answer song, retribution has really struck: The couple have married, but the girl is not true to her husband, and the

latter remarks, in song: "I always had it coming!"

It may be noted parenthetically that the "Slippin' Around" saga is a fine example of a boy-girl or duet song. The duet tradition is a strong one in the country field. Margaret Whiting and Jimmy Wakely did a memorable recording of this number in the 1950's on Capitol. Another example of a great duet record is "Goodbye Mr. Brown," recorded about five years ago by Roy Acuff and Kitty Wells on Decca. This is a dramatic performance telling of a confrontation between a couple who were once lovers but are now married to other mates.

Let us return a moment and present one more example of the song wherein someone strays and retribution overtakes him (or her). The late Hank Williams wrote many of this genre. One is titled "I'm Sorry for You, My Friend," and in part, its lyric runs:

*You've known so long that you  
were wrong but still you had  
your way.  
You told her lies and alibis and  
hurt her more each day.  
But now your conscience both-  
ers you, you've reached your  
journey's end,  
You're asking me for sympathy,  
I'm sorry for you, my friend!  
You laughed inside each time  
she cried, you tried to make  
her blue.  
She tagged along through right  
and wrong because she  
worshipped you,  
You know that you're the one to  
blame, there's no use to  
pretend.  
Today's the day you start to pay:  
I'm sorry for you, my friend.  
Today as she walked arm in arm  
at someone else's side.  
It made you stop and realize that  
time has turned the tide.  
You should have known you'd be  
alone, 'cause cheaters never  
win.  
You tried and lost, now pay the  
cost: I'm sorry for you, my  
friend.<sup>2</sup>*

Contrasting with the country song of tragedy and sadness is that body of material which has gaiety and the joy of life at its core. Such material is often done in an up-tempo style and is likely to have a bouncy rhythm.

1. Slippin' Around—Copyright, Southern-Peer; used by permission of copyright owners.

2. I'm Sorry for You, My Friend; Hank Williams; copyright 1952—Fred Rose Music, Inc.; used by permission of copyright owners.

(Continued on page 24)

● Continued from page 23

An example of the type is the lively Lefty Frizzell-J. Beck hit of years ago, "If You Got the Money, I've Got the Time." Another is Hank Williams' "Settin' the Woods on Fire"—and there are literally thousands more, many of them full of wit and apt phrasing.

We present several lines from "If You've Got the Money" inasmuch as it is representative of other songs:

*If you've got the money, honey,  
I've got the time.  
We'll go honky tonkin' and  
we're gonna have a time.  
We'll make all the night spots,  
all the way down the line.  
If you've got the money, honey,  
I've got the time.<sup>3</sup>*

Another major facet of country music is that body of material which is of a religious or inspirational nature. It follows naturally that songwriters who are seriously concerned with moral values, with matters of retribution and penance, should also be close to God.

So it is that virtually all the great country artists, and many of the writer-artists of the traditional country school, both write and sing sacred material. Roy Acuff, Red Foley, Hank Snow, Ernest Tubb, Kitty Wells, Hank Williams and on up into the relatively modern era with Elvis Presley and Johnny Cash and others—they have all recorded sacred songs and many have written them.

This sacred material includes the traditional church hymns. But it also includes relatively recent material of an inspirational nature such as Hank Williams' "When God Comes and Gathers His Jewels."

The sacred and inspirational segment of the country field is so large

3. If You've Got the Money—copyright Southern-Peer; used by permission of copyright owners.

that the major labels have great quantities in their archives, and certain independent labels—such as Starday—constantly release such material.

There are many more important musical types which fall within the general category of country. Bluegrass and blues and other types of folk and folk-derived material are examples, and these will be considered in separate articles in this issue.

But before we examine these other areas, let us take brief note of the craftsmanship of the general country songwriting field. In urban circles, it was often said that country songs were the product of "amateur" writers, as compared with Tin Pan Alley songs which were the product of "professional" writers.

Today, of course, there is no validity at all to such a point of view. The Don Gibsons, Boudleaux Bryants, John Loudermilks, Harlan Howards and Hank Cochran exercise the highest professional craftsmanship. The same could be said of some of the greater writers of the traditional country school—such as the late Jimmie Rodgers and the late Hank Williams. These creators, either through their own innate song sense or through their association with such great song craftsmen as the late Fred Rose, brought forth copyrights of superlative value from both the cultural and economic points of view.

Perhaps the chief difference between the traditional country writer and the traditional Tin Pan Alley writer lies in the fact that the country writer was very often a recording artist and a performer at the same time. Writing was only one phase of his way of life and only one means of making a living.

Today, in the country field, the writer-artist is still very much with us, but there is a tendency on the part of some leading publishers in the field—notably Wesley Rose—to encourage

**"The flavor of country material . . . reflects those elements of sincerity and straightforwardness that have always been a part of the rural culture; it has a tang and distinction of its own . . ."**

writers to give their full time to that occupation.

The flavor of country material is still another matter. It has little to do with craftsmanship. Rather, it reflects those elements of sincerity and straightforwardness that have always been a part of the rural culture; it has a tang and a distinction of its own, because for many years the country field was an isolated musical category not subject to outside influences. Such phrases or titles, for instance, as "Crazy Arms" and "My Shoes Keep Walking Back to You" could not have been conceived in the Brill Building, or on Broadway.

And it is this individualistic phrasing, this use of language, together with the element of sincerity and realism, which makes country music material such a great factor in the world of song today.

For  
a discussion of  
**Country Writers**  
—Old and Contemporary—

See Story  
beginning on  
**Page 146**

For  
a comprehensive list of  
**Best Selling  
Country Records**  
—1948-1963—  
—plus pertinent artist and  
publisher data, see  
Discography beginning on  
**Page 187**

# We hate to brag but...

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Bill Carlisle  
Wilma Lee &  
Stoney Cooper  
Don Gant  
Don Gibson  
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Kris Jensen  
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Bob Luman  
Joe Melson  
Roy Orbison  
Tex Ritter  
Judy Thomas  
Sue Thompson  
Lonnie "Pap" Wilson  
Chase Webster  
Norris Wilson

*Jim Gibboney*  
Managing Vice President  
Acuff-Rose Artist Corporation

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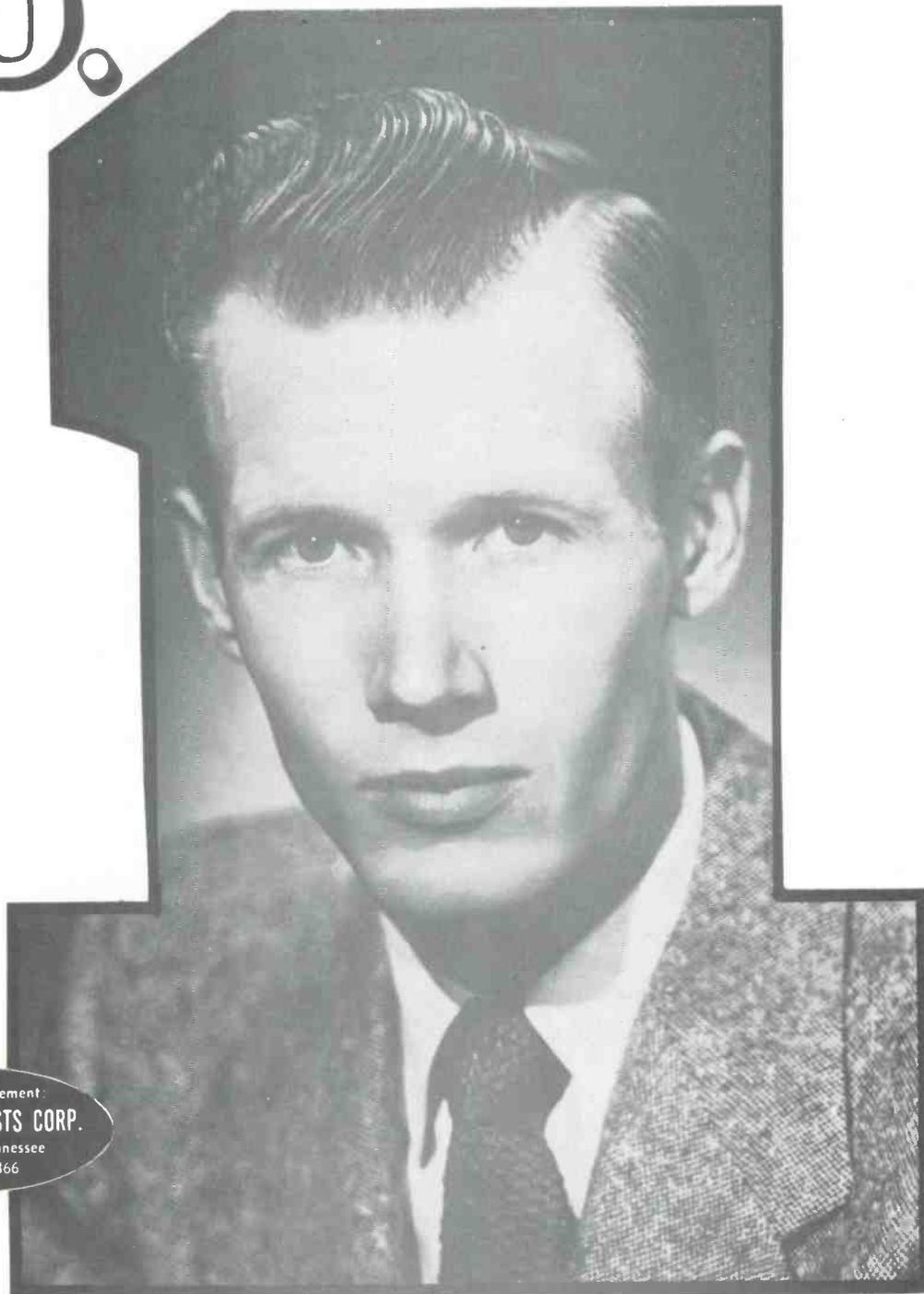


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this world of country music.  
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privileged to be a part of it.*

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# WILMA LEE AND STONEY COOPER



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Clinch  
Mountain  
Clan

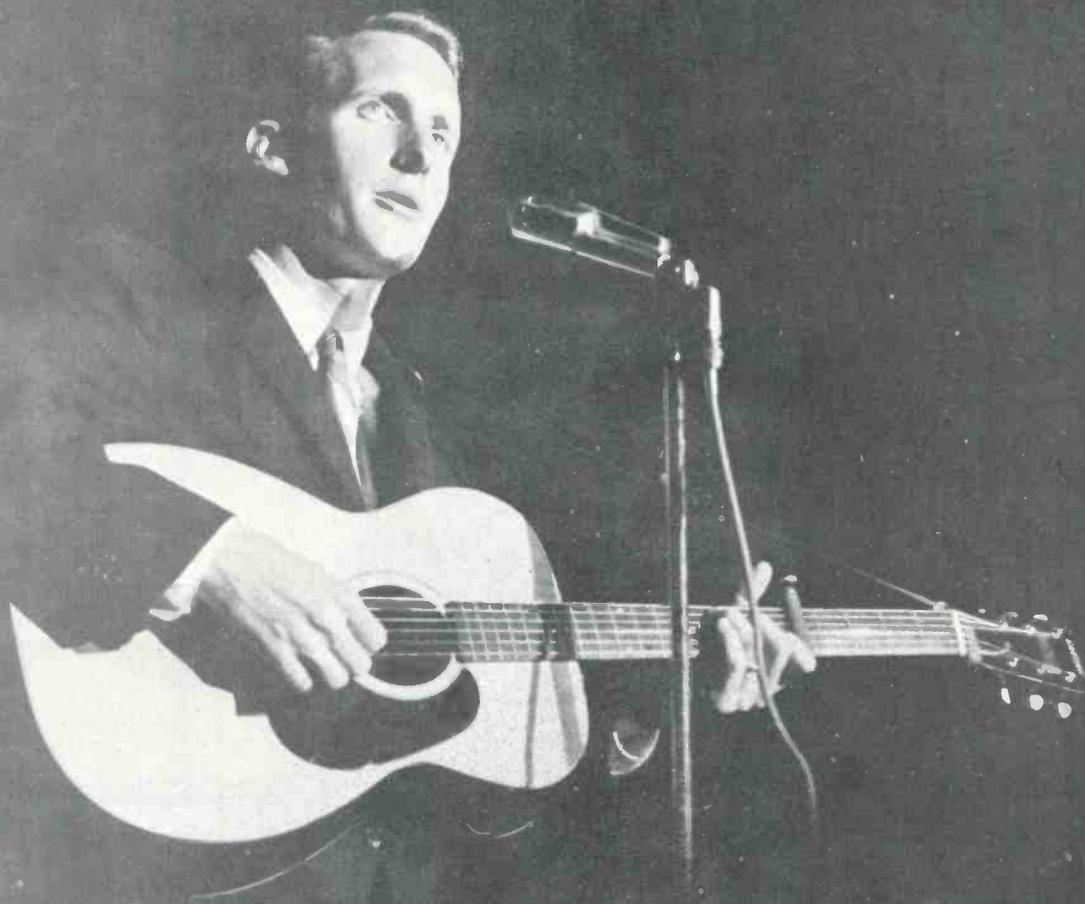


## VITAL STATISTICS

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- Currently being featured on Hootenannies from coast to coast.
- Current single: THIS WORLD CAN'T STAND LONG c/w THERE'S A HIGHER POWER, Hickory 1225.
- Current Album: SONGS OF INSPIRATION, Hickory LP 112.

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manager. Jim McConnell is  
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**T**HE PACE of musical history is often quickened by the fortuitous meeting of two people who, in a creative way, complement each other. Their very association seems to act as a spur which accelerates and crystallizes a musical trend. In the history of country music there were several such meetings—each of which lasted for some years and each of which resulted in permanent contributions to the country music culture.

Some of the most significant of these associations were 1) Jimmie Rodgers and Ralph Peer, 2) Fred Rose and Hank Williams, and 3) Sam Phillips and Elvis Presley.

Stories in this issue tell of the impact of these people on the country field and the music business generally.

## Fred Rose Meets Hank Williams

### WESLEY RECALLS THE MEMORABLE EVENT

On April 12, 1948, Hank Williams signed his first exclusive contract with Acuff-Rose Publications.

This date is a memorable in the annals of American music, for it gives a historical perspective to the close association between Williams, the untutored country boy with a fantastically rich vein of talent, and Fred Rose, the peerless professional songwriter and co-founder, with Roy Acuff, of Acuff-Rose Publications.

In the opinion of many, the Williams-Rose association produced the richest vein of country material; and discerning students of the songwriting field have always felt that the association was particularly fortunate in that it enabled Williams to have at his disposal the knowledge of one

of the greatest song doctors in the music business.

The first meeting occurred in the most casual fashion. Fred and his son, Wesley, were playing ping pong in the Acuff-Rose offices in Nashville. Audrey Williams, Hank's wife, appeared and simply stated: "My husband has written some songs and I'd like you to hear them." Fred and Wesley Rose wondered whether they had the time, and decided to do as Audrey suggested. They went to the WSM studios.

Wesley Rose, recalling the incident, says: "Hank was scared. He went to a mike and sang 'I Saw the Light,' 'When God Gathers His Jewels' and 'Honky Tonkin.'" Hank Williams, Wesley remembers, was careless about

contracts. "His word was his bond," Wesley states. But shortly after that session at the WSM studios Fred Rose signed him to a writer's pact.

#### Made the Move

A brief period later, Fred Rose went to New York to place Hank on an important label. Pioneer record man Frank Walker at that time was organizing MGM Records. Walker wanted Fred Rose to record country material for him, and shortly thereafter Hank Williams' record of "Move It on Over" was released on the MGM label—which was to release all the Williams material.

Previously, Hank had cut some sides for the Sterling label. Wesley Rose purchased these and turned them over to MGM, which now owns all of Williams' masters.

Hank Williams, Wesley Rose points out, did his chief work in the short space of four or five years. Born on a farm in Georgiana, Ala., in 1923, he was only 29 when he died on New Year's Day, 1953, in the

*(Continued on page 32)*



Fred Rose



Wesley Rose



Roy Acuff



Hank Williams

back of his automobile, while traveling from Nashville to make a personal appearance.

In common with the great country artists of the traditional school, Hank was a songwriter, recording artist and live performer—and he excelled in all three. As a writer, he left perhaps the greatest heritage of country material ever—a catalog which is constantly used in new ways by pop, country and jazz artists around the world.

Students of the country field believe that much of the Hank Williams song material derived from the writer's actual personal experience. The range of themes in these songs is extremely broad. Many are sad songs of blighted or frustrated love, such as "Cold, Cold Heart," "Your Cheatin' Heart" and "Take These Chains From My Heart." In the performance of these his light voice, with its subtle turns of phrase, could, as someone said, break the listener's heart.

#### Multi-Talented

But he was equally adept at writing and recording happy, lilting ballads and rhythm songs, full of country flavor and wit. "He had a great sense of humor," Wesley Rose remarks, and this side of Hank's character is readily discernible in such songs as "Hey, Good Lookin'" and "Settin' the Woods on Fire."

The moral elements of retribution and conscience, so much a part of the heritage of true country songs, are very much in evidence in the Williams material. His songs are so well known that it is necessary to quote only one example to make the point—this from "Your Cheatin' Heart":

*When tears come down like falling rain,  
You'll walk the floor and call my name . . .  
But sleep won't come the whole night through . . .  
Your cheatin' heart will tell on you!*

Hank, of course, also wrote inspirational material, such as "When God Comes and Gathers His Jewels," and mournful dirges and chants, such as "Six More Miles to the Graveyard." He was so prolific that some of his works will probably never be known, for he sometimes composed a song on the spur of the moment and gave it away—in true folk style—to another artist.

In the late 1940's and early 1950's he produced material at a rapid pace. Wesley Rose says he had a great desire to become an important country artist, and he drove himself furiously. During this period, the country field was still a self-contained cultural entity, but the great popularity of some of Hank Williams' songs were a prophecy of what was to happen at a later date; that is, country material would become a major factor in the



pop field. Examples of this during Hank Williams' era were such of his songs as "Jambalaya," "Cold, Cold Heart," "Your Cheatin' Heart." (See Mitch Miller story in this issue.)

#### Another Death

Just about one year after the death of Williams, Fred Rose passed away in Nashville. The date was December 1, 1954. What both accomplished by virtue of complementing each other's talent is now history.

The story of Fred Rose is one of the most interesting in the music business, full of romance and accomplishments in both the pop and country spheres of the industry. Rose, who was born in Evansville, Ind., had already had a career in the pop business prior to adopting the country field. In the Dixieland era he was a hot piano player, and he proved a powerful producer of pop song hits. He wrote "Red Hot Mama" for Sophie Tucker, and many other well-known songs, such as "Deed I Do," "Blue Eyes Cryin' in the Rain," "Don't Bring Me Posies When It's Shoesies I Need" and "Roly Poly."

Gene Autry, then America's No. 1 cowboy and currently president of the Country Music Association, asked Fred to write 16 songs for him. Fred, who easily turned out songs to order, complied, and this batch included the

great "Be Honest With Me" and "Yesterday's Roses."

Rose in his early years was also a singer and was on the Brunswick label. He sang on radio coast to coast as a single and with Elmo Tanner. When he settled in Nashville, for awhile he sang over WSM.

Roy Acuff at this time started urging Fred Rose to join him in the publishing business. Wesley Rose says his father demurred for a long time—but finally agreed. The decision was made one night at the "Grand Ole Opry" in the Ryman Auditorium. Fred was in the audience and Acuff was on stage singing a song; and Fred noticed that tears were streaming down Acuff's face. That Roy Acuff should be so affected by country material had a similar effect on Rose—and the joint publishing venture was founded in 1943. One of the firm's first activities was the sale of Acuff songbooks over WSM.

Wesley became active in the firm in 1945, and took the sheet music operation, which had been farmed out, back to Nashville. From 1945 on, Wesley ran the publishing end of the operation and he became a partner in the firm in 1951.

Wesley recalls that Fred a.&r.'d the Hank Williams sessions. And, of course, he constantly exercised an editing function over Williams' efforts, and never put his own name on a song. A writer himself, Fred Rose never lost his interest in the problems and rights of other writers.

#### Keeping It Close

From the foregoing, it will be apparent that an important element in the Acuff-Rose publishing operation was a close connection or association with a writer who was at the same time a recording artist and live performer. This was the case in the Hank Williams-Acuff Rose era. Later, Acuff-Rose had a similar association with Marty Robbins. And today, the parallel still persists in the association with Don Gibson, who is regarded as one of the greatest writing talents and artists.

Wesley Rose points out, however, that today the nature of the music business makes it more difficult for a personality to be both writer and artist—whereas in the traditional era it was almost a necessity.

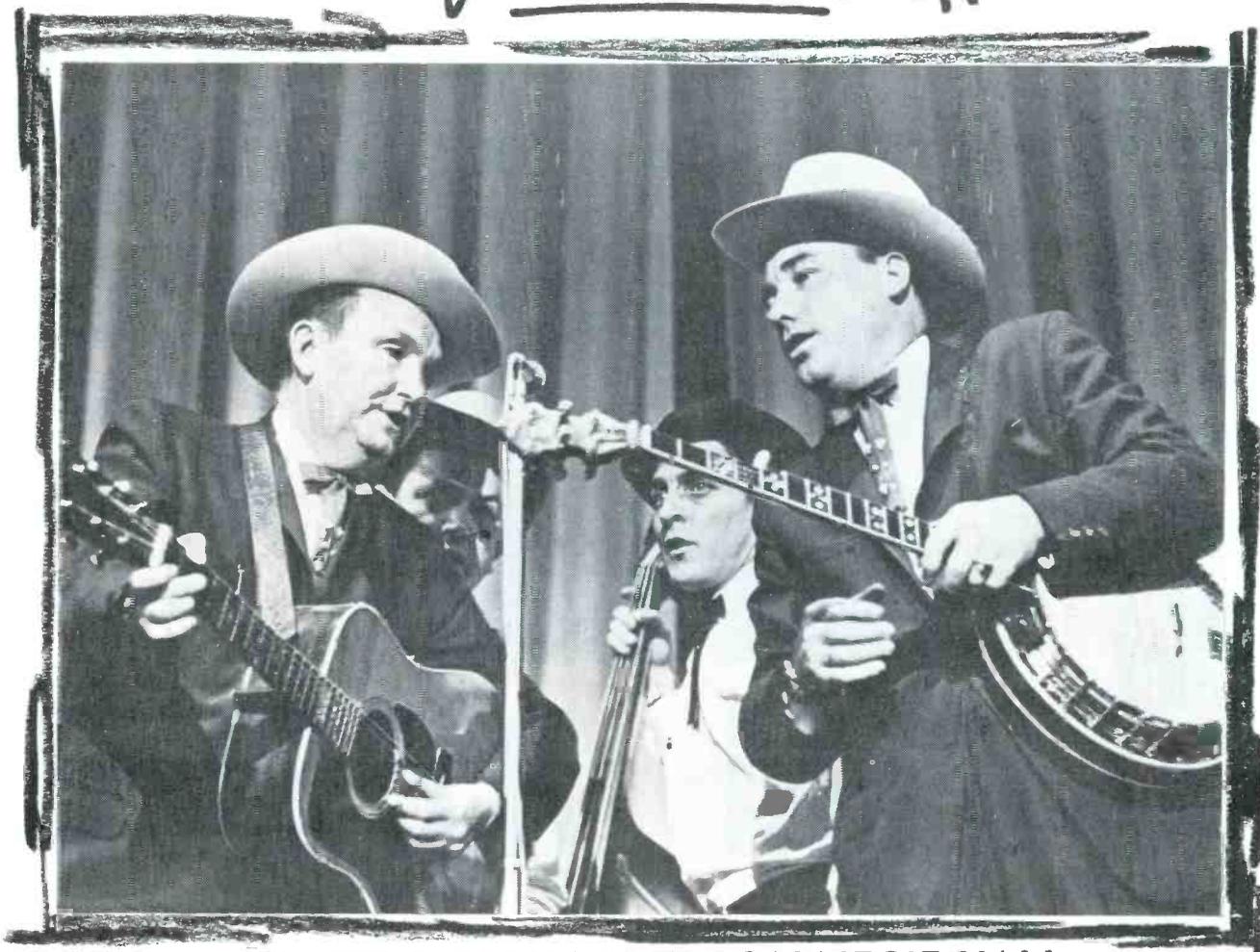
"The important thing about a writer is his writing," Rose states. "And if his recording career conflicts with his writing, we advise him to quit as a performer."

Rose adds: "We want writers who are anxious for a professional career . . . writers who will produce work of sufficient quantity and quality to merit exploitation on an international level . . . and we want their work recorded by those artists who can do the best job. . . . Only in this way will the writer, and the artist, receive proper exposure."

I, Your Cheatin' Heart—Hank Williams; copyright 1952, Fred Rose Music, Inc. Used by permission of copyright owner.

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# *The Brakeman Auditions for Ralph Peer*

## **A MILESTONE IN COUNTRY MUSIC**

**J**immie Rodgers, the legendary "Singing Brakeman," has been termed by many the "Father of the Country Field."

He was one of the great originals. When he passed on it seemed as if the mold had been broken. Nobody replaced him, but his influence has persisted through the years; and now, in the light of history, it is evident that he made a contribution of lasting value to the music business.

Ernest Tubb, the Texas Troubadour, became Rodgers' closest cultural heir—in the opinion of many. And in this connection we may note an item of sentimental interest. Tubb owns Rodgers' guitar. It was given to Tubb by the late Carrie Rodgers, Jimmie's wife, who believed that Tubb carried on the Rodgers tradition. Mrs. Carrie Rodgers, of course, was well known to the entire country field, and for years she was one of the more interesting personages who lent a historical touch to the annual WSM Country Music Festival. Until her death several years ago, she appeared faithfully at the festival—for she never lost her interest in country music.

Jimmie was born in Meridian, Miss., in 1897. In view of the nature of the songs he was to write, it is important to note that he was the son of a railroad man, Aaron Rodgers, a section foreman on the Mobile and Ohio Railroad. While a teen-ager, Jimmie went to work as an assistant to his father, and for 14 years he worked on the railroad. He was flagman, baggageman and brakeman.

During those years Jimmie Rodgers absorbed the lore of the railroad. He loved trains and railroad songs—surely one of the richest themes of American music.

### **Switched Jobs**

Lacking robust health, Rodgers felt obliged to seek another means of livelihood. He became a professional entertainer—an occupation which per-



**Jimmie Rodgers**  
Among his many hits was "Jailhouse Blues."



**Ralph Peer**  
Pioneer record and publishing executive.

mitted him to use his knowledge of railroad ballads and chants.

His first combo included three musicians and himself as vocalist and guitarist. They were called The Jimmy Rodgers Entertainers and were booked over WWNC, Asheville, N. C.

While the group was on tour, it managed to find time to audition for Ralph Peer, who, during the late 1920's, was in charge of RCA Victor's field recording activity.

Peer had already had considerable experience in the recording area. He had been a pioneer in the race record field—which ultimately became the rhythm and blues field—and he had developed a great interest in country music. Samuel B. Charters, in his book, "The Country Blues," notes that Peer was a man of exceptional taste and discrimination, "and he had a marked ability to bring out warm personal performances."

Charters adds that "the finest body of ethnic music collected in the South was that collected by the commercial recording directors in the late 1920's, and Peer was one of the best of them." He recorded Rodgers, the Carter Family and others and published the material in special song-books.

Bob Gilmore, an assistant to Peer,

was active on these field trips. Many present country fans will remember both Peer and Gilmore—the latter in later years was headquartered in the New York offices of Peer's publishing empire, Southern Music and Peer International, but he made periodic trips to Nashville and other Southern music centers.

While an RCA Victor field recording executive, Peer organized with Victor the joint publishing venture known as Southern Music, which he later took over.

About seven or eight years ago, Peer, talking to this writer while on one of his periodic visits to Nashville, mentioned that he quickly came to the conclusion that Rodgers was best recorded as vocalist with guitar. His Victor sides, of course, include quite a few that were cut with orchestral backing—and these, of course, have a very real value, for they display the fact that Rodgers had a feeling for jazz, particularly as applicable to the blues idiom.

But Rodgers' most important records—as Ralph Peer indicated—were his country-styled sides, which had no accompaniment other than his own guitar. The songs were generally his fragments—for they were blues and

*(Continued on page 38)*



Two great countrymen: Left, Jimmie Rodgers, the father of the country field, and, right, Will Rogers, the noted cowboy philosopher and comedian.

• Continued from page 37

occasionally made use of well-known blues images.

So, like virtually all the great country talents, Rodgers had a triple-faceted capacity: at once he was songwriter, recording artist and live performer.

In the past several years, RCA Victor has reissued many of the Rodgers recordings in LP form. Their sound, particularly the vocal solo with guitar sides, is quite good. The lyrics are clearly understandable and the quality of the vocal can only be described as haunting. One of the trade-marks of his style was his high-pitched yodel (and one of his early 78-r.p.m. albums was titled, "Yodelingly Yours"), which he used with telling effect at the beginning and end of musical phrases.

His greatest songs, which are published by the Peer organization, are full of the lore of train travel.

The song literature of railroading reflected Rodgers' wandering soul, and in "The Brakeman's Blues" he says:

*Portland, Maine, is just the same  
as sunny Tennessee (repeat);  
Any old place I hang my hat is  
home sweet home to me<sup>I</sup>.*

The concept of home—the Southland—is a dominant theme in the Rodgers literature; and some of his most poignant lyrics are on the subject of leaving home and returning home. Another theme is that of restlessness—the spirit of the wanderer. Thus, in "Blue Yodel No. 2":

*I ain't gonna marry, I ain't gonna  
settle down (repeat);  
I'm gonna be a rounder till the  
police shoot me down<sup>II</sup>.*

Another theme—common to most songwriters—has to do with women. Some of the Rodgers songs about women present the sex in an idealized way, as in the song "Carolina Sun-

shine Gal." In a considerable body of his work, however, women are presented as fickle creatures, and this thought is sometimes presented colorfully through the use of railroad terminology and figures of speech. Thus, in "Jimmie's Texas Blues":

*When I want you, woman,  
I always find you gone;  
Every time I want you,  
I always find you gone;  
Listen here, good mama, I'm  
gonna put your air brakes on!  
Some like Chicago, some like  
Memphis, Tennessee (repeat)  
Some like sweet Dallas, Texas,  
where the women think the  
world of me<sup>III</sup>.*

Again, in "High-Powered Mama":

*I was a good man and you  
had a good home,  
But you just couldn't leave  
other daddies alone.  
When I was a brakeman  
riding on the rails,  
You had another daddy  
in the county jail.*

In his use of language, Rodgers is both simple and colorful, and this is indicated in what we may call his blues images. Examples are:

*I'd rather drink muddy water,  
sleep in a hollow log.  
Than be in Atlanta, treated  
like a dirty dog.*

Again:

*I'm goin' where the water,  
drinks like cherry wine.  
The Georgia water tastes  
like turpentine<sup>IV</sup>*

In 1933, critically ill with tuberculosis, and in straitened financial circumstances, Rodgers came to New York to make what were to be his last sides. They were cut at RCA Victor's 24th Street studios, with Jimmie doing his plaintive, haunting vocals while propped up on a cot. He died before he could go home to the Southland.

Ralph Peer, who discovered and developed Rodgers, developed one of the great country music catalogs. He then branched out into other fields, notably the Latin-American idiom; and before he died on January 19, 1960, he had created a publishing empire which girdled the globe and contained tremendously important copyrights in virtually all categories of music, including pop and classical.

Peer was truly one of the pioneer music men with world-wide vision. In addition to his accomplishments in the world of music, he was also a leader in a totally different field of endeavor. He was a foremost horticulturist and plant-explorer, and had been president of the American Camellia Society.

I-IV. The Brakeman's Blues, Blue Yodel No. 2, Jimmie's Texas Blues—Jimmie Rodgers; Copyright, Southern-Peer. Used by permission of copyright owners.

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# “ROCKABILLY”

*a fusion of Country and Rock 'N' Roll*

One of the most important musical trends in the history of pop music has been the so-called “rockabilly” influence. The term is descriptive and accurate, for this type of performance represents a fusion of both rock and roll and country (or, to use an older slang term, hillbilly) elements.

The key catalyst in this development—which occurred during the past decade—has been Sam Phillips, head of Sun Records of Memphis. Phillips is known throughout the record world as the man who found Elvis Presley, often termed “the greatest rocker of them all.”

This piece of talent scouting alone would assure Phillips a niche in the annals of the record business. But his subsequent talent finds indicated the Presley acquisition was no mere flash in the pan. In succession, Phillips acquired and scored big hits with Carl Perkins, Johnny Cash, Jerry Lee Lewis, Roy Orbison and, more recently, Charlie Rich. In short, Phillips struck a remarkably rich vein of talent, most of which subsequently went on to other labels and thereby facilitated the expansion of the rockabilly influence.

“Rockabilly” connotes both a type of material and a style of performance. As to the former, it is interesting to note that much of the material is blues-based. Sam Phillips had a profound grounding in the blues idiom. In the early years of his career he became interested in this vital area of American music and recorded primi-

tive country blues and urban blues with such artists as Muddy Waters and Jackie Brenston, B. B. King, Howlin’ Wolf, Roscoe Gordon and others.

In experimenting with the blues idiom, Phillips ultimately began to seek artists who could give this musical form a new sound—in brief, white artists who dug both country and blues material. The fact that country artists understand blues is widely known—and discerning observers have often pointed out that there has always been a strong blues tradition in the country field.

As to the type of performance, the rockabilly style emphasized a robust vocal performance backed with guitar instrumentation in an arrangement notable for solid rhythm. The early Presley recordings on the Sun label—such as “Mystery Train” and many of his later sides on RCA Victor, such as “I Gotta Woman,” illustrate this point.

It is to be noted parenthetically, of course, that RCA Victor broadened Presley’s appeal—both with regard to style of performance and use of song material. He ultimately scored in all aspects of pop music, but his initial sides were models of what came to be known as rockabilly.

The music trade—as well as stu-

dents of American music—have often speculated as to whether the Presley records, or rockabilly, could be properly included in the category of country music. Presley, and many of the other noted artists who started on the Sun label, did not develop through the usual country music channels.

## Is He Real?

Presley, for instance, achieved wide fame without maturing over the noted country music program, WSM’s “Grand Ole Opry.” And it is accurate and fair to state that fans of the traditional country school protested Presley’s appearance on the best selling country record charts. “He is not real country,” was a common remark. Others, however, took a broader view, pointing out that country music included the blues tradition. Those harboring this view proudly claimed Presley and other great rockabillies as part and parcel of the country field. Thus, there are these two points of view.

In any event, the contribution of Phillips, Presley and others to the over-all music scene cannot be minimized; for Presley alone, it is estimated, has sold approximately \$75,000,000 worth of records; and Phillips through the rockabilly channel added a distinctive element and sound to pop music.

# 'Music which is distinctively our own'

## FRANK WALKER

"Country music is made up of songs of the hills and plains and rivers. It is the only music we have which is distinctly our own. And just as other nations have become more nationalistic about their musical heritage, so have we Americans—and this is one reason why our native music is enjoying increasingly broad acceptance."

The speaker is Frank Walker, pioneer record executive, whose contribution to the record industry extends to virtually every facet of the business.

One cannot say just when the country music field started, Walker points out—even though some record collectors state arbitrarily that the field crystallized during the era of the late Jimmie Rodgers, who died in 1933. (See separate story.) Walker feels the country field grew naturally, fusing many types of material into a distinctive culture. Natives of the Southern mountains contributed folk material derived from the British Isles. In addition, there was an interchange of

material between Southern white and Negro elements.

The general category of "country," Walker points out, includes sacred songs, jigs and reels, or hoedowns, "event songs," and finally, the great body of material which may be called "heart songs"—ballads of love and life. Also included in the over-all category are many of the great railroad songs, or, one might say, "transportation songs."

Today's record buyer is generally familiar with the "heart songs," hoedowns and sacred material; but he is not too familiar with the "event songs."

"These were an important segment of the country business in the early days," Walker noted. When a dramatic or shocking event occurred, such as the sinking of the Titanic or the murder of the child, Marion Parker, records of these events were cut and subsequently released. Columbia Records, in the 1920's issued many such disks, cut by Walker, including "The

Sinking of the Titanic" and "The Death of Little Marion Parker." Many rural folk heard of such occurrences for the first time through such records—in other words, these disks brought news to the people—even though this news might reach them months late. "I had Carson Robison write 'event songs,'" Walker added.

### Steered Historically

The "event songs," of course, is very similar in concept to the broadside ballad of English literature. Unlike the true ballad, which had no known author and changed and developed as it came up through the generations, the broadside ballad was the work of a single writer. He put his talents to use when a hanging or murder occurred and sold the printed sheets on the streets.

Walker holds to the theory that the blues tradition has always been an important part of the country field, for the Southern whites were conscious of and liked the music of the Negro. This kind of musical interchange, of course, paved the way for the profound musical integration of the past decade.

An important step in this musical integration, Walker points out, occurred during World War II, when soldiers from the North were based in many Army camps throughout the South and were exposed to the music of the South. Coupled with this was the fact that the Southern songwriter, through the emotional impact of his material, was able to leave a lasting impression on the Northern listener.

"These songs," Walker points out, "told a story . . . the words were the most important element of the song."

In the early years of the country field—the 1920's—field recording men like Walker, Ralph Peer, Art Satherley and others took their record equipment into the countryside.

Walker recalled: "I rode horses into the woods to find people who were individualistic in their singing and who could project the true country flavor—like Chris Boucheron, who recorded "Talking Blues" on Columbia. And we recorded artists like Clayton McMichen, who was the champion fiddler of his day and used the professional tag of McMichen's Melody Men. . . . and Git Tanner and His Skillet Lickers . . . and Charlie Poole and His North Carolina Ramblers and many others; and we tried to broaden their appeal so that they might reach a wider audience.

"In those early years," Walker reminisced, "we often sold records by renting a store front and inviting the public to come in and listen to the new releases. Rough benches were adequate for the seating.

(Continued on page 43)

Frank Walker and Hank Williams at the "Grand Ole Opry." This photo was taken shortly before the tragic death of Williams, New Year's Day, 1953. "Today . . . the writer-artist is still very much with us."

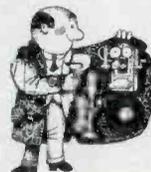




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● Continued from page 41

"We would play a side and ask the folks if they liked it. Then we would ask how many would like to buy the record. This was indicated by a show of hands. The records were distributed along the aisles and the money collected. At the end of the day, when there were no more new releases to play, many lingered on, hoping to hear more music. There was the problem of how to get them out of the store. We would then play an operatic aria . . . like Caruso's 'Celeste Aida' . . . and they would leave because they did not understand this.

"Prior to 1927, we recorded by the acoustic process . . . and we carried trunks of waxes with us. With the advent of electrical recording we took a load of new equipment to New Orleans for some sessions and had some confusing and funny initial experiences. We recorded the Wisdom Sisters in a sacred song . . . and when we played it back we found that we had picked up and recorded the broadcast of a ball game in Dallas, Tex."

A good many early country records, Walker notes, reflected local rural customs. For instance, in parts of the rural South Wednesday night was "courtin' night." You spent that evening with your lady friend. So it was natural that someone should compose, and Columbia record, "The Courtin' Waltz."

Commenting on the extreme sadness of many country songs, Walker remarks: "This was natural. Life in the country, particularly in the early days,

was a lonesome life. Farmers would often talk to themselves and to the horses and stock . . . and the sound of the railroad train, that lonesome whistle, had a powerful emotional impact."

Frank Walker now a consultant to Loew's, Inc., joined Columbia Records in 1919. He was with RCA Victor from 1933 to 1945, and in 1945 he joined MGM Records and headed that firm as president for many years. It was during his tenure with MGM that he played an important role in the development of Hank Williams, the great songwriter and recording artist. (See separate story.)

In the opinion of Walker, who was mentor and advisor to Hank, much as was Fred Rose, nobody has ever matched Hank's contribution to country music.

"He was a poet, a hillbilly Shakespeare," Walker notes, adding that Williams first conceived of his songs as poems. "He would first write the verses and then would pick up his guitar and softly strum a medodic accompaniment. And in this way he would build a melody around the lines. He had no need of collaborators.

"You could tell stories to Hank, discuss things with him . . . and out of the conversation would come something . . . a spark of conversation could set him working on a poem which would later become a song. . . . He always had pencil and paper near. . . . He would often wake up in the night and reach for the pen and paper."

Walker believes that Hank Williams' wife, Audrey, was undoubtedly the inspiration for many of his great songs and records—all of which were released on the MGM label and all of which were cut under Walker's supervision.

Included in the Sterling label masters—which were Hank's first recording and were never released on that label—were the performances of "My Love for You Has Turned to Hate," "Honky Tonkin'," "When God Comes and Gathers His Jewels," "Death Won't Save Your Soul" and "Never Again." These were all released on MGM. Hank's first recording session with MGM was the occasion he cut "Move It On Over."

The death of Hank Williams on New Year's day, 1953, was quickly followed by the release of some 30 records—tributes to the King of Country songwriters. But in the opinion of many, the most meaningful and affecting of the various tributes was the letter written by Frank Walker on January 1, 1953, addressed to Hank Williams, c/o Song Writers' Paradise. We reprint it forthwith:

January 1, 1953  
(New Year's Day)

Mr. Hank Williams,  
c/o Song Writers' Paradise.

Dear Hank:

You see it was my intention to write you today as has been my custom for many years past. We've been great friends, you and I, and I've always enjoyed writing you on New Year's Day, referring to the year just past, but particularly looking forward to things as I might see them in the New Year.

Only yesterday I was thinking of some of the little things I would mention in my letter, but somehow I think I'll have to change the letter a bit for an hour or so ago I received a phone call from Nashville. It was rather a sad call too, Hank, for it told me that you had died early this morning. I don't know much about the circumstances and it really doesn't matter, does it? What does matter though is that the World is ever so much better for the fact that you have lived with us, even for such a short time.

Please forgive me Hank for including in this note one or two of the little things I was going to mention in my regular letter. I wanted to tell you that undoubtedly the year 1952 was your greatest year—I would have reminded you of those great songs "Cold, Cold Heart," "Half as Much," "Settin' the Woods on Fire," "You Win Again," "Jambalaya," and lots of others.

I wanted to say that I agree with you that the two songs to be released late in January of the New Year are definitely the greatest you have ever written. You know, the novelty one  
(Continued on page 55)

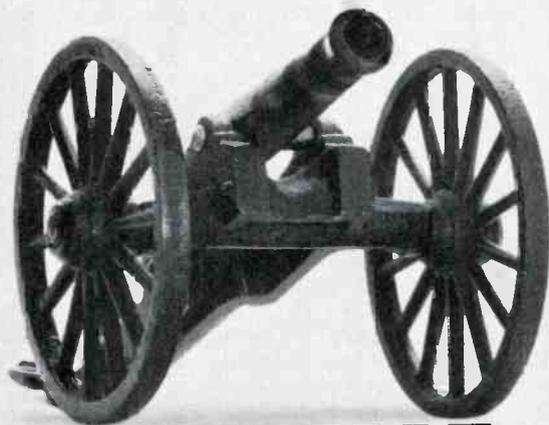
## FRANK WALKER FINDS BESSIE SMITH

Frank Walker, in his years of service with the record industry, found and developed many artists. In this issue we naturally detail his views on the country field, and Hank Williams, with whom he was so closely connected. But it is interesting to note that Walker was also one of the pioneers in what was once called the race field—today known as rhythm and blues.

It was Walker who discovered the "Empress of the Blues"—the great Bessie Smith. He first saw and heard her in his pre-Columbia days. He was in Selma, Ala., and one lonesome evening he went to the Negro section to hear some music. He sat at a table in a small spot where they had a young girl singer and a piano player. The songs were blues. The girl was barefooted, and, as Walker remarked years later, "so gol-darned country!"

Walker never forgot her performance that evening—and several years later, when he was with Columbia in the 1920's, he sent Clarence Williams down South to find her and bring her back. Walker found lodgings for her in Harlem, and she stayed there six months, getting accustomed to the city.

The rest is disk history. Bessie Smith made many great sides for Columbia, and is considered by many the greatest of the blues singers. George Avakian, years later, packaged these singles and they were issued in a set of four LP's.



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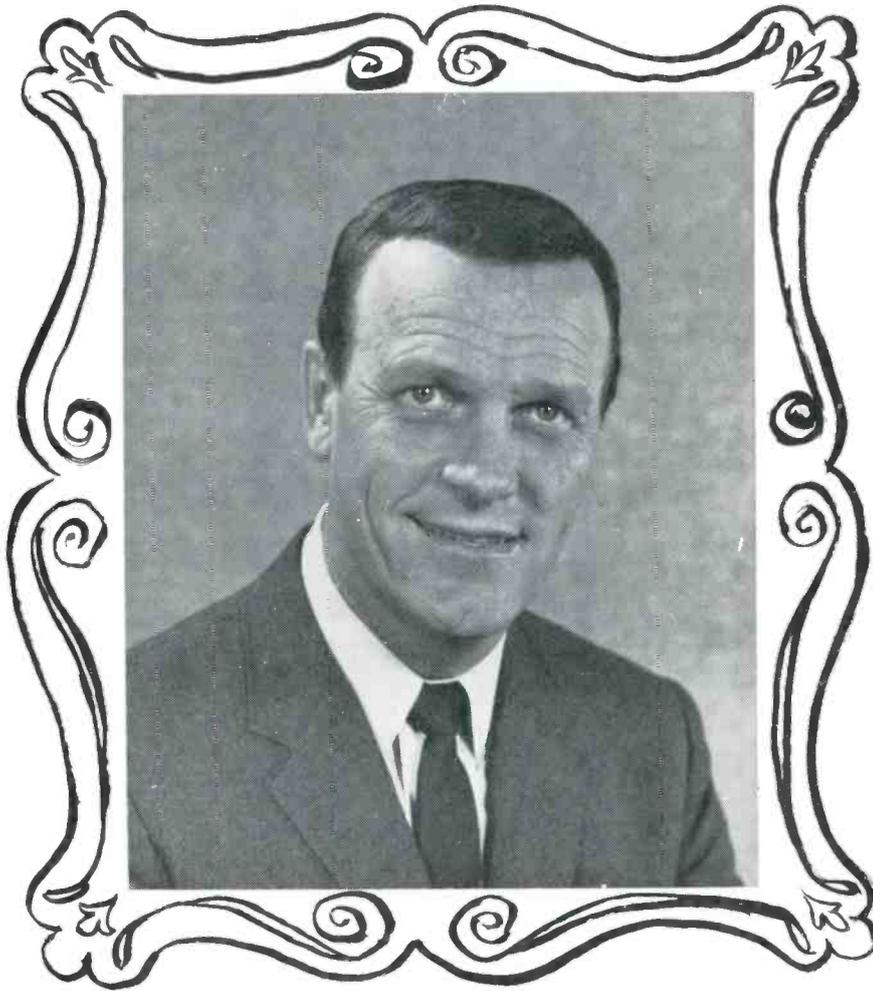


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Hank Snow  
Porter Wagoner  
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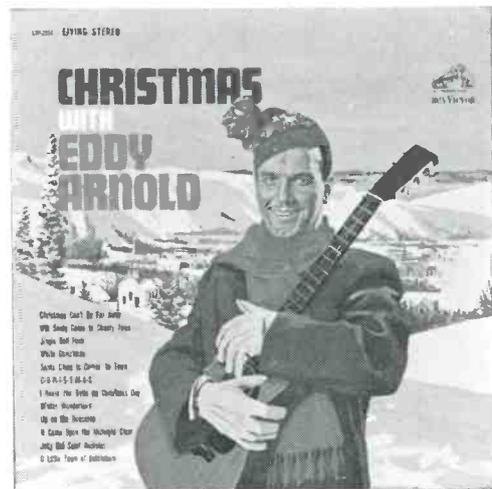
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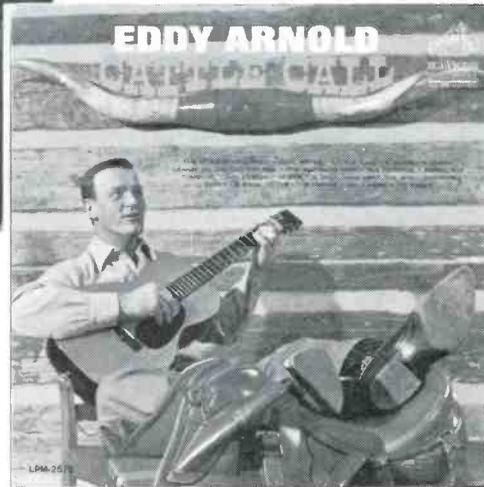
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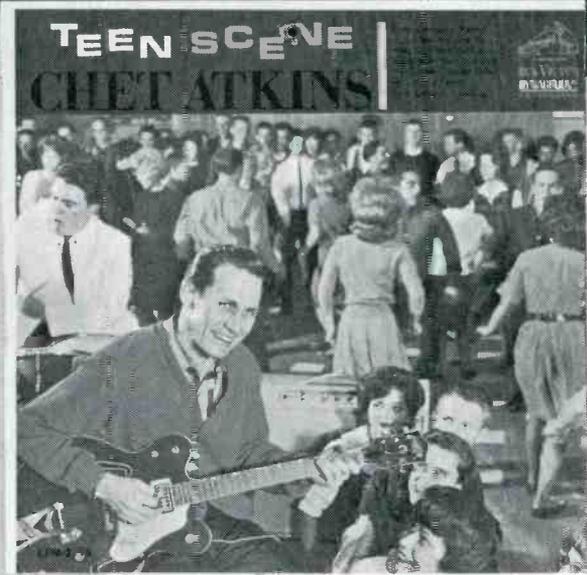
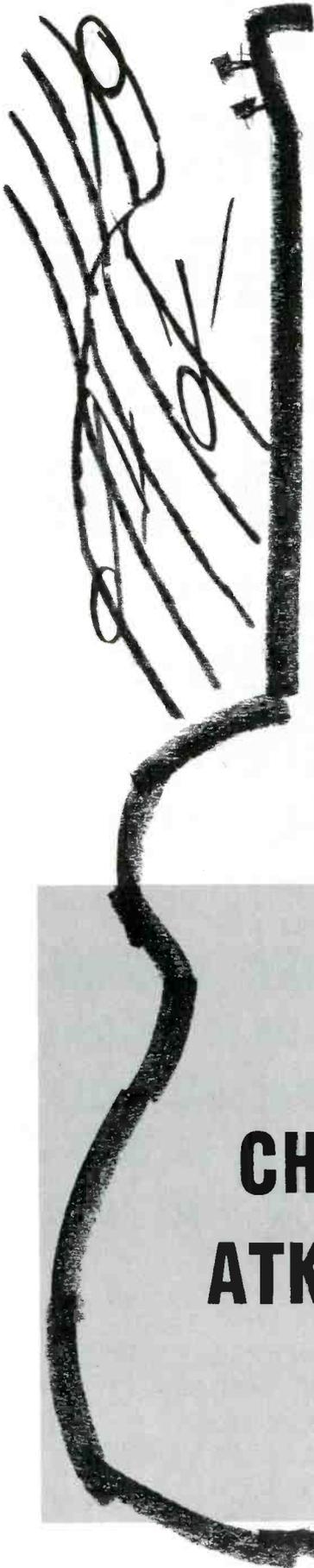
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THERE'S A  
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b/w

**WHEN LOVE  
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*Thanks to all DJ's for making  
my first Groove Record....  
"TAKE A LETTER MISS GRAY"  
a B.M.I. Award Winner!*

• Continued from page 43

and that tremendous ballad. I would have told you, and I believe it, that 1953 would prove, what I've known for so long, that you are one of the World's greatest writers of songs—powerful songs, songs of the heart, songs with a message, songs of the Hills and Plains.

And I wouldn't have forgotten to mention too the plans we had in mind—that you would write a series of those wonderful religious songs, the kind you started some years back and which you so loved to do. I would have reminded you too of that day in Baltimore several years ago when you said "You know, Mr. Walker, you and I both came from the country, our names, Hank and Frank, rhyme pretty good too, we ain't gonna have any trouble—ever," and we didn't Hank, did we?

Yes Hank, I had so many, many things I wanted to write you about today but somehow it's just a little bit harder saying them than I thought it would be. I know I was going to tell you that I was putting out country songs before you were born, and how happy I am to have been allowed to stay around to hear the wonderful ones that you wrote and sung. I'm sure I would have told you that I so wanted to be around for quite a while yet to hear some more of them.

Remember the time the newspaper man asked you how you wrote a song? I'll never forget your answer—"I just sit down for a few minutes, do a little thinking about things, and God writes them for me." You were so right Hank, and do you know I think He wanted to have you just a bit closer to Him. Nashville's pretty far away, so He just sent word this morning Hank that He wanted you with him.

You're going to be kept busy too, there's lots of work to be done way up there for we aren't improving too much here on earth. You'll be writing for the greatest singers too, the Angels, they're so wonderful—I know they'll want you to join them.

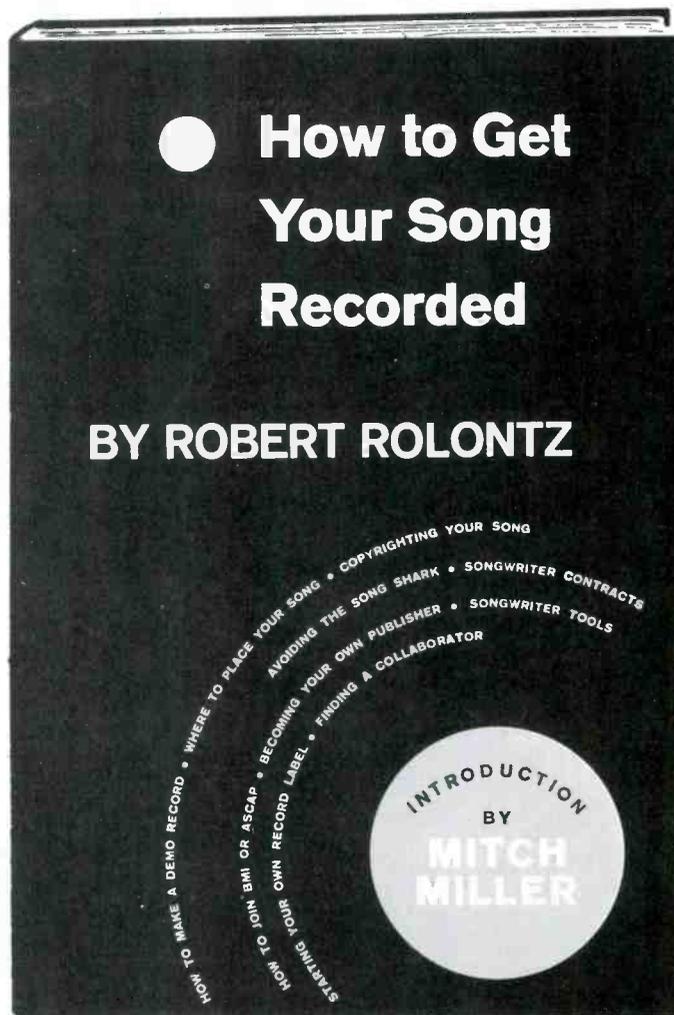
I'm sure that I was going to say I think you are a fabulous fellow, a wonderful writer, a sensational singer, a great genius, but I've said all of that in previous letters. Of course, I'll miss you Hank, that's natural for we've been pretty close to each other down thru the years, but honestly I'm not too unhappy for I must rejoice with you at the tremendous opportunity you will have to do good for others. Don't forget your millions of friends, we'll be thinking a lot about you, so please remember us too.

I guess that's about all I have to write about on this New Year's Day Hank. Thanks so much for being with us, and until I see you again,

**HAPPY NEW YEAR HANK**

Your Pal,  
Frank Walker

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## *Sholes, Atkins Trace Development of RCA Victor C.&W. Catalog*

# CITE PIONEER FIELD RECORDING MEN

Steve Sholes, RCA Victor's West Coast operations chief whose pioneering a.&r. work covers many facets of American music, reminisced about the development of the label's country catalog. The man who brought Elvis Presley to the label and who developed such notable artists as Eddy Arnold, and who signed such latter-day talents as Don Gibson, credits several individuals with the label's c.&w. progress in the 1920's and 1930's. In these early decades c.&w. music was developing as a category and much of the recording was done in the field. The late Ralph Peer, whose accomplishments are noted in another story in this issue, and the late Eli Oberstein, are credited by Sholes with laying the foundations for the early Victor c.&w. catalog via their field activities.

"In the 1920's, Sholes notes, "field recording was not as uncommon as it is now. . . . You had to take the equipment with you, and you couldn't run into a radio station."

Eli Oberstein, one of the fabled a.&r. executives of the swing band

era, did a great amount of recording in the country and western and specialty fields. "'Obie' (as he became known) used to make four big trips a year" Sholes says, "and on these occasions he cut country, race, Cajun and Mexican material—the latter was done in Texas, the Cajun sides were made in the Louisiana bayou country and the country sides were recorded all over the South."

Obie followed this procedure in the 1930's, and, in addition to his pop activities, recorded enough on his field trips to make possible a release of five country records weekly. These, Sholes points out, were on the Bluebird label. "Country was territorial in those days . . . it was localized around radio stations and concerts," Sholes continued. He added that the same field trips also produced an average of two or three Cajun and three Mexican disks a week.

Oberstein remained with RCA Victor until 1939, and Sholes—who joined the company in 1936—reported to him.

Frank Walker, Sholes recalls, came to RCA Victor in 1939. Walker, whose accomplishments in the country field are noted in another article, headed up the entire operation of the label as vice-president and general manager. He handled the country a.&r. work himself; but gradually, as the press of other duties became heavier, he turned more of it over to Sholes. The latter for years had been screening Obie's country and race material and toward the end of the decade was cutting country disks with Walker in Atlanta. In these early years Bob Miller cut important c.&w. disks for Victor in New York, including sides by Vernon Dalhart, Elton Britt and Zeke Manners.

In 1939, when Obie left the company, Walker appointed Leonard Joy to handle the pop material. In 1945, after a two-year stint in the Army, all c.&w. and rhythm and blues

(formerly "race") was turned over to Sholes. He dropped rhythm and blues when RCA Victor formed the Groove label, which was intended to handle that material; but he continued his country a.&r. post until 1957, at which time he was promoted to the pop a.&r. slot.

### **In Old Days**

"Up to World War II," Sholes says, "a country artist had to operate from a radio station. The business was a regional one, and often the artist was paid no money by the station—but he could promote himself. . . . Such an artist would often do a 'rise and shine' show on the station in the morning, and later in the day would do a live show in a school house or court house."

With the war, things changed; populations were shifted, and many Southern people, for instance, went to Detroit and it became a large area for country music. The country field was now becoming more national rather than regional.

After the war, Victor dropped the Bluebird label and shifted its country artists to the RCA Victor label. The great traditional country age was beginning, and in addition to the rise of powerful vocalists, there was a considerable development of Western bands, Sholes recalls—including such combinations as Bob Wills and Spade Cooley.

At this time, in the mid-1940's, "Grand Ole Opry" over WSM, Nashville, a 50,000-watter, became intensely important in promoting the country field; and through such national sponsors as Prince Albert helped it become more national.

During this period one of Sholes' key artists was Eddy Arnold, whose first big hit was "That's How Much I Love You." This was covered by Bing Crosby. "Arnold," says Sholes, "bridged a gap in that he was accepted by pop buyers." Arnold cut only four

releases a year—all exclusive—and many of them became landmarks, including "Anytime," "Bouquet of Roses," "It's a Sin" etc. "Bouquet" was his biggest.

Sholes notes that in the North during the decade of the 1940's, a bevy of successful sides was being cut by The Sons of the Pioneers ("Cool Water," "Tumbling Tumbleweed") and by Roy Rogers, Rosalie Allen and the aforementioned Elton Britt and Zeke Manners. And in Canada, Hank Snow was clicking strongly, and at first his disks were only released there, but he quickly became one of the outstanding country artists in the field. His biggest record in those days was "I'm Moving On." Another big artist then was Bill Boyd, who fronted a band.

As the 1940's entered the last part of its decade, Sholes and Victor concentrated on the Nashville scene increasingly—coming up with such artists as Pee Wee King (the writer of "The Tennessee Waltz" had big smashes on Victor such as "Slow Poke"), the comedy team of Homer and Jethro, and a little-known guitar player named Chet Atkins. The last-named signing occurred in 1947; and it came about because Sholes was attracted by the finger work on a transcription titled "Canned Heat."

#### Finds Atkins

Sholes tracked the performer and found him in Denver. Atkins, who now heads up the Victor operation in Nashville and is one of the most noted a.&r. executives in the country and pop field, has remarked that he would still be a guitar picker if it had not been for Sholes, who discovered and trained him.

In the 1950's and on up to modern

times the Victor country roster grew, and many of the artists, of course, became powers in the pop field. Jim Reeves, Skeeter Davis and the Davis Sisters, the Browns—these are some who were added to the roster.

Sholes' acquisition of Elvis Presley for Victor in 1955 was, of course, one of the milestones of the record business. The deal, which was closed for \$40,000, included all the singer's Sun masters. Since then Presley has sold some \$75 million worth of records for Victor.

One of the lesser-known facts about Sholes is that his early a.&r. career encompassed much activity in jazz, rhythm and blues and even musical comedy albums. He cut a lot of operetta packages, for instance, with Al Goodman, popular Broadway theater maestro of the 1940's. And in the 1930's when French jazz personality Hughes Panassie interested Victor in a jazz project, Sholes did the job—recording such figures as Sidney Bechet, Tommy Ladnier, James Johnson, Mezz Mezzrow, Jelly Roll Morton and others. Many of these sides, of course, are collectors' items. He also recorded such artists as "Big Boy" Crudup, Tampa Red, Sonny Williamson and Lil Green.

Sholes feels that Eddy Arnold and, at a later date, Elvis Presley, did most to achieve "musical integration"—that is—the blending of all the specialty fields with the pop field.

Looking at the country field today—from the vantage point of such a long and varied career—Sholes points out that one of the elements which facilitated its going pop was the fact that the song material is so valid. "It ranges from tragedy to comedy, and it has sincerity. Pop songs had

become very tricky, and the crooner in the 1940's developed an element of insincerity in his style—but the public always wanted sincerity and truth and bought it when it was available."

Too, the country product was improving technically, Sholes points out. "In Nashville the musicians gradually became more proficient. . . . Compare country records made in 1939, 1949 and 1959, and you will see that they constantly improved—so that the public got honest material plus proficient musicianship and arrangements."

#### Instrumentation

In the early years, Sholes recalls, "the country record sessions used a small instrumental group: one or two guitars, a mandolin, a banjo and fiddle—and the mandolin and banjo were not used together. There were very few bass fiddles—because this instrument was too expensive. Amplification was rare."

Sholes added: "The dobro, an un-amplified steel guitar, was used; and gradually the steel guitar became more popular and was amplified. The next step was the amplification of the regular guitar.

"When things went pop, there was a big change . . . a.&r. men noticed that certain instruments inhibited pop acceptance of a country record—so the a.&r. men left out the fiddle and steel guitar. And to take the place of these instruments they added piano and drums for rhythm; and finally, they added vocal groups like the Anita Kerr Singers and the Jordanaires, and a violin section."

"Instruments such as the harmonica, trumpet, clarinet and accordion were very rarely used in the old country field—and when they were it was likely to be in a Western swing band. Examples of such uses occurred in disks by Cecil Campbell, Bob Wills, Spade Cooley." Sholes noted, adding that Elton Britt's big hit, "There's a Star-Spangled Banner Waving Somewhere" had a trumpet in the instrumental arrangement. "But it was made in New York with New York musicians," Sholes added.

Sholes, who now has many administrative duties, still cuts Presley's non-sound track disks; and in June he completed a Presley album.

"The record men who built the country field," Sholes reminisced, "enjoyed long tenure as a.&r. men. . . . They included such men as Dave Kapp, Paul Cohen, Owen Bradley at Decca; Ralph Peer, Oberstein, Walker, Sholes and Atkins at Victor; Art Satherley and Don Law at Columbia and Lee Gillette and Ken Nelson at Capitol.

"They built the country business. . . . They became symbols to artists and writers . . . and they established a feeling of confidence," Sholes concluded.

Chet Atkins, RCA Victor artist and a.&r. director in Nashville, is an avid backer of country music—and with good reason.

Chet is one of the most successful country music leaders, and this can be attributed to his understanding of country material, country artists and the country fan.

"Most artists grow up dreaming of getting on a major label," Chet said. "They (the artists) know the established label is dependable and they place confidence in us," he said, explaining the dominant role the major labels play in the country field.

"Our (RCA Victor) country catalog is our best profit producer," Chet said, "because the country record is less expensive to produce and the fans stay around longer.

"We at Victor feel that country music is an important and vital segment of our business, and we plan to continue building an even stronger country line," he said.

**Building the  
Country Music Catalog**

*Don Law and  
Art Satherley  
Trace  
Development of  
COLUMBIA  
COUNTRY  
REPERTOIRE*

Columbia Records' outstanding position today in the record business is supported in no small measure by the depth of its country catalog and the breadth of its country roster in terms of hit-making performers.

As has become something of a tradition in the country music business, Columbia has its share of long, happy and fruitful artist relationships, going back in some cases to the early 1940's and even before. Many of these very artists are the ones who today do much to maintain the company's strength in this field.

These artists are not with the label by accident. Their presence can be traced to one or both of two British natives, in whose four hands Columbia's country music fortunes have rested since the beginning. From the early 1930's when the paths of Art Satherley and Don Law first crossed, first one, then the other, has been responsible for recording country product for the company.

Satherley, who retired in 1953, "because I was just plain tired," is today a vigorous 74 and describes himself as having "no home. I'm just wandering still, like I did years ago

in the hillbilly music business." His beginnings in the business go back as far as 1917 when he made his first records.

"I found artists in the cotton fields, the factories and the churches," he recalled recently, recounting, too, the difficult process of recording in hotel rooms in the cities of the South, such as Memphis, New Orleans, Atlanta and Dallas, which became focal points for finding talent. Satherley estimates conservatively that he made thousands of recordings during his career on these tours.

In those earlier years, Satherley was associated with the Wisconsin Chair Company, which made phonographs for the Thomas A. Edison Company. Later the Wisconsin firm operated the Paramount Records label out of its plant in Grafton, Wis., of which Satherley was in charge.

**To the East**

During the 1920's, Satherley ventured to the East where he became associated with the New York Recording Labs, which, in turn, led to a job with the Plaza Music Company which owned a number of chain store record



Don Law



Art Satherley

labels. "They wanted to get into the hillbilly music business," Satherley looks back, "and I helped them get going."

But this picture soon changed and Plaza (with Satherley) was sold to Warner Bros., which also, at almost the same time, acquired the Brunswick record label from Brunswick-Balke-Collender, all of which resulted in the formation of American Record Company, and the first meeting of Satherley and Law. Law had been with Brunswick as a Dallas sales representative.

The two became better acquainted when Satherley's disk-making junkets through the South would bring him to Dallas. Here, Law would sit in on the sessions and gradually he came to assume an a.&r. function on the dates. Years later, Satherley remembers, "I asked Ted Wallerstein time and time again for help (Wallerstein came to Columbia from the American Records combine). I wanted him to give me Don Law, but he could only let me have him sparingly."

The Columbia label found its way into the American Record Company when the old Columbia Gramophone Company, under Majestic Radio, went broke and the catalog was acquired by American. Finally in the late 1930's, the American Record Company was bought out by the Columbia Broadcasting System and the Columbia Records set-up as it now exists was born. Many of the country artists on Columbia at the period of the CBS take-over were there via Satherley and American.

#### Memories . . .

Satherley's memories of the past are rich with names and titles of songs. He claims the discovery of Roy Acuff and Gene Autry among his bigger contributions. He looks back with fondness on other names, like Willing and McGee from Huntington, W. Va., Frank and James McCravey from South Carolina, Little Jimmy Dickens, Al Dexter, George Morgan, Bob Wills, Gene Autry and George Gobel; W. Lee (Pappy) O'Daniel and a song called "Pass the Biscuits, Pappy."

There are others, too, whom Satherley remembers well, each of whom made his contribution to the Columbia story; Curt and Louise Massey and the Westerners, the Hoosier Hot Shots and Lulu Belle and Scotty.

In 1942, a few years after the new Columbia (CBS) era had started, Law was brought East from Dallas to make children's records in New York. In 1945, he moved into country a.&r. for keeps, when the country duties were split between Satherley and Law; Law to handle everything from El Paso east; Satherley the sector west of that city.

#### Big Names

It was during these years that, between them, Law and Satherley brought in many of the names which still top the Columbia artist roster, and country hit charts as well, including Carl Smith, Ray Price, Marty Robbins, Lefty Frizzell and Carl Butler.

Satherley retired in 1953 at the age of 64 and Don Law at that time took over full responsibility for country a.&r.

During the ensuing decade, Law has kept Columbia constantly in the forefront in the battle for position on the country charts. He made a stout contribution to the developing cross-over of country into pop by springing Marty Robbins into the ranks of major pop artists. He was also an integral part of the Jimmy Dean success story, which began in earnest on the record front with "Big Bad John."

Law, who spends most of his time in Nashville, actually makes his home on the Connecticut shore of Long Island Sound. He owns a smart looking cabin cruiser as well as a home there, neither of which he sees too often. But that, too, may change. Law will reach the mandatory retirement age in two years, a fact which will result in Columbia's loss, and in fact a loss to the entire country music field. Law, however, intends to keep his "oar in the water in one way or another," even thereafter.

Meanwhile, Columbia's future in the country business seems assured. Two years ago, young Frank Jones was imported to Nashville from Toronto, where he had been active in the Canadian record and radio fields, to become Law's associate in a.&r. Jones is expected to take over full responsibility for country a.&r. at that time.

#### Dynamic Role

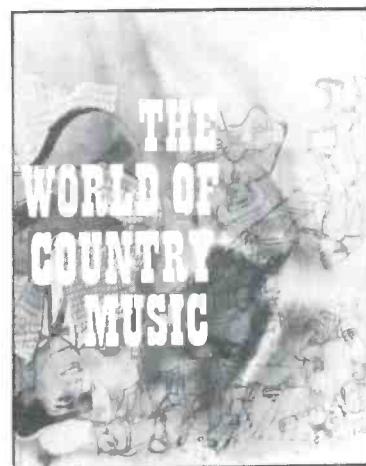
Both men, meanwhile, continue to make the country business a dynamic one for Columbia. With the firm's great roster of long-standing talent, there is always the search for the new. Both men look to the future, as they tell you even now about such unknowns as the Irwin Twins, Len and Glen, from Louisville; Sandy Selsie, 14-year-old girl singer from Toronto, and Johnny Fitzmaurice, a new young artist whose first disk is just being released.

As they would put it, "Gene Autry had 'Silver Haired Daddy', Al Dexter had 'Pistol-Packin' Mama', and there was Molly O'Day, the greatest woman country singer who ever was, and who hasn't made a record in 10 years but still gets a fat royalty check. There were all those and many more, and we intend to keep new ones like that coming all the time. Columbia has and will continue to make a big contribution to the country field."

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# **THE DECCA COUNTRY STORY**

## **Kapp, Cohen and Bradley tell how they built the catalog**

Next year, Decca Records will celebrate its 30th anniversary in the record business. Virtually from the day the company first opened its doors back in 1934, under the aegis of the Decca Company of England, the firm has been a steady contributor to the broad body of country music repertoire.

In a field where there is relatively little ebb and flow of artists from one label to another, the Decca firm has a further distinction of some of the longest term artist relationships in the business.

The well-known Louisiana governor, Jimmie Davis, cut his first Decca record, "Nobody's Darlin' But Mine," when he was clerk of the Criminal Court, Shreveport, La., in September, 1934, a few months after the company was launched. He has been a Decca artist ever since. Davis' association is the longest, but he is followed closely by Ernest Tubb, who has 23 years in the fold, and Red Foley, with 22 years.

### **Key Man**

The man responsible for the acquisition of these artists by the fledgling

company, Dave Kapp (now president of his own company, Kapp Records) is the key element of the early Decca country music story. Long before his association with Decca, Kapp had been involved in the country field through a retail store in Chicago, which he operated with his brother, Jack, for a decade, and through later artist bureau and programming operations at radio Station WJJD, Chicago.

When the Kapp brothers closed their store in 1932, Jack Kapp joined the American Record Company, while Dave became a talent manager. At one point, he recalls how Tommy Rockwell suggested he handle a team from Knoxville known as McFarland and Gardner. Kapp took them on, made some records with them and sold them to the famous WLS National Barn Dance on the basis of those records, one of the first examples of the now commonly accepted method of selling talent and songs.

Kapp remembers too a group known as the International Buckle Busters, which he formed for WJJD, featuring Gene Autry. This group worked daily a half hour in the morning and a half hour in the evening, all for \$50 a week.

When Jack Kapp helped form Decca in 1934, he asked brother Dave to join the firm and start a country division. It was a fruitful union with Kapp thereupon initiating an 11-year period as the Decca country a.&r. man.

### **Different Look**

A.&r. in that era had far different connotations than today. It was

necessary to go out to the hinterlands, find the artists, and record them on the spot. For six years Kapp made his pilgrimages through the broad reaches of the South. His practice was to make two such tours a year, touching at such bases as Memphis, New Orleans, Dallas and San Antonio and later to Charlotte, N. C. "In Dallas we got a lot of cajuns coming in and we would get Mexicans in San Antonio. In Charlotte we got the string bands," Kapp relates. "I've seen some of those artists drive 500 miles in tumble-down cars to get an audition.

"When we had our artists lined up, we would hire two hotel rooms, across the hall from each other. Then we would set up the recording equipment with the wax disks and start cutting. Nothing was electric. It was all mechanical. We got a constant speed by using 100-pound weights on plumb lines, below the turntables, which would exert a constant pull-down pressure. The artist would be in one room and I'd be in the other across the hall running the equipment. We couldn't even see the artist; just a red light. When that was on, we knew he was singing."

One of the outstanding early names in Kapp's memory is that of Milton Brown and the Brownies. "In a day and a half of recording we made 48 sides with that group," he related. "They were great, but the leader was killed in an auto crash three years later. It was one of the first of the fine country and western dance bands, with piano, guitar, banjo, bass and two fiddles."

It was Kapp who brought to Decca



Dave Kapp



Paul Cohen



Owen Bradley

such names as Bradley Kincaid (a well-known radio personality as well); Jimmy Davis, the Carter Family (who joined the label in the late '30s), Red Foley and Ernest Tubb. "I met Tubb in San Antonio," Kapp said. "Mrs. Jimmie Rodgers had written to me about him, saying that the boy could 'do just what Jimmie did,' and when he came into the place we had set up in San Antonio he was wearing Jimmie Rodgers' guitar around his neck."

By the early '40s Kapp had become increasingly occupied with other areas of recording, and the decision was made to turn the country job over to Paul Cohen, who had been serving as Decca's Cincinnati branch manager. The step was delayed, because of restrictions brought about by the war, and Cohen finally took the reins in 1945.

#### Long Reign

Cohen's regime lasted a dozen years or so and it's sprinkled generously with high spots. He was responsible for the signing in the early '50s of the manager of a Shreveport Sears, Roebuck store, Webb Pierce, who cut his first hit, "Wondering" in February 1952. This was followed by 18 hits in a row.

Cohen also signed Kitty Wells, now widely regarded as Queen of Country Music, and cut a number of sides before hitting paydirt with the famous "It Wasn't God Who Made Honky Tonk Angels," an answer song to Hank Thompson's "Wild Side of Life." This break-through for Kitty Wells occurred in 1952 and she has been a big seller since that time.

Another Cohen acquisition was Patsy Cline, who prior to coming to Decca had recorded some material, with little success, for Bill McCall's Four-Star interests. The late thrush

cut at least 12 sides, beginning in June 1955, for Decca and for Coral, before coming up with the big one, "Walkin' After Midnight," in November 1956.

One of Cohen's biggest contributions was Brenda Lee. Brenda was originally found in Atlanta by Red Foley and her current manager, Dub Albritton. Foley signed her for his "Jubilee USA" country music TV show in Springfield, Mo., and invited Cohen to come out and see her. She was seen and signed at age nine on July 30, 1956, and her first slicing was "Jambalaya."

Cohen's memory also goes back to the evolution of the Nashville recording scene from the "portable rigs" to the WSM studios to one of the first commercial recording studios opened after the war in the then Hotel Tulane by three WSM engineers. Cohen cut Red Foley's hit "Chattanooga Shoe Shine Boy" here. Later, he brought to Decca another fine artist, Bobby Helms, who added to the catalog such hits as "Fraulein," "My Special Angel," and "Jingle Bell Rock," now a Christmas standard.

#### Double Threat

A piano player, Owen Bradley was working with Cohen in 1956, both as instrumentalist and arranger. Bradley enjoyed a hit of his own, under Cohen's a.&r.'ing with "Blues Stay Away From Me" on Coral. Later, another side, "White Silver Sands," was even bigger.

In the late '50s Cohen moved over from the country a.&r. post at Decca to head up a.&r. activities at the Decca subsidiary label, Coral. At this time, Bradley became Cohen's suc-

cessor in the Decca country a.&r. department, headquartering in Nashville. Bradley, a Kentucky native, had built his own recording studio in Nashville, and when he took over the country a.&r. responsibilities, the studio and its office became the Decca Nashville office.

Bradley has continued the strong country tradition of success established by his predecessors, Kapp and Cohen. Given the material—such as Foley, Tubb, Pierce, Miss Wells, and more recently, Brenda Lee and the late Patsy Cline, he has made the most of all their talents.

Particularly in the case of Patsy Cline and Brenda Lee, it was Bradley who capitalized the potential of both artists. Miss Cline developed to the point where last year she won virtually every trade award during National Country Music Week in Nashville, only a few months before her tragic death in an air disaster.

With respect to Brenda Lee, the singer has become a major entity in the pop record scene as well as on the "in person" circuit, again largely because of the deft musical hand of Owen Bradley.

In addition, Bradley may be given much of the credit for starting the big-time disk revival of Burl Ives, for years associated for the most part with such folkish items as "Big Rock Candy Mountain" and "Jimmy Crack Corn." Under Bradley's a.&r. direction, Ives cut "Little Bitty Tear" a year or so back. He followed up quickly with "(It's Just My) Funny Way of Laughing" and the two combined to put Ives on the pop hit scene for keeps.



Ken Nelson



Cliffie Stone

# C.&W. A Significant Part of Capitol Since Birth Of the Label

Country and western has been a significant part of the Capitol Records operation since the birth of the company, and has remained that way to this day. Ken Nelson, Capitol executive producer in charge of c.&w., in making that statement, briefly reviewed the notable successes the Coast-based major recording company has enjoyed in the c.&w. sphere.

Nelson told *Billboard* that Capitol's c.&w. department was started by Lee Gillette, today a Capitol executive producer who devotes most of his time to pop product. Most of the long-standing top name c.&w. artists in the Capitol catalog, Nelson said, were brought into the label's fold during Gillette's era as head of the department.

The notables who entered the Capitol roster in its earlier days included Hank Thompson, who Nelson says is still one of the label's top sellers; Tex Williams, whose "Smoke, Smoke, Smoke That Cigaret" hit *Billboard's* best seller lists in 1948; Jack Guthrie (his "Oklahoma Hills" re-

mains as one of the top sellers); Merle Travis, outstanding both as artist and writer ("Sixteen Tons," "Nine-Pound Hammer," etc.), Jimmy Wakely and Tennessee Ernie Ford.

The closeness of c.&w. and pop was clearly evidenced more than a decade ago when the Jimmy Wakely-Margaret Whiting duet disks were riding high on *Billboard's* charts ("Slippin' Around," etc.), Nelson noted. The universal appeal of c.&w. material and artistry displayed its full power in Tennessee Ernie Ford's version of the Travis tune, "Sixteen Tons," which passed the three million sales mark.

During the early days of Capitol's history, Gillette brought Cliffie Stone into the label, both as an artist and to assist him in operating the c.&w. department. Nelson, who had worked for Capitol as a free-lance producer in Chicago during 1947-1948, was brought to Hollywood to head the label's then newly founded radio transcriptions department. Nelson remained on that post for two years,

and in 1950 moved over to the c.&w. department.

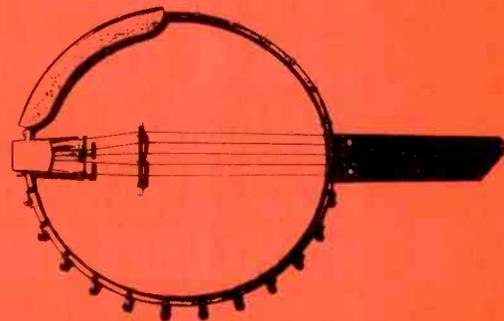
In 1952, Faron Young was signed by Nelson, and during the following year he brought Ferlin Husky to the label's roster. The c.&w. department has continued to turn out consistent strong selling fare. Notable *Billboard* chart-riders include Faron Young's "Hello, Walls," "Live Fast, Love Hard, and Die Young"; Husky's "Gone," first cut in 1954, and re-cut in 1959 to become a big seller the second time around; Sonny James' "Young Love."

The roster boasts many top selling names today, including Roy Clark, Wanda Jackson, Buck Owens, Jean Shephard, to mention but a few.

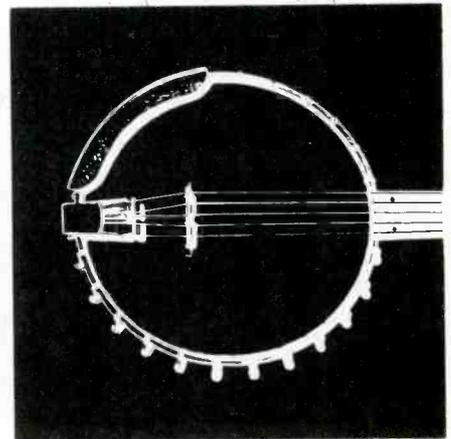
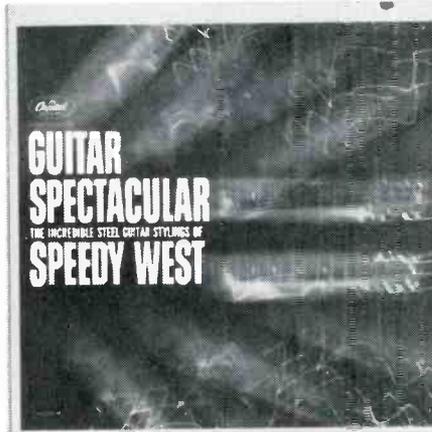
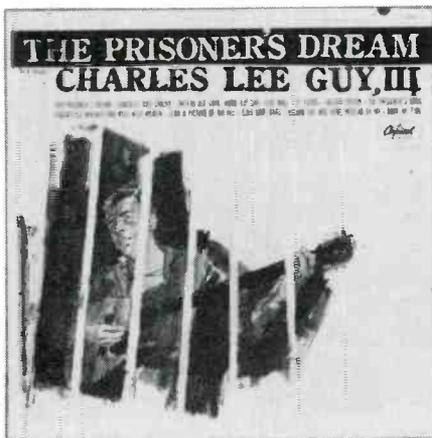
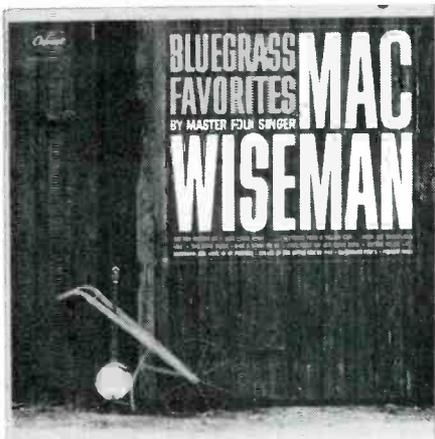
The growth of the c.&w. record market and the increase in recordings, coupled with the ever-mounting importance of Nashville, last year prompted Nelson to open record studios in that city. Marvin Hughes, who also serves as music director of Station WSM, is in charge of Capitol's recording activities there.

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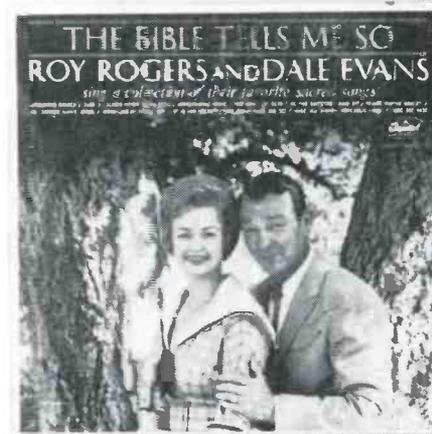
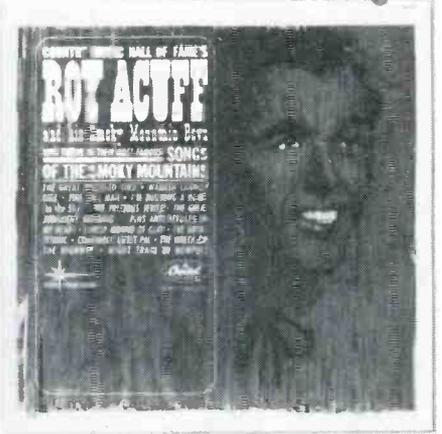
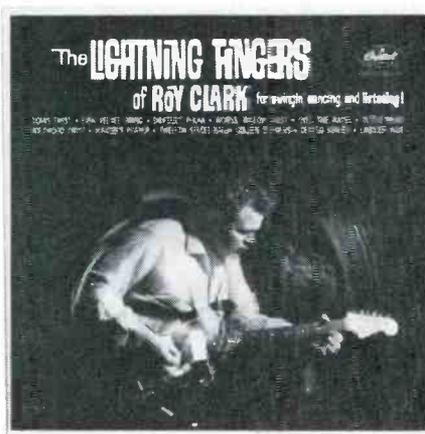


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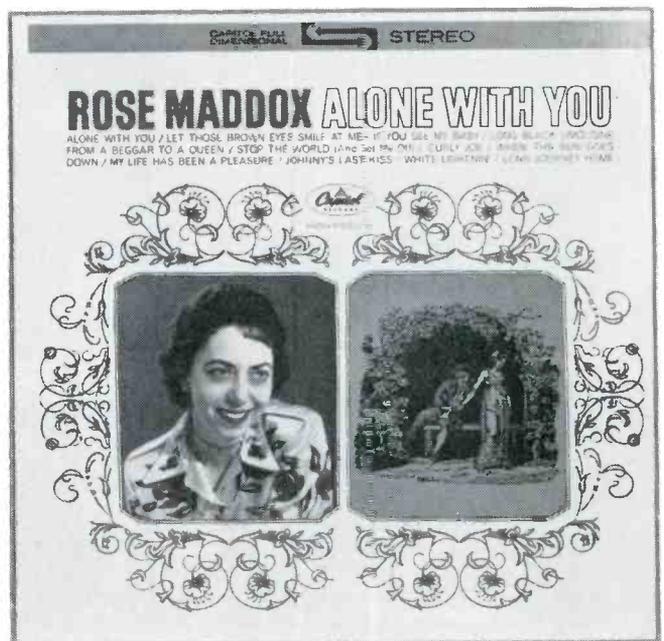
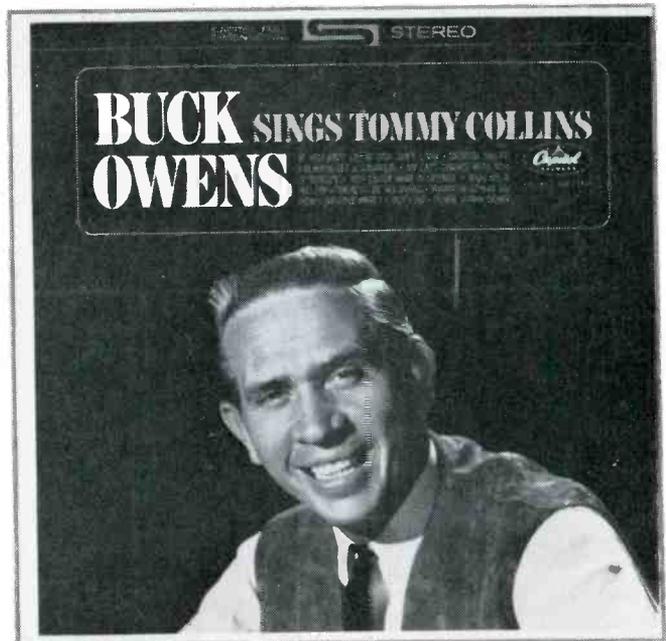
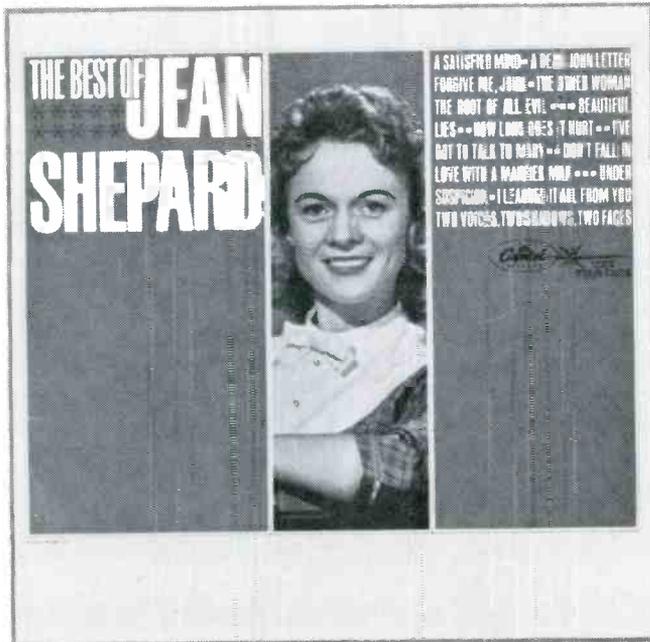




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Shelby Singleton  
a.&r. vice-president of Mercury

## Building the Country Catalog

# Singleton Spells Out Mercury's C.&W. Philosophy

NASHVILLE—The opening of the Mercury-Philips-Smash plush, new recording studios here last spring capped what has been one of the most intense—and most successful—country and western drives in recent history.

The labels now have four such artists on the charts—Faron Young, George Jones, Claude Van Gray and Earl Scott—and in Shelby Singleton, newly named vice-president, one of the most successful country a.&r. men in the business.

Other chart regulars include such Mercury-Philips-Smash artists as Margie Singleton, Rex Allen, Clyde McPhatter, LeRoy Van Dyke, Ray Stevens and Del Wood.

Brook Benton is a familiar Nashville face, as are such pop artists as Patti Page and Damita Jo. Anita Carter represents Nashville in the folk area, and the studios are rapidly developing into a proving ground for new talent, latest being Diane Ray, Singleton's new teen discovery.

It all started back in 1948 when Mercury first entered the country field with the Carlises and later Jimmy Skinner, two of the top country acts of the time.

### Opens Office

In 1952 Mercury opened its first Nashville offices under D. Kilpatrick, later Don Pierce, and most recently Shelby Singleton.

The acquisition of George Jones in 1957 led to the label further increasing its efforts, and during the turn of the '60's Singleton took over and the Nashville activity picked up even more. The beginning was LeRoy Van Dyke's success with "Walk on By" followed by "If a Woman Answers," and a string of other recordings to his present "Wrong Side of the Tracks."

Claude Gray was first successful under the Mercury banner with such hits as "I'll Just Have a Cup of Coffee" and today's "Go Home Cheater."

James O'Wynn scored with "House of Blue Lovers" and "My Name Is Mud," and the ever-growing talent of

George Jones contributed such country favorites as "Window Up Above," "Tender Years" and "White Lightning."

The label considerably strengthened its position with the acquisition of Faron Young, known as the Young Sheriff. His first hit for the label was "The Yellow Bandana," followed by "Nightmare" and presently "Think About the Good Old Days."

Rex Allen, the Arizona cowboy, returned to the Mercury stable after a long absence, and his "Don't Go Near the Indians" in 1952 was one of the label's top hits in 1962.

Margie Singleton has been one of the country regulars, with successes like "Your Old Love Letters," "Magic Star" and duets with George Jones. "Not Even Friends," "When Two Worlds Collide" and the most recent "Are You Mine."

One of the most recent coups was the signing of Roy Drusky, who has such hits to his credit as "Anymore" and "Three Hearts in a Tangle."

In addition to the country stars, many of the Mercury-Philips-Smash pop artists have recorded in Nashville to pick up the funky flavor.

### Early Hits

Joe Dowell had "Wooden Heart" and "Little Red Rented Rowboat" produced for Smash in Nashville. Dickey Lee had "Patches," "I Saw Linda Yesterday" and "I Don't Want to Think About Paula," all done in the Nashville studios.

Patti Page journeyed to Nashville to cut "Go on Home," "Most People Get Married" and "Boy's Night Out."

Teresa Brewer twice cut in Nashville, her "Terrific Teresa Brewer" album and "He Understands Me" single. Clyde McPhatter, traditionally an r.&b. artist, cut "Lover Please" and "Little Bitty Pretty One."

All of Ray Stevens' hits, "Jeremiah Peabody's Polly-Unsaturated, Quick-Dissolving, Fast-Acting, Pleasant-Tasting, Green and Purple Pills," "Ahab the Arab," "Santa Claus Is Watching You," "Harry the Hairy Ape" and "Speedball," were recorded in Nashville.

Among Brook Benton's Nashville successes were "Lie to Me," "Hotel Happiness," "I Got What I Wanted," "My True Confession" and his LP, "Singing the Blues."

The year 1963 also saw 17-year-old Diane Ray break through with "Please Don't Talk to the Lifeguard."

It was during 1962 and 1963 that Paul and Paula literally helped Philips write a page in its history with such Nashville recordings as "Young Lovers," "First Quarrel," "Something Old, Something New," "First Day Back at School" and "Perfect Pair," not to mention three hit albums, "Young Lovers," "We Go Together" and "Holiday for Teens."

Johnny Halliday, France's big teen favorite, came to Nashville to cut several of his top sellers, as did the Springfields, from England, to cut "Silver Threads and Golden Needles."

## *Vienneau Notes C&W's Strong Catalog Sales on MGM*

"The country field today is a very broad one—and it is sometimes difficult for a deejay to know just what category is the proper one for a specific record." The speaker is Jim Vienneau, country a.&r. chief for MGM Records. More and more labels, Vienneau averred, tend to consider much country-oriented material as suitable for the pop market. Too, it is no longer damaging to the career of a country artist to be considered pop, Vienneau added.

As an example of the merging of the country and pop musical categories, Vienneau notes that Johnny Cash's hit record, "Ring of Fire," used two trumpets in the instrumental arrangement. "And it helped make the record," Vienneau says. "As for violins, they are increasingly common in country record arrangements, and such arrangements nevertheless sell in the country field . . . the original resistance to such a departure has been overcome."

Vienneau points out that MGM has released bluegrass disks using strings: "It's a bluegrass group with banjo, rhythm and a good-sized string section—and it sells well."

Vienneau points out however, that despite the tendency to use pop instrumentation in country records, such records nevertheless retain the basic country ingredients—honest, sincere lyrics and a distinctive sound.

MGM, which owns all of the Hank Williams masters, regards good country material as catalog—material which sells over a long period. Hank Williams, re-packaged many times, is still selling very well in urban and country markets.

"Country music is an increasingly integral part of the record business, either in its pure form or in its pop-oriented version," Vienneau states.

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## *KING Since the '40's An Important Independent C&W Label*

King Records, which was organized 20 years ago, has always been one of the important labels in the country record business. In fact, King was one of the few indie labels which cut a considerable figure in a field largely held by the majors. Sydney Nathan, King's president, throughout the years kept in close touch with the country idiom, and in the last two decades has built a large catalog of masters encompassing all segments of the field—including traditional-styled weepers, comedy, bluegrass, sacred, etc. The record label's publishing operation, Lois Music, and its subsidiaries, built up a large body of copyrights, many of which have become country standards, such as "Signed, Sealed and Delivered," "Sweeter Than the Flowers," "Money, Marbles and Chalk" and many others.

In the 1940's, King produced many notable sides in the country idiom. Some of these are Cowboy Copas' "Filipino Baby," "Tragic Romance," "Kentucky Waltz," "Signed, Sealed and Delivered," "Tennessee Waltz" and "Candy Kisses"; the Delmore Brothers' "Hillbilly Boogie" and "Freight Train Boogie"; Jimmy Osborne's "Death of Little Kathy Fiscus"; Moon Mullican's "Sweeter Than the Flowers" and "New Jole Blon"; the Carlisle Brothers' "Tramp on the Street" and "Rainbow at Midnight"; Grandpa Jones' "Eight More Miles to Louisville," "Mountain Dew" and "Old Rattler"; Hawkshaw Hawkins' "On the Sunny Side of the Mountain" and "Pan American"; Nelson King's "Deck of Cards"; Wayne Raney's "Why Don't You Haul Off and Love Me" and many others.

King, of course, has always had a unique operation for an independent label. It had its own distribution branches when this was virtually unknown outside the major label segment of the business; and it is a self-contained manufacturing unit—even to the extent of making its own labels.

# STARDAY'S UNIQUE CONCEPT:



Don Pierce

Don Pierce holds a unique position in the record industry in that he stands for the concept of a label which is exclusively in the country business and has achieved broad acceptance. Starday, which Pierce heads up, represents the continuation of this concept, the beginnings of which go back to the post World War II years.

The major record companies, it may be recalled, always held a tight grip on the country field—for it was a lush field and produced a lot of business even when c.&w. was a self-contained category apart from pop. But after the war, the shortage of shellac was acute—and to the majors, who were the chief manufacturers, this was a serious problem. They decided to cut back on the production of country records so that more shellac could be allocated for pop production.

This chain of events made it possible for an indie label to get a foothold in the country field. "We found that we could sell country music on records," Pierce says.

At that time the 4-Star label was owned by Bill McCall, a pioneer in the field. Pierce, who was a stockholder and salesman with 4-Star, persuaded McCall to drop his pop activity and concentrate on country disks. Pierce acquired artists and tapes, and McCall handled the manufacturing end. Pappy Daily, the Houston distributor, also entered the picture. He was Mr. Country Music in Texas, and he sent tapes to 4-Star and handled distribution.

In 1953, Pierce and Daily joined forces and set up Starday. The label developed George Jones and other artists; and in 1958, Pierce acquired the label.

## New Vistas

Since 1958, Pierce and Starday

## A Country Label Exclusively

have pioneered in other ways. The operation, for instance, emphasized the sale of c.&w. material in album form—Pierce believing that the material is essentially adult in its appeal. All through the rock and roll era, Starday never deviated from its strict country policy and its point of view that the material was best merchandised on LP's.

Pierce then started to emphasize another merchandising slant: He started producing the combination album—packages made up of 14-16 sides by a number of artists. With this type of product bargain, he included in his packages good liner notes, personnel data regarding the sessions; in other words, considerable documentation of the kind which appeals to the fan and collector—the buyer who really digs country. This merchandising approach, in other words, coupled two elements: a bargain and scholarship.

A very important factor in the Starday operation is mail order. "The country fan often is rural, perhaps he is far from a store, or perhaps the local record shop lacks sufficient inventory—so mail order gives him a chance to do his own ordering. He really loves mail, and in this way we reach him with our sacred, bluegrass and other material. This type of fan listens to his radio station and decides which records he will order."

Pierce notes that on his Country Music Hall of Fame packages he works with all other labels in order to secure proper sides. An example is "Country Music Hall of Fame Volume III." Similar packages are "Opry Time in Tennessee," "Bluegrass Hall of Fame," "Steel Guitar Hall of Fame," "Railroad Special," etc.

## Jingles Next

Pierce is now working on several new developments in conjunction with his label and publishing operations. One of these entails the use of country music to sell products through jingles. Many products, Pierce feels,

require a country image—and to implement this view he has set up a new company, Custom Jingles of Nashville. The premium business is also being explored.

Pierce is also forming his own record club—which will be devoted solely to the sale of country records. The club started in September. (This, incidentally, is the third country record club—the others being the country divisions of the Columbia and Victor-Reader's Digest clubs.)

Pierce notes that the Starday label was able to acquire and produce good merchandise with artists who were abandoned by the majors—such as Curly Fox, Cowboy Copas, Moon Mullican, Lonzo and Oscar, Leon Payne, Red Sovine and so on.

An interesting phase of Starday's promotion is the furnishing of Starday albums to its artists who are playing personal appearances. Bios and other literature are included. Pierce feels this does not hurt record dealers because the sales are of the impulse type. Artists often order 500 albums at a time for their live shows. This type of sale has replaced the sale of song folios in the country field, Pierce states.

## Long Runs

One of the strong points of the country segment of the record business is the stability of artists. Pierce points out that once a country artist makes the grade, his sales power continues undiminished for a very long time. The country fan does not give his loyalty easily; but once given, the artist may have it forever if he does not sacrifice it for the sake of expediency.

Starday, incidentally, is constantly increasing the exploitation of its product overseas. Distribution overseas is handled by British Decca and others. In all the English-speaking countries, Starday sales have gone up, and some 40 albums have been released in Britain alone. In many European areas, the buyers are attracted by the earthiness of the material—which is in such contrast to traditional Tin Pan Alley song fare. Japan, Germany, Scandinavia and the Benelux countries have proved good markets for the label despite the language barrier.

"The Japanese are wild for bluegrass," Pierce says, "and it is a topic of discussion in teahouses."

# WSM *The Granddaddy of the Country Field*

WSM's internationally known "Grand Ole Opry" is the single most influential factor today . . . as yesterday . . . in "the world of country music." The "Opry" is, as someone has said, the granddaddy of it (the country field) all.

The sound of the "Opry's" picking, fiddling and square dance stomp has crossed virtually all borders, exporting the unique product of country music from Oslo to Okinawa.

To millions throughout the world the Opry is more than a country music show; more importantly, the Opry is "people" . . . and this is the reason the classic has won a lasting and dominant spot in the hearts of country music fans everywhere.

The Opry likes its fans, and the fans like the Opry; a sort of mutual admiration pact . . . undeclared, but never doubted. A single incident of a hot Saturday night this year of 1963 may explain the reason for the almost family-like relationship which exists between the Opry and the fans:

A long line . . . almost four blocks . . . had waited in the heat of a Nashville Saturday night for the second round of the Opry show. Finally, after waiting for hours, all of the fans were seated. But about half of the last performance was already over. As the show neared its usual closing time, Ott Devine, general manager of the Opry, asked Roy Acuff if he would perform a couple of extra numbers and Roy quickly agreed.

Acuff told the packed house to stick around "and we'll play an extra number or two." The fans roared their approval. Then, what started out as "an extra number or two" became an all plugs out wing-ding. All stayed in their seats, clapped out the rhythm and even joined in on a couple of the sacred-country songs.

An hour later . . . later than usual . . . the show was over, and hundreds of Opry fans headed home confident the long wait had been worth it all. This incident, typical of countless others, may seem relatively unimportant taken by itself. But it is this attitude . . . the "Opry spirit" . . . which has permitted the Opry to

reach and retain its lofty rank in the country music industry.

The Opry—or what was to become the Opry—had its beginning on Saturday, November 28, 1925, at 8 p.m. when an 80-year-old fiddler fired the sound now heard around the world.

But let's go back for the full "picture."

## The Start

WSM, the broadcasting service of the National Life and Accident Insurance Company, first went on the air on October 5, 1925. Among those attending the opening was George D. Hay, the "Solemn Ole Judge" of WLS, Chicago, who stayed in Nashville as WSM's first director.

Actually, the Opry's birth was conceived in the mind and imagination of Hay when, as a reporter for the Commercial Appeal in Memphis, he was sent to cover the funeral of a World War I hero in the foothills of the Ozarks near Mammoth Springs, Ark. After the funeral, Hay attended a hoedown in a log cabin "lighted by a coal oil lamp." Reminiscing, Hay said: "No one has ever had more fun than those Ozark mountaineers had that night. It stuck with me until the idea became the Grand Ole Opry seven or eight years later."

So, on that eventful November 28 in 1925, Hay presented the WSM Barn Dance and his only act—the 80-year-old bearded fiddler, Uncle Jimmy Thompson, who played an old-time fiddle and boasted he knew a thousand tunes and could fiddle "the bugs off a sweet tater vine." The impromptu show lasted an hour and marked the beginning of county music as an important segment of radio programming and the birth of what is today the Grand Ole Opry.

Then, the "movement" began.

From Kentucky, Tennessee, Alabama, Arkansas and the Carolinas the fiddlers, yodelers, banjo and guitar pickers began to converge on Nashville . . . and this was the beginning of Music City, U.S.A.

Among the early groups was Dr. Humphrey Bate, an Estill Springs, Tenn., doctor whose hobby was folk music, and his Possum Hunters. Other



George D. Hay,  
"the Solemn Old Judge"



Mittie Pearl and Mitch Miller exchange quips at a WSM "Grand Ole Opry" function.



Roy Acuff and Tennessee Gov. Frank G. Clement at a Country Music dinner at the Hotel Hermitage, Nashville.



Bob Cooper, WSM general manager, and Chet Atkins, chief of RCA Victor's Nashville operation.

groups included the Crook Brothers, the Fruit Jar Drinkers and the Gully Jumpers.

In 1926 came the Opry's singing star, Uncle Dave Macon. Uncle Dave's characteristic double-breasted waistcoat and wide brimmed black felt hat were to become a familiar sight, for he remained the Opry's biggest attraction for 15 years.

#### Off the Cuff

In 1927 the Barn Dance got its present name, and it was Judge Hay in an off-the-cuff remark who first uttered the words—Grand Ole Opry.

The Barn Dance had become a three-hour show which followed the NBC Music Appreciation Hour, conducted by the composer, Dr. Walter Damrosch. One night Dr. Damrosch in introducing the final number said: "While most artists realize that there is no place in the classics for realism, I am going to break one of my rules and present a composition by a young composer from Iowa. This young man has sent us his latest composition, which depicts the onrush of a locomotive."

Judge Hay listened . . . and when opening the Barn Dance began by remarking, "Dr. Damrosch told us it was generally agreed that there is no place in the classics for realism. However, from here on out for the next three hours we will present nothing but realism. It will be down to earth for the earthy. In respectful contrast to Dr. Damrosch's presentation of the number which depicts the onrush of the locomotive, we will call on one of our performers, Deford Bailey, with his harmonica to give us the

country version of his "Pan American Blues."

After the number, Judge Hay continued, "For the past hour we have been listening to music taken largely from Grand Opera, but from now on we will present "The Grand Ole Opry!" And that's how the Opry got its name.

#### Crowds Grow

Soon the fans wanted to see the performers so the Opry management permitted a few to watch the show in the studio. The crowds grew and it became necessary to build a larger auditorium-type studio (Studio C) which could seat 500. But the studio still held only a fraction of the number who tried to get in for the show.

In an effort to seat the crowds the Opry continued to switch locations until in 1939 the show was moved to the War Memorial Auditorium which seated 2,200. At this point on the Opry's history the show which began with a single act now featured more than a hundred performers.

Among the better known were Roy Acuff and his immortal "Great Speckled Bird"; the Delmore Brothers; Smiling Jack and His Missouri Mountaineers and Asher and Little Jimmie; the Singing Sizemores; Jack, Nap, and Dee; Bill Monroe and the Blue Grass Boys; Zeke Clements, Pee Wee King and the Golden West Cowboys (with a sideman called Eddy Arnold); Lasses White and Jamup and Honey, Ernest Tubb and the Texas Troubadours and many others too numerous to list.

The audience continued to grow and the Opry was forced to find still larger quarters to accommodate

the crowds. This time they moved to Ryman Auditorium, a massive tabernacle-type structure built by Captain Tom Ryman, a riverboat captain, in 1892.

The Opry has remained in the Ryman since that time, and this year purchased the auditorium as a permanent home for the show. Today more than 4,000 fans pack the auditorium each Saturday night, and thousands throughout the country tune faithfully to WSM for their regular weekly dose of Opry entertainment.

#### Vital Switch

It was during the 1940's that the singer became the star backed by a band . . . rather than the reverse. The switch proved vital, for it was to produce personalities who have become legends in their times. First came Roy Acuff . . . then Ernest Tubb with "I'm Walking the Floor Over You" . . . then Red Foley with "Smoke on the Water" and "Peace in the Valley" . . . Cowboy Copas came out with "Filipino Baby" and the immortal Hank Williams electrified his audiences with "Cold, Cold Heart."

With the advent of the Second World War the Opry began its international penetration of lands around the world as the show's stars toured the world entertaining troops.

Then came a new breed of Opry star which included Little Jimmie Dickens, Carl Smith, George Morgan and his "Candy Kisses," Faron Young, Ray Price, Jimmy Newman, Jim Reeves and his "Four Walls," Lester Flatt and Earl Scruggs, Kitty Wells, Lonzo and Oscar, Del Wood,

(Continued on page 76)

● *Continued from page 75*

The Wilburn Brothers, Johnny Cash, the Everly Brothers, Hank Snow . . . and scores of others equally well known.

Not to be overlooked are the comedy acts who have held a solid position through the years as Opry favorites. These would include Lasses White, Sari and Sally, Jamup and Honey and more recently the Gossip of Grinders Switch, Cousin Minnie Pearl and Rod Brasfield.

Today, and for the last 10 years or so, country has frequently crossed into the pop field . . . attesting to its widespread acceptance and popularity. Among those who have made the occasional switch are the late Hank Williams, Marty Robbins, Jim Reeves, Faron Young, Patsy Cline and Ferlin Husky, to mention a few.

The Opry, like steel tempered by fire, continues to grow stronger as the flame of country music glows brighter today than ever before.



At "Grand Ole Opry" dinner: Extreme left, Ralph Peer; opposite, seated at lower end of table facing camera, Gov. Jimmie Davis, Bob Gilmore and Lucky Carle.



*mentor of many artists,*

## *JIM DENNY LIVED COUNTRY MUSIC*

Jim Denny fought many battles in behalf of the country music industry, but lost his most important fight against cancer last August at the age of 52.

A tireless worker and pioneer in the industry, he developed the Jim Denny Artist Bureau into the biggest booking and management firm in the country business as he guided many of today's artists to the height of stardom. His giant Cedarwood Publishing Company is one of the largest in the field and has thousands of songs recorded on both the pop and the country categories.

Born in Buffalo Valley near Cookeville, Tenn., James Rae Denny was the youngest of the three Denny boys. Hardships hit the family as it did many during the depression and Jim

was sent to Nashville to live with an aunt when he was only 11 years old. He arrived in Nashville by train with only 40 cents in a small tobacco sack.

The plan to live with his aunt didn't work out. He began to sell newspapers in the downtown section and delivered telegrams between editions of the paper. His sleeping quarters consisted of several freshly bound bundles of warm newspapers in the corner of the pressroom. He became a familiar sight on the streets and business offices in the downtown section and impressed many with his ingenuity and efficiency in carrying out his daily chores.

National Life and Accident Insurance Company, one of his daily customers, recognized his drive and innate ability and hired him as a mail-room clerk at the age of 16. National

Life, then as now, owned WSM-Radio, which stages the "Grand Ole Opry." Young Jim soon wrangled his way into a side job at the "Opry" as a "helper," which included such chores as answering the telephone, carrying messages backstage to the artists, and ushering. Taking a business course at Watkins Institute at night, Jim moved up in the National Life organization and at the same time was establishing himself as an important cog in the "Opry" operation.

Although he had advanced to the position as head of the Accounting and Systems Division at National Life, his first love was the "Opry." In 1951 he moved to WSM as talent director and manager of the "Opry."

*(Continued on page 216)*



**THE POP LABEL OF '63  
NOW MOVING IN C&W**



**DAVID HOUSTON**  
"Mountain of Love" 5-9625



**JIM & JESSE**

\*Stereo

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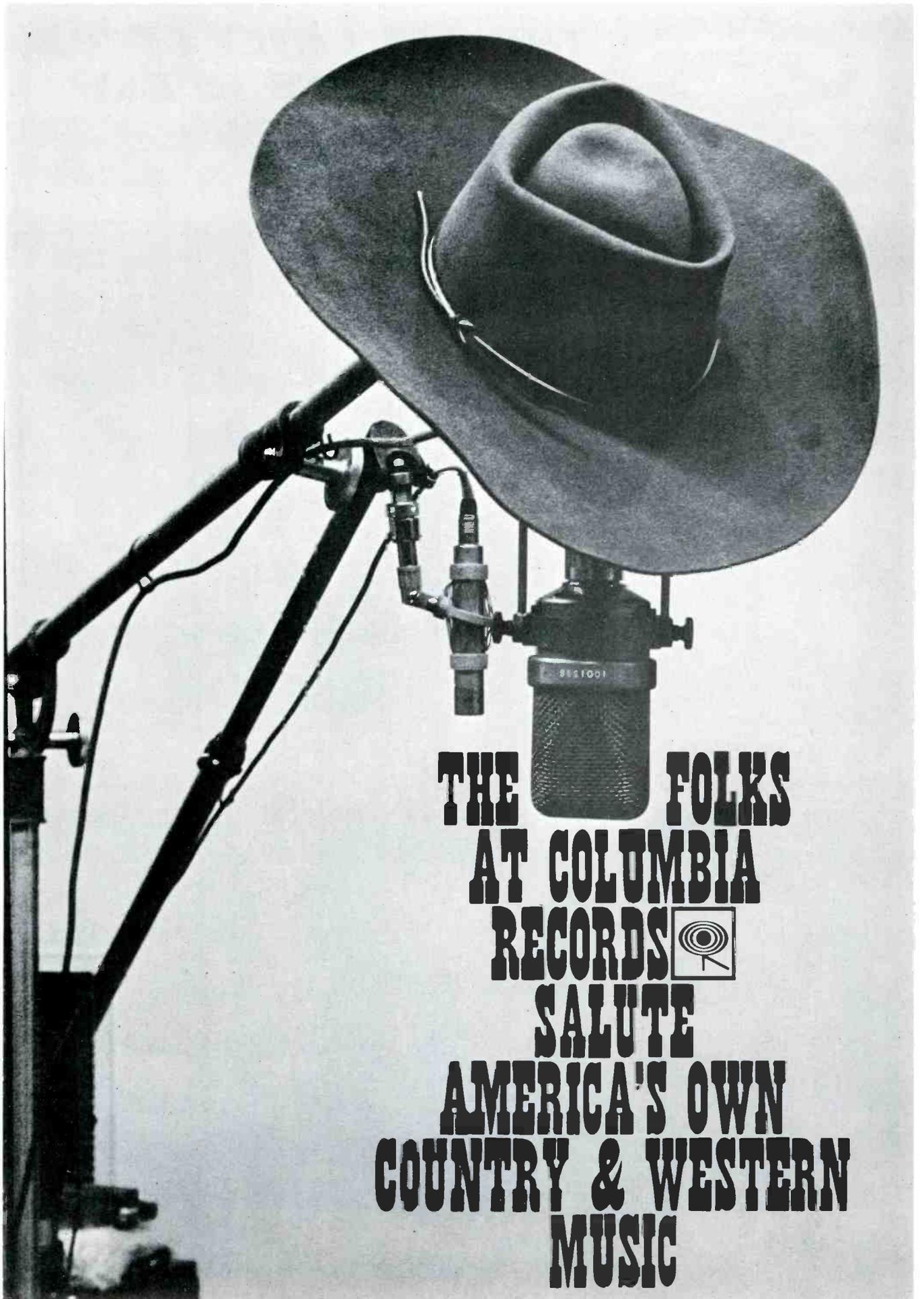
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**THE  
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Dickens  
Lester Flatt and  
Earl Scruggs  
"Lefty" Frizzell  
Stuart Hamblen  
Esco Hankins  
Ron Hart  
Bobby Helms  
The Irwin Twins  
Stonewall Jackson

Claude King  
George Morgan  
Marion Worth  
Skeets McDonald  
Johnny and Jonie  
Mosby  
Mary Moultrie  
The Jordanaires  
Ray Price  
Charlie Phillips  
Stu Phillips

Bill Pursell  
Jerry Reed  
Marty Robbins  
Sandy Selsie  
Carl Smith  
Curtis Smith  
Billy Walker  
Charlie Walker  
Rem Wall  
Johnny Western

# CMA

## A Focal Point of Country Music Industry



Gene Autry  
CMA  
President

The Country Music Association is the focal point of a giant industry organized to serve all facets of the country music business.

It is international in scope and all-inclusive in its coverage of the industry. Artists, composers, bookers, jockeys, publishers, record companies, trade publications, radio and television companies, the fans and scores of others with an interest in country music turn to the CMA for leadership.

CMA has grown from a first year membership of 225 to a current roster of close to 900 members. Since its inception, the CMA has been one of the most active trade associations in the industry contributing in countless ways daily to the promotion of country music.

CMA plans for progress include development of a building to house the world's only complete c.&w. museum

which will include the CMA-inspired Country Music Hall of Fame; promote a c.&w. radio station for every major market in the U. S. and Canada and offer assistance to all stations now programming c.&w., work for more and better bookings for c.&w. talent, and encourage the continued entry of c.&w. into the world of TV.

The dynamo behind the CMA is its executive director, Mrs. Jo Walker. Gene Autry is president of the organization and Wesley Rose, of Acuff-Rose Publishing Company, is board chairman.

Individual members are placed in one or more of the following categories: artist-musician, manager-booker, composer, disk jockey, publisher, radio-TV, record company, trade publication, or non-affiliated.

### Hall of Fame

The Country Music Hall of Fame was established in 1961 through the efforts of CMA, and is temporarily located in the Tennessee State Museum, on the lower level of the War Memorial Building in Nashville.

Candidates are carefully selected by a CMA committee of 100 leading c.&w. figures with at least 10 years in the c.&w. field.

Named to the CMA Hall of Fame in 1961 were Fred Rose, Hank Williams, and Jimmie Rodgers. In 1962 Roy Acuff received the honor.

**The directors of CMA are instrumental in bringing about the organization's many successes.**

**In the following articles some of the present directors help to complete the picture of the CMA Story:**

By **BILL ANDERSON**  
Artist and Writer

The Country Music Association gets hundreds of letters each month from persons inquiring about the songwriting profession. The number of people who have written songs and/or poems and do not know how to go about getting them heard by reputable recording and publishing companies is almost unbelievable.

To aid in this area, CMA has made available to these persons free of charge a pamphlet entitled, "What Every Songwriter Should Know." It

tells in simple, everyday language the do's and do not's of songwriting. It tells the proper procedures to follow in bringing a song to the attention of the right people, and at the same time attempts to warn against the "song shark"—the man who will "publish" a song for a fee.

This pamphlet has been hailed not only by the writers, but by Better Business Bureaus across the country as being one which serves a definite need. Over 3,000 copies have been distributed around the world, and the CMA continues to mail more each week.

By **HAL B. COOK**  
Publisher of *Billboard*

If you are ever asked to serve on the Board of Directors, or perform a special duty for the Country Music Association (CMA), I would urge you to accept.

This past year it has been my privilege to work as a member of the Board of Directors of CMA. The experience of working with the board composed of top industry executives, writers, performers and media personnel has given me the opportunity to broaden

### COUNTRY MUSIC ASSOCIATION ORGANIZATIONAL MEMBERS

ACUFF-ROSE ARTIST CORP.  
ACUFF-ROSE PUBLICATIONS, INC.  
BROADCAST MUSIC, INC.  
BMI CANADA LIMITED.  
CAPITOL RECORDS.  
CEDARWOOD PUBLISHING COMPANY.  
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LIBERTY RECORDS.  
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MGM RECORDS.  
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SESAC, INC.  
SOUTHERN MUSIC.  
STARDAY RECORDS.  
TREE PUBLISHING COMPANY.  
WENO RADIO.  
WSM RADIO.

my knowledge and understanding of the entertainment world.

You give a little and you get a lot when you serve CMA in the pursuit of its basic objective, the advancement of Country Music, its writers, artists and businessmen.

**By DON PIERCE**  
**President of Starday Records**

During four of the first five years of the Country Music Association, I have been privileged to be Secretary of the organization for two years and director for two years and have never missed a meeting. The first couple of years were sometimes discouraging because CMA was in its infancy, had very little money, and was struggling to survive. Yet, much was accomplished and I hope that whatever contribution I was able to make will encourage other record manufacturers to participate in our Country Music Association.

I think each CMA officer and director finds certain areas where he can make the greatest contribution. In my particular case, we used our regular bi-weekly disk jockey mailings at Starday Records to circulate Close-up, which is the official publication of the CMA. Also, we reach 1,500 radio stations regularly with such material as the CMA brochures, CMA applications for membership, Bill Anderson's wonderful songwriter pamphlet, CMA's life insurance program, reports on CMA's special show for the advertising executives in New York and the results of CMA's disk jockey polls, etc. In short, we have brought the message to Country Music disk jockeys, music librarians, and station managers who are programming Country Music.

As an officer and director I have tried to stress the importance of issuing Country Music in album form to attract the adult buyer. In the last two years, we have seen a tremendous increase in the output of Country Music albums and I am sure the total dollar volume of c.&w. record sales has gone up proportionately.

I have also stressed the importance of our "Country Music Cousins" overseas who are carrying on a long hard pioneering struggle to establish Country Music as a favorite-type of music, despite many language barriers, in areas throughout the world. It is true that the American Armed Forces have helped to spread the popularity of Country Music. But it has taken the active assistance of dedicated Country Music fans overseas to keep the flame

alive. Solid results are being obtained and they are measured by the increasing number of personal appearances that are now being made by Country Music artists overseas and by the increased sales of Country Music records overseas not only to the Armed Forces but to native populations as well. This means more income for Country Music publishers, writers, artists, record companies, bookers, and agents and everyone else in our industry.

Working with fellow officers and directors I have been privileged to make many wonderful friends and associations and I believe that Starday and all other labels who issue Country Music have benefited and will continue to profit by the aims and achievements of the Country Music Association.

**By MAC WISEMAN, Artist**

In September of 1958, a handful of us got together in Nashville, Tenn., to see what we could work out to bring our music, Country Music, to the attention of the world on the level which it and the people who stand for country music deserve. Thus the Country Music Association was born. CMA, a non-profit organization, was really a problem child, even to those of us who wholeheartedly believed in her, because like any child she had to be fed and our biggest problem was interesting those who would profit most by raising this baby. For awhile it looked as though we might lose the infant; however, with the untiring efforts of those who really cared, a lot of floor walking, night and day feeding, and steadily increased assistance from those who became more aware of how much the CMA was needed, we got her through the crawling stage, and now we feel she is walking quite well, without a doubt very proudly, with her head held high.

Let me call to your attention a couple of giant steps the CMA has taken:

1. A detailed survey of all radio and TV stations in the U. S. and Canada. The results of this survey have been compiled showing hours of country and western music programmed per day as well as the D.J.'s at each station. (This list is available to all CMA members.)

2. Effective March 1, 1963, CMA has been able to offer any member in the U. S. and Canada, under the age of 65, a Group Accidental Death and Dismemberment (AD&D) Insurance plan for his or her choice of

\$100,000 or \$50,000 coverage at \$50 or \$25 respectively for each six-month period. Where else could self-employed people such as we artists get this kind of coverage at such low rates? Coverage becomes effective upon receipt of your application and check in the Nashville headquarters of CMA.

3. On Tuesday, May 14, 1963, at 12:15 p.m. in the Grand Ballroom of the Roosevelt Hotel, New York City, a Country Music Presentation was made to the New York Sales Executive Club. Hundreds attended representing network program directors, advertising agency program specialists, leading television reps, and presidents or officers of companies now using c.&w. music in television and radio. This program was produced and presented by CMA and was received with tremendous response and needless to say was one of the greatest scores ever made for c.&w. music.

May I personally invite you to become a member of CMA, enjoy the benefits it has to offer and play a part in helping c.&w. realize its healthiest years ever.

**By HAROLD MOON**  
**BMI, Canada**

The close ties between country music and Canada are in evidence all around us. Country music is inherently American and has helped to bring a closer communication between our people.

It (country music), promoted by the CMA, has become one of our best hands across the border as well as hands across the sea programs, and I am continually impressed with the growing international importance of country music.

The CMA is a wonderful organization whose value to the country music industry is immense.

**By RAY ODOM**  
**KHAT Radio, Phoenix**

The 1963 country music presentation before the Sales Executives Club in New York was of vital importance to country music.

The program, sponsored by the CMA, is typical of the many contributions which the CMA makes to the country music industry.

Evidence of the growing importance of the CMA is seen all about us . . . everywhere we go, and I heartily endorse the CMA effort to promote country music . . . a project which it so adequately pursues.

## C.&W. Has Wide Pop Audience—Autry

Thirty-five years, millions of records, and 100 movies ago, Gene Autry started his career with a 15-minute morning show on Tulsa's Station KVOO. Today, the president of the Country Music Association remains among the best-known performers the world over. He heads a business empire which includes five radio stations, two television stations, four hotels (latest addition to the hotel chain, San Francisco's historic Mark Hopkins), and the Los Angeles Angels baseball team, among other holdings.

Of all he owns, his most cherished possessions are his memories of his early days when he started his climb to fame. In comparing the country music scene of yesteryear with that of today, Autry finds that the basic elements have not changed. From his vantage point, the appeal of country music could never be contained to please only a small segment of the populace.

"Even in those days," Autry told *Billboard*, "there were just as many so-called pop fans who thoroughly enjoyed c.&w. music. I don't agree with the idea that there's a wider interest in c.&w. today than in the earlier years. I feel there always was a strong following for this music from all walks of life."

### Radio Debut

Autry recalls that his recording career started almost simultaneously with his radio debut. In 1928, the year he went on Station KVOO, he made his record for the Velvet Tone label, a subsidiary of the then Columbia Records label. After these many years, he doesn't remember the titles

which launched him as a disk favorite, but he does remember quite clearly that the market was not limited to rural folk.

His picture career was launched in 1934 when he filmed a 12-chapter serial for Mascot Films (forerunner of Republic Pictures), "The Phantom Empire." His first feature-length movie was made the following year, "Tumbling Tumbleweed," for Republic Pictures. Autry introduced the song in the film, and always sang in each of the 60 pictures made for Republic and the 40 films he made for Columbia Pictures release.

The wide audience enjoyed by the films proved to Autry that c.&w. music had then, as it does today, a universal appeal. Those who came to see the films and hear the songs, Autry explains, were from all walks of life, and all sectors of the nation and world.

Autry was born in Texas, but spent his youth in Oklahoma. After stepping into radio in Tulsa in 1928, Autry moved to Chicago's WLS the following year, sponsored by Sears, Roebuck & Company. During his Windy City years, he made frequent appearances on "The National Barn Dance" and "The Farm and Home Hour."

In 1940, Autry went on the air for Wrigley chewing gum with a half-hour weekly program on the CBS coast-to-coast network. The show remained on the air for 17 years, one of the longest continuous runs in radio history.

### Credits Sponsors

Autry credits his disks for bringing him to the attention of the Chicago

sponsors. It was his move to Chicago, then a center of the c.&w. field, which sent Autry on the road to success.

He combined extensive tours with his recording, radio and movie activities. As early as 1935, Autry started playing rodeos, and is generally remembered among the first c.&w. artists to appear as a rodeo attraction. When he toured the British Isles in 1939, he was among the first c.&w. artists to appear there. During that tour, Autry introduced "South of the Border," a song written by two Englishmen (Carr-Kennedy).

That same year, Autry starred in the film "Melody Ranch," a name which he has retained for his music publishing firm. His publishing firms retain numerous outstanding copyrights, a share of which Autry himself had created. Among these is his radio theme song, "I'm Back in the Saddle Again," which is in his Western Music catalog. The song was written by Ray Whitney and Autry.

His biggest record seller was his 1947 Columbia recording of "Rudolph the Red-Nosed Reindeer," written by Johnny Marks. Autry's "Peter Cottontail" was another strong one, published by Hill & Range. Both holiday songs have enjoyed a regular annual residual value as have their recordings.

It is symbolic of the entire c.&w. realm that yesterday's hard-working artist has emerged today as a leading businessman with significant holdings in diverse fields—and one who still finds time and energy to head the Country Music Association.

## Full Potential of C.&W. Not Yet Fully Realized by Madison Avenue—Ritter



Tex Ritter

If Tex Ritter could have scraped together enough money to get his law degree—he attended both the University of Texas and Northwestern University law schools—country and western would have lost one of its foremost figures.

The depression combined with the lure of show business to widen the gap between Ritter and his law career. His initial step into the music field came in 1929 when he started a weekly singing show on Station KPRC, Houston. Several years later, Ritter went to New York to appear

in "Green Grow the Lilacs," the forerunner of "Oklahoma!"—in which he sang four cowboy songs.

He remained in New York to be featured on Station WOR's "Lone Star Rangers" show, and the WINS children's program, "Cowboy Tom's Roundup." He also appeared regularly on WHN's "Barn Dance" series.

"Thanks to Gene Autry," as Ritter puts it, he was called to the West Coast. The help from Autry, Ritter explains, was indirect, but neverthe-

(Continued on page 116)

# THE GREAT NAMES IN COUNTRY and WESTERN MUSIC



**Congratulations to WSM on the celebration of  
GRAND OLE OPRY's 38th BIRTHDAY!**

**Be Sure to Drop by and say "Hello" in Our Hospitality Suite #640...Celebrate NATIONAL COUNTRY MUSIC WEEK, October 27 - November 21**

# BLUEGRASS—

## 'The Brightest, Freshest Sound'



Bill Monroe



Lester Flatt and Earl Scruggs

Alan Lomax, the noted folklorist, several years ago called bluegrass music "the brightest and freshest sound in popular music today. . . ." Lomax mentioned this in his notes to his United Artists' album, "Folk Songs From the Bluegrass"—and in the course of his analysis Lomax described this type of country music as a "sort of Southern mountain Dixieland."

Today, with the great popularity and resurgence of folk music, bluegrass has really come into its own; it has become a favorite of sophisticated audiences and college students; and its practitioners and devotees may be found not only in the Southern mountains but in such urban musical centers as Carnegie Hall.

Lomax was right. He sensed the broad importance of this musical form.

Some regard bluegrass as essentially a style; others regard it as a distinct offshoot of traditional country music; some feel it is one of the purest forms of folk music native to America.

All students of bluegrass associate the names of Bill Monroe and Lester Flatt and Earl Scruggs with the development of the genre. Flatt and Scruggs, the former a guitarist and the latter a banjo picker, were with Bill Monroe's band—titled Bill Monroe and His Bluegrass Boys—in the middle 1940's; and the distinctive bluegrass sound caught on during this period. Hence, the name derived from the name of the Bill Monroe combo.

It is generally agreed that the most important single element in the bluegrass sound is the three-finger style of five-string banjo picking, which was developed to a brilliant technical level by Scruggs, and this style of banjo technique is now known as Scruggs-style.

### At the Start

Don Pierce, president of Starday, a label whose catalog includes more than 40 bluegrass albums, has made a considerable study of the field, and concludes:

" . . . As to origin, let it be stated that Earl Scruggs developed a specific style of five-string banjo pickin' that constitutes the basic sound for true

bluegrass music. As to development of bluegrass, it is fair and accurate to say that Bill Monroe achieved the first commercial success featuring the Earl Scruggs type of banjo. The Flatt and Scruggs group have also achieved tremendous success, and at present it is Flatt and Scruggs and the Foggy Mountain Boys that are taking bluegrass to the college concerts, to Carnegie Hall, to the Hollywood Bowl and to America's TV and radio networks with explosive results. This should not minimize in any way the importance of Bill Monroe's contribution, because Bill has a wide following and only last year he received seven encores at Carnegie Hall—and there have been other notable successes by the Stanley Brothers, Reno and Smiley, Bill Clifton, the Lonesome Pine Fiddlers, Mac Wiseman, Hylo Brown, Jimmie Martin, Jim and Jesse, the Country Gentlemen, the Osborne Brothers, the McCormick Brothers, the Stoneman Family. . . ."

In the 1940's, Pierce notes, the five-string banjo was almost extinct. Earl Scruggs revived it with his three-finger style, and several years later instrument manufacturers were again taking orders for it. The Vega Company in Boston, Pierce points out, now has 12 kinds of banjos on the market.

### Boom On

"As the folk music craze hit America, the banjo got an additional 'shot in the arm' . . . Flatt and Scruggs and others were featured in many national publications. Their music was accepted outside of country music circles, and the bluegrass boom was under way," Pierce adds.

Earlier in this story it was noted by Alan Lomax that bluegrass is "a sort of Southern mountain Dixieland." A similar point of view was presented by Mrs. Louise Scruggs, Earl's wife, in an interview with Don Pierce. Mrs. Scruggs, a student of bluegrass, stated in part:

"Bluegrass has been compared to the . . . New Orleans jazz in that each instrument has a specific and defined role. . . . The bass and guitar are used for backing and rhythm, while the other instruments are used for lead and solo. Bluegrass has been compared to New Orleans jazz because both kinds of music are ensemble forms; both use a front line of solo instruments (trumpet, clarinet and trombone in Dixieland and five-string banjo, fiddle and guitar) pairing with other instruments in support and with solos and breaks in both."

Bluegrass does not make use of electrical amplification. In addition to the five-string banjo, the instruments generally used include a fiddle, guitar, mandolin, a dobro guitar and string bass.

The song material of bluegrass includes both folk songs and much of the mountain song material of the country field. Hollers, train songs, blues and breakdowns are included, of course, as well as songs of an inspirational cast.



# Country Cat

Country & Western Music is near and dear to the MGM lion! For many years its musical appeal and wealth of repertoire has influenced even our "pop" records!

### For instance . . .

We, at MGM Records, proudly produce the albums of the all-time country great,

#### HANK WILLIAMS:

THE VERY BEST OF HANK WILLIAMS  
E/SE 4168 Mono and Stereo  
14 MORE OF HANK WILLIAMS' GREATEST HITS, VOL. 3  
E/SE 4140 Mono and Stereo

### Then again . . .

It has been our special privilege to record the one-and-only "Country"

#### CONNIE FRANCIS:

COUNTRY AND WESTERN GOLDEN HITS  
E/SE 3795 Mono and Stereo  
COUNTRY MUSIC CONNIE STYLE  
E/SE 4079 Mono and Stereo

### Meet . . .

Versatile "pop" and Country & Western singer Sheb Wooley and his good friend, Ben Colder:

#### SHEB WOOLEY—

TALES OF HOW THE WEST WAS WON  
E/SE 4136 Mono and Stereo  
THAT'S MY PA AND THAT'S MY MA  
E/SE 4026 Mono and Stereo

#### BEN COLDER—

SPOOFING THE BIG ONES  
E/SE 4117 Mono and Stereo

### And Now . . .

We are pleased to present on the MGM label the big "pop" singer, well known and a favorite of Country & Western fans:

#### JOHNNY TILLOTSON:

TALK BACK TREMBLING LIPS  
and  
ANOTHER YOU  
K 13181

*Packaged in an attractive picture sleeve!*



With these great Stars . . .

Do you blame us for thinking we're the Country Cat's "Meow"!

# MGM RECORDS

THE STARPOWER LABEL

## COMEDY

*a change of pace*

Traditionally every country show must have comedy. The country comedian is not slick. He is a rube comedian and his material is neither original nor clever.

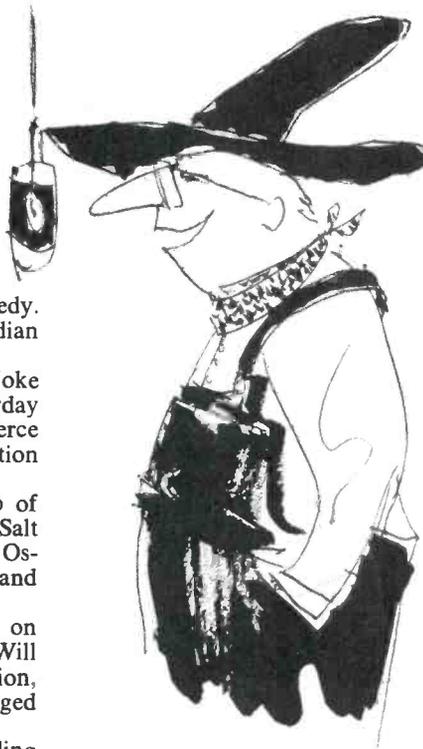
"The audience likes to know the answer to a joke ahead of time at a country show," Don Pierce, Starday Records president, said. Country comedy . . . which Pierce calls "Outhouse Humor" . . . is often a combination of novelty songs and a spoken routine.

Some of the giants in the field include the Gossip of Grinder's Switch, Minnie Pearl; Lonzo and Oscar, Salt and Peanuts, Jamup and Honey, Homer and Jethro, Oswald, the Duke of Paducah, the late Rod Brasfield and Archie Campbell.

Some country comedians or humorists have caught on with the masses. Perhaps one of the greatest was Will Rogers. Today, largely through the medium of television, Tennessee Ernie Ford and Andy Griffith have managed to build large followings with their "country corn."

Pierce, whose Starday label is one of the leading country-comedy labels, attributes the success of country humor to two things:

"It's American and it's native . . . the fans identify with it and that's the secret."



## SACRED MUSIC

*an integral part of  
the country field*

The close relationship between sacred and country music is an important aspect in any examination of "the world of country music."

Because the bulk of the country fans live in rural areas away from "eventful" big cities, they are generally very conscious of death, sickness and tragedy . . . the major "events" in areas unconcerned with urban renewal and the monorail.

This is not to say that sacred-country music does not have its followers in the cities . . . it does . . . but the bulk of the fans are in the Bible Belt, the cradle of fundamental religion, according to Don Pierce, president of Starday Records.

"These fans like to sing about Old Shep, silver-haired daddy and the like because this is their life," Pierce said. "We understand country folks and that's what we try to produce . . . the music they know and like."

Pierce said the distinction should be made between gospel music and sacred-country music. "Gospel music is a happy, commercial-type sound that is sung with four-part harmony and utilizes a piano," Pierce said, "while country-sacred is not a happy music, not four-part harmony and utilizes string instruments."

Some of the top country-sacred artists include Roy Acuff, Martha Carson, Carl Storey, the Blue Sky Boys, the late Cowboy Copas, Red Foley, Wilma Lee and Stony Cooper, and Flatt and Scruggs.

## Those Great WALTZES

That the country music field is varied in repertoire is widely known—but some fail to realize how rich the individual repertoire categories really are. Waltzes are an example.

The first to come to mind is the great Pee Wee King-Redd Stuart classic, "Tennessee Waltz," published by Acuff-Rose. This has sold literally millions of copies—not only in the Patti Page version on Mercury, but in countless other versions. Just a few of the artists who have recorded it, in addition to Patti Page, are Roy Acuff, Chet Atkins, Pat Boone, Ames Brothers, Eddy Arnold, Jo Stafford, Tennessee Ernie Ford, Sammy Kaye, Wayne King and the Clebanoff Strings.

Another is "The Missouri Waltz," recorded by Eddy Arnold, Owen Bradley, Eddy Howard, Guy Lombardo and Grady Martin, among others.

Ditto "Money, Marbles and Chalk," the haunting ditty which has been cut by Patti Page, Rex Allen, Don Reno and Red Smiley.

Another is "Sweeter Than the Flowers," considered one of the greatest country waltzes, in that it portrays the sadness of death with utmost poignancy. This has been cut by—among others—Moon Mullican, Kitty Wells, Slim Whitman, Roy Acuff and the Stanley Brothers.

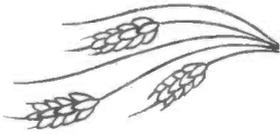
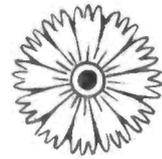
And let us not forget "Signed, Sealed and Delivered," one of the great weepers, done to a turn by such greats as Lefty Frizzell, Hank Thompson, Ernest Tubb, Cowboy Copas and Rusty Draper.

Want another? Try Floyd Tillman's version of his great "I Love You So Much It Hurts Me," and Lefty Frizzell's "Mom and Dad's Waltz."

There are countless others, but these are a good sampling and contain the true country flavor.



# WORLD OF COUNTRY MUSIC



## GEORGE JONES

### NO. 1 C&W FAVORITE

BY ALL LEADING TRADE PAPER POLLS

UNITED ARTISTS RECORDS GRATEFULLY ACKNOWLEDGES THE ACCEPTANCE OF ITS COUNTRY AND WESTERN PRODUCT AMONG THE MANY DISC JOCKEYS, DEALERS AND ITS DISTRIBUTORS THROUGHOUT THE UNITED STATES AND CANADA... AND SALUTES WITH APPRECIATION THE CONTRIBUTION MADE BY H. W. "PAPPY" DAILY IN CREATING AND PRODUCING THE ARTISTS THAT HAVE PUT UA AT THE TOP OF THE NATION'S C&W SALES AND POPULARITY CHARTS. ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



## JUDY LYNN

MOST PROMISING C&W FEMALE ARTIST



## MELBA MONTGOMERY

NO. 2 MOST PROMISING C&W FEMALE ARTIST

OTHER OUTSTANDING UNITED ARTISTS C&W STARS

JIMMIE BLAKLEY

KATHY DEE

BILL MACK

FRANKIE MILLER

GEORGIE RIDDLE

Country JOHNNY MATHIS

J. O'GWYNN



### CURRENT CHART SINGLES

- YOU COMB HER HAIR (UA578) GEORGE JONES
- WE MUST HAVE BEEN OUT OF OUR MINDS (UA575) GEORGE JONES & MELBA MONTGOMERY
- UNKIND WORDS (UA627) KATHY DEE
- HALL OF SHAME (UA576) MELBA MONTGOMERY



# COUNTRY MUSIC RADIO-TV STATIONS

Radio and television programming of country music has become big business throughout the country. According to a survey conducted by the Country Music Association, 115 radio stations now program c.&w. music full time with a total of 438,000 watts booming the country sound to millions of listeners.

The report also reveals that 16 stations devote eight to 12 hours daily to country music and 14 stations have allocated at least seven hours of their broadcast day to the format.

The report further indicates that 48 stations program six hours; 59, five hours; 110, four to four and a half hours; 187, three hours, and more than 400, two to two and a half hours of country-western fare each day.

On the TV side, 131 stations reported to the Country Music Association that they carry or originate country & western live, film and video taped shows.

Of the stations reporting, KTVW, Seattle-Tacoma, Washington, schedules up to nine and a half hours a week of live and film c.&w. shows, for the highest industry total.

KTVW is followed closely in total time by WLAC-TV, Nashville, and WBIR-TV, Knoxville, both Tennessee, spotlighting eight and a half hours and eight hours of c.&w. programming respectively.

The radio and TV surveys may be used as a helpful guide to the industry interested in reaching the fans and as a ready reference for the country fan in search of his favorite music.

Following is a list of stations which program c.&w. from full time to four hours daily.

Also appended is a list of TV stations in the United States and Canada carrying c.&w. shows.

## STATIONS PROGRAMMING COUNTRY MUSIC ON AN EXCLUSIVE BASIS

STATION	LOCATION	POWER	STATION	LOCATION	POWER	STATION	LOCATION	POWER
WYAM	Birmingham, Ala.	1000 W	KOKE	Austin, Tex.	1000 W	WWSK	W. Jefferson, N. C.	1000 W
WBTS	Bridgeport, Ala.	1000 W	KWBA	Baytown, Tex.	1000 W	KQIK	Lakeview, Ore.	250 W
WKLF	Clanton, Ala.	1000 W	KTON	Belton, Tex.	1000 W	WRIB	Providence, R. I.	1000 W
WMOE	Mobile, Ala.	50000 W	KHEM	Big Spring, Tex.	1000 W	WDSC	Dillon, S. C.	1000 W
WMGY	Montgomery, Ala.	1000 W	KBAN	Bowie, Tex.	5000 W	WDKD	Kingstree, S. C.	5000 W
WRCK	Tusculumbia, Ala.	500 W	KURV	Edinburg, Tex.	250 W	WJOT	Lake City, S. C.	1000 W
KHOS	Tucson, Ariz.	1000 W	KHEY	El Paso, Tex.	10000 W	WCLC	Jamestown, Tenn.	1000 W
KHAT	Phoenix, Ariz.	500 W	KZOL	Farwell, Tex.	250 W	WEEN	Lafayette, Tenn.	1000 W
KENT	Prescott, Ariz.	230 W	KCUL	Fort Worth, Tex.	50000 W	WBNT	Oneida, Tenn.	1000 W
KDXE	Little Rock, Ark.	1000 W	KIKK	Houston, Tex.	250 W	WNNT	Tazewell, Tenn.	500 W
KPON	Anderson, Calif.	1000 W	KGRI	Henderson, Tex.	250 W	KSST	Sulphur Springs, Tex.	250 W
KUZZ	Bakersfield, Calif.	250 W	KDAV	Lubbock, Tex.	500 W	KGKB	Tyler, Tex.	250 W
KEAP	Fresno, Calif.	500 W	KLLL	Lubbock, Tex.	1000 W	KNAL	Victoria, Tex.	500 W
KCYR	Lodi, Calif.	1000 W	KJBC	Midland, Tex.	1000 W	WODY	Bassett, Va.	500 W
KFOX	Long Beach, Calif.	1000 W	KOYL	Odessa, Tex.	1000 W	WBRG	Lynchburg, Va.	1000 W
KDOL	Mojave, Calif.	100 W	KFTV	Paris, Tex.	500 W	KNBX	Kirkland, Wash.	1000 W
KWOW	Pomona, Calif.	1000 W	KROB	Robstown, Tex.	500 W	WWVA	Wheeling, W. Va.	50000 W
KAHR	Redding, Calif.	5000 W	KPEP	San Angelo, Tex.	1000 W	KTHE	Thermopoli, Wyo.	1000 W
KRAK	Sacramento, Calif.	50000 W	KBER	San Antonio, Tex.	1000 W	CJOC	Lethbridge, Alta., Canada	10000 W
KRSA	Salinas, Calif.	1000 W	KTXO	Sherman, Tex.	500 W	CKDM	Dauphin, Man., Canada	10000 W
KEEN	San Jose, Calif.	5000 W	KSOP	So. Salt Lake City, Utah	1000 W	CFNB	Fredericton, N. B., Canada	50000 W
KVRE	Santa Rosa, Calif.	1000 W	WXRA	Alexandria, Va.	10000 W	CJCH	Halifax, N. S., Canada	10000 W
KDAB	Arvada, Colo.	10000 W	WSIG	Mount Jackson, Va.	1000 W	CFGM	Richmond Hill, Ont., Canada	10000 W
KPIK	Colorado Springs, Colo.	5000 W	WCMS	Norfolk, Va.	5000 W	CKRM	Regina, Sask., Canada	10000 W
KLAK	Denver, Colo.	5000 W	WXGI	Richmond, Va.	5000 W	WGAH	Portland, Me.	5000 W
KPUB	Pueblo, Colo.	1000 W	KPEG	Spokane, Wash.	5000 W			
WSWN	Belle Glade, Fla.	1000 W	KVWO	Cheyenne, Wyo.	1000 W			
WQIK	Jacksonville, Fla.	5000 W	CFCW	Camrose, Alta., Canada	10000 W			
WRHC	Jacksonville, Fla.	230 W	CJOR	Vancouver, B. C., Canada	10000 W			
WOKC	Okeechobee, Fla.	1000 W	CHIQ	Hamilton, Ont., Canada	5000 W			
WHIY	Orlando, Fla.	5000 W	CFMG	Toronto, Ont., Canada	10000 W			
WDLP	Panama City, Fla.	1000 W	CJGX	Yorkton, Sask., Canada	10000 W			
WSCM	Panama City, Fla.	500 W						
WPFA	Pensacola, Fla.	1000 W						
WMEL	Pensacola, Fla.	500 W						
WHBO	Tampa, Fla.	250 W						
WTJH	Atlanta, Ga.	5000 W						
WGUN	Atlanta, Ga.	50000 W						
WGUS	Augusta, Ga.	1000 W						
WHAB	Baxley, Ga.	500 W						
WBSG	Blackshear, Ga.	500 W						
WCRY	Macon, Ga.	250 W						
WEAS	Savannah, Ga.	5000 W						
WJEM	Valdosta, Ga.	1000 W						
KATN	Boise, Idaho	1000 W						
WHOW	Clinton, Ill.	5000 W						
WPBI-FM	Danville, Ill.	3000 W						
WPFR-FM	Terre Haute, Ind.	1000 W						
KWKY	Des Moines, Iowa	1000 W						
KCKN	Kansas City, Kan.	1000 W						
KFDI	Wichita, Kan.	10000 W						
KSIR	Wichita, Kan.	250 W						
WTMT	Louisville, Ky.	500 W						
WKY	Tompkinsville, Ky.	1000 W						
KYOB	Bastrop, La.	250 W						
WYNK	Baton Rouge, La.	500 W						
WBOX	Bogalusa, La.	1000 W						
KCIJ	Shreveport, La.	250 W						
WBMD	Baltimore, Md.	1000 W						
WICO	Salisbury, Md.	1000 W						
WEXL	Detroit, Mich.	1000 W						
KTCR	Minneapolis, Minn.	500 W						
WBKH	Hattiesburg, Miss.	5000 W						
WJXN	Jackson, Miss.	250 W						
WDAL	Meridian, Miss.	1000 W						
KCMK	Kansas City, Mo.	35000 W						
KOOO	Omaha, Neb.	1000 W						
KTOO	Las Vegas, Nev.	5000 W						
KARA	Albuquerque, N. M.	1000 W						
KRZY	Albuquerque, N. M.	1000 W						
KNDE	Aztec, N. M.	1000 W						
KRZE	Farmington, N. M.	5000 W						
KRSY	Roswell, N. M.	1000 W						
WSET	Glen Falls, N. Y.	1000 W						
WEEE	Glenmont, N. Y.	5000 W						
WSEN	Syracuse, N. Y.	250 W						
WKTC	Charlotte, N. C.	1000 W						
WFMX	Statesville, N. C.	3000 W						
WPEG	Winston Salem, N. C.	1000 W						
KLPR	Oklahoma City, Okla.	1000 W						
KOKL	Okmulgee, Okla.	250 W						
KWIN	Ashland, Ore.	1000 W						
KRDR	Gresham, Ore.	1000 W						
KGAY	Salem, Ore.	5000 W						
WRIB	Providence, R. I.	1000 W						
WCAY	Cayce, S. C.	500 W						
KRSD	Rapid City, S. D.	250 W						
KWAM	Memphis, Tenn.	1000 W						
WENO	Nashville, Tenn.	5000 W						
KCAD	Abilene, Tex.	500 W						
KOPY	Alice, Tex.	1000 W						
KBUY	Amarillo, Tex.	5000 W						
KZIP	Amarillo, Tex.	1000 W						

## 5 HOURS DAILY

WJMW	Athens, Ala.	1000 W
WULA	Eufaula, Ala.	250 W
WTBC	Floamat, Ala.	500 W
WELR	Roanoke, Ala.	1000 W
KAWT	Douglas, Ariz.	250 W
KBBA	Benton, Ark.	250 W
KHOZ	Harrison, Ark.	1000 W
KYOR	Blythe, Calif.	250 W
WJAZ	Albany, Ga.	5000 W
WCLA	Claxton, Ala.	1000 W
WPPE	Eastman, Ga.	500 W
WPEH	Louisville, Ga.	1000 W
WSIZ	Ocala, Ga.	5000 W
WSYL	Sylvania, Ga.	250 W
WJAT	Swainsboro, Ga.	1000 W
WACL	Waycross, Ga.	5000 W
KGEM	Boise, Idaho	10000 W
KSNN	Pocatello, Idaho	1000 W
WANY	Albany, Ky.	1000 W
WCTT	Corbin, Ky.	1000 W
WTTL	Madisonville, Ky.	500 W
WFLW	Monticello, Ky.	100 W
WMOR	Morehead, Ky.	1000 W
KSLO	Opelousas, La.	1000 W
KMAR	Winnabro, La.	100 W
WGHM	Skowhegan, Me.	5000 W
WBIP	Booneville, Miss.	250 W
KRMS	Osage Beach, Mo.	1000 W
KYRO	Potosi, Mo.	500 W
WFSC	Franklin, N. C.	1000 W
WLSE	Wallace, N. C.	1000 W
WSAT	Salisbury, N. C.	1000 W
WDBM	Statesville, N. C.	500 W
WEWF	Washington, N. C.	500 W
WETC	Zebulon, N. C.	250 W
KFMJ	Tulsa, Okla.	1000 W
WRIB	Providence, R. I.	1000 W
WELP	Easley, S. C.	1000 W
WKJN	Kingsport, Tenn.	5000 W
WLIL	Lenoir City, Tenn.	1000 W
WGNS	Murfreesboro, Tenn.	1000 W
KVLB	Cleveland, Tex.	500 W
KCTI	Gonzales, Tex.	250 W
KCLW	Hamilton, Tex.	250 W
KOGT	Orange, Tex.	1000 W
KSIX	Raymondville, Tex.	250 W
KKAS	Silsbee, Tex.	500 W
WAVA	Arlington, Va.	1000 W
WSVS	Crewe, Va.	5000 W
WYTI	Rocky Mount, Va.	1000 W
WCST	Berkeley Springs, W. Va.	250 W
WLDY	Catawba, Wis.	1000 W
WMOV	Ravenswood, W. Va.	1000 W
WSPZ	Spencer, W. Va.	1000 W
WTBU	Poynette, Wis.	1000 W
CJJC	Woodstock, N. B., Canada	1000 W
CJSL	Weyburn, Sask., Canada	1000 W
CKDH	Amherst, N. S., Canada	250 W
WICC	Fairfield, Conn.	1000 W

## 4 to 4 1/2 HOURS DAILY

WRFS	Alexandria City, Ala.	1000 W
WRAB	Arab, Ala.	1000 W

STATION	LOCATION	POWER
KWBY	Scottsdale, Ariz.	5000 W
KDMS	El Dorado, Ark.	5000 W
KFAY	Fayetteville, Ark.	1000 W
KHBM	Monticello, Ark.	1000 W
KDAN	Eureka, Calif.	5000 W
KTRB	Modesta, Calif.	10000 W
KFTM	Fort Morgan, Colo.	250 W
WJSB	Crestview, Fla.	1000 W
WHAN	Haines City, Fla.	500 W
WWPF	Palatka, Fla.	1000 W
WJOE	Point St. Joe, Fla.	1000 W
WSFB	Sebring, Fla.	250 W
WINT	Winter Haven, Fla.	1000 W
WBLJ	Dalton, Ga.	1000 W
WTRP	La Grange, Ga.	1000 W
WYTH	Madison, Ga.	1000 W
WDAX	McRae, Ga.	1000 W
WNGA	Nashville, Ga.	1000 W
WSNT	Sandersville, Ga.	500 W
WBRO	Waynesboro, Ga.	1000 W
KBRV	Woda Springs, Idaho	500 W
WSLM	Salem, Ind.	5000 W
KOAM	Pittsburg, Kan.	10000 W
WKCT	Bowling Green, Ky.	1000 W
WHLN	Harlan, Ky.	5000 W
WLBN	Lebanon, Ky.	1000 W
WLOC	Munfordsville, Ky.	1000 W
WMLF	Pineville, Ky.	1000 W
WPRT	Prestonsburg, Ky.	1000 W
WTLO	Somerset, Ky.	1000 W
KEUN	Eunice, La.	250 W
KAPB	Marksville, La.	1000 W
KIKS	Sulphur, La.	500 W
KTIB	Thibodaux, La.	500 W
WFRB	Frostburg, Md.	1000 W
KASM	Albany, Minn.	1000 W
WCMP	Pine City, Minn.	1000 W
KWEB	Rochester, Minn.	500 W
WAMY	Amory, Miss.	5000 W
WLAU	Laurel, Miss.	5000 W
WBKN	Newton, Miss.	500 W
WRJW	Picayune, Miss.	5000 W
WABO	Waynesboro, Miss.	250 W
KBLR	Bolivar, Mo.	250 W
KTCB	Malden, Mo.	1000 W
KWTO	Springfield, Mo.	5000 W
KWPM	West Plains, Mo.	1000 W
KATL	Miles City, Mont.	1000 W
KHOB	Hobbs, N. M.	5000 W
WBTA	Batavia, N. Y.	500 W
WCGC	Belmont, N. C.	1000 W
WBAG	Burlington, N. C.	1000 W
WTIK	Durham, N. C.	1000 W
WBBO	Forest City, N. C.	1000 W
WFGV	Fuquay Springs, N. C.	1000 W
WLTC	Gastonia, N. C.	5000 W
WGBG	Greensboro, N. C.	1000 W
WBRM	Marion, N. C.	1000 W
WMMH	Marshall, N. C.	1000 W
WGGP	Sanford, N. C.	1000 W
WTOE	Spruce Pine, N. C.	1000 W
WTAB	Tabor City, N. C.	5000 W
KARS	Williston, N. D.	250 W
KEYZ	Williston, N. C.	5000 W
WCNS	Canton, Ohio	500 W
WCHI	Chillicothe, Ohio	1000 W
WCKY	Cincinnati, Ohio	5000 W
WPFB	Middletown, Ohio	1000 W
KCRC	Enid, Okla.	1000 W
KTJS	Hobart, Okla.	1000 W
KWRO	Coquille, Ore.	5000 W
WCBG	Chambersburg, Pa.	5000 W
WBRL	Batesburg, S. C.	5000 W
WAGS	Bishopville, S. C.	1000 W
WPCC	Clinton, S. C.	1000 W
WRHC	Hampton, S. C.	1000 W
WBHC	Hampton, S. C.	1000 W
WLSG	Loris, S. C.	1000 W
WJAY	Mullins, S. C.	5000 W
WZOO	Spartanburg, S. C.	1000 W
WRKM	Carthage, Tenn.	500 W
WMCP	Columbia, Tenn.	1000 W
WTRD	Dyersburg, Tenn.	500 W
WCPC	Etowah, Tenn.	1000 W
WKXV	Knoxville, Tenn.	1000 W
WDXE	Lawrenceburg, Tenn.	1000 W
WBMC	McMinnville, Tenn.	500 W
WLAC	Nashville, Tenn.	5000 W
KFLD	Floydada, Tex.	250 W

STATION	LOCATION	POWER
KWFT	Wichita Falls, Tex.	5000 W
WFHG	Bristol, Va.	5000 W
WABH	Deerfield, Va.	1000 W
WMNA	Gretna, Va.	1000 W
WHHV	Hillsville, Va.	250 W
WHEO	Stuart, Va.	1000 W
WIGM	Medford, Wis.	1000 W
WMIL	Milwaukee, Wis.	1000 W
WHVF	Wausau, Wis.	1000 W
WVOE	Welch, W. Va.	1000 W
CJON	St. Johns, Newfoundland	10000 W
CKBW	Bridgewater, N. S., Canada	10000 W
CHIC	Brampton, Ont., Canada	1000 W
CFCL	Timmins, Ont., Canada	10000 W
CKLW	Windsor, Ont., Canada	50000 W
CFCY	Charlottetown P. E. I. Canada	5000 W
CKBI	Prince Albert, Sask., Canada	10000 W
CKSW	Swift Current, Sask., Canada	1000 W

## TV Stations With C.&W. Programs

TV CALL LETTERS	CITY & STATE	C&W SHOW	HOURS PER WEEK
WMSL	Decatur, Ala.	Film & Live	3
WTVY	Dothan, Ala.	Live	1
WOWL	Florence, Ala.	Live	6
WWSA	Montgomery, Ala.	Film	1/2
WLSA	Selma, Ala.	Film & Live	3/4
KIVA	Yuma, Ariz.	Live	1/2
KFSA	Fort Smith, Ark.	Live	1/2
KFOY	Hot Springs, Ark.	Film & Live	1 1/4
KARK	Little Rock, Ark.	Film	1/2
KTHV	Little Rock, Ark.	Film & Live	1/2
KERO	Bakersfield, Calif.	Live	3/4
KVIQ	Eureka, Calif.	Live	1
KCOF	Los Angeles, Calif.	Live	4
KTVU	Oakland, Calif.	Live	1 1/2
KNTV	San Jose, Calif.	Film	1
KKTV	Colorado Spgs., Colo.	Live	1
WESH	Daytona-Orlando, Fla.	Film & Live	1
WJXT	Jacksonville, Fla.	Film & Live	1 1/2
WLOF	Orlando, Fla.	Live	2 1/2
WABO	Orlando, Fla.	Live	1/2
WJHG	Panama City, Fla.	Live	3 1/2
WEAR	Pensacola, Fla.	Film & Live	2
WPTZ	Plattsburg, Fla.	Live	3 1/2
WTVT	Tampa, Fla.	Live	5
WFLA	Tampa, Fla.	Live (VTR)	1/2
WJBF	Albany, Ga.	Live	1
WTVM	Augusta, Ga.	Tape	1
WRBL	Columbus, Ga.	Live (VTR)	1 1/2
WMAZ	Columbus, Ga.	Film	1/2
WTOC	Macon, Ga.	Film & Live	1
KIFI	Savannah, Ga.	Film & Live	1
KILX	Idaho Falls, Idaho	Film	1/4
WJSL	Twin Falls, Idaho	Occasionally	1
KHQA	Harrisburg, Ill.	Live	1 1/4
WGEM	Quincy, Ill.	Film	1/2
WTTV	Quincy, Ill.	Live	1/2
WLWI	Indianapolis, Ind.	Film	3
WOK	Indianapolis, Ind.	Live	1
KQTV	Davenport, Iowa	Film	Varies
KOAM	Fort Dodge, Iowa	Live	1
KSLN	Pittsburg, Kan.	Live	2 1/2
WBW	Salina, Kan.	Film	1/2
WLTU	Topeka, Kan.	VTR	1/2
WKYT	Bowling Green Ky.	Film & Live	5
WLEX	Lexington, Ky.	Live	1/2
WHAS	Lexington, Ky.	Live	1/2
WPSD	Louisville, Ky.	Film & Live	1
KNOE	Paducah, Ky.	Film & Live	1/2
KTBS	Monroe, La.	Film & VTR	1
WLBS	Shreveport, La.	Tape & Live	5
WGAN	Bangor, Me.	Live	1 1/2
WMTW	Bangor, Me.	Live	2
WAGM	Portland, Me.	Live	1/2
WVTV	Portland, Me.	Live	2 1/2
WVTV	Presque Isle, Me.	Film	1/2
WVTV	Presque Isle, Me.	Film	1/2
WVTV	Baltimore, Md.	Film	1/2
WVTV	Northfield, Mass.	Film	Varies
WVTV	Detroit, Mich.	Live	1/2
WVTV	Traverse City, Mich.	Live	1/2

TV CALL LETTERS	CITY & STATE	C&W SHOW	HOURS PER WEEK
KEYC	Mankato, Minn.	Live	1 1/2
WCBI	Columbus, Miss.	Live	1
WABG	Greenwood, Miss.	Film	1/4
KFEQ	St. Joseph, Mo.	Film & Live	2
KPLR	St. Louis, Mo.	Film	1
KMOA	Sedalia, Mo.	Film & Live	1
KGHL	Billings, Mont.	Live	1
KDUH	Hay Springs, Neb.	Film & Live	1 1/2
KOLN	Lincoln, Neb.	Live	5
KGIN	Las Vegas, Nev.	Live	1
KSHO	Las Vegas, Nev.	Live	1
KLRJ	Las Vegas, Nev.	Live	4
KLAS	Las Vegas, Nev.	Live	1
WHUR	Manchester, N. H.	Live	1 1/2
WRGB	Schenectady, N. Y.	Live	1 1/2
WSOC	Charlotte, N. C.	Film	1/4
WBTV	Charlotte, N. C.	Live	5
WTVD	Durham, N. C.	Live	7
WFMY	Greensboro, N. C.	Film	1
WNCT	Greenville, N. C.	Live	1 1/2
WITN	Washington, N. C.	Live	2
WECT	Wilmington, N. C.	Live	1 1/2
KNOX	Grand Forks, N. D.	Live	1 1/2
KXMC	Minot, S. D.	Live	3 1/2
KMOT	Minot, S. D.	Film & Live	1
WLW	Cincinnati, Ohio	Live	1
WJW	Cleveland, Ohio	Film	As Filler
KSWB	Elk City, Okla.	Film	1 3/4
KWTV	Okla. City, Okla.	Live	1 1/2
WKY	Okla. City, Okla.	Tape & Live	1
KOTV	Tulsa, Okla.	Film	1 1/2
KOTI	Klamath Falls, Ore.	Live	1 1/2
KBES	Medford, Ore.	Film	1 1/2
KGN	Portland, Ore.	Live	1/2
WARD	Johnstown, Pa.	Live	1
KDKA	Pittsburgh, Pa.	Film	1 1/4
WSBA	York, Pa.	Live	1 1/2
WIS	Columbia, S. C.	VTR	1
WFBC	Greenville, S. C.	Film & Live	1
WSPA	Spartanburg, S. C.	Film & Live	2
WRGP	Chattanooga, Tenn.	Film	1 1/2
WTVG	Chattanooga, Tenn.	VTR	1 1/2
WDEF	Chattanooga, Tenn.	Film	3
WDXI	Jackson, Tenn.	Film & Live	1
WJHL	Johnson City, Tenn.	Film & Live	2
WBIR	Knoxville, Tenn.	Film & Live	8
WACF	Memphis, Tenn.	Live	1 1/2
WLAC	Nashville, Tenn.	Live	8 1/2
KELP	El Paso, Tex.	Live	1 1/2
KTRK	Houston, Tex.	Live	1
KTRE	Lufkin, Tex.	Live	1 1/2
KOSA	Odessa, Tex.	Live	1 1/2
KAC	Port Arthur, Tex.	Live	1
KCTV	San Angelo, Tex.	Film	1
KXII	Sherman, Tex.	Film & Live	1 1/2
KLTV	Tyler, Tex.	Live	1 1/2
WCYB	Bristol, Va.	Film	1
WSVA	Harrisonburg, Va.	Live	2
WAVY	Norfolk, Va.	Film & Live	1
WXEX	Richmond, Va.	Film	1
WDBU	Roanoke, Va.	Live	7 1/2
WSLS	Roanoke, Va.	VTR	2
KVOS	Bellingham, Wash.	Film	1 1/2
KOMO	Seattle, Wash.	Live	1 1/2
KTVW	Tacoma-Seattle, Wash.	Film & Live	9 1/2
WHIS	Bluefield, W. Va.	Live	1
WCBS	Charleston, W. Va.	Live	5
WSAZ	Huntington, W. Va.	Film & Live	1 1/2
WJPB	Hunton, W. Va.	Live	2
WEAU	Eau Claire, Wis.	Live	1 1/2
WFRV	Green Bay, Wis.	Live	1 1/2
WKOW	Madison, Wis.	Live	1 1/2
WTMJ	Milwaukee, Wis.	Live	1
CHAT	Medicine Hat, Alta.	Film & Live	2
CFRC	Kamloops, B. C.	Network	1
CBUT	Vancouver, B. C.	Film & Live	3
CBWT	Winnipeg, Man.	Film & Live	2 1/2
CKCW	Moncton, N. B.	Live	1
CKVR	Barrie, Ont.	Live	1 1/2
CHOV	Pembroke, Ont.	VTR, Net	2
CHEX	Petersboro, Ont.	Net & Live	1 1/2
CJIC	Sault Ste. Marie, Ont.	Live	3
CBMT	Montreal, Que.	Live	1 1/2
CHAB	Moose Jaw, Sask.	Live	1 1/2
CKBI	Prince Albert, Sask.	Film & Live	2 1/2

### CANADIAN STATIONS

See Pages 90-116

for the "commercial" messages of some of the most progressive

## COUNTRY-ORIENTED RADIO STATIONS

in the U. S. and Canada

Here you will find —listed alphabetically by State and city— broadcast outlets for effective local, regional or national radio advertising,

# **WENO**

**NASHVILLE**

**DAY & NIGHT—DON KERN, GEN. MGR.**

# **WYAM**

**BIRMINGHAM-BESSEMER**

**DAY & NIGHT—HAL HODGENS, GEN. MGR.**

# **WGUS**

**AUGUSTA, GEORGIA**

**DAYTIME—PAT MULHERIN, GEN. MGR.**

# 3 GREAT COUNTRY MUSIC MARKETS

THE 100% COUNTRY STATIONS THAT GET RESULTS



STATISTICS DON'T BUY—PEOPLE DO

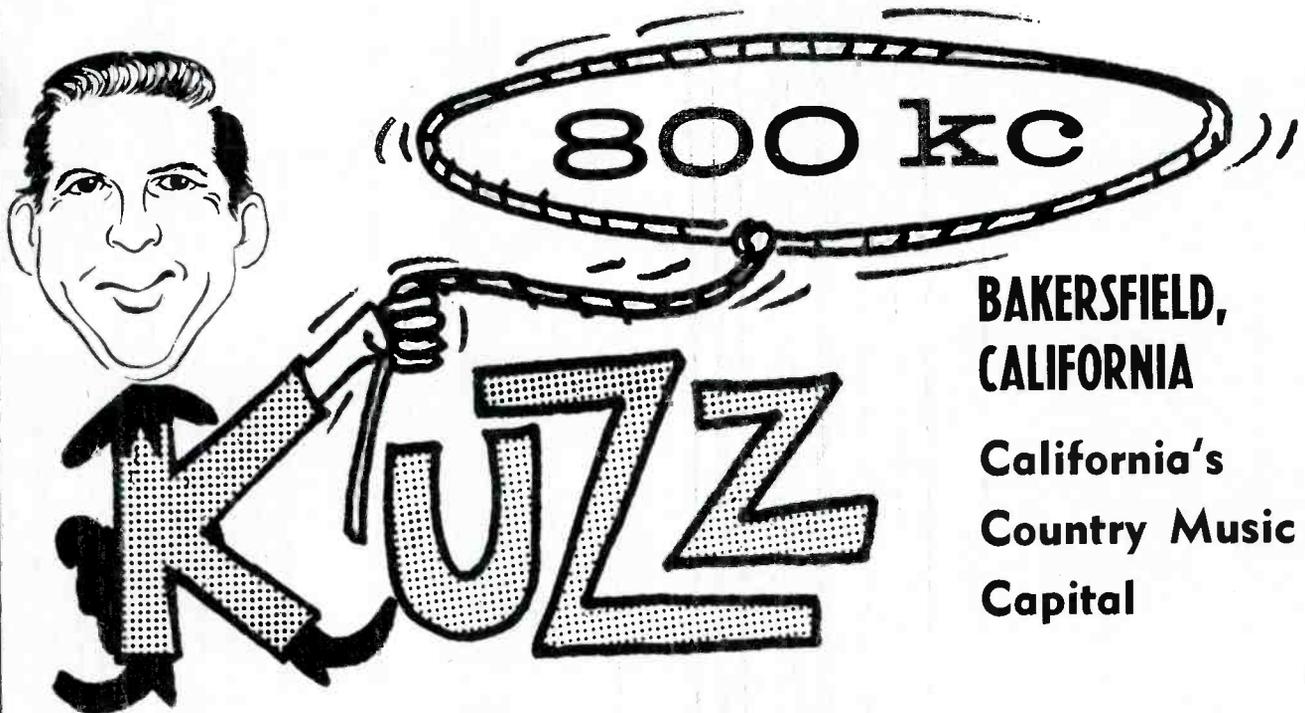
FOR INFORMATION CALL JERRY GLASER TW 55401  
GEN. OFFICES—BOX 5236 NASHVILLE, TENN.

NATIONAL REPS SAVALLI-GATES, NEW YORK

# Hi, Neighbors—

IT'S A PRIVILEGE FOR US TO BE A  
PART OF A GREAT AMERICAN FAMILY...

# Country Music



**Covering The Entire  
Southern San Joaquin Valley**

**HERB HENSON** *President & General Manager*

D.J.'s Larry Daniels, P.D., Larry Scott, Frank Morgan, Bill Woods

406 Chester Ave., Bakersfield, California

# KFOX

1280 ON YOUR DIAL

**COUNTRY MUSIC 24 HOURS  
EVERY DAY - AM & FM**

LISTENERS &  
ADVERTISERS

**ACCLAIM  
THE NATION'S**

**No. 1 COUNTRY  
MUSIC  
STATION**



**COUNTRY and FOLK MUSIC  
BLUEGRASS and**

**An Occasional HOOTENANNY**

**FOR LOS ANGELES • LONG BEACH and ORANGE COUNTY**

Represented Nationally by Adam Young, Inc.

**KFOX** does it with  
**MANPOWER!**  
Each of these men  
has a lifetime in  
Country Music and  
selling products on the air!  
**OUR PERSONALITIES —  
YOUR SALESMEN!**



CHARLIE  
WILLIAMS



LEE ROSS



CLIFFIE STONE



BIFF COLLIE



SQUEAKIN  
DEACON



HUGH CHERRY

*This is just the First Team! You  
should see the Second Platoon!  
They are much better looking —  
But not so well paid!*



# Meet the Gang at KWOW



RADIO RANCH



Midnight—6:00 A.M.  
Johnny Wages works  
a rough schedule.



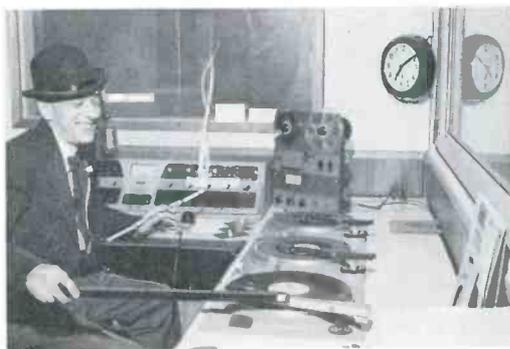
6:00 P.M.—Midnight  
Skip Graves ready  
for a long shift.



6:00 A.M.—10:00 A.M. Johnny Dallas  
—the happy "wake-up" voice.

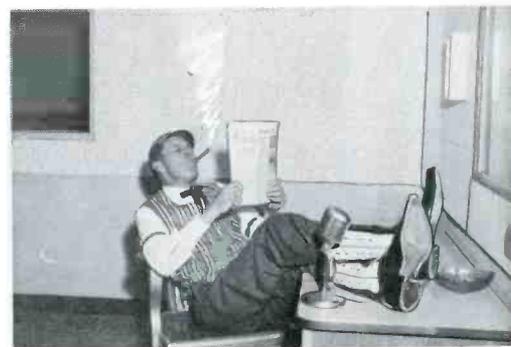


10:00 A.M.—2:00 P.M. Eddie Drake  
—best "gitar" picker in this-  
here county.



2:00 P.M.—6:00 P.M. "Dandy" Dave Evans  
—ladies' home companion.

**24**  
**HOURS A DAY**  
•  
**1000 Watts**  
•  
**Non-Directional**



Alert, hard-hitting newsman Bill Jaeger  
gathers world news.

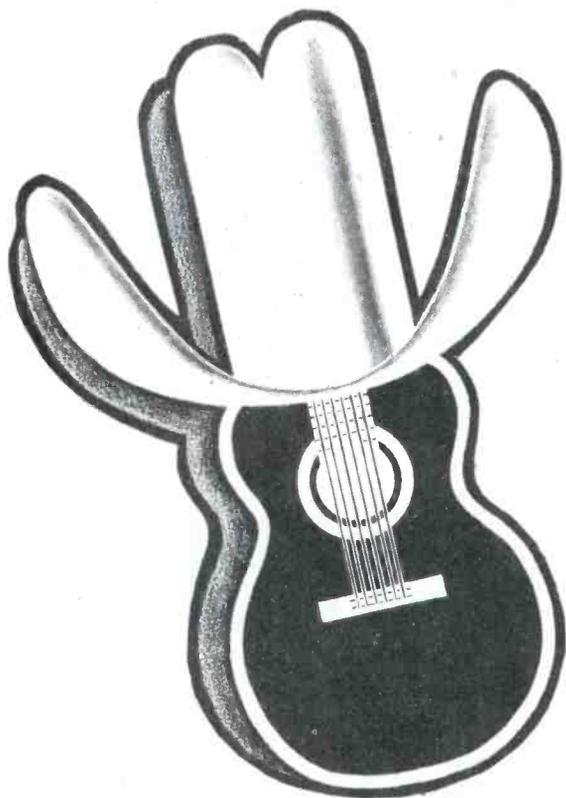
**THE ONLY COUNTRY MUSIC STATION**  
**SERVING THE RICH SAN BERNARDINO - RIVERSIDE - ONTARIO**  
**MARKET - PLUS THE EASTERN PORTION OF THE LOS ANGELES**  
**MARKET. POPULATION COVERAGE - OVER 3,000,000.**

**S. Mills & Olive, Pomona, California**  
**NAtional 85541**

**50,000 WATT  
CLEAR CHANNEL  
VOICE OF  
COUNTRY WESTERN  
MUSIC IN  
NORTHERN  
CALIFORNIA!**

**KRAK** SACRAMENTO

*National Sales Representative:* ADAM YOUNG, INC.



What's new at KSON  
in San Diego?

●  
**ABSOLUTELY  
EVERYTHING**

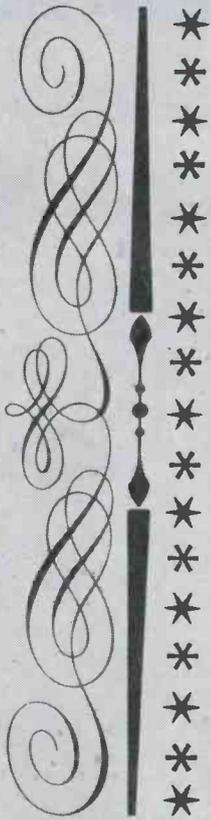
●  
San Diego's only  
Country and Western  
music station!

**COUNTRY  
WESTERN  
MUSIC**

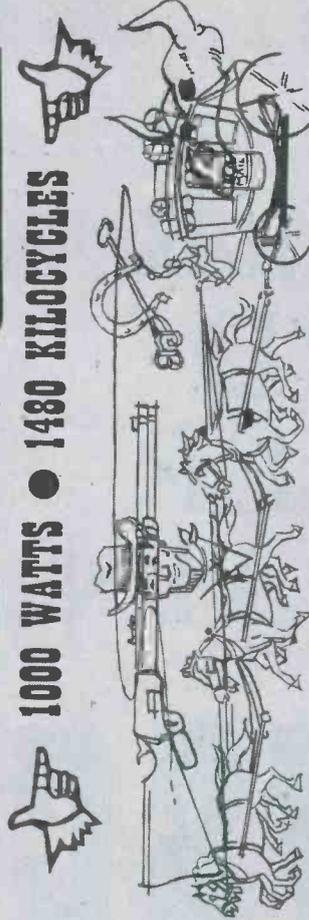
**KSON**

**DIAL  
1240**

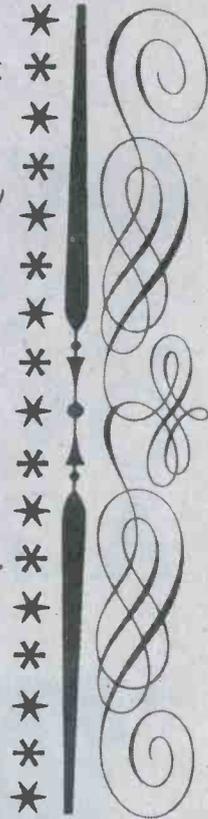
**KSON • U. S. GRANT HOTEL, SAN DIEGO 1, CALIFORNIA • 233-3131**



THE  
WESTERN  
VOICE  
OF THE  
COLORADO  
CROSSROADS



1000 WATTS • 1480 KILOCYCLES



**KROB**  
**1480**

Donald W. Reynolds, President  
4211 N. ELIZABETH  
PUEBLO, COLORADO  
TELEPHONE 545-5970  
AREA CODE 303

Represented by: Charles Bernard, New York — Mal Ewing, Los Angeles

OVER  
AND  
OVER  
AGAIN...

★ W  
S  
C  
M

★ NORTHWEST FLORIDA'S ONLY  
EXCLUSIVE COUNTRY & WESTERN  
STATION ★

★ W S C M ★

COVERAGE THAT COUNTS . . .  
ON FLORIDA'S MIRACLE STRIP . . .  
THE RECIPE FOR INSTANT SALES . . .

★

Take 1 part of music that has always stood the test of time—Country and Western Music—the music most people in Northwest Florida listen to most.

Add a pinch of good old-fashioned Gospel Music done up in modern style.

Blend in fast-breaking WSCM instant news coverage—Broadcast 25 times daily, and interspersed with bulletin news, where it happens, as it happens.

Mix well with modern radio techniques to please the taste of today's "Production Minded" advertisers.

**RESULT:** A prize-winning recipe for outstanding sales—a recipe that has made WSCM Bay County's most popular radio station. TRY SOME TODAY!!

★ W  
S  
C  
M

**WSCM BROADCASTING, INC.**

P. O. BOX 4366, PANAMA CITY, FLORIDA

Represented nationally by The Bolling Co.

★ WSCM means "we  
star country  
music" naturally!

# Look



# IDAHO'S NO. 1 country and western music station!



Radio KATN's exclusive music and specialized programming covers the entire Southwestern section of Idaho and Oregon where over 250,000 people live and farming is the only major industry.

RADIO

# KATN

(KAY-TEN) 1010 kc's

**KAY-TEN BLANKETS 125 MILES IN ALL  
DIRECTIONS WITH 1000 WATTS**

Idaho's First and Only All Western Music,  
News and Weather Station

#### PROGRAM SCHEDULE

6:00 A.M.—Chuckwagon Show  
9:00 A.M.—Marty Martin Show  
10:10 A.M.—Ten Ten Club  
11:00 A.M.—Treasure Valley Roundup  
12:00 P.M.—Noon Farm Show  
2:00 P.M.—Ken Bort Snake River Stampede  
5:00 P.M.—Sunset Trail Show  
6:00 P.M.—Hootenanny Show

News at a quarter till the hour. Weather at a quarter past the hour.

#### National Reps.

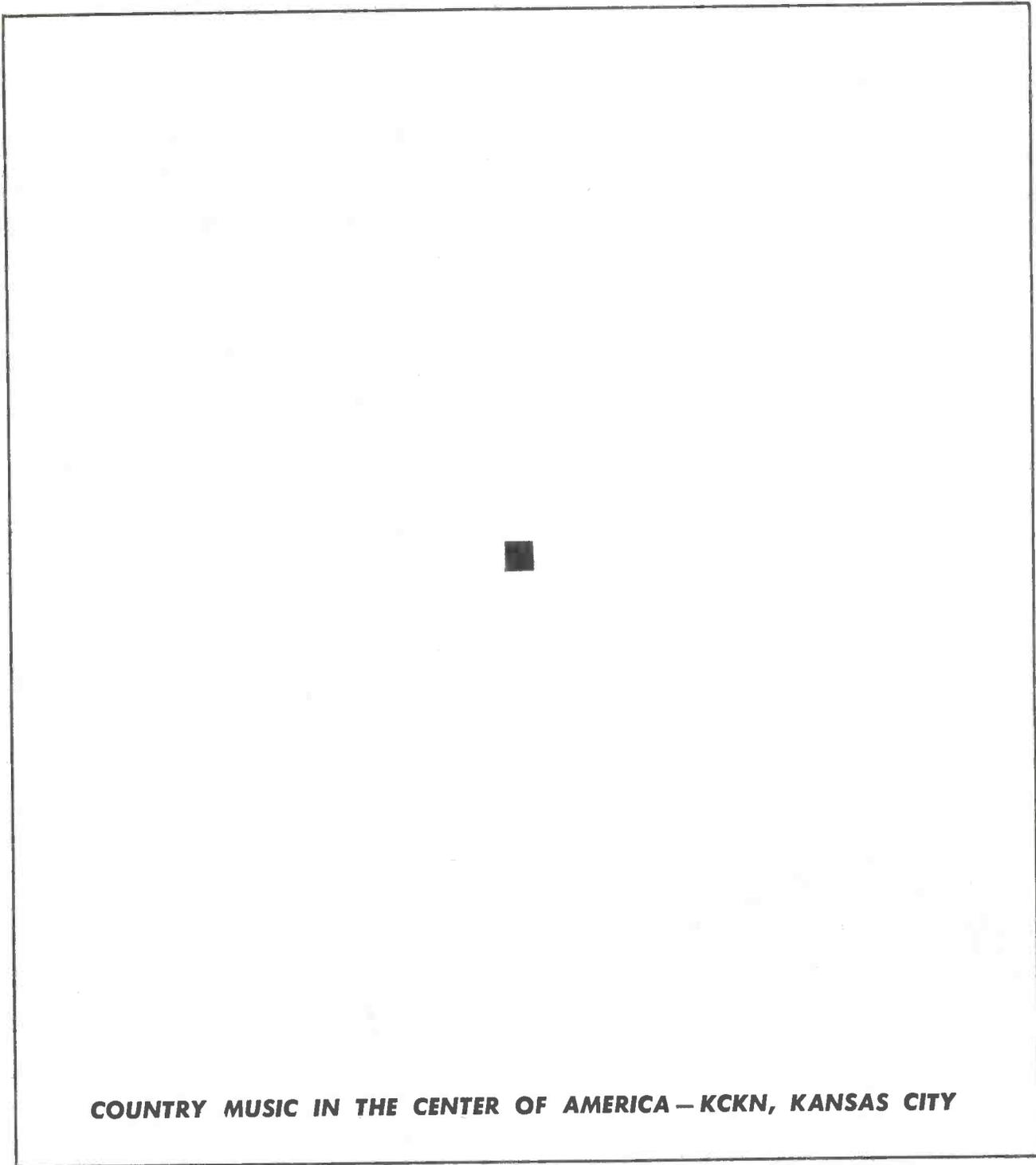
**CHARLES BERNARD AGENCY**  
730 Fifth Ave.  
New York City 19, N.Y.

#### West Coast Reps.

**MAL EWING AGENCY**  
6223 Thelma St.  
Hollywood 28, Calif.

#### TREASURE VALLEY BROADCASTING CO.

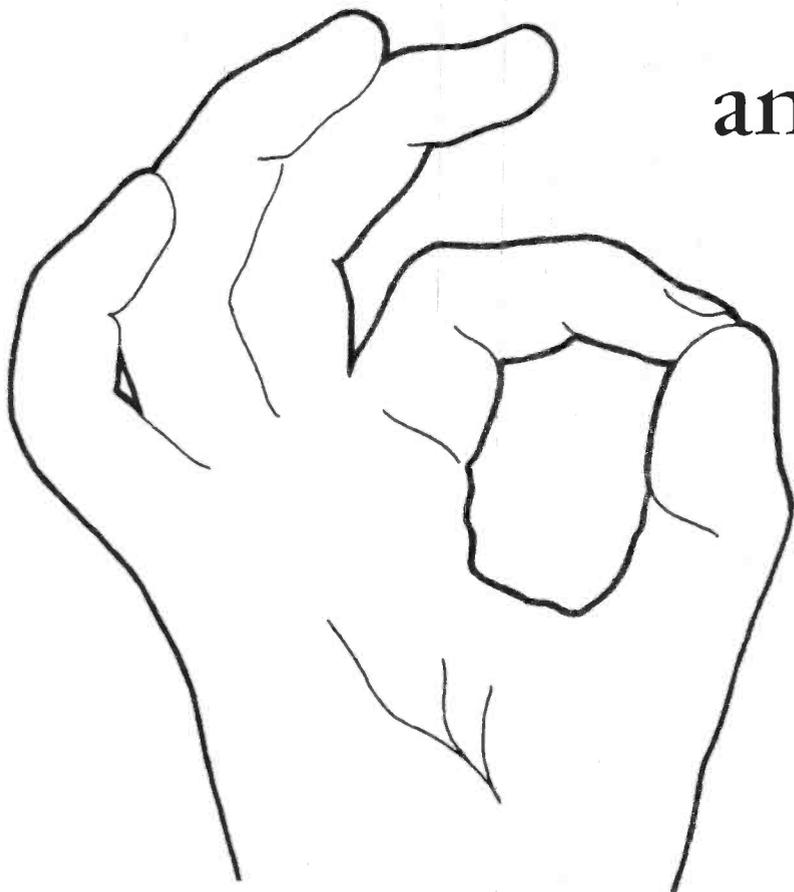
Dial 375-1111 — 9400 Fairview  
Boise, Idaho  
Ralph F. Frazer, Gen. Mgr./Owner



**COUNTRY MUSIC IN THE CENTER OF AMERICA — KCKN, KANSAS CITY**

# NOW WTMT RADIO delivers

## an exclusive audience!



Almost 60% of Louisville's workforce is blue collar . . . the "middle-income-majority" whose earnings have increased 500% in 20 years.

And this "majority," especially in Kentuckiana, is WTMT's basic market.

WTMT . . . the one station in Louisville programming exclusively Country & Western . . . music "at home" to Kentuckiana.

*in radio it's the SALES CLIMATE that counts*

*Does WTMT sell? Ask any "TMT" advertiser*



or  
**VIC PIANO**  
RADIO AND TELEVISION  
STATION  
REPRESENTATIVES  
ASSOCIATES, INC.

Penthouse at the Hawthorne  
211 East 53rd St., New York 22, N. Y.  
PL 9-1044

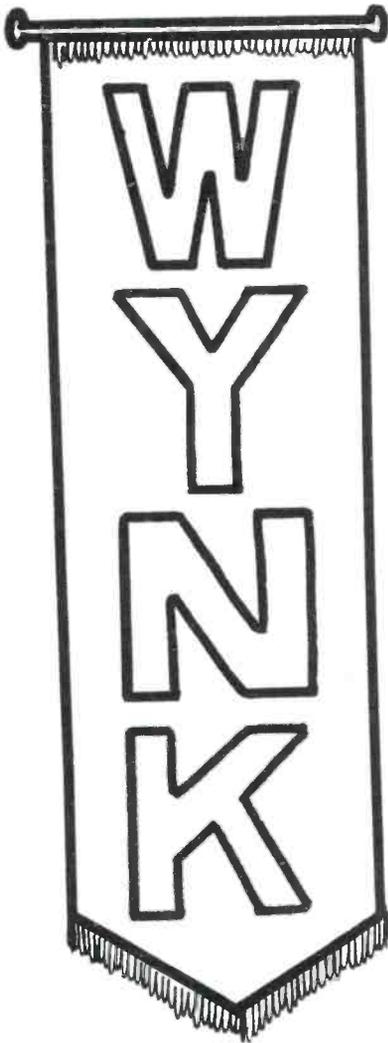
*"Where the Middle-Income-Majority Talks"*

**1<sup>st</sup>**  
ON  
THE DIAL



**620 KC**

# A MISS-LOU Broadcasting Corporation Enterprise



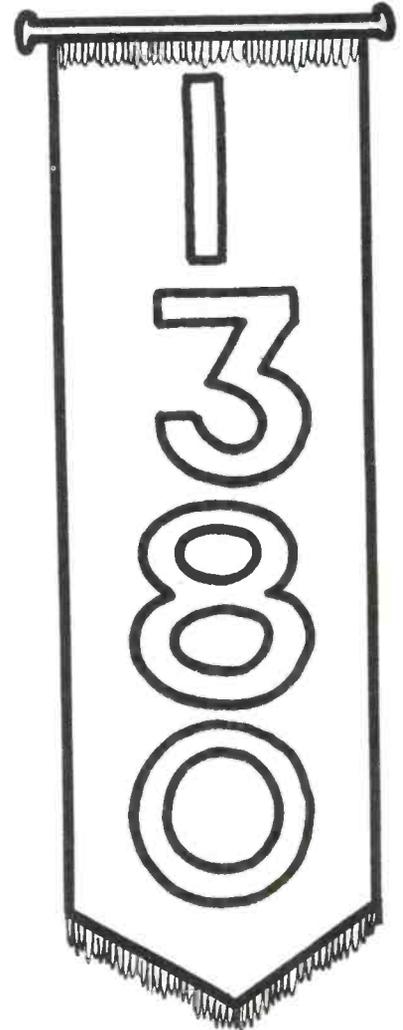
**ASSOCIATED PRESS NEWS**

## UNDUPLICATED, UNDIVIDED COUNTRY MUSIC AUDIENCE IN BATON ROUGE, LA.

**NATIONAL REPRESENTATIVE**  
Charles Bernard Company, Inc.  
730 Fifth Ave. Circle 6-7242  
New York 19, New York

**REGIONAL REPRESENTATIVES**  
Southeastern:  
C. K. Beaver & Associates  
2158 Union Ave. BR 2-7503  
Memphis 4, Tennessee  
Southwestern:  
Clyde Melville Company  
Tower Petroleum Bldg. RI 8-5239  
Dallas 1, Texas

Over Half a Century's Experience  
by Key Personnel of Staff.  
General Manager.. R. D. McGregor  
Sales Manager.. George R. Ratliff  
Program Director.. Johnny Holliday  
Farm Director..... Lou Millet  
Sports Director..... Bob Prather



**ASCAP, BMI, SESAC**

### BATON ROUGE, EAST BATON ROUGE MARKET STATISTICS – OCTOBER, 1962

POPULATION		PARISH
CITY	METRO AREA	
1961.....154,600	1961.....234,000	1961.....234,000
1960.....152,419	1960.....230,058	1960.....230,058
SPENDABLE INCOME		
CITY.....\$304,607,000	TRADE AREA.....\$645,505,000	
PARISH .....		\$435,031,000
TOTAL RETAIL SALES		
CITY.....\$240,945,000	METRO AREA.....\$376,316,000	
PARISH .....		\$293,400,000
SPENDABLE INCOME PER HOUSEHOLD (CITY) .....		\$6,845
ANNUAL RETAIL SALES BY STORE TYPE (CITY)		
FOOD .....	APPAREL .....	\$7,675,000
DRUG .....	HOME FURNISHINGS.....	\$13,872,000
GENERAL MERCHANDISE .....	AUTOMOTIVE.....	\$48,112,000
FILLING STATIONS.....		\$18,177,000
PARISH GROSS FARM INCOME, 1961.....		\$26,676,000

# In Booming Albuquerque, N.M.



\*  
CHECK  
HOOPER

\*  
CHECK  
PULSE

It's

 **KRZY** 

1000 WATTS - 1530 KILOCYCLES  
THE ONLY  
TOWN AND COUNTRY SOUND

PRESENTING

BILL PREVETTI • ARTIE PAYNE • RALPH NEWTON • JOE WILLS

**A JOHN BURROUGHS STATION**

Menaul and Broadway SE, Albuquerque, N.M.

Ray Moran, General Manager

Represented By: Roger O'Connor - New York — Mal Ewing - Los Angeles

RADIO STATION

# W R E M

REMSEN, NEW YORK  
1480 KC.

Owned and Operated by TOWN & COUNTRY BROADCASTING CO., INC.

DIRECTORS:

EDWIN L. SLUSARCZYK, PRES. & TREAS.  
JERRY PROUTY, VICE PRES.  
BERNICE SLUSARCZYK, SEC.  
ROBERTA PROUTY

MEMO

TO: AMERICA'S COUNTRY MUSIC DEVOTEES . . . . .  
(including advertisers)

FROM: EDWIN L. SLUSARCZYK, WREM PRES.

If you are part of the great, living, growing Country Music family, you should know something about Country Music in Central and Northern New York State.

WREM Radio has been the rallying place of C/W artists and listeners for the past 6 years.

The WREM Jamboree Stage Shows have featured station personalities and the Country's Top Stars in every important auditorium in the area.

WREM'S C/W programs enjoy top listenership in Utica, Rome, The Mohawk Valley and in the Adirondack Mts.

Our Shows include: (Mon. thru Sat.)

<u>WREM TOWN &amp; COUNTRY SHOW with Wendy Yadow</u>	5-7:30 A.M.
<u>WESTERN VARIETIES with Eddie Dutcher</u>	11:30-12 Noon
<u>WREM FARM &amp; HOME SHOW with Jerry Prouty</u>	12:15-1 P.M.
<u>WREM BUCKEROO SHOW with Kenny Youngs</u>	1-2:30 P.M.

Eleven Country Music bands take turns appearing on our WREM Shows . . . . . live.

WREM LISTENERS HAVE FILLED FAIR GROUNDS, AUDITORIUMS AND SPONSOR'S STORES . . . IF YOU WANT THE FULL STORY CONTACT US OR OUR NAT. REP. CHARLES BERNARD CO.

Join our JAMBOREE . . . or HOP into our HOOTENANNY . . . with your message . . . people will HEAR and HEED!!

*"A Voice for Farmers and Suburban Dwellers of Central and Northern New York"*

# MODERN SOUNDS OF COUNTRY MUSIC

*The Country Music Capital of the Pacific Northwest*

## **POWER**

5000 watts of power that sends your message to an adult audience in Marion — Polk — Yamhill counties.

Top forty country & western format.

Dynamic sounds of radio a la carte.

## **PROGRAMMING**

Fast pace DJ's without a "Howdy Pawdner" approach.

## **PERSONALITIES**

Monthly personal appearances

by

Top country & western stars

plus

Paul Bowman

and

— The KGAY Westerners —

# KGAY

1430

SALEM, OREGON

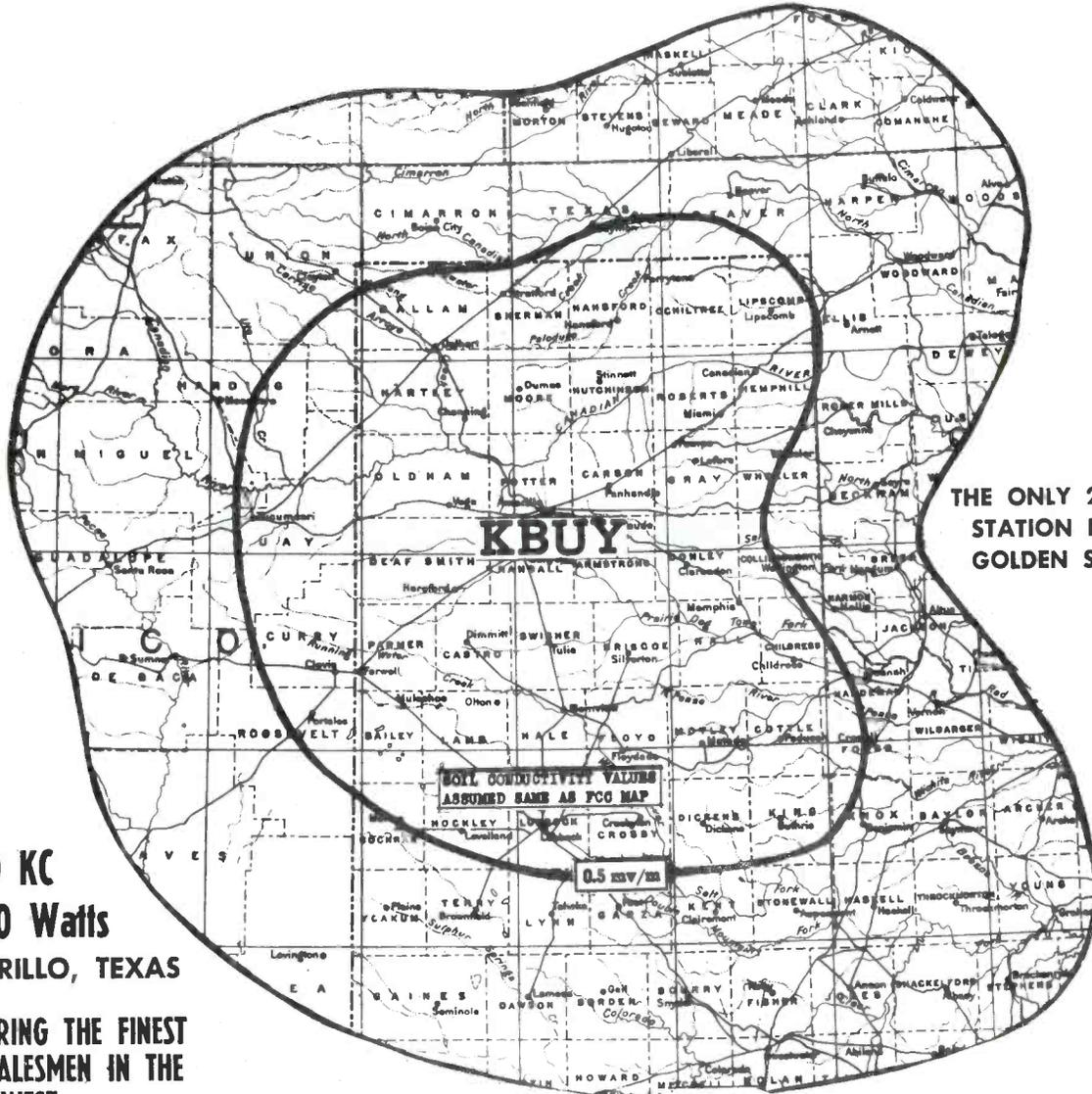
FOR PERPETUAL PLEASURE - 1010 KC

# KBUY

The Town and Country Station

P. O. Box 2828 Amarillo, Texas Phone DRake 2-6543

THE BEST ADVERTISING MEDIUM ON THE GOLDEN SPREAD



THE ONLY 24-HOUR  
STATION IN THE  
GOLDEN SPREAD

1010 KC  
5,000 Watts  
AMARILLO, TEXAS

FEATURING THE FINEST  
AIR SALESMEN IN THE  
SOUTHWEST



AL ROGERS



COTTON HALL



DAVE ORRELL



AL MCKINLEY



KEN HIGHTOWER

# Command Ranch Radio

KPCN 730

*Serving the Greater Dallas-Ft. Worth Area*

North Texas' Only Full-Time C&W Station with no talk programs

Just News, Weather and

**GOOD OLE COUNTRY MUSIC**

**John J. Buckley**  
V.P., G.M.—Sales Mgr.

Mac Curtis  
Program Director  
2:00 p.m.-6:00 p.m.

Al Turner  
Western Express  
12:00-2:00 p.m.

Ed Milton  
News Director

K  
P  
C  
N

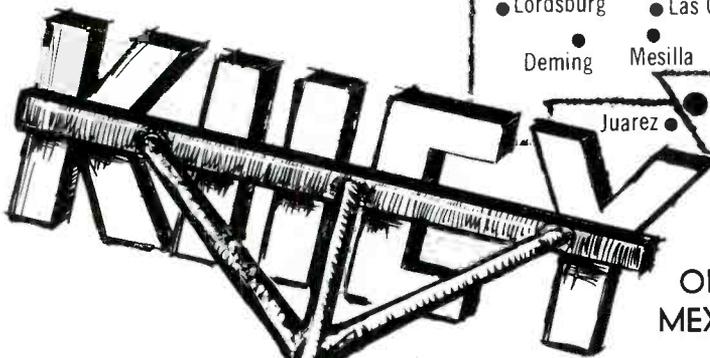
Lee Brown  
Music Director  
Sign-on—9:30 a.m.

Russ Johnston  
Continuity—Farm News  
9:30 a.m.-12:00

Judy Rogers  
Traffic—Women's Editor

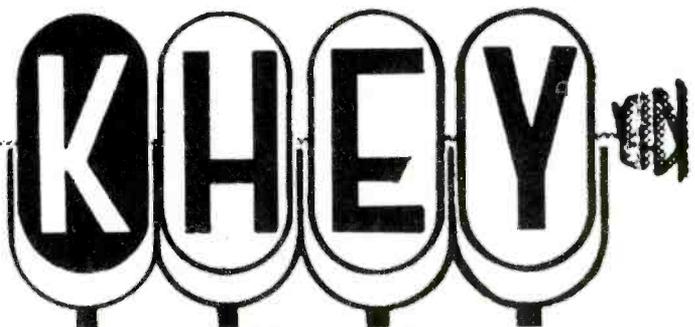
Stan Wessel, National Sales

**KPCN RADIO, INC., P.O. BOX 866, DALLAS, TEXAS. AN 4-2304**



**we've put  
our brand  
— on the —  
EL PASO  
SOUTHWEST**

**"THE FRIENDLY GIANT"**



10,000 WATTS AT 690 FROM EL PASO

**TOWN AND COUNTRY MUSIC**

**A B C RADIO NETWORK**

NATIONALLY REPRESENTED BY

**VENARD, TORBET & McCONNELL**

# BIG COVERAGE



## IN THE BIG MARKET OF THE BIG STATE

It's the big, heavy-watt-champion of Country Music . . .  
KCUL. Serving the dynamic Dallas-Fort Worth market with  
50,000 watts of the best in Countryopolitan programming.  
For a vital market not reached by any other media, you  
must use . . . . .

# KCUL

Offices: 661 Seminary South Shopping Center, Fort Worth.  
Representatives: Jack Masla, New York, Chicago. Cecil  
Beaver Assoc., Southeast. Harlan Oakes, West Coast.

★Pulse Duplication Study available on request.

# **KTXO**

*The #1 Country Music Station for Texoma-land, serving Grayson, Fannin, Cooke, Collin, Hunt, and Denton Counties in Texas PLUS Bryan and Marshall Counties in Oklahoma*

# **KTXO**

*Programming Country music exclusively all day every day to over 250,000*

# **KTXO**

*Right in the middle of the agricultural and industrial center of North Central Texas and Southern Oklahoma*

# **KTXO**

1500 KC

CLEAR CHANNEL

250 WATTS

SHERMAN, TEXAS

# KSOP UTAH'S EXCLUSIVE COUNTRY & WESTERN MUSIC STATION!



**BILLY C.**  
5 A.M. to 9 A.M.



**HAPPY HANK**  
9 A.M. to 12 NOON



**JAY GARDNER**  
12 NOON to 3 P.M.



**VERN YOUNG**  
3 P.M. to SIGN-OFF



## "Cover Utah Country"

The four-county area covered by KSOP has the bulk of the population in the State of Utah. Home construction increases yearly and retail sales for this area are steadily climbing. KSOP coverage area includes more than 171,290 radio homes and retail sales in the four-county area top \$801,-254,000.



**KSOP RADIO STATION**

P. O. BOX 15588 SOUTH SALT LAKE CITY, UTAH

Phone: HU 4-4435

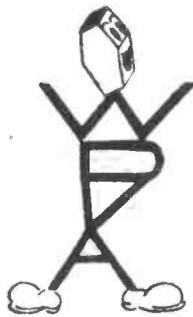
## GET THE KSOP FACTS ...

With such proof as overwhelming crowds in attendance at shows predominantly promoted on KSOP, the facts are that you should include KSOP in your next full-scale campaign. Contact Vic Piano Associates, Inc. or contact "Happy Hank" at Radio Station KSOP.

**VIC** RADIO AND TELEVISION STATION REPRESENTATIVES **PIANO**  
**ASSOCIATES, INC.**  
Penthouse at the Hawthorne

211 East 53rd St., New York 22, N.Y.  
PL 9-1044





**"Howdy!"**

From the adult selling sound  
For the rich textile and agricultural  
Piedmont section of Virginia and North Carolina

**THE BOOMING COUNTRY MUSIC VOICE OF**

**W D V A**

**500 WATT REGIONAL RADIO**

**1250 KC MUTUAL AFFILIATE**

**DANVILLE, VIRGINIA**

**MEMBER:**

**NAB-VAB-RAB-NATRFD-CMA**

The Home of Dan River Mills, Inc., & America's largest tobacco market . . .  
and the home of these consistently audience-heavy shows:

Colonel Frank Raymond Farm Hour . . . . . 4:30 a.m.- 7:00 a.m. Mon.-Sat.  
Noon Farm Hour . . . . . 12:30 p.m.- 1:00 p.m. Mon.-Fri.  
Homer "T" Show . . . . . 1:05 p.m.- 5:30 p.m. Mon.-Sat.  
Top of the Heap . . . . . 9:15 a.m.-11:00 a.m. Saturdays  
WDVA Virginia Barn Dance—live from fairgrounds . . . 8:00-midnight Saturdays . . .  
(in 15th year of continuous operation)  
Homer "T" Echoes of Saturday Night . . . . . 12:30 a.m.- 3:00 a.m. Sundays

**STAFF BAND: JIM EANES AND THE SHENANDOAH VALLEY BOYS**

**Country Music Is Big Business—Our Business Is Country Music!**

Richard E. Campbell, General Manager

Ralph Hess, Jr., Sales Manager

Homer Thomasson, Program Director

National Representative:

Clark Station Representatives, Inc.

WDVA Phone: Area Code 703 792-9311



# America's No. 1 Country-Western And Folk Station

Highest market penetration rate of any Country Western-Folk station in America. Serving over 1,580,000 persons from Radio Ranch, Norfolk 2, Virginia. Featuring the WCMS Four Horsemen: "Carolina Charlie" Wiggs, Sheriff "Tex" Davis, "Hopalong" Joe Hoppel and "Traveling" Jesse Travers. Seven Radio Cruisers and Mobile Studio two way radio equipped. Over 60,000 total attendance yearly for Radio Ranch live productions. George A. Crump, president.

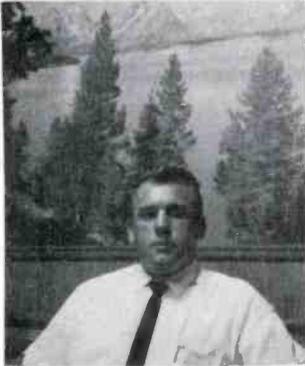
## TIDEWATER, VA.

Norfolk · Portsmouth · Newport News · Hampton · Va. Beach

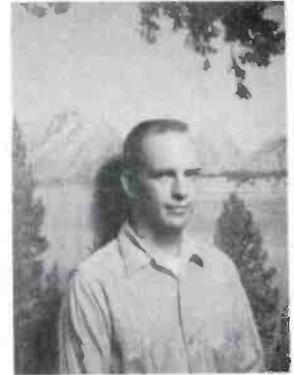
# KVWO

**AM  
1370**

**FM  
106.3**



Doug Nelson  
Commercial Manager



Mac Cortney  
D.J.



Jimmy  
Dallas  
Program Director



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... 1962-1963  
"Sports-Caster  
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Bette Towers  
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Mike Paxton  
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*The Country & Western  
Voice of Wyoming*

address  
Box 926  
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NATIONAL REPRESENTATIVE: CHARLES BERNARD COMPANY, INC.

# THE COUNTRY MUSIC CAPITAL OF CANADA!!!

Since CJGX pioneered full-time programming in Canadian radio back in August of 1960, audience ratings have jumped as much as three hundred per cent! And what an audience . . . smack in the middle of Western Canada's richest and most densely populated farming area . . . where income is far above the national average • and talk about effectiveness! For more than three years, CJGX listeners have been driving as far as 150 miles to enjoy regular appearances by top C & W recording artists at "CJGX Country Music Spectaculars" . . . as many as four thousand people have been attracted to a supermarket in a single day by "CJGX Chuckwagon Promotions" for national advertisers . . . and more than thirteen thousand people participated in a recent "CJGX Western Hospitality Promotion" at the Yorkton Exhibition • Yes, CJGX can be your best salesman in this wonderful, wealthy western market . . . and due to the phenomenal success of CJGX C & W programming, you can buy CJGX at the sixth lowest cost per thousand in Canadian radio, When buying in the West . . . buy CJGX. You'll be glad you did!

Any questions? Ask our representatives: Tyrrell & Nadon Limited, Toronto and Montreal; Young Canadian Limited, Chicago and New York; Radio Representatives Limited, Vancouver; A. J. Messner and Company Limited, Winnipeg.

**The Western Hospitality Station**



Dial 940



**YORKTON-MELVILLE**

YORKTON BROADCASTING COMPANY, TOWER BUILDING, YORKTON, SASKATCHEWAN, CANADA. TELEPHONE 783-2256. TELEX 034-2333

• Continued from page 82

less sufficient to get him to Hollywood and into the movies. Ritter made 80 feature films for various picture companies, including Universal, Monogram, Grand National, Columbia and others.

#### Kramer Film

Ritter figured prominently in the Stanley Kramer Academy Award winning "High Noon" film, but this picture isn't included among the 80 films referred to above. As Ritter explains it, he didn't appear in "High Noon," but merely sang the title song on the sound track. The Dimitri Tiomkin ballad won the Academy Award Oscar for that year.

Autry's "indirect help," Ritter contends, came in the form of Autry paving the way for other singing cowboys in pictures. Autry was the first to create the screen's singing cowboy. After Autry's success, other movie makers decided to follow the trend and were in quest of others who could act the part of a cowpoke on the screen while warbling a ballad. Ritter came to Hollywood in 1937, where he became the screen's second singing cowboy.

In the early '40's, when Capitol Records was formed, Ritter was signed as the label's first country and western artist. For two years he was their only country and western artist, and to this day, remains among the label's top selling artists.

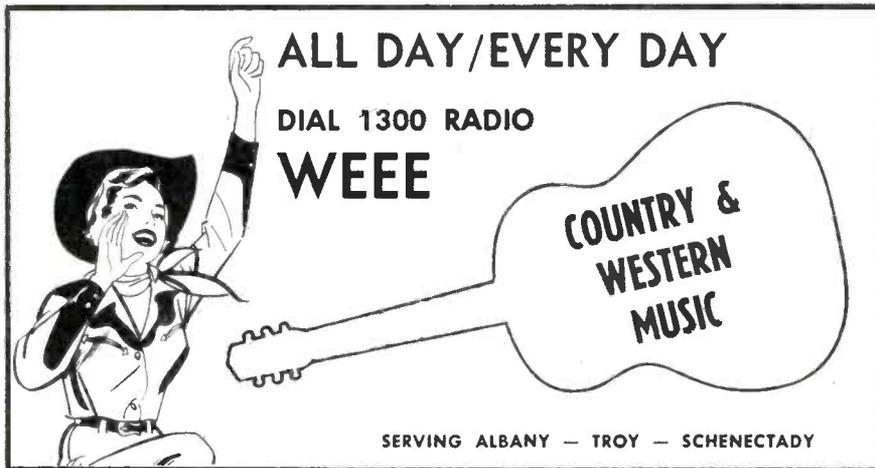
#### On Tour

Ritter spends five months out of each year on tour (June through October), playing one-nighters and fair dates from coast to coast. This close contact with the public, Ritter feels, is very valuable in keeping informed as to the likes and dislikes of his listeners.

Based upon his findings during these tours, Ritter feels that country and western music has been gaining steadily in popularity. However, he contends that it is far from having achieved its proper recognition, particularly in the radio and advertising fields.

The man who was going to be a lawyer finds it difficult to explain that "Madison Avenue's ad agencies have yet to realize the full extent of country and western's appeal and harness it for their benefit." Also Ritter has found numerous radio stations broadcasting to predominantly rural audiences who ignore their listeners' preference for country and western.

As an advocate on behalf of country and western, Ritter has worked diligently to present its case to the nation's advertisers. He served as narrator during last May's Country Music Association production presented at the Sales Executives Club. The show was written and produced by Joe Allison and offered the nation's top talent buyers from ad agencies and networks a sampling of country music and talent.



**ALL DAY/EVERY DAY**  
**DIAL 1300 RADIO**  
**WEEE**

**COUNTRY & WESTERN MUSIC**

SERVING ALBANY — TROY — SCHENECTADY

## RADIO STATIONS!

*Need Country & Western Records  
For Up-To-The-Minute Programming?*

LET RSI (Record Source, International) PROVIDE THEM

*8 new singles each week*

**PLUS**

*2 new LP's each month*

**SELECTED FOR YOU BY BILLBOARD'S MUSIC REVIEW COMMITTEE**

All Sent Postage Prepaid . . . You Only Pay \$60.00 for 18 Weeks or \$175.00 For One Year. Just send your order and remittance to: Record Source, International, Dept. C-3, 165 West 46th Street, New York, New York.

(RSI SERVICES ARE ONLY AVAILABLE TO RADIO STATIONS)

Welcome C & W Deejays! You are invited to Starday's "Po' Boy" Room at the Hermitage Hotel during the convention.  
(Cornbread and tap beer)

Pioneering  
the New C. & W  
Trend in New York with



Founded 1952

**SUPERIOR RECORD  
SALES CO., INC.**

424 W. 49th St. New York City

We Were  
Amazed at the Sales  
Potential for C & W on  
from Nashville, Tennessee



Founded 1952

**ASSOCIATED  
DISTRIBUTORS, INC.**

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Indianapolis, Ind. ME 4-2591

The ONLY  
Starday Distributor  
for the Carolinas since



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was founded in 1952  
**BERTOS SALES**

2214 Morehead Charlotte, N. C.

We introduce  
the POWERHOUSE  
Album Line in New England  
Sales Have Been Phenomenal



Founded 1952

**DISC DISTRIBUTORS**

1136 Columbus Ave.  
Boston 20, Mass.  
HI 5-1201 — HI 5-3550



*Founded 1952*

Another  
Tennessee Distrib.  
that has represented



Founded 1952

since its founding in 1952  
**MUSIC SALES**

1117 Union Ave. Memphis, Tenn.  
276-1776

Country,  
Sacred & Bluegrass  
has always been an im-  
portant part of our  
business. Congratulations  
to



Founded 1952

#1 C & W line  
**SCHWARTZ BROTHERS**

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Washington, D. C. LA 6-4500

Congratulations  
to Fine People and to  
their wonderful  
Saleable Product



Founded 1952

**SUPREME  
DISTRIBUTING CO.**

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Cincinnati, Ohio 45202 421-0747

We are  
amazed at the pent up  
demand for REAL C & W  
MUSIC as featured on



Founded 1952

**SEABOARD  
DISTRIBUTORS INC.**

275 Park Ave. E. Hartford, Conn.  
289-9361

It's a  
pleasure to work with a  
label like



Founded 1952

They have specialized  
Product that Sell\$  
**BILL LAWRENCE DIST.**

1409 Fifth St. Pittsburgh, Pa.  
GR 1-1006

We wish  
**Starday**  
Continued Success

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**ROBERTS  
RECORD DIST.**

1902 Washington St. Louis, Mo.  
MA 1-0470

Music  
Distributors  
of  
Seattle, Washington  
and Portland, Oregon  
is on the Country Music  
Bandwagon with



Founded 1952

**MUSIC DISTRIBUTORS**

500 Mercer Seattle, Wash.

# JIM DENNY

## ARTIST BUREAU

"AMERICA'S  
GREATEST  
TALENT"



W. E. MOELLER  
EXECUTIVE VICE PRESIDENT AND MANAGER



LARRY A. MOELLER  
AGENT

JACK B. ANDREWS  
AGENT

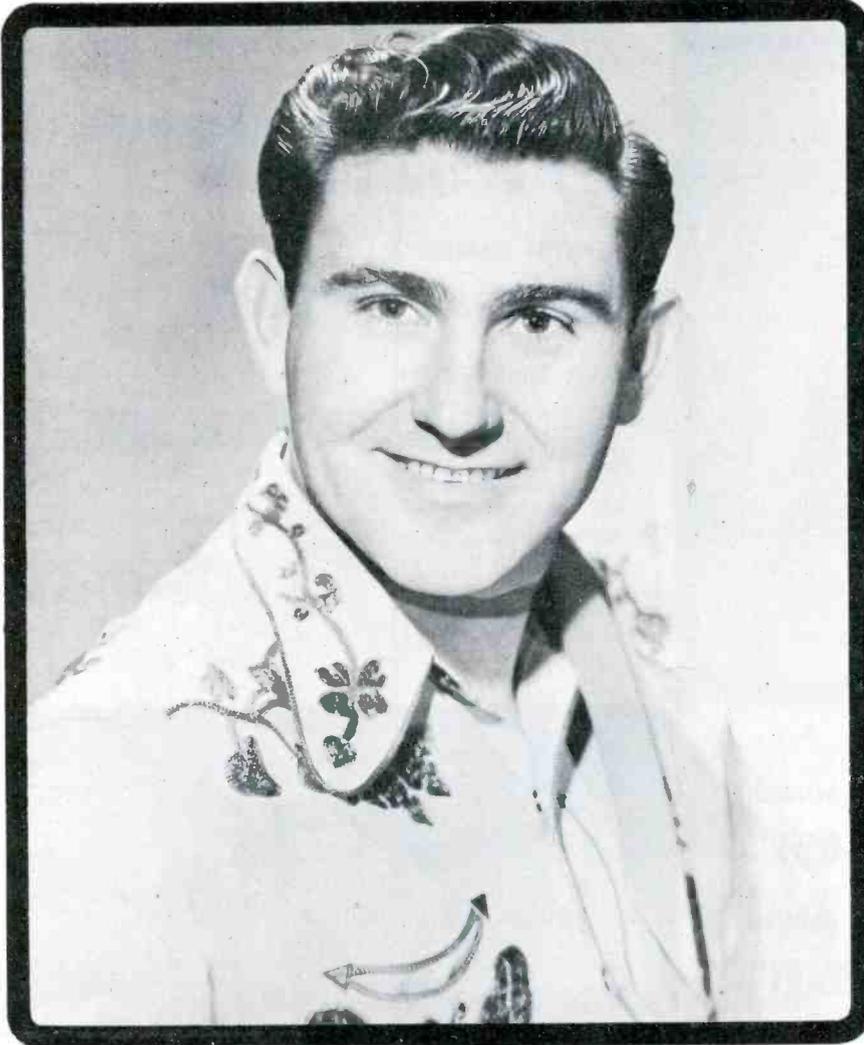
### ARTISTS

WEBB PIERCE	JEAN SHEPARD	ARCHIE CAMPBELL	CARL BUTLER
MINNIE PEARL	GEORGE MORGAN	NORMA JEAN	DUKE OF PADUCAH
RAY PRICE	GRANDPA JONES	CARL BELEW	DOTTIE WEST
CARL SMITH	LEFTY FRIZZELL	JUSTIN TUBB	COUSIN JODY
KITTY WELLS	CARL PERKINS	CLAUDE GRAY	DELORIS SMILEY
HANK SNOW	PORTER WAGGONER	BILL PHILLIPS	BILLY WALKER
JIMMY DICKENS	WILLIS BROTHERS	STONEWALL JACKSON	MARTHA CARSON
JOHNNY WRIGHT & TENN. MT. BOYS	RED SOVINE	CONNIE HALL	DEL REEVES

255-6611

815 16th AVENUE, SOUTH  
NASHVILLE, TENNESSEE

# WEBB PIERCE



**America's  
Greatest  
Draw**

**CURRENT SINGLE "THOSE WONDERFUL YEARS"  
b/w "If the Backdoor Could Talk"**

**52 TOP TEN C.&W. SONGS  
21 STRAIGHT AT #1**

**BOOKING AGENCY**

**JIM DENNY ARTIST BUREAU  
W. E. MOELLER, PERSONAL DIRECTION  
815 16th Avenue, South, Nashville, Tennessee, 255-6611**

# CARL SMITH & GOLDIE HILL

FROM THE SMITHS AT THE SMITH RANCH



LATEST SINGLE!

**"I ALMOST FORGOT HER TODAY"**  
b/w **"TRIANGLE"**

LATEST ALBUM!

**"TALL, TALL GENTLEMAN"**

ALL TIME HIT!

**"LET OLD MOTHER NATURE HAVE  
HER WAY"**

COLUMBIA

LATEST SINGLE!

**"CLOSER"**

LATEST ALBUM!

**"ACCORDING TO MY HEART"**

ALL TIME HIT!

**"I LET THE STARS GET IN MY EYES"**



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# JOHNNY WRIGHT & KITTY WELLS



Latest Single!

Kitty Wells & Roy Drusky

**"MY WORLD'S LOSING YOU"**

All Time Hit!

**"IT WASN'T GOD WHO MADE  
HONKY TONK ANGELS"**



Johnny Wright & Kitty Wells Singers

**"SWEET SNOW DEAR"**

b/w **"WHAT'S GONNA HAPPEN TO ME"**



**BOOKING AGENCY**

**JIM DENNY ARTIST BUREAU**

**W. E. MOELLER, PERSONAL DIRECTION**

**815 16th Avenue, South, Nashville, Tenn. 255-6611**

# LEFTY FRIZZELL



Latest Single! **"DON'T LET HER SEE ME CRY"**  
b/w **"James River"**

All-Time Hit! **"The Long Black Veil"**

**BOOKING AGENCY**

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# CARL & PEARL BUTLER



Exclusively on:

**COLUMBIA** 

Contact Pearl Dee Publishing Co.,  
P.O. Box 6275  
Nashville, Tenn., for D.J. copies

Welcome, D.J.'s: Thanks in advance for future spins on our new single.  
"MY TEARS DON'T SHOW"  
b/w "TOO LATE TO TRY AGAIN" Columbia 4-42892

WATCH for our NEW ALBUM "LOVING ARMS"

CARL & PEARL BUTLER  
Pearl Dee Publishing Co.

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W. E. MOELLER, PERSONAL DIRECTION  
815 16th Avenue, South, Nashville, Tenn. Phone: 255-6611

# MINNIE PEARL

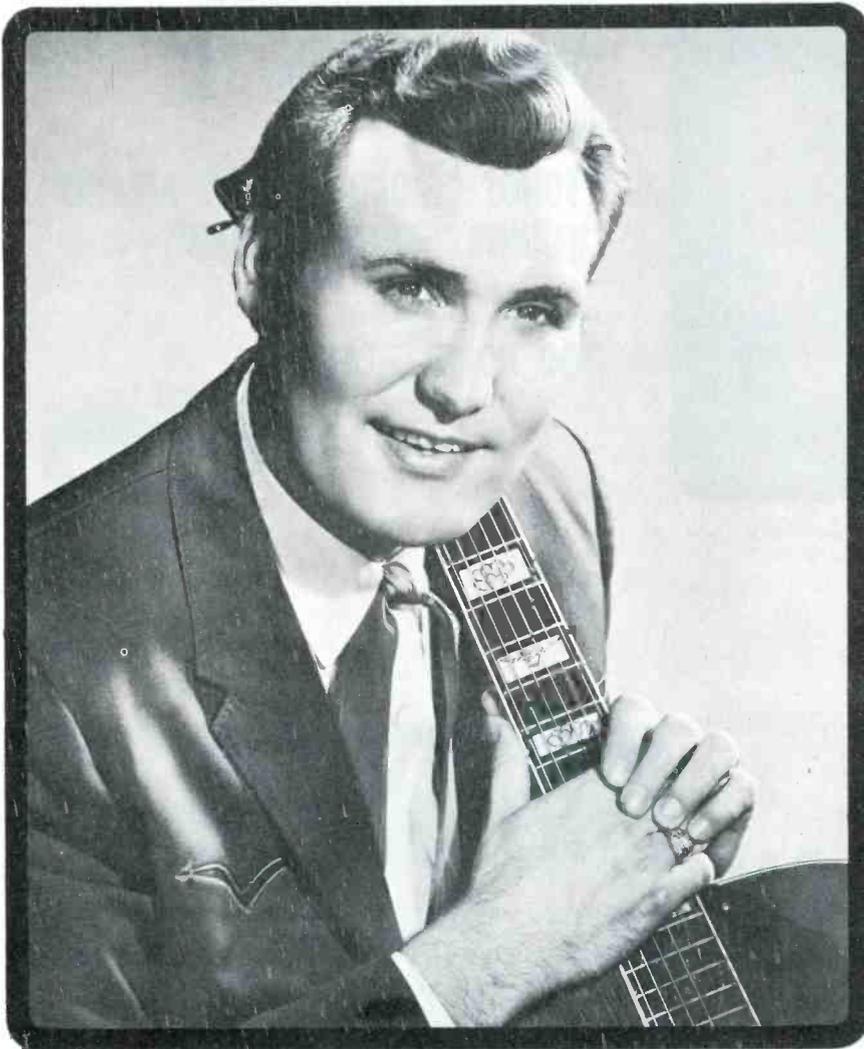


**AMERICA'S TOP COUNTRY COMEDIAN  
ON STARDAY RECORDS**

**BOOKING AGENCY**

**JIM DENNY ARTIST BUREAU  
W. E. MOELLER, PERSONAL DIRECTION  
815 16th Avenue, South, Nashville, Tenn. Phone: 255-6611**

# BILLY WALKER

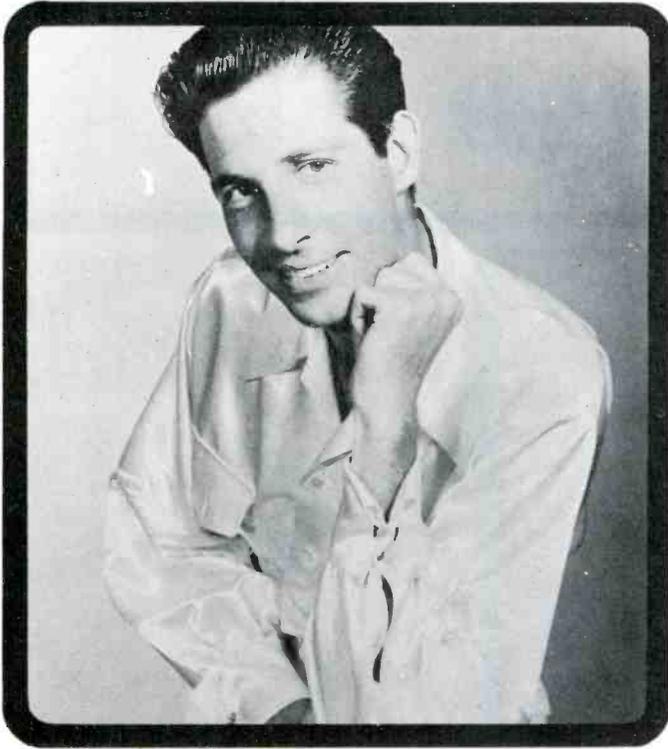


BRAND NEW SINGLE! "Morning Paper" b/w  
"Coming Back For More"

ALL-TIME HIT! "CHARLIE'S SHOES"

**BOOKING AGENCY**

JIM DENNY ARTIST BUREAU  
W. E. MOELLER, PERSONAL DIRECTION  
815 16th Avenue, South, Nashville, Tenn. Phone: 255-6611



# CLAUDE GRAY

All Time Hits!

"I'LL HAVE ANOTHER CUP OF COFFEE"

"MY EARS SHOULD BURN"

"FAMILY BIBLE," etc.

Album Releases:

"SONGS OF BROKEN LOVE AFFAIRS"

"COUNTRY GOES TO TOWN"

Latest Single Release:

"GO HOME CHEATER"



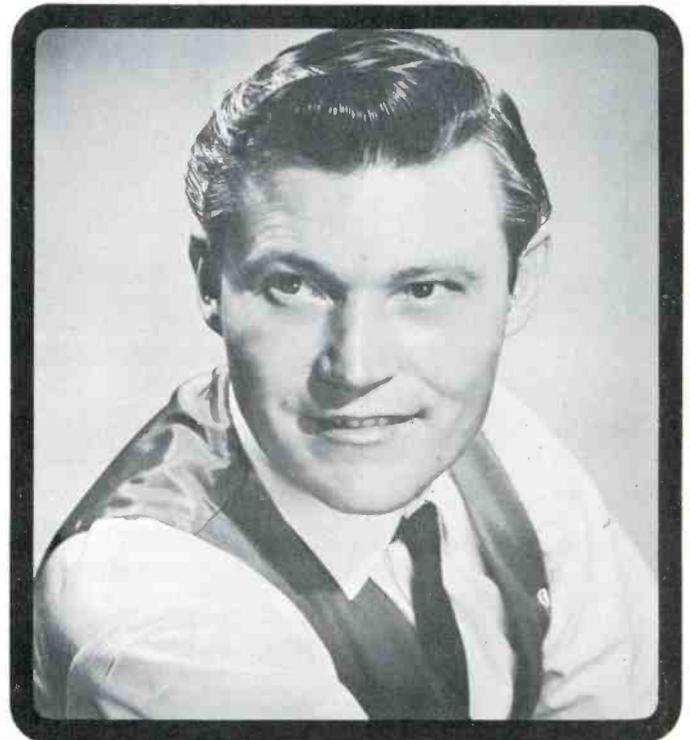
# STONEWALL JACKSON

All Time Hit!  
"WATERLOO"

Latest Release!  
"WILD WILD WIND"  
b/w "THE WATER'S SO COLD"

Watch for New Single!

COLUMBIA 



**BOOKING AGENCY**

JIM DENNY ARTIST BUREAU  
W. E. MOELLER, PERSONAL DIRECTION  
815 16th Avenue, South, Nashville, Tenn. 255-6611

# JEAN SHEPARD



Latest Single! **"When Your House Is Not A Home"**  
b/w **"That's What Lonesome Is"** Capitol 5062

All-Time Hit! **"Dear John Letter"**

**BOOKING AGENCY**

JIM DENNY ARTIST BUREAU  
W. E. MOELLER, PERSONAL DIRECTION  
815 16th Avenue, South, Nashville, Tennessee Phone 255-6611

CONNIE B. GAY

4915 FRANKLIN ROAD NASHVILLE, TENN.

AN OPEN LETTER

My plans for the future are based on three decades of training and experience. These plans include the development of new and exciting TOWN AND COUNTRY® shows for the wide, wide world of radio, television, stage and screen.

The past is in the past!

If your ideas -- your goals for the future -- call for the independent counsel of a multi-million dollar amalgamation of resources, then perhaps we should get together .....

*Connie B. Gay*

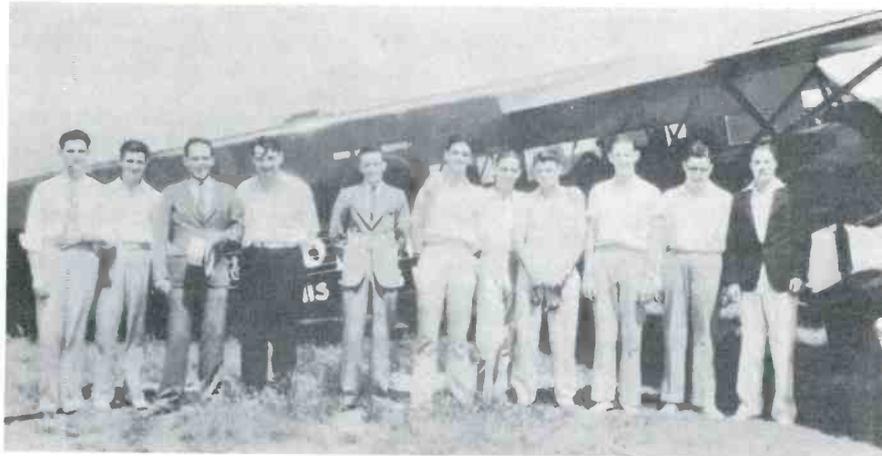
CONNIE B. GAY BROADCASTING CORP.  
Washington, D. C. Nashville, Tenn.

THE CONNIE B. GAY ORGANISATION, LTD.  
St. Thomas, U.S. Virgin Islands  
Nashville, Tenn.

• Continued from page 119

mond Crystal Salt, Martha White Mills and Stephens' Work Clothes, have been on the show for 20 years. Pet Milk joined the "Opry's" sponsor parade eight years ago and in association with Martha White Mills also beams the "Grand Ole Opry" stars through the Southeast via television.

Cincinnati's WLW inaugurated its country music show back in September, 1937, when John Lair brought in the nucleus for a show from WLS, Chicago. It was dubbed "Renfro Valley Barn Dance." When Lair left the station late in 1938 to inaugurate his own country festival at Renfro Valley, Mount Vernon, Ky., George Biggar came in from WLS to produce and direct WLW's "Boone Country Jamboree," which became the forerunner of the station's present country show. "Midwestern Hayride," oldest sustained commercial TV show in the country today. Soon other similar-type shows sprung up in all sections of the country, including such country music stalwarts as "Big D Jamboree," Dallas; "World's Original Jamboree," WWVA, Wheeling, W. Va.; "Louisiana Hayride," Shreveport, La.; "New Dominion Barn Dance," Richmond, Va.; "Ozark Jubilee," Springfield, Mo.; "Town Hall Party," Compton, Calif., and countless others. Meanwhile WLS' "National Barn Dance" continues to roll along.



THE BOB WILLS BAND on the occasion of making their first flight in a Ford Tri-motor plane. This photo, it is believed, was taken at Denison, Tex., in 1935. The plane was emblazoned with Bob Wills and his Texas Playboys. Some of the musicians here are Leon McAuliffe, Tommy Duncan, Johnnie Lee Wills, Smoky Dacus and Jess Ashlock.

A definite change has come over the country music field in the last 20 years, during which time country music has adopted a new style, more universal in its appeal. As one writer so aptly put in a recent article: "With the advent of radio, country singers and composers showed their vitality by latching onto ideas that suited them, and assimilating ideas from other areas into their musical patterns. It's still country music, but it has put on its Sunday clothes and gone to town."

This change in style, making for greater over-all appeal, has vastly boomed the ranks of country music lovers, while thinning the ranks of the prejudiced dissenters. Even with this change in style, country music still retains its disciples of the so-called bluegrass type of music who maintain that the old-time country music, as bluegrass is known, is the only country music. Bluegrass, too, has enjoyed a definite upsurge in recent years, as witness the success registered by the

(Continued on page 132)

# GEORGE MORGAN

LATEST SINGLE!

"ONE DOZEN ROSES"

b/w "ALRIGHT, I'LL SIGN THE PAPERS"

WATCH FOR A NEW ALL COUNTRY ALBUM TO BE RELEASED SOON!



**BOOKING AGENCY**

JIM DENNY ARTIST BUREAU

W. E. MOELLER, PERSONAL DIRECTION

815 16th Avenue, South, Nashville, Tenn. 255-6611

• Continued from page 131

topnotch bluegrass exponents, Flatt and Scruggs, in their numerous concerts at colleges and universities from coast to coast, including several appearances at New York's Carnegie Hall.

A number of years ago Bob Wills introduced the so-called Texas or Western swing style, installing piano, drums and woodwinds into country music to augment the stock fiddles and guitars. Wills was one of the first c.&w. artists to gain pop recognition with his recording of a true country tune, "San Antonio Rose." In the early '50's, Patti Page made it big with a solid country tune, "Tennessee Waltz," which found great appeal with the masses everywhere. The Weavers followed soon after with another country-style tune, "Goodnight, Irene," to capture the appeal of the general public.

Over the years many other country music stalwarts have enjoyed the fruits engendered by the change in style of country music and its vastly improved appeal among radio listeners, TV viewers and buyers of phono records. The list of those whose efforts have spilled over into the pop field in recent years is a long one, and includes such country music names as Red Foley, Elvis Presley, Jerry Lee Lewis, Gene Autry, Webb Pierce, Stuart Hamblin, Marty Robbins, Johnny Cash, Tex Ritter, Brenda Lee,

Patsy Cline, Wanda Jackson, Ned Miller, Claude King, Johnny Horton, Jimmy Dean, Homer and Jethro and countless others.

This great change in country music was climaxed a little more than a year ago with the release of the grand Ray Charles album on ABC-Paramount, "The Modern Sounds of Country & Western Music," which became an immediate best seller, and which led other pop singers, including Nat King Cole, to jump in with both feet in an attempt to reap the benefits of modern-sound country music.

Country music's expansion in recent years is reflected in many ways. Today many of the top radio stations in the country are successfully programming country music on a regular basis. Radio stations programming country music exclusively have reached an all-time high.

A further example of country music's great popularity was demonstrated recently when Oscar Davis, veteran promoter of country shows, took a group of "Grand Ole Opry" stars on a tour of the Southwest and California, chalking up a phenomenal gross of \$140,000 in 10 days. The hops were made in a chartered DC-7. Davis has three similar showings skedded for this month, including one at Cobo Hall, Detroit, and another at the Fairgrounds Coliseum, Indianapolis. Further success is reflected in the reports from the various country talent booking agencies, who re-

port talent sales at an all-time high. This is especially true in country and State fair bookings, a relatively new field for country talent.

Country music received another big boost April 18, when the nation's first 90-minute country music spectacular was televised over a six-State, 18-market area, sponsored by the Southern Nitrogen Company of Savannah, Ga. It marked the company's first venture into television programming. The program was suggested and produced by Dennis, Parsons & Cook, Inc., Jacksonville, Fla., ad agency. The show, which was taped at WSIX-TV, Nashville, in February, was aired in prime agricultural markets in the Southeast in an attempt to sell fertilizer during the 45-day peak selling season which begins in April. Outcome of the venture is being studied by executives in the country music field, as its success may pave the way for other regional advertisers to produce similar spectacles for limited markets and audiences.

Country music has everything—talent and mass appeal—and waits only for someone to grab the ball and run with it. Most of the country music shows presented on the radio and TV networks in the past have fared well talentwise, but too often were lacking in proper professional production. Country name talent coupled with solid production can mean a winner for the ad agency with courage and foresight.

# COLUMBIA

## RECORDING STUDIO

### NASHVILLE

"Where C & W Hits Are Born"

Columbia



BRADLEY RECORDING STUDIO  
804 16TH AVE. SOUTH

PHONE 254-5578  
HAROLD HITT, MGR.

# Allison Sees C.&W. as Source of Today's Music



Joe Allison

"Country and western music is rediscovered about every five years just as it triggers a new music trend that takes the country by storm."

Joe Allison, songwriter-producer-publisher-performer, thus summed up c.&w.'s contribution to the contemporary music scene. Allison, a classical enthusiast who turned c.&w. champion, sought to substantiate the claims that c.&w. continues to be the prime sourcespring of today's music: "The music that's lovingly referred to as rock and roll had its bombastic beginning in the c.&w. field. The rock and roller stemmed from a new breed of country music performer whose undulating hips rose out of the Mississippi River near Memphis, and then proceeded to blanket the earth with a big beat, a new unintelligible language and new habits.

"The newest craze in America also stemmed from c.&w. I refer to the folk music bonanza. It seems that we have come full circle because our contemporary songs and stars had their first inspirations from the old ballads that were first performed to the accompaniment of the fiddle and the banjo.

## Music Is Music

"I feel that the line of demarcation in music today is barely legible. Music is music, no matter how you label it. C.&w., pop, r.&b., xyz, no matter what it's called, we are aware that country music is the most influential in the world. And, it is apparent that the pseudo-intellectual must think it's fashionable to like country music, because today it is difficult to tell the country players from the pop players without a program."

Allison feels that the lasting success of c.&w. music and performers has been due to the general recognition of basic talent, both in writing and among artists. The important element, he feels, is in forgetting the label of "c.&w." or "pop," and instead, accepting song and singer on the strength of what they have to offer.

Once music or an artist flies the c.&w. banner, the public at large tends to shy away from what it feels is "hillbilly." On the other hand, if a record company or an artist announces that a given c.&w. performer is going to try his hand at pop, his regular c.&w. followers are prompted to say, "I don't like him when he tries to do pop. Those who have succeeded are the ones who have issued records without reference to the music type, and let the public itself accept mate-

rial and performer on the basis of its merit.

Allison prefers that the performer be presented as a straight artist without the "dressings of hay-bales and horse-calls," and let the public judge his artistry, and not the rural trimmings. These only serve to raise the barriers of "music type" which limit an artist's audience.

Allison at first was a classical music fan, with a strong leaning in favor of grand opera. In 1943, he entered radio as announcer on KMAC and KTSA in San Antonio. During his early radio days, he recalls that he was on his way to becoming "a jazz snob," in addition to his longhair leaning.

What Allison refers to "my luckiest break" came during this era when he met Tex Ritter and had occasion to travel with him as part one of Ritter's show. Allison credits Ritter with having provided him with a true appreciation of country music and the c.&w. artist. From then on, Allison became a champion of the c.&w. cause. After his San Antonio days, he moved to Nashville at the prompting of Eddy Arnold, and worked for several stations as a disk jockey. He also staged several TV c.&w. shows, "Music City, U.S.A." and "Tin Pan Valley." While in Nashville, he served as the representative in that city for Cliffie Stone's Central Songs.

He went to Los Angeles to replace Tennessee Ernie Ford on Pasadena's Station KXLA. Some time after that, he moved to KFOX (Long Beach, Calif.) where he assisted in establishing that station's c.&w. programming policy. Allison held three jobs at that time: the one at Station KFOX, serving as general professional manager for Stone's Central Songs, and helping Liberty Records establish its c.&w. department. He has resigned his other posts to remain at the helm of Stone's music firm.

He is a songwriter of stature, his credits including "He'll Have to Go," which enjoyed 50 different recordings in seven languages in 15 countries.

For the past two decades, Allison has worked as a selfless champion of c.&w. music. At the request of radio stations interested in switching their programming policy to an all-c.&w. format, Allison, at no charge to the broadcasters, has helped map out the means of a successful conversion. Some of the stations Allison has sought to assist in this manner include San Francisco's KSAY, Sacramento's KRAK and Seattle's KAYO.

He provided this service to the broadcasters in the name of the Country Music Association, in which he remains one of its charter leading lights. Similarly, he wrote and produced "The Sound of Country Music" show presented last summer in New York by CMA before the nation's leading time and talent buyers, including top executives from Madison Avenue's ad agencies and the TV-radio networks.

# The Whole World Is Singing a Moss-Rose Song!

WRITERS:  
 BILL ANDERSON  
 ROY DRUSKY  
 WALTER HAYNES  
 INEZ HAYNES  
 DAVID WILKINS  
 ESTER MARTIN

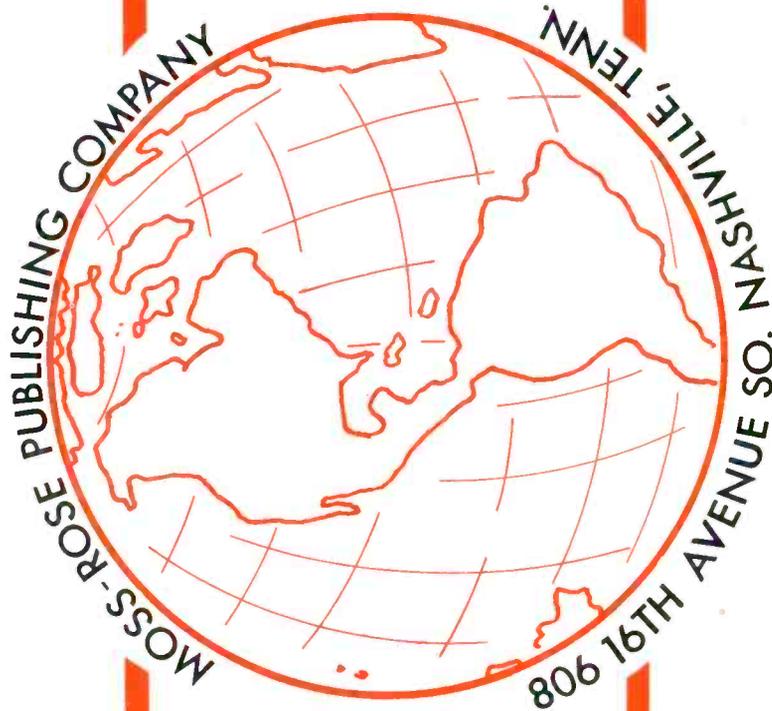
RUTH HARTMAN  
 ERWIN TWINS  
 BOB HOLMES  
 EDDIE FRIERSON  
 CAROLYN BEAM  
 LYNN PHILLIPS

STILL  
 IT COMES AND GOES  
 8 X 10  
 STILL #2

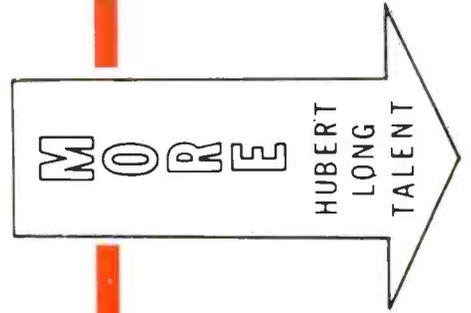
\*MY WHOLE WORLD IS FALLING DOWN  
 BLACK CLOUD  
 MY WORLD'S LOSING YOU  
 IT WAS ONLY A HEART  
 ONE MILE OVER, TWO MILES BACK

(\*) split copyright with Champion Music

**HUBERT LONG**  
*President*  
**WALTER HAYNES**  
*Vice-President*

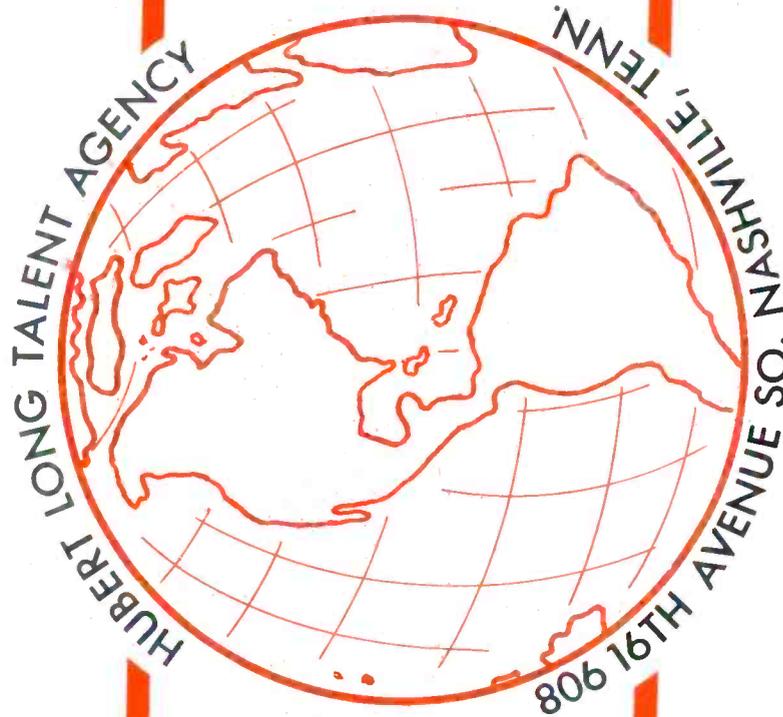


JUST RELEASED  
 PEEL ME A 'NANNER  
 ROY DRUSKY  
 SURELY  
 WARNER MAC  
 I CAN TAKE HIS BABY AWAY  
 IRWIN TWINS  
 THAT'S WHAT LONESOME IS  
 JEAN SHEPARD



# The Whole World Is Booking a Hubert Long Talent!

FERLIN HUSKY  
BILL ANDERSON  
ROY DRUSKY  
THE CARTER FAMILY  
CHET ATKINS  
MEL TILLIS  
JERRY REED

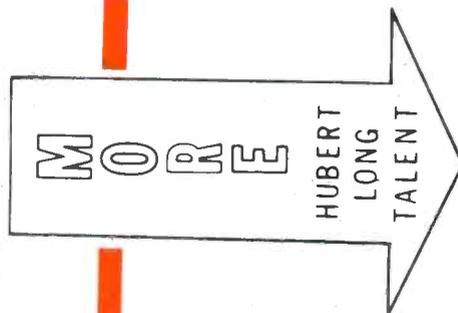


RAY PRICE  
SKEETER DAVIS  
THE BROWNS  
TOMPALL and  
THE GLASER BROS.  
DEL REEVES  
WARNER MACK

**WELCOME ABOARD!**  
**RAY AND**  
**OSCAR**



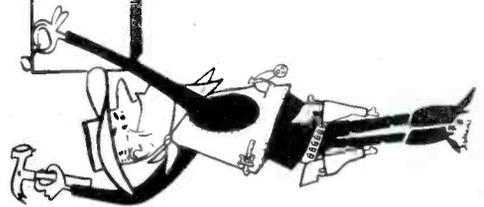
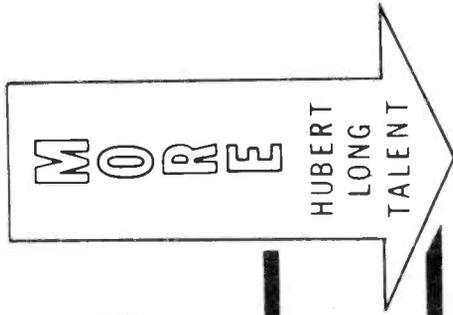
Jim Tole Vice-President  
Shorty Lanender Vice-President  
Hubert Long President



*The Whole World Is Booking a Hubert Long Talent!*



**FERLIN HUSKY**



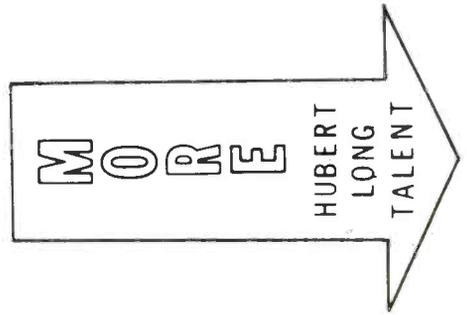
Memo to D.J.'s:

Hope you like . . .

**"LOVE SURE LOOKS GOOD ON YOU"**

WINDOW MUSIC CO.  
SURE-FIRE MUSIC CO.

**b/w "Face of a Clown"**



thanks for all your splendid help.—Ferlin.

806 16th Ave. S.  
Nashville, Tenn.

# The Whole World Is Booking a Hubert Long Talent!



HAPPY TO BE THE FIRST  
ARTIST TO SIGN  
EXCLUSIVELY FOR  
SPONSORED EVENTS,  
COAST TO COAST.

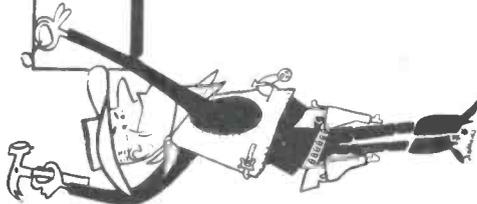
## RAY PRICE

COLUMBIA

MORE

HUBERT  
LONG  
TALENT

Memo to D.J.'s: Thanks to you all, I'm still counting my blessings in 1963.



MORE

HUBERT  
LONG  
TALENT

"MAKE THE WORLD GO AWAY"  
"NIGHT LIFE," "WALK ME TO THE DOOR"  
"YOU TOOK HER OFF MY HANDS"

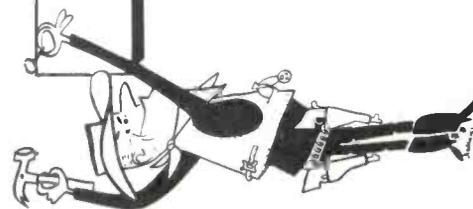
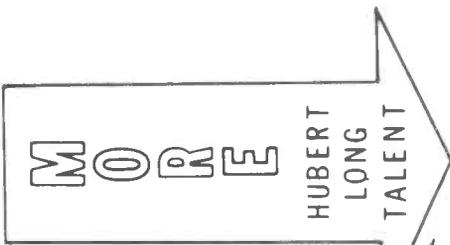
Personal Mgr.: Oscar Davis, Suite 103, 806 16th Ave., S.

806 16th Ave. S.  
Nashville, Tenn.

*The Whole World Is Booking a Hubert Long Talent!*



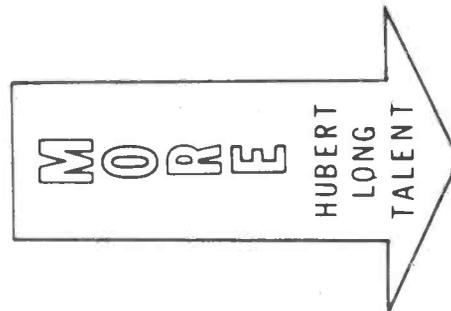
**BILL ANDERSON**



Memo to D.J.'s: Thanks for . . .

**"MAMA SANG A SONG"  
"STILL"; "8x10"  
"ONE MILE OVER—TWO MILES BACK"**

and for your support in 1963!—Bill.



806 16th Ave. S.  
Nashville, Tenn.

*The Whole World Is Booking a Hubert Long Talent!*



**RCA VICTOR**  
RECORD CORPORATION OF AMERICA  
The most trusted name in sound

# SKEETER DAVIS

MORE

HUBERT  
LONG  
TALENT

Memo to D.J.'s: Thanks for . . .

**“I CAN'T STAY MAD AT YOU”  
“THE END OF THE WORLD”**

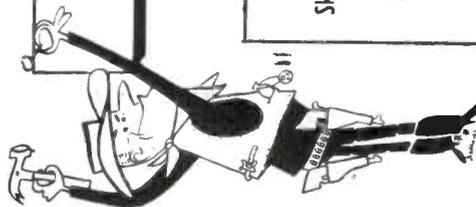
Watch for  
Skeeter's New Album  
**Cloudy, With  
Occasional Tears**  
RCA Victor 2736

and for my best year, 1963.—Skeeter.

MORE

HUBERT  
LONG  
TALENT

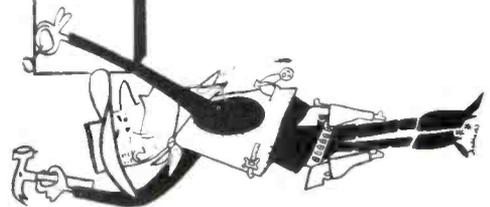
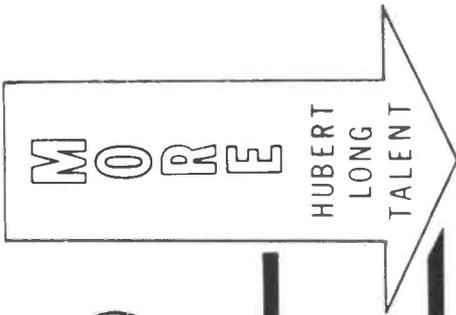
806 16th Ave. S.  
Nashville, Tenn.



*The Whole World Is Booking a Hubert Long Talent!*



**ROY DRUSKY**

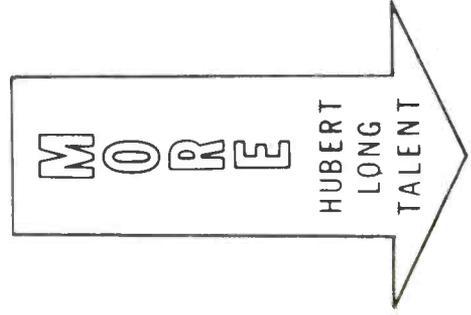


Memo to D.J.'s: Hope you like . . .

**“PEEL ME A ‘NANNER”**

**b/w “Room Across The Hall”**

my first on Mercury! Many thanks, Roy.



806 16th Ave. S.  
Nashville, Tenn.

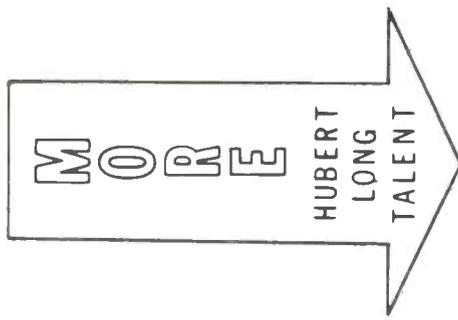
# The Whole World Is Booking a Hubert Long Talent!



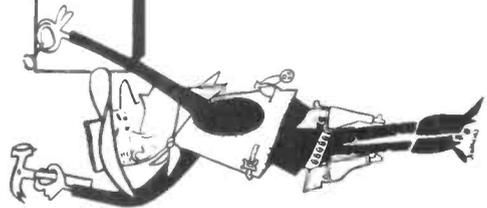
COLUMBIA

## CARTER FAMILY

JUNE  
ANITA  
MAMA MAYBELLE



806 16th Ave. S.  
Nashville, Tenn.

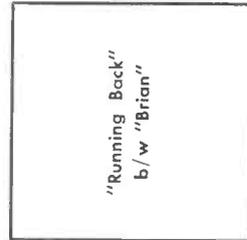


Memo to DJ's:  
Many thanks for your help!



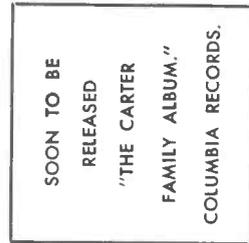
JUNE CARTER  
Exec. Mgr.  
SOL HOLLIF

JUNE CARTER  
"Sweeter Than the Flowers"  
b/w "I Pitched My Tent"



"Running Back"  
b/w "Brian"

ANITA CARTER



SOON TO BE  
RELEASED  
"THE CARTER  
FAMILY ALBUM."  
COLUMBIA RECORDS.

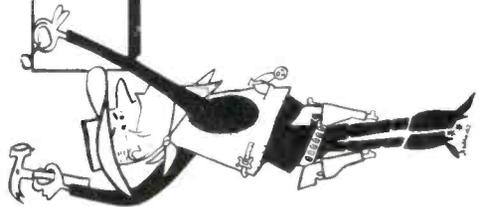
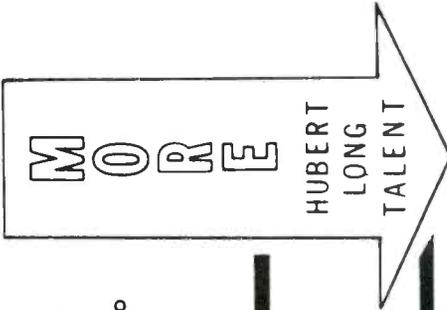
WATCH FOR  
IT.

# The Whole World Is Booking a Hubert Long Talent!



- BMI Writer—14 BMI AWARDS
1. Detroit City
  2. Emotions
  3. I Ain't Never
  4. One More Time
  5. Heart Over Mine
  6. No Love Have I
  7. Holiday for Love
  8. 10,000 Drums
  9. Why Why
  10. Crazy Wild Desire
  11. Take Time
  12. Thousand Miles Ago
  13. Honky Tonk Song
  14. I'm Tired
- and approximately 318 others

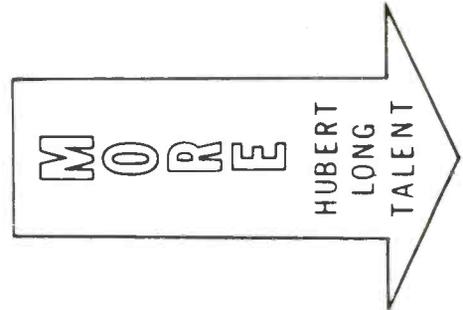
## MEL TILLIS



Memo to D.J.'s: Thanks for . . .

**“I Couldn't See The Forest For The Trees”  
b/w “It's No Surprise”**

and thanks for your many spins!—Mel.



806 16th Ave. S.  
Nashville, Tenn.



# PERSONAL APPEARANCE FIELD

## *A Lush Segment of Country Music*

The personal appearance field, perhaps more than any other facet of the country music industry, signals the ever-increasing importance of country music as a major force in today's entertainment world.

From the Hollywood Bowl to Carnegie Hall to the Ryman Auditorium . . . crowds — huge crowds — have pushed their way in to see the greatest names in country music.

Today, more than ever before, the country artist is drawing the fans to the auditoriums, and the demand for country talent is still growing.

But country music is not limited to the "Grand Ole Opry" . . . indeed most of the "Opry" stars leave their base frequently, scattering to towns, cities and villages in every State of the union.

### **Overseas, Too**

And in recent years the country artist has found a ready audience overseas. Roy Acuff, Jim Reeves, Ferlin Husky, Faron Young . . . plus scores of other top names are in constant demand throughout the world.

Further evidence of the growing demand for c.&w. came when in 1962 night clubs—particularly in Las Vegas—discovered "thar's gold" in country

music, and began booking c.&w. talent. Now, major cities spawn more and more c.&w. clubs every month and the more sophisticated supper clubs are carefully eyeing c.&w. talent.

And the c.&w. boom has spread to colleges and universities throughout the country quicker than Johnson grass in a cow pasture. Bluegrass especially, is a favorite of collegiate sets. The demand for Flatt and Scruggs, for instance is so great that they can't begin to fill the many requests for appearances received each month.

In Hollywood more than 10,000 persons flooded into the Hollywood Bowl to see the first c.&w. show ever booked there. The show caught on and has become an annual event. In Detroit, Oscar Davis, the "Baron of the Boxoffice," grossed more than \$43,000 with a single show setting an all-time record for a c.&w. package. In New York City in the spring of 1963 the Sales Executive Club met at the Roosevelt Hotel to witness a CMA-sponsored country music presentation, and left sold on the impact country music conveys.

### **Universal Draw**

These diverse performances in wide-

ly scattered parts of the country exemplify the universality of the country music appeal.

Probably the largest country talent agency in the country today is the Jim Denny Bureau in Nashville, headed by Lucky Moeller. That agency grossed \$1.5 million dollars during the last fiscal year, according to Moeller. And this figure, by most anybody's standards, places the c.&w. personal appearance field in the big business class.

Other major agencies . . . the Hubert Long Agency, Acuff-Rose Artist Bureau, Hal Smith Agency, the Wilhelm Agency, and others . . . played significant roles in the personal appearance field.

The gross dollar volume for personal appearances by these agencies combined would reach well above the \$5 million mark, and this doesn't include bookings of numerous other smaller talent agencies.

The country music personal appearance field has become a dynamic part of the entertainment world, and all indications are that it will continue to grow even more important in the months and years that lie ahead.

# Bookers and Promoters of Country Music Talent

**Acuff-Rose Artists Corporation**  
2508-B Franklin Road  
Nashville 4, Tenn.  
(Jim McConnell, Manager)

**America Corporation**  
Box 47  
Woodland Hills, Calif.

**Artists International**  
5434 Lemon Avenue  
Long Beach (5), Calif.  
(Jack Murrah, Manager)

**A. V. Bamford**  
14143 Chandler Boulevard  
Van Nuys, Calif.

**Walt Breeland**  
8618 Anacortes  
Houston 17, Tex.

**Cracker Jim Brooker**  
Station WMIE  
Miami, Fla.

**Casey Clark**  
Station WNAX  
Yankton, S. D.

**Cooke & Rose**  
246 West King Street  
Lancaster, Pa.

**Curtis Artists Productions**  
P. O. Box 96  
Goodlettsville, Tenn.  
(Jimmy Key, Manager)

**Oscar Davis**  
2108 Davis  
Nashville, Tenn.

**Jim Denny Artists Bureau**  
815 16th Avenue, South  
Nashville 4, Tenn.  
(W. E. "Lucky" Moeller, Manager)

**Tilman Franks Agency**  
604 Commercial Building  
Shreveport, La.

**Connie B. Gay Enterprises**  
4000 Albemarle Street, N. W.  
Washington (16), D. C.

**Jim Gemmill**  
1804 Dresden Road  
Richmond (29), Va.

**Saul Holiff**  
P. O. Box 95  
Oak View, Calif.

**J. K. Theatrical Enterprises, Ltd.**  
22 Woodland Avenue  
St. Catharines, Ont.

**J. R. Attractions**  
11253 109th N.E.  
Kirkland, Wash.  
(Jack Roberts, Manager)

**Gene Johnson Promotions**  
P. O. Box 66  
Wheeling, W. Va.

**Jolly Joyce**  
1011 Chestnut Street  
Philadelphia, Pa.

**John Lair**  
Renfro Valley, Ky.

**Bob Neal Agency, Inc.**  
806 16th Avenue, South  
Nashville 4, Tenn.

**Harry (Hap) Peebles**  
P. O. Box 1901  
Wichita (1), Kan.

**Jim E. Ranne**  
2304 Fort Worth Avenue  
Dallas, Tex.

**Mrs. Earl Scruggs**  
201 Donna Drive  
Madison, Tenn.

**Smokey Warren Promotions**  
116 Princeton Road  
Linden, N. J.

**Shelley Snyder Agency**  
728 16th Avenue, South  
Nashville 4, Tenn.

**Sponsored Events, Inc.**  
806 16th Avenue, South  
Nashville 4, Tenn.

**Cliffie Stone Associates**  
1483 North Vine Street  
Hollywood 28, Calif.

**Don Thompson Agency**  
P. O. Box 308  
Rogers, Ark., 72756  
(Don Thompson, Mgr.)

**Thunderbird Artists, Inc.**  
Halsey Building  
Independence, Kan.  
(Jim Halsey, Manager)

**Don Warden**  
Box 8061  
Nashville 7, Tenn.

**Wil-Helm Agency**  
801 16th Avenue, South  
Nashville 4, Tenn.  
(Smiley Wilson, Manager)

**Audrey Williams Enterprises**  
2508 Franklin Road  
Nashville, Tenn.

**WLW Promotions, Inc.**  
Crosley Building  
Ninth at Elm Streets  
Cincinnati, Ohio

**Joe Wright**  
P. O. Box 516  
Goodlettsville, Tenn.

**WSM Artists Bureau**  
Station WSM  
Nashville, Tenn.  
(Otto Devine, Manager)

**WWVA Artists Bureau**  
Station WWVA  
Wheeling, W. Va.

## Mitch Miller to C.&W. Writers:

# REMAIN TRUE TO THE TRADITION



Mitch Miller

Mitch Miller, the colorful TV personality, a.&r. executive and artist in his own right, is credited by country music executives with materially aiding the popularization of the country field. Publisher Wesley Rose recalls that Mitch always dug the country idiom and never had a tongue-in-cheek attitude—which was the attitude of some New York a.&r. men and publishers.

Wesley tells of the time he brought "Cold, Cold Heart" to Mitch Miller, then Columbia pop a.&r. chief, in the hope of getting a record.

"Did you show this to anyone else?" Mitch asked. Wesley answered affirmatively.

"What did they say?" said Mitch.

"They said it was too hillbilly," Wesley answered.

"They're nuts!" said Mitch. He made the record, which sold about one and one-half million copies.

Tony Bennett, by the way, also was dubious about the song. He tells the story on himself. He told Mitch Miller: "What do you want me to do? Sing cowboy songs."

This occurred in the early 1950's, when the country field had not yet made its massive contribution to the pop music business.

Mitch Miller started to record country and western material when he was with Mercury Records. This was prior to his Columbia tenure. At Mercury, he cut "Money, Marbles and Chalk" with Patti Page—one of the first multi-track disks—and Eddy Howard with "Room Full of Roses" and "Candy Kisses," among others.

At Columbia, Mitch really struck the mother lode of country material.

In addition to the Bennett smash version of Hank Williams' "Cold, Cold Heart," he recorded "Half as Much" and "Too Old to Cut the Mustard" with Rosemary Clooney; "Your Cheatin' Heart" with Frankie Laine; "A White Sport Coat" with Marty Robbins; "Singin' the Blues" with Guy Mitchell (this one sold two and one-half million copies); "Love Me to Pieces" with Jill Corey; "Jambalaya" with Jo Stafford, etc. He also cut country duets with Stafford and Laine.

One of Miller's interesting experiences with country material had to do with the great Jennie Lou Carson song, originally titled, "Let Me Go, Devil." It was recorded by a label other than Columbia, under the original title and lyric; but it did not really take off until Mitch requested that a new title and lyric be written.

He felt the original—a story of alcoholic addiction—was too rough for broad consumer exposure.

The new version, titled "Let Me Go, Lover," was sung by Joan Weber on network TV and became an instantaneous smash—the first indication of how rapidly television could make a song and an artist.

### Stay Close to Home

Miller, commenting on country songs and writers, states that from the point of craftsmanship the good country songs cannot be improved upon. His advice to today's country writers is brief and to the point:

"Country writers must write for themselves and from their own personal experience. This is their great strength. It is wrong for country writers to write with a big pop star in mind. By remaining true to their country tradition, they will be most effective in the over-all music business—including the pop field."

Miller believes that the contribution of country to the pop field is permanent.

"The influence will never recede, because now there has been created a substantial body of country standard material. I did Hank Williams' songs in 1951. Ray Charles cut them in 1963, and they had already become standards. Country songs have a basic honesty," Miller says.

In the course of his conversation, Miller revealed that his Sing-Along albums now total 17, and thus far have accounted for a total sale of 15 million copies. Seven of the albums hit sales figures of one and one-half million.

# THE COUNTRY SONGWRITING TRADITION *PAST and PRESENT*

• • • • •  
**Early Country  
Writers Struck a  
Rich Vein of  
Song Material**  
• • • • •

Remoteness and an isolation engendered by a curtain of Spanish moss, mountain ash and bayou swamp, combined for many years to keep country music on a father-to-son, neighbor-to-neighbor basis. Such factors contrived to keep the identity of a country songwriter, or artist for that matter, virtually a complete secret from the outside world.

In the early years of this century, country music softly languished in the hills and hollers, unaware of the fact that up north in the big city, a Herbert, a Kern or a Berlin could achieve a respectable prominence because (1) a public forum known as a theater existed for his wares, good or bad, and (2) a name could capture the fancy of a public who found it smart to drop this or that composer's name in their conversation.

Country music for years was a very personal thing, passed on from one generation of a family to the next, and performed largely for personal or

neighborly fun. As in many areas of the culture, it remained for the intrepid recording man to play the key role, with a later powerful assist from a series of Saturday night radio programs, to put the spotlight on the songwriter and call him by name.

The late Ralph Peer, a world-renowned music publisher, was once a recording man for RCA Victor. In one month, August of 1927, Peer may have made his most lasting contribution. It was in that single month that Peer, on one of his periodic recording tours through the South, discovered James Charles (Jimmie) Rodgers and A. P. Carter. Both were artists and both were writers and both, even today, widely enjoy the reputation of being something on the order of twin sires of country music as it is known now.

Rodgers' career lasted but six years (he died in 1933) but such songs as "In the Jailhouse Now," "Blue Yodel," "Away Out on the Mountain" and "My Little Lady" live on and on. (See separate story.) A. P. Carter, with Mother Maybelle Carter and later with daughters June and Anita, gave the field a wealth of great song material and recordings which continue to be re-released today by various record companies.

#### **Decca Starts**

The decade of the '30s saw the start of Decca Records (1934) and the beginning of the modern Columbia label (upon the buyout of the American Record Company's labels and cat-

alog by CBS). These developments served to generate more activity by the traveling record man, and thus helped focus an increasing degree of attention on the identity of numerous country creators.

Among the more notable ones would have to include Jimmy Davis, several times governor of Louisiana, who found his path to the governor's mansion much eased by the clever use of country music on the campaign trail. A co-writer of many tunes, his efforts include "Nobody's Darlin' But Mine," "You Are My Sunshine," Sweethearts or Strangers" and "It Makes No Difference Now," in addition to a great many sacred and gospel songs.

Another was Gene Autry, like Davis, a performer-writer who penned such memorable ditties as "You're the Only Star in My Blue Heaven," "Tears on My Pillow," and with his father-in-law, Jimmy Long, as co-writer, perhaps the most remembered of all, "Silver-Haired Daddy of Mine."

Vernon Dalhart was a third top name of that earlier era. The name as listed, paired the names of two towns in Texas, but this was one of many noms de plume and noms de disque, employed by the busy writer-singer, who under the name, Guy Massey, wrote "The Prisoner Song." Dalhart, incidentally, was also known on radio as "Sam the Barbasol Man."

Leon McAuliff, today known as the leader of one of the swaggiest Western bands in the business, was

*(Continued on page 163)*

Thanks to all!



**SIMS**  
RECORDS

FLOYD TILLMAN  MARTHA CARSON  AUTRY INMAN  BOBBY  
BARNETT  DON WINTER  JOE POOVEY  BILLY PARKER   
JOHNNY LEE WILLS  BOBBIE & SMOKY COATS  THE COQUETTES  
TONY DOUGLAS  ROY LANHAM  WALLY LEWIS  THE PLAINSMEN

**FOREIGN AFFILIATES:**

Emerald, Ltd.  
67-69 Ann Street  
Belfast 1, North Ireland

W & G Record Processing Company  
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# Don Winter

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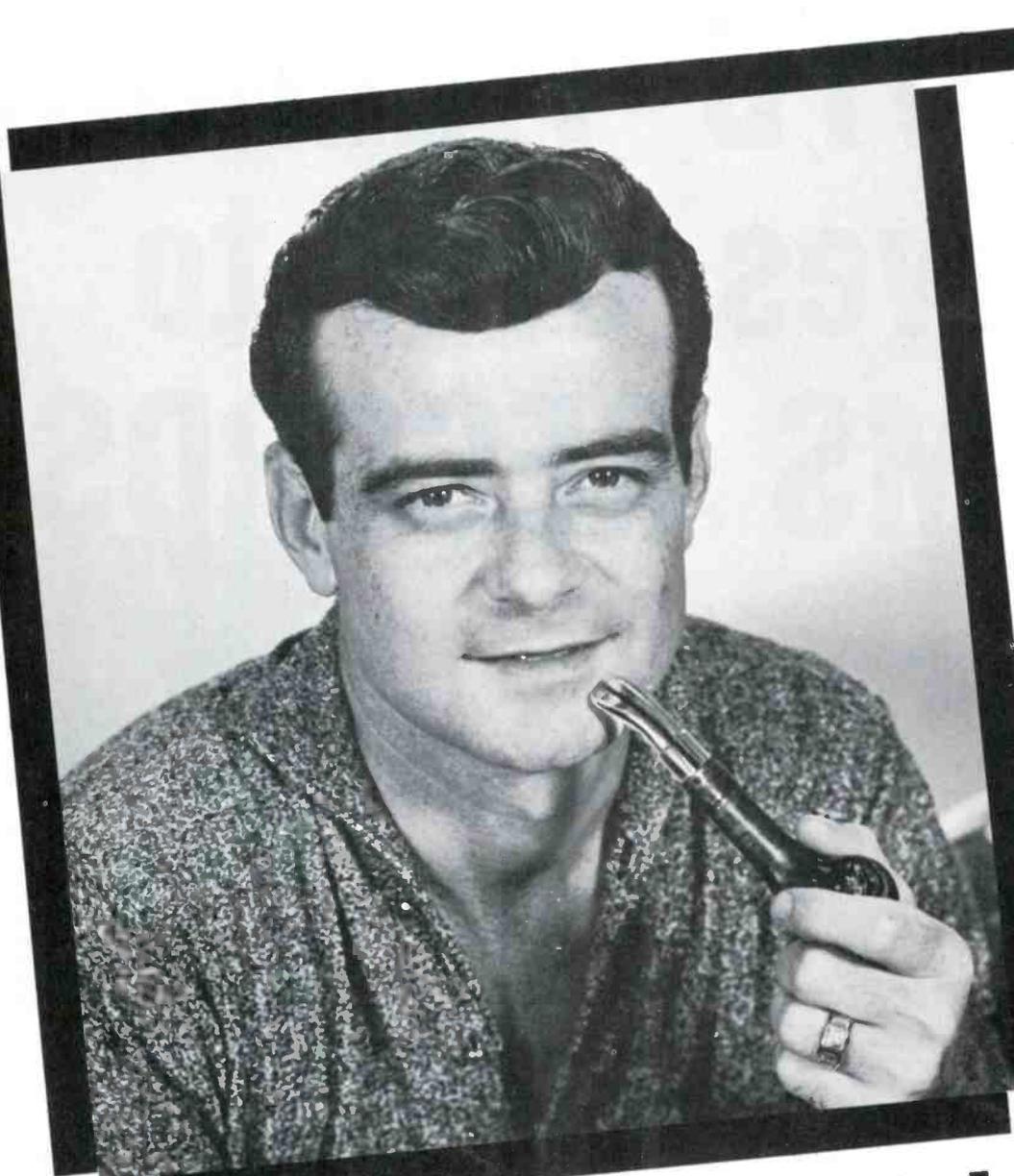
**"WALKING DOWN HAPPY STREET"  
b/w "MOVE AWAY A LITTLE CLOSER"**



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Album #107 **AUTRY INMAN AT THE FRONTIER CLUB** (It's Hilarious)

Single #140 **"MY WORLD" b/w "BIG SAM"**

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---



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Single #135

"SHE LOOKS GOOD TO THE CROWD"  
b/w "WITH EVERY PRETTY GIRL I SEE"

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**POOVEY**

SINGLE #147

**“I’M BARELY HANGING ON TO ME”**

**b/w**

**“HER MOTHER’S WEDDING DRESS”**

Hit Songs I’ve Written:

“Loose Lips”

“I’ve Got Hurt All Over Me”

“She Looks Good to the Crowd”

“The Line Between Love and Hate”

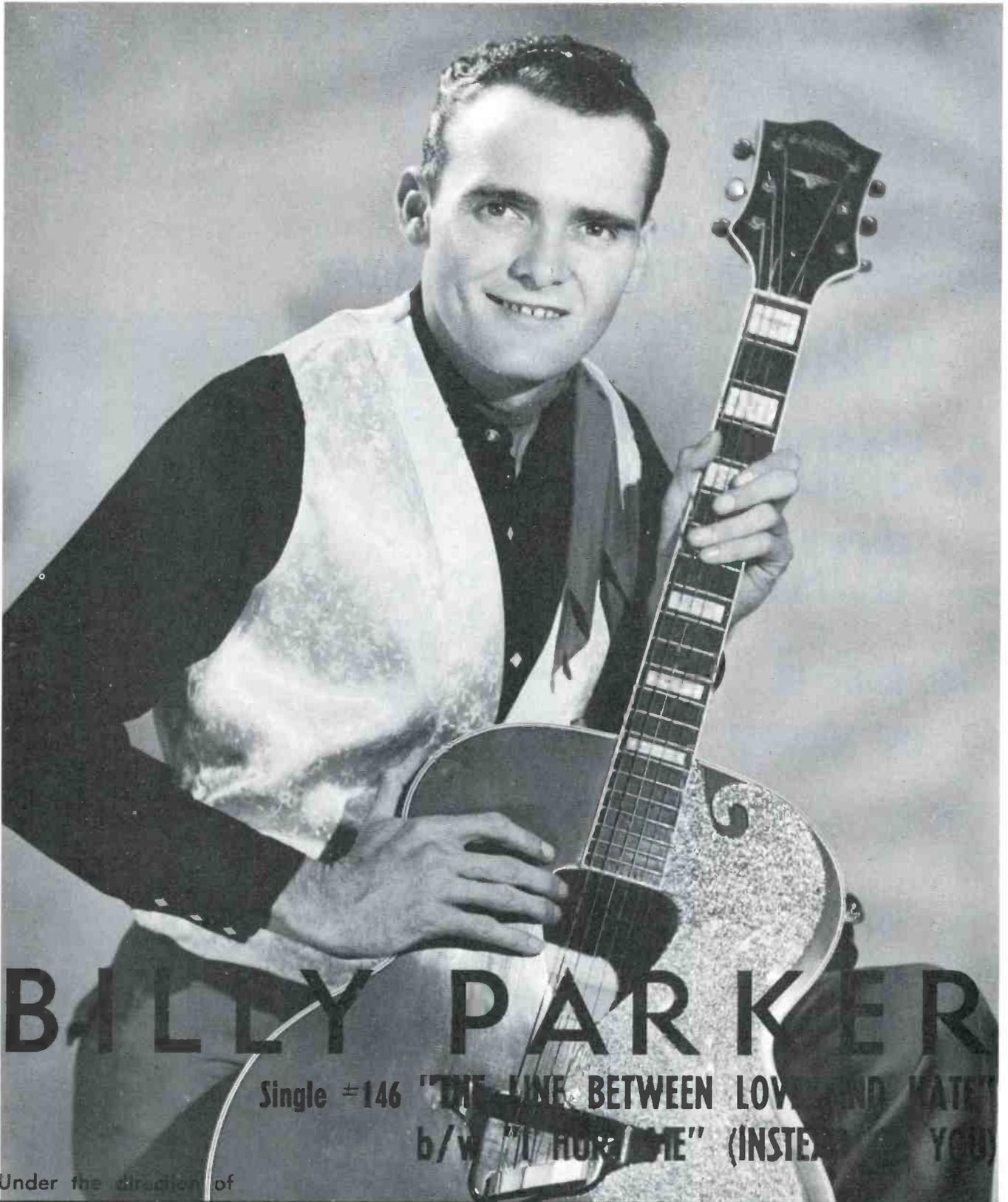
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# BILLY PARKER

Single #146 "THE LINE BETWEEN LOVE AND HATE"  
b/w "I HURT ME" (INSTEAD OF YOU)

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# MARTHA CARSON



Album #109  
**"MARTHA CARSON"**

Single #144

**"IT TAKES A LOT OF LIVING"**

b/w **"EVERYBODY NEEDS SOMEBODY"**

Please contact: Phone 256-6962, Nashville, Tennessee

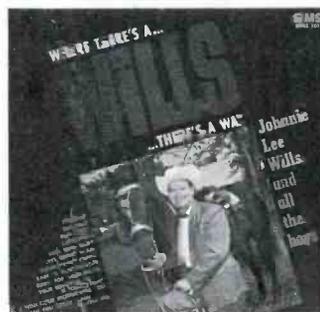


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**SINGLE #152 "SLUSH" b/w "RED DRESS"**



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Album  
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SINGLE #106

**"LONELY STREET"**

b/w

**"I CAN'T GET OVER THE WAY  
YOU GOT OVER ME"**

ALBUM #104  
**"LONELY STREET"**



▲ ALBUM #106  
**"TOUCH THE HAND OF THE LORD"**



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# GLENN BARBER

Single

"HOW CAN I FORGET YOU"

b/w

"RAINCHECK"

#148



# SMOKEY STOVER

Single

"WHEN THE SUN GOES DOWN"

b/w

"ONE THING IN COMMON"



# ADRIAN ROLAND

Single

"BIG BROTHERS"

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b/w

"WALL OF PRETEND" #139

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(Folk Group)

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## 'A sharpening of Competitive Lines . . . more cleffers knocking on doors'

Today  
Many Writers  
Share Honors  
in C.&W. Cleffing  
Derby

John D. Loudermilk, Justin Tubb, Alex Zanetis and Webb Pierce are leaders in the early running for this year's country music hit sweepstakes. Each of this quartet has two hits in the top 10 of the best selling country charts so far this year. (Based on figures through August 31.)

The fact that only four writers have so far achieved as many as two top 10 entries, in itself, is in marked contrast to the cleffer picture last year at approximately the same time. Then, a number of writers had stepped far out in front in terms of hit performance, with names like Wayne Walker, Hank Cochran, Harlan Howard, Bill Anderson, Mel Tillis and Don Gibson leading the way.

During the full calendar year of 1962, in fact, both Cochran and Walker achieved the respectable standing of five hits in the top 10 of the country singles chart. In this year of 1963, with the records complete for two-thirds of the year, no writer has more than two hits to his credit.

### Lines Sharpened

This indicates, perhaps, a sharpening of competitive lines. With more cleffers knocking on the doors of the Nashville publishing elite every day, it means that at least a certain few more will, by the law of averages,

crack through. Thus, there are more hits to share the total pie.

On the other hand, a study of the charts reveals that during the first eight months of this year, less than half the number of songs made the top 10 in the charts as did during the full year of 1962, indicating perhaps, a slower pattern of chart activity in general, particularly in the higher level.

Bill Anderson was well on his way last year as both artist and top writer (with four top 10 tunes) and he may well be on the road to another top performance this year. At this juncture he has scored not only with "I've Enjoyed as Much of This as I Can Stand" (Porter Wagoner on RCA Victor); but with the smash pop hit "Still," of which his own was the big record.

Loudermilk was also well established a year ago as a successful writer, who at the time was still without standout chart successes. This year he has more than held his own with "Talk Back Tremblin' Lips" (Ernest Ashworth, Hickory), and the great pop success, "Abilene," a big record for George Hamilton IV. The latter is of course a p.d.-derived item, now enjoying considerable resurgence through various interpretations and arrangements, of which that by Loudermilk has proved one of the best.

### Reflection

This again is a reflection of the impact of the popularization of folk-based material and pseudo-folk on even the country music world, which has also been noted during the year to have taken onto itself the 12-string guitar sound, a strictly folk-associated instrument which reached the Nashville disk scene via the urbanized folk movement.

Alex Zanetis, new to the hit lists last year with "I'm Gonna Change Everything," recorded by Jim Reeves for Victor, has two in the running this year with "Guilty," again by Reeves, and "I'm Saving My Love," by Skeeter Davis, also on Victor. Since the first of these hit at year's end last year, it could put Zanetis in line for a winner's share of three

of the annual BMI awards, given to country writers during the annual WSM country Music Festival in Nashville.

Third of the two-hit writers so far this year is Justin Tubb, son of the famous Nashville record shop proprietor and like his beloved Dad, a fine artist as well as writer. Young Tubb has been making an increased cleffing impact and this year can point to "Take a Letter, Miss Gray" (by himself on the Groove label) and the smash country hit "Lonesome 7-7203," by the late Hawkshaw Hawkins on King, as his more significant contributions.

### Veteran

The veteran Webb Pierce, one of the top singer-writers since his first appearance in the late forties, is represented with two co-cleffing efforts already this year and must be rated a chance for important honors. Pierce, with Wayne Walker, wrote the late Patsy Cline's last hit, "Leavin' on Your Mind." He also was a co-writer, with Cliff Parman and Hal Eddy, of his own Decca hit "Sands of Gold."

Other important names are by no means out of the running. It's possible that any of a number of the Nashville "pros" could come through with a succession of hits to take last minute honors. Among the more prominent already in the running are Mel Tillis, Jerry Crutchfield, Teddy Wilburn, Ira and Charlie Louvin, Wayne P. Walker, Jack Clement, Marijohn Wilkin and Fred Burch. Harlan Howard, Don Gibson and Hank Cochran.

Among the more interesting names showing up on the current writer list are those of Merle Kilgore and June Carter, who co-authored the recent Johnny Cash country-pop hit "Ring of Fire." Observers will also note the appearance of Melba Montgomery with the song, "We Must Have Been Out of Our Minds," which she wrote for herself and George Jones as a duet. Another surprise writer entry is Conway Twitty, once a big disk artist in his own right, who authored "Walk Me to the Door," for Ray Price.

## 'Country Music for years was a very personal thing...'

• Continued from page 146

writing country material as early as 1930. His best known song, "Steel Guitar Rag," was a 1933 creation, while "San Antonio Rose," another renowned hit, came along in 1940.

The Delmore Brothers were another well-known act of the '30s period, having been on the Columbia label in 1931 and having served as regulars on the "Grand Ole Opry" as early as the 1932-1938 period. One or the other, working in tandem with various co-authors, had a hand in "False Hearted Girl," "Beautiful Brown Eyes," and "Blues Stay Away From Me."

Woodward Maurice (Tex) Ritter, was on the air in New York as early as 1931 on WOR and later played leading roles in "The Lone Ranger" and "Death Valley Days." He also wrote country songs including his version of "Boll Weevil" and "Rye Whiskey."

Wilf (Montana Slim) Carter, a Nova Scotian, and one of Canada's several notable gifts to country music, was in the yodeling school and many of his songs incorporated this feature, songs like "There's a Love Knot in My Lariat," "My Swiss Moonlight Lullabye" and "Little Yo-Ho Lady."

The decade of the 1940s, too, managed to spawn its share of memorable country songwriters, despite the incursions of war. The latter in fact, helped inspire Ted Daffin to write "No Letter Today," in 1943. Daffin also contributed "Worried Mind," "I'm a Fool to Care," and again in '43, "Born to Lose," a recent revival record hit by Ray Charles.

Vaughn Horton, a onetime Kentucky coal miner (like Merle Travis), became a factor in the country song derby in the '40s. A co-writer at one time or another with Eddy Arnold, Ernest Tubb, Cowboy Copas and Minnie Pearl, Horton's name can be found on such songs as "Teardrops in My Heart," "Till the End of the World," "Hillbilly Fever," "Sugarfoot Rag" and "Mocking Bird Hill" (the last-named was a hit for both Les Paul and Mary Ford and Patti Page).

Bill Monroe, often mentioned as the king of the current blue grassers,

turned in "Kentucky Waltz" and "Blue Moon of Kentucky," during the same era. The latter, by the way, was one of the first hits for Elvis Presley.

Pee Wee King is another who made his greatest contribution in the '40s era, even though he's still very much a part of the country music scene. Pee Wee, a onetime member of the Gene Autry troupe, turned out such monumental hits as "Tennessee Waltz" and "Bonaparte's Retreat" in 1946 and "Slow Poke" in 1950.

Ernest Tubb, longtime Nashville record store proprietor and member of the Decca artist roster, has been a writer too and in his day as a cleffer, primarily in the '40s, he turned out his own biggest hit, "Walkin' the Floor Over You," plus "All Those Yesterdays" and "Try Me One More Time."

Fred Rose, a New Yorker and a solid contributor to country song lore over the years, with such songs as "Be Honest With Me," "Kaw-Liga" and many others in addition to his pop hits, such as "Red Hot Mama," eventually teamed up with Roy Acuff. The latter, a writer of stature and one of the most beloved of all country singers, with Rose formed Acuff-Rose Publications, the Nashville-based house whose greatest early contribution undoubtedly was the material of the late Hank Williams.

Many country-oriented writers of the '30s, '40s and earlier '50s period had their own brief stab at pop glory with song hits that would break over into the bigger market, but none ever had the impact to compare with that of Williams.

Complete annotation of the germination and growth of country songwriting in these limited spaces is difficult at best. Of necessity, only highlights can be touched upon. Yet, lest the younger fan of country music have the mistaken impression of paucity of productivity in these earlier decades, let him be assured that there were many indeed.

### 'Slipping Around'

Certainly, one would have to be reminded of Floyd Tillman and his great "Slipping Around," and its an-

swer song, "I'll Never Slip Around Again"; "I Love You So Much It Hurts," and "It Makes No Difference Now," co-written with Governor Jimmy Davis. There would be the '30s team of Walker and Sullivan with "When My Blue Moon Turns to Gold Again" and "Live and Let Live"; Spade Cooley with "Shame on You"; and the great Canadian ambassador Hank Snow with songs like "Lonesome Blue Yodel" going back to the mid-thirties.

One would also be obliged to take note of Jennie Lou Carson for her late-forties contribution, "Jealous Heart," and again, "I Went to Your Wedding." Stuart Hamblen, once a candidate for President of the United States on the Prohibitionist Party ticket, also wrote powerful songs both in and out of sacred mood, songs like "Little Old Rag Doll," "My Mary," "This Ole House," and perhaps the greatest, "It Is No Secret." One would also note such as Jimmy Work, with "That's What Makes the Juke Box Play."

Scott Wiseman, a member of the early WLS barn dance team of Lulu Belle and Scotty, also had his writing moments. "Come as You Are," "Homecoming Time," and "Have I Told You Lately That I Love You," something of a country classic, are among the results. There was also Bob Miller who produced "Seven Years With the Wrong Woman"; the well-known mail order vendor of country music, Wayne Raney, with "Why Don't You Haul Off and Love Me"; Al Dexter, with "Pistol Packin' Mama"; the late Cowboy Copas with "Signed, Sealed and Delivered"; "Opry" star and leading Nashville citizen, Eddy Arnold, with "You Don't Know Me" and the beloved Red Foley, with "Old Shep" and "Someone Who Cares."

These years of the '20s, '30s and '40s were great ones indeed for country music, years full of inventive and highly original creativity, ones whose rich mine of country song material was a necessary foundation, without which the country music business of this day would never have been able to prosper in the manner that it has.



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# Country Music Goes International

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***In recent years country music has gained much acceptance overseas. In the following stories from overseas there is evidence of this growth on an international level.***

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## CANADA

If there is a second "home" for country and western music anywhere in the world, it is Canada. For a country of its size and population, it fosters more country-oriented personalities, radio and television shows and records than virtually any other country in the world.

To look at the world of recording personalities, such names as Hank Snow and Wilf Carter (Montana Slim) are just two of the many people who have gone from our land to become international stars. Remaining within the boundaries of the country, we have such personalities as Tommy Hunter, who has his own CBC radio network show coast to coast, as well as his weekly network TV appearances; Stu Philips of Winnipeg, another personality who appears on a weekly network country jamboree, and, of course, the Don Messer show which has for seven consecutive years arrived in the top five shows on popularity polls and surveys.

Locally in the various cities across Canada we have some 90-odd stations that program radio shows of c.&w. music varying from one hour daily to Toronto's newest bonanza CFGM in Richmond Hill, a suburb of Toronto. Since its 24-hour-a-day policy of c.&w. music, every facet of this particular segment of the broadcasting industry has come "alive" to the potential of c.&w. music as not only good programming, but good salesmanship of clients' products.

### Big Effort

The fantastic effect this station has had on the record buying public in this metropolitan area is astounding, and key retailers now stock many of the CFGM chart records in nearly equal depth to the material listed on

the format stations. An increase in sales of possibly 75 per cent in albums has been noted as well by retail locations that keep their fingers on the pulse of the record buying public.

To continue on the broadcaster exposure for a moment, one of the most unique programs of c.&w. music anywhere originates at CBC radio and CJBC and CBLT-TV each Saturday morning from 10 to 12 noon. The show, entitled "Ontario Roundup," is hosted by amiable (Cousin Bill) Bessie, who has been with the show for five years, during which time it was just a one-hour radio show of country music. However, early this year, in an effort to widen their horizons, CBC-TV masterminded the idea of broadcasting a simulcast of Cousin Bill, and as a result the show was expanded to two full hours, one all radio, and the second half on Channel 6 CBLT-TV, with the audio portion still going on CJBC radio. The show is produced in what is easily the smallest TV studio in the world, but the attractive sets and the host of top name stars that the show has had makes it one of the very strongest entries for TV viewers at that time of day. Recently the show was taken out on location to Canadian National Exhibition and producer Ed Mercel is most pleased with the effect created, and both he and Cousin Bill were happy to meet and greet the many viewers and listeners who dropped by the location. Undoubtedly we will be seeing more activities by other independent stations around the country as time goes along.

### Integration

Radio, for as long as most of us can remember, has always given some noon hour or late night representation to c.&w. music. Usually in noon hour shows it was integrated with stock market reports for the rural listener

and general farm news. However, of late we have seen whole blocks of time being devoted to c.&w. music. Beside the aforementioned CFGM, another station in Hamilton, Ont., CHIQ, began two years ago under a good music format, but its struggle with so many other stations and seven TV stations sniping at its radio audience made a move a must, and c.&w. music was the answer to a prayer. Since its opening day of c.&w. programming the audience share has been spiraling upward, and the clients have been more than a little happy about the reaction from this same audience. The loyalty that broadcasters can boast of with c.&w. audiences has been borne out many times by CHIQ.

Time and space do not permit each and every station to be covered, but there is little doubt that many stations that scoffed at this segment of music a few years back either have plans to make an entry into the field, or already have gone on the air with c.&w. music. One such station is the highly rated CHUM in Toronto. This station, whose track record as a top 50 or format station is virtually unequalled, has had success during the last year and a half with a one-hour c.&w. show late at night. The show, a combination of 30 minutes of records and 30 minutes of live c.&w. groups, is hosted by Moose Latreck.

CHUM's very excellent and talented engineer Fred Snyder was "unmasked" as the fabulous "MOOSE."

There is little doubt that more c.&w. music will be filling the air of Canadian radio stations and TV stations this year than ever before, and it won't all be imported talent, for Canadian personalities are rapidly

*(Continued on page 166)*

## Country Music International (Canada Continued)

emerging on Canadian labels with some winning material and topflight recordings.

### Helping Hand

Where once the Canadian broadcaster was stumped to give a helping hand to fellow citizens in the field of c.&w. music, this same broadcaster now is being offered a wide and diversified selection of material, ranging from the familiar sounds of the fiddle and jigs and reels of the "down east" music, such as Don Messer, Ned Landry and Graham Townsend and many more, to the happy songs of the Rhythm Pals, the Altones, and, of course, Canada's own Stu Philips, who has approximately nine LP's on the market.

Foremost producer of recorded country music is a firm called ARC Sound, and this firm, headed by Phil Anderson with his a.&r. man, Dan Bass, has turned out approximately 15 LP's that have racked up exciting sales. Priced at \$1.98, this product has been given excellent merchandising aid and has been thoroughly supported by air play across the country.

In an entirely different area of Canadian recording is George Taylor, who operated until this fall out of Halifax. Taylor's labels, Banff, Celtic, Citadel and Melbourne, are primarily oriented to the music of jigs and reels, folk songs of the fisherman and the loggers, and c.&w. and sacred material. Much of the material that Taylor produces finds favor in Scotland, Australia and in the northern New England States of the U. S. A.

A recent entry into the c.&w. field of recording has been Continental Maple Leaf, headed by Paul Dolan. In his first entry into the market, Paul had the good fortune to sign the Altones from the CBC-TV Red River Jamboree show, and his sales have been most gratifying for the first LP. Last, but by no means least, Harold Pounds of Sparton Records in London, Ont., has been most active this past year in leasing independent masters from Canadian producers, as well as releasing the product of Starday, out of Tennessee. Although the material submitted has been strongly aimed at dual market possibilities, the c.&w. flavor has been very prominent.

### Majors' Gains

Major record corporations such as Columbia, RCA, Decca, Capitol, etc., all report tremendous sales gains of c.&w. product particularly in view of the fact that so many c.&w. records head straight for the top 40 type programs and thus give dual exposure. The Johnny Cash, Lefty Frizzell, Ray Price product from Columbia, the Hank Snow, Skeeter Davis and Eddy Arnold albums from RCA and the Webb Pierce, Patsy Cline and Kitty Wells releases from Decca are so very predominant in the store displays that one wonders just where the line

can be drawn between c.&w. and pop.

It follows, of course, that such a strong interest in c.&w. music should prompt the bookers and agents to consider the use of more country stars for in-person appearances.

Although these tours traditionally travel the great Western circuit and the Down East route, until this last year large metro areas like Toronto had been relatively starved for personal appearances. But of late more shows and single acts have been coming through Toronto, with the last tour set with Maple Leaf Gardens, and headlining Faron Young, Carl Smith, Ray Price and Webb Pierce as well as a host of other performers, American and Canadian.

Throughout the past year promoters at Toronto's Crang Plaza have been booking Sunday one-nighters with top stars, and this year plans call for them to move into the central part of the city and book the top name acts into Massey Hall, which holds approximately 2,300 people. With this move it looks like c.&w. shows are moving uptown and really very fast.

It still remains to the artists like Wilf Carter, who has been touring for 20 years, and Hank Snow to make the long and interesting trip coast to coast. Asked why he continued at this time of life, Wilf Carter answers simply, "I love to see those people and I love to entertain."

To review the field of c.&w. music and its many allied outlets, one begins to wonder how strong the following is in this country. A quick check with Mrs. Jo Walker of Country Music Association in Nashville reveals that at a minimum of 10 per cent has been the share of Canadians belonging to the organization. These memberships cover the laymen as well as the broadcaster, the publisher, the record executive, and artists themselves; so our interest is both wide and intense.

## GERMANY

**HAMBURG**—The U. S. Army's European Exchange System (EES) finds country music a problem—EES can't get enough of it, literally.

In 1953, when military post exchanges began selling phonograph records overseas, country music was given a modest niche. EES assumed country music sales would exceed not 20 per cent of total sales.

This proved a bad guess, and the country music stocks were progressively expanded. By 1960, country music accounted for up to 80 per cent of record sales volume in some PX's, and well over 65 per cent over-all. This holds for EES outlets in West Germany, France, Italy and Britain.

EES disk executives state that country music, if pushed, could probably account for a full 90 per cent of EES disk sales. However, this is not practical.

For policy reasons, EES feels

obliged to push classical and semi-classical music and to stock all the pop that will sell. Furthermore (and this is the determining consideration), EES simply can't get enough country music to meet the demand.

"Our advice to any young composer with talent, and impatient for instant success, is to write country music. The demand is insatiable right here with our own military forces. Our troops overseas (numbering about 500,000) provide a ready-and-waiting market," an EES disk executive said.

"And don't forget the European market, which really intrigues me. Nashville doesn't have any real idea of the European demand for country music. The surface has hardly been touched, and with real cultivation Europe could offer a tremendous market for c.&w., a market, in my estimation, at least half as large as the present U. S. market."

This assessment is supported, to large extent, by German music publishing executives. They point out that country music themes have almost fantastic vogue in West Germany, springing from this country's fascination with the American West and pioneer themes.

"But why belabor the obvious?" remarked a Hamburg music publishing executive. "Why not take a look at the current top tune lists?"

No. 1 on all German top tune listings is "Ich Will nen Cowboy als Mann" ("I Want a Cowboy as a Husband"). Other c.&w. listings on the current German "hot 50" are: "Winnetous Bester Freund," "Im Kleinen Dorf am Rio Grande," "Tampico," "Mississippi Melodie," "Happy Cowboy," "Siebentausend Rinder," "Mexico," "Wenn Ich Ein Cowboy Waer," "Der Schatz Im Silbersee."

Two new U. S. c.&w. hits have just been issued in West Germany, "Little Ole You" and "Guilty" with Jim Reeves, and George Hamilton's "Abilene" and "If You Want Me." The peak juke box favorite just now, of all records, is "Jenny Mit Dem Cowboyhut."

### Gaining Steam

Country music is gaining year by year on the German market. Sales, which in 1955 amounted to only 4 per cent of all German disk sales, have increased to 20 per cent of total singles sales, and c.&w. albums are beginning to sell well in German disk shops.

European tours of Nashville country music organizations are drawing constantly bigger crowds, and Hank Snow has come to rate as a German top musical favorite.

Radio and TV exposure of country music is expanding continually. TV exposure is still small (because of limited TV programming, restricted to the evening hours only), but radio exposure is now substantial, amounting to about 15 per cent of total non-classical music time on all German networks as an average.

(Continued on page 170)

Sudwestfunk at Baden Baden is expanding its musical programming simply to air more country music, the demand for which has astounded the station's management. The station was presented with what amounted to an ultimatum by country fans in connection with the recent Deutsche Schlagerfestspiele 1963 at Baden Baden. The country tune "Ich will nen Cowboy als Mann," sung by blonde Daenin Gitte, captured the festival with a big majority.

Moreover, the Germans are so passionately fond of country music that they are beginning to write their own. Instead of wringing their hands over the alleged inability of Nashville to produce in adequate volume, the Germans propose to transplant Nashville to this country, so to speak.

There is a burgeoning school of young German country music composers. This may seem improbable, but in fact it is quite logical. For beginning in the late 19th century with Karl May, the Germans have been producing their own literature of the American West. May, author of the enormously popular Winnetou books, never got farther west than the Rhine River, but this did not prevent him from writing with flair and authority on the Old West.

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## JAPAN

One of the most noteworthy musical phenomena in Japan is the tremendous popularity of country and western music among college boys and girls. There is no college which does not have one or more country or western student bands. The idols they adore so much are Bill Monroe, Stanley Brothers, Flatt and Scruggs, Bill Clifton and Osborne Brothers. Youngsters love bluegrass music with heart and soul, and it is evidently due to the purity and vitality therein embodied.

On September 14, "All U Jubilee Show" was staged at Kosei Nenkin Hall in Tokyo. "U" designates "University" and "Youth," and numerous college bands draw capacity audiences.

The Ozark Mountaineers, headed by Michio Higashi of St. Paul University, is deemed the best ensemble. Other groups who appear at the show are the Country Travellers of Gakushuin University, Kentucky Moonshiners of Nippon University, Lonesome Indians of Keio University and Blue Strings of Seijo High School, whose leader is Hisao Kurosawa, son of the movie director Akira Kurosawa, prize winner at Monaco and Venice International Movie Festivals.

On the same night, another c.&w. show billed "Nomi Jamboree" was presented at another concert hall. "Nomi" means "Flea," which is small

So deeply rooted is the tradition of the "American West" in Germany that even today West Germany is overrun with "Cowboy Klubs," whose members—all well-heeled adults—play cowboys-and-Indians as a hobby. At the moment the most successful domestically produced film is "Schatz Im Silbersee" ("The Treasure in the Silver Lake"), a Western written by a German who has never been west of the Hudson River and played by Teutonic cowboys.

All of which indicates that there is a virtually insatiable market for country music in West Germany, a market which in the opinion of German experts, Nashville has not yet exploited well. How long this vacuum will continue is doubtful. For, as noted, German composers and producers are becoming aware of this market, and are entirely confident of their ability to meet the demand with German product.

For after all, Karl May and other Teutonic "Westerners" filled the insatiable demand for Western literature without ever leaving the country, and now German movie makers are beginning to do the same thing. In fact, "Schatz Im Silbersee" was shot in the "Wild West" of the Adriatic coast of Yugoslavia.

but very strong. On the heels of the above two shows is another one entitled "CBS Family Show." "CBS" stands for "Country, Bluegrass and Sacred" and the show features several college bands involving some of the above-mentioned groups.

In the professional field, we can name "Tokyo Grand Ole Opry" and "Tokyo Opry." The former show has been presented at Video Hall every month since 1959, and the latter at Yomiuri Hall bi-monthly since 1961. Jimmy Takita and His Mountain Playboys, Keiichi Teramoto and His Country Gentlemen, Minoru Harada and His Wagon Aces, and Takashi Inouye and His Hometowners are the regular members who perform at the two shows alternately and are most highly acclaimed.

Jimmy Takita is a talented 27-year-old singer with an extensive repertoire. More than 10 of his singles have been marketed by King Records, raking in substantial royalties.

Keiichi Teramoto's singing style is a la Porter Wagoner and Carl Smith, and his specialty consists in introducing any newest number right after release in the States.

Takashi Inouye's hit tune is "The Old Country Church," in Webb Pierce style; he also has a singing mood related to Tommy Collins.

Two more solo singers worthy of special mention are Yoshio Ono and Takahiro Saito. Toshio is a very good yodeller and banjo player, and he learned the banjo-playing technique from Earl Scruggs when he took a bow at "Grand Ole Opry" in Nashville on May 7, 1960, at the invitation of Flatt and Scruggs and the Foggy Mountain Boys. At that time he sang and yodelled "Columbus Stockade Blues" and receive a high ovation.

Takahiro is a deep baritone and mostly sings selections from the repertoires of Johnny Cash, Hank Snow and the late Hank Williams.

Radio and TV shows of country and western music are being broadcast several times every week by six TV and nine radio stations in Tokyo, being relayed to every remote village or town in this country.

Where phonograph records are concerned, about five LP's of this category are merchandised every month. At present approximately 300 albums are on the market. The most interesting fact is that rare and precious disks that were cut years back and are never available in the States are still in the racks at dealers here. For example, albums etched by the Lonesome Pine Fiddlers between 1952 and 1954, and the Blue Sky Boys in the middle 1930's are obtainable. They are now collectors' items.

FEN, Far East Network of the U. S. Army, is playing the most important role in introducing and publicizing c.&w. music in the Land of the Rising Sun. The station is airing "Grand Ole Opry" from 8:05 to 8:30 p.m. Saturday, and two disk jockey programs, "Barnyard Jamboree" from 5:15 to 6 a.m. Monday through Saturday, and "Honshu Hoedown" from 11:30 to 12 a.m. Monday through Friday. "Honshu" means the mainland of Japan excluding scattered islands. It is certain that the fresh flavor of songs sung by cowboys, country artists and prairie men must be pervading the hearts of Japanese youngsters who were born in this tiny island floating on the Pacific Ocean.

Kyu Sakamoto, chef de "Sukiyaki," who had formerly been a country singer, has achieved a grand success by turning to be a popular song singer.

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## AUSTRALIA

For many years Australia has been second only to the United States in its interest in country and western music. Prior to 1936 the only c.&w. artists appearing on records in Australia were all of American origin such as Jimmie Rodgers, Wilf Carter, etc. In that year Australian c.&w. music was born when Tex Morton began making recordings of his own songs, slanted towards the Australian scene. His success was immediate and

(Continued on page 170)

# Big News!

## IN COUNTRY MUSIC STARS

# Big Names



### ★ OF THE YEAR

## GEORGE JONES AND THE JONES BOYS

MOST PROGRAMMED STAR OF THE YEAR  
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NOW SETTING TOUR DATES FOR 1964

*Exclusive United Artists Records*

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*The Southern Gentlemen*

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GRAND OL' OPRY . . . TOP SHOW MAN  
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*Exclusive Capitol Records Star*



## THE LOUVINS



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## Country Music International (Australia Continued)

he was quickly followed by such performers as Buddy Williams, Smoky Dawson, Slim Dusty, Reg Lindsay and the Le Garde Twins, all of whom sang Australian songs about Australian places and events. These artists who built the solid foundation for country music in Australia were soon outselling most of the overseas recording stars. In fact c.&w. music has always been the one field in Australian music where the local artist has been able to compete on better than equal terms with his opposition from overseas.

It has usually been considered that the main interest in c.&w. music lives in the country towns where many hours of air time are given over by the local radio stations to request sessions and feature sessions presenting this type of music. In addition most of the Australian artists tour extensively from one end of the continent to the other; and whenever they visit a town where a radio station is situated they never fail to drop in and make an appearance on the air.

In the past two years there has been a change. Much has been made by the city radio stations of the "modern sounds in country music" angle but the true c.&w. fan takes the attitude that this is only another way of dressing up "pop" music and is not particularly interested. Consequently the up-dated country record with large batteries of strings and wordless choruses has hardly affected the locally produced records by artists of long standing.

The greatest drawback in local recording of c.&w. music has always been the lack of musicians capable of playing the music with sincerity, or on the other hand, willing to play it without tongues in their cheeks. Because of this, for many years, Australian country stars recorded only with the accompaniment of their own guitars but of later years bands have moved in and sounds approximating that of Nashville country bands are being heard in Australian studios.

By far the most successful of the Australian c.&w. artists is Slim Dusty. His albums are all top selling items and one of them, "Aussie Sing Song," has been taken up for England, the United States and Canada. In "The Pub With No Beer" he still has the biggest selling all Australian record ever made. This recording has been released all over the world and sold 250,000 copies in England. In Australia it has sold just over 150,000 copies.

Of the newer c.&w. artists the most successful are Rick and Thel Carey, Kevin Shegog, the Hawking Brothers and Chad Morgan, the last named being a singer of zany novelties all in country style.

The trend in city radio stations seems to be towards the Nashville

type of music and away from the traditional Australian type c.&w. singing. In this we have the paradox whereby city radio stations are doing more to support overseas country artists that those who are working around them. This is not reflected in record sales as it is still the Australian country singer who dominates the charts of radio stations in South Australia, Tasmania and Queensland who specially feature sponsored sessions of c.&w. music.

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## HONG KONG

Until a year ago, country music barely raised a flutter of interest here. The average Hong Kong record buyer hardly knew what it was. Today, all that has changed. Country music is currently enjoying a surge of popularity unprecedented in this city of fluctuating tastes. And for this the industry can thank one man—the inimitable Ray Charles. One morning Hong Kong's disk jockeys got up to find a new record in their midst called "I Can't Stop Loving You"—and this is exactly how Hong Kong's music fans have felt both about Ray and country music ever since.

Since then several country disks have hit the local charts—sales as well as request charts which are based on the number of requests per record received by the two radio stations (Radio Hong Kong and Commercial Radio) and Rediffusion. George Hamilton IV contributed "Abilene," Bobby Darin had "18 Yellow Roses," Ray Charles followed with "Take These Chains From My Heart," and of course there was "End of the World" which virtually made Skeeter Davis a star here overnight.

Other singers such as Johnny Tillotson, Brian Hyland, Connie Francis, the Everly Brothers, Don Gibson, Jim Reeves, Brenda Lee and Duane Eddy have all had success with country tunes, and the trend in popularity appears to be gaining in strength.

Examining the popularity of country music, I am reminded of an interview I had with Pat Boone when he was here last. Pat said at the time that in his opinion rock and roll had much of the same ingredients as country music, it was only that the people who bought records hadn't discovered this yet.

His statement has certainly been borne out here, at least where the younger set found out overnight why they liked this new sound.

Several DJ's I interviewed, although agreeing with Pat's theory, thought that an additional reason for the sudden popularity of country-oriented disks is the fact that the Chinese buyer—and this is the person who must be catered to if a record is to be a hit—likes his music with a strong sentimental flavor and it is this quality in the

crop of new country records which has made the sound as popular as it is today.

The radio stations here have given country-oriented records heavy air time and Commercial Radio and Rediffusion in particular have catered to the die-hard country and western fan.

Commercial's two popular American DJ's, Bob Williams and Dick Halversen, have a regular weekly program entitled "Around the Cracker Barrel," and Rediffusion has a Hank Thompson series running regularly.

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## HOLLAND

There has been a definite increase of interest for American and American-styled country & western music on the Dutch market. Teen-agers are favoring, of course, the easy-to-the-ear country style with a solid rhythm. These records appear very often to be Dutch adaptations of hit parade material. Regular hits are Ria Valk's "I Want a Cowboy for a Husband" (Fontana) and the Cowboy Combo with "7,000 Cows" (Decca).

There is, however, another tendency, favoring the more authentic American folk-style of white origin, as represented by artists like George Jones, Lester Flatt and Earl Scruggs, the Barrier Brothers and the British group, the Springfields, and the late Cowboy Copas. Also Jim Reeves, Hank Locklin and Marty Robbins.

Some firms have also started their own productions with American material. Among the releases are series like "Country & Western Hit Parade" on Philips, "Country & Western Aces" on Mercury and special series on Capitol, and on RCA the best selling EP and LP series, "Western Jubilee."

All releases are backed up by regular press reviews, a close co-operation with Dutch broadcasting companies with c.&w. programs, dealers who specialize in the music, and by a fruitful co-operation with Holland's leading c.&w. magazine, the Hillbilly Hayride, its chief editor being William Schipper.

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## ITALY

ROME—Country music seems to be taking its first faltering footsteps in Italy. Music of this type from U. S. was first introduced to Italian audiences by young Americans, usually armed with guitars, who made their way around the country living on what they could collect via voluntary appearances at bars, small clubs and outdoor restaurants. The idea was picked up by RAI's radio division which has been importing American country music disks for playing on its programs. One which recently had a re-

sounding vogue was "My Beautiful Brown Eyes."

These numbers, an increasing variety of which is being heard, sell themselves on their lilt since few listeners understand the words.

The Italian variety of country music is riding a current crest. Vis-Radio, for example, recently issued two LPs relating the musical histories of two Sicilian bandits, one being the late, notorious Salvatore Giuliano, about whom a film is also current. Fonit-Cetra is another label which has been active in presenting the plaintive music of Sicily, Calabria and the Italian south. Both RCA Italiana and Voce del Padrone have disks of this character in their catalogs.

Unlike many of the hit American

tunes which have won favor in Italy through translated vocal editions, country music which depends often on local idiom and hard-to-translate expressions will have to win acceptance on its catchy tunes. Since many Italians do not completely understand the local dialects in which many of their favorite folk tunes are written and yet accept them, the same sort of open door may be facilitated for American country tunes.

## EIRE

In the last decade, country and western music has gained sufficient supporters to make it the dominating sound on the Irish scene. Its devotees

may be divided into two main groups: (a) Those who buy commercial offerings such as "He'll Have to Go" (Jim Reeves), "Ring of Fire" (Johnny Cash) or "I Remember You" (Frank Ifield), to mention three typical pieces; and (b) A gradually diminishing minority who want only the authentic work of Hank Williams, Porter Wagoner, Webb Pierce, etc., to the absolute exclusion of pop-styled items.

Country and Irish traditional music have much in common. The Irish jig violin is akin to the fiddle at an American hoedown, so it is not surprising to find that non-commercial fare is enthusiastically received in rural areas.

The nation's only station, Radio Eireann, introduced at least one spe-

*(Continued on page 173)*

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DENVER DARLING  
JIMMY DEAN  
JEAN DEE  
DELMORE BROTHERS  
AL DEXTER  
TOMMY DOWNS  
DAVE DUDLEY  
BILL DUDLEY  
BROTHER CLAUDE ELY  
WALLY FOWLER  
CURLY FOX  
CHARLIE GORE  
BOBBY GROVE  
STEWART HAMBLIN  
ESCO HANKINS  
HAWKSHAW HAWKINS  
HOMER JETHROW  
THE HOMETOWNERS  
FERLIN HUSKY  
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LATTIE MOORE  
CLYDE MOODY  
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MOON MULLICAN  
BOB NEWMAN  
MAC ODELL  
JIMMY OSBORNE  
THE PARKER FAMILY  
MINNIE PEARL  
HANK PENNY  
WEBB PIERCE  
MARVIN RAINWATER  
WAYNE RANEY  
DON RENO & RED SMILEY  
KENNY ROBERTS  
TEXAS RUBY  
CHARLIE RYAN  
THE STANLEY BROTHERS  
THE STEWART FAMILY  
RED STEWART  
SURRETT & SMITH  
SWANEE RIVER BOYS  
TRACE FAMILY  
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SLIM WILLET  
WINGS OVER JORDAN CHOIR  
COLEMAN WILSON  
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## Country Music International (Eire Continued)

cial country music program in recent months, but as yet a prominent deejay has not emerged. Even one such person acting as a figurehead could introduce c.&w. to a wider public. As it is, those wanting to hear the "real thing" depend largely on BBC shows emceed by Murray Kash.

With regard to performers, there are very few specializing in c.&w., probably because their American counterparts set such a high standard. Maisie McDaniel (originally an Irish ballad singer), Willie Brady and Dermot O'Brien are among the undisputed leaders in this field.

Thomas Manahan, chief of Irish Record Factors, Ltd., distributors of a high proportion of c.&w. material, told Billboard: "Proportionately, sales of country music in Ireland are probably better than practically anywhere else. In this connection I refer specifically to albums, which generally occupy at least four positions in the top 10."

What has made the position of c.&w. stronger is the fact that personal appearances by Hank Locklin, Jim Reeves and other stars this year

proved beyond doubt that these artists are equally competent on or off the record.

## BELGIUM

Country music records are sold in Belgium only when these records sound pop enough to get classified in that category. However, there are c.&w. fans in Belgium and local radio stations have a special half hour month for it. Belgium even has two country music artists. Most popular is Bobbejann Schoepen (who already visited the States as Bobby John) and who runs his own dancing-restaurant-tavern "Bobbejaanland" in Litchtaart, complete with ranch, horses and everything.

The other one is a girl, Texas Kitty Prins (she is Dutch but has lived in Belgium for over seven years now). Kitty told us she receives lots of letters from Jim Reeves and calls him her best friend and advisor. She plans to work in Holland and Germany next year. She has her guitars specially made for her in the U.S.A. and also all her stage-dresses come from New York.

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AN HOUR"  
(DOWN A DEAD-END STREET)  
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Hank Snow,  
Chet Atkins and  
a fine orchestra  
and chorus for this  
outstanding  
record.*

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Patsy Cline  
Favorite Female  
Country Artist

## FAVORITE COUNTRY SINGLE

Position	Title	Artist	Label
1.	STILL	Bill Anderson	Decca
2.	ACT NATURALLY	Buck Owens	Capitol
3.	DON'T LET ME CROSS OVER,	Carl Butler	Columbia
4.	LONESOME 7-7203	Hawkshaw Hawkins	King
5.	RING OF FIRE	Johnny Cash	Columbia
6.	SIX DAYS ON THE ROAD,	Dave Dudley	Golden Wing
7.	ABILENE	George Hamilton IV	RCA Victor
7.	WE MUST HAVE BEEN OUT OF OUR MINDS,	George Jones and Melba Montgomery	United Artists
7.	THE END OF THE WORLD,	Skeeter Davis	RCA Victor
10.	MAKE THE WORLD GO AWAY,	Ray Price	Columbia

## FAVORITE COUNTRY ALBUM

Position	Title	Artist	Label
1.	NIGHT LIFE	Ray Price	Columbia
2.	GENTLEMEN JIM	Jim Reeves	RCA Victor
3.	STILL	Bill Anderson	Decca
4.	ON THE BANDSTAND	Buck Owens	Capitol
5.	THE PATSY CLINE STORY	Patsy Cline	Decca
6.	RING OF FIRE—THE BEST OF JOHNNY CASH	Johnny Cash	Columbia
7.	DON'T LET ME CROSS OVER,	Carl Butler	Columbia
8.	NEW FAVORITES OF GEORGE JONES,	George Jones	United Artists
9.	THE END OF THE WORLD,	Skeeter Davis	RCA Victor
10.	ROSE MADDOX SINGS BLUE GRASS,	Rose Maddox	Capitol

## FAVORITE MALE COUNTRY ARTIST

Last Year	This Year	Artist	Label	Agency	Personal Manager
—	1	GEORGE JONES	United Artists	Wil-Helm	H. W. (Pappy) Daily
8	2	BUCK OWENS	Capitol	—	—
6	3	BILL ANDERSON	Decca	Hubert Long	—
2	4	JIM REEVES	RCA Victor	Curtis Artists	—
—	5	JOHNNY CASH	Columbia	—	Saul Holliff
3	6	MARTY ROBBINS	Columbia	Marty Robbins	—
4	7	RAY PRICE	Columbia	Jim Denny Artists Bureau	Oscar Davis
5	8	HANK SNOW	RCA Victor	Jim Denny Artists Bureau	—
—	9	GEORGE HAMILTON IV	RCA Victor	—	Connie B. Gay
—	10	HANK THOMPSON	Capitol	Jim Halsey	—

## FAVORITE FEMALE COUNTRY ARTIST

Last Year	This Year	Artist	Label	Agency	Personal Manager
1	1	PATSY CLINE, Decca			
2	2	KITTY WELLS, Decca, Jim Denny Artists Bureau			
5	3	SKEETER DAVIS, RCA Victor, Hubert Long			
4	4	LORETTA LYNN, Decca, Wil-Helm			
7	5	ROSE MADDOX, Capitol			
—	6	MELBA MONTGOMERY, United Artists, Wil-Helm			
6	7	JEAN SHEPARD, Capitol, Jim Denny Artists Bureau			
9	8	MARION WORTH, Columbia			Happy Wilson
—	9	JAN HOWARD, Capitol			
3	10	WANDA JACKSON, Capitol, Jim Halsey			



Bill Anderson  
Favorite Country Single  
"Still"  
Favorite Country Songwriter

## FAVORITE SMALL COUNTRY GROUP

Last Year	This Year	Artist	Label	Agency	Personal Manager
1	1	WILBURN BROTHERS, Decca, Wil-Helm			Doyle Wilburn
2	1	FLATT & SCRUGGS, Columbia			Louise Scruggs
7	3	JOHNNY AND JONIE MOSBY, Columbia, Americana			
8	4	THE BROWNS, RCA Victor			
5	5	TOMPALL AND THE GLASER BROTHERS, Starday, Wil-Helm			
3	6	LOUVIN BROTHERS, Capitol, Wil-Helm			Charles Louvin
—	7	CARL AND PEARL BUTLER, Columbia			
—	8	RENO AND SMILEY, King			
10	9	JORDANAIREs, Columbia, Gordon Stoker			
9	10	JIM & JESSE, Epic, Jim McReynolds			



Ray Price  
Favorite Country Album  
"Night Life"

## MOST PROMISING MALE COUNTRY ARTIST

Last Year	This Year	Artist	Label	Agency	Personal Manager
6	1	ERNEST ASHWORTH, Hickory, Acuff-Rose			
—	2	DAVE DUDLEY, Golden Wing			
5	3	EARL SCOTT, Kapp, Little Richie Johnson			Little Richie Johnson
—	4	ROY CLARK, Capitol, Jim Halsey			
—	5	BOBBY BARE, RCA Victor			
2	5	WILLIE NELSON, Liberty, Curtis			
—	6	JUSTIN TUBB, Groove			
9	7	BOB GALLION, Hickory, Acuff-Rose			
—	7	JOE CARSON, Liberty			



The Wilburn Brothers  
Favorite Small  
Country Group

## MOST PROMISING FEMALE COUNTRY ARTIST

Last Year	This Year	Artist	Label	Agency	Personal Manager
2	1	MELBA MONTGOMERY	United Artists	Wil-Helm	H. W. (Pappy) Daily
—	2	LORETTA LYNN	Decca	Wil-Helm	_____
1	3	JUDY LYNN	United Artists	John Kelly	_____
—	4	MARION WORTH	Columbia	_____	Happy Wilson
5	5	DOTTIE WEST	RCA Victor	Jim Denny Artists Bureau	_____
—	6	JAN HOWARD	Capitol	Curtis	_____
—	7	JUDY THOMAS	United Artists	_____	_____
—	8	JONIE MOSBY	Columbia	Americana	_____



Melba Montgomery  
Most Promising  
Female Artist

## FAVORITE COUNTRY SONGWRITER

Last Year	This Year	Writer	Publishing Affiliation	Licensing Affiliation
2	1	BILL ANDERSON	Champion	BMI
1	2	HARLAN HOWARD	Pamper	BMI
4	3	HANK COCHRAN	Pamper	BMI
10	4	BUCK OWENS	Central	BMI
3	5	WILLIE NELSON	Pamper	BMI
5	6	ROGER MILLER	Tree	BMI
9	7	JOHN D. LOUDERMILK	Acuff-Rose	BMI
—	8	MERLE KILGORE	Al Gallico	BMI
8	9	DON GIBSON	Acuff-Rose	BMI
—	10	JUSTIN TUBB	Tree	BMI



Ernest Ashworth  
Most Promising  
Male Artist

## ALL-TIME FAVORITE COUNTRY SINGLES

(listed alphabetically by title)

Title	Artist	Label
CATTLE CALL	Eddy Arnold	RCA Victor
CRAZY ARMS	Ray Price	Columbia
CITY LIGHTS	Ray Price	Columbia
EL PASO	Marty Robbins	Columbia
HE'LL HAVE TO GO	Jim Reeves	RCA Victor
I CAN'T STOP LOVING YOU	Don Gibson	RCA Victor
I FALL TO PIECES	Patsy Cline	Decca
I WALK THE LINE	Johnny Cash	Sun
I'M MOVIN' ON	Hank Snow	RCA Victor
IT DON'T HURT ANYMORE	Hank Snow	RCA Victor
YOUR CHEATING HEART	Hank Williams	MGM

## ALL-TIME FAVORITE COUNTRY ALBUMS

(listed alphabetically by title)

Title	Artist	Label
ANYTIME	Eddy Arnold	RCA Victor
AT THE GOLDEN NUGGET	Hank Thompson	Capitol
ERNEST TUBB STORY	Ernest Tubb	Decca
GIRLS, GUITARS & GIBSON	Don Gibson	RCA Victor
GREATEST HITS	Ray Price	Columbia
GUNFIGHTER BALLADS	Marty Robbins	Columbia
HAVE GUN WILL TRAVEL	Johnny Western	_____
IMMORTAL HANK WILLIAMS	Hank Williams	MGM
SAN ANTONIO ROSE	Ray Price	Columbia
STILL	Bill Anderson	Decca



Eddy Arnold  
All-Time Favorite Single  
"Cattle Call"  
All-Time Favorite Album  
"Anytime"



Newman

Dudley

Manning

Price

Meredith

Thompson

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DECCA

**DAVE DUDLEY**

MERCURY

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STARDAY

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Country and Western Music has always been an important part of our nation's music heritage.

Next year will mark the Fiftieth Anniversary of the founding of ASCAP, and among its more than 9,000 members are many writers and publishers who have made a significant contribution to this field of music.

ASCAP is pleased to join its friends in Nashville in the celebration honoring the writers, publishers, and artists who have entertained the public with this typically American music.



American Society of Composers,  
Authors and Publishers  
575 Madison Avenue,  
New York 22,  
New York

# THE LICENSING PICTURE

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**KARL HAVERLIN**  
President, BMI

## ***BMI Struck the Mother Lode in Country Field***

The growth of the country music field in a large measure coincides with the growth of Broadcast Music, Inc. BMI was organized in 1940—and it was in the decades immediately following that it matured both as a licensing agency and a cultural force in American music. In those same decades, the country field burgeoned, first as a self-contained entity and then as a major factor in pop music.

The close interrelation of BMI and country music occurred in a most natural and logical fashion. The newly organized licensing agency was faced with the immediate necessity of creating a pool of music. To accomplish this, BMI actively sought copyrights in many fields—but a field which proved amazingly rich was the country field.

In urban centers, little was known about the country field—for, as stories in this issue indicate, it was a self-contained entity, based largely in the rural South. Both the creative and economic facets of the field had this geographical focus—the songwriters and artists were based in the South,

and country music on records had its biggest sale in Southern areas.

In the early years of this century, and on up to the formation of BMI, country music remained virtually unknown to the urban world. Lack of communications was partly responsible for this—and as communications (radio, TV, etc.) broadened, the pop world became more aware of the country musical culture. But a very important catalyst in achieving this spread and expansion of country music was the encouragement given to its publishers and songwriters by BMI. Financial encouragement permitted the publishers and writers to make a living, to spend more time at their craft; and the logging of country music performances—and the subsequent distribution of moneys as a result of those performances—was a welcome emolument.

Thus it was that BMI's initial activity created an economic climate in the country field—a climate which encouraged not only the publishers and writers, but also the artists—for it

was often the case that the artists were their own songwriters.

By the early 1950's, BMI already had a tremendous amount of important country copyrights, owned by such publishers as Acuff-Rose, Hill & Range, Peer International, etc. As yet, however, there was no sudden indication that these copyrights would become valuable in the general field of pop music both in the United States and abroad. That this could occur was hinted at, when occasional country songs, such as Hank Williams' "Cold, Cold Heart," overlapped the country field and became big pop sellers.

Gradually, this occasional occurrence became common, and finally the popularity of country songs and country artists became an integral part of the total music industry.

That this process was speeded—and perhaps made possible—may be credited to a great degree to BMI—probably the most powerful single force in bursting the barriers so that country music could reach the general music user and buyer.

## The Licensing Picture

### **ASCAP Plans Heightened C.&W. Activity**

"The American Society of Composers, Authors and Publishers recognize that the country field is a potent force in the music business, and the cultivation of this field will be part and parcel of ASCAP's general planning."

This statement was recently made by Jules Collins, ASCAP's sales manager, and it reflects the Society's intent with regard to country music. Collins pointed out that currently, there is a large body of country material in the ASCAP pool—some examples being Billy Hill's "Wagon Wheels," "Empty Saddles," "The Last Roundup"; Fred Rose's "Blue Eyes Crying in the Rain" and "No One Will Ever Know"; Chappell's copyright, "Goodbye Little Darling"; Bob Wills' "San Antonio Rose" and countless others.

"There's plenty such material in

the Society," Collins mused. He noted that the Society had always accepted country songs; but that in earlier years it necessarily had to devote the bulk of its energies to New York and Hollywood, the respective centers of musical comedy and film and TV material. "Now a third great music center, Nashville, has come to the fore, and we take cognizance of this."

Collins noted that the Society's book of country and western song material, first issued five years ago, has grown in scope and is now sent to a mailing list of 10,000, notably deejays, program directors, a.&r. executives, etc. It contains a total of 122 pages of song listings—titles which have been recorded.

The opening of ASCAP's Nashville office, under Juanita Jones, symbolizes ASCAP's increased activity in

this music area. Collins states that several members of the Society now have offices and representatives in the city and that writer members are joining at a good rate. Older Nashville writers who are Society members include Francis Craig ("Near You"), Beasley Smith and many others.

Collins, reminiscing about ASCAP country material, recalled that Fred Rose's "No One Will Ever Know" was recorded by Fred Rose and his orchestra, and later by Roy Acuff. It is in Milene Music. Leeds Music is another ASCAP catalog with good country material—such as "Nobody's Darling But Mine" and of course the Shapiro-Bernstein catalog is rich in western material—notably the Bill Hill copyrights, "The Prisoner's Song" (a smash for Vernon Dalhart years ago).

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## The Licensing Picture

### **SESAC Has Old Roots in C.&W. Field**



**PAUL HEINECKE**  
President, SESAC

SESAC, which has long been active in the country field, is aiming toward an even closer association with the heartland of American music. The organization notes that the strength of its repertoire has produced such recent disks as "Hillbilly Heaven" (Tex Ritter and Cowboy Copas), "Lorena" (Johnny Cash and Bobby Bare), "Burning Bridges" (Roy Drusky), "Little Scraps of Paper" (Doye O'Dell) and "I'll Cry Again" (Carl Butler).

At the 1963 country music festival in Nashville, SESAC will unveil its new country music spectacular package, featuring such artists as Leon McAuliff, Roy Drusky and Johnny Horton.

The licensing agency is highly pleased with its c.&w. "drummer" series, used by broadcasters as sales

and program aids, station promotions, etc. These feature such artists as Flatt and Scruggs, Bill Anderson, the Blackwood Brothers, Darrell McCall, and the Willis Brothers.

Another SESAC activity featuring country artists is the licensing agency's recording series featuring such artists as Bill Anderson, Chet Atkins, the Jordanaires, the Statesmen, Faron Young and many others.

Gospel artists on commercial recordings of SESAC material include George Beverly Shea, the Statesmen Quartet, Billy Graham Crusade Choir, and the Oak Ridge Quartet.

The agency's country and gospel publishers include such firms as Abernathy Publishing, John Bava's Music, Mozie Lister Publications, Percy B. Crawford, Sage & San Music publishers and many others.

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PRODUCED ESPECIALLY FOR THE BROADCASTING INDUSTRY

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Country & Western "DRUMMERS" Album 25 production and sales aids (station promotions, time, weather, news, intros and sales starters) designed exclusively for the C & W Station...

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# **Key C.&W. Labels Released Many Big Sellers Prior To Inception of Best Selling Charts**

There were many notable records in the country field prior to the inception of the Billboard country chart which dates back to 1948. Some of the early recordings are mentioned in the stories in this issue dealing with the pioneers in the c.&w. field. RCA Victor's Jimmie Rodgers, for instance, had many hits, and his four biggest were "The Brakeman's Blues," "My Carolina Sunshine Girl" (this, incidentally, done with orchestral arrangement whereas most of his hits were just backed by his guitar), "Blue Yodel No. 1" ("T for Texas") and "Away Out on the Mountain."

Other early RCA Victor hits—most of them in the 1920's and some tracing back to the 1920's, include "Will the Circle Be Broken" and "11¢ Cotton and 40¢ Meat"; the Allen Brothers' "Fruit Jar Blues" and "New Salty Dog"; the Blue Sky Boys' "Beautiful Brown Eyes" and "The Prisoner's Dream"; Bill Boyd's "Under the Double Eagle"; the Carlisle Brothers' "There's a Light in the Window Tonight."

The Carter Family on Victor had a flock of important sides in the 1930's, notably "Keep on the Sunny Side," "I'm Thinking Tonight of My Blue Eyes," "The Picture on the Wall," "No Telephone in Heaven," "Sweet Fern" and "The Cannonball" ("Wabash Cannonball").

Other important Victor sides were Claude Casey's "You're the Only Star in My Blue Heaven"; the Delmore

Brothers' "Brown's Ferry Blues"; Bradley Kincaid's "Letter Edged in Black"; Uncle Dave Macon's "Over the Mountain." Git Tanner in the 1930's came up with a lot of hits, including "Soldier's Joy," "Back Up and Push," "Down Yonder," "Flop-Eared Mule." The Monroe Brothers had "What Would You Give in Exchange," "Darling Corey," "New River Train" and "Weeping Willow Tree." Montana Slim (Wilf Carter) had "Round Up Time in Heaven." Others were the Morris Brothers' "Great Speckled Bird"; Riley Puckett's "Waitin' for the Evenin' Mail"; Carson Robison's "Golden Slippers," and Arthur Smith's (not Guitar Boogie Smith) "There's More Pretty Girls Than One."

Columbia had a good many important country hits prior to any chart tabulations—such as Louise Massey and the Westerners' "Put Your Little Foot Right Out"; Roy Acuff's "Wreck on the Highway"; Ted Daffan's "Born to Lose"; Al Dexter's "Pistol Packin' Mama," etc.

Several indie labels, notably King (see separate story) and Four Star, had important disks. The latter, prior to 1948, released T. Texas Tyler's "Remember Me," "Deck of Cards" and "Filipino Baby"; the Maddox Brothers and Rose's "Tramp on the Streets"; Hank Locklin's "Let Me Be the One"; Webb Pierce's "New Panhandle Rag," and Jimmy Dean's "Bummin' Around."

Decca had a flock of important

country records in the 1940's and 1930's, including Jimmy Davis' "Nobody's Darlin' But Mine," "There's a Goldmine in the Sky," "It Makes No Difference Now" and "You Are My Sunshine"; Red Foley's "Be Honest With Me," "It Makes No Never Mind," "Smoke on the Water," "Foggy River" and "Rye Whiskey"; Ernest Tubb's "Try Me One More Time," "Walking the Floor Over You," "Soldier's Last Letter," "Rainbow at Midnight" and "Answer to Rainbow at Midnight"; Sons of the Pioneers' "Cool Water" and "Tumbling Tumbleweed"; Delmore Brothers "Silver Dollar" and "Old Mountain Dew"; Tex Ritter's "Hills of Old Wyoming"; Roy Rogers' "A Gay Ranchero"; Shelton Brothers' "Beautiful Brown Eyes" and "Deep Elm Blues"; Jenny Lou Carson's "Jealous Heart"; Johnnie Lee Wills' "Milk Cow Blues"; Patsy Montana's "I'll Be Waiting for You Darling"; Texas Ruby's "Blue Yodel No. 1," and many others.

Capitol Records, in its pre-1948 releases, had quite a few important c.&w. disks. Tex Ritter came up with "Jealous Heart," "There's a New Moon Over My Shoulder," "You Two-Timed Me One Time Too Often" and "Green Grow the Lilacs"; Tex Williams had "Smoke, Smoke, Smoke"; Jack Guthrie had "Oklahoma Hills"; Merle Travis came up with "Divorce C.O.D."; Wesley Tuttle had "Detour" and "With Tears in My Eyes," and Kay Starr and Merle Travis had "Wabash Cannonball."

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**"SWINGIN' ON THE  
WILD GRAPE VINE"**  
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a Goodie—

**"FROM A JACK  
TO A KING"**

**Ned Miller**

Fabor #114

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# *Kimberley Jim*—Country and Western artist invades the movie industry.



Madeleine Usher and Jim Reeves, star of "Kimberley Jim," take a break between scenes at the South African location.

NASHVILLE—There have been several attempts to film a movie with a major C&W artist in the lead role. But none of these attempts ever really filled the bill . . . until the filming of "Kimberley Jim" starring RCA Victor's Jim Reeves.

The full-color wide-screen spectacular received rave reviews in its foreign debut and is scheduled for a U. S. premiere early in 1964.

The story is about an era long past when fortune hunters flocked to South Africa's diamond fields. Reeves, whose popularity in South Africa is at an all-time high, plays the role of a singing gambler of that richly romantic era common to America's West and Africa's South.

This Jamie Uys-produced film, according to initial reviews, could open the door to a solid, new frontier for the top names in the C&W field and clearly demonstrates the growing international popularity of C&W music.

# country music DISCOGRAPHY

1948-1963 (to date)

The discography of the country field, presented on these pages, marks the first time such an authentic documentation of this major category of American music has been published.

It has been compiled by the Record Market Research Division of The Billboard, under the direction of Tom Noonan, Research Director.

The period covered, 1948 thru 1963, ranges from the great years of the pure country field up to the modern era, when country music became of major importance to the over-all pop market.

The discography is a notable service to jockeys, program directors, a&r men, bookers of country talent, and, of course, collectors. We suggest that these readers also refer to the separate box scores giving analyses by artist, by label and by publisher.

Following is a list of all Country Singles that attained a position in the Top Ten of Billboard's Country Chart since its inception in 1948. Listings are by year, and within each year the titles are arranged in alphabetical order and artist, label and publisher are listed. Those records that attained the number one (#1) position on the chart during the period covered are indicated by a bullet preceding the title.

#### NOTE:

Billboard's Country Chart began in the 5/15/48 issue of Billboard and the year 1948 contains those records making top ten (and number 1) for the period 5/15/48 thru 12/25/48 only. All other years contain the full year except 1963, which runs thru August. Each tune is listed in the year it first made the top ten of the chart, even though it may have gone on to position #1 in the following year. It is listed in the year it hit Top Ten and a • indicates it did make position #1.

• Indicates Record Made Position #1 on Chart

## 1948 (5/15/48 thru 12/25/48 only)

TITLE	Artist, Label, Publisher, Licensee, Writer(s)
• A HEART FULL OF LOVE	Eddy Arnold, RCA Victor, Hill & Range, BMI, Soehnel & Nelson.
• ANYTIME	Eddy Arnold, RCA Victor, Hill & Range, BMI, H. Lawson.
BLUE SHADOWS ON THE TRAIL	Roy Rogers, RCA Victor, Santly Joy, ASCAP, J. Lange & E. Daniel.
• BOUQUET OF ROSES	Eddy Arnold, RCA Victor, Hill & Range, BMI, Hillaird Nelson.
BUTTONS AND BOWS	Gene Autry, Columbia, Famous, ASCAP, J. Livingston & R. Evans.
CHIME BELLS	Elton Britt, RCA Victor, Bob Miller, BMI, B. Miller & E. Britt.
COOL WATER	Sons of the Pioneers, RCA Victor, American Music, BMI, B. Nolan.
DAD GAVE MY DOG AWAY	T. Tex Tyler, Four Star, American Music, BMI, Schurtz-T. T. Tyler.
DECK OF CARDS	Tex Ritter, Cap. Americana, American Music, BMI, T. T. Tyler.
DECK OF CARDS	T. Tex Tyler, Four Star, American Music, BMI, T. T. Tyler.
FOGGY RIVER	K. Smith, Milene, ASCAP, F. Rose.
FOREVER IS ENDING TODAY	Ernest Tubb, Decca, E. Tubb, BMI, Ernest Tubb & Cargill & Bond.
HERE COMES SANTA CLAUS	Gene Autry, Columbia, Remick & Western, ASCAP, Gene Autry & O. Haldeman.
HUMPTY DUMPTY HEART	Hank Thompson, Cap. Americana, Hill & Range, BMI, Hank Thompson.
I LOVE YOU SO MUCH IT HURTS	Floyd Tillman, Columbia, Melody Lane (Peer) Pub., BMI, F. Tillman.
• I LOVE YOU SO MUCH IT HURTS	J. Wakely and Cowboy Copas, Capital, Melody Lane (Peer) Pub., BMI, F. Tillman.
I'LL HOLD YOU IN MY HEART	Eddy Arnold, RCA Victor, Adams Vee & Abbot, BMI, E. Arnold-Horton & Dilbeck.
• JUST A LITTLE LOVIN' WILL GO A LONG WAY	Eddy Arnold, RCA Victor, Hill & Range, BMI, Eddy Arnold & Jack Clements.
LET'S SAY GOODBYE LIKE WE SAID HELLO	Ernest Tubb, Decca, Ernest Tubb, BMI, Ernest Tubb.
LIFE GETS TEE-JUS, DON'T IT	Carson Robison, MGM, Bob Miller, ASCAP, C. Robison.
LIFE GETS TEJUS, DON'T IT	T. Williams, Capitol, Bob Miller, ASCAP, C. Robison.
MY DADDY IS ONLY A PICTURE	Eddy Arnold, RCA Victor, Peek, BMI, T. Dilbeck.
• ONE HAS MY NAME, THE OTHER HAS MY HEART	Jimmy Wakely, Capitol, Peer, BMI, D. & E. Dean & Blair.
RED ROSES TIED IN BLUE	Clyde Moody, King, E. H. Morris, ASCAP, W. Fowler & Z. Turner.
ROCK AND RYE RAG	Tex Ritter, 4 Capitol, Hill & Range, BMI, Al Dexter.
SEAMAN BLUES	Ernest Tubb, Decca, E. Tubb, BMI, E. & B. Tubb.
SIGNED, SEALED AND DELIVERED	Jimmy Wakely, Cap. Americana, Lois, BMI, Copas & Mann.
SUSPICION	Tex Williams, Cap. Americana, Bob Miller, ASCAP, F. Movak.
• SWEETER THAN THE FLOWERS	Moon Mullican, King, Lois, BMI, Mann & Rouse & Burns.

(Continued on page 189)

(Advice from Homer & Jethro)

# DON'T FRET, GET GIBSON!



Hey, hey, say (music)  
--that's some strum...



Frettin' (music)



No, Gibson



Say that's GREAT!



Same thing



Great guitar (music)



No, man, mandolin



Man, they're both GREAT...



Homer and Jethro do their zany patter to some of TV and radio's most inspired strumming, plucking, picking, and clowning on mandolin and guitar—both Gibsons. And their latest RCA albums—"Playin' It Straight" and "Zany Songs of the Thirties"—are really "corn"mercial!  
Gibson, Inc. • Kalamazoo, Michigan

# country music DISCOGRAPHY (continued)

TITLE	Artist, Label, Publisher, Licensee, Writer(s)
TENNESSEE MOON—Cowboy Copas, King, Acuff-Rose, BMI, J. Branch & Cowboy Copas	
TENNESSEE SATURDAY NIGHT—Red Foley, Decca, Hill & Range, BMI, B. Hughes	
TENNESSEE WALTZ—Cowboy Copas, King, Acuff-Rose, BMI, Pee Wee King & Redd Stewart	
TENNESSEE WALTZ—Pee Wee King, RCA Victor, Acuff-Rose, BMI, Pee Wee King & Redd Stewart	
TEXARKANA BABY—Eddy Arnold, RCA Victor, Milene, ASCAP, C. Clark & F. Rose	
THEN I TURNED AND SLOWLY WALKED AWAY—Eddy Arnold, RCA Victor, Adams, Vee & Abbot, BMI, Fortner & Eddy Arnold	
WHAT A FOOL I WAS TO CRY OVER YOU—Eddy Arnold, RCA Victor, Hill & Range, BMI, J. & M. Rollins	
WHO? ME?—Tex Williams Western Caravan, Capitol, American, BMI, Riley Shepard	

## 1949

BABY, IT'S COLD OUTSIDE—Homer & Jethro, J. Carter, RCA Victor, E. H. Morris, ASCAP, F. Loesser	
BEFORE YOU CALL—D. Landers, MGM, Milene, ASCAP, F. Rose	
BLUE CHRISTMAS—Ernest Tubb, Decca, Choice, ASCAP, B. Hayes & J. Johnson	
BLUES IN MY HEART—Red Foley, Decca, Hill & Range, BMI (Red Foley & Carson)	
BLUE SKIRT WALTZ—F. Yankovic & His Yanks, The Marlin Sisters, Columbia, Mills Pub.-ASCAP, M. Parish & V. Blaha & R. Dvorsky	
BLUES STAY AWAY FROM ME—Delmore Brothers, King, Lois Pub., BMI, A. Delmore & W. Raney & H. Glouer	
BUT I'LL GO CHASIN' WOMEN—S. Hamblen, Columbia, Hamblen Music, BMI, S. Hamblen	
CANDY KISSES—E. Britt & the Skytoppers, RCA Victor, Hill & Range, BMI, George Morgan	
CANDY KISSES—Cowboy Copas, King, Hill & Range, BMI, George Morgan	
CANDY KISSES—E. Kirk, Capitol, Hill & Range, BMI, George Morgan	
CANDY KISSES—George Morgan, Columbia, Hill & Range, BMI, George Morgan	
CANDY KISSES—Red Foley, Decca, Hill & Range, BMI, George Morgan	
C-H-R-I-S-T-M-A-S—Eddy Arnold, RCA Victor, Hill & Range, BMI, J. L. Carson, Eddy Arnold	
COUNTRY BOY—J. (Little) Dickens, Columbia, Milene, ASCAP, B. & F. Bryant	
CRY-BABY HEART—George Morgan, Columbia, Acuff-Rose, EMI, L. Payne	
DON'T ROB ANOTHER MAN'S CASTLE—Eddy Arnold, RCA Victor, Hill & Range, Jerry L. Carson	
DON'T ROB ANOTHER MAN'S CASTLE—Ernest Tubb & Andrews Sisters-Tex Troubadors, RCA Victor, Hill & Range, BMI, Jerry L. Carson	
GAMBLIN' POLKA DOT BLUES—T. Duncan, Capitol, Peer, BMI, J. Rodgers & R. Hall	
GREEN LIGHT—Hank Thompson, Capitol, Brazos Valley Music, BMI, Hank Thompson	
HAVE YOU EVER BEEN LONELY?—Ernest Tubb, Decca, Shapiro Bernstein-ASCAP, P. DeRose & W. Hill	
I NEVER SEE MAGGIE ALONE—K. Roberts, Coral, Bourne, ASCAP, H. Nicholls & H. Tilsley	
I'LL NEVER SLIP AROUND AGAIN—F. Tillman, Columbia, Peer, BMI, F. Tillman	
I'LL NEVER SLIP AROUND AGAIN—Margaret Whiting & Jimmy Wakely, Capitol, Peer, BMI, F. Tillman	
I'M BITIN' MY FINGERNAILS & THINKING OF YOU—Ernest Tubb & Andrews Sisters & Texas Troubadors, Decca, Hill & Range, BMI, West & Benedict & Sanders & Tubb	
I'M THROWING RICE AT THE GIRL I LOVE—Eddy Arnold, RCA Victor, Hill & Range, BMI, S. Nelson & E. Nelson & Eddy Arnold	
JEALOUS HEART—A. Morgan Ork, London, Acuff-Rose, BMI, Carson	
LOVE SICK BLUES—Hank Williams, MGM, Mills, ASCAP, C. Friend & I. Mills	
MARRIAGE VOW—Hank "The Singing Ranger" & Rainbow Ranch Boys, RCA Victor, Hill & Range, BMI, Carson	
MIND YOUR OWN BUSINESS—Hank Williams, MGM, Fred Rose Pub., BMI, Hank Williams	
MULE TRAIN—Tennessee Ernie Ford, Capitol, Walt Disney, ASCAP, H. Heath & F. Glickman & J. Lance	
MY BUCKET'S GOT A HOLE IN IT—Hank Williams, MGM, Pickwick, ASCAP, C. Williams	
ONE KISS TOO MANY—Eddy Arnold, RCA Victor, Hill & Range, BMI, E. Nelson Jr. & S. Nelson & Eddy Arnold	
PANHANDLE RAG—L. McAuliffe & Western Swing Band, Columbia, Peer, BMI, L. McAuliffe	
PLEASE DON'T LET ME LOVE YOU—G. Morgan, Columbia, Acuff-Rose, BMI, R. Jones	
RAINBOW IN MY HEART—G. Morgan, Columbia, E. Tubb, BMI, G. Morgan	
RIDER IN THE SKY—Vaughn Monroe Ork, RCA Victor, E. H. Morris, ASCAP, S. Jones	
ROOM FULL OF ROSES—G. Morgan, Columbia, Hill & Range, BMI, Spencer	
RUDOLPH THE RED-NOSED REINDEER—Gene Autry, Columbia, St. Nicholas, ASCAP, J. Marks	
SHOW ME THE WAY TO YOUR HEART—Eddy Arnold, RCA Victor, Lin-DA Pub., BMI, M. Laruer	
SLIPPING AROUND—M. Whiting & J. Wakely, Capitol, Peer, BMI, Tillman & Franklin	
SLIPPING AROUND—Ernest Tubb, Decca, Peer, BMI, Tillman & Franklin	
SLIPPING AROUND—F. Tillman, Columbia, Peer, BMI, Tillman & Franklin	
SMOKEY MOUNTAIN BOOGIE—Tennessee Ernie Ford, Capitol, Century, BMI, Ford & Stone	
SUNDAY DOWN IN TENNESSEE—Red Foley, Decca, Pic, ASCAP, B. Smith	
TAKE AN OLD COLD TATER—J. Dickens, Columbia, Albert E. Brumley, SESAC, E. Bartlett	
TENNESSEE BORDER—Red Foley, Decca, Hill & Range, BMI, Work	
TENNESSEE BORDER NO. 2—Ernest Tubb-Red Foley, Decca, Hill & Range, BMI, Burns & Work & Haunes	
TENNESSEE POLKA—Red Foley, Decca, Hill & Range, BMI, King	
THE DEATH OF LITTLE KATHY FISCUS—J. Osborne, King, Lois, BMI, J. Osborne & G. Nigh	
THE ECHO OF YOUR FOOTSTEPS—Eddy Arnold, RCA Victor, Hill & Range, BMI, J. L. Carson	
THE GODS WERE ANGRY WITH ME—E. Kirk & String Band, Capitol, Century, Hill & Range, BMI, B. Hughes	
THERE'S NOT A THING I WOULDN'T DO FOR YOU—Eddy Arnold, RCA Victor, BMI, Bill Foreman & Roma	
'TIL THE END OF THE WORLD—J. Wakely, Capitol, Southern, ASCAP, V. Horton	

TITLE	Artist, Label, Publisher, Licensee, Writer(s)
WARM RED WINE—Ernest Tubb, Decca, Asbury, BMI, P. Foster	
WEDDING BELLS—Hank Williams, MGM, E. H. Morris, ASCAP, C. Boone	
WEDDING BELLES—M. Whiting & J. Wakely, Capitol, E. H. Morris, ASCAP, C. Boone	
WHY DON'T YOU HAUL OFF AND LOVE ME—W. Raney, King, Lois Pub., BMI, Raney & Glosson	
WILL SANTA COME TO SHANTY TOWN?—Eddy Arnold, RCA Victor, Hill & Range, BMI, Nelson & Nelson Jr. & Eddy Arnold	
WHOA SAILOR—Hank Thompson, Capitol, E. Tubb, BMI, Hank Thompson	
YOU'RE GONNA CHANGE—Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams	

## 1950

ANTICIPATION BLUES—Tennessee Ernie Ford, Capitol, Century, BMI, E. Ford & Stone	
A-SLEEPING AT THE FOOT OF THE BED—Jimmy (Little) Dickens, Columbia, Acuff-Rose, BMI, H. Wilson & L. Patrick	
BIRMINGHAM BOUNCE—Red Foley, Decca, Bullet Music, Home Town Songs, BMI, S. Gunter	
BLUES STAY AWAY FROM ME—O. Bradley Quintet, Coral, Lois Pub., A. Delmore & W. Raney & H. Glover & R. Delmore	
BROKEN DOWN MERRY-GO-ROUND—M. Whiting & J. Wakely, Capitol, Travis, BMI, Arthur Herbert & Fred Stryker	
BUSHEL AND A PECK—M. Whiting & J. Wakely, Capitol, Frank, ASCAP, F. Lesser	
CHATTANOOGIE SHOE SHINE BOY—Red Foley, Decca, Acuff-Rose, BMI, H. Stone & J. Stopp	
CHOCOLATE ICE CREAM CONE—Red Foley, Decca, Spitzer, BMI, F. Lashua	
CINCINNATI DANCING PIG—Red Foley, Decca, Milton, ASCAP, G. Wood & A. Lewis	
CUDDLE BUGGIN' BABY—Eddy Arnold, RCA Victor, Hill & Range, BMI, Rowe	
DADDY'S LAST LETTER—Tex Ritter, Capitol, Beechwood, BMI, J. McCormick & H. Cook	
ENCLOSED, ONE BROKEN HEART—Eddy Arnold, RCA Victor, Hill & Range, BMI, Eddy Arnold & Sallis	
FROSTY THE SNOW MAN—Gene Autry, Columbia, Hill & Range, BMI, S. Nelson & J. Rollins	
GOLDEN LOCKET—H. Snow, RCA Victor, Hill & Range, BMI, Hank Snow	
GOODNIGHT IRENE—Moon Mullican, King, Ludlow, BMI, Ledbetter & Lomay	
GOODNIGHT IRENE—Ernest Tubb & Red Foley, Decca, Ludlow, BMI, Ledbetter & Lomay	
HILLBILLY FEVER—J. Dickens, Columbia, Cheru, BMI, Vaughn	
I JUST DON'T LIKE THIS KIND OF LIVIN'—Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams	
I LOVE YOU A THOUSAND WAYS—Lefty Frizzell, Columbia, Peer, BMI, L. Frizzell	
I LOVE YOU BECAUSE—L. Payne, Capitol, Acuff-Rose, BMI, L. Payne	
I LOVE YOU BECAUSE—Ernest Tubb, Decca, Acuff-Rose, BMI, L. Payne	
IF YOU GOT THE MONEY I'VE GOT THE TIME—Lefty Frizzell, Columbia, Peer, BMI, L. Frizzell	
I'LL NEVER BE FREE—Kay Starr & Tennessee Ernie Ford, Capitol, Laurel, ASCAP, S. Weiss & B. Benjamin	
I'LL SAIL MY SHIP ALONE—Moon Mullican, King, Lois Pub., BMI, Mann, & Bernard & Burns & Thurston	
I'M MOVING ON—H. Snow, RCA Victor, Hill & Range, BMI, Hank Snow	
JUST A CLOSER WALK WITH THEE—Red Foley-The Jordanaires, Decca, Hill & Range, BMI, Red Foley	
LET'S GO TO CHURCH NEXT SUNDAY MORNING—J. Wakely, M. Whiting, Capitol, Beechwood, BMI, S. Allen	
LETTERS HAVE NO ARMS—Ernest Tubb, Decca, Hill & Range, BMI, A. Gileson & Ernest Tubb	
LITTLE ANGEL WITH THE DIRTY FACE—Eddy Arnold, RCA Victor, Hill & Range, D. Parkes	
LONG GONE LONESOME BLUES—Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams	
LOVEBUG ITCH—Eddy Arnold, RCA Victor, Hill & Range, BMI, J. Carson	
MAMA AND DADDY BROKE MY HEART—Eddy Arnold, RCA Victor, Hill & Range, BMI, Cooley	
M-I-S-S-I-S-S-I-P-P-I—Red Foley, Decca, Acuff-Rose, BMI, Williams & Simmons	
MONA LISA—Moon Mullican, King, Famous, ASCAP, J. Livingston & R. Evens	
MOANING THE BLUES—Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams	
OUR LADY OF FATIMA—Red Foley, Decca, Robbins, ASCAP, B. Gollahon	
PETER COTTONTAIL—Gene Autry, Columbia, Hill & Range, BMI, S. Nelson & J. J. Rollins	
PETER COTTONTAIL—M. Shiner, Decca, Hill & Range, BMI, S. Nelson & J. Rollins	
QUICKSILVER—E. Britt-R. Allen, RCA Victor, E. H. Morris, ASCAP, Irving Taylor-George Wile-Eddy Pola	
RAG MOP—J. L. Wills, Bullet, Hill & Range, BMI, J. L. Wills & D. Anderson	
(REMEMBER ME) I'M THE ONE WHO LOVES YOU—S. Hamblen, Columbia, Hill & Range, BMI, S. Hamblen	
(REMEMBER ME) I'M THE ONE WHO LOVES YOU—Ernest Tubb, Decca, Hill & Range, BMI, S. Hamblen	
SHOTGUN BOOGIE—Tennessee Ernie Ford, Capitol, Century, BMI, Ernie Ford	
SLIPPING AROUND WITH JOE BLOW—B. Franklin-B. Messner, Abbey, Peer, BMI, B. Franklin & F. Tillman	
STEAL AWAY—Red Foley, Decca, Hill & Range, BMI, Red Foley	
TAKE ME IN YOUR ARMS AND HOLD ME—Eddy Arnold, RCA Victor, Hill & Range, BMI, C. Walker	
THE CRY OF THE WILD GOOSE—Tennessee Ernie Ford, Capitol, American Music, BMI, T. Gilkyson	
THE GODS WERE ANGRY WITH ME—M. Whiting & J. Wakeley, Capitol, Century, BMI, Bill Foreman & Roma	
THREW YOUR LOVE MY WAY—Ernest Tubb, Decca, E. Tubb Music, BMI, E. Tubb & L. Southerland	
WHY DON'T YOU LOVE ME—Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams	
WHY SHOULD I CRY—Eddy Arnold, RCA Victor, Hill & Range, BMI, Zeke Clements	
WHY SHOULD WE TRY ANYMORE—Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams	

(Continued on page 190)



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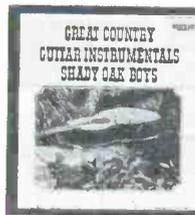
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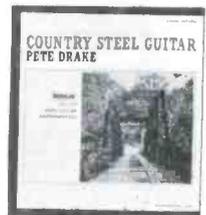
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Old Fashioned Country Hoedown  
Country Fiddle Favorites  
Cousin Cecil Brower



SRC 69501/MGC 29501  
Bluegrass Banjo Pickin'  
Bluegrass Instrumentals Played on  
the Five String Banjo  
The Mountaineers

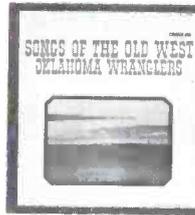


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# country music DISCOGRAPHY (continued)

## 1954

- BACK UP BUDDY**—Carl Smith, Columbia, Acuff-Rose, BMI, B. Bryant.  
**BEWARE OF IT**—Johnnie & Jack, RCA Victor, Keys, ASCAP, C. Cohen.  
**BIMBO**—Pee Wee King, RCA Victor, Fairway, BMI, R. Morris.  
**BREAKIN' THE RULES**—Hank Thompson, Capitol, Texone Music Corp., ASCAP, Hank Thompson, B. Gray, A. Blasingame.  
**CRY CRY DARLING**—J. Newman, Dot, Acuff-Rose, BMI, J. Newman & J. Miller.  
**DOG GONE IT BABY, I'M IN LOVE**—Carl Smith, Columbia, Anway, BMI, A. Keefer & J.  
**EVEN THO'**—W. Pierce, Decca, Acuff-Rose, BMI, W. Jones, C. Peebles & Webb Pierce.  
**GO, BOY, GO**—Carl Smith, Columbia, Beechwood, BMI, V. White.  
**GOODNIGHT, SWEETHEART, GOODNIGHT**—Johnnie & Jack, RCA Victor, Arc & Conrad, BMI, J. Hudson & C. Carter.  
**HEP CAT BABY**—Eddy Arnold, RCA Victor, Alamo, ASCAP, C. Cohen.  
**HONKY TONK GIRL**—Hank Thompson, Capitol, Brazos Valley, BMI, Hank Thompson & C. Harding.  
**I DON'T HURT ANYMORE**—Hank Snow, RCA Victor, Rumbler, Hill & Range, BMI, J. Rollins & D. Robertson.  
**I GET SO LONELY (OH BABY MINE)**—Johnnie & Jack, RCA Victor, Melrose Music Corp., ASCAP, Pat Ballard.  
**I LOVE YOU**—G. Wright & J. Reeves, Fabor, American, BMI, B. Grimes.  
**I REALLY DON'T WANT TO KNOW**—Eddy Arnold, RCA Victor, Rumbler, BMI, D. Robertson & H. Barnes.  
**IF YOU AIN'T LOVIN'**—F. Young, Capitol, Central, BMI, T. Collins.  
**IF YOU DON'T SOMEONE ELSE WILL**—Jimmy & Johnny, Chess, Acuff-Rose, BMI, J. Mathis & J. Lee & B. Hamilton.  
**IF YOU DON'T SOMEONE ELSE WILL**—R. Price, Columbia, Acuff-Rose, BMI, J. Mathis & J. Lee & B. Hamilton.  
**I'LL BE THERE**—R. Price, Columbia, Golden West Melodies, BMI, Dave Burgess.  
**JILTED**—Red Foley, Decca, Sheldon, BMI, R. Colby & D. Manning.  
**LET ME GO LOVER**—Hank Snow, RCA Victor, Rumbler, BMI, J. L. Carson & A. Hill.  
**LOOKING BACK TO SEE**—Justin Tubbs, & G. Hill, Decca, Dandelion, BMI, James Brown, Maxine Brown.  
**LOOSE TALK**—Carl Smith, Columbia, Central, BMI, A. Lucis & F. Hart.  
**MORE AND MORE**—W. Pierce, Decca, Commodore & Cedarwood, BMI, M. Kilgore.  
**MY EVERYTHING**—Eddy Arnold, RCA Victor, Hill & Range, BMI, J. Wilson & M. Lacy.  
**NEW GREEN LIGHT**—Hank Thompson, Capitol, Brazos Valley, BMI, Hank Thompson.  
**ONE BY ONE**—Kitty Wells & Red Foley, Decca, Acuff-Rose, BMI, J. Wright & J. Anglin.  
**RELEASE ME**—J. Heap, Capitol, 4 Star, BMI, E. Muller & W. S. Stevenson.  
**RELEASE ME**—R. Price, Columbia, 4 Star, BMI, E. Muller & W. S. Stevenson.  
**RIVER OF NO RETURN**—Tennessee Ernie Ford, Capitol, Writers, BMI, L. Newman & K. Darby.  
**ROSE MARIE**—S. Whitman, Imperial, Harms, ASCAP, R. Friml & O. Hammerstein & O. Harbach & H. Stohart.  
**SECRET LOVE**—S. Whitman, Imperial, Colonial, BMI, G. Vitali.  
**SLOWLY**—W. Pierce, Decca, Cedarwood, BMI, Webb Pierce & T. Hill.  
**SPARKLING BROWN EYES**—W. Pierce, Decca, Dixie, BMI, B. Cox & C. Hobbs.  
**THIS IS THE THANKS I GET**—Eddy Arnold, RCA Victor, Hill & Range, BMI, T. Dilbeck & Eddy Arnold.  
**THIS OLD HOUSE**—S. Hamblen, RCA Victor, Hamblen, Music, BMI, S. Hamblen.  
**WATCHA GONNA DO NOW?**—T. Collins, Capitol, Central, BMI, T. Collins.  
**WE'VE GONE TOO FAR**—H. Thompson, Capitol, Hill & Range, BMI, B. Gray & H. Thompson.  
**YOU BETTER NOT DO THAT**—T. Collins, Capitol, Central, BMI, T. Collins.

## 1955

- YOU CAN'T HAVE MY LOVE**—W. Jackson & B. Gray, Decca, Brazos Valley, BMI, B. Gray, Hank Thompson, C. Harding & M. Roberts.  
**YOU'RE NOT MINE ANYMORE**—W. Pierce, Decca, Cedarwood, BMI, Webb Pierce & Wilburn Brothers.  
**ARE YOU MINE**—G. Wright & T. Hall, Fabor, Dandelion, BMI, J. Amadeo & M. Petrunka & D. Grashey.  
**AS LONG AS I LIVE**—K. Wells & Red Foley, Decca, Acuff-Rose, BMI, R. Acuff.  
**BABY, LET'S PLAY HOUSE**—Elvis Presley, Sun, Excelor, BMI, A. Gunter.  
**BALLAD OF DAVY CROCKETT**—Tennessee Ernie Ford, Capitol, Wonderland Music, BMI, T. Blackburn & G. Bruns.  
**BEAUTIFUL LIES**—J. Shepard, Capitol, Central, BMI, J. Rhodes.  
**CATTLE CALL**—E. Arnold & H. Winterhalter, RCA Victor, Forster, ASCAP, T. Owens.  
**CRYING, PRAYIN', WAITIN', HOPIN'**—Hank Snow, RCA Victor, Cedarwood, BMI, J. Smith & D. Dill & C. Stewart.  
**DON'T TAKE IT OUT ON ME**—Hank Thompson, Capitol, Brazos Valley, BMI, Hank Thompson.  
**EAT, DRINK AND BE MERRY**—P. Wagoner, RCA Victor, Barton, BMI, C. & L. Ferguson.  
**GO BACK YOU FOOL**—F. Young, Capitol, Brenner, BMI, D. Robertson & H. Blair.  
**HEARTS OF STONE**—Red Foley, Decca, Reg-Com, BMI, R. Jackson & E. Ray.  
**I DON'T CARE**—W. Pierce, Decca, Cedarwood, BMI, Webb Pierce & C. Walker.  
**IN THE JAILHOUSE NOW**—W. Pierce, Decca, Peer, BMI, J. Rodgers.  
**IN THE JAILHOUSE NOW, NO. 2**—J. Rodgers, RCA Victor, Peer, BMI, J. Rodgers.  
**IT TICKLES**—T. Collins, Capitol, Central, BMI, T. & W. Collins.  
**IT'S A GREAT LIFE**—F. Young, Capitol, Central, BMI, J. & A. Allison & F. Young.  
**I'VE BEEN THINKING**—Eddy Arnold, RCA Victor, Acuff-Rose, BMI, B. Bryant.  
**KISSES DON'T LIE**—Carl Smith, Columbia, Cedarwood, BMI, P. Butler, G. Sherry.  
**LIVE FAST, LOVE HARD AND DIE YOUNG**—F. Young, Capitol, Central, BMI, J. Allison.  
**LOVELY SIDE OF TOWN**—Kitty Wells, Decca, Tree, BMI, R. Bodkin.  
**LOVE, LOVE, LOVE**—W. Pierce, Decca, Cedarwood & Babb Music, BMI, T. Jarrett.  
**MAINLINER**—Hank Snow, RCA Victor, Hamblen, BMI, S. Hamblen.  
**MAKING BELIEVE**—K. Wells, Decca, Acuff-Rose, BMI, J. Work.  
**MYSTERY TRAIN**—Elvis Presley, Sun, Hi-Lo, BMI, S. Phillips & H. Parker Jr.  
**RICHEST MAN**—Eddy Arnold, RCA Victor, Acuff-Rose, BMI, B. Bryant.  
**SATISFIED MIND**—R. & B. Foley, Decca, Starday, BMI, R. Hays, J. Rhodes.  
**SATISFIED MIND**—J. Shepard, Capitol, Starday, BMI, R. Hays, J. Rhodes.  
**SATISFIED MIND**—P. Wagoner, RCA Victor, Starday, BMI, R. Hays, J. Rhodes.  
**SIXTEEN TONS**—Tennessee Ernie Ford, Capitol, American, BMI, M. Travis.  
**THAT DO MAKE IT NICE**—Eddy Arnold, RCA Victor, T. M. Music, BMI (Trinity), Ed Arnold, Fred Ebb, Paul Klein.  
**THAT'S ALL RIGHT**—M. Robbins, Columbia, St. Louis, BMI, A. Crudup.  
**THERE SHE GOES**—Carl Smith, Columbia, Hill & Range, BMI, Twomey, Wise, Weisman & Odette.  
**TWO KINDS OF LOVE**—Eddy Arnold, RCA Victor, Oceanic, BMI, J. Starkes, M. Smith, H. Grafton, J. Johnson, J. A. Sewell, V. Vales.  
**WHY, BABY, WHY**—G. Jones, Starday, Starday, BMI, G. Jones & D. Edwards.  
**WILDCOW FLOWER**—Hank Thompson, Capitol, Peer, BMI, Hank Thompson.  
**YELLOW ROSES**—Hank Snow, RCA Victor, Fairway, BMI, K. Devine & S. Nichols.  
**YONDER COMES A SUCKER**—J. Reeves, RCA Victor, Tree, BMI, Jim Reeves.

## LABEL DISCOGRAPHY

Below is a tabulation by label of the country discography appearing in this issue. Discography covers every country record that attained a position in the Top 10 of Billboard's Country Chart for the period August 15, 1948, through August 31, 1963.

Labels are ranked in order according to the greatest number of records making Top 10. The right hand column lists the number of records by each label that made No. 1 on the Country Chart for the period covered.

LABEL	Top 10 NO. 1		LABEL	Top 10 NO. 1		LABEL	Top 10 NO. 1	
	TUNES	TUNES		TUNES	TUNES		TUNES	TUNES
RCA VICTOR	179	31	ROULETTE	4	—	GUYDEN	1	—
DECCA	149	21	ABBOTT	3	1	HAP	1	—
COLUMBIA	139	20	UNITED ARTIST	3	1	HI-LO	1	—
CAPITOL	109	12	CORAL	3	—	J & T	1	—
MGM	84	8	FABOR	3	—	KAPP	1	—
MERCURY	21	3	MONUMENT	2	—	KRCC	1	—
KING	19	3	SAVOY	1	1	LONDON	1	—
SUN	18	5	ABBEY	1	—	PEACH	1	—
HICKORY	11	—	ABC-PARAMOUNT	1	—	PHILLIPS-INTERNATIONAL	1	—
STARDAY	9	1	BANDERA	1	—	TENNESSEE	1	—
IMPERIAL	8	—	BULLET	1	—	VALLEY	1	—
CADERCE	7	4	CHALLENGE	1	—	VEE JAY	1	—
LIBERTY	7	—	CHANCELLOR	1	—	WARNER BROS.	1	—
FOUR STAR	5	—	CHESS	1	—	UNKNOWN	1	—
CREST	4	—	GOLDEN WING	1	—			
DOT	4	—	GROOVE	1	—			
						TOTAL	46	120

## 1956

- ACCORDING TO MY HEART—J. Reeves, RCA Victor, Cedarwood, BMI, G Walker.  
 ANY OLD TIME—W. Pierce, Decca, Peer, BMI, J. Rodgers.  
 BE-BOP-A-LULA—G. Vincent, Capitol, Lowery, BMI, Gene Vincent, T. Davis.  
 BLUE SUEDE SHOES—C. Perkins, Hi-Lo, Hill & Range, BMI, C. L. Perkins.  
 BOPPIN' THE BLUES—C. Perkins, Sun, Hilo, BMI, C. L. Perkins & C. Griffin.  
 'CAUSE I LOVE YOU—W. Pierce, Decca, Cedarwood, BMI, Webb Pierce & D. Dill.  
 CONSCIENCE, I'M GUILTY—Hank Snow, RCA Victor, Central, BMI, J. Rhodes.  
 CRAZY ARMS—R. Price, Columbia, Pam-Wak BMI, R. Mooney, & C. Seals.  
 GO AWAY WITH ME—Wilburn Bros., Decca, Lowery, BMI, D. Welch.  
 HEARTBREAK HOTEL—Elvis Presley, RCA Victor, Tree, BMI, M. Axton.  
 HOPING THAT YOU'RE HOPING—Louvin Bros., Capitol, Cedarwood, BMI, B. E. Harrison.  
 HOUND DOG—Elvis Presley, RCA Victor, Lion-Pre, BMI, Mike Lieber & Jerry Stoller.  
 I DON'T BELIEVE YOU'VE MET MY BABY—Louvin Bros., Capitol, Tree, BMI, A. Inman.  
 I TAKE THE CHANCE—J. E. & M. Brown, RCA Victor, Acuff-Rose, BMI, I. & C. Lovin.  
 I WALK THE LINE—J. Cash, Sun, Hi-Lo, BMI, Johnny R. Cash.  
 I'M A ONE-WOMAN MAN—J. Horton, Columbia, Cedarwood, BMI, T. Franks & H. Johnny.  
 I'M NOT MAD, JUST HURT—Hank Thompson, Capitol, Brazos Valley, BMI, L. De Rushe & O. Proctor.  
 I'VE GOT A NEW HEARTACHE—R. Price, Columbia, Cedarwood, BMI, W. Walker.  
 I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT—F. Young, Capitol, Peer, BMI (T. Daffan).  
 LITTLE ROSA—R. Sovine & W. Pierce, Decca, Cedarwood, BMI, R. Sovine & Webb Pierce.  
 LOVE ME TENDER—Elvis Presley, RCA Victor, Presley, BMI, Elvis Presley, Vera Watson.  
 MY BABY LEFT ME—Elvis Presley, RCA Victor, Presley, BMI, A. Crudup.  
 MY LIPS ARE SEALED—J. Reeves, RCA Victor, Hill & Range, BMI, B. Weisman & H. Blair & B. Peppers.  
 POOR MAN'S RICHES—B. Barnes, Starday, Starlite, BMI, B. Barnes, D. Morais.  
 SEARCHING SOUL—K. Wells, Decca, Valley, BMI, M. Maddox.  
 SINGING THE BLUES—M. Robbins, Columbia, Acuff-Rose, BMI, M. Endsley.  
 SO DOGGONE LONESOME—J. Cash, Sun, Knox, BMI, Johnny Cash.  
 STOLEN MOMENTS—Hank Snow, RCA Victor, Sylvia, BMI, O. Jones & J. Hunter.  
 SWEET DREAMS—F. Young, Capitol, Acuff-Rose, BMI, Don Gibson.  
 TEEN-AGE BOOGIE—W. Pierce, Decca, Cedarwood, BMI, Webb Pierce.  
 THERE YOU GO—J. Cash, Sun, Knox, BMI, Johnny Cash.  
 THESE HANDS—Hank Snow, RCA Victor, Hill & Range, BMI, E. Moack.  
 TROUBLE IN MIND—Eddy Arnold, RCA Victor, Jenkins, ASCAP, R. Jones.  
 WASTED WORDS—R. Price, Columbia, Acuff-Rose, BMI, Gord Gibson.  
 WHAT WOULD YOU DO IF JESUS CAME TO YOUR HOME?—P. Wagoner, RCA Victor, Barton, BMI (H. Ashley-L. Blanchard).

- WHY, BABY, WHY—W. Sovinet & W. Pierce, Decca, Starday, BMI, G. Jones, D. Edwards.  
 WICKED LIES—Carl Smith, Columbia, Golden West Melodies, BMI, Carl Smith & J. H. Brewster & P. O. Jones.  
 YOU AND ME—Red Foley & K. Wells, Decca, Brenner, BMI, J. Wright & J. Anglin.  
 YOU ARE THE ONE—Carl Smith, Columbia, Starday, BMI, P. Patterson.  
 YOU DON'T KNOW ME—Eddy Arnold, RCA Victor, Brenner, BMI, C. Walker & Eddy Arnold.  
 YOU'RE FREE TO GO—Carl Smith, Columbia, 4 Star, BMI, Hobson & Bleuins.  
 YOU'RE RUNNING WILD—Louvin Bros., Capitol, Acuff-Rose, BMI, R. Edenton & D. Winters.

## 1957

- ALL SHOOK UP—Elvis Presley, RCA Victor, Shal-Presley, BMI, Otis Blackwell & Elvis Presley.  
 AM I LOSING YOU—J. Reeves, RCA Victor, Rondo, BMI, Jim Reeves.  
 • BYE BYE LOVE—Everly Bros., Cadence, Acuff-Rose, BMI, F. B. Bryant.  
 BYE BYE LOVE—Webb Pierce, Decca, Acuff-Rose, BMI, F. & B. Bryant.  
 FALLEN STAR—Ferlin Huskey, Capitol, Tree, BMI, J. Joiner.  
 FALLEN STAR—J. Newman, Dot, Tree, BMI, J. Joiner.  
 FIRST DATE, FIRST KISS, FIRST LOVE—S. James, Capitol, Lowery, BMI, M. Stovall & D. Welch.  
 FOUR WALLS—J. Reeves, RCA Victor, Sheldon, BMI, M. Moore & G. Campbell.  
 • FRAULEIN—Bobby Helms, Decca, Fairway, BMI, L. Williams.  
 GEISHA GIRL—Hank Locklin, RCA Victor, Fairway, BMI, L. Williams.  
 GONNA FIND ME A BLUEBIRD—M. Rainwater, MGM, Acuff-Rose, BMI, Marvin Rainwater.  
 • GREAT BALLS OF FIRE—Jerry Lee Lewis, Sun, Hill & Range, BMI, Hammer & Blockwell.  
 HOLIDAY FOR LOVE—Webb Pierce, Decca, Cedarwood, BMI, Webb Pierce & W. Walker & A. R. Peddy.  
 HOME OF THE BLUES—Johnny Cash, Sun, Hi-Lo, BMI, John Cash & S. Douglas & L. McAlpin.  
 HONEYCOMB—Jimmie Rodgers, Roulette, Hawthorne, ASCAP, B. Merrill.  
 HONK TONK SONG—W. Pierce, Decca, Tree, Cedarwood, BMI, M. Tillis & B. Peddy.  
 I MISS YOU ALREADY—F. Young, Capitol, Tree, BMI, Marvin Rainwater & Farin Young.  
 I'LL ALWAYS BE YOUR FRAULEIN—Kitty Wells, Decca, Travis, BMI, R. Botkin & W. Jarvis & L. Williams.  
 I'M TIRED—W. Pierce, Decca, Cedarwood, BMI, Ray Price & M. Tillis & A. R. Peddy.  
 • JAILHOUSE ROCK—Elvis Presley, RCA Victor, Presley, BMI, Jerry Lieber & Mike Stoller.  
 KISSES SWEETER THAN WINE—Jimmie Rodgers, Roulette, Folkways, BMI, J. Newman & P. Campbell.  
 KNEE DEEP IN THE BLUES—M. Robbins, Columbia, Acuff-Rose, BMI, M. Endsley.

(Continued on page 196)



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# country music DISCOGRAPHY (continued)

TITLE	Artist, Label, Publisher, Licensee, Writer(s)	TITLE	Artist, Label, Publisher, Licensee, Writer(s)
MY SHOES KEEP WALKING BACK TO YOU—Ray Price, Columbia, Copar, BMI, (L. Rose & B. Willis).		• THE STORY OF MY LIFE—Marty Robbins, Columbia, Tobl-Ann, BMI, T. Luis.	
• MY SPECIAL ANGEL—Bobby Helms, Decca, Blue Grass Music, BMI, J. Duncan.		TOO MUCH—Elvis Presley, RCA Victor, Presley & Sou, BMI, Weinman & Rosenberg.	
NEXT IN LINE—Johnny Cash, Sun, Knox, BMI, Johnny Cash.		TRAIN OF LOVE—Johnny Cash, Sun, Knox, BMI, Johnny Cash.	
RAUNCHY—Bill Justis, Phillips-International, Hi-Lo, BMI, Manker, Bill Justis, Jr.		• WAKE UP LITTLE SUSIE—Everly Bros., Cadence, Acuff-Rose, BMI, B. & F. Bryant.	
REPEATING—K. Wells, Decca, Old Charter Pub., BMI, G. Walker.		WALKIN' AFTER MIDNIGHT—Patsy Cline, Decca, 4 Star, BMI, A. Block, O. Hecht.	
• (SINCE YOU'VE) GONE—Ferlin Huskey, Capitol, Hill & Range, BMI, S. Rodgers.		• WHITE SPORT COAT—M. Robbins, Columbia, Acuff-Rose, BMI, Marty Robbins.	
TALKIN' TO THE BLUES—Jim Lowe, Dot, Trinity, BMI, Jim Lowe, M. Moore.		• WHOLE LOTTA SHAKIN' GOIN' ON—Jerry Lee Lewis, Sun, Marilyn, BMI, D. Williams & S. David.	
TANGLED MIND—Hank Snow, RCA Victor, Hill & Range, BMI, T. Daffan & Hank Snow.		WHY WHY—Carl Smith, Columbia, Cedarwood, BMI, W. Walker & A. R. Peddy.	
• TEDDY BEAR—Elvis Presley, RCA Victor, Gladys, ASCAP, K. Mann & B. Lowe.		YOUNG LOVE—S. James, Capitol, 4 Star, Lowery, BMI, C. Joyner & R. Cartly.	

## PUBLISHER DISCOGRAPHY

Below is a tabulation by Publisher of the country discography appearing in this issue. Discography covers every country record that attained a position in the Top 10 of Billboard's Country Chart for the period May 15, 1948, through August 31, 1963. Publishers are ranked in order according to the greatest number of records making Top 10.

(The figure in parenthesis denotes number of tunes where two or more publishers were listed for that tune. Each publisher received full credit. This figure is included in Total Figure for each publisher.)

PUBLISHER	LICENSEE	TOP 10 TUNES	PUBLISHER	LICENSEE	TOP 10 TUNES	PUBLISHER	LICENSEE	TOP 10 TUNES
ACUFF-ROSE	BMI	99	FAMOUS	ASCAP	2	JAMIE	BMI	1
HILL AND RANGE	BMI	80 (2)	FRANK	ASCAP	2	JAN-PAT	BMI	1
CEDARWOOD	BMI	50 (3)	GLADYS	ASCAP	2	JEFFERSON	BMI	1
PEER	BMI	32	HARMS	ASCAP	2	JENKINS	ASCAP	1
CENTRAL	BMI	26	HAWTHORNE	ASCAP	2	KANGAS, LES	BMI	1 (1)
TREE	BMI	26 (13)	LUDLOW	BMI	2	KEYS	ASCAP	1
PAMPER	BMI	24	MARIZONA	BMI	2	LAUREL	BMI	1
FOUR STAR	BMI	20 (1)	MELODY LANE	BMI	2	LA SALLE	ASCAP	1
STARDAY	BMI	16 (3)	NEILLRAE	BMI	2 (1)	LE BILL	BMI	1
AMERICAN	BMI	15	NEW KEYS & TUNE	BMI	2	LIN-DA	BMI	1
LOIS	BMI	12	OPEN ROAD	BMI	2 (1)	LION-PRE	BMI	1
CHAMPION	BMI	12 (12)	PAINTED DESERT	BMI	2	LONGHORN	BMI	1 (1)
BRAZOS VALLEY	BMI	11	REMICK	ASCAP	2	LORING	BMI	1
FAIRWAY	BMI	9 (1)	RONDO	BMI	2	MARKS, E. B.	BMI	1
MILENE	ASCAP	9	ROSE, FRED	BMI	2	MARLYN	BMI	1
GLAD	BMI	8 (4)	SAMOS ISLAND	BMI	2 (1)	MASSEY	ASCAP	1
PRESLEY	BMI	8 (2)	SHELDON	BMI	2	METRIC & GLO MAC	BMI	1
ROBBINS-MILLER	ASCAP	8	SILVER STAR	BMI	2	MELROSE	ASCAP	1
TJUBB, E.	BMI	8	TRINITY	BMI	2	MILTON	BMI	1
HI-LO	BMI	7 (1)	WARDEN	BMI	2	MEXER	BMI	1 (1)
KNOX	BMI	7	ALDON	BMI	1	MOUNTAIN CITY	BMI	1
LOWERY	BMI	7	ALGON	BMI	1	OCEANIC	BMI	1
SURE FIRE	BMI	7	ALMO	BMI	1	OLD CHARTER	BMI	1
BRENNER	BMI	6	ANGEL	BMI	1	OWENS	BMI	1
MORRIS, E. H.	ASCAP	6	ANWAY	BMI	1	PAM-WAK	BMI	1
MOSS ROSE	BMI	6	ARC & CONRAD	BMI	1	PIC	ASCAP	1
TRAVIS	BMI	6 (1)	ASBURY	BMI	1	PINELAWN	BMI	1 (1)
ALAMO	ASCAP	5	BABB	BMI	1 (1)	PLAINVIEW	BMI	1
CASH, J.	BMI	5	BE ARE	BMI	1	PREST CO.	BMI	1
CENTURY	BMI	5	BENTLEY	BMI	1	PROGRESS	BMI	1
JACK	BMI	5 (3)	BIG D	BMI	1 (1)	RALPH'S RADIO	BMI	1
TUCKAHOE	BMI	5 (1)	BLUE GRASS	BMI	1	REG-COM	BMI	1
VALLEY	BMI	5	BLUE RIVER	BMI	1	REGENT	BMI	1
ADAMS, VEE & ABBOTT	BMI	4	BRIARCLIFF	BMI	1	RETTER	BMI	1
BEECHWOOD	BMI	4	BRUMLEY, ALBERT E.	SESAC	1	RIDGE	BMI	1
BUNA	BMI	4 (1)	BULLEIT	BMI	1	SAGE & SAND	SESAC	1
COMODORE	BMI	4 (1)	BUTTERCUP	BMI	1	SANGA	BMI	1
MARTY'S	BMI	4	CAPITOL	BMI	1	SAVOY	BMI	1
RED RIVER SONGS	BMI	4 (1)	CAROLINTONE	BMI	1	SCORE	BMI	1
RIDGEWAY	BMI	4	CHANNEL	ASCAP	1	SCREEN GEMS	BMI	1
SHAPIRO-BERNSTEIN	ASCAP	4	CHERU	BMI	1	SHALIMAR	BMI	1 (1)
ARK-LA-TEK	BMI	3	CHOICE	ASCAP	1	SMITH, RANDY	BMI	1
CAJUN	BMI	3 (1)	CIGMA	BMI	1	SOUTH COAST	BMI	1
COPAR	BMI	3	CIRCLE O	BMI	1	SPITZER	BMI	1
GOLDEN WEST MELODIES	BMI	3	COACHELLA	ASCAP	1	ST. LOUIS	BMI	1
HAMBLEN	BMI	3	COLONIAL	BMI	1	ST. NICHOLAS	ASCAP	1
JAT	BMI	3	COMBINE	BMI	1	SUMMITT	ASCAP	1
LANCASTER	BMI	3	CONRAD	BMI	1	SYCAMORE	BMI	1
MILLS	ASCAP	3	CROSS	BMI	1	SYLVIA	BMI	1
PICKWICK	ASCAP	3	DELMORE	ASCAP	1	TANNEN	BMI	1
PLANTARY	ASCAP	3	DENNY	BMI	1	TEXONE	ASCAP	1 (1)
ROSS-JUNGNICKLE	BMI	3	DISNEY, WALT	ASCAP	1	TIDELAND	BMI	1
RUMBLERS	BMI	3	DIXIE	BMI	1	TNT	BMI	1
SANTLY-JOY	ASCAP	3	EDVILLE	BMI	1	TOBI-ANN	BMI	1
SOUTHERN	ASCAP	3	ERIC	BMI	1	TRIO	BMI	1
STARRITE	BMI	3	EXCELOR	BMI	1	TROY-MARTIN	BMI	1
YOMAH	BMI	3	FOLKWAYS	BMI	1	TWENTIETH CENTURY	ASCAP	1
BARTON	BMI	2	FORREST	BMI	1	VANADORE	BMI	1
BAYOU	BMI	2 (1)	FORSTER	ASCAP	1	VANGUARD	BMI	1
BEE GEE	BMI	2	FRED	BMI	1	VILLAGE	BMI	1
BLUE BOOK	BMI	2 (1)	GALLICO	ASCAP	1	WARD, BILLY	BMI	1
BOURNE	ASCAP	2	GAYLORD	BMI	1	WINDOW	BMI	1 (1)
DANDLION	BMI	2	HEN-TEH	BMI	1	WONDERLAND	BMI	1
E & M	BMI	2	HOLLIS	BMI	1	WRITERS	BMI	1
			ISLAND	BMI	1 (1)	UNKNOWN		2 (tunes)

1958

- ALL GROWN UP—Johnny Horton, Columbia, Bona, BMI, H. Hausey.
- ALL I HAVE TO DO IS DREAM—Everly Brothers, Cadence, Acuff-Rose, BMI, B. Bryant.
- ALL OVER AGAIN—Johnny Cash, Columbia, J. Cash, BMI, Johnny Cash.
- ALONE WITH YOU—Faron Young, Capitol, Lancaster, BMI, R. Drusky & L. Vanadore.
- ANNA MARIE—Jim Reeves, RCA Victor, Open Road, BMI, Walker.
- BALLAD OF A TEENAGE QUEEN—Johnny Cash, Sun, Know, BMI, Clement.
- BILLY BAYOU—Jim Reeves, RCA Victor, Tree, BMI, R. Miller.
- BIRD DOG—Everly Brothers, Cadence, Acuff-Rose, BMI, B. Bryant.
- BLUE BOY—Jim Reeves, RCA Victor, Acuff-Rose, BMI, B. Bryant.
- BLUE BLUE DAY—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.
- BREATHLESS—Jerry Lee Lewis, Sun, Hill & Range, BMI, Otis Blackwell.
- CITY LIGHTS—Ray Price, Columbia, TNT, BMI, B. Anderson.
- COUNTRY MUSIC IS HERE TO STAY—Simon Crum, Capitol, Bee Gee, BMI, Ferlin Husky.
- CURTAIN IN THE WINDOW—Ray Price, Columbia, Pamper, BMI, L. Boss.
- FALLING BACK TO YOU—Webb Pierce, Decca, Cedarwood, BMI, Webb Pierce-Phillips.
- GIVE MYSELF A PARTY—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.
- GUESS THINGS HAPPEN THAT WAY—Johnny Cash, Sun, Knox, BMI, J. Clement.
- HALF A MIND—Ernest Tubb, Decca, Tree, BMI, R. Miller.
- HARD HEADED WOMAN—Elvis Presley, RCA Victor, Gladys, ASCAP, C. Demetrius.
- HIGH SCHOOL CONFIDENTIAL—Jerry Lee Lewis, Sun, Penson, BMI, R. Hargrave & Jerry Lee Lewis.
- I BEG OF YOU—Elvis Presley, RCA Victor, Presley, BMI, R. M. McCoy & K. Owens.
- I CAN'T STOP LOVING YOU—Kitty Wells, Decca, Acuff-Rose, BMI, Don Gibson.
- I FOUND MY GIRL IN THE USA—Jimmie Skinner, Mercury, Starday, BMI, Jimmie Skinner.
- IS IT WRONG—Warner Mack, Decca, Copar, BMI, W. MacPherson.
- IT'S A LITTLE MORE LIKE HEAVEN—Hank Locklin, RCA Victor, E & M, BMI, H. Johnson & Jimmy Atkins.
- JACQUELINE—Bobby Helms, Decca, Prest Co., BMI, G. Melle.
- LIFE TO GO—Stonewall Jackson, Columbia, Starrite, BMI, G. Jones.
- MY BUCKET'S GOT A HOLE IN IT—Rick Nelson, Imperial, Pickwick, ASCAP, C. Williams.
- OH LONESOME ME—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.
- OH-OH I'M FALLING IN LOVE AGAIN—Jimmie Rodgers, Roulette, Planetary, ASCAP, A. Hoffman-D. Manning, M. Markwell.
- PICK ME UP ON YOUR WAY DOWN—Charlie Walker, Columbia, Pamper, BMI, H. Howard.
- POOR LITTLE FOOL—Rick Nelson, Imperial, Eric, BMI, S. Sheeley.
- SECRETLY—Jimmie Rodgers, Roulette, Planetary, ASCAP, A. Hoffman, D. Manning, M. Markwell.
- SEND ME THE PILLOW YOU DREAM ON—Hank Locklin, RCA Victor, 4 Star, BMI, Hank Locklin.

- SHE WAS ONLY SEVENTEEN—Marty Robbins, Columbia, Acuff-Rose, BMI, Marty Robbins.
- SQUAWS ALONG THE YUKON—Hank Thompson, Capitol, Cross Music, BMI, S. C. Smith.
- STAIRWAY OF LOVE—Marty Robbins, Columbia, Planetary Music, BMI, G. Tepper & R. C. Bennett.
- STOP THE WORLD—John & Mack, RCA Victor, 4 Star, BMI, C. Belew & W. S. Stevenson.
- THAT'S THE WAY I FEEL—Faron Young, Capitol, Starday, BMI, Jones & Miller.
- THE WAYS OF A WOMAN IN LOVE—Johnny Cash, Sun, Knox, BMI, Rich, Bill Justis Jr.
- THIS LITTLE GIRL OF MINE—Everly Brothers, Cadence, Progress, BMI, Rich, Charles.
- TREASURE OF LOVE—George Jones, Mercury, Starrite, BMI, Richardson.
- TUPELO COUNTY JAIL—Webb Pierce, Decca, Cedarwood, BMI, Webb Pierce & Tillis.
- WAITIN' IN SCHOOL—Rick Nelson, Imperial, Travis, BMI, J. Burnette & D. Burnette.
- WEAR MY RING AROUND YOUR NECK—Elvis Presley, RCA Victor, Presley-Pinelawn-Tideland, BMI, Carroll & Moody.
- WHAT DO I CARE—Johnny Cash, Columbia, J. Cash, BMI, Johnny Cash.
- YOUR NAME IS BEAUTIFUL—Carl Smith, Columbia, Denney Music, BMI, D. Lamperl, J. Gluck.
- YOU'RE MAKING A FOOL OUT OF ME—Jimmy Newman, MGM, Be Are, BMI, T. Glaser.
- YOU'RE THE NEAREST THING TO HEAVEN—Johnny Cash, Sun, E. & M. Pub. Co., J. Johnson, J. Atkins, John R. Cash.

1959

- A WOMAN'S INTUITION—Wilburn Brothers, Decca, Sure Fire, BMI, M. Burroughs.
  - A THOUSAND MILES AGO—Webb Pierce, Decca, Cedarwood, BMI, W. Pierce, Mel Tillis.
  - AM I THAT EASY TO FORGET—Carl Belew, Decca, 4 Star, BMI, Carl Belew, Stevenson, Singleton.
  - AMIGO'S GUITAR—Kitty Wells, Decca, Cedarwood, BMI, Bodkin, John D. Loudermilk, Kitty Wells.
  - BATTLE OF NEW ORLEANS—Johnny Horton, Columbia, Warden, BMI, (Jimmy Driftwood).
  - BIG MIDNIGHT SPECIAL—Wilma Lee & Stoney Cooper, Hickory, Acuff-Rose, BMI, W. L. Cooper.
  - BLACKLAND FARMER—Frankie Miller, Starday, Peer, BMI, Frank Miller.
  - CABIN IN THE SKY—Lester Flatt & Earl Scruggs, Columbia, SESAC.
  - CHASIN' A RAINBOW—Hank Snow, RCA Victor, Silver Star, BMI, T. Harris.
  - COME WALK WITH ME—Stoney Cooper & Wilma Lee, Hickory, Acuff-Rose, BMI, B. Graves.
  - COUNTRY GIRL—Faron Young, Capitol, Lancaster, BMI, R. Drusky.
  - DARK HOLLOW—Jimmie Skinner, Mercury, Starday & Island, BMI, B. Browning.
- (Continued on page 198)

BRIGHT LIGHTS AND BLONDE-  
 HAired WOMEN  
 CONSCIENCE, I'M GUILTY  
 FEED 'EM IN THE MORNING  
 BLUES  
 FOOLIN' 'ROUND  
 THE GODS WERE ANGRY WITH  
 ME  
 GOIN' STEADY  
 HE'LL HAVE TO GO  
 HE'LL HAVE TO STAY  
 IF THAT'S THE FASHION  
 IF YOU AIN'T LOVIN' (YOU  
 AIN'T LIVIN')  
 IN THE MIDDLE OF A HEART-  
 ACHE  
 IT'S A GREAT LIFE (IF YOU  
 DON'T WEAKEN)  
 LIVE FAST, LOVE HARD, DIE  
 YOUNG  
 LOOSE TALK  
 MY BABY'S GONE  
 THE POPCORN SONG  
 ROCK CITY BOOGIE  
 SHOT-GUN BOOGIE  
 TEEN-AGE CRUSH  
 UNDER THE INFLUENCE OF LOVE  
 UNDER YOUR SPELL AGAIN  
 THE WALTZ OF THE ANGELS  
 WESTPHALIA WALTZ  
 YOU BETTER NOT DO THAT  
 APPLICATION FOR LOVE  
 AS CLOSE AS WE'LL EVER BE  
 DIME A DOZEN  
 FIVE HUNDRED MILES AWAY  
 FROM HOME  
 GOODTIME CHARLIE  
 HAPPY TO BE UNHAPPY  
 I DON'T BELIEVE I'LL FALL IN  
 LOVE TODAY  
 I FEEL BETTER ALL OVER (MORE  
 THAN ANYWHERE ELSE)  
 IT ALL DEPENDS ON LINDA  
 JOHN AND MARSHA  
 A MILLION YEARS OR SO  
 ODDS AND ENDS (BITS AND  
 PIECES)  
 SHE CALLED ME BABY  
 SILVER THREADS AND GOLDEN  
 NEEDLES  
 WALKIN' AND HUMMIN'  
 WHATCHA GONNA DO NOW  
 YOU TOOK HER OFF MY HANDS

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| TOMMY COLLINS | ROSE MADDOX       | CHARLIE WILLIAMS |
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TITLE	Artist, Label, Publisher, Licensee, Writer(s)
SEA OF HEARTBREAK	—Don Gibson, RCA Victor, Shapiro-Bernstein, BMI, H. David, P. Hampton.
SIGNED, SEALED & DELIVERED	—Cowboy Copas, Starday, Lois Pub., BMI, (Copas & Mann).
SLEEPY-EYED JOHN	—Johnny Horton, Columbia, Vanguard, BMI, Tex Atcheson.
SOFT RAIN	—Ray Price, Columbia, Pamper, BMI, Ray Price.
SWEET DREAMS	—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.
SWEET LIPS	—Webb Pierce, Decca, Cedarwood, BMI, Webb Pierce, Davy Tubbs, Wayne P. Walker.
TENDER YEARS	—George James, Mercury, South Coast Music, BMI, Darrell Edwards.
THE BLIZZARD	—Jim Reeves, RCA Victor, Red River Songs & Tuckahoe, BMI, H. Howard.
THE COMMANCHEROS	—Claude King, Columbia, Robbins Music Corp., ASCAP, Tillman Franks.
THREE HEARTS IN A TANGLE	—Roy Drusky, Decca, Lois, BMI, Ray Pennington, Sonny Thompson.
THREE STEPS TO A PHONE	—George Hamilton IV, RCA Victor, Acuff-Rose, BMI, BMI, Harlan Howard.
TOO MANY TIMES	—Don Winters, Decca, Tannien, BMI, D. Winters.
UNDER THE INFLUENCE OF LOVE	—Buck Owens, Capitol, Central, BMI, Harlan Howard & B. Owens.
WALK ON BY	—Leroy Van Dyke, Mercury, Lowery, BMI, K. Hayes.
WALK OUT BACKWARD	—Bill Anderson, Decca, Champion-Tree, BMI, B. Anderson.
WALKING THE STREETS	—Webb Pierce, Decca, Bune, BMI, Evans, Fields, Littlejohn.
WHEN TWO WORLDS COLLIDE	—Roger Miller, RCA Victor, Tree, BMI, Roger Miller & Bill Anderson.
WINDOW UP ABOVE	—George Jones, Mercury, Glad & Starday, BMI, George Jones.
WRECK ON THE HIGHWAY	—Wilma Lee & Stony Cooper, Hickory, Acuff-Rose, BMI, Dorsey Dixon.
YOUR OLD LOVE LETTERS	—Porter Wagoner, RCA Victor, Red River Songs, BMI, Johnny Bond.
YOU'RE THE REASON	—Bobby Edwards, Crest, American, BMI, M. Ines, F. Healey, T. Fell.

## 1962

A GIRL I USED TO KNOW	—George Jones & the Jones' Boys, United Artists, Glad & Jack, BMI, Jack Clement.
A LITTLE BITTY TEAR	—Burl Ives, Decca, Pamper, BMI, Hank Cochran.
A LITTLE HEARTACHE	—Eddy Arnold, RCA Victor, Cedarwood, BMI, Wayne P. Walker.
A WOUND TIME CAN'T ERASE	—Stonewall Jackson, Columbia, Bona, BMI, B. Johnson.
ACHING, BREAKING HEART	—George Jones, Mercury, Jan-Pat Music, BMI, Bill Wilson.
ADIOS AMIGOS	—Jim Reeves, RCA Victor, Randy Smith, BMI, R. Freed, J. Livingston.
AFTER LOVING YOU	—Eddy Arnold, RCA Victor, Red River Songs, BMI, Eddie Miller, Johnny Lantz.
ALLA MY LOVE	—Webb Pierce, Decca, 4 Star, BMI, Flo Wilson, Ray Baker.
BALLAD OF JED CLAMPETT	—Lester Flatt & Earl Scruggs, Columbia, Hen-Len Corp., BMI, Paul Henning.
CALL ME MR. IN-BETWEEN	—Burl Ives, Decca, Pamper, BMI, Harlan Howard.
CHARLIE'S SHOES	—Billy Walker, Columbia, Pamper, BMI, Roy Baham.
COLD DARK WATERS BELOW	—Porter Wagoner, RCA Victor, Owens Music, BMI, Don Owens.
COW TOWN	—Webb Pierce, Decca, Le Bill, BMI, J. Padgett.
CRAZY WILD DESIRE	—Webb Pierce, Decca, Cedarwood, BMI, Mel Tillis, Webb Pierce.
DAY INTO NIGHT	—Kitty Wells, Decca, Acuff-Rose, BMI, Don Gibson.
DEAR IVAN	—Jimmy Dean, Columbia, Plainview, BMI, J. Dean.
DEVIL WOMAN	—Marty Robbins, Columbia, Marty's, BMI, Marty Robbins.
DOES HE MEAN THAT MUCH TO YOU	—Eddy Anderson, RCA Victor, Ross-Jungnickel, ASCAP, G. Robertson, J. Rollins.
DON'T GO NEAR THE INDIANS	—Rex Allen, Mercury, Buttercup, BMI, Mann.
DON'T LET ME CROSS OVER	—Carl Butler, Columbia, Troy Martin Pub., BMI, P. Jay.
EVERYBODY BUT ME	—Ernest Ashworth, Hickory, Jat Music, BMI, Dave Burgess.
FOOTSTEPS OF A FOOL	—Judy Lynn, United Artists, Glad, BMI, Danny Harrison.
FUNNY WAY OF LAUGHIN'	—Burl Ives, Decca, Pamper, BMI, Hank Cochran.
HAPPY JOURNEY	—Hank Locklin, RCA Victor, Regent, BMI, Charles Nowa, Fred Jerry.
HELLO OUT THERE	—Carl Belew, RCA Victor, Cedarwood, BMI, Kent Westberry, Wayne P. Walker.
HELLO TROUBLE	—Orville Couch, Vee Jay, Edville, BMI, Orville Couch.
(HOW CAN I WRITE ON PAPER) WHAT I FEEL IN MY HEART	—Jim Reeves, RCA Victor, Tuckshoe, BMI, J. Lewis, D. Harrison, D. Carter, S. King.
I CAN MEND YOUR BROKEN HEART	—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.
I GUESS I'LL NEVER LEARN	—Charlie Phillips, Columbia, Neillrae, BMI, J. Hathcock, Weldon Allard.
IF A WOMAN ANSWERS	—Leroy Van Dyke, Mercury, Aldon, BMI, Barry Mann & Cynthia Weil.
IF YOU DON'T KNOW I AIN'T GONNA TELL YOU	—George Hamilton IV, RCA Victor, Bentley, BMI, G. Hamilton.
I'M GONNA CHANGE EVERYTHING	—Jim Reeves, RCA Victor, Tuckahoe, BMI, Alexander Zanelis.
IN THE JAILHOUSE NOW	—Johnny Cash, Columbia, Peer, BMI, J. Rodgers.
IT KEEPS RIGHT ON A-HURTIN'	—Johnny Tillotson, Cadence, Ridge, BMI, Johnny Tillotson.
I'VE BEEN EVERYWHERE	—Hank Snow, RCA Victor, Hill & Range, BMI, Geoffrey Mack.
KICKIN' OUR HEARTS AROUND	—Buck Owens, Capitol, Central, BMI, Wanda Jackson.
LEONA	—Stonewall Jackson, Columbia, Cedarwood, BMI, Cindy Walker.
LITTLE BLACK BOOK	—Jimmy Dean, Columbia, Cedarwood, BMI, W. Pierce, Walker, Polly Harrison.
LONESOME NUMBER ONE	—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.
LOSING YOUR LOVE	—Jim Reeves, RCA Victor, Tree-Champion, BMI, Bill Anderson, Buddy Killer.
MAMA SANG A SONG	—Bill Anderson, Decca, Tree, Champion, BMI, Bill Anderson.

THE WORLD OF COUNTRY MUSIC • BILLBOARD • November 2, 1963

TITLE	Artist, Label, Publisher, Licensee, Writer(s)
MISERY LOVES COMPANY	—Porter Wagoner, RCA Victor, Lowery, BMI, Jerry Reed.
MY NAME IS MUD	—James O'Gwynn, Mercury, Tree-Champion, BMI, Bill Anderson.
OLD RIVERS	—Walter Brennan, Liberty, Metric Music & Glo-Mac, BMI, Clifton Crofford.
PRIDE	—Ray Price, Columbia, Cedarwood, BMI, Wayne P. Walker, Irene Stanton.
P.T. 109	—Jimmy Dean, Columbia, Cedarwood, BMI, Marijohn Wilkin, Fred Burch.
RUBY ANN	—Marty Robbins, Columbia, Marizona, BMI, Lee Bellamy.
SHE THINKS I STILL CARE	—George Jones, United Artists, Glad & Jack Music, BMI, Dicky Lee & Lipscomb & Steve Duffy.
SHE'S GOT YOU	—Patsy Cline, Decca, Pamper, BMI, Hank Cochran.
SING A LITTLE SONG OF HEARTACHE	—Rose Maddox, Capitol, Yonah, BMI, Del Reeves.
SUCCESS	—Loretta Lynn, Decca, Sure-Fire, BMI, Johnny Mullins.
TAKE TIME	—Webb Pierce, Decca, Cedarwood, BMI, Mel Tillis & Marijohn Wilkin.
TEARS BROKE OUT ON ME	—Eddy Arnold, RCA Victor, Pamper, BMI, Hank Cochran.
THAT'S MY PA	—Sheb Wooley, MGM, Channel Music, ASCAP, Sheb Wooley-P. Cooper.
THE BURNING OF ATLANTA	—Claude King, Columbia, Conrad, BMI, Chuck Taylor.
THE COMEBACK	—Faron Young, Capitol, Cedarwood, BMI, Danny Dill.
THE VIOLET & THE ROSE	—"Little" Jimmy Dickens, Columbia, Cedarwood, BMI, Mel Tillis, B. Ange, J. Reinfield.
THEN A TEAR FELL	—Earl Scott, Kapp, Valley, BMI, W. McPherson.
THREE DAYS	—Faron Young, Capitol, Pamper, BMI, Willie Nelson, Faron Young.
TOUCH ME	—Willie Nelson, Liberty, Pamper, BMI, W. Nelson.
TROUBLE'S BACK IN TOWN	—Wilburn Brothers, Decca, Sure-Fire, BMI, Dick Flood.
UNLOVED, UNWANTED	—Kitty Wells, Decca, Cedarwood, BMI, Wayne P. Walker, Irene Stanton.
WALL TO WALL LOVE	—Bob Gallion, Hickory, Acuff-Rose, BMI, Helen & June Carter.
WE MISSED YOU	—Kitty Wells, Decca, Tree-Champion, BMI, Bill Anderson.
WHEN I GET THROUGH WITH YOU YOU'LL LOVE ME TOO	—Patsy Cline, Decca, Pamper, BMI, H. Howard.
WHERE I OUGHT TO BE	—Skeeter Davis, RCA Victor, Red River, BMI, H. Howard.
WILL YOUR LAWYER TALK TO GOD	—Kitty Wells, Decca, Pamper, BMI, H. Howard, R. Johnson.
WILLIE THE WEEPER	—Billy Walker, Columbia, Score, BMI, the Kartunes.
WILLINGLY	—Shirley Collie & Willie Nelson, Liberty, Pamper, BMI, Hank Cochran.
WOLVERTON MOUNTAIN	—Claude King, Columbia, Painted Desert, BMI, Merle Kilgore, Claude King.

## 1963

ABILENE	—George Hamilton IV, RCA Victor, Acuff-Rose, BMI, John Loudermilk.
ACT NATURALLY	—Buck Owens, Capitol, Blue Book, BMI, John Russell-V. Morrison.
DETROIT CITY	—Bobby Bare, RCA Victor, Cedarwood, BMI, Danny Dill, Mel Tillis.
DOWN BY THE RIVER	—Faron Young, Capitol, Sure-Fire, BMI, J. Crutchfield, T. Wilburn.
FROM A JACK TO A KING	—Ned Miller, Fabor, Jamie, BMI, Ned Miller.
GUILTY	—Jim Reeves, RCA Victor, Samos Island & Tuckahoe, BMI, Alex Zanetis.
I TAKE THE CHANCE	—Ernest Ashworth, Hickory, Acuff-Rose, BMI, Ira & Charles Louvin.
I'M SAVING MY LOVE	—Skeeter Davis, RCA Victor, Samos Island, BMI, Alex Zanetis.
IS THIS ME?	—Jim Reeves, RCA Victor, Window & Open Road, BMI, Bill West, Pattie West.
I'VE ENJOYED AS MUCH OF THIS AS I CAN STAND	—Porter Wagoner, RCA Victor, Moss Rose, BMI, Bill Anderson.
LEAVIN' ON YOUR MIND	—Patsy Cline, Decca, Cedarwood, BMI, W. Walker, Webb Pierce.
LONESOME 7-7203	—H. Hawkins, King, Cedarwood, BMI, Justin Tubbs.
MR. HEARTACHE MOVE ON	—Coleman O'Neal, Chancellor-Ridgeway, BMI, C. Bellamy.
NOT WHAT I HAD IN MIND	—George Jones, United Artists, Glad & Jack, BMI, J. Clement.
OLD SHOWBOAT	—Stonewall Jackson, Columbia, Cedarwood, BMI, Marijohn Wilkin, F. Burch.
PEARL, PEARL, PEARL	—Lester Flatt & Earl Scruggs, Columbia, Carolintone, BMI, P. Henning.
RING OF FIRE	—Johnny Cash, Columbia, Painted Desert, BMI, June Carter-Merle Kilgore.
ROLL MUDDY RIVER	—Wilburn Brothers, Decca, Sure-Fire, BMI, Betty Sue Perry.
SANDS OF GOLD	—Webb Pierce, Decca, Cedarwood, BMI, Cliff Parman, Hal Eddy, Webb Pierce.
SECOND-HAND ROSE	—Roy Drusky, Decca, Pamper, BMI, Harlan Howard.
SIX DAYS ON THE ROAD	—Dave Dudley, Golden Wing, New Keys-Tune, BMI, Carl Montgomery, Earl Greene.
STILL	—Bill Anderson, Decca, Moss Rose, BMI, Bill Anderson.
SWEET DREAMS (OF YOU)	—Patsy Cline, Decca, Acuff-Rose, BMI, Don Gibson.
T FOR TEXAS	—Grandpa Jones, Monument, Peer, BMI, Jimmy Rogers, George Thorn.
TAKE A LETTER MISS GRAY	—Justin Tubbs, Groove, Tree, BMI, Justin Tubbs.
TALK BACK TREMBLIN' LIPS	—Ernest Ashworth, Hickory, Acuff-Rose, BMI, John Loudermilk.
THE END OF THE WORLD	—Skeeter Davis, RCA Victor, Summitt, ASCAP, A. Kent & S. Dee.
THE MAN WHO ROBBED THE BANK AT SANTA FE	—Hank Snow, RCA Victor, Tree Pub., BMI, Jerry Lieber, Mike Stoller, B. E. Wheeler.
THE YELLOW BANDANA	—Faron Young, Mercury, Screen Gems, BMI, Al Sargoni, S. Karliski, L. Koluer.
WALK ME TO THE DOOR	—Ray Price, Columbia, Pamper, BMI, Conway Twitty.
WE MUST HAVE BEEN OUT OF OUR MINDS	—George Jones & Melba Montgomery, United Artists, Glad, BMI, Melba Montgomery.
YOU COMB HER HAIR	—George Jones, United Artists, Pamper, BMI, Hank Cochran.
YOU'RE FOR ME	—Buck Owens, Capitol, Central, BMI, Tommy Collins, E. A. Owens.

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HER  
SO"**

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DECCA  
LONG-PLAY  
ALBUM

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BACK  
IN TOWN"**



# WILBURN BROTHERS



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# COUNTRY ARTISTS DIRECTORY

Compiled as a service for disk jockeys, talent agents, bookers and record collectors interested in pertinent facts as to artists' management, home towns, hobbies, etc.

## ★ ROY ACUFF

**LABEL:** Hickory. **MANAGEMENT:** Acuff-Rose Artist Corp. **ADDRESS:** 2508-B Franklin Rd., Nashville 4, Tenn.  
**TOP RECORDS:** "Great Speckled Bird," "Fire Ball Mail," "Wabash Cannonball," "Precious Jewel," "Wreck on the Highway," "Don't Make Me Go to Bed and I'll Be Good."  
**HOBBY:** Collecting rare musical instruments. **HOME TOWN:** Maynardsville, Tenn.

## ★ REX ALLEN

**LABEL:** Mercury. **MANAGEMENT:** Mickey Gross. **ADDRESS:** Hollywood, Calif.  
**TOP RECORDS:** "Crying in the Chapel," "Don't Go Near the Indians."  
**HOBBIES:** Fishing, hunting. **HOME TOWN:** Wilcox, Ariz.

## ★ BILL ANDERSON

**LABEL:** Decca. **MANAGEMENT:** Hubert Long Talent. **ADDRESS:** 806 16th Ave. S., Nashville, Tenn.  
**TOP RECORDS:** "Still," "Mama Sang a Song," "8 X 10," "Tips of My Fingers," "Po' Folks," "Walk Out Backwards."  
**HOBBY:** Songwriting. **HOME TOWN:** Commerce, Ga.

## ★ EDDY ARNOLD

**LABEL:** RCA Victor.  
**TOP RECORDS:** "Cattle Call," "That's How Much I Love You," "Bouquet of Roses," "You Don't Know Me."  
**HOME TOWN:** Hendersonville, Tenn.

## ★ ERNEST ASHWORTH

**LABEL:** Hickory Records. **MANAGEMENT:** Acuff-Rose Artists Corp. **ADDRESS:** 2508 B Franklin Rd., Nashville, Tenn.  
**TOP RECORDS:** "Talk Back Trembling Lips," "Each Moment," "You Can't Pick a Rose in December," "I Take the Chance."  
**HOBBY:** Songwriting. **HOME TOWN:** Huntsville, Ala.

## ★ CHET ATKINS

**LABEL:** RCA Victor. **MANAGEMENT:** Hubert Long Talent. **ADDRESS:** 806 16th Ave. S., Nashville, Tenn.  
**TOP RECORDS:** "Down Home," "Caribbean Guitar," "The Other Chet Atkins," "Teen Scene."  
**HOBBY:** Golf. **HOME TOWN:** Nashville, Tenn.

## ★ BOBBY BARE

**LABEL:** RCA Victor.  
**TOP RECORDS:** "The All-American Boy," "Shame on Me," "I Don't Believe I'll Fall in Love Today," "Detroit City," "500 Miles."

## ★ BOBBY BARNETT

**LABEL:** Sims. **MANAGEMENT:** Earl V. Perrin. **ADDRESS:** Buena Vista Hotel, Safford, Ariz.  
**TOP RECORDS:** "Hello Heart," "She Looks Good to the Crowd," "I Fall in Love With Every Pretty Girl I See."

## ★ THE BARRIER BROTHERS

**LABEL:** Philips.  
**TOP RECORDS:** "Golden Blue Grass Hits," "More Golden Bluegrass Hits," "Gospel Songs Bluegrass Style."  
**HOBBIES:** Hunting, fishing. **HOME TOWN:** Hardin County, Tennessee.

## ★ BOB BECKHAM

**LABEL:** Decca. **MANAGEMENT:** Dub Albritten. **ADDRESS:** West End Bldg., Nashville, Tenn.  
**TOP RECORDS:** "Just as Much as Ever," "Crazy Arms," "Footprints."  
**HOBBIES:** Swimming, fishing. **HOME TOWN:** Stratford, Okla.

## ★ CARL BELEW

**LABEL:** RCA Victor. **MANAGEMENT:** Jim Denny Artist Bureau. **ADDRESS:** 815 16th Ave. S., Nashville, Tenn.  
**TOP RECORDS:** "Am I That Easy to Forget," "Lonely Street," "Hello Out There," "Masquerade Party," "Pretty Brown Eyes."  
**HOBBY:** Fishing. **HOME TOWN:** Salina, Okla.

## ★ JOHNNY BOND

**LABEL:** Starday. **MANAGEMENT:** Red River. **ADDRESS:** 1001 N. Lincoln, Burbank, Calif.  
**TOP RECORDS:** "Cimarron," "I Wonder Where You Are Tonight," "Sick, Sober and Sorry," "Jim, Johnny and Jonas."  
**HOBBIES:** Songwriting and hunting. **HOME TOWN:** Oklahoma Hills area.

## ★ MARGIE BOWES

**LABEL:** Decca, formerly Mercury. **MANAGEMENT:** Wil-Helm Agency. **ADDRESS:** 801 16th Ave. S., Nashville, Tenn.  
**TOP RECORDS:** "Poor Ole Heartsick Me," "Judge Not," "Think It Over," "Don't Turn on the Lights."  
**HOBBIES:** Bowling, playing records, fishing, horseback riding. **HOME TOWN:** Roxboro, N. C.

## ★ ELTON BRITT

**LABEL:** Formerly RCA Victor.  
**TOP SONGS:** "Someday," "Chime Bells," "There's a Star-Spangled Banner Waving."

## ★ HYLO BROWN

**LABEL:** Starday. **MANAGEMENT:** Self. **ADDRESS:** Chesapeake, Ohio.  
**TOP RECORD:** "Take a Look."  
**HOBBY:** Fishing. **HOME TOWN:** Paintsville, Ky.

## ★ THE BROWNS

**LABEL:** RCA Victor. **MANAGEMENT:** Hubert Long Talent. **ADDRESS:** 806 16th Ave. S., Nashville, Tenn.  
**TOP RECORDS:** "Three Bells," "The Old Lamp-lighter," "Scarlet Ribbons," "Twelfth Rose."  
**HOBBIES:** Golf, flower arranging, home movies. **HOME TOWN:** Little Rock, Ark.

## ★ GARY BUCK

**LABEL:** Petal. **MANAGEMENT:** Bob Neal Agency, Inc. **ADDRESS:** 812 16th Ave. S., Nashville, Tenn.  
**TOP RECORD:** "Happy to Be Unhappy."  
**HOME TOWN:** Sault Ste Marie, Canada.

## ★ SONNY BURNS

**LABEL:** United Artists. **MANAGEMENT:** Bob Neal Agency. **ADDRESS:** 806 16th Ave. S., Nashville, Tenn.  
**TOP RECORDS:** "Blue House Painted White," "Where No One Else Allowed," "I Just Slipped Your Mind."  
**HOME TOWN:** Houston, Tex.

(Continued on page 203)



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• Continued from page 201

### ★ CARL & PEARL BUTLER

**LABEL:** Columbia. **MANAGEMENT:** Jim Denny Artist Bureau. **ADDRESS:** 815 16th Ave. So., Nashville, Tenn.

**TOP RECORDS:** "If Teardrops Were Pennies," "I Know What It Means to Be Lonesome," "Don't Let Me Cross Over," "Loving Arms."

**HOBBIES:** Fishing, songwriting and collecting antiques. **HOME TOWN:** Knoxville, Tenn.

### ★ HILLOUS BUTRUM

**LABEL:** Sims. **MANAGEMENT:** Music City Talent Agency. **ADDRESS:** 940 West Sharpe, Nashville, Tenn. **TOP RECORDS:** "What Makes the Grass Grow Greener," "Vigah," "The Legend of Uncle Jim," "Island of Love."

**HOBBIES:** Fishing, collecting folk songs, horseback riding and taking vacations. **HOME TOWN:** Lafayette, Tenn.

### ★ BILLY BYRD

**LABEL:** Warner Bros. **TOP RECORDS:** Guitarist-Albums.

### ★ JERRY BYRD

**LABEL:** Monument.

**TOP RECORDS:** Albums: "Bird of Paradise," "Memories of Marie."

**HOBBY:** Outdoor sports. **HOME TOWN:** Lima, Ohio.

### ★ CALLAWAY SISTERS

**LABEL:** Look Records. **MANAGEMENT:** Music City Talent Agency. **ADDRESS:** 940 W. Sharpe Ave., Nashville, Tenn.

**HOBBIES:** Swimming and dancing. **HOME TOWN:** Harlan, Ky.

### ★ ARCHIE CAMPBELL

**LABEL:** Starday. **MANAGEMENT:** Jim Denny Artist Bureau. **ADDRESS:** 815 16th Ave. So., Nashville, Tenn.

**TOP RECORDS:** "A-Men Corner." Albums—"Bed Time Stories for Adults," "Make Friends," "The Joker Is Wild."

**HOBBY:** Golfing.

### ★ GLEN CAMPBELL

**LABEL:** Capitol.

**TOP RECORDS:** "Too Late to Worry," "Too Blue to Cry" (LP), "Big Bluegrass Special" (LP), "Same Old Places," "As Far as I'm Concerned," "Divorce Me COD," "Dark as a Dungeon," "Prima Donna," "Oh, My Darlin'," "Kentucky Means Paradise," "Truck Driver Man."

**HOBBIES:** Hunting, fishing, water skiing.

**HOME TOWN:** Delight, Ark.

### ★ PAT CAMPBELL

**LABEL:** Ric Records. **MANAGEMENT:** Music City Talent Agency. **ADDRESS:** 940 W. Sharpe Ave., Nashville, Tenn.

**HOBBIES:** Swimming and dancing. **HOME TOWN:** Nashville, Tenn.

### ★ BILL CARLISLE

**LABEL:** Columbia. **MANAGEMENT:** Acuff-Rose Artists Corp. **ADDRESS:** 2508-B Franklin Rd., Nashville 4, Tenn.

**TOP RECORDS:** "No Help Wanted," "Too Old to Cut the Mustard," "Is Zat You, Myrtle," "Little Liza Jane," "Rainbow at Midnight," "Knothole."

**HOBBIES:** Farming, hunting and fishing. **HOME TOWN:** Louisville, Ky.

### ★ MARTHA CARSON

**LABEL:** Sims. **MANAGEMENT:** I Neters, Inc. **ADDRESS:** 1808 West End Building, Suite 917, Nashville, Tenn.

**TOP RECORDS:** "Walk and Talk With My Lord," "It Takes a Lota Livin'," "This Old House," "Rock My Soul," "Everybody Needs Somebody," "Satisfied."

**HOBBIES:** Gardening, sewing, antique collector. **HOME TOWN:** Goosecreek, Ky.

### ★ THE CARTER FAMILY Mother Maybelle, Anita & June & Helen

**LABEL:** Mercury, Smash, Columbia. **MANAGEMENT:** Hubert Long Talent. **ADDRESS:** 806 16th Ave. So. Nashville, Tenn.

**HOBBIES:** Cooking, singing and songwriting. **HOME TOWN:** Nashville, Tenn.

### ★ FRED CARTER

**LABEL:** Hickory Records. **MANAGEMENT:** Wright Talent Agency. **ADDRESS:** Box 516, Goodlettsville, Tenn.

**TOP RECORDS:** "Making Believe," "Mansion on the Hill."

**HOBBIES:** Hunting, fishing, raising cattle. **HOME TOWN:** Winsboro, La.

### ★ JUNE CARTER

**LABEL:** Liberty. **MANAGEMENT:** Saul Holiff—Johnny Cash Enterprises. **ADDRESS:** Hollywood 28, Calif. **TOP RECORDS:** "Sweeter Than the Flowers," "Money."

**HOME TOWN:** Nashville, Tenn.

### ★ JOE CARSON

**LABEL:** Liberty. **MANAGEMENT:** Tommy Allsup. **ADDRESS:** 7013 Aidea, Van Nuys, Calif.

**TOP RECORDS:** "Shoot the Buffalo," "I Gotta Get Drunk and I Shore Do Dread It," "Helpless."

**HOBBIES:** Fishing and hunting.

**HOME TOWN:** Wichita Falls, Tex.

### ★ JOHNNY CASH

**LABEL:** Columbia. **MANAGEMENT:** Saul Holiff. **ADDRESS:** Box 95, Oak View, Calif.

**TOP RECORDS:** "John Henry," "I'll Walk the Line," "Ring of Fire."

**HOME TOWN:** Louisiana.

### ★ LIGHTNIN' CHANCE

**LABEL:** Warner Bros.

**TOP RECORD:** "Won't That Blow Your Hat in the Creek."

**HOBBIES:** Hunting and fishing. **HOME TOWN:** Love, Miss.

### ★ ROY CLARK

**LABEL:** Capitol. **MANAGEMENT:** Jim Halsey, Thunderbird Artists. **ADDRESS:** Independence, Kan.

**TOP RECORDS:** "Tip of My Fingers" (LP), "Tip of My Fingers," "The Lightning Fingers of Roy Clark" (LP).

**HOBBIES:** Sports car racing, sky diving. **HOME TOWN:** Las Vegas, Nev.

### ★ BILL CLIFTON

**LABEL:** Starday. **MANAGEMENT:** Self. **ADDRESS:** Charlottesville, Va.

**TOP RECORDS:** "Corey," "Walking in My Sleep," "Mary Dear."

**HOBBY:** Songwriting. **HOME TOWN:** Charlottesville, Va.

### ★ PATSY CLINE

**LABEL:** Decca.

**TOP RECORDS:** "I Fall to Pieces," "Crazy," "Walkin' After Midnight," "She's Got You," "Sweet Dreams," "Faded Love."

**HOME TOWN:** Winchester, Va.

### ★ HANK COCHRAN

**LABEL:** Gaylord. **MANAGEMENT:** Hal Smith Artist Productions. **ADDRESS:** 119 Two Mile Pike, Goodlettsville, Tenn.

**TOP RECORD:** "I'd Fight the World," "Sally Was a Good Old Girl," "A Good Country Song," "Yesterday's Memories."

**HOME TOWN:** Mississippi.

### ★ TOMMY COLLINS

**LABEL:** Capitol.

**TOP RECORDS:** LP's: "This Is Tommy Collins," "Songs I Love to Sing," "Take Me Back to the Good Old Days," "When Did Right Become Wrong."

### ★ WILMA LEE & STONEY COOPER

**LABEL:** Hickory. **MANAGEMENT:** Acuff-Rose Artist Corp. **ADDRESS:** 2508-B Franklin Rd., Nashville, Tenn.

**TOP RECORDS:** "There's a Big Wheel," "Come Walk With Me," "Big Midnight Special."

**HOBBIES:** Fishing, hunting, songwriting. **HOME TOWN:** Wilma Lee—Valley Head, W. Va.; Stoney—Harman, W. Va.

### ★ COWBOY COPAS

**LABEL:** Starday. **MANAGEMENT:** Randy Hughes. **ADDRESS:** Nashville, Tenn.

**TOP RECORDS:** "Alabam," "Signed, Sealed & Delivered," "Filipino Baby," "Goodbye Kisses."

**HOBBY:** Golf. **HOME TOWN:** Muskogee, Okla.

(Continued on page 204)



BOBBY BARNETT



CARL BELEW



MARTHA CARSON



FLOYD CRAMER

• Continued from page 203

★ **THE COQUETTES (JoAnn Bonn and Her Coquettes)**

LABEL: Sims. TOP RECORDS: "Ask Anyone Who Knows," "Stop the World and Let Me Off," "Perfidia." HOBBIES: Swimming, reading, traveling, horseback riding.

★ **ORVILLE COUCH**

LABEL: Vee Jay. MANAGEMENT: Wil-Helm Agency. ADDRESS: 801 16th Ave., So. Nashville, Tenn. TOP RECORDS: "Hello Trouble," "Anywhere There's a Crowd," "His and Hers," "The Lonesomes," "Did I Miss You." HOBBIES: Songwriting, fishing, outdoor sports. HOME TOWN: Grapevine, Tex.

★ **THE COUNTRY GENTLEMEN**

LABEL: Mercury Records. MANAGEMENT: Harold Leventhal Mgt. ADDRESS: 200 West 57 St., New York City 19, N. Y. TOP RECORDS: "Copper Kettle," "Sunrise," "A Letter to Tom," "Darling Alalee," "Helen," "Poor Ellen Smith," "Orange Blossom Special," "Traveling Dobra." HOBBIES: Baseball, archery, water skiing. HOME TOWN: Arlington, Va.

★ **FLOYD CRAMER**

LABEL: RCA Victor. TOP RECORD: "Last Date." HOBBY: Fishing. HOME TOWN: Shreveport, La.

★ **ALLEN CURTIS**

LABEL: Hickory. MANAGEMENT: Okie Jones. ADDRESS: 713 18th Ave. S. TOP RECORDS: "Fire Ball Mail," "The Hole He Said He'd Dig for Me." HOBBY: Basketball. HOME TOWN: Clintwood, Va.

★ **JIMMIE DAVIS**

LABEL: Decca. TOP RECORD: "Taller Than Trees." HOME TOWN: Shreveport, La.

★ **SKEETER DAVIS**

LABEL: RCA Victor. MANAGEMENT: Hubert Long Talent. ADDRESS: 806 16th Ave. S., Nashville, Tenn. TOP RECORDS: "Something Precious," "I'm Falling Too," "Last Date," "The End of the World," "I Can't Stay Mad at You," "Saving My Love." HOBBY: Home movies. HOME TOWN: Dry Ridge, Ky.

★ **JIMMY DAY**

LABEL: Philips. TOP RECORDS: "Golden Steel Guitar Hits," "Steel and Strings." HOBBY: Composing songs. HOME TOWN: Tuscaloosa,

★ **EDDIE DEAN**

LABEL: Capitol. MANAGEMENT: Americana Corporation. ADDRESS: Box 47, Woodland Hills, Calif. TOP RECORDS: "Hillbilly Heaven," "Cry of a Broken Heart," "Run Johnny Run," "Walk Beside Me," "One Has My Name, the Other Has My Heart," "Fool's Gold." HOBBIES: Painting, golf. HOME TOWN: Burbank, Calif.

★ **KATHY DEE**

LABEL: United Artists. MANAGEMENT: Quentin Welty. ADDRESS: P.O. Box 337, Wooster, Ohio. TOP RECORDS: "Unkind Words," "Only as Far as the Door." HOME TOWN: Wooster, Ohio.

★ **LITTLE JIMMY DICKENS**

LABEL: Columbia. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn. TOP RECORDS: "Old Cold Tater," "Country Boy," "A-Sleepin' at the Foot of the Bed," "Out Behind the Barn," "We Could," "Me and My Big Loud Mouth," "Fire Ball Mail." HOME TOWN: Beckley, W. Va.

★ **DIANE DIXON**

LABEL: Smash. MANAGEMENT: Wil-Helm. ADDRESS: 801 16th Ave. S., Nashville, Tenn. TOP RECORD: "Hey, Jimmy." HOBBY: Dancing. HOME TOWN: Birmingham, Ala.

★ **TONY DOUGLAS**

LABEL: Sims. TOP RECORD: "His and Hers." HOBBIES: Fishing, hunting, wearing pretty, special, tailored clothes. HOME TOWN: Near Dallas, Tex.

★ **JOE DOWELL**

LABEL: Smash. MANAGEMENT: Wright Talent Agcy. TOP RECORD: "Wooden Heart." HOBBIES: Water sports, tennis. HOME TOWN: Bloomington, Ill.

★ **JIMMY DRIFTWOOD**

LABEL: Monument. TOP RECORD: "Battle of New Orleans." HOME TOWN: Timbo, Ark.

★ **RUSTY DRAPER**

LABEL: Monument. TOP RECORD: "That's Why I Love You Like I Do." HOME TOWN: Monterey, Calif.

★ **ROY DRUSKY**

LABEL: Decca. MANAGEMENT: Hubert Long Talent. ADDRESS: 806 16th Ave. S., Nashville, Tenn. TOP RECORDS: "Three Hearts in a Tangle," "Anymore," "Another," "You Never Cried," "I'd Rather Loan You Out," "Second-Hand Rose," "I Went Out of My Way." HOBBIES: Baseball, flying. HOME TOWN: Atlanta, Ga.

★ **DAVE DUDLEY**

LABEL: Golden Ring. MANAGEMENT: Key Talent. ADDRESS: 812 16th Ave. S., Nashville, Tenn. TOP RECORDS: "Under Cover of the Night," "Six Days on the Road," "Cowboy Boots," "(I Think) I'll Cheat a Little Tonight." HOBBY: Hunting. HOME TOWN: Spencer, Wis.

★ **BOBBY EDWARDS**

LABEL: Capitol. MANAGEMENT: Bob Neal Agency, Inc. ADDRESS: 218 16th Ave. S., Nashville, Tenn. TOP RECORDS: "You're the Reason," "Please Help Me," "Don't Pretend." HOBBY: Fishing.

★ **LEE EMERSON**

LABEL: Time Records and Columbia (formerly). MANAGEMENT: Marty Robbins Enterprises. ADDRESS: 713 18th Ave. S., Nashville, Tenn. TOP RECORDS: "I Thought I Heard You Call My Name," "Start All Over." HOBBIES: Baseball, football, boxing. HOME TOWN: St. Paul, Va.

★ **BARRY ETRIS**

LABEL: Sims. MANAGEMENT: Cleve Warnock. ADDRESS: 2126 Conally Dr., East Point, Ga. TOP RECORDS: "It's Not Too Late," "The Young Ones." HOBBIES: Swimming, wearing fancy clothes and sweaters, hunting and golfing. HOME TOWN: Atlanta, Ga.

★ **JACK EUBANKS**

LABEL: Monument. MANAGEMENT: Wright Talent Agency. ADDRESS: Box 516, Goodlettsville, Tenn. TOP RECORDS: "Searching," "What Did I Say." HOME TOWN: Woodstock, Ga. HOBBIES: Hunting and fishing. HOME TOWN: Woodstock, Ga.

★ **THE EVERLY BROTHERS**

LABEL: Warner Bros. TOP RECORDS: "Bye Bye Love," "Cathy's Clown," "That's Old Fashioned," "Wake Up, Little Susie," "All I Have to Do Is Dream," "Lucille." HOME TOWN: Brownie, Ky.

★ **DICK FLOOD**

LABEL: Epic. MANAGEMENT: Hemlock Music Co., Inc. ADDRESS: Box 2243, Nashville 14, Tenn. TOP RECORDS: "It's My Way of Loving You," "The Three Bells," "Cowpoke," "Hellbound Train," "Another Stretch of Track." HOBBIES: Hunting and fishing.

(Continued on page 206)



JOE POOVEY



PORTER WAGONER



DOTTIE WEST



ROGER MILLER



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★ **TENNESSEE ERNIE FORD**

**LABEL:** Capitol. **MANAGEMENT:** James Loakes, Bedford Corp. **ADDRESS:** 645 Larkin St., San Francisco, Calif.

**TOP RECORDS:** "16 Tons"; LP's "We Gather Together," "Long Long Ago," "Hymns," "Spirituals," "Favorite Hymns," "I Love to Tell the Story," "Hymns at Home," "A Friend We Have," "Gather Round."

**HOBBIES:** Hunting and fishing. **HOME TOWN:** Born, Bristol, Tenn.; lives in Menlo Park, Calif.

★ **JOHNNY FOSTER**

**LABEL:** Capa. **MANAGEMENT:** Barbara Martin Agency. **ADDRESS:** 224 Jacksonian Dr., Hermitage, Tenn.

**TOP RECORDS:** "Grownups Cry Too."

**HOBBY:** Songwriting.

★ **LEFTY FRIZZELL**

**LABEL:** Columbia. **MANAGEMENT:** Jim Denny Artist Bureau. **ADDRESS:** 815 16th Ave. So., Nashville, Tenn.

**TOP RECORDS:** "If You've Got the Money, Honey (I've Got the Time)," "Always Late," "Mom and Dad Waltz," "The Long Black Veil."

**HOBBIES:** Fishing and songwriting. **HOME TOWN:** Texas.

★ **LESTER FLATT**

**LABEL:** Columbia. **MANAGEMENT:** Mrs. Earl Scruggs. **ADDRESS:** 201 Donna Dr., Madison, Tenn.

**TOP RECORDS:** "Legend of the Johnson Boys," "Cabin on the Hill," "Ballad of Jed Clampett," "Pearl, Pearl, Pearl." **Albums:** "Hard Travelin'," "Foggy Mountain Banjo," "Foggy Mountain Jamboree," "Flatt and Scruggs at Carnegie Hall."

**HOBBIES:** Hunting and fishing. **HOME TOWN:** Sparta, Tenn.

★ **RED FOLEY**

**LABEL:** Decca.

**TOP RECORDS:** "God Walks These Hills With Me," "Papa'd Go A-Walkin'," "Goodnight Mama, Goodnight Papa," "Peace in the Valley," "Chattanooga Shoe Shine Boy."

**HOME TOWN:** Springfield, Mo.

★ **THE FOUR UPSETTERS**  
(John Guthrie, Bill Felts,  
George Webb, Luke Wright)

**LABEL:** Sun. **MANAGEMENT:** Frank Casone. **ADDRESS:** Memphis, Tenn.

**TOP RECORDS:** "Crazy Arms," "Midnight Soiree," "Surfin' Calliope," "Wabash Cannonball."

**HOME TOWN:** Middlesboro, Ky.

★ **CURLEY FOX**

**LABEL:** Starday. **MANAGEMENT:** Bob Neal Agency, Inc. **ADDRESS:** 812 16th Ave. S., Nashville, Tenn.

★ **BOB GALLION**

**LABEL:** Hickory. **MANAGEMENT:** Acuff-Rose Artists Corp. **ADDRESS:** 2508-B Franklin Rd., Nashville 4, Tenn.

**TOP RECORDS:** "Your Wild Life," "I Miss You," "That's What I Tell My Heart," "Loving You," "You Don't Know," "Honky Tonk World," "Wall to Wall Love."

**HOBBIES:** Writing songs, farming, horses. **HOME TOWN:** Atlanta, Ga.

★ **DON GIBSON**

**LABEL:** RCA Victor. **MANAGEMENT:** Acuff-Rose Artists Corp. **ADDRESS:** 2508-B Franklin Rd., Nashville, Tenn.

**TOP RECORDS:** "O Lonesome Me," "I Can't Stop Loving You," "Blue, Blue Day," "Sea of Heartbreak," "Legend in My Time."

**HOBBIES:** Sports cars and songwriting. **HOME TOWN:** Shelbyville, N. C.

★ **BILLY GRAMMER**

**LABEL:** Decca. **MANAGEMENT:** Shelley Snyder—Shelley Snyder Talent Agency. **ADDRESS:** 728 16th Ave. S., Nashville, Tenn.

**TOP RECORDS:** "Gotta Travel On," "Kissing Tree," "Bonaparte's Retreat," "I Wanna Go Home," "The Bottom of the Glass," "Lonesome Life," "Love Gets Better With Time." **Album—**"Gospel Guitar."

**HOBBY:** Fishing. **HOME TOWN:** Benton, Ill.

★ **BILLY GRAY**

**LABEL:** Liberty. **MANAGEMENT:** Curtis Potter. **ADDRESS:** 8134 Barbaree, Dallas, Tex.

**TOP RECORDS:** "You Can't Have My Love," "I'll Never Live Long Enough."

**HOBBY:** Hunting. **HOME TOWN:** Paris, Tex.

★ **CLAUDE GRAY**

**LABEL:** Mercury. **MANAGEMENT:** Jim Denny Artist Bureau. **ADDRESS:** 815 16th Ave. S., Nashville, Tenn.

**TOP RECORDS:** "I'll Just Have a Cup of Coffee," "Knock Again True Love."

**HOBBY:** Fishing. **HOME TOWN:** Henderson, Tex.

★ **FREDDIE HART**

**LABEL:** Monument. **MANAGEMENT:** Bob Neal Agency, Inc. **ADDRESS:** 812 16th Ave. S., Nashville, Tenn.

**TOP RECORDS:** "Chain Gang," "Drink Up and Go Home," "Almighty Dollar," "Loose Talk," "I'll Hit It With a Stick."

**HOBBY:** Karate expert. **HOME TOWN:** Georgia.

★ **CONNIE HALL**

**LABEL:** Decca. **MANAGEMENT:** Jim Denny Artist Bureau. **ADDRESS:** 815 16th Ave. S., Nashville, Tenn.

**TOP RECORDS:** "We've Got Things in Common," "The Bottle or Me," "Poison in Your Hand," "Sleep Baby Sleep," "It's Not Wrong," "Key to Your World."

**HOBBIES:** Cooking and being with her family. **HOME TOWN:** Independence, Ky.

★ **GEORGE HAMILTON IV**

**LABEL:** RCA Victor. **MANAGEMENT:** Acuff-Rose Artist Corp. **ADDRESS:** 2508-B Franklin Rd., Nashville, Tenn.

**TOP RECORDS:** "Abilene," "A Rose and a Baby Ruth," "Three Steps to the Phone."

**HOBBY:** Songwriting. **HOME TOWN:** Winston-Salem, N. C.

★ **BOBBY HELMS**

**LABEL:** Columbia. **MANAGEMENT:** Wil-Helm Agency. **ADDRESS:** 801 16th Ave. S., Nashville, Tenn.

**TOP RECORDS:** "Special Angel," "Fraulein," "Jingle Bell Rock."

**HOBBIES:** Bowling, fishing. **HOME TOWN:** Bloomington, Ind.

★ **GOLDIE HILL**

**LABEL:** Decca.

**TOP RECORDS:** "I Let the Stars Get in My Eyes," "Yankee Go Home," "If I Could Hold Back the Dawn," "I'm Gonna Bring You Down."

**HOME TOWN:** Franklin, Tenn.

★ **HOMER & JETHRO**

**LABEL:** RCA Victor.

★ **DAVID HOUSTON**

**LABEL:** Epic. **MANAGEMENT:** Tillman Franks Enterprises.

**TOP RECORD:** "Mountain of Love" b.w. "Angeline."

**HOBBIES:** Gymnastics, swimming. **HOME TOWN:** Bossier City, La.

★ **DON HELMS**

**LABEL:** Smash. **MANAGEMENT:** Wil-Helm Agency. **ADDRESS:** 801 16th Ave. S., Nashville, Tenn.

**TOP RECORD:** "Steel Guitar Sounds of Hank Williams," "All Time Favorites of the Country Stars."

**HOBBIES:** Telling jokes, fishing. **HOME TOWN:** New Brockton, Ala.

★ **JOHNNY HORTON**

**LABEL:** Columbia and others.

**TOP RECORDS:** "Battle of New Orleans," "You'll Never Take Her Love From Me," "North to Alaska."

★ **HARLAN HOWARD**

**LABEL:** Capitol Records. **MANAGEMENT:** Self. **ADDRESS:** 1017 Graycroft, Madison, Tenn.

**TOP RECORDS:** "She Called Me Baby," "I Ain't Got Nobody," "Someday Sweetheart."

**HOBBIES:** Fishing, songwriting, reading. **HOME TOWN:** Lexington, Ky.

(Continued on page 208)



BILLY PARKER



BILLY WALKER



CARL & PEARL BUTLER



JOHNNY & JACK

A big welcome, DJ's and all you fine folks of the country music industry, to Nashville, Tennessee.

And a great big heartfelt thanks to you and my wonderful fans for your contribution over the years in helping to keep me on RCA-Victor exclusively for 28 years.

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*Current Albums:*

**“The Railroad Man”**

**“The Last Ride”**

**Bookings:**

**Jim Denny Artists Bureau  
804 16th Ave. So.  
Nashville, Tenn.**



• Continued from page 206

★ JAN HOWARD

LABEL: Capitol Records. MANAGEMENT: Harlan Howard. ADDRESS: 1017 Graycroft, Madison, Tenn. TOP RECORDS: "One You Slip Around With," "World I Can't Live In," "Looking Back," "Wind Me Up (I Cry)," "I Wish I Was a Single Girl Again," "The Saddest Part of All." HOBBIES: Bowling, movies, TV. HOME TOWN: West Plains, Mo.

★ FERLIN HUSKY

LABEL: Capitol. MANAGEMENT: Hubert Long Talent. ADDRESS: 806 16th Ave. S., Nashville, Tenn. TOP RECORDS: "Gone," "Wings of a Dove," "Dear John Letter," "Little Tom, My Reason for Living," "As Close as We'll Ever Be." HOBBIES: Fishing and hunting. HOME TOWN: Flatt River, Mo.

★ AUTRY INMAN

LABEL: Sims. MANAGEMENT: Russell Sims. ADDRESS: 801 17th Ave. S., Nashville, Tenn. TOP RECORDS: "Let's Take the Long Way Home," "Don't Put It Off," "That's Alright," "Blue Monday," "Don't Make Love in a Buggy," "I've Got Farther to Go Than I've Been," "I Guess I'm Crazy." HOBBIES: Fishing, writing songs, hunting. HOME TOWN: Florence, Ala.

★ THE IRVIN TWINS

LABEL: Columbia. MANAGEMENT: Bob Gunter. ADDRESS: 12517 Dixie Hgwy., Valley Station, Ky. HOBBIES: Swimming, boating, art. HOME TOWN: Louisville, Ky.

★ JIMMY JAY

LABEL: Philips. TOP RECORDS: "Don't Let the Stars Get in Your Eyes," "Twinkle, Twinkle Little Star." HOBBIES: Fishing, hunting. HOME TOWN: Taylor, Ark.

★ PENNY JAY

LABEL: Decca. MANAGEMENT: Troy Martin. ADDRESS: James Robertson Hotel, Nashville, Tenn. TOP RECORD: "Just Over the Line." HOBBIES: Sewing, horseback riding, swimming. HOME TOWN: Knoxville, Tenn.

★ SONNY JAMES

LABEL: Capitol. MANAGEMENT: Bob Neal Agency, Inc. ADDRESS: B12 16th Ave. S., Nashville, Tenn. TOP RECORDS: "The Minute You're Gone," "Jenny Lou," "Brown Mountain," "Lights," "Young Love." HOBBY: Fishing. HOME TOWN: Hackleburg, Ala.

★ JIM & JESSE

LABEL: Epic. MANAGEMENT: Jim McReynolds. ADDRESS: Box 425, Prattsville, Ala. TOP RECORDS: "Sweet Little Miss Blue Eyes," "Virginia Waltz," "Pickin' and A-Grinnin'." HOME TOWN: Coeburn, Va.

★ COUSIN JAKE & UNCLE JOSH

LABEL: Cotton Town Jubilee. MANAGEMENT: Mrs. Louise Spruggs. ADDRESS: 201 Donna Dr., Madison, Tenn. TOP RECORD: "This World of Mine (Is a Lonely Place)."

★ STONEWALL JACKSON

LABEL: Columbia. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: B15 16th Ave. S., Nashville, Tenn. TOP RECORDS: "Life to Go," "Waterloo." HOBBY: Farming. HOME TOWN: Brentwood, Tenn.

★ WANDA JACKSON

LABEL: Capitol. MANAGEMENT: Jim Halsey, Thunderbird Artists. ADDRESS: Independence, Kan. TOP RECORDS: "Memory Mountain" (LP), "We Haven't a Moment to Lose" (LP), "Love Me Forever," "Rockin' Wanda," "There's a Party Going On."

★ KRIS JENSEN

LABEL: Hickory. MANAGEMENT: Acuff-Rose Artists Corp. ADDRESS: 250B-B Franklin Rd., Nashville 4, Tenn. TOP RECORD: "Torture." HOME TOWN: Fort Lauderdale, Fla.

★ COUSIN JODY

MANAGEMENT: Jim Denny Artists Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn. TOP RECORDS: "Mockingbird," "The Lady Policeman."

★ GEORGE JONES

LABEL: United Artists. MANAGEMENT: Bob Neal Agency, Inc. ADDRESS: B12 16th Ave. S., Nashville, Tenn. TOP RECORDS: "She Thinks I Still Care," "We Must Have Been Out of Our Minds," "White Lightning," "You Comb Her Hair," "Not What I Had in Mind," "Tender Years," "Color of the Blue," "I Saw Me." HOBBY: Automobiles. HOME TOWN: Vidor, Tex.

★ GRANDPA JONES

LABEL: Monument. MANAGEMENT: Jim Denny Artists Bureau. ADDRESS: B15 16th Ave. S., Nashville, Tenn. TOP RECORDS: "Trizdon Yodel," "T-For Texas," "Old Rattler," "Carolina Sunshine Girl." HOBBY: Fishing. HOME TOWN: Henderson County, Ky.

★ RAMSEY KEARNEY

LABEL: Hickory. MANAGEMENT: Acuff-Rose Artists Corp. ADDRESS: 250B-B Franklin Rd., Nashville 4, Tenn. TOP RECORDS: "Keep Your Love for Me," "Thinking About My Baby," "Nine Little Tears," "I Never Let You Cross My Mind." HOBBY: Songwriting. HOME TOWN: Bolivar, Tenn.

★ GEORGE KENT

LABEL: Dial. MANAGEMENT: Wil-Helm Agency. ADDRESS: B01 16th Ave. S., Nashville, Tenn. TOP RECORDS: "Don't Go Back Again," "Move On," "It's a Lonesome Ole Town," "Hall of Shame," "Gold Rush," "If Love Had a Color," "Little Wheels," "Me and Tina," "I Got Hurt All Over Me." HOBBY: Fishing. HOME TOWN: Dallas, Tex.

★ MERLE KILGORE

LABEL: MGM. MANAGEMENT: Bob Neal Agency, Inc. ADDRESS: 812 16th Ave. S., Nashville, Tenn. TOP RECORDS: "Whiskey Road," "Five Miles Down the Road," "Pinball Machine," "42 in Chicago," "I Am." HOBBY: Studying Confederacy. HOME TOWN: Spring Hill, La.

★ CLAUDE KING

LABEL: Columbia. MANAGEMENT: Tillman Franks Enterprises. TOP RECORDS: "Comancheros," "Wolverton Mountain," "Meet Claude King." HOBBIES: Hunting and fishing. HOME TOWN: Shreveport, La.

★ LARRY KIRBY

LABEL: Todd. TOP RECORDS: "My Baby Don't Love Me," "Rose of Kentucky," "Full Heart & Empty Arms," "Make Believe You Do." HOBBIES: Fishing, stock car racing. HOME TOWN: Tampa, Fla.

★ BRENDA LEE

LABEL: Decca. MANAGEMENT: Dub Allbritten. ADDRESS: West End Bldg., Nashville, Tenn. TOP RECORDS: "I'm Sorry," "That's All You Gotta Do," "Break It to Me Gently," "Losing You," "Dum Dum." HOME TOWN: Nashville, Tenn.

★ ROY LANHAM

LABEL: Sims. HOBBIES: Jam sessions, fishing, hunting, taking vacations. HOME TOWN: Corbin, Ky.

(Continued on page 210)



WALLY LEWIS



ROY DRUSKY



LEON McAULIFF



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• Continued from page 208

★ **BOBBY LEWIS**

**LABEL:** Saber. **MANAGEMENT:** Hal Smith Artist Productions. **ADDRESS:** 119 Two Mile Pike, Goodlettsville, Tenn.  
**TOP RECORD:** "Sandra Key."  
**HOBBY:** Golf. **HOME TOWN:** Kentucky.

★ **JERRY LEE LEWIS**

**LABEL:** Sun. **MANAGEMENT:** Frank Casone. **ADDRESS:** Memphis, Tenn.  
**TOP RECORDS:** "Whole Lotta Shakin' Goin' On," "Great Balls of Fire," "Breathless," "High School Confidential," "Break-Up," "What'd I Say," "Crazy Arms," "Cold, Cold Heart."  
**HOBBIES:** Fishing, automobiles, piano. **HOME TOWN:** Friday, La.

★ **WALLY LEWIS**

**LABEL:** Sims. **MANAGEMENT:** Russell Sims. **ADDRESS:** 801 17th Ave. S., Nashville, Tenn.  
**TOP RECORDS:** "Kathleen," "Wall of Pretend," "My Baby Walks All Over Me," "Streets of Berlin."  
**HOBBIES:** Fishing, golfing, swimming, hunting.

★ **X LINCOLN**

**LABEL:** Time. **MANAGEMENT:** Wright Talent Agency. **ADDRESS:** Box 516, Goodlettsville, Tenn.  
**TOP RECORDS:** "Heartaches and Happiness," "Sweet, Sweet Kisses."  
**HOBBY:** Songwriting. **HOME TOWN:** Fort Worth, Tex.

★ **LONZO & OSCAR**

**LABEL:** Nugget. **MANAGEMENT:** Jack Logan. **ADDRESS:** Rt. 1, Box 400, Goodlettsville, Tenn.  
**TOP RECORDS:** "Have a Little Faith in Me," "Charming Betsy," "Hand Holding," "Deep Thinking," "Uh, What's Her Name," "Going Uptown," "Grandpa's Mountain Dew."  
**HOBBIES:** Fishing, boating. **HOME TOWN:** Edmont, Ky.

★ **BOBBY LORD**

**LABEL:** Hickory. **MANAGEMENT:** Acuff-Rose Artist Corp. **ADDRESS:** 2508-B Franklin Rd., Nashville 4, Tenn.  
**TOP RECORDS:** "Hawkeye," "Without Your Love," "Cry, Cry Darling," "When I've Learned," "Out Behind the Barn."  
**HOBBIES:** Fishing, golf, bowling, woodcarving. **HOME TOWN:** Tampa, Fla.

★ **JOHN D. LOUDERMILK**

**LABEL:** RCA Victor.  
**TOP RECORDS:** "Bad News," "Road Hog," "Language of Love," "Midnight Bus," "Tobacco Road."  
**HOBBY:** Antique collector. **HOME TOWN:** Nashville, Tenn.

★ **THE LOUVINS**

**LABEL:** Capitol. **MANAGEMENT:** Bob Neal Agency, Inc. **ADDRESS:** 812 16th Ave. S., Nashville, Tenn.  
**TOP RECORDS:** "My Baby's Gone," "The Weapon of Prayer," "The River of Jordan."  
**HOME TOWN:** Henagar, Ala.

★ **BOB LUMAN**

**LABEL:** Hickory. **MANAGEMENT:** Acuff-Rose Artists Corp. **ADDRESS:** 2508-B Franklin Rd., Nashville 4, Tenn.  
**TOP RECORDS:** "Let's Think About Living," "Great Snowman," "Interstate Forty," "Can't Take the Country From the Boy."  
**HOBBIES:** Golf and baseball. **HOME TOWN:** Greggoton, Tex.

★ **JUDY LYNN**

**LABEL:** United Artists. **MANAGEMENT:** John Kelly. **ADDRESS:** 301 Baltimore, Las Vegas, Nev.  
**TOP RECORDS:** "My Father's Voice," "Footsteps of a Fool," "Oh Why Can't He Forget Her."  
**HOME TOWN:** Las Vegas, Nev.

★ **LORETTA LYNN**

**LABEL:** Decca. **MANAGEMENT:** Wil-Helm Agency. **ADDRESS:** 801 16th Ave. S., Nashville, Tenn.  
**TOP RECORDS:** "Success," "I Walked Away From the Wreck," "The Other Woman," "World of Forgotten People," "I'm a Honky Tonk Girl."  
**HOBBIES:** Fishing, sewing. **HOME TOWN:** Paintsville, Ky.

★ **HANK LOCKLIN**

**LABEL:** RCA Victor.  
**TOP RECORDS:** "Send Me the Pillow You Dream On," "Please Help Me, I'm Falling."  
**HOME TOWN:** Florida.

★ **ROSE MADDOX**

**LABEL:** Capitol.  
**TOP RECORDS:** "Kissing My Pillow," "I Want to Live Again," "Please Help Me I'm Falling," "Down to the River," "Sweethearts in Heaven," "The One Rose" (LP), "Glory Bound Train" (LP), "Big Bouquet of Rose" (LP), "Rose Maddox Sings."  
**HOME TOWN:** Ashland, Ore.

★ **JODY MILLER**

**LABEL:** Capitol. **MANAGEMENT:** Cliffie Stone Associates. **ADDRESS:** 1483 North Vine St., Hollywood 28, Calif.  
**TOP RECORD:** Album: "Wednesday's Child Is Full of Woe."  
**HOBBY:** Collecting folk music. **HOME TOWN:** Blanchard, Okla.

★ **ROGER MILLER**

**LABEL:** RCA Victor. **MANAGEMENT:** Wright Talent Agency. **ADDRESS:** Box 516, Goodlettsville, Tenn.  
**TOP RECORDS:** "You Don't Want My Love," "When Two Worlds Collide," "Fair Swiss Maiden," "Lock, Stock and Teardrops."  
**HOME TOWN:** Sherman, Tex.

★ **WARNER MACK**

**LABEL:** Decca. **MANAGEMENT:** Hubert Long Talent. **ADDRESS:** 806 16th Ave. S., Nashville, Tenn.  
**TOP RECORDS:** "Is It Wrong," "My Love for You," "Yes, There's a Reason," "I Wake Up Crying," "I'll Step Out of the Picture," "Send Me the Pillow (That You Dream On)."  
**HOBBY:** Fishing. **HOME TOWN:** Vicksburg, Miss.

★ **CARL MANN**

**LABEL:** Phillips International. **MANAGEMENT:** Jim Denny Artist Bureau. **ADDRESS:** Nashville, Tenn.  
**TOP RECORDS:** "Mona Lisa," "Pretend," "I'm Coming Home," "When I Grow Too Old to Dream."  
**HOBBIES:** Fishing, boating. **HOME TOWN:** Huntingdon, Tenn.

★ **LINDA MANNING**

**LABEL:** Gaylord. **MANAGEMENT:** Key Talent. **ADDRESS:** 812 16th Ave. S., Nashville, Tenn.  
**TOP RECORDS:** "The Lovin' Kind," "I'll Completely Lose Control," "Thanks a Lot for Everything," "Turning Back the Pages," "Hello, Little Lover."  
**HOBBY:** Songwriting. **HOME TOWN:** Cullman, Ala.

★ **JIMMY MARTIN**

**LABEL:** Decca. **MANAGEMENT:** Barbara Martin Agency. **ADDRESS:** 224 Jacksonian Dr., Nashville, Tenn.  
**TOP RECORDS:** "Poor Little Bullfrog," "Hey, Lonesome," "The Old Man's Drunk Again."  
**HOME TOWN:** Martins Ferry, Ohio.

★ **COUNTRY JOHNNY MATHIS**

**LABEL:** United Artists. **MANAGEMENT:** Tillman Franks Enterprises. **ADDRESS:** 604 Commercial Building, Shreveport, La.  
**TOP RECORDS:** "Please Talk to My Heart," "I've Been Known to Cry."  
**HOBBY:** Songwriting. **HOME TOWN:** Dallas, Tex.

★ **LEON McAULIFF**

**LABEL:** Capitol. **MANAGEMENT:** Don Thompson Agency, P. O. Box 308, Rogers, Ark.  
**TOP RECORDS:** "Steel Guitar Rag," "Panhandle Rag," "Cozy Inn," "Orange Blossom Special," "Faded Love."  
**HOBBY:** Flying (owns Cessna twin-engine 310). **HOME TOWN:** Tulsa, Okla.

★ **DARRELL McCALL**

**LABEL:** Phillips. **TOP RECORD:** "A Stranger Was Here."

(Continued on page 212)



MAC WISEMAN



WILLIS BROTHERS



AUTRY INMAN



STUART HAMBLEN



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• Continued from page 210

## ★ GRADY MARTIN

LABEL: Decca.  
TOP RECORDS: "City Lights," "Frauline," "Somebody Stole My Gal," "Rose Room," "Any Time."  
HOME TOWN: Nashville.

## ★ BUDDIE MERIDITH

LABEL: Starday. MANAGEMENT: Key Talnte. ADDRESS: 812 16th Ave. S., Nashville, Tenn.  
TOP RECORDS: "I May Fall Again," "Here I Am Again."  
HOBBY: Ham radio. HOME TOWN: Rapid City, S. D.

## ★ NED MILLER

LABEL: Fabor.  
TOP RECORDS: "From a Jack to a King," "Long Shadow," "Lights in the Street."  
HOME TOWN: Rains, Utah.

## ★ ROGER MILLER

LABEL: RCA Victor.  
TOP RECORDS: "When Two Worlds Collide," "You Don't Want My Love."  
HOME TOWN: Ft. Worth, Tex.

## ★ MINNIE PEARL

LABEL: Starday. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.  
HOBBIES: Golf, church activities, charitable work.  
HOME TOWN: Centerville, Tenn.

## ★ BILL MONROE

LABEL: Decca. MANAGEMENT: Jim Denny Artists Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.  
TOP RECORDS: "My All Time Country Favorites," "Saturday Night—Grand Ole Opry," "Mr. Bluegrass."  
HOME TOWN: Nashville, Tenn.

## ★ MELBA MONTGOMERY

LABEL: United Artists. MANAGEMENT: Bob Neal Agency, Inc. ADDRESS: 806 16th Ave. S., Nashville, Tenn.  
TOP RECORDS: "Hall of Shame," "What's Good for You," "We Must Have Been Out of Our Minds," "Let's Invite Them Over."  
HOBBY: Songwriting. HOME TOWN: Florence, Ala.

## ★ BOB MOORE

LABEL: Monument

## ★ LATTIE MOORE

LABEL: King. MANAGEMENT: Music City Talent Agency. ADDRESS: 940 W. Sharpe Ave., Nashville, Tenn.  
TOP RECORDS: "Here I Am Drunk Again," "Juke Joint Johnny," "Out of Control," "I'm Not Broke, Just Badly Bent."  
HOBBY: Fishing. HOME TOWN: Scottsville, Ky.

## ★ GEORGE MORGAN

LABEL: Columbia. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.  
TOP RECORDS: "Candy Kisses," "I'm in Love Again," "I Think I'm Going to Cry."  
HOBBIES: Hunting, fishing, softball. HOME TOWN: Waverly, Tenn.

## ★ JOHNNY & JONIE MOSBY

LABEL: Columbia. MANAGEMENT: Steve Stebbins, Americana Corporation. ADDRESS: Box 47, Woodland Hills, Calif.  
TOP RECORDS: "Just Before Dawn," "Trouble in My Arms," "The Wrong Side of Town," "Ain't You Ever," "Don't Call Me From a Honky-Tonk," "Who's Been Cheatin' Who?"  
HOBBIES: Hunting, woodworking. HOME TOWN: Woodland Hills, Calif.

## ★ MOON MULLICAN

LABEL: Hall. MANAGEMENT: Wm. G. Hall. ADDRESS: Box 849, Beaumont, Tex.  
TOP RECORDS: "I'll Sail My Ship Alone," "Sweeter Than the Flowers," "New Jolie Blon."  
HOBBIES: Hunting and fishing. HOME TOWN: Beaumont, Tex.

## ★ WILLIE NELSON

LABEL: Liberty. MANAGEMENT: Jim Halsey Attractions. ADDRESS: Halsey Bldg., Independence, Kan.  
TOP RECORDS: "Half a Man," "Funny How Time Slips Away."  
HOME TOWN: Fort Worth, Tex.

## ★ JEANNE NEWMAN

LABEL: Phillips International. MANAGEMENT: Bill Harris. ADDRESS: Memphis, Tenn.  
TOP RECORDS: "The Boy I Met Today," "Thanks a Lot."  
HOBBIES: Piano, clarinet, ukulele, boating. HOME TOWN: Memphis, Tenn.

## ★ JIMMY NEWMAN

LABEL: Decca. MANAGEMENT: Key Talent. ADDRESS: 812 16th Ave. S., Nashville, Tenn.  
TOP RECORDS: "Cry Cry Darling," "Day Dreaming," "Fallin' Star," "Lovely Work of Art," "Alligator Man," "Bayou Talk," "Just One More Night With You," "Everything," "D.J. for a Day," "The Mover," "I May Fall Again."  
HOBBY: Golfing. HOME TOWN: Big Mamou, La.

## ★ NORMA JEAN

LABEL: Columbia. MANAGEMENT: Don Warden. ADDRESS: Box 8061, Nashville 7, Tenn.  
TOP RECORDS: "Chapel Bells," "The Gambler & the Lady," "I Didn't Mean It."  
HOBBIES: Bowling, swimming. HOME TOWN: Oklahoma City, Okla.

## ★ THE OAK RIDGE BOYS

LABEL: Warner Bros.

## ★ JAMES O'GWYNN

LABEL: United Artists. MANAGEMENT: Bob Neal Agency, Inc. ADDRESS: 812 16th Ave. S., Nashville, Tenn.  
TOP RECORDS: "My Name Is Mud," "Losing Game," "Talk to Me Lonesome Heart," "There's a Heartache Following Me," "No One Here But Me."  
HOBBY: Fishing. HOME TOWN: Hattiesburg, Miss.

## ★ ROY ORBISON

LABEL: Monument. MANAGEMENT: Acuff-Rose Artists Corp. ADDRESS: 2508-B Franklin Rd., Nashville 4, Tenn.  
TOP RECORDS: "Running Scared," "Only the Lonely," "The Crowd," "In Dreams," "Leah," "Blue Bayou."  
HOBBIES: Boating and songwriting. HOME TOWN: Wink, Tex.

## ★ OSBORNE BROTHERS

LABEL: Decca, formerly MGM. MANAGEMENT: Wil-Helm Agency. ADDRESS: 801 16th Ave. S., Nashville, Tenn.  
TOP RECORDS: "Ruby Are You Mad," "Once More," "Fair and Tender Ladies," "She's No Angel," "Banjo Boys," "Mule Skinner Blues," "Lovely Told Me Goodbye," "Each Season Changes You." (All the above on MGM).  
HOME TOWN: Hyden, Ky.

## ★ BUCK OWENS

LABEL: Capitol. MANAGEMENT: Hal Smith Artist Productions. ADDRESS: 119 Two Mile Pike, Goodlettsville, Tenn.  
TOP RECORDS: "Sweethearts in Heaven," "We're the Talk of the Town," "Love Is Gonna Live Here," "Act Naturally."  
HOBBY: Ranching. HOME TOWN: California.

## ★ BILLY PARKER

LABEL: Sims. MANAGEMENT: Russell Sims. ADDRESS: 801 17th Ave. S., Nashville, Tenn.  
TOP RECORDS: "Thanks a Lot," "Out of Your Heart," "The Line Between Love and Hate," "It Hurts Me (Instead of You)."  
HOBBIES: Fishing, cars, racing sports cars. HOME TOWN: Oklahoma City, Okla.

## ★ PAUL PEEK

LABEL: Mercury. TOP RECORD: "A Miss Is as Good as a Mile."

## ★ CARL PERKINS

LABEL: Columbia. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.  
TOP RECORDS: "Blue Suede Shoes," "Forget Me (The Next Time Around)," "Hollywood City," "I've Been There Before," "Ham Bone," "Sister Twister."  
HOBBIES: Songwriting, fishing. HOME TOWN: Jackson, Tenn.

## ★ BILL PHILLIPS

LABEL: Decca. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.  
TOP RECORDS: "Sawmill," "Georgia Town Blues."  
HOBBIES: Songwriting and being with family.  
HOME TOWN: Canton, N. C.

## ★ WEBB PIERCE

LABEL: Decca. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.  
TOP RECORDS: "There Stands the Glass," "I Ain't Never," "Slowly," "Wandering," "In the Jailhouse Now," "How Do You Talk to a Baby," "Sands of Gold," "More and More."  
HOBBIES: Bowling and baseball. HOME TOWN: West Monroe, La.

## ★ THE PLAINSMEN

LABEL: Sims. MANAGEMENT: Howard Wellborn. ADDRESS: 5560 Devore Dr., Baton Rouge, La.  
TOP RECORDS: "North to Alaska," "Lonely Street," "I Can't Get Over the Way You Got Over Me."  
HOBBIES: Writing gospel material, swimming and hunting.

## ★ JOE POOVEY

LABEL: Sims. MANAGEMENT: Russell Sims. ADDRESS: 801 17th Ave. S., Nashville, Tenn.  
TOP RECORD: "Are You Really Worth It All," "As One Sinner to Another," "Her Mother's Wedding Dress," "I'm Barely Hangin' On to Me."  
HOBBIES: Working at Six Flags Over Texas, writing songs.

## ★ DAVID PRICE

LABEL: Gaylord. MANAGEMENT: Key Talent. ADDRESS: 812 16th Ave. S., Nashville, Tenn.  
TOP RECORDS: "Save a Little Corner," "Good Morning, Self," "You Make It Easy (to Be True)."  
HOBBY: Fishing. HOME TOWN: Columbia, Tenn.

## ★ RAY PRICE

LABEL: Columbia. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.  
TOP RECORDS: "City Lights," "Heartache No. 1," "Pride," "Let Me Talk to You," "I've Got a New Heartache."  
HOBBIES: Hunting and fishing. HOME TOWN: Perryville, Tex.

## ★ JEAN PRUETT

LABEL: RCA Victor. HOBBY: Songwriting. HOME TOWN: Anniston, Ala.

(Continued on page 214)

# DAVID HOUSTON

## **MOUNTAIN OF LOVE**

b/w

## **ANGELINE**

Epic #5-9625

Management and Booking:  
**TILLMAN FRANKS ENTERPRISES**  
604 Commercial Bldg.  
Shreveport, La.  
423-5886



### ★ WADE RAY

LABEL: Fabor.

TOP RECORDS: "Heart of a Clown," "The Things I might Have Been," "Walk Softly," "Burning Desire," "Two Red, Red Lips," "Have Yourself a Party," "Country Boy."

HOME TOWN: Boynton, Ark.

### ★ DEL REEVES

LABEL: Reprise. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Be Quiet Man," "He Stands Real Tall," "The Only Girl I Can't Forget."

HOBBY: Golfing. HOME TOWN: Sparta, N. C.

### ★ JIM REEVES

LABEL: RCA Victor. MANAGEMENT: Hal Smith Artist Productions. ADDRESS: 119 Two Mile Pk., Goodlettsville, Tenn.

TOP RECORDS: "Guilty," "He'll Have to Go," "Four Walls," "I'd Fight the World."

### ★ CHARLIE RICH

LABEL: Groove. ADDRESS: 261 Chelsea Bldg., Memphis, Tenn.

TOP RECORDS: "Whirlwind," "Lonely Weekend," "Sitting & Thinking," "She Loves Everybody But Me."

HOBBIES: Piano and sax. HOME TOWN: Arkansas.

### ★ GEORGIE RIDDLE

LABEL: United Artists Records. MANAGEMENT: Bob Neal Agency. ADDRESS: 806 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Lonesome Old Town," "She's Lonesome Again," "Little Heartbreaker You," "Let Me Go," "I May Cry," "Conscience Or Heart," "Let's Try Again," "I'll Never Let Go of You."

HOBBIES: Songwriting, baseball, basketball. HOME TOWN: Marion, Ind.

### ★ MARTY ROBBINS

LABEL: Columbia. MANAGEMENT: Marty Robbins Enterprises—Lee Emerson. ADDRESS: 713 18th Ave. S., Nashville, Tenn.

TOP RECORDS: "Singing the Blues," "White Sport Coat," "Story of My Life," "She Was Only Seventeen," "El Paso," "Big Iron," "Don't Worry," "Ruby Ann," "Devil Woman," "Not So Long Ago."

HOBBIES: Car racing, fishing. HOME TOWN: Glendale, Ariz.

### ★ RUSTY & DOUG

LABEL: RCA Victor. MANAGEMENT: Bob Neal Agency, Inc. ADDRESS: 812 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Louisiana Man," "Pirogue," "Uncle Sbel," "Hey Sheriff."

HOBBIES: Fishing and eating. HOME TOWN: Lake Charles, La.

### ★ TEX RITTER

LABEL: Capitol. MANAGEMENT: Acuff-Rose Artists Corporation. ADDRESS: 2508-B Franklin Rd., Nashville 4, Tenn.

TOP RECORDS: "High Noon," "The Wayward Wind," "Hillbilly Heaven," "Rye Whiskey," "Boll Weevil."

HOBBIES: Hunting, fishing, baseball, horses. HOME TOWN: Murauul, Tex.

### ★ RAY SANDERS

TOP RECORD: "A World So Full of Love."

### ★ EARL SCOTT

LABEL: Mercury. MANAGEMENT: Wil-Helm Agency.

ADDRESS: 801 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Then a Tear Fell," "From a King to a Joker to a Clown," "Loose Lips."

HOBBIES: Horses, fishing, writing to deejays.

HOME TOWN: Youngstown, Ohio.

### ★ JACK SCOTT

LABEL: Capitol. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "My True Love," "What in the World's Come Over You?" "Burning Bridges," "Laugh and the World Laughs With You."

HOBBIES: Weight lifting, physical culture.

HOME TOWN: Hazel Park, Mich.

### ★ EARL SCRUGGS

LABEL: Columbia. MANAGEMENT: Mrs. Earl Scruggs. ADDRESS: 201 Donna Dr., Madison, Tenn.

TOP RECORDS: "Legend of the Johnson Boys," "Cabin on the Hill," "Ballad of Jed Clampett," "Pearl, Pearl, Pearl." Albums: "Hard Travelin'," "Foggy Mountain Banjo," "Foggy Mountain Jamboree," "Flatt and Scruggs at Carnegie Hall."

HOBBY: Flying. HOME TOWN: Originally from Shelby, N. C., home now in Madison, Tenn.

### ★ JEAN SHEPARD

LABEL: Capitol. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Crying Steel Guitar Waltz," "The Dean John Letter," "Satisfied Mind."

HOBBIES: Fishing, hunting, horseback riding, swimming. HOME TOWN: Pauls Valley, Okla.

### ★ HERBERT SIMS

LABEL: Gillette.

TOP RECORDS: "Every Once in Awhile," "Old Weeping Willow," "Walk the Floor," "Ten Years Ago."

HOBBIES: Horses, swimming, fishing, hunting. HOME TOWN: London, Ky.

### ★ JIMMIE SKINNER

LABEL: Starday. MANAGEMENT: Himself. ADDRESS: Cincinnati, Ohio.

TOP RECORDS: "What Makes a Man Wander," "Dark Hollow."

HOBBY: Songwriting. HOME TOWN: Berea, Ky.

### ★ MARGIE SINGLETON

LABEL: Mercury.

TOP RECORDS: "She Will Break Your Heart," "Are You Mine?"

HOME TOWN: Madison, Tenn.

### ★ ARTHUR (GUITAR BOOGIE) SMITH

LABEL: Starday. MANAGEMENT: Himself. ADDRESS: 7224 Sardis, Charlotte, N. C.

TOP RECORDS: "Guitar Boogie," "Tie Your Hunting Dog Down."

HOBBY: Songwriting.

HOME TOWN: Charlotte, N. C.

### ★ CARL SMITH

LABEL: Columbia. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Let's Live a Little," "Mr. Moon," "Let Old Mother Nature Have Her Way," "Don't Just Stand There," "Loose Talk," "Why Did You Come My Way?"

HOBBIES: Hunting, fishing, horseback riding, raising black angus cattle. HOME TOWN: Maynardsville, Tenn.

### ★ WARREN SMITH

LABEL: Liberty. MANAGEMENT: Slick Norris. ADDRESS: Highlands, Tex.

TOP RECORDS: "I Don't Believe I'll Fall In Love Today," "165 Pounds of Hurt," "That's Why I Sing in a Honky Tonk."

HOBBY: Flying. HOME TOWN: Memphis, Tenn.

### ★ HANK SNOW

LABEL: RCA Victor. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "I'm Moving On," "Rhumba Boogie," "The Gold Rush Is Over," "Tangled Mind," "The Golden Rocket," "Rocking, Rolling Ocean," "I Don't Hurt Anymore," "Big Wheels," "Last Ride."

HOBBY: Horses. HOME TOWN: Canada.

### ★ RED SOVINE

LABEL: Starday. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "The Intoxicated Rat," "Little Rosa," "Why, Baby, Why?" "Sitting and Thinking," "Cold Hands of Fate," "Waltzing With Sin."

HOBBIES: Collects antique clocks, fishing and hunting. HOME TOWN: Charleston, W. Va.

### ★ STRINGBEAN

LABEL: Starday. MANAGEMENT: Wil-Helm Agency. ADDRESS: 801 16th Ave. So., Nashville, Tenn.

TOP RECORDS: "A Salute to Uncle Dave Macon," "Barnyard Banjo Picking," "Moonshining in Them Old Kentucky Hills," "Bully of the Town," "How Many Biscuits Can You Eat," "Chewing Chewing Gum."

HOBBY: Fishing.

HOME TOWN: The Hills of East Kentucky.

### ★ GORDON TERRY

LABEL: Liberty. MANAGEMENT: Self. ADDRESS: 6920 Sunset, Hollywood.

TOP RECORDS: "Most of All," "Almost Gone," "Johnson's Old Grey Mule," "Sittin' Just One Car From You."

HOME TOWN: Gaston, Ala.

### ★ MEL TILLIS

LABEL: Columbia. MANAGEMENT: Hubert Long Talent. ADDRESS: 806 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Don't Tell Mama," "Half Laughing, Half Crying," "Finally," "Violet and the Rose."

HOBBY: Fishing. HOME TOWN: Tampa, Fla.

### ★ FLOYD TILLMAN

LABEL: Sims. MANAGEMENT: Russell Sims. ADDRESS: 801 17th Ave. S., Nashville, Tenn.

TOP RECORDS: "Slippin' Around," "I Love You So Much It Hurts," "Each Night at Nine," "Gotta Have My Baby Back," "Sign on the Dotted Line," "Let's Make Memories," "Drivin' Nails in My Coffin," "Some Other World," "Why Do You Treat Me This Way," "When I Lost My Baby."

HOBBIES: Writing great songs, building his new home with his own two hands and fishing (all day long). HOME TOWN: Houston, Tex.

### ★ BILLY THOMPSON

LABEL: Rice. MANAGEMENT: Key Talent. ADDRESS: 812 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "They Did," "Here I Go Again."

HOBBY: Hunting. HOME TOWN: Dallas, Tex.

### ★ HANK THOMPSON

LABEL: Capitol. ADDRESS: Oklahoma, City, Okla.

TOP RECORDS: "Oklahoma Hills," "The Wild Side of Life," "The More in Love Your Heart Is," "Blackboard of My Heart," "The State Fair of Texas" (LP), "The Best of Hank Thompson" (LP), "Hank Thompson at the Golden Nugget."

HOME TOWN: Waco, Tex.

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## ★ SUE THOMPSON

LABEL: Hickory. MANAGEMENT: Acuff-Rose Artist Corporation. ADDRESS: 2508-B Franklin Rd., Nashville, Tenn.

TOP RECORDS: "Norman," "Sad Movies," "James, Hold the Ladder Steady," "Willie Can," "Angel, Angel."

HOBBY: Swimming. HOME TOWN: San Jose, Calif.

## ★ TOMPALL AND THE GLASER BROTHERS

LABEL: Decca. MANAGEMENT: Hubert Long Talent. ADDRESS: 806 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Words Come Easy," "Let Me Down Easy," "She Loves the Love I Give Her," "Trackin' Me Down."

HOBBIES: Fishing, water skiing, golf. HOME TOWN: Spaulding, Neb.

## ★ MERLE TRAVIS

LABEL: Capitol.

TOP RECORDS: "The Merle Travis Guitar" (LP), "Back Home" (LP), "Walkin' the Strings" (LP), "Travis" (LP), "Songs of the Coal Mines" (LP).

## ★ ERNEST TUBB

LABEL: Decca. MANAGEMENT: Hal Smith Artists Productions. ADDRESS: 119 Two Mile Pike, Goodlettsville, Tenn.

TOP RECORDS: "I'm Walking the Floor Over You," "Thanks a Lot," "Let's Say Goodbye Like We Said Hello," "It's Been So Long, Darling."

HOBBY: Golf. HOME TOWN: Texas.

## ★ JUSTIN TUBB

LABEL: RCA Victor. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Ooh-La-La," "Looking Back to See," "Sure-Fire Kisses," "I Gotta Go Get My Baby," "You Nearly Lose Your Mind." Album: "Country Boy in Love."

HOBBIES: Collecting records and bowling. HOME TOWN: San Antonio, Tex.

## ★ LEROY VAN DYKE

LABEL: Mercury. MANAGEMENT: Wright Talent Agency. ADDRESS: Box 516, Goodlettsville, Tenn.

TOP RECORDS: "Walk On By," "Auctioneer," "If a Woman Answers," "Black Cloud," "Dim Dark Corner," "The Other Boys Are Talking."

HOBBIES: Horseback riding and fishing. HOME TOWN: Sedalia, Mo.

## ★ PORTER WAGONER

LABEL: RCA Victor. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "A Satisfied Mind," "Company's Comin'," "Eat, Drink and be Merry," "Uncle Pen," "A Good Time Was Had by All," "I Thought I Heard You Call My Name," "Your Old Love Letters."

HOBBY: Golfing. HOME TOWN: West Plains, Mo.

## ★ BILLY WALKER

LABEL: Columbia. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Funny How Times Slips Away," "Willie the Weeper," "Charlie's Shoes," "I've Got a New Heartache," "Everybody's Hits But Mine" and "Billy Walker's Greatest Hits" (Albums).

HOBBY: Fishing. HOME TOWN: Rails, Tex.

## ★ CHARLIE WALKER

LABEL: Columbia. MANAGEMENT: Hal Smith Artist Productions. ADDRESS: 119 Two Mile Pk., Goodlettsville, Tenn.

TOP RECORDS: "I'll Catch You When You Fall," "I Go Anywhere," "I Walked Out of Heaven," "What's Wrong With Me."

HOBBY: Golf. HOME TOWN: Texas.

## ★ CHASE WEBSTER

LABEL: Dot. MANAGEMENT: Acuff-Rose Artists Corp. ADDRESS: 2508-B Franklin Rd., Nashville 4, Tenn.

TOP RECORDS: "Will There Be Sweethearts in Heaven," "Moody River," "The Town Sleeps Through It."

HOBBY: Swimming. HOME TOWN: Franklin, Tenn.

## ★ KITTY WELLS

LABEL: Decca. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Searching," "Making Believe," "One by One," "Hey, Joe."

HOBBY: Our main hobbies right now are grandchildren. HOME TOWN: Madison, Tenn.

## ★ DOTTIE WEST

LABEL: RCA Victor. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "I'll Pick Up My Heart and Go Home," "Touch Me."

HOBBIES: Cooking and gardening. HOME TOWN: McMinnville, Tenn.

## ★ JOHNNY WESTERN

LABEL: Columbia. MANAGEMENT: Americana Corporation. ADDRESS: Box 47, Woodland Hills, Calif.

TOP RECORDS: "Paladine," "Kathy Come Home," "Just for the Record," "Darling Corey."

HOBBIES: Hunting, fishing, foreign sports cars.

HOME TOWN: Canego Park, Calif.

## ★ ONIE WHEELER

LABEL: United Artists. MANAGEMENT: Bob Neal Agency, Inc. ADDRESS: 812 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Run 'Em Off," "Onie's Bop."

HOBBY: Farming. HOME TOWN: Mo.

## ★ SLIM WHITMAN

LABEL: Imperial. MANAGEMENT: Wil-Helm Agency. ADDRESS: 801 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Indian Love Call," "Love Song of the Waterfall," "Keep It a Secret," "Casting My Lasso to the Sky," "China Doll," "Rose Marie," and "Yodel Album."

HOBBY: Fishing. HOME TOWN: Tampa, Fla.

## ★ THE WILBURN BROTHERS

LABEL: Decca. MANAGEMENT: Wil-Helm Agency. ADDRESS: 801 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Troubles Back in Town," "Roll Muddy River," "A Woman's Intuition," "Somebody's Back in Town."

HOBBIES: Golf, bowling, fishing and hunting. HOME TOWN: Hardy, Ark.

## ★ HANK WILLIAMS

LABEL: MGM Records. ADDRESS: Songwriters' Paradise.

TOP RECORDS: "Your Cheatin' Heart," "Jambalaya," "I'll Never Get Out of This World Alive," "Hey Good Lookin'," "Cold, Cold Heart," "Half as Much," "I'll Be a Bachelor Till I Die," "They'll Never Take Her Love From Me," "Happy Rovin', Cowboy," "There's a Bluebird on Your Window-sill," "I've Just Told Momma Goodbye," "I Dreamed About Momma Last Night."

HOBBIES: Guitar, songwriting. HOME TOWN: Montgomery, Ala.

## ★ TEX WILLIAMS

LABEL: Liberty. MANAGEMENT: Jack Murough. ADDRESS: Newhall, Calif.

TOP RECORDS: "Smoke, Smoke, Smoke," "Reno Town of Broken Hearts," "That's What I Like About the West," "Ris'in' High."

## ★ GUY, VIC & SKEETER WILLIS

LABEL: Starday. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Private Lee," "Everlovin'," "Dixieland," "Billy the Kid," "It's the Miles."

Albums: "Willis Brothers in Action," "Code of the West." HOBBIES: Vic Willis, working with his jingle company. Guy Willis, fishing. Skeeter Willis, golf and gardening. HOME TOWN: Shulter, Okla.

## ★ BOB WILLS

LABEL: Liberty. MANAGEMENT: Sam Gibbs. ADDRESS: 1540 Hanover, Wichita Falls, Tex.

TOP RECORDS: "San Antonio Rose," "Heart to Heart Talk," "Spanish Two Step," "Maiden's Prayer."

HOME TOWN: Muleshoe, Tex.

## ★ JOHNNIE LEE WILLS

LABEL: Sims. MANAGEMENT: Russell Sims. ADDRESS: 801 17th Ave. S., Nashville, Tenn.

TOP RECORDS: "Rag Mop," "Peter Cottontail," "Milk Cow Blues," "Your Love for Me Is Losing Light," "Blub Twist," "Lazy John."

HOBBIES: Riding his horse Black Diamond, and training horses, performing in rodeos, and buying pretty suits from Nudie.

## ★ LONNIE (PAP) WILSON

MANAGEMENT: Acuff-Rose Artists Corporation. ADDRESS: 2508-B Franklin Rd., Nashville 4, Tenn.

HOBBIES: Fishing and hunting. HOME TOWN: Maynardville, Tenn.

## ★ DON WINTERS

LABEL: Sims.

TOP RECORDS: "Shake Hands With a Loser," "Too Many Times," "That's All I Need."

HOBBIES: Swimming, professional boxing, horseback riding. HOME TOWN: Tampa, Fla.

## ★ MAC WISEMAN

LABEL: Capitol. MANAGEMENT: Hal Smith Artist Productions. ADDRESS: 119 Two Mile Pk., Goodlettsville, Tenn.

TOP RECORDS: "Your Best Friend and Me," "Love Letters in the Sand," "Tis Sweet To Be Remembered," "Jimmy Brown the Newsboy."

HOBBIES: Hunting and fishing. HOME TOWN: Virginia.

## ★ DEL WOOD

LABEL: Mercury. MANAGEMENT: Bob Neal Agency, Inc. ADDRESS: 812 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Piano Rollin' Blues," "Muskrat Ramble," "Johnson Rag."

## ★ SHEB WOOLEY (ALSO BEN COLDER)

LABEL: MGM Records. MANAGEMENT: Cliffie Stone Associates. ADDRESS: 1483 North Vine St., Hollywood 28, Calif.

TOP RECORDS: "That's My Pa," "That's My Ma," "Meet Mr. Lonely," "Hello Wall No. 2," "Don't Take Your Gun to Town," "Walkin' the Floor Over You," "I Walk the Line," "Don't Go Near the Eskimos," "How the West Was Won," "Shudders and Scream." HOBBIES: Composing, singing, acting and personal appearances. HOME TOWN: Sun Valley, Calif.

## ★ MARION WORTH

LABEL: Columbia. MANAGEMENT: Bob Neal Agency, Inc. ADDRESS: 812 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Shake Me I Rattle," "Crazy Arms," "Are You Willing Willie," "Go On Home," "Tennessee Teardrops," "Blue Guitar."

HOME TOWN: Birmingham, Ala.

## ★ JOHNNY WRIGHT

LABEL: Decca. MANAGEMENT: Jim Denny Artist Bureau. ADDRESS: 815 16th Ave. S., Nashville, Tenn.

TOP RECORDS: "Polish Love," "Cryin' Heart Blues," "The Moon Is High and So Am I."

HOBBY: Grandchildren. HOME TOWN, Madison, Tenn.

## ★ FARON YOUNG

LABEL: Mercury. MANAGEMENT: Shelley Snyder-Shelley Snyder Talent Agency. ADDRESS: 728 16th Avenue South, Nashville, Tenn.

TOP RECORDS: "Going Steady," "Live Fast, Love Hard," "Die Young," "If You Ain't Lovin', You Ain't Living," "Hello Walls," "Yellow Bandana," "I've Come to Say Goodbye," "We've Got Something in Common," "Think About the Good Old Days." New Album—"Faron Young Aims at the West."

HOBBIES: Hunting and fishing. HOME TOWN: Shreveport, La.

**Jim Denny—  
Country & Western  
“Man of the Year”**

• Continued from page 76

Jim saw a great opportunity in the song publishing business as a result of his close association with the top country and western artists. He proceeded to establish the Cedarwood Publishing Company in 1954 and was firmly entrenched in the business when WSM President Jack DeWitt decided that it wasn't quite “cricket” for the “Opry” manager to also be in the music publishing business. Unable to convince DeWitt that there was really nothing unethical about the arrangement, Jim was subsequently relieved of his position as “Opry” manager.

After he left WSM and set up the Jim Denny Artists Bureau other agencies were established and artists began making their own deals.

Goldie Hill, who is now Mrs. Carl Smith, was the first artist to join Jim in his new venture. Others soon followed and the bureau grew as artists' pockets swelled with money from the growing number of personal appearances which they were fulfilling across the country.

The demands for Jim's time as head man at Cedarwood became more pressing as the staff expanded steadily and overseas offices were established in London and Berlin. Cedarwood now boasts some 48 BMI Awards and three Triple Crown Awards from Billboard magazine for the songs, “Love, Love, Love,” “I Don't Care,” and “More and More.”

**Head Man**

Taking the increasing work load as head man of two giants in the industry seemed to come natural for Denny and seemingly only whetted his appetite for more as he broadened his interests in the entertainment field by teaming with Webb Pierce to purchase three radio stations in Georgia. The stations are located in Swainsboro (WJAT), Sandersville (WSNT), and Waynesboro (WBRO).

Denny's contributions to the country and western music industry were recognized in 1955 when he was voted country and western “Man of the Year” by Billboard.

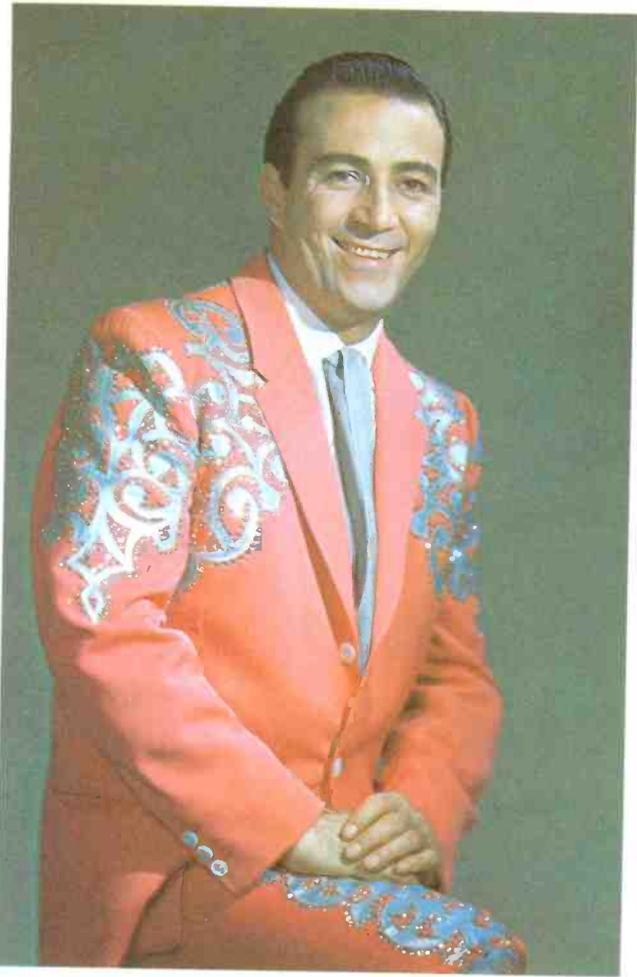
“The country and western music industry has lost a great benefactor,” stated W. E. (Lucky) Moeller, a partner in the Jim Denny Artists Bureau and long-time friend. “No one will ever know just how much this great man has done for country music. All of us in the industry have lost a loyal and trusted friend. He is gone, but his mark will long remain among those of us who were fortunate enough to have known him and to have worked with him.”

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