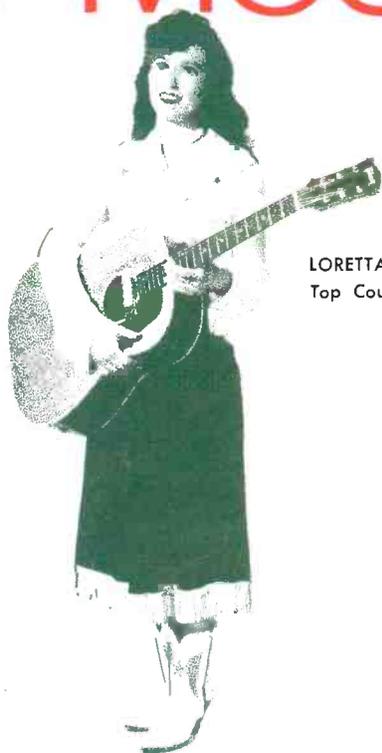


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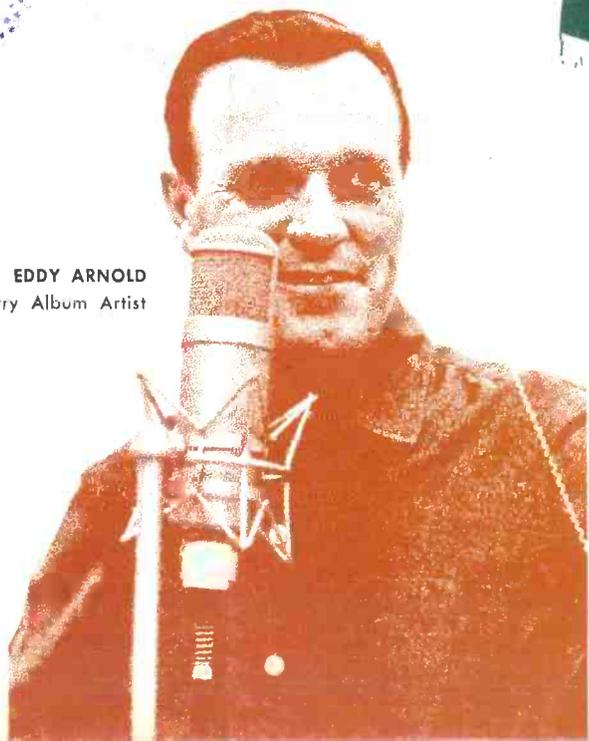
THE WORLD OF COUNTRY MUSIC



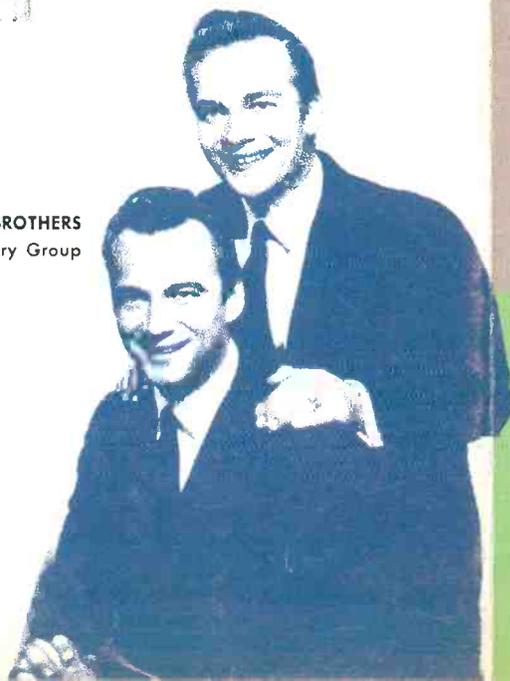
BUCK OWENS
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Published Weekly by
Billboard Publications, Inc.
2160 Patterson St., Cincinnati, O. 45214
Tel.: Area Code 513, 381-6450

Publisher

Hal B. Cook New York Office

Editorial Office

165 W. 46th St., New York, N. Y. 10036
Area Code 212, PL 7-2800
Cable: BILLBOARD NEWYORK

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Circulation Sales, New York

Circulation Manager Milton Gorbulew

Subscription Fulfillment

Send Form 3579 to
2160 Patterson St., Cincinnati, O. 45214
Fulfillment Manager Joseph Pace

U. S. Branch Offices

Chicago, Ill. 60601, 188 W. Randolph

Area Code 312, CE 6-9818

Los Angeles, Calif. 90069,

9000 Sunset Blvd.

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Washington, D. C. 20005

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Woodward Bldg., Rm. 533

Area Code 202, 393-2580

International Office

European Office Andre de Vekey, Dir.

European Editor Mike Hennessey

7 Welbeck St., London W.1 486-5971

Cable: Billboard London

Subscription rates payable in advance.

One year \$20 in U. S. A. (except Alaska,

Hawaii and Puerto Rico) and Canada, or

\$45 by airmail. Rates in other foreign

countries on request. Published weekly.

Second-class postage paid at New York,

N. Y., and at additional mailing offices.

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tions, Inc. Postmaster please send

Form 3579 to Billboard,

2160 Patterson St., Cin-

cinnati, Ohio 45214.

Vol. 79 No. 43

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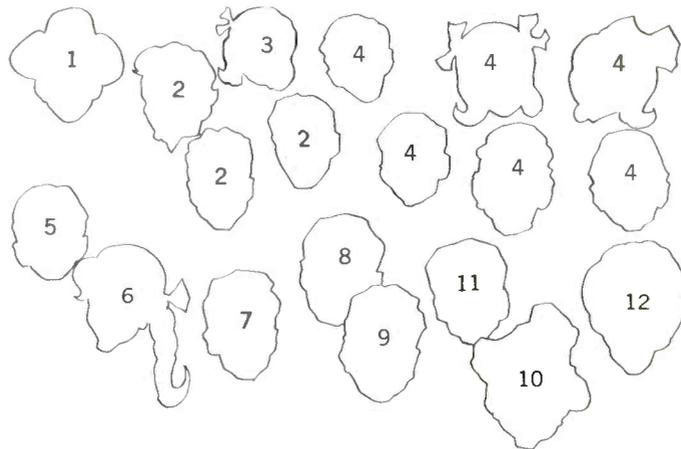
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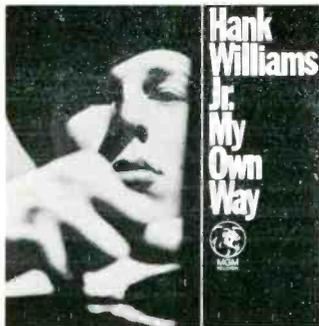
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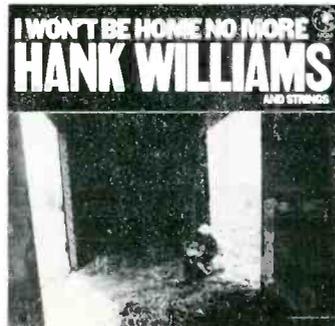


- 1: **HANK WILLIAMS, JR.**
New single: Nobody's Child K-13782
New album: My Own Way E/SE-4428*
- 2: **TOMPALL & THE GLASER BROTHERS**
New single: Through The Eyes Of Love K-13754
New album: Tompall & The Glaser Brothers E/SE-4465
- 3: **BARBARA HERALD**
New single: Good K-13812
- 4: **THE STONEMAN FAMILY**
New single: West Canterbury Subdivision Blues K-13755
New album: Stoneman's Country E/SE-4453
- 5: **STEVE SANDERS**
Latest single: A Child's Request K-13703
Latest album: A Young Boy's Prayer E/SE-4420
- 6: **MOLLY BEE**
New single: I Hate To See Me Go K-13770
Latest album: Swingin' Country E/SE-4423
- 7: **BOBBY WOOD**
New single: The Day After Forever K-13797
- 8: **BOBBY BRADDOCK**
New single: I Know How To Do It K-13737
- 9: **SHEB WOOLEY**
Latest album: It's A Big Land E/SE-4325
- 10: **BEN COLDER**
New single: Purple People Eater #2 K-13771
New album: Wine, Women And Song E/SE-4482
- 11: **LAMAR MORRIS**
New single: Baby Is Gone K-13753
- 12: **SANDY POSEY**
New single: I Take It Back K-13744
New album: Sandy Posey E/SE-4480

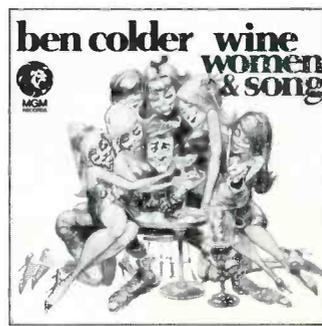
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| Sonny James | |

TOP COUNTRY ARTISTS

The following listings are based on Billboard country charts for the first eight months of 1967.



Artist	Label	Number of Singles on Charts	Artist	Label	Number of Singles on Charts
1. BUCK OWENS, Capitol	Capitol	4	51. WEBB PIERCE, Decca	Decca	3
2. JACK GREENE, Decca	Decca	3	52. CARL PERKINS, Dottie	Dottie	2
3. MERLE HAGGARD, Capitol	Capitol	5	53. JIMMY NEWMAN, Decca	Decca	2
4. EDDY ARNOLD, RCA Victor	RCA Victor	5	54. ROY DRUSKY, Mercury	Mercury	3
5. DAVID HOUSTON, Epic	Epic	4	55. JOHNNY DARRELL, United Artists	United Artists	2
6. GEORGE JONES, Musicor	Musicor	2	56. ROGER MILLER, Smash	Smash	1
7. SONNY JAMES, Capitol	Capitol	2	57. WILLIS BROTHERS, Starday	Starday	2
8. MARTY ROBBINS, Columbia	Columbia	4	58. CONWAY TWITTY, Decca	Decca	2
9. LORETTA LYNN, Decca	Decca	4	59. HARDEN TRIO, Columbia	Columbia	2
10. CONNIE SMITH, RCA Victor	RCA Victor	3	60. TEX RITTER, Capitol	Capitol	1
11. COUNTRY CHARLIE PRIDE, RCA Victor	RCA Victor	2	61. JUNE CARTER, Columbia	Columbia	2
12. WYNN STEWART, Capitol	Capitol	3	62. TOMPALL & THE GLASER BROTHERS, MGM	MGM	2
13. BILLY WALKER, Monument	Monument	3	63. ROBERT MITCHUM, Monument	Monument	1
14. TAMMY WYNETTE, Epic	Epic	4	64. KITTY WELLS, Decca	Decca	5
15. STONEWALL JACKSON, Columbia	Columbia	2	65. HANK THOMPSON, Warner Bros.	Warner Bros.	2
16. BILL ANDERSON, Decca	Decca	4	66. STU PHILLIPS, RCA Victor	RCA Victor	2
17. LYNN ANDERSON, Chart	Chart	4	67. JIM & JESSE, Epic	Epic	1
18. WAYLON JENNINGS, RCA Victor	RCA Victor	3	68. NORMA JEAN, RCA Victor	RCA Victor	4
19. WILBURN BROTHERS, Decca	Decca	3	69. DEL REEVES, United Artists	United Artists	3
20. JIM REEVES, RCA Victor	RCA Victor	2	70. DON GIBSON, RCA Victor	RCA Victor	3
21. GEORGE HAMILTON IV, RCA Victor	RCA Victor	2	71. GLEN CAMPBELL, Capitol	Capitol	3
22. RAY PRICE, Columbia	Columbia	4	72. "LITTLE" JIMMY DICKENS, Columbia	Columbia	1
23. WARNER MACK, Decca	Decca	2	73. CHARLIE LOUVIN, Capitol	Capitol	3
24. LIZ ANDERSON, RCA Victor	RCA Victor	3	74. JAN HOWARD, Decca	Decca	2
25. BOBBY BARE, RCA Victor	RCA Victor	4	75. LORENE MANN, RCA Victor	RCA Victor	2
26. PORTER WAGONER, RCA Victor	RCA Victor	2	76. BONNIE GUITAR, Dot	Dot	3
27. DOTTIE WEST, RCA Victor	RCA Victor	3	77. FARON YOUNG, Mercury	Mercury	2
28. KENNY PRICE, Boone	Boone	2	78. BILLY GRAMMER, Epic	Epic	1
29. FERLIN HUSKY, Capitol	Capitol	3	79. CLAUDE KING, Columbia	Columbia	3
30. WANDA JACKSON, Capitol	Capitol	4	80. HANK WILLIAMS JR., MGM	MGM	3
31. JIM EDWARD BROWN, RCA Victor	RCA Victor	2	81. SKEETS McDONALD, Columbia	Columbia	1
32. JEAN SHEPARD, Capitol	Capitol	3	82. DICK CURLESS, Tower	Tower	1
33. JOHNNY CASH, Columbia	Columbia	3	83. ERNEST TUBB, Decca	Decca	2
34. MEL TILLIS, Kapp	Kapp	3	84. GEORGE MORGAN, Starday	Starday	2
35. JIMMY DEAN, RCA Victor	RCA Victor	3	85. STONEMANS, MGM	MGM	2
36. HANK SNOW, RCA Victor	RCA Victor	2	86. BOBBY WRIGHT, Decca	Decca	1
37. WILMA BURGESS, Decca	Decca	3	87. VAN TREVOR, Band Box	Band Box	1
38. RED SOVINE, Starday	Starday	3	88. OSBORNE BROTHERS, Decca	Decca	2
39. NAT STUCKEY, Paula	Paula	4	89. HANK LOCKLIN, RCA Victor	RCA Victor	2
40. WILLIE NELSON, RCA Victor	RCA Victor	2	90. RAY PENNINGTON, Capitol	Capitol	1
41. DOLLY PARTON, Monument	Monument	2	91. JOHNNY WRIGHT, Decca	Decca	2
42. BOBBY LEWIS, United Artists	United Artists	3	92. ERNIE ASHWORTH, Hickory	Hickory	3
43. DAVE DUDLEY, Mercury	Mercury	2	93. HUGH X. LEWIS, Kapp	Kapp	1
44. CLAUDE GRAY, Decca	Decca	3	94. SOME OF CHET'S FRIENDS, RCA Victor	RCA Victor	1
45. JEANNIE SEELY, Monument	Monument	3	95. ARCHIE CAMPBELL, RCA Victor	RCA Victor	1
46. JOHNNY PAYCHECK, Little Darlin'	Little Darlin'	2	96. CARL SMITH, Columbia	Columbia	5
47. SKEETER DAVIS, RCA Victor	RCA Victor	2	97. CURLY PUTNAM, ABC	ABC	1
48. BILL PHILLIPS, Decca	Decca	2	98. SLIM WHITMAN, Imperial	Imperial	3
49. STATLER BROTHERS, Columbia	Columbia	2	99. BOBBY BARNETT, K-Ark	K-Ark	1
50. CHARLIE WALKER, Epic	Epic	2	100. LEON ASHLEY, Ashley	Ashley	1

TOP COUNTRY ARTISTS

Male Vocalist



Artist	Label	Number of Singles on Charts
1. BUCK OWENS, Capitol	Capitol	4
2. JACK GREENE, Decca	Decca	3
3. MERLE HAGGARD, Capitol	Capitol	5
4. EDDY ARNOLD, RCA Victor	RCA Victor	5
5. DAVID HOUSTON, Epic	Epic	4
6. GEORGE JONES, Musicor	Musicor	2
7. SONNY JAMES, Capitol	Capitol	2
8. MARTY ROBBINS, Columbia	Columbia	4
9. COUNTRY CHARLIE PRIDE, RCA Victor	RCA Victor	2
10. WYNN STEWART, Capitol	Capitol	3
11. BILLY WALKER, Monument	Monument	3
12. STONEWALL JACKSON, Columbia	Columbia	2
13. BILL ANDERSON, Decca	Decca	4
14. WAYLON JENNINGS, RCA Victor	RCA Victor	4
15. JIM REEVES, RCA Victor	RCA Victor	2
16. GEORGE HAMILTON IV, RCA Victor	RCA Victor	2
17. RAY PRICE, Columbia	Columbia	4
18. WARNER MACK, Decca	Decca	2
19. BOBBY BARE, RCA Victor	RCA Victor	4
20. PORTER WAGONER, RCA Victor	RCA Victor	2
21. KENNY PRICE, Boone	Boone	2
22. FERLIN HUSKY, Capitol	Capitol	3
23. JIM EDWARD BROWN, RCA Victor	RCA Victor	2
24. JOHNNY CASH, Columbia	Columbia	3
25. MEL TILLIS, Kapp	Kapp	3

TOP COUNTRY ARTISTS

Female Vocalist



Artist	Label	Number of Singles on Charts
1. LORETTA LYNN, Decca	Decca	4
2. CONNIE SMITH, RCA Victor	RCA Victor	3
3. TAMMY WYNETTE, Epic	Epic	4
4. LYNN ANDERSON, Chart	Chart	4
5. LIZ ANDERSON, RCA Victor	RCA Victor	3
6. DOTTIE WEST, RCA Victor	RCA Victor	3
7. WANDA JACKSON, Capitol	Capitol	4
8. JEAN SHEPARD, Capitol	Capitol	3
9. WILMA BURGESS, Decca	Decca	3
10. DOLLY PARTON, Monument	Monument	2
11. JEANNIE SEELY, Monument	Monument	3
12. SKEETER DAVIS, RCA Victor	RCA Victor	2
13. JUNE CARTER, Columbia	Columbia	2
14. KITTY WELLS, Decca	Decca	5
15. NORMA JEAN, RCA Victor	RCA Victor	4
16. JAN HOWARD, Decca	Decca	2
17. LORENE MANN, RCA Victor	RCA Victor	2
18. BONNIE GUITAR, Dot	Dot	3
19. ARLENE HARDEN, Columbia	Columbia	1
20. PRISCILLA MITCHELL, Mercury	Mercury	2

TOP COUNTRY ARTISTS

Duos & Groups



Artist	Label	Number of Singles on Charts
1. WILBURN BROTHERS, Decca	Decca	3
2. STATLER BROTHERS, Columbia	Columbia	2
3. WILLIS BROTHERS, Starday	Starday	2
4. HARDEN TRIO, Columbia	Columbia	2
5. TOMPALL & THE GLASER BROTHERS, MGM	MGM	2
6. JIM & JESSE, Epic	Epic	1
7. STONEMANS, MGM	MGM	2
8. OSBORNE BROTHERS, Decca	Decca	2
9. SOME OF CHET'S FRIENDS, RCA Victor	RCA Victor	1
10. FLATT & SCRUGGS, Columbia	Columbia	2

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 DELMARE BROTHERS It's Raining Here This Morning
 GRANDPA JONES It's Raining Here This Morning
 CLEVE MOODY Neal Smiley From the Talk of the Town
 DON HEND AND RED SMILEY I'm the Talk of the Town
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TOP COUNTRY ARTISTS

Albums



Artist	Label	Number of Albums on Charts
1. EDDY ARNOLD, RCA Victor		5
2. JACK GREENE, Decca		2
3. GEORGE JONES, Musicor (United Artists)		7
4. RAY PRICE, Columbia		3
5. LORETTA LYNN, Decca		3
6. BUCK OWENS & HIS BUCKAROOS, Capitol		3
7. SONNY JAMES, Capitol		2
8. MERLE HAGGARD, Capitol		2
9. JIM REEVES, RCA Victor		2
10. WAYLON JENNINGS, RCA Victor		4
11. CONNIE SMITH, RCA Victor		3
12. PORTER WAGONER, RCA Victor		3
13. JEAN SHEPARD, Capitol		2
14. WILBURN BROTHERS, Decca		2
15. MARTY ROBBINS, Columbia		2
16. JOHNNY CASH, Columbia		2
17. NAT STUCKEY, Paula		2
18. HANK THOMPSON, Warner Bros. (Capitol)		3
19. BILL ANDERSON, Decca		3
20. JIMMY DEAN, RCA Victor (Columbia)		2
21. WILLIE NELSON, RCA Victor		2
22. DAVID HOUSTON, Epic		2
23. CHET ATKINS, RCA Victor		2
24. STONEWALL JACKSON, Columbia		2
25. DOTTIE WEST, RCA Victor		1
26. NORMA JEAN, RCA Victor		3
27. BUCK OWENS' BUCKAROOS, Capitol		1
28. WILMA BURGESS, Decca		1
29. PATSY CLINE, Decca		1
30. BOBBY BARE, RCA Victor		2
31. WYNN STEWART, Capitol		1
32. FLOYD CRAMER, RCA Victor		1
33. COUNTRY CHARLIE PRIDE, RCA Victor		2
34. DAVE DUDLEY, Mercury		1
35. JAN HOWARD, Decca		1
36. LIZ ANDERSON, RCA Victor		2
37. JEANNIE SEELY, Monument		2
38. SKEETER DAVIS, RCA Victor		1
39. MEL TILLIS, Kapp		2
40. DON GIBSON, RCA Victor		2
41. ERNEST TUBB, Decca		2
42. BEN COLDER, MGM		1
43. FARON YOUNG, Mercury		1
44. TAMMY WYNETTE, Epic		1
45. ROGER MILLER, Smash		1
46. ROY DRUSKY, Mercury		1
47. NED MILLER, Capitol		1
48. STONEMANS, MGM		1
49. CARL SMITH, Columbia		1
50. ARCHIE CAMPBELL, RCA Victor		1

TOP COUNTRY PUBLISHERS

Publisher	Licensee	Number of Singles on Charts
1. CEDARWOOD, BMI		19
2. 4 STAR, BMI		8
3. TREE, BMI		18
4. BLUE BOOK, BMI		12
5. WILDERNESS, BMI		13
6. GALLICO, BMI		8
7. JACK, BMI		10
8. SURE-FIRE, BMI		12
9. CENTRAL SONGS, BMI		14
10. PAMPER, BMI		12
11. STALLION, BMI		5
12. GLAD, BMI		2
13. TALMONT, BMI		3
14. STUCKEY, BMI		6
15. FREEWAY, BMI		2
16. SOUTHTOWN, BMI		6
17. MOSS-ROSE, BMI		5
18. ACUFF-ROSE, BMI		10
19. COMBINE, BMI		4
20. PAGE BOY, SESAC		2
21. NEW KEYS, BMI		5
22. BLUE CREST, BMI		5
23. YONAH, BMI		5
24. BIBO, ASCAP		1
25. FORREST HILLS, BMI		5
26. CHAPPELL, ASCAP		2
27. MAYHEW, BMI		4
28. BARMOUR, BMI		2
29. GANDOLF, BMI		1
30. VECTOR, BMI		3
31. BOOSEY & HAWKES, BMI		1
32. HUSKY, BMI		2
33. LY-RANN, BMI		4
34. WELLS, BMI		6
35. HARBOT, SESAC		1
36. BRUSH ARBOR, BMI		1
37. VANJO, BMI		1
38. GLASER, BMI		4
39. METRO, BMI		1
40. MARIPOSA, BMI		2
41. NOMA, BMI		3
42. HILL & RANGE, BMI		2
43. MELODY TRAILS, BMI		1
44. HARDEN, BMI		1
45. SOUTHWIND, BMI		2
46. METRIC, BMI		2
47. NOM, BMI		1
48. GREENBACK, BMI		1
49. TEXOMA, ASCAP		1
50. PERKINS, SESAC		1

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Pop and C&W charts.

his new album



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TOP COUNTRY SINGLES

The following listings are based on Billboard country charts for the first eight months of 1967.

Pos. Title — Artist (Label)

1. ALL THE TIME—Jack Greene (Decca)
2. WALK THROUGH THIS WORLD WITH ME—George Jones (Musicor)
3. IT'S SUCH A PRETTY WORLD TODAY—Wynn Stewart (Capitol)
4. WHERE DOES THE GOOD TIMES GO—Buck Owens (Capitol)
5. YOUR GOOD GIRL'S GONNA GO BAD—Tammy Wynette (Epic)
6. THERE GOES MY EVERYTHING—Jack Greene (Decca)
7. NEED YOU—Sonny James (Capitol)
8. SAM'S PLACE—Buck Owens (Capitol)
9. WITH ONE EXCEPTION—David Houston (Epic)
10. LONELY AGAIN—Eddy Arnold (RCA Victor)
11. COLD, HARD FACTS OF LIFE—Porter Wagoner (RCA Victor)
12. IF I KISS YOU—Lynn Anderson (Chart)
13. I'LL NEVER FIND ANOTHER YOU—Sonny James (Capitol)
14. GET WHILE THE GETTIN'S GOOD—Bill Anderson (Decca)
15. I'M A LONESOME FUGITIVE—Merle Haggard (Capitol)
16. I THREW AWAY THE ROSE—Merle Haggard (Capitol)
17. I WON'T COME IN WHILE HE'S THERE—Jim Reeves (RCA Victor)
18. URGE FOR GOING—George Hamilton IV (RCA Victor)
19. MISTY BLUE—Eddy Arnold (RCA Victor)
20. I KNOW ME—Country Charlie Pride (RCA Victor)
21. STAMP OUT LONELINESS—Stonewall Jackson (Columbia)
22. MAMA SPANK—Liz Anderson (RCA Victor)
23. DANNY BOY—Ray Price (Columbia)
24. IF YOU'RE NOT GONE TOO LONG—Loretta Lynn (Decca)
25. LIFE TURNED HER THAT WAY—Mel Tillis (Kapp)
26. DRIFTING APART—Warner Mack (Decca)
27. LOSER'S CATHEDRAL—David Houston (Epic)
28. JACKSON—Johnny Cash & June Carter (Columbia)
29. TONIGHT CARMEN—Marty Robbins (Columbia)
30. DON'T COME HOME A DRINKIN'—Loretta Lynn (Decca)
31. HAPPY TRACKS—Kenny Price (Boone)
32. POP-A-TOP—Jim Edward Brown (RCA Victor)
33. PAPER MANSIONS—Dottie West (RCA Victor)
34. I CAN'T GET THERE FROM HERE—George Jones (Musicor)
35. JUST BETWEEN YOU AND ME—Country Charlie Pride (RCA Victor)
36. ONCE—Ferlin Husky (Capitol)
37. I'LL COME RUNNING—Connie Smith (RCA Victor)
38. WALKIN' IN THE SUNSHINE—Roger Miller (Smash)
39. TEARS WILL BE A CHASER FOR YOUR WINE—Wanda Jackson (Capitol)
40. RUBY, DON'T TAKE YOUR LOVE TO TOWN—Johnny Darrell (United Artists)
41. FUEL TO THE FLAME—Skeeter Davis (RCA Victor)
42. HURT HER ONCE FOR ME—Wilburn Brothers (Decca)
43. I NEVER HAD THE ONE I WANTED—Claude Gray (Decca)
44. RUTHLESS—Statler Brothers (Columbia)
45. ANYTHING YOUR HEART DESIRES—Billy Walker (Monument)
46. MY KIND OF LOVE—Dave Dudley (Mercury)
47. MENTAL REVENGE—Waylon Jennings (RCA Victor)
48. JUST BEYOND THE MOON—Tex Ritter (Capitol)
49. BOB—Willis Brothers (Starday)
50. LITTLE OLD WINE DRINKER ME—Robert Mitchum (Monument)

Pos. TITLE — Artist (Label)

51. GREEN RIVER—Waylon Jennings (RCA Victor)
52. WORDS I'M GONNA HAVE TO EAT—Bill Phillips (Decca)
53. ROARIN' AGAIN—Wilburn Brothers (Decca)
54. SWEET MISERY—Jimmy Dean (RCA Victor)
55. JUKEBOX CHARLIE—Johnny Paycheck (Little Darlin')
56. COME KISS ME LOVE—Bobby Bare (RCA Victor)
57. HEART, WE DID ALL WE COULD—Jean Shepard (Capitol)
58. SNEAKING 'CROSS THE BORDER—Harden Trio (Columbia)
59. DIESEL ON MY TAIL—Jim & Jesse (Epic)
60. DON'T SQUEEZE MY SHARMON—Charlie Walker (Epic)
61. BEAR WITH ME A LITTLE LONGER—Billy Walker (Monument)
62. DOWN AT THE PAWN SHOP—Hank Snow (RCA Victor)
63. PROMISES AND HEARTS—Stonewall Jackson (Columbia)
64. FIFTEEN DAYS—Wilma Burgess (Decca)
65. THE PARTY'S OVER—Willie Nelson (RCA Victor)
66. CHARLESTON RAILROAD TAVERN—Bobby Bare (RCA Victor)
67. OH WOMAN—Nat Stuckey (Paula)
68. A WANDERIN' MAN—Jeannie Seely (Monument)
69. CINCINNATI OHIO—Connie Smith (RCA Victor)
70. HULA LOVE—Hank Snow (RCA Victor)
71. MISTY BLUE—Wilma Burgess (Decca)
72. I DIDN'T JUMP THE FENCE—Red Sovine (Starday)
73. GONE ON THE OTHER HAND—Tompall & the Glaser Brothers (MGM)
74. COUNTRY BOY'S DREAM—Carl Perkins (Dollie)
75. DUMB BLONDE—Dolly Parton (Monument)
76. COUNTRY MUSIC LOVER—"Little" Jimmy Dickens (Columbia)
77. LOVE ME AND MAKE IT ALL BETTER—Bobby Lewis (United Artists)
78. SOMETHING FISHY—Dolly Parton (Monument)
79. HE'S GOT A WAY WITH WOMEN—Hank Thompson (Warner Bros.)
80. LONG-LEGGED GUITAR PICKIN' MAN—Johnny Cash & June Carter (Columbia)
81. HOW LONG WILL IT TAKE—Warner Mack (Decca)
82. NO TEARS MILADY—Marty Robbins (Columbia)
83. YOU BEAT ALL I EVER SAW—Johnny Cash (Columbia)
84. FUNNY, FAMILIAR, FORGOTTEN FEELINGS—Don Gibson (RCA Victor)
85. YOURS FOREVER—Jean Shepard (Capitol)
86. BLACKJACK COUNTY—Willie Nelson (RCA Victor)
87. THE HURTIN'S ALL OVER—Connie Smith (RCA Victor)
88. SOMEBODY LIKE ME—Eddy Arnold (RCA Victor)
89. BRANDED MAN—Merle Haggard (Capitol)
90. BOTH SIDES OF THE LINE—Wanda Jackson (Capitol)
91. WHAT'S COME OVER MY BABY—Dottie West (RCA Victor)
92. VIN ROSE—Stu Phillips (RCA Victor)
93. LOVE MAKES THE WORLD GO ROUND—Kitty Wells (Decca)
94. PRETTY GIRL, PRETTY CLOTHES, PRETTY SAD—Kenny Price (Boone)
95. I DON'T WANT TO BE WITH YOU—Conway Twitty (Decca)
96. ALL MY TOMORROWS—Nat Stuckey (Paula)
97. YOU CAN HAVE HER—Jim Edward Brown (RCA Victor)
98. LOUISIANA SATURDAY NIGHT—Jimmy Newman (Decca)
99. GOODBYE CITY, GOODBYE GIRL—Webb Pierce (Decca)
100. BURNING BRIDGES—Glen Campbell (Capitol)

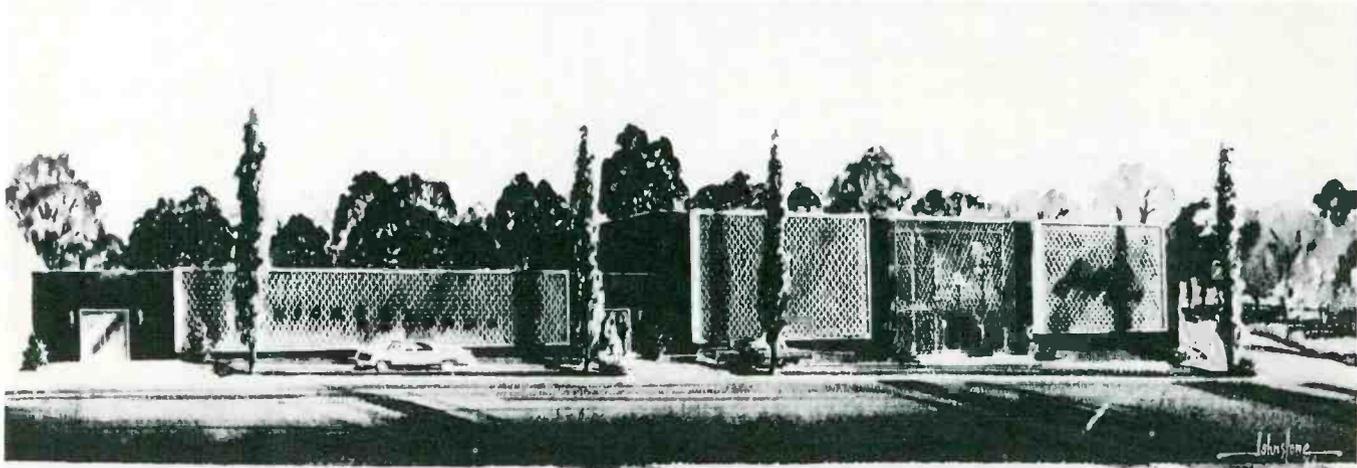


& ALBUMS

Pos. TITLE — Artist (Label)

1. THERE GOES MY EVERYTHING—Jack Greene (Decca)
2. TOUCH MY HEART—Ray Price (Columbia)
3. SOMEBODY LIKE ME—Eddy Arnold (RCA Victor)
4. BEST OF EDDY ARNOLD (RCA Victor)
5. OPEN UP YOUR HEART—Buck Owens & His Buckaroos (Capitol)
6. LONELY AGAIN—Eddy Arnold (RCA Victor)
7. THE BEST OF SONNY JAMES (Capitol)
8. DON'T COME HOME A DRINKIN'—Loretta Lynn (Decca)
9. YOURS SINCERELY—Jim Reeves (RCA Victor)
10. SWINGING DOORS—Merle Haggard (Capitol)
11. YOU AIN'T WOMAN ENOUGH—Loretta Lynn (Decca)
12. NASHVILLE REBEL—Waylon Jennings (RCA Victor)
13. WALK THROUGH THIS WORLD WITH ME—George Jones (Musicor)
14. NEED YOU—Sonny James (Capitol)
15. I'M A LONESOME FUGITIVE—Merle Haggard (Capitol)
16. HEART, WE DID ALL WE COULD—Jean Shepard (Capitol)
17. TWO FOR THE SHOW—Wilburn Brothers (Decca)
18. SOUL OF A CONVICT—Porter Wagoner (RCA Victor)
19. BUCK OWENS & HIS BUCKAROOS IN JAPAN (Capitol)
20. ALL THE TIME—Jack Greene (Decca)
21. LEAVIN' TOWN—Waylon Jennings (RCA Victor)
22. MY KIND OF COUNTRY—Marty Robbins (Columbia)
23. WHERE IS THE CIRCUS—Hank Thompson/Brazos Valley Boys (Warner Bros.)
24. JIMMY DEAN IS HERE! (RCA Victor)
25. MAKE WAY FOR WILLIE NELSON (RCA Victor)
26. DANNY BOY—Ray Price (Columbia)
27. WE FOUND HEAVEN RIGHT HERE ON EARTH AT 4033—George Jones (Musicor)
28. NAT STUCKEY SINGS (Paula)
29. WITH ALL MY HEART AND SOUL—Dottie West (RCA Victor)
30. BORN TO SING—Connie Smith (RCA Victor)
31. HAPPINESS IS YOU—Johnny Cash (Columbia)
32. DOWNTOWN COUNTRY—Connie Smith (RCA Victor)
33. ALL'S FAIR IN LOVE 'N' WAR—Stonewall Jackson (Columbia)
34. AMERICA'S MOST WANTED BAND—Buck Owens' Buckaroos (Capitol)
35. GET WHILE THE GETTIN'S GOOD—Bill Anderson (Decca)
36. WILMA BURGESS SINGS MISTY BLUE (Decca)
37. COLD, HARD FACTS OF LIFE—Porter Wagoner (RCA Victor)
38. BLUE SIDE OF LONESOME—Jim Reeves (RCA Victor)
39. PATSY CLINE'S GREATEST HITS (Decca)
40. A LOSER'S CATHEDRAL—David Houston (Epic)
41. IT'S A GUITAR WORLD—Chet Atkins (RCA Victor)
42. GEORGE JONES GOLDEN HITS, VOL. 2 (United Artists)
43. IT'S SUCH A PRETTY WORLD TODAY—Wynn Stewart (Capitol)
44. I'LL TAKE THE DOG—Jean Shepard & Ray Pillow (Capitol)
45. HERE'S WHAT'S HAPPENING—Floyd Cramer (RCA Victor)
46. FREE AND EASY—Dave Dudley (Mercury)
47. THIS I BELIEVE—Bobby Bare (RCA Victor)
48. COUNTRY CHARLIE PRIDE (RCA Victor)
49. BAD SEED—Jan Howard (Decca)
50. NORMA JEAN SINGS PORTER WAGONER (RCA Victor)

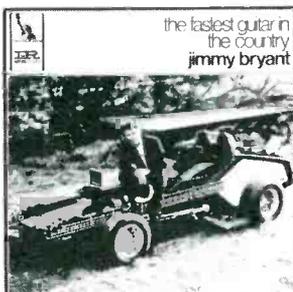
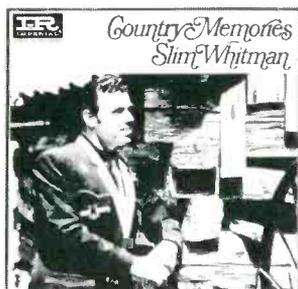
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THE GUITAR--- King of Music

By ARNOLD SHAW

The instrument of pop music in the '60's is the guitar, just as the piano once was. In country music, the *gitar* became king in a much earlier period, certainly by the '30's. But if you think of it simply as an instrument for rural home entertainment and outdoor relaxation, the beginning of its reign may date back to the post-Civil War era. Being an instrument of the blues as well as folk music, it is not surprising that the merging of all these tributaries in the mainstream of pop should raise it to its present dominant position. By 1963 the top-selling instrument in the United States, according to the National Association of Music Merchants, was the guitar. But the 625,000 instruments sold that year no longer constitute an impressive figure, considering that more than a million guitars were sold this past year.

"I like to hear the open guitar," record-producer Jack Clement has said. "You can put other instruments with a guitar, but I want to hear that ringing guitar sound. With some of the records produced today, a non-country music fan would never know he was listening to country music."

Clement is not the only southern producer for whom the six-string, fretted instrument is the essence of country. And there is still a large contingent of country songsters who are as opposed today to the electric variant of the instrument as they were when Ernest Tubb first tried a non-electric model in the early '40's. Not so Mr. Guitar himself, as Chet Atkins is frequently called. "I like the electric guitar because of its penetrating quality," he said. "And it's great for contrast and variety—not to mention the cash customers, who seem to go for it." This is the head of RCA Victor in Nashville talking as well as Atkins the artist.

Asked to explain the popularity of the guitar among country folk, Atkins said: "Portability, for one thing. Like mother's milk, it's easy to carry anywhere. Simplicity in learning, for another. Anyone can learn to strum enough chords to accompany singing in a matter of weeks. Then, there's the pleasure of listening to strings vibrate. Seems a fundamental thing—you have vibrating strings in the piano and fiddle as well as the guitar. Maybe that's why they talk of the 'strings' of the heart."

To these items may be added another practical consideration: namely, that, unlike the fiddle or wind instruments, the guitar permits the performer to sing as well as play. This is an asset of the banjo, too, which apparently once occupied a favored place among country performers. "In the early years of the 'Grand Ole Opry,'" former publicist Bill McDaniel of WSM said, "the banjo was quite widely used by folk artists, but it has gradually been supplanted by the guitar." McDaniel noted that Uncle Dave Macon accompanied his singing with banjo for a quarter of a century. Known as the Dixie Dewdrop, Macon started on the show when it was still known as the WSM Barn Dance and remained its main singing star during the 'Opry's' first 15 years. (Uncle Dave's son, Dirris, plays guitar, of course.)

Chet Atkins doubts that the banjo ever played more

than a supplementary role in country music. Some of the early groups of the '20's did emphasize the instrument with the tambourine like body. The Leake County Revelers consisted of two banjos, two fiddles and a guitar. And a number of Fiddlin' John Carson's groups omitted the guitar but included the banjo. However, the Possum Hunters and Clayton McMichen's Georgia Wildcats both comprised two guitars, and the latter omitted the banjo. Other string groups like the Skillet Lickers and Whitter's Virginia Breakdowners included one of each.

Of the two instruments, the banjo is the more ancient and may trace its ancestry back to Arabia over a thousand years ago, when it consisted of a skin stretched over a hollow body and three strings. It was brought from Africa to the United States as "the banjar," along with the Negroes sold into slavery, remaining their "principal musical instrument," as Thomas Jefferson observed in 1785 in his *Notes on the State of Virginia*. According to Earl Scruggs, the King of the banjo today, "the true 'American Banjo' was invented in 1830" by Joel Sweeney of Appomattox, Va., who added "a fifth string higher in pitch and next to the lowest pitched string. . . . What makes this instrument unique is the blend produced by the fifth string."

During the 19th century, and particularly after the 1840's, the banjo was central to the sound of entertainment in this country. Dan Emmett's Virginia Minstrels, credited with founding that uniquely American form of theatre known as the Minstrel Show, consisted of the banjo, bones, fiddle and tambourine. A mainstay of American entertainment for almost 75 years, the Minstrel relied as much on the exciting twang of the banjo as on black-face humor, singing and dancing.

After the vogue of the blackface shows passed, the



Uncle Dave Macon and Jimmie Rodgers (left to right), pioneer country artists, were among the early performers whose facility with stringed instruments exercised a profound influence on the field.

banjo made its mark in the early New Orleans jazz bands. The instrument is to be seen in photographs of the bands of cornetist Buddy Petit, the great King Oliver and Faith Marable, who led many of the Mississippi riverboat combos. Later, Dixieland bands, like the Original Dixieland Jazz Band, and the Friars Society Orchestra of Chicago, used the instrument for rhythmic impact. When Paul Whiteman was the King of Jazz and played so-called "symphonic jazz," one of his featured soloists was Mike Pingatore and his twelve-string banjo. Although the instrument thereafter largely disappeared from the urban band scene, its appeal to country ears persisted. Today, in the authentic Bluegrass of Bill Monroe, derivative Bluegrass of the N. Y. City Ramblers and other urban combos, and most significantly, in the remarkable artistry of Earl Scruggs, the banjo continues to demonstrate its unabating and attractive soundness.

The instrument that has long overshadowed the banjo in the country field is much younger, having originated in Spain in the early sixteenth century. The guitar did not assume its modern form until the mid-nineteenth century although it acquired its sixth string and present tuning a century earlier. There is some reason to believe that it came to our shores via the same route as many things Spanish: From the South and West, through Cuba and Mexico. Bill McDaniel suggests that the "take-off" guitar, as the Spanish guitar is called by country folk, came into use from Mexico by way of cowboy singers. Coincidentally, the well-known jazz guitarist, Gabor Szabo, originally from Hungary, had his interest in the instrument "triggered" by an American singing cowboy. "Roy Rogers was my first influence," Szabo has said. "I saw a movie and I just knew I had to play the guitar."

(This development, perhaps, justifies the typical situation in singing cowboy films of the '30's, which led to an oft-repeated gag. Faced with devastating calamity, Roy Rogers mounted on Trigger or Gene Autry on Champion, muses: "Them varmints has whipped mah mother, ravished mah sweetheart, burned down mah house and barn, ambushed mah best friend and rustled mah best cattle. Ah'm gonna git 'em if'n it's the last thing ah do. But first, folks, ah'm agonna sing and play ye a little song on mah gitar.")

Szabo was self-taught on guitar, but so was the great classical guitar virtuoso of our day: Andres Segovia. And so doubtless are the many men and women whose pickin' and strummin' are heard week after week on the "Grand Ole Opry."

Jazz historian Leonard Feather cites 1939 as the beginning of the Christian Era of electric guitar. Charley Christian was the short-lived, tubercular guitarist of the Benny Goodman band who became one of the founders of bop. Electrification invaded country music almost at the same time, and for a practical, rather than an esthetic reason.

"In the early 1940's," scholar Billy Charles Malone reports, "as the jukebox became a firm fixture in roadside taverns, some of the honky-tonk operators complained to Decca that it was difficult to hear Ernest Tubb records after business picked up at night. Prior to this time, the Tubb instrumentation had consisted of two unamplified guitars. At his next recording session, he was accompanied by an electric guitar played by Fay (Smitty) Smith, the staff guitarist at KGKO in Fort Worth. Tubb then instructed his regular guitarist, Jimmie Short, to attach an electric pick-up to his conventional Martin guitar." Malone concludes: "Ernest Tubb, therefore, was one of the first country performers to feature an electric guitar."

According to Robert Shelton, folk critic of the New York Times, the introduction of electric guitar on the "Grand Ole Opry" antedated Tubb's use of the instrument. "In 1940," Shelton asserts, "Pee Wee King's band, the

Golden West Cowboys, had an electric guitar played by Clell Summey. . . . The guitar that Sam McGee had tried to play on the 'Opry' was an amplified Spanish guitar, but King's man played an electric steel guitar."

The third instrument that has become traditional in country music is the Hawaiian guitar, also known as the steel guitar or dobro. Laid flat across a performer's thighs, or mounted on a stand like a xylophone, it is stopped not with fingers but a small metal bar known as "a steel." Since the bar is slid across the strings, the instrument's characteristic sound has a wavering or glissando quality. In "Hula Blues," a bio of Hawaiian songwriter Johnny Noble, Mrs. Gurre Ploner Noble (no relation) traces the evolution of the dobro from the ukulele. Contrary to a common assumption, the ukulele is not a native Hawaiian instrument, but was brought to the Islands in 1879 from Portugal. "A very small guitar," Mrs. Noble writes, "it was called *cavaquinho* in Portuguese and *braghino* in Madeira, the Portuguese island from which this group of people came." Joao Gomes, who brought the small stringed instrument with him, could not play it. But his friend Joao Fernandes, to whom he gave it, mastered the instrument and so charmed the Hawaiians with his playing that the vogue spread.

The Hawaiians first named the small guitar a *ukelele*. The word was a composite of *uke*, meaning to strike on wood, and *lele*, meaning to strum or jump. After a time, the word became *ukulele*, with *uku*, meaning a flea, superseding *uke*. "The coincidence of the similarity between the two words," Mrs. Noble observes, "no doubt appealed to the ever-present Hawaiian sense of humor."

The sliding method of playing the instrument was, perhaps, the result of an accident. In a story that has an apocryphal quality, Mrs. Noble reports: "In 1893, Joseph Kekuku of Laie on the island of Oahu, a student at the Kamehameha Boys' School, by accidentally dropping a steel pocketknife on the strings of his guitar, evolved a new sliding method of playing it, thus deriving from it quarter-tones and creating the sinuous, drawn-out tones typical of the steel guitar. The popularity of this instrument, too, swept the Island, until eventually the *ukulele* and steel guitar became the most commonly played musical instruments in Hawaii, and have come to be considered Hawaiian." The Encyclopaedia Britannica tersely states that the steel guitar was invented in 1895.

Just as the Western outfits worn by many Nashville artists come from a West Coast tailor, so it seems that the Hawaiian Guitar came to Nashville via San Francisco. In the '20's the Matson Navigation Company extensively promoted trips to Hawaii and a growing tourism led to the influx of songs like "Hula Blues," "My Little Grass Shack in Kealakekua" and "Sweet Leilani," which was the Oscar song of 1937. America had become conscious of the Sandwich Islands, as they were also known, even before World War I. The years 1915-1916 witnessed a Hawaiian trend in the popularity of songs like "Hello, Hawaii, How Are You," "On the Beach at Waikiki," "Song of the Islands," "They're Wearing 'Em Higher in Hawaii" and "Yacka Hula Hickey Dula."

Exactly who imported the instrument, who its early proponents were, and how it came to be known as the dobro—subjects on which there is scant information—is worthy of an entire article. In the meantime, let's put on some of the early records of Flatt and Scruggs and the Foggy Mountain Boys, and listen to Buck Graves' handling of the dobro. Shot Jackson, who with Roy Acuff and the Smokey Mountain Boys, also is a steel guitarist whose artistry puts him in the forefront of fretted instrumentalists, along with guitar virtuosos like Grady Martin, Jerry Reed, Harold Bradley, Wayne Moss, Hank Garland (until his unfortunate automobile accident), and Chet Atkins.

A Niche in the Ivory Tower

Country music, once alien in the field of academic study, now is taking its place in the institutes of higher learning.

In the three universities in particular, UCLA, Illinois and Vanderbilt, the traditions of this great art form not only are being perpetuated but preserved as well.

UCLA has its John Edwards Memorial Foundation (JEMF), under the leadership of Ed Kahn. The University of Illinois has its Institute of Labor and Industrial Relations, under the guidance of Archie Green, associate professor. Vanderbilt now has a country music archivist in the person of Dr. Woodrow W. Wasson.

The JEMF was the forerunner of the trend. The foundation was set up in the will of Australian John Edwards, a young man who had considerable foresight. As a youth he began an amazing collection of country music records, papers, letters and the like, and became a respected authority in the field. At the age of 28, Edwards was killed in an automobile accident, but he left the will endowing his collection to "someone in the United States" who would utilize it for the furtherance of scholarship.

Five men established the John Ed-

wards Memorial Foundation in order to bring the priceless collection to America. The five were Gene Earle, an executive of ITT; D. K. Wilgus, who was teaching in Kentucky; Fred Hoepfner, a Los Angeles civil engineer; Archie Green, of the University of Illinois; and Ed Kahn, then a doctoral student in anthropology at UCLA. Earle paid an \$800 shipping charge to have the collection sent to California. Wayland Hand, head of the Folklore Department at UCLA, arranged for space on campus.

The five men paid incorporation costs from their own pocket, and JEMF was in business. In recent years, JEMF has duplicated its collection and made it available to the Country Music Association. In turn, CMA has supplemented the meager coffers of the foundation.

This group still operates primarily as laborers of love. Funds are scarce, and JEMF has to scrimp just to stay alive. Nonetheless, it is performing an incredibly excellent service for country music and particularly for scholars who are interested in serious study.

Enter again Archie Green of Illinois. Following the tack that country music songs are documents of sociol-

ogy, the professor has incorporated studies of this art into his curriculum on labor and industrial relations.

Green has written scores of pamphlets relating old labor union songs, for example, to folklore. One such song was "The Death of Mother Jones," recorded in 1931 by Gene Autry. This was done for the now defunct American Record Corporation in Bridgeport, Conn. Autry accompanied himself on a guitar. The song was given to Autry by William R. Calaway, a native of Boone, N. C., who had been associated with Cliff Carlisle and Wilber Ball. Calaway had bought the song on the road from an unknown person. Ultimately the song was recorded on at least seven labels.

Green also published a discography of American Coal Miners' Songs, listing dozens of the stories of the coal miners which eventually became part of the country music heritage. One of the most popular of these was "Dark as a Dungeon," recorded by such artists as Grandpa Jones, the Maddox Brothers and Rose, Don Reno and Red Smiley, Glen Yarbrough, and Merle Travis. Vernon Dalhart perhaps recorded more of the old labor songs

continued on page 42



Archie Green, Professor of Institute of Labor and Industrial Relations, University of Illinois, one of the men perpetuating the history of country music.



Part of a priceless collection is donated to the Country Music Hall of Fame and Museum by the family of Lt. William Settlemire, who was killed in action in Vietnam. Left to right, Jack Stapp, Tree Publishing; Jo Walker, CMA executive director; Susan Settlemire, Paul Cohen, Kapp Records; Bill Williams, Billboard; and Mrs. Settlemire.

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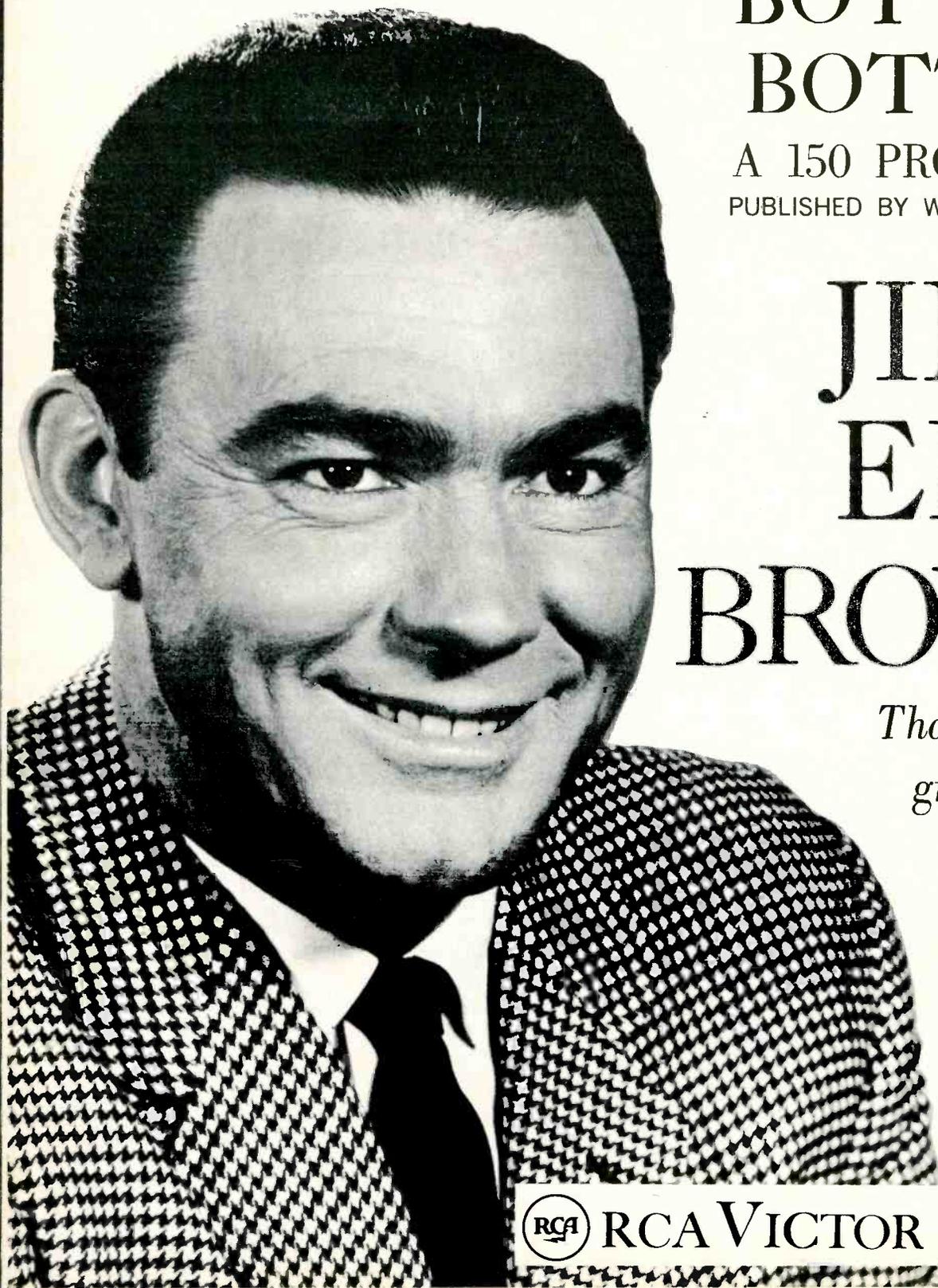
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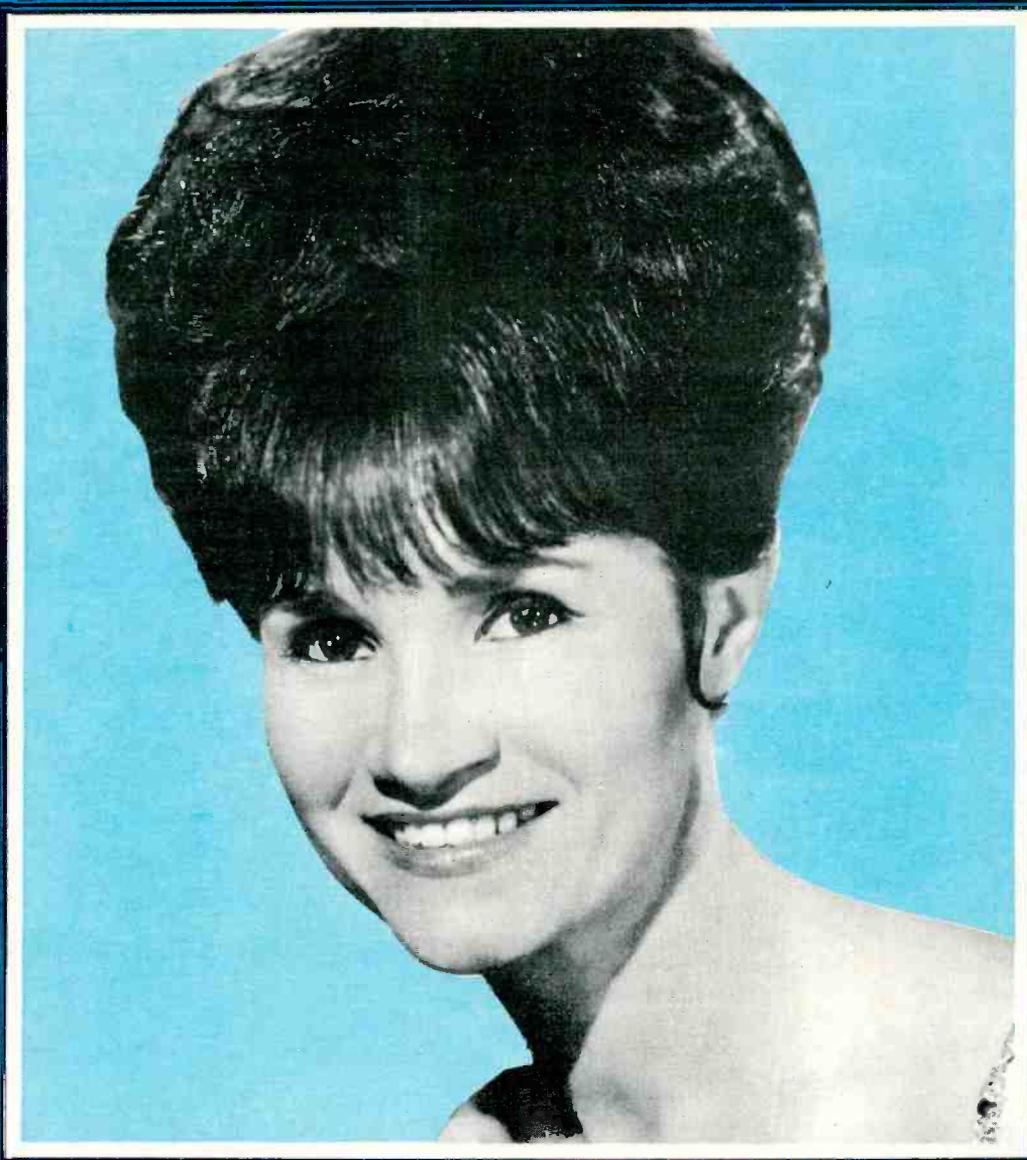
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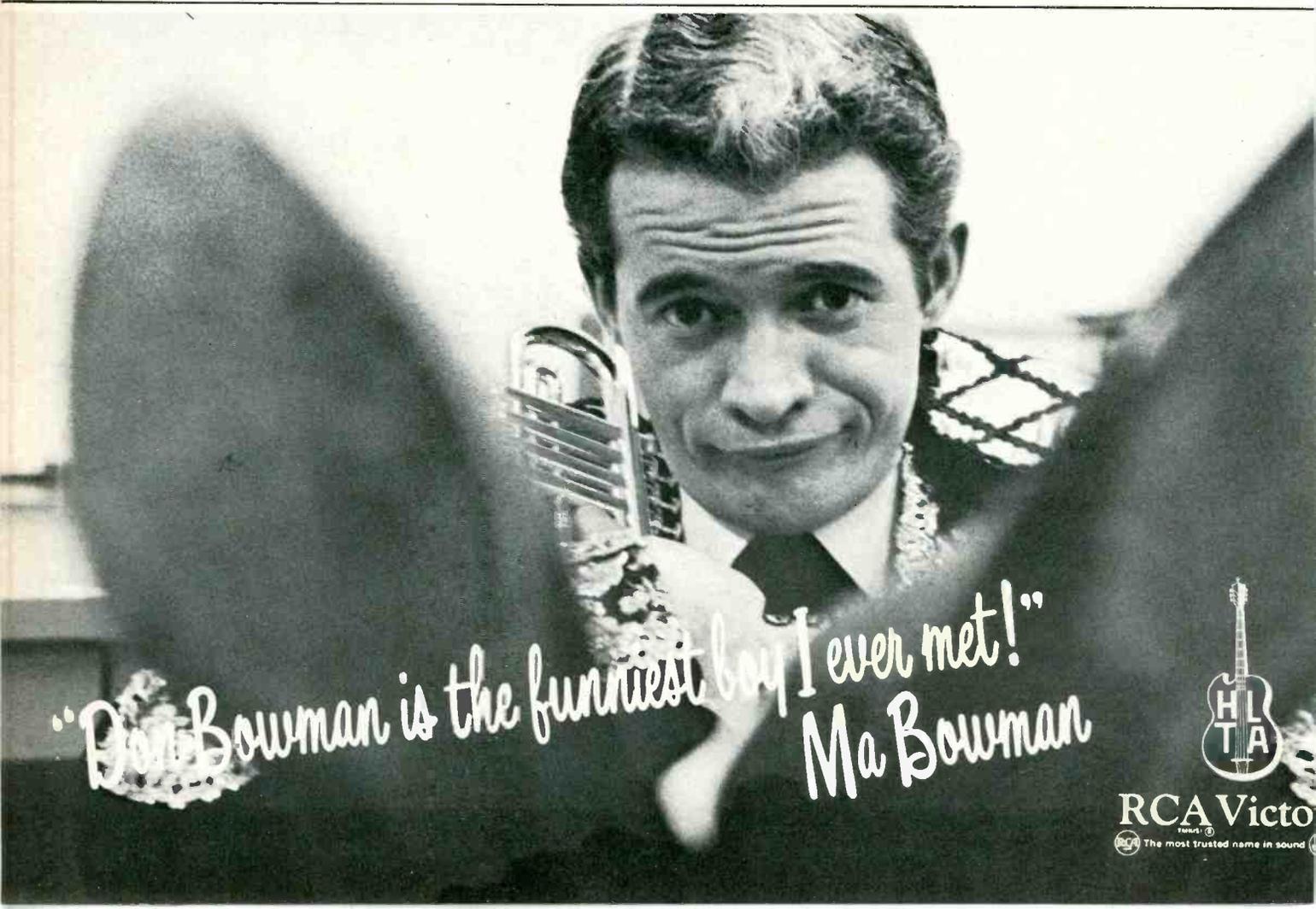


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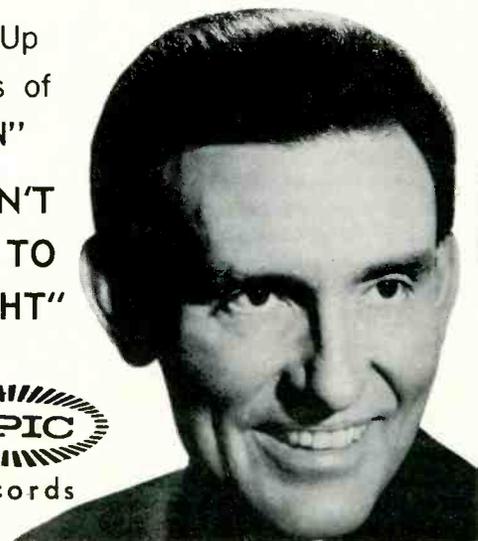
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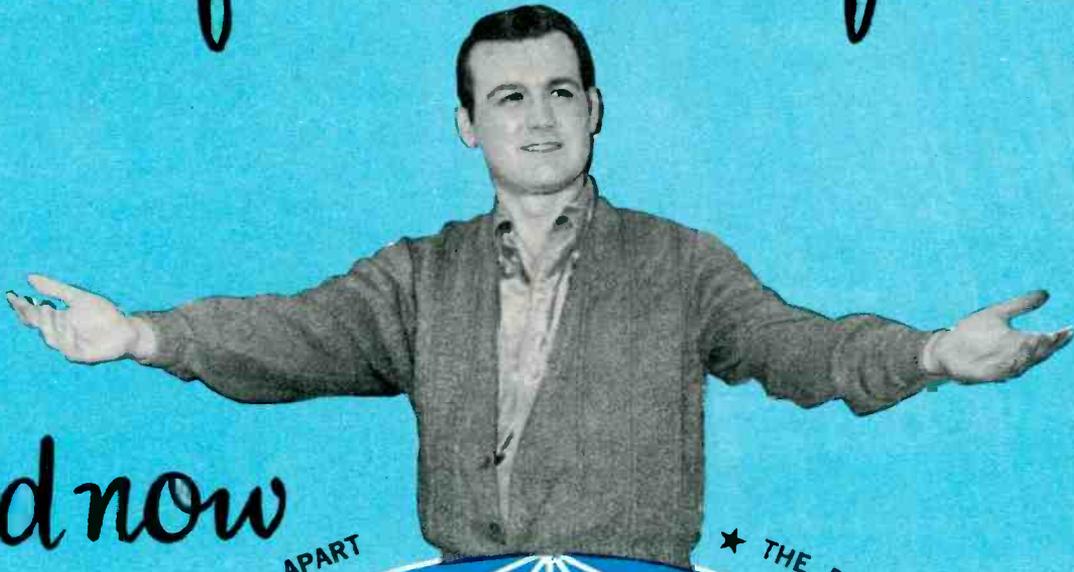
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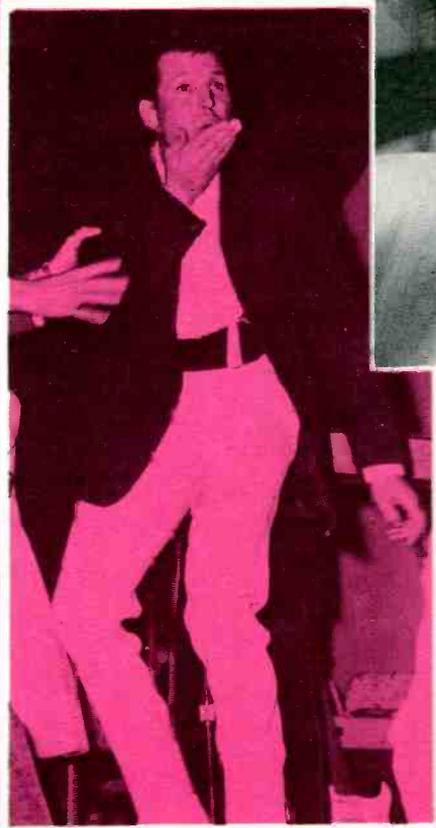
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Dr. Woodrow Wasson, archivist and associate professor bibliography, Vanderbilt University, prepares material to be made available to researchers at the Joint University Libraries in Nashville.

than anyone. One of his early ones, "Dream of the Miner's Child," was later recorded by Marty Robbins on Columbia. Pete Seeger also recorded many of the old mining tunes.

Green was responsible, at least indirectly, for another priceless gift to the CMA.

This phase of the story began in the 1940's when young Bill Settlemire was in grammar school at Mt. Vernon, Ill. Paralleling to a degree the work of John Edwards, young Settlemire began a country music collection. Through his high school years he traveled extensively and carried on correspondence in order to further his information. His constant adviser was Archie Green.

Settlemire later enrolled at Vanderbilt University so he could be in Nashville, "close to country music." Graduated from Vanderbilt, Lieutenant Settlemire was sent to Vietnam and, after almost a year of combat, was killed in action.

Prior to his departure for the Orient, Settlemire told his mother, Mrs. Walter L. Settlemire, that if anything were to happen to him, he would want his collection placed where it would benefit the most people.

Mrs. Settlemire talked to Green at the University of Illinois, and he suggested Nashville as a depository for the collection. Mrs. Settlemire visited Vanderbilt and found no place where such a collection could be stored, and still available to students and other collectors. She then brought her collection to CMA. It now is housed in the Country Music Association Hall of Fame and Museum, a priceless addition.

Green then visited Nashville and called on Dr. Wasson, another professor vitally interested in preservation

of the lore and the history of country music. Dr. Wasson contacted radio station WSM, and through Mrs. Emily Bradshaw, promotion director for the station, began a collection of his own.

Wasson began by gathering all available data on the "Grand Ole Opry," and then on all country music generally. To supplement this he began a series of taped interviews with veteran artists, most of whom had been involved in the country music scene for 40 years or more. This included such performers as Sam and Kirm McGee, Bill Monroe, Alcyon Bate and others. All of the collected materials is being placed in a library at Vanderbilt for future availability.

CMA also is doing its part in preservation. The organization, using a guide-sheet devised by Hugh Cherry, is taping interviews with old-time artists (and eventually with young artists as well) in order to have their first-person stories recorded for all-time.

Mrs. Bradshaw notes an unusual interest on the part of college students in recent years in country music material. Hundreds of term papers, theses and dissertations now are being undertaken, and the students on campuses from the Ivy League to the western junior colleges are seeking out information.

Its sudden availability doubtless is stimulating the surge, plus a sudden interest in country music by students generally.

There is hope among those promulgating the country music story that other books will be written, similar to that by Robert Shelton, which can be used as text books for the future. And it's hoped, too, that every college library one day will have the reference material needed.

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IN OUR CROWN



Nashville's Music Row

At the head of 16th Avenue South in Nashville stands a structure which once was Ward-Belmont, an elite finishing school for young ladies, most prominent near the turn of this century. At its base, some two miles distant, lies Church Street, once an alley, and onetime site of the old State penitentiary.

On the terrain which now covers the area bounded by this famous avenue, Stewart's Corps, Army of Tennessee, once held this part of Hood's original line in the Confederate Defenses of the Civil War.

Until the early 1950's, the only thing in this general neighborhood remotely resembling music orientation was Professor de Luca's school of voice. Among its students was a promising young singer named James Melton.

Thus the background for what now is "Music Row," the once smoldering ash which suddenly was activated, and whose lyrical lava still is spreading across the adjacent avenues. (In Nashville, all numbered streets west of the Cumberland River are called avenues. On the East Side, they remain just streets).

Owen Bradley, it may be said with conviction, planted the evolutionary seed. True, there were other recording studios prior to the one established by the Decca a&r chief (including a couple which Bradley started himself), but it was he who founded the site of

what was to become the heart of music around the world.

And why did he select 16th Avenue South? "Plenty of reasons," Bradley explains. "First of all, the property there had been zoned commercial, and anyone could build what he wanted. Second, I was looking for a place with a basement. And third, the property was cheap. No one had much money then. It was that old cliché about necessity being the mother of invention."

Bradley promptly did two things after investing in the property where the multimillion-dollar Columbia Studios now stand. He moved into the duplex which was on the site, knocked out the first floor, and built a recording studio in the basement "which gave me an 18-foot ceiling." This took place on Christmas of 1954.

In April of 1965, Bradley—who then was musical director of WSM—was ready to record in that studio. Not yet content, he purchased the parts to a brand-new Quonset hut, had it assembled by the Crane Company, and then finished off the interior himself.

Contrary to popular belief, the Quonset was not the recording studio. "We used it for filming commercials, for industrial pictures, for any work we could get," Bradley explains. All of the recording was done inside the duplex.

Capitol Records were the first to

use the duplex-studio to cut records, and they came out with a couple of better-than-average ones: Sonny James' recording of "Young Love," and Ferlin Husky's "Gone."

Ultimately, as the recording demands became greater and the film work less relevant to steady employment, Bradley moved his studio into the Quonset.

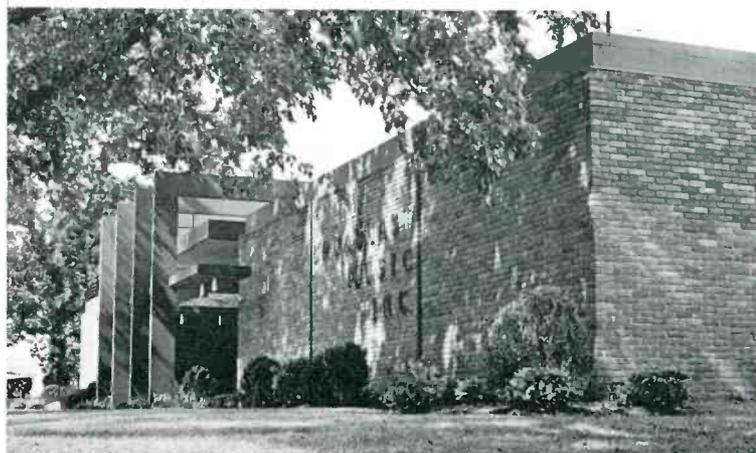
"Don Law produced the first record in the Quonset," Bradley recalls. "It was a thing called 'Battle of New Orleans.'" Finally Decca (with whom Bradley later was to join forces and establish a long, mutually profitable relationship) got into the act. The first Decca session was Bobby Helms' "My Special Angel."

Primarily at the urging of Bradley, Steve Sholes and others of RCA Victor decided to go into the recording business in a big way in Nashville, with a young guitarist named Chet Atkins at the helm. RCA Victor moved from its temporary "old-house" studios on Demonbreun Street (named for Nashville's first cave-dweller) and into the plush structure on 17th Avenue, one block west of the Bradley duplex-complex.

After that, it was a story of mushrooming, or lava-spreading. But it was the late Robert Burton, president of BMI, who first brought architectural beauty to 16th, the main-street (or
continued on page 46

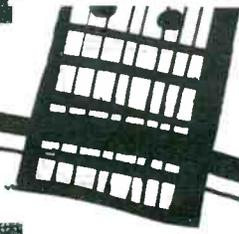
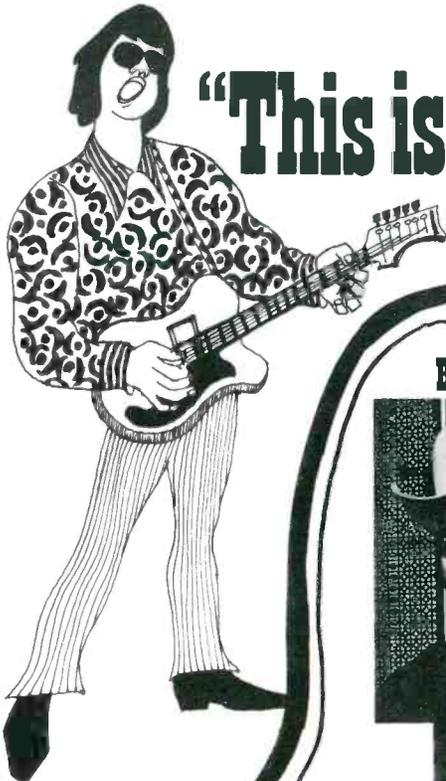


Tree Publishing Co., although temporarily headquartered until a new one can be built, has an attractive facade to hide its old-house background.



Broadcast Music, Inc., one of the first "beauty" buildings constructed on Music Row in Nashville. It stands next to the Country Music Hall of Fame and Museum.

"This is Kapp Country"



Bob Willis



Mel Tillis



Cal Smith



Hugh X. Lewis



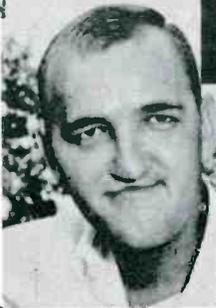
Freddie Hart



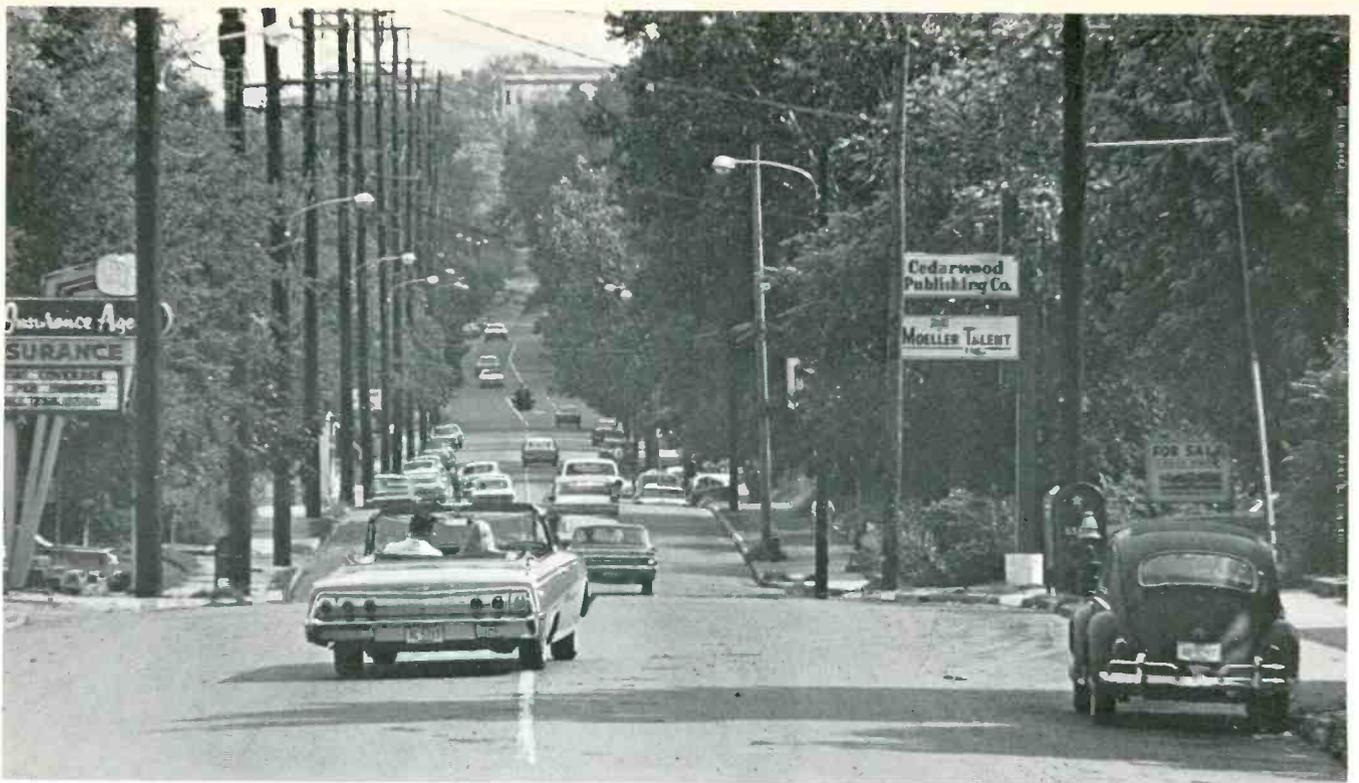
Becki Bluefield



Leroy Pullins



On Kapp Records.



Looking down Music Row, Nashville's 16th Avenue, which has been the heart of the country music recording business since Owen Bradley moved his studio there.

Continued from page 44

avenue) of Music Row. The Broadcast Music building, separated from the rim of the row only by what was Rose Park—a degenerated, seldom-used playground—gave class to the street. And students of modern geography will note that what was Rose Park now is the site of the Country Music Hall of Fame and Museum, an edifice which lends additional dignity to the entrance to the row. Instrumental in

turning that property over to the industry to build its shrine was Mayor Beverly Briley, who grew up on the east side of the river and who cut his teeth on a victrola. This was a personal accomplishment for the man who could contribute to the industry which had contributed years of enjoyment to him.

Music Row remains a paradox. The old duplex of Bradley is gone. The Quonset is still there, unseen from the outside. It literally is buried in the

bowels of Columbia. In the parlance of the industry, it is Columbia's studio B, located directly beneath the modern floating studio A of the major label. Many of the musicians still prefer to record there. Overhead hang the bur-lap bags and blankets which, in essence, helped to create the "Nashville Sound." Around the old Quonset is a modern multipurpose structure which houses not only Columbia, but the Capitol Records offices. Hubert
continued on page 48



A new music complex is dedicated. Wesley Rose, President of Acuff-Rose publications, addresses the crowd at opening ceremonies for the structure which houses the publishing firm, Hickory and TRX Records, and the Acuff-Rose artist bureau.



Columbia Recording Studios, built on the site of Owen Bradley's original record row studio. The quonset hut used by Bradley still stands there, buried inside the rear portion of Columbia.



RCA Victor studios and offices are on 17th Avenue, one block west of Music Row. Two studios are in almost constant use with sessions.

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Continued from page 46

Long's string of successful ventures (talent, booking, publishing, etc.), the offices of SESAC, MGM Records, Al Gallico's publishing firm, and other assorted business places.

In between stand the once-proud but now frayed and scarred old houses which "make do" for other businesses, virtually all of them music. Fortunately, many of these have tasteful interiors.

The reluctance of investors to tear down the old and replace with the new is more than a matter of current economics. The avenue is clouded with an uncertain future labeled urban redevelopment.

Even while the renovating processes were going on a few years back, the planning commission came forth with a grandiose plan for establishing a wide boulevard down the stretch (to be known, of course, as Music City Boulevard), which would necessitate knocking down most of the buildings on the west side of the street.

West siders, faced with this uprooting, promptly invested in properties farther back—at incredibly inflated prices—so their structures still would face the boulevard. As the years rolled by, 16th Avenue remained. Priorities were given to downtown urban works (where State-owned buildings pay no taxes), to university redevelopment (again no taxes), and the music-rowers were up a creek, paying inflated taxes on unused unflated land lots.

That condition, at this writing, still existed, and the music men were singing a unhappy tune. This one factor alone not only has stymied additional growth, it has checked the rebuilding of existing properties.

Most of the actual land in the area has been bought (and often resold), and investors have made bundles. Critics of the condition of "the row" seldom realize that politics alone have kept the entire area from becoming a thing of beauty.

Music Row, however, is more than an avenue (or future boulevard) on which structures of various nomenclature stand as a sentry on the first hill up from the downtown section. It is an avenue of casual clothing and an atmosphere to match. It is a section in which thousands—side men, stars, promoters, writers, secretaries—know each other on a first-name basis. It is a street without histrionics, no matter who may be recording. It is a thoroughfare over which commuters travel twice daily, rarely gazing at the artist in the turtle-neck sweater who is nosing out into the sunlight with his entourage after a lengthy session. Even if the artist happens to be Perry Como or Nancy Sinatra or Eddy Arnold or Chet Atkins. It's a nonchalant sort of street.

Most of the prowlers along the row are aspiring songwriters (or established songwriters), or vocal hopefuls. One seldom rushes along this section; it's not the way things are done. Yet things get done, and how they get done.

Far removed from the row are a couple of "mavericks." Nearly 25 years ago, the Acuff-Rose publishing firm was established on Franklin Pike (over which the Confederate army retreated to the last major battle of the war following its failure to recapture Nashville). There Wesley Rose and his associates have, this year, established one of the most beautiful structures in all of Nashville, housing all of the Acuff-Rose firms. Rose has never wanted to be a part of the row, and he has remained a 10-minute drive afar. The site has never lacked for traffic.

And about as far as one can get in the opposite direction, across the river where streets are streets, one finds Don Pierce and Hal Neeley and the Starday label (along with their subsidiary labels and publishing firms). One suspects that Pierce settled here because of the proximity to the lake and the golf course, both of which enjoy lofty positions in his affections. It also happens to be close to where many of the country music stars make their homes.

But it is to the row that the visitors come, in sight-seeing buses, to catch a glimpse of this wonder on the escarpment of the Cumberland ridge.

Memphis has its Beale Street, New Orleans its Basin Street, Atlanta its Peach Tree Street. But no song of consequence has been written about 16th Avenue. It's pretty tough meter.

Maybe, though, when it's Music City Boulevard. . . .

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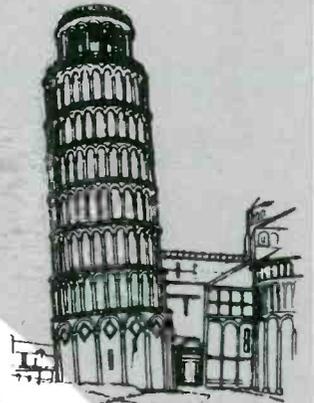
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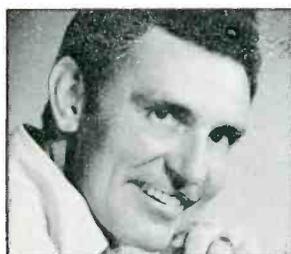
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The Unsung Heroes

Among the stars of the Nashville sound are such luminaries as Selby Coffeen, Charlie Bragg, Glen Snoddy, Jim Williamson, Mike Figlio, Ed Hudson, Lacy O'Neil, Charlie Bradley and Tom Sparkman. Then there are others you've never heard of such as Jim Malloy, Chuck Seitz, Bill Vandervort and Al Pachucki.

They've been at thousands of record sessions and made thousands of records. Yet you rarely see their names in print.

These are the mixers, the stereo-men, the back-ups, the maintenance men, the studio bookers—all part of that unsung department known in the recording business as engineering.

Ask any recording artist, ask any producer, and he'll tell you no modern recording could possibly be done without these geniuses of balance and blending.

"My music background helps," Coffeen says, "but there's more to it than that."

You probe a little and discover that this Columbia "mixer" not only was a serious student of music for 15 years, but was concertmaster for the Ford Symphony in Detroit, then worked dance bands, holds a degree in music, and finally turned to engineering "where the money is."

A mixer is an engineer who takes all of the instruments and voices from the recording studios and blends them into that perfect—or near perfect—sound.

"It's a little like baking a cake," Coffeen will tell you. "Not too much flour nor too much sugar; just the right ingredients to come out with the tasteful product."

Malloy also will tell you that overall balance is the important thing, and he should know. While engineering in Hollywood for RCA Victor he found that balance on sessions for such artists as Henry Mancini, Nelson

Riddle, Sammy Davis Jr., Tami Yuro, and Marty Page. In Nashville he has recorded Elvis Presley, Eddy Arnold, Paul Anka, Perry Como, Al Hirt, Johnny Tillotson and Roy Orbison, among others.

"There is no difference in the balance here in Nashville," Malloy said, "just in the sound." The sound, he explained, is primarily in the rhythm section.

"On the West Coast, every single note is read, every arrangement is pre-planned," he added. "Here in Nashville it's mostly head arrangements, or at least improvising of pre-arrangements. But no matter how they do it, balance has to be achieved."

Malloy obviously achieves it. He has won seven separate sound awards.

He and his fellow engineers all are members of NABET, and consequently draw a healthy scale for their work.

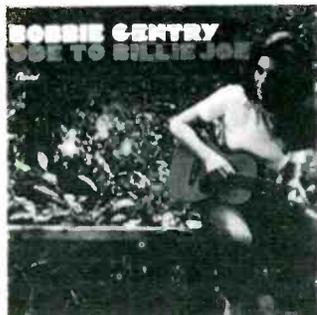
"I had some serious reservations five years ago when I left WSM," said O'Neill, Columbia mixer. "None of us knew how long the work might last." Now there is so much work that 11 engineers there can hardly keep up with the demand.

O'Neill was one of many sound engineers at the Nashville recording studios who got their "basic training" at WSM. Most of them worked under Aaron Shelton and Carl Jenkins, who had developed the first commercial recording studio in Nashville: Castle Recording.

Charlie Bragg, Glen Snoddy, Tom Sparkman and O'Neill are the one-time WSM engineers who subsequently moved to Columbia. Others are scattered at various recording studios around the city. A few others have moved to studios on the West Coast.

Columbia has instituted a policy this year of awarding gold records for mixers who engineer a session, the product of which eventually sells a million records.

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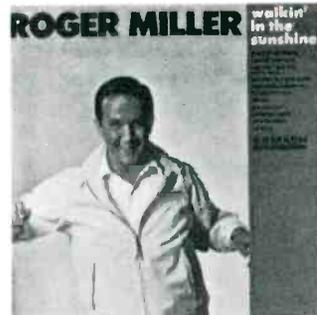
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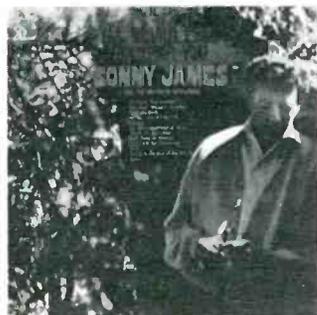
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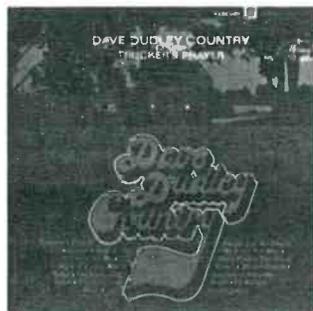
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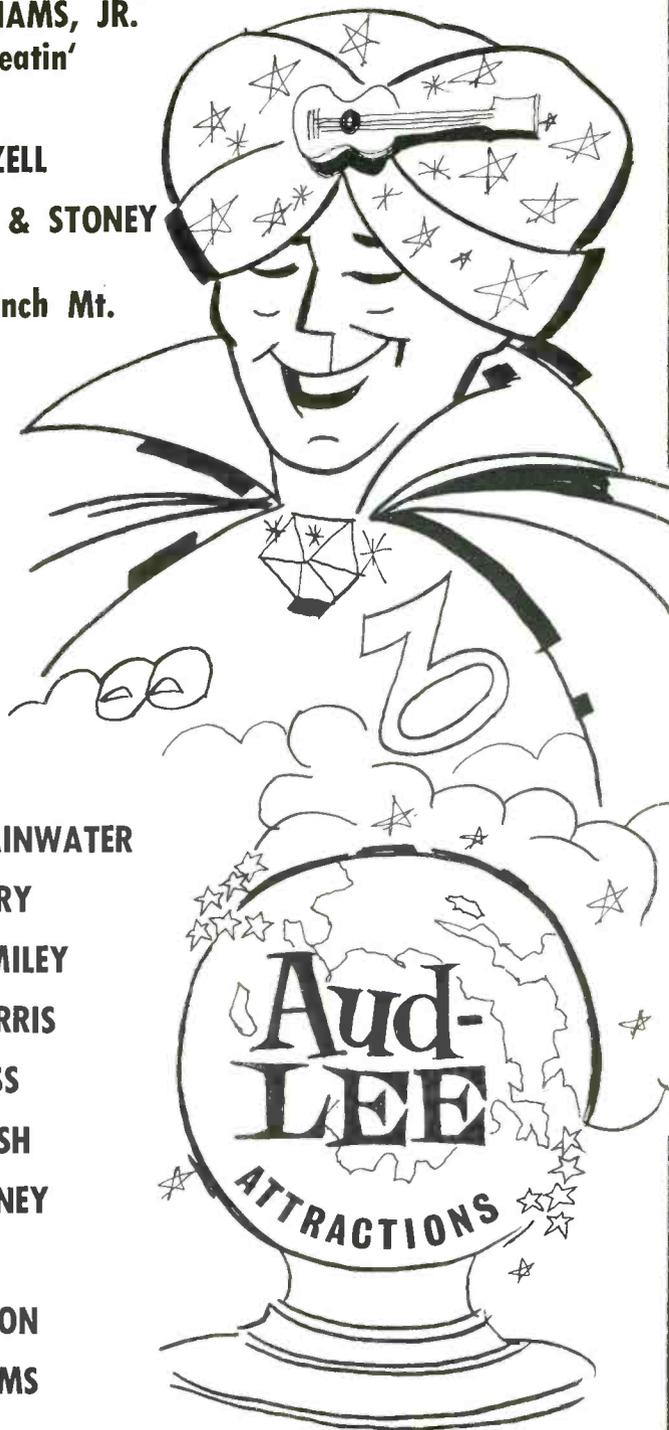
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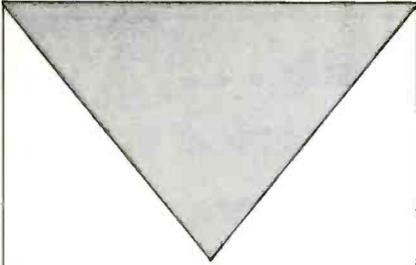
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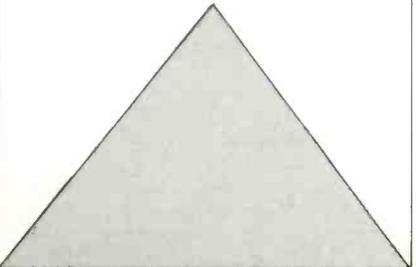
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In country and the classics, the twain appears to have met.

The gap was really bridged when Willis Page, erstwhile director of the Nashville Symphony, stepped on the stage of the "Grand Ole Opry" and played the musical saw. Actually, the groundwork had been laid much earlier.

There were some overtures made toward interweaving the cultural communities of country and classical in Nashville when the commercially successful country artists headed the lists of donors supporting the symphony, the youth orchestra and the school projects for music appreciation.

Page became conductor of the Nashville Symphony in 1959, and a new era of togetherness was born. Page, now at the University of Rochester, was a country music buff who believed in ALL kinds of music, if performed well. To prove his point to the doubters of the area, he appeared with the full symphony at the Opry House in April of 1963 in concert with Roy Acuff. It was a smash. The walls of separation began to crumble.

Another man important to the scene at this point was Del Sawyer, an unusually gifted wind musician, who became director of the Blair Academy of Music, affiliated with George Peabody College. He was among the first of the "academic" musicians to begin sitting in on recording sessions.

Boots Randolph was a factor. The Monument artist, brought to Nashville by Chet Atkins, helped pioneer a new "sound" in recordings in the hitherto strictly country area. After Atkins brought in Randolph, he was instrumental in importing other outstanding musicians and stylists from different parts of the country. From the West Coast came Byron Williams, a leading violinist. Not only did Williams take part in recording sessions, but became the nucleus of a powerful section known as "The Nashville Strings" which gave powerful back-up music to the touring Chet Atkins-Boots Randolph-Floyd Cramer "Festival of Stars" concert group. Cramer, a great stylist, also moved to Nashville under the guidance of Atkins.

The "Nashville Sound" became pluralized, since new sounds were being developed daily. In addition to the amplification which had come a decade earlier, there now were strings, voices on more than 80 per cent of the recordings, occasionally horns, and every now and then an unmistakable symphonic sound.

The members of the symphony have discovered Music Row, and, conversely, the Row has discovered concert

musicians. Although the day of the head arrangements far from gone, more and more sessions are based on solid arrangements by such men as Bill McElhiney, Bill Walker and Cam Mullins. There is almost always improvisation to complement the arrangements, but the "big" sound has necessitated more and more scored material.

One of the classic examples of this was the Ray Price version of "Danny Boy," cut at Columbia Studios in Nashville. It did well on both the country and pop charts. Arranged by Mullins, the session utilized 19 strings, (3 cellos, 4 violas, 12 violins), 8 rhythm instruments, and 6 voices, including such talented artists as Dottie Dollard, Louis Nunnley, Millie and Doug Kirkham and Gil Wright. Still not satisfied, when the "Danny Boy" album was cut, Mullins upped the figure to 23 strings, a timpany and a French horn. Concert pianist Bill Pursell was at the keyboard, and the rhythm section included such personalities as Harold Bradley, Grady Martin and Ray Eddington.

Later, other artists began utilizing the strings and the big sound to a greater extent. This included such performers as Marion Worth and John Hartford, Decca and Victor artists respectively.

Meanwhile, many long-time members of the Nashville Symphony, now in great demand at recording sessions, found they had to give up their symphonic work to devote more time to the commercial aspect of music. Brenton Banks, Negro violinist who was constantly on call for sessions, had to give up his concert work. So did Mrs. Lillian Hunt, wife of the head of the Music Department at Peabody College, and for many years a member of the WSM orchestra. Byron Bock, cellist, also departed from the symphony. There are indications, assuming the trend will continue, that others will follow suit.

The horn players have not yet been caught in the demand, although they are making more and more session money. The horns have sneaked almost unobtrusively into the country sound of Nashville.

At the tribute to Chet Atkins, carried out in June of this year, the Nashville Symphony, under the one-night guidance of Arthur Fiedler, played for the country artists who sang. It was a happy marriage both for the symphony lovers who were finding new horizons, and for the country music fans who had seen their music carried over into the concert arena. The basics were still there; they just had rich embellishment.

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The letter told part of the story! "We are working out of the village of Pak Kading here in Laos, about 150 miles east of the capital of Vientiane. Seven hundred people live in this village and the next nearest village is five miles away with a population of 75, so you see we are living in a rather remote area."

The letter bore the heading: "Embassy of the United States of America, Laos." It concerned country music. Signed by Bennett Samuels, who worked with the aid missions in Laos, it pointed up the need for more country music there. He wrote:

"Stringed musical instruments are quite popular all throughout Southeast Asia, and so it is not uncommon to notice a villager tapping his foot to the sounds of American Country Music, when he is visiting at my house. It is interesting to note the similarities of country people no mat-

ter what part of the world they are from."

The letter was addressed to Tom Hanserd, manager of the "Grand Ole Opry's" delayed network. It was typical of the hundreds of letters received somewhere in Nashville each week pointing up clearly the spread of country music around the world. If there is a common international denominator, it must be country music.

In Canada, Ivan Le Mesurier spent part of the year putting together a documentary describing country music in that dominion.

In Den Haag, Netherlands, there is a publication titled "Nashville Echo," telling the story of country music.

In Sydney, Australia, John Minson has set up shop as a "country music consultant."

In Trinidad, Radha Ramharack promotes country music which he hears on Armed Forces Radio.

In Walsall, England, Norman H. Bailey is putting on programs in his school using country music backgrounds.

In Kowloon, Hong Kong, disk jockey Ken Knight is programming country music.

In Hunedoara, Rumania, Taremsky Michaela is a young girl studying the piano, and wants pictures of country music artists to place alongside the music she plays.

In Akrotiri, on Cyprus, A. T. Elliott of the Royal Air Force wants copies of country music records he cannot obtain there.

In Kastrup, Denmark, Richard Barren, a disk jockey, programs nothing but country music, and would like nothing more than to have the "Grand Ole Opry" included on his broadcasts.

Near Prague, Czechoslovakia, M. Landsman and his sister have formed country music clubs. The groups gather regularly and analyze country mu-

Nashville in Old Blighty

By NIGEL HUNTER

Bringing it all back home is an apt phrase to summarize the current scene in country music in Britain.

Several factors are responsible for the steadily growing interest in and influence of this music, but one of the main and most potent ones is undoubtedly the presence of American servicemen in this land and in Germany.

Leading American country artists are booked into the U. S. base and club circuit in Germany and here with their air fares paid both ways. British promoters have not been slow to invite these artists to tag a few extra days on their European stay to appear before appreciative civilian audiences here.

Initially visiting artists were restricted to the American bases here on account of Musicians Union rules and regulations. They still cannot use their own groups outside the camps. But this difficulty has been largely overcome by teaming the visitors with local groups specializing in the idiom with outstanding success, notably in the case of Liverpool's Hillsiders who have now hit the Nashville scene on Bobby Bare's recommendation.

The "back home" part of the opening phrase is particularly appropriate. Country music went from here in the form of English, Scottish and Irish folk balladry two centuries ago, traveling with the Pilgrim Fathers and the Virginia settlers and kept on going right through the colonial period of America's history and after. Now it's returning and taking root in already fertile soil, finding ready acceptance among people who understand it and its sentiments and recognize a lot of the melodies which are common heritage on both sides of the Atlantic.

Country music is thriving in numerous clubs all around the United Kingdom. The strongest country belt at pres-

ent is located in the Midlands and the North. Liverpool has 50 clubs into which the Country Music Federation books artists each week. But the taste is spreading well beyond this nursery region, and even sophisticated, swinging London, with its penchant for psychedelia and other instant, contrived fads, has an increasing number of country venues joining the circuit.

Another influential factor in the propagation of the music is the large and constant labor interflow between England and Ireland. The latter land is perhaps the biggest stronghold of country enthusiasm and appreciation outside the States and Canada, and its citizens take their predilections with them. This partly explains the prominence of the idiom in Liverpool, where a considerable proportion of the population is of Irish origin.

An important and encouraging feature of the audience here for country music is its youthfulness. This applies also to the local exponents. It's not a middle-aged category entirely wrapped up in nostalgia for Gene Autry and Hank Williams. Teen-agers both play it and go to listen to it.

This has been proved by two recent events. One was an eight-hour festival at Cecil Sharp House in London which attracted a horde of followers and a hefty artist roster including the Winchesters, Brian Golby, the Gants Hill Ramblers and 13-year-old Little Ginny. The other was a folk and country festival at Cambridge, attended by enthusiasts from many parts of the land.

A focal point of the country scene is Canadian-born actor and disk jockey Murray Kash. He is the only country specialist with regular radio airspots, and is much

sic songs and the artists. They, too, promote country music shows.

The two most popular radio shows in Brussels are those of "Texas Kitty" Prinz and her Melody Ranch, and "Sleepy Tex" Williams and his Country Roundup.

From New Guinea, Oren R. Claasen has written for information about various artists.

And Roger Ryan, of the Junior Chamber of Commerce of Tipperary, wants more country music in Ireland.

These are just a few examples of the surge of country music around the world. There perhaps has never been anything quite parallel to it.

When the overseas exodus of country music artists began, the show dates were concentrated almost exclusively at military bases. This no longer is the case.

Bobby Bare's foreign tours read like a travelog of civilian stops: the Circus Krone in Munich, the Sports Palace in Berlin, Tivoli Gardens in Stockholm, and the World's Fair Grounds in Brussels. He also performed before the King of Norway in Oslo. When he stopped in Liverpool and visited nightclubs, he was literally mobbed. Bare reports that

nearly half of his fan mail bears a foreign postmark. He has received two silver records in Norway for his songs. And in every city he has visited he has made guest appearances on local television.

Bare is by no means alone in this respect. Virtually every country artist of prominence has made an overseas trip in some direction this past year, and each has included stops at civilian points. Leroy Van Dyke, during an extended stay in England, also did a series of interviews on BBC and the pirate stations, and these efforts were duplicated by such artists as David Houston, Jim Edward Brown and Tammy Wynette. Charley Walker is scheduled to follow this later in the year.

Marty Robbins made a civilian tour of Australia and New Zealand. Buck Owens, in addition to a tour of the Orient, recorded a live album in Tokyo. Ferlin Husky played the Cocacabana in that same city. Tompall and the Glaser Brothers made two Orient tours during the year. Jimmy Dickens spent the major part of the year overseas somewhere.

"This is only the start of the breakthrough" says Hubert Long, one of the

leading bookers of talent. "The time will come when we will see the country artists go everywhere there are people."

There also has been a trend toward reaching the devotee of this music in his native tongue. Stu Phillips and Jim Ed Brown, for example, cut records in Germany, in German. Connie Smith did a Nashville record (four sides) in French, intended for the audience of France. Instead it sold well in the French-speaking portions of Canada.

Mail is directed every day of the year to two steady sources of information: Jo Walker, executive director of the Country Music Association, and Emily Bradshaw, promotion director of WSM and the "Grand Ole Opry." Hours of time are consumed by these two answering the volumes of mail that come from faraway places. It's a never-ending communication stream.

Armed Forces Radio continues to beam country music to virtually all parts of the world; the "Opry" delayed network is heard in many foreign countries; and the artists themselves continue to carry it live to populated sections of the globe.

It's a Wonderful World of Country Music.

in demand as an adjudicator at country music events, including the aforementioned Cambridge meet.

Kash was booked by the BBC for a series of six "Call It Country Style" record shows last fall. Such was the popularity of the program that it ran for a total of 39 weeks in all, occupying a key air slot on the Light Program at lunchtime on Saturdays and reaching an average audience of five million. Kash is still answering fan mail from all parts of Britain plus Denmark, Sweden, Germany and other European countries in range of the broadcasts.

"The whole country repertoire is popular here," said Kash. "The traditional, bluegrass, gospel and the modern uptempo stuff. People like the songs because they have a story and meaning. The lyrics are important. There are songs about the old frontier, about gunslingers, lumberjacks, modern ones about truck drivers, to say nothing of the humorous story songs. They all say something, and they're appreciated for it."

Kash attends all the important country events, and is a keen observer. He is impressed by the public for this music in this part of the world.

"The audiences are predominately young, and they're healthy," he declared. "There's no hint of drugs or this psychedelic nonsense. Sure, some of them wear Western shirts and boots, and that's part and parcel of the music. They take their bedrolls to some of the weekend festivals, they stay there and they enjoy the music without any trouble whatever."

Like many others, Kash believes that the final boost that country music needs to break out on a national and permanent basis is good, sympathetic TV showcase. The few programs devoted to the idiom so far by the small screen have been of the cowboy-and-Indjun hayseed variety, which dismayed the experts and discouraged the general viewing audience prepared to be interested in something about which they knew little.

"The interest is already here," said Kash. "Fans get up in the small hours to tune in to AFN's early-morning show. The Radio 390 and Radio London pirates aired

regular country programs before they closed down. Some boutiques stock nothing but Western gear and grab. I'm forever receiving mail asking where to go to hear good country music and whether there's a club to be joined."

RCA Victor, CBS, Fontana, MGM, Pye and Polydor all have impressive country catalogs on release here, and Acuff-Rose, Essex, Southern, Carlin's Hill and Dale and Keith-Prowse-Peter Maurice are active in the publishing field in the music's behalf.

In addition, hit parade artists like Tom Jones and Engelbert Humperdinck are country fans, and their approval is evident in the choice of their own recording material and its treatment. And other long-established singers like Clinton Ford and Lorne Gibson draw regularly on the country repertoire for their songbooks.

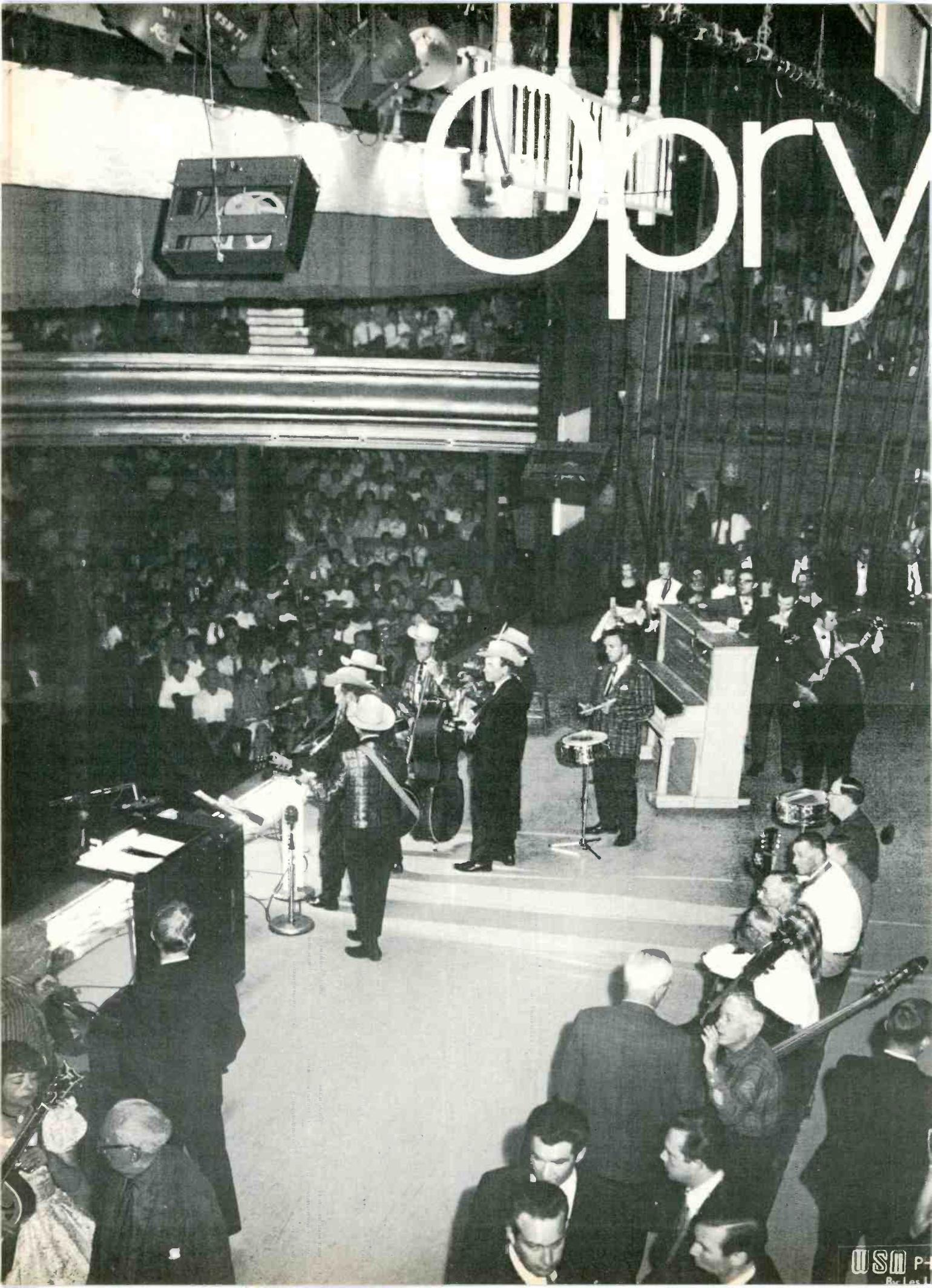
Kash estimates there are 500 active country and western clubs around Britain with memberships averaging 300 each and meeting at least once a week. These statistics take no account of the people who collect country disks and tune in to Kash's current "Country Meets Folk" Saturday evening radio series.

Local exponents of promise are plentiful. Apart from the Hillsiders, now very well known in Nashville and likely to tour the country circuit in the States, there are Phil Brady and the Ranchers, another Liverpool group; the Tumbleweeds; Pete Stanley and Whizz Jones, two excellent bluegrass artists; Pete Sayers, already known in the States as a performer of both traditional and modern country music; Malcolm Price, a similar versatile artist and Decca artist recently touring New Zealand; Ed King, a long-standing favorite around the American military bases; Big Pete Duker, another exponent who has lived and worked around Nashville, and Gordon Huntley, a steel guitar wizard.

On the Irish scene there is Larry Cunningham, an uncanny echo of Jim Reeves; Dermot O'Brien, who starred in Bing Crosby's Dublin TV spectacular; Pat McCrossan from Londonderry; Pat Lynch and the Airchords, and Johnny McColey.

"If people hear country music, they like it," Kash said.

Opportunity



n Living Color

There were the cynics who insisted the color, the spontaneity, the drama of the "Grand Ole Opry" could never be transposed to videotape.

Now, more than two years after someone did try it, even the severest critics admit they were wrong.

This seemingly impossible task was undertaken (and still is carried out) by Noble-Dury & Associates, Inc., a leading advertising agency in many fields, but particularly prominent in the area of country music.

Actually it was in 1959 when Noble-Dury convinced the farsighted executives of the National Life & Accident Insurance Co., parent firm of WSM and the "Opry," to undertake a massive advertising campaign consisting of spot television, radio and billboards.

During the succeeding years, William Holder, executive vice-president of Noble-Dury, traveled extensively in the field talking to district managers and their agents, getting to know their problems, and listening to their comments on their company's advertising. Eventually he began hearing questions such as "What you are doing is fine, but why can't we have the 'Grand Ole Opry' on television?" From its earliest days the "Opry" had

been the great door-opener for the agents. It established immediate rapport with a potential customer. During this same period, country music's popularity was spreading in all directions.

The agency became convinced that this show would be the ideal vehicle to reach the mass life insurance market. It is not surprising that among the first to agree to this was Edwin W. Craig, now honorary chairman of National Life, and Billboard's Man of the Year in Country Music in 1966. It was Craig who helped bring the "Opry" into being in 1925, nursed it through its formative stages, and weened it into health and prosperity. He had exhibited 40 years of faith in the "Opry" and saw no reason for slackening that faith at this time.

Also on his side were G. Daniel Brooks, president; C. Runcie Clements Jr., executive vice-president of the firm, and C. A. Craig II, son of Edwin Craig, whose love of this sort of music is further evidenced by the fact that he has written country songs and has taken an active role in the production of the show itself. Young Craig is vice-president and associate director of agencies

continued on page 62



The World of Country Music • Billboard



(Above) There is a second show in the summer and early fall hours at the Opry House, and one crowd of people strains to get in as the house is emptied from the first show. There are some who buy tickets for both shows, and head right back in.

(Left) The Grand Ole Opry House. Crowds form huge lines hoping to get a general admission seat to this oldest continuous show in the history of American radio. Some wait in vain, but they stick it out.



Tompall Glaser with the "grand ole man" of the "Grand Ole Opry," Vito Pelletieri, just before the Glaser Brothers go on with their act. Walking away (face not visible) after completing his turn on stage, is Bashful Brother Oswald.



The "old" and the new. Tex Ritter welcomes Charlie Walker to the "Grand Ole Opry." Walker, who signed in late August, was making his first appearance as a member.



The "Grand Ole Opry" continues to attract notables backstage. Among this year's visitors was Borden Deal, author of "Insolent Breed" and other books of the South. He was gathering material for a new book.



Roy Acuff, "king" of country music, appears in concert with the Nashville Symphony Orchestra at WSM's "Grand Ole Opry" House.



NBC-TV crew films portions of "Grand Ole Opry" for showing in a documentary scheduled for next spring. Lonzo and Oscar perform, with Dave Hooten making his first appearance as "Lonzo" following the death of Johnny Sullivan.

'OPRY' in Living Color

Continued from page 61

for the insurance firm. (The Craigs also were related to the late Francis Craig, famous composer, whose songs were among the first hit recordings to come out of Nashville).

At this point, development of the show became a matter of conferring with John H. Dewitt Jr., and Irving Waugh, president and vice-president respectively of WSM-TV, and working out the concept and production techniques. The first decision was to do the taping at the Opry House, to capture that phase of the flavor. The next step was the producer. The agency had to look only to WSM for one of the best in the business. Elmer Alley, who "grew up" in WSM radio and made the leap to television in 1950, had established himself as a pro in the production room. Noble-Dury brought in its creative director, Eric Ericson, who designed and built sets of network quality, yet with the rustic naturalness of the "Opry" itself.

The problems were still there: limited production costs, a limited time schedule, the road appearances of the

artists, ad infinitum. All of these were overcome, by the hardest.

The agency and WSM felt from the start that the show should have something of a documentary flavor while retaining its full entertainment value. Consequently, the documentary aspects (background, history, etc.) were integrated into the opening and even into the commercials. Veteran network announcer John Cameron Swayse, who has been the company's television spokesman since 1959, was retained to lend an extra aura of dignity to the commercial delivery, and the master of ceremonies task was turned over to Jud Collins, a polished professional WSM announcer, emcee and newscaster, who had worked close at hand with the country artists for some 25 years. So much for the harmonious grouping; now came the tedious mechanics.

Each Friday morning during the shooting season, the sets are placed in position on the "Opry" stage by stagehands, the cameras go through their testing processes, and the tired old auditorium—having rested from the previous weekend onslaught—begins to come to life. By noon the blocking and rehearsing start. It is now some six hours until taping time (contrasted with the weeks of rehearsal for a network production). A couple of run-throughs, replete with a coffee break, and the show is ready to go.



Leroy Van Dyke performs before a live audience and the cameras in the National Life videotaped "Grand Ole Opry" from the "Opry" House in Nashville.



Master of Ceremonies Jud Collins introduces the National Life "Grand Ole Opry" on stage at the "Opry" House in Nashville. Sets were designed by Eric Ericson.



TV personality John Cameron Swayze sells an insurance policy on stage at the "Opry" House in the National Life-sponsored "Grand Ole Opry" videotaping.



Sonny James and his Country Gentlemen stand by the orange barn, one of the sets used in the televised National Life "Grand Ole Opry" from the "Opry" House in Nashville.



The cast gathers for "blocking" of the National Life-sponsored "Grand Ole Opry" TV show on stage at the "Opry" House. (Left to right), Jud Collins, master of ceremonies; Marion Worth, Boots Randolph, Sheila Carlisle, Leroy Van Dyke, Bill Carlisle Jr., Roy Drusky, Bill Carlisle, and Jimmy Riddle.

At 6 p.m., the doors swing open, and the patient crowd outside rushes in for the run on choice seats. Once gone, the crowd continues to come, and the Opry House again bulges.

"There are certain advantages to the tightness of our rehearsal time and other limitations," Alley explains. "This retains much of the spontaneity that would not exist in an overly produced show." He notes that all of the timing and movements are there, but it's still "real Opry" without the refined confinements. Even an occasional goof is allowed to slip through, to give it that "live" feeling. The show must be concluded by 7:30 (or 7:45 at the latest) to allow time to make way for the radio broadcast of the "Friday Night Opry," at 8 p.m.

Suffice to say that, after two years of shooting and distributing, the judgments of the judgment-makers were confirmed. The program, "National Life Grand Ole Opry" enjoys excellent ratings in the markets. It is No. 1, for example, in its time slot in such markets as Detroit, and a strong No. 2 in such a sophisticated market as San Francisco. The reports from men in the field are phenomenal.

All of this has prompted two new moves this year—a further investment in production quality, and an increase in the number of markets in which the show is placed. Five large cities were added to the list this year, bringing to 18 the number in which it is now shown.

All of these are cities in which three or more (up to 25) district National Life Branch offices are located.

The running season has now been lengthened, the production improved, and more artists are being utilized.

"What we strive for is balance and top-notch entertainment," Alley said. "We try to give them 'pure' country and something more modern or sophisticated, with a little comic relief."

Obviously all this has made the stations happy. "There was a little concern at first on the part of some of the stations on the 'network,'" Holder explained, "because they frankly didn't know if an 'Opry' show would be competitive in their market. Now we not only have them willingly wanting to carry the program, but in some instances other stations in the markets are competing for the show."

Now everyone is convinced, including the people of Nashville who insisted it couldn't be done. They can see for themselves. At first the "Opry" TV show was not programmed in this city; but popular demand changed that. It now runs on prime time on WSM-TV, and the local market gets to see the same show that's seen in such places as Los Angeles, Atlanta, Indianapolis, Louisville, New Orleans, St. Louis, Kansas City, Dayton, Oklahoma City, Pittsburgh, Dallas-Fort Worth, Houston and San Antonio.



1952—The first birthday party for the "Grand Ole Opry." Among those present for the quiet affair, Irving Waugh, now vice-president of WSM-TV; George D. Hay, who began the "Opry," and Bill McDaniel, who originated the party idea.



1953—The first "convention." Crowds assemble in the lobby of the Andrew Jackson Hotel. Among those identifiable, Harrienne Moore (Condra), at registration desk; Zeke Clement, Bill Anderson (registering), Sonny James, center foreground.



1953—Disk jockeys gather at first business session. In front row, looking toward rear, is Tom Perryman, now general manager of WMTS, Murfreesboro, Tenn.



1954—"Smilin'" Eddie Hill, long-time WSM staff member, does a live radio interview with Arnold Shaw and Billboard's Paul Ackerman. Shaw was then vice-president of Hill & Range; Ackerman was Billboard's associate indoor editor.

Madness, Mayhem and Music

It has been called, variously and officially, the "Disc Jockey Convention," "Disc Jockey Festival," "Country Music Festival," and "The Grand Ole Opry Birthday Celebration." And, in effect, it's all of these.

It's a week or so of madness, mayhem and music, and it all began as a spur-of-the-moment one-day party.

The idea is credited to Bill McDaniel who, in 1952, was director of public relations for WSM radio. McDaniel, now in the electronics manufacturing business at Texarkana, Tex., recalls the beginning this way:

"We were sitting around one day throwing around ideas on what to do to celebrate the 'Grand Ole Opry's' 27th birthday, which was only three weeks away at the time. Although we were well aware of the importance of the disk jockeys in the promotion of the 'Opry,' we had never really gone out of our way to encourage their effect

on the music. We had recently learned that we could obtain a fairly reliable list of the nation's disk jockeys, so the idea was conceived to entertain them at the party in Nashville on the night of the anniversary performance of the 'Grand Ole Opry.'

"We decided to send them formal invitations, and by the time these were engraved and in the mail no one who received one would have had more than two weeks to get his answer back to us. Even at that small notice, actual count, 92 showed up for a small party in the Commodore Room in the Andrew Jackson Hotel. But they were the most enthusiastic group you'll ever see."

McDaniel said each considered it a singular honor to have been invited to a party to celebrate the "Opry's" anniversary. "Elated, we decided to try it again the next year but with a little more foresight. We sent out the



1955—Mitch Miller chats with Jack Stapp, now president of Tree Publishing Co., and former program director of WSM and "Grand Ole Opry."



1956—Marty Robbins poses willingly at the convention as Justin Tubb, in background, talks things over with fellow performers. The shot was made backstage at the "Opry."



1957—The "Opry" stars perform in what once was WSM's Studio C, one of the earliest "homes" of the "Opry." Here Roy Acuff sings as announcer T. Tommy Cutrer walks from platform. This studio sat 500 guests.



1958—A. O. Stinson, left, discusses birthday arrangements with John H. DeWitt Jr., president of WSM, Inc. Stinson, then associated with Martha White Mills, now is in the TV syndication business.

invitations a month in advance. We soon learned that the disk jockeys who had attended the first party had done considerable promotion of it on their own. Throughout the year we had received scores of inquiries about the gathering. Many of those were from industry people who seemed to be in wholehearted agreement that the idea was good and why didn't we expand it. So we did."

The first "sponsors" to help in the expansion in 1953 were RCA Victor, Hill and Range, Peer-International and Capitol Records. Country Song Roundup also gave a party. In one year the party has grown from a two-hour gathering into a crowded two-day weekend of activities. And it was at this time that the Country Music Disc Jockeys' Association was formed, the forerunner of what was to become the Country Music Association.

In 1953, the bringing together of the clan was known officially as "The Disc Jockey Festival," a name devised by the WSM Public Relations Department. The name was to bounce back and forth over the years, and the format of the gathering also varied.

"The festival was just for fun at first," McDaniel said, "with no real intention of establishing the idea as an annual event. Though it was a success in its own small way, the second festival was the real experiment and we were convinced that it could be an established yearly thing. By 1954 we had 900 there—600 disk jockeys and 300 industry people. In 1955 there were 1,400 in attendance."

It was in 1954 that WSM began its Friday afternoon disk jockey clinic. The DJ's were asked to present all their complaints about record service, and obtain valuable information on record programming and promotion of their own shows. It also was in 1954 that national

publicity came to the festival. NBC originated both television and radio shows from Nashville.

Although well rewarded in entertainment and in parties, those who have attended over the years have always paid their own expenses (a few stations have compensated the disk jockeys) and have taken time off from their jobs in order to attend. Many have used their vacation time for this experience.

In 1955, ABC television added its coverage. At the 1955 convention, RCA Victor was host at a luncheon. A Friday night party and dance was given by Decca. WSM picked up the tab for a breakfast as did Hill and Range. Columbia began its series of luncheons. Capitol tossed a midnight party after the "Opry," and WSM had a reception. Columbia also began its traditional Sunday morning kaffeeklatsch that year.

Twelve of the first 14 conventions were held in November, close to the actual birthday date (25th) of the "Opry." Frequently the affair was plagued by bad weather, and occasionally it conflicted with other activities in Nashville, making the accommodation situation (which normally was woefully inadequate) impossible. The decision then was made to move the affair up to October—Nashville's driest month—at a date free of other conflicts.

All of the early news releases relating to the convention alluded to "hillbilly" music, a connotation no longer applicable. Country music has been dignified, and the convention itself gained dignity and stature through maturity.

Among the first non-disk jockeys to take part in the festivities was Billboard's Paul Ackerman, whose name heads the registration list of the 1953 festival. The last name on the list is that of Irving Zeidman, KNOE,



1959—A scene at the Andrew Jackson Hotel. Here stars mingle with disk jockeys, songwriters, industry officials, press and others. A keen eye can pick out such well-knowns as Del Wood, Wilburn Brothers, Webb Pierce, Charlie Louvin, Vic McAlpine, Johnny Russell.



1960—White-suited Johnny Cash embraces voluptuous June Carter as Chet Atkins beams his approval.



1962—Music programming and promotion is discussed by WSM's Ralph Emery. Those taking part were Smokey Smith, WKY, Des Moines; Bob Staton, CKLW, Windsor, Ont.; Bill Mack, KENS, San Antonio; and Ray Kinnamon, WTJH, East Point, Ga.



1963—An impressive headtable waits as WSM's John H. DeWitt Jr. welcomes guests. Among others at the table, Robert Burton, Gene Autry, Hal Cook, Pappy Dailey, Ott Devine.

Monroe, La. The artists who were on hand to greet the jocks in 1953 included Chet Atkins, Bill Carlisle, Martha Carson, Cowboy Copas, Jimmie Davis (who was to return in 1961 as the keynote speaker), Jimmy Dickens, the Davis Sisters, Grandpa Jones, Pee Wee King, Charlie and Ira Louvin, Grady Martin, Jimmy Martin, Ken Marvin, Tex Ritter, Fred Rose, and Billy Walker.

Hal Cook, publisher of *Billboard*, was there, representing Capitol Records at the time. Hal Durham, now assistant manager of the "Grand Ole Opry," was there as a disk jockey representing WROL in Knoxville. Ralph Emory, later to become the top DJ in the country with WSM, represented WAGG in Franklin, Tenn. Bob Ferguson, now a&r producer for RCA Victor, was there as a DJ from KWSC, Pullman, Wash. Tommy Hill, now a&r producer for Starday, was there from WVMJ, Biloxi, Miss. Sonny James came as a young visitor from Dallas. Merle Kilgore was there as a disk jockey from WFAZ, Monroe, La. Bob Neal, now a talent agent in Nashville, represented WMPS, Memphis; Justin Tubb, now a star of the "Opry," was disk jockeying for WHIN, Gallatin, Tenn. Porter Wagoner came from KWTO, Springfield, Mo.

Among the early keynote speakers for the conventions were James Conkling, then president of Columbia Records, and Ralph Peer, of Peer-International. One forum included Paul Wexler, Paul Cohen, Bob McCluskey, Dee Kilpatrick, Arnold Shaw, Burt Levey, Ken Nelson, Mike Gross (now of *Billboard*), Nat Tannen and Fred Rose.

In 1954, *Billboard* first awarded scrolls to the winners of the disk jockey poll, naming most played records, favorite artists, most promising and the like. BMI that year presented certificates of achievement to writers. *Downbeat* magazine made the only other awards.

Scores of sponsors took turns at various events in the

early years. They included Cedarwood Music, Pickin' and Singin' News, Ridgeway Music, Hank Snow, Dot Records, BMI and Pappy Daily. Hospitality rooms came into vogue early, with Capitol, Columbia, Decca, King, Mercury, MGM, N.R.C., RCA Victor and Strand as hosts.

Preregistration began in 1958, necessitated by the huge numbers of "delegates," and that was the year, too, for the beginning of door prizes. Archie Bleyer of Cadence Records was host at a breakfast, and the principal speaker was Matthew J. Culligan, then executive vice-president of NBC. Don Law and Mitch Miller were hosts at the Columbia luncheon. BMI's Robert Burton joined Frances Williams (Preston) as co-host of a breakfast.

By 1959, attendance had grown to more than 2,000, and the Country Music Association took its first active part. Harry Stone, CMA's first president, took part in a station panel. Patsy Cline and Jimmy Dean won the big *Billboard* awards that year. There were visitors from four foreign nations that year, and WSM's Grant Turner was named Country Music Disc Jockey of the Year.

In 1960, with attention focused on the "payola" scandal, WSM invited Congressman Oren Harris (D., Ark.) to be keynote speaker. Harris had sprung into national prominence with his investigations of the radio and television industries. And the station introduced its "Country Music Spectacular," a feature which has been retained over the years.

The late Sen. Estes Kefauver keyed the Dot Records portion of the 1961 meeting, while Gov. Jimmy Davis was the principal speaker for the whole affair.

Advertising agency officials were brought into the 1962 convention for the first time, and the convention was dubbed "National Country Music Festival." Again,



1965—Milling for the final time in the corridor of the Andrew Jackson Hotel. The crowds became so large the convention activities were finally switched to the Municipal Auditorium.



1966—The spotlight is on Hank Snow as he performs at the WSM Breakfast "spectacular" at the Municipal Auditorium. It was the first time the convention had moved out of the hotels.



1961—Capitol's Ken Nelson, at a breakfast at the Maxwell House, introduces the convention's keynote speaker, Gov. Jimmie Davis of Louisiana.



1964—Country Music's "No. 1 fan," Dizzy Dean, does the "Wabash Cannonball" routine with long-time friend, Roy Acuff.



1966—A somewhat surprised Chet Atkins receives from Mayor Beverly Briley the city's Metronome award, given to the person who had contributed the most to music in Nashville over the years. The first year's winner was Owen Bradley.

the entire program was highlighted by the birthday celebration for the "Grand Ole Opry."

In 1963, WSM again served the industry by presenting a panel on broadcast license renewal. Top management of stations throughout the United States had requested it. Starday and Mercury Records began a series of live recording sessions before the DJ's. There was also a sales and programming round table discussion.

The year 1964 found the introduction of a couple of new awards—the Number One Opry Fan presentation, which went to Dizzy Dean, and the Mr. Opry D-J Presentation.

By 1965, enrollment at the convention (now officially called the Grand Ole Opry Birthday Anniversary Celebration) had swollen to more than 4,000. Activities had to be categorized as official and unofficial since so many labels, publishers and individuals now wanted a part in the festivities. The Opry Trust Fund also was begun that year. WSM's Bob Cooper, in agreement with all of the co-sponsoring firms, established the plan whereby every registrant would donate \$10 to the fund, the money to be placed in trust and used throughout the year to help anyone in the music industry in times of stress or misfortune.

In 1966, the convention moved out of its hotel headquarters for the first time, and into the cavernous Municipal Auditorium, where 5,000 could be seated. By this time, CMA also had shown phenomenal growth, and was holding its annual membership meeting, election of directors and officers, and business meetings each year during the convention days. A pro-celebrity golf tournament was added that year for the first time.

Harianne Condra (formerly Moore) was the hostess

at that first get-together 15 years ago. She remembers that the disk jockey list, a rarity in those days, was provided by Murray Nash. After the participants arrived for the second year's function, the list was returned to Nash, and a master registration roster was made. Somehow, on Saturday, the roster "disappeared." She and Betty Lou White, who helped her through the hectic affair, had to go to work on Sunday and do a new list virtually from memory.

Among the DJ's at the first convention was Tom Perryman, now general manager at WMTS, Murfreesboro, Tenn., but then with WSIJ, Gladewater, Tex.

"I've only missed one of them," Perryman remembers. "That was in 1958 when I couldn't get there for some reason or other."

Perryman said at those very early gatherings everyone knew everyone else, and it was far more like a social get-together. "They were a lot smaller then, of course, and the association was a lot closer. We'd see people we hadn't seen in a year. Now we seem to see new faces all the time. We have to search the crowd to find someone we know."

Country music disk jockeys were scarcer in 1952 than now, by far. "There just weren't many of us," he said, "and we seemed to have a lot more in common. Each party turned into a gabfest, and we exchanged ideas. Later this became formalized with meetings, which was good, but we miss that old personal exchange."

Perryman noted that everyone paid his own expenses then, and there were no "by invitation only" functions. "Everything was for the disk jockey," he recalls, "and that's why we formed the old Country Music Disc Jockey Association then. Tommy Sutton, Nelson King and a bunch of others were vital in getting things started."

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Opry Has Special Meaning for Tammy

For Tammy Wynette, the 42d birthday anniversary of the "Grand Ole Opry" has special meaning. For it was at the 41st birthday that she got her start. And in that one year's time she has turned out one hit after another.

The Mississippi-born singer, who had spent two years in the first grade because she started too early, thought she never would get started in country music.

Her first visit to Nashville was two years ago. She came as a guest of Fred Lehner of WYAM, Birmingham, to the 40th birthday celebration, and the 13th annual convention. She made four more trips to try to get someone to record her, all to no avail.

On her last trip, she called on Billy Sherrill, a&r director for Epic. She got in to see him right away, only because Sherrill's secretary was not in the office. That's when she realized she had brought no tape or disk of her voice. She was asked to do a live audition.

Using a borrowed guitar, she performed. Sherrill liked what he heard, but told her he'd have to wait until he found some good material for her. On Thursday of the following week he called her, told her she would record on Friday. She agreed to record "Apartment Number Nine," which she had never heard until then, even before her contract with Epic was signed. She finally signed the contract two hours before the session.

The record was rushed and released Oct. 16, just as the convention was getting underway. It zoomed to the top half of the charts. Sherrill promptly picked three more songs for her, and was scouting for a fourth when he discovered "Your Good Girl's Gonna Go Bad." It, too, was released and shot up the charts.

Then Sherrill planned for her a duet session with David Houston. The most difficult part was getting the two of them in town together at the same time. Finally accomplished, they performed "My Elusive Dreams." Again, way up the charts.

Miss Wynette had never heard her own voice played back until she heard the tape of her first session.

Now, as her third convention gets underway, she is so much in demand that she barely had time to make it. But she planned accordingly because these gatherings have special significance for her.

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Hollywood Calls... Nashville Answers

"Ray Price has the best bedroom eyes in the business. He's capable of fine things."

That's the opinion of Ron Ormond, movie producer and director, whose first 65 movies were made in Hollywood, but whose last six have been filmed in the Nashville area with country "actors."

"Yes, they're really actors," Ormond says. "We don't put them in movies simply because they're country singers. They have so much untapped talent it's amazing."

Some of Ormond's other observations include these: "Minnie Pearl is capable of great dramatic achievements. They just haven't written the right script for her yet. When they do, she'll show the world something."

"Tex Ritter is so great there's no way to describe him. If every movie were actually considered for academy awards, including the low-budget films, Tex would be a winner."

"Ralph Emery is perfect for playing the part of a hood. Nothing personal, but he acts the part very well. Roy Drusky may be a fine singer, but in movies he makes a better banker or minister. Del Reeves and Hugh X. Lewis show a great deal of promise, and so does Bill Anderson. Most musicians make good gun toters. Instead of toting guitars, I put guns in their hands. Rita Faye is so good I've signed her to do two more pictures. The Willis Brothers all come across well."

These are the statements of a man who did his first "country" movie in 1949 when he imported singing stars to Hollywood to film an epic called "Square Dance Jubilee." The ones he remembers best from that film were Spade Cooley and the late Cowboy Copas.

Ormond had his greatest successes with Lash Larue and Sunset Carson. "I made eight movies a year with them in Hollywood, and I'd like to make more."

Admittedly low-budget in his plans, Ormond acts as producer, director, and part-time cameraman and actor in virtually all of his films.

"We specialize in drive-ins," Ormond explains. "But we do some blockbuster advertising and try to come up with a good product."

His products include such movies as "White Lightning Road," "Forty Acre Feud," and "Girl From Tobacco Row," all filmed in Nashville; and "Frontier Woman," "Natchez Trace," and "Naughty New Orleans," all filmed in the general vicinity. A few of these have been big box office successes, some about average, and one bombed out.

Ormond doesn't utilize a singer for his name value, nor for his ability to sing. He looks, instead, for a singing artist who can fill an acting role. He thinks disk jockeys frequently fall into this category because they are "naturally outgoing and quick to learn." He said singers have to do much more than come on for a cameo bit.

Movies have become a way of life for most of the artists, who found an extra source of income, but also a new problem in scheduling. And there were others than Ormond who took a plunge in this direction. There was even some talk of Nashville eventually becoming a film center as well as a recording center.

Show Biz, Nashville's all-girl production firm, which has had outstanding success in television series, made its entrance into the film business a profitable one during last year's convention. It released, in conjunction with Freddy Niles of Chicago, a film titled "Nashville Rebel," which originally was to have been titled "Opry Rebel," but was changed at the last moment.

Distributed by American International, the film starred Waylon Jennings, and gave featured spots to Tex Ritter, Porter Wagoner, the Wilburn Brothers, Loretta Lynn, Faron Young, Cousin Jody, Archie Campbell and Sonny James. Portions of it were filmed at the "Grand Ole Opry" House, the first movie actually done on location there. Jane Dowden, president of Show Biz, said the film is still running, one year later, and has been a financial bonanza. So much so, in fact, that the company now is contemplating further films. A script has been completed for one now, bids are being taken in production, and shooting is expected to start early in 1968.

Southeastern Pictures of Lehigh Acres, Fla., also got into the country music film swing with a movie titled "Cotton Pickin' Chicken Pickers," featuring Hugh X. Lewis and Margie Bowes, Mel Tillis and Del Reeves.

Robert Patrick Productions, in partnership with Marty Robbins, produced an auto-racing movie titled "Hell on Wheels," starring Robbins. Most of it was shot on location at the Nashville Fairgrounds Speedway.

Victor Lewis, of Marathon Production, did one movie during the year, "Sing a Song for Heaven's Sake," with mostly gospel quartets. However, it also included Merle Kilgore, Red Foley and Billy Grammer. Lewis also purchased the musical rights to the book "Tobacco Road," and plans production soon.

Dottie West performed in a low-budget film shot in north Georgia titled "Still on the Hill," done by an Atlanta production company.

The cream of the movie crop came in late July with a film written, produced, directed and scored by Nashville's Gene Nash, but done completely in Hollywood. The movie, "What Am I Bid" starred Leroy Van Dyke, and had world premieres in Dallas and Nashville. With almost all original songs, it played to first-run movie houses and established Van Dyke as a talented singer-actor. It also landed him a long-range contract. Again, many of the Nashville artists were utilized, but it had a distinctly Hollywood flavor.

Movies had come to Nashville in a big way in 1967, but the industry here was still in embryonic stages.

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Platter Pressing Country Style

Dickey Arnold and Christina Bate have a great deal in common. Both are related to great names in country music, and both of them work in a seldom thought-of facet of the music industry: record pressing.

Arnold is the handsome, muscular son of Eddy Arnold. Mrs. Bate is the Bavarian-born wife of the nephew of Dr. Humphrey Bate, the originator of "The Possum Hunters," the first musical band ever to appear on the "Grand Ole Opry."

Each is employed at the Standard Record Pressing Co., Mrs. Bate as an inspector; young Arnold as a general laborer. They were hired, "without any pressure from anyone," by Jim Tyner, who went into the pressing business five-and-a-half years ago "to take it easy."

"No one in the record pressing business here takes it easy," Tyner makes clear. His firm, bulging at the seams, turns out 30,000 singles a day, 20,000 LP's, and has 20 presses operating to serve 50 different labels.

"There's a lot more to making a record than buying compound and putting it into a machine," he noted. Pressed to expand upon this, he said:

"It takes know-how more than anything else. This covers a multitude of things. You have to know how to stamp, how to eliminate static, how to get the popping out of a record. Quality control is the answer."

If it hadn't been for the patience and understanding of Wesley Rose, Tyner might not be in the business today. "Hickory was our first customer," he said, "and we had a lot to learn in those days. Wesley understood our mistakes and was wonderful to us. He believed that we eventually could do the job, and he felt that the record pressing business in Nashville would be big."

Rose turned out to be a prophet. The pressing business here has grown in 20 years from a small two-press operation to four factories (with more in the planning stage), and 58 presses turning out three-quarters of a million disks a week. Currently almost 100 labels, large and small, do their pressing here.

Tyner has more than his share. And his presses keep busy almost around the clock. "One record from each press is removed every 30 minutes and checked thoroughly by an in-

spector," he notes. "We check for a reverse label, anything off center, and for tone. If the record falls short in any category, we stop the press and find out why. It wouldn't do any good to ship a bad one. We'd get it back anyway."

Tyner's greatest problem now is storage room. He is solving that through expansion, having purchased a piece of adjoining property.

Standard Record Pressing pays a water bill of \$3,000 a month, which is one of the biggest single expenses of pressing a record. Water flows through the dyes causing instant cooling, which releases the record from the machine once the pressing is completed. The released record then is trimmed by still another machine, and then the label is attached.

"Labels are a problem, too," Tyner explained. If the ink isn't completely dry, there will be bleeding. If the stock of paper isn't exactly right, there can be splitting. Drying the ink can be a tricky process, too, since the labels are placed in bake ovens which must get the drying done without scorching. The labels are printed locally, at two



Twenty record presses turn out 50,000 singles and LP's each day at Standard Record Pressing Co. in Nashville. Manned almost exclusively by women, the work is quality controlled.



A record presser "dinks" a disc. The fist-full of compound is placed in a machine, flattened, grooved and center-holed in one operation, and then trimmed in another. Then the label goes on. It's all done in seconds.

Under the watchful eye of owner Jimmy Tyner, inspectors go over every detail quickly and then package records for shipment. From here they go directly to trucks for distribution.

Labels are checked by Standard Record Pressing Co.'s Jimmy Tyner. Inking must be perfect to avoid smearing; paper must have right moisture content to avoid splitting. And the label must be placed directly on center.



shops, and the album jackets also are manufactured in Nashville. It's now a one-city operation.

Some of the largest and some of the smallest labels in the country have records pressed in Nashville. Orders range from 500 pressings to 50,000 at a time.

The oldest presser is Southern Plastics, an outgrowth of what once was Bullet Records. Jim Bulleit, whose company had the Francis Craig hit "Near You," built the plant so he could press his own disks. Records then (1947) were few and far between. Never profitable, Bulleit sold out, and took a loss. He "unloaded" the property for about \$5,000. Today Southern Plastics has the capacity to produce 100,000 records daily, and it averages 66,000 singles and 2,000 LP's every 24 hours. On some days all the presses go to work and the full 100,000 discs are turned out.

The problems there are much the same: checking to see if the "dinking"

is off center, inspecting for broken lines or scratches, searching for pot marks, for warping and for rough edges, and finally the weighing. The compound should weigh exactly 1¼ ounces when the product is finished.

Southern plastics has 27 presses and 75 employees. It, too, cuts for a myriad of labels ranging from the smallest to the largest. Among its regular clients is Motown.

Sound of Nashville is still another pressing firm, which specializes in custom pressing for small independents. A great deal of their work is for "church" labels. The fourth plant is operated by Russell Sims, who has seven presses, and works mostly on smaller orders.

There are many regionally popular artists who order their records in batches of 500 or so. Generally speaking, a record costs the artist 20 cents. He can sell it for a dollar at a personal appearance and come out ahead.

Getting to the finished product is a

complex operation. The dies must be grooved, the compound (matted into lumps resembling raw meat balls) placed on the stamper, and then the machine does the pressing. The record is released from the die and the spare compound is trimmed from the edges in another stamping process. The record is labeled and then jacketed. The product is then collected and packaged, and shipping labels are tagged on.

In the case of the album, there is an extra stage. The jacket is placed in a plastic wrap, which then is carried through a brief heating process to tighten the wrapping. The final step is the shipment to distributors.

There are indications new pressing plants may be built in Nashville in the near future, adding to the millions of dollars already brought into the city through this operation. It's another part of the big music business which has virtually exploded during these past 20 years.



Country Music Association's Jo Walker, executive-director of the organization, who spearheads the spread of country music from Nashville.

Just Plain Jo Is a Dynamo

Jo is for Josephine.

The Jo in this case is Mrs. Charles Floyd Walker, executive director of the Country Music Association. To her friends in the industry—and they number in the thousands—it's just plain Jo.

That is the only thing plain about Jo Walker, who has undergone the joys and woes of the CMA almost from its inception, and has been a vital part of its growth into maturity. Occasionally, because of her name, she is mistaken for a man. That mistake never happens twice. She is both feminine and attractive, yet has all the drive and know-how needed to carry out her often difficult functions.

Jo Walker became a part of CMA on Dec. 8, 1958, just one month after it began. She was hired as office manager, to assist the eventual executive director. The post was not filled at the time.

In February of 1959, the association hired Harry Stone, long-time manager of WSM, who had been working in radio in New Orleans since leaving the Nashville station. Stone worked in the executive capacity for less than a year, resigning in December. By acclamation of the board, Jo Walker was moved into the leadership post, and there she has remained.

In those days it was a board of nine directors, six officers. There were 230 individual members of CMA, and no organizational members. In these years she has seen the structure grow to 24 directors, 12 officers, membership of some 1,700 individuals, and scores of other organizational members.

Jo was born at Orlinda, in Robertson County, Tenn. She went to high school there and later attended Peabody College and Lambuth College at Jackson, Tenn.

It was then that a long-time friend, Betty Boles, played the first of two vital roles in her life. She introduced her

to Charles (Smokey) Walker, who then was with the commercial department of radio station WKDA. Walker was president and general manager of the highly successful station. She and Smokey, parents of a 10-year-old daughter, Michele, had been married since October, 1954. Smokey was killed in a tragic motorcycle accident this Labor Day.

It was the same Betty Boles, one-time secretary to Jack Stapp when he was program director of WSM, who spoke about her in 1958 to "D" Kilpatrick, one of three members of a CMA selection committee about the office manager's job with the association. Kilpatrick had her talk to Hubert Long, another committee member, and on the basis of their recommendation she was hired. The third committee member, Connie B. Gay, was out of the city at the time.

Mrs. Walker recalls that the early days of CMA were times of struggle for survival. The association had evolved from the old Country Music Disk Jockeys' Association, which actually served only one segment of the industry, and did it basically through benefit shows. The realization came that it must be an all-industry organization, and a group was formed to draw up plans, bylaws and a constitution for what was to become CMA. It was a low-budget, almost no-budget operation.

At the "Disk Jockey Convention," as it was called in 1958, members were solicited, plans were made for an organization meeting, and a charter was obtained from the State of Tennessee.

Jo joined CMA when its headquarters were in the Exchange Building in downtown Nashville. She remained a one-woman staff until the move was made to 16th Avenue, Music Row, in 1963. In November of last year the headquarters was moved again, this time to the finished basement area of the Country Music Hall of Fame and Museum. Working with her are Geneva Foster and Ann White. Margie Perkins, who also was part of the CMA staff, was loaned to the Country Music Foundation, with Dorothy Gable, Sherytha Scaife and Pat Waters.

Jo recalls that gloomy day in February of 1960 when the CMA board, meeting at Shreveport, La., had only \$700 in its bank account, and realized that benefit shows would no longer support the organization. She fully expected a motion to disband the association. But, prior to the meeting, she met with Gay, warned him that unless there were some encouraging signs, the break-up would be near. Gay was equal to the occasion. He told of a cross-country trip he had taken, where he found nothing but good signs for country music. It was a real pep-talk, embellished with Gayisms. The mood caught on.

Steve Sholes noted that Victor's country record sales were up. Around the table they went, without a pessimistic word. Kilpatrick then suggested that, as a possible means of keeping CMA going, organizational members be asked to pay their dues in advance of the due date. Those organizational members present agreed, and those later contacted went along with the idea. From that time, CMA has moved forward. She calls it the turning point.

A highlight was that May day in 1961 in Miami when the Hall of Fame was established. The rules were laid down, the selection committee of 100 was named, and Sholes and Roy Horton were sent to the baseball Hall of Fame at Cooperstown, N. Y., to study their method of selection (a method which, incidentally, was adopted in general terms).

Now CMA has seen the growth of the Country Music Foundation, the erection of the Hall of Fame and Museum building, the phenomenal growth of the industry itself, the world-wide popularity of country music and the boom in Nashville of this fantastic industry.

Jo has seen it all, too. And, in many respects, she is responsible in no small part for it happening. She directs in a very executive and yet charming way.

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*DOT RECORDS

Guardian of the Hall of Fame Gates



Tennessee Gov. Buford Ellington welcomes crowd at the formal opening of the Country Music Hall of Fame and Museum. The event was broadcast and telecast live.



Nashville Metropolitan Mayor Beverly Briley, who was instrumental in obtaining the site for construction of the building, addresses the opening night crowd at the Country Music Hall of Fame and Museum.

"When will my particular favorite be elected to the Hall of Fame?"

This is the question most often asked by the thousands of visitors to country music's Nashville edifice, the Museum and Hall of Fame.

The patient answer, given by Dorothy Gable, is "in due time."

Mrs. Gable is director of the museum, and as such is charged with answering all the questions, guiding groups through the sight-and-sound building, storing and placing artifacts, and keeping tabs on all of the finances realized from paid admissions and sale of souvenirs.

"They also want to know what we're going to do in the future," Mrs. Gable said. "They wonder what provision we've made for expansion."

This is one of the easier questions with which she much concerns herself. She merely points out that the building has a full basement, as big as the museum itself, and ultimately expansion will lead there. Currently, the stairway leading to the basement is roped-off, but eventually that rope must come down.

The visitors, who averaged more than 4,000 a week during the summer, also wanted to know how the honorees are elected to the Hall of Fame (by a select committee of 100, similar to the system used in election to Baseball's Hall of Fame); how much the building cost ("many, many thousands of dollars, plus untold amounts of time by individuals"), and how one might obtain a recording of the sounds within the building ("that's in the talking stage, but no such record is available as yet").

The reaction to the sight-and-sound program is nothing short of fantastic, according to Mrs. Gable, who was one of the first officers of CMA in its inception days. "They (the visitors) are tremendously impressed by it. This is particularly true of the many blind people who come through. This is one of the few museums the blind can visit and get anything out of."

Mrs. Gable says everyone is proud of the building. "They feel we did the right thing, whatever it cost. It's a building everyone can point to with pride, and country music fans do that. They all expressed gratitude that we didn't do a half-way job, that we went all-out and got something with dignity."

The artifacts still get the lion's share of attention. People associate the artifacts with the artist, and thus associate the artists with themselves.

Some of these, according to Mrs. Gable, have actually cried. Among the items they find are the favorite wig of Patsy Cline, along with her hair brush and mascara case; Ira Louvin's hand-made guitar; Johnny Horton's guitar; DeFord Bailey's harmonica; boots belonging to Roy Rogers and Dale Evans; Ward Allen's fiddle; Sonny James' first instrument, a fiddle case (made in 1792) which belonged to "Big Bill" Rucker; a horse blanket which belonged to Will Rogers; the floorboard of the plane in which Hawkshaw Hawkins, Cowboy Copas

and Patsy Cline were lost; an old record of Uncle Jimmy Thompson; Riley Puckett's shirt and pipe; clothing of Jim Reeves, and scores of other things as well.

The theater, constantly showing the story of country music, runs constantly, and Mrs. Gable has a task trying to keep the people moving. Some like to sit through it more than once. The filmed history of the "Grand Ole Opry" also has continuous run. In the earliest stages, there were constant mechanical problems with the projectors and the film. Mrs. Gable kept many

people busy keeping things going.

Dorothy Gable has the background needed to be the well of information she must be. Active in most phases of the music business for a number of years, she was a CMA vice-president. Born in New York, she spent her childhood in New Rochelle, N. Y., then lived for a time in East Tennessee. After 15 years in Connecticut, she returned to Tennessee in 1956.

During her tenure with CMA, Mrs. Gable prepared the first brochure for the organization, and long has been active as a worker for the association.



Among those at the formal opening of the Country Music Hall of Fame and Museum were Minnie Pearl, Jo Walker; Harold Moon, BMI, Canada; Juanita Jones, ASCAP; Frank Mancini, MGM, and Theodora Zavin, BMI.



Roy Horton, chairman of the board of CMA, and president Paul Cohen cut the giant ribbon marking the formal opening of the CMA Hall of Fame and Museum in April of this year.



(Left) Steve Sholes, president of the Country Music Foundation, welcomes the first country music fans to purchase tickets to the Country Music Hall of Fame and Museum, Saturday, April 2. Mr. and Mrs. Marvin Post and children drove from St. Paul, Minn., to Nashville to tour the building.

(Right) BMI Vice-President Frances Preston interviews Mr. and Mrs. John H. DeWitt, Jr., at opening night telecast from Country Music Hall of Fame and Museum. DeWitt is president of WSM, Inc.



(Left) Groups visit Country Music Hall of Fame and Museum en masse. Here a contingent from Illinois displays a banner to announce its presence.

(Right) One of the highlights of the year at the Country Music Hall of Fame and Museum was the swearing-in of Private James D. Brasfield, into the U. S. Army. He is the son of the late Ron Brasfield and Mrs. Eleanor Brasfield, of Hohenwald, Tenn.





Thousands of Nashvillians gather in Centennial Park on a Sunday afternoon to hear a concert of country music. Here Ray Pillow performs, and a predominantly young audience listens.

SUNDAY PARK CONCERTS-- A Nashville Tradition

It was Bob Shelton who suggested that vaudeville didn't die, but had merely moved to Nashville. He might have gone one step beyond and pointed out that the old-fashioned concert in the park also was alive and flourishing in this city, and that country music again was responsible.

The park concerts of Nashville actually began on July 25, 1937, when an organist named Leon Cole played the "Indian Love Call." It was a free concert at Centennial Park, and the audience was a small one. Eventually Cole talked The Nashville Tennessean into sponsoring and promoting the concerts, and they began to grow. Over the years there were crowds each Sunday afternoon, sitting in the sun, enjoying the likes of military bands and industrial choruses. Occasionally, as early as 1941, there was a country group such as Mack McGarr and Alcyone Beasley. Crowds were always bigger when they played.

On July 29, 1945, the featured performer at the concert was Whitey Ford, the Duke of Paducah. This concert drew exceptionally well. But it wasn't until 1949 that another country act returned. This time it was Hal Smith and Velma Williams, and they were just a part of a show. That same year Wally Fowler appeared with the Oak Ridge Quartet.

Then came the explosion. On August 21, 1949, Eddy Arnold appeared, along with the Oklahoma Wranglers, Rod Brasfield, Snooky

Lanson and Dotty Dillard. Thousands showed up for the performance. Encouraged by this, Red Foley was the featured performer the following week. Again, huge masses were in the audience.

In 1950, the swing again was toward country, with Red Foley and Eddy Arnold back for repeat performances, and the Oklahoma Wranglers again, Judy Derryberry, and Gabe Tucker. George Morgan made his first appearance in 1951. Whitey Ford was back. Hank Garland played that year, and then a huge show featuring Minnie Pearl, Rod Brasfield, Del Wood, Carl Smith, Lonzo and Oscar. Another featured Annie Lou and Danny, Cousin Jody, Tommy Warren and the Jordanaires.

With each ensuing year, the number of country acts picked up, for it was these that drew the crowds. Cowboy and Cathy Copas were early favorites, as were Chet Atkins, Martha Carson, Jimmy Selph, Ernie Newton, Tommy Jackson, Eggie McEwen and Elmo Tanner. The "discovery" of the year in 1952 was a new talent named Pat Boone. Pat appeared with Webb Pierce and Radio Dot & Smokey. Another discovery, a few weeks later, was young Shirley Foley, who was destined to become Mrs. Pat Boone.

From 1953-1955, the concerts were heavily country music, and the crowd expansion continued. Flatt and Scruggs drew the largest crowd ever in 1956. They were brought back virtually

every year after that. There never has been a year since the first act appeared that country music has not been an integral part of the concert series. Jim Reeves, in 1961, put on a special night concert with the Nashville Symphony providing the instrumental background.

By 1965, the park concerts were running about 80 per cent country entertainment: Roy Acuff, Bobby Lord, Bobbi Staff, Roy Drusky, Priscilla Mitchell, Charlie Louvin, Margie Bowes, Bobby Bare, Joyce Moore, the Carter Family.

In 1966, following a meeting between WSM and The Nashville Tennessean, the decision was made to go all the way. Each week, a member of the "Grand Ole Opry" would appear. Never before had there been such crowds—up to 5,000 each week camped on the ground. The move was such an overwhelming success that the arrangement was repeated this year.

From June 4 through August, the masses came. The climax was July 23, when 8,000 persons jammed the park to see and hear Tex Ritter and Jim Brown perform. Every existing record was broken.

Now, in the course of a summer, more than 10,000 persons go to the park each Sunday afternoon and watch country talent in action.

The musicians all receive scale for appearing. This is provided for through a fund of the American Federation of Musicians.

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Guide for Nashville Swingers

A few years ago that section of downtown Nashville known as Fifth Avenue, stretching from Broadway to Commerce Street, was renamed Opry Place. With the new name came a new sidewalk, dyed a lustrous green. Green is the color of money.

It's a money section of town. No grandiose buildings, no towering structures, no parks with statues. It's the block on which sits the Grand Ole Opry House, and pinwheeling out from that core of weekend mobbery one finds everything from an ice-cream stand to souvenir shops to parking lots to record shops. Perhaps nowhere else on earth do 5,000 to 10,000 persons mill each Friday and Saturday.

You could get rich there, but you'd have to be rich to get there. Property values in recent years have climbed to the point where land sells for some \$2,000 a foot, and rentals are higher than in the most lavish office building in town.

But just around the lower corner, on Broadway, a battle of bands goes on. Record shops, with amplifiers out on the street, blast away with every conceivable kind of country music. Sandwiched in midblock is Tootsie's Orchid Lounge, a beer emporium, where the jukebox tries to keep pace with the outside speakers. This used to be a mecca for panhandlers, until the police co-operatively drove them off.

Along the wide sidewalks the tourists amble, five and six abreast, unable to converse much above the din. Magnetically they are drawn inside, where they can see everything from a "museum" to their favorite stars representing a specific label. And, later on in the night, they can even watch a live radio show.

Some of the buildings have been torn down to make way for parking lots. It's big business. The "Opry" itself is big business. And there's a lot of side gravy to this bread, butter and cake operation. That's why the shops are there.

Lending some class to this crowded street is Roy Acuff Exhibits, an outgrowth of the museum once owned by the "King of Country Music" in the Smoky Mountains. In the building is

a priceless collection of instruments, mementos, knickknacks and souvenirs. For a small admission price visitors can browse and buy, or just gaze at the things Roy has gathered over the years. Acuff spends most of his hours there, along with members of his band who are employed by him on a year-round basis at a continued salary whether they're playing music or not. He's the sort who has always looked after his people.

The Exhibits building is directly across the street from the Ernest Tubbs Record Shop, and E.T. fans are treated to continuous play of his disks on one of the outside speakers. Inside, any country music fan can likely find whatever record it is he's looking for. Tubbs's shop certainly ranks high among the record stores in America with the great variety (old and new) of country songs. After midnight his shop becomes a broadcast studio, for the "Midnight Jamboree" show — a shrunken (but not otherwise diminished) continuation of the "Grand Ole Opry."

Back on the Acuff side of the street is Buckley's Record Shop No. 2. Louis Buckley is a man who long has known the value of country music. And he knows how to work closely with the recording companies. He has an arrangement whereby he co-sponsors, with nine separate labels on a rotating basis, segments of WSM's "Opry Star" spotlight, and on the "Opry" itself. Knowing the fierce competition from the established Ernest Tubbs shop, he pumps customers into his No. 2 store (No. 1 is located in Harvey's Department Store) through promotion. Among other things, he has two or three featured stars at his shop each Saturday to shake hands, sign autographs and push records.

There are a couple of other record shops in the block, which is dotted with easy-term furniture stores, snack shops and a pawnshop, but none of these is affiliated with an artist or with a recording company in any way. They compete, however, with the loudspeakers.

Up the steep hill from the Opry House is the church (Downtown Presbyterian) where Andrew Jackson once worshiped when he was not duelling

or racing his horses. And a block or so from that point is an alley where, legend has it, Jackson once stabled his horses for the long trip to Washington. This is known as Printer's Alley, having derived its name from the fact that Nashville originally was laid out in alleys, not streets, and in this area the printer's devils congregated in the 19th Century birth of the printing industry, still one of the city's largest.

Gone from the Alley now are the stables and the printers. There instead is Nashville's only "strip." Virtually all of the night life of the city is located here . . . at the Voo Doo, the Black Poodle, the Rainbow Room, the Brass Rail Stables (built on the site of Jackson's horse stabling), and others. It's been the scene of action in Nashville's otherwise quiet arena for many years. But a change has occurred here, too. It now has country music.

The Alley had never heard of this sort of music until Boots Randolph arrived on the scene. Monument's "Mr. Sax" changed all this. After he brought his own style to the Carousel, and the crowds came to hear him, he bought the place. Now, except for his time on the road with the Masters Festival of Music (with Chet Atkins and Floyd Cramer), Randolph and his group perform there.

Then right next door, at the Black Poodle, Dottie O'Brien undertook to expand the country coverage. She talked the owners into booking country acts, and it's been a profitable move. During week nights the Poodle is sort of a gathering place for the clan, a spot where musicians and artists congregate after recording sessions, or after a swing in off the road. On weekends, with the "Opry" crowd in town, the place really swings. Operating into the early hours of the morning, the club catches that crowd as it departs the "Opry" shows and the results have been staggering. The Windjammer, another club facing the Alley, also has been doing some country booking.

Nashville is a sedate, conservative city, but under that shell of conservatism country music is bubbling to the surface. It's becoming a town of swinging country.



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Country Music *and the Negro*

By Arnold Shaw

"I first heard Ray Charles," said Don Gibson, "when I listened to his LP 'Ray Charles in Person' in 1960. The other guys in Nashville thought I was crazy when I said I wanted to do songs with that piano style."

Two years after Charles' blues pianistics excited songwriter-recording artist Gibson, the jazzman veered in a pop direction and recorded Gibson's great country ballad "I Can't Stop Loving You." A country hit for Kitty Wells in 1958, the ballad hit the top of the rhythm and blues charts in 1962. But the Charles disk sold pop and country as well as r&b, becoming a Gold Record and establishing the ballad as the No. 1 song of the year.

"'I Can't Stop Loving You' was an amalgamation of country and pop music," Don Gibson said. "But what's country and what's pop? I don't like labels. On songs or on people." Queried by a reporter for "Country Song Roundup" as to how he felt about "blues people—mainly Ray Charles—doing your songs," Gibson replied: "I feel honored." By then, Charles had included three other Gibson songs, "Oh, Lonesome Me," "Who Cares" and "Don't Tell Me Your Troubles" in his two volumes of "Modern Sounds in Country and Western Music."

In Volume I, there were also Ray Charles versions of Hank Williams' "Hey, Good Lookin'," Jimmie Davis' and Floyd Tillman's "It Makes No Difference Now," Felice and Boudleaux Bryants' "Bye, Bye Love" and the Cindy Walker-Eddy Arnold ballad beautiful "You Don't Know Me." After Volume II, with its "soul" renditions of "You Are My Sunshine," "Your Cheatin' Heart" and other country standards, Charles furthered the amalgamation in an LP titled "Country and Western Meets Rhythm and Blues."

Of the first two volumes, Robert Shelton has observed in his historical study "The Country Music Story": "They stand in recording history as the greatest boon to spreading country music since 'Tennessee Waltz,' Hank Williams' songs, or wartime country recordings by Bing Crosby." But the Negro contribution to country music is much more basic, as Shelton notes, than helping broaden the audience, or increasing sales through the purchase of country records. (Bob Cobbins of WDYL in Richmond informed Shelton that, according to a listener survey, 40 per cent of the station's country music listeners were Negro.)

From the start, as country music emerged from the Clinch Mountains of Virginia with the Carter Family, from the Smokey Mountains of Tennessee with Roy Acuff, from the Mississippi Delta with Jimmie Rodgers, there was an interplay between white and Negro. But whereas recognition has been made of the mutual indebtedness in jazz and pop music, only grudging acknowledgment has been made in the country field. "The area that folk fans find the most difficult to accept," Shelton writes, "is segregation and

the general overlooking of the contribution to country music by Negroes."

Curiously, performers and writers have been the most voluble in documenting that contribution. The Father of Country Music, singing brakeman Jimmie Rodgers, made no secret of the influence that Negro music exerted on his development. "The grinning, hard-working clacks who took his father's orders," Carrie Rodgers wrote in "Jimmie Rodgers' Life Story," "made his small son laugh—often. Though small, he was white. So, even when they bade him 'bring the water 'round,' they were deferential. During the noon dinner-rests, they taught him to pluck melody from banjo and guitar. They taught him darkey songs: moaning chants and crooning lullabies." And Mrs. Rodgers attributes Jimmie's "peculiar caressing slurring" of certain words like "go" and "snow" to the early impact of Negro speech. She also traces the origin of the Blue Yodels that made Rodgers famous to the work songs and the blues he heard as a youngster. Unquestionably, the Singing Brakeman was a white, yodelling blues singer in songs like "T.B. Blues," "Train Whistle Blues" and "Brakeman's Blues." In the last mentioned, Rodgers uses an image (and wording) this is identical with lines that appear in a Gertrude (Ma) Rainey recording of "Southern Blues," released five years earlier.

Of the 111 titles that Rodgers recorded in a six-year period, terminated by his premature death, more than a third were in the blue yodel vein. "In this most significant area of his songs," Shelton concludes, "it is interesting to see to what degree he borrowed from Negro plantation spirituals, field hollers and barroom ballads, and in turn, the influence he had on later blues and rhythm and blues singers, both white and Negro."

The Negro influence was also important in the development of the great country writer-artist, also prematurely dead, who became known as "the hillbilly Shakespeare." Born in poverty, the author of "I'm So Lonesome I Could Cry," "Cold, Cold Heart," "Mansion on the Hill" and other unforgettable "weepers," was self-educated and musically self-taught. But Hank Williams apparently had one music teacher. He was a Negro street singer named Tee-tot. As Williams wandered the streets of Alabama towns in his boyhood, selling peanuts and shining shoes, he lugged around a \$3.50 guitar his mother gave him for his seventh birthday. It was Tee-tot who taught him how to play.

"Hank's voice is strictly untrained," Bill McDaniel of WSM wrote in a study of "Grand Ole Opry." "He gets the vocal effects that make him so popular by injecting many blues notes and other characteristics often found in blues and jazz."

On the same historic August day in 1927 that RCA Victor scout, Ralph Peer, auditioned Jimmie Rodgers, he also heard and decided to record the Carter Family. Con-

sisting of A. P. Carter, his wife Sara and her cousin Maybelle, the group had been formed just a year earlier when Maybelle Addington married A. P.'s brother and brought her autoharp and guitar to the Clinch Mountain area of Virginia. In "The Folk Music Interchange: Negro and White," John Cohen of the New Lost City Ramblers, describes a long friendship that existed between the Carter Family and Leslie Riddles, a Negro from Kingsport, Tenn. During a period when he lived with the Carters, Riddles exerted influence on Maybelle's and Sara's guitar style. But he also accompanied A. P. on collecting trips through the Blue Ridge Mountains and served as a learner of songs they heard among the mountain folk.

Among pioneer country singers who were molded by Negro song and singers, Cohen cites Uncle Dave Macon, whose banjo-playing, singing style and humor came out of the minstrel tradition; Dick Boggs, who also accompanied himself on banjo and recorded traditional blues, and lesser known figures like Roscoe Holcomb and the late Hobart Smith. To this group might be added Dr. Humphrey Bate, a Tennessee physician who died in 1936 and who played harmonica with the Possum Hunters during appearances on WSM in 1925. According to the Doc's daughter, her father had learned most of his repertoire in his boyhood from an old Negro slave.

In the '20's, too, there was Chris Bouchillon, whose "talking blues" style was imitated in the '30's by another white country artist, Robert Lunn, who called himself "the original talking blues man." Lunn not only had his own group whom he billed as the Talking Blues Boys, but worked for a period with Roy Acuff. The style of talking in a deep-barrelled voice against a guitar vamp, analogous to the bass-spoken chorus on Mills Brothers recordings, has recently been revived in Jimmy Dean's "Big Bad John" and Roger Miller's "Chug-a-Lug."

Considering the consonance in drive, bounce and excitement between Bluegrass Music and New Orleans Jazz—Bluegrass might be called string band Dixieland—it comes as no surprise that the father of the style was influenced by Negro musicians. Bill Monroe has acknowledged that during his formative years in his native Kentucky, the Bluegrass State, he played square dances with a Negro fiddler, Arnold Schultz, whose style helped crystallize his own.

Among later "Opry" stars, Red Foley and Moon Mullican, to mention two, both avow their indebtedness to Negro music. Raised in Kentucky like Bill Monroe, Foley early developed a feeling for blues and gospel music. "I would walk 100 yards up the road and listen in at the Negro church," Foley has said, "and later I could hear them from the front porch . . . and then an old Negro would walk by carrying his guitar in a burlap sack . . . and I gradually learned the spirituals and the blues."

Of Moon Mullican, who was born in Polk County, Tex., and who played with Jimmie Davis during his campaign for the governorship, Bill McDaniel has written: "A talented young Negro farm worker taught Mullican to play the piano when he was only a boy. . . . The sessions with Joe Jones, the Negro farmhand, were the only music lessons Moon ever had, but he has come to be known as the King of the Hillbilly Piano Players."

The fusion of country music and rhythm and blues known as rockabilly is today in the mainstream of pop. But for decades until the mid-'50's, both were regional or ghetto styles. It is not without interest that the recording men who pioneered the field of race records also were fore-runners in the hillbilly field. Ralph Peer, who started Okeh's "race series" with Mamie Smith and her runaway hit "Crazy Blues," three years later launched country music by recording Fiddlin' John Carson. It was just four years before his discovery of the man who became the Father of Country Music.

As soon as Mamie Smith's success established that there was a ghetto market for Negro records in northern cities as well as southern towns, Frank Walker, Peer's competitor at Columbia, began looking for Bessie Smith, a Negro singer he had heard in Selma, Ala. Clarence Williams brought the Empress of the Blues north, and with her 1923 recording of "Down Hearted Blues," Walker helped launch the era of Classic Blues Singers. About the same time, Walker, who later became Hank Williams' recording mentor, began cutting such country artists as Chris Bouchillon ("Talking Blues"), Git Tanner and His Skillet Lickers, Charlie Poole and his North Carolina Ramblers, and other early "Grand Ole Opry" acts. Walker held to the theory that the blues tradition was an important phase of country music because Southern whites were conscious of, and enjoyed, the music of the Negro.

The recording man largely responsible for the fusion of the two streams, Sam Phillips, of Memphis, began by recording such country and urban blues artists as Muddy Waters, B. B. King, Howlin' Wolf and Roscoe Gordon. Eventually, as he developed a stable of white artists, including Carl Perkins, Jerry Lee Lewis and Elvis Presley, he became interested in adding the driving beat of rhythm and blues to the sound of country. The worldwide impact of the merger was as tremendous as the initial outcry against rockabilly.

The adult world found Presley's integrated style as objectionable as the school integration ordered at about the same time by the U. S. Supreme Court. (The Court's ruling is dated May 17, 1954, and Presley's first national exposure, on the Tommy Dorsey TV show, came in the fall of 1955.) But teen-agers went mad over the pelvic twister as a decade earlier their parents had swooned over Sinatra and just 10 years later, another generation was turned on by the Beatles. The appeal of the big beat has not lessened in the intervening years. Rock has become a revolutionary force in pop. And the feeling of young people for Negro groups and the Negro sound has grown to such proportions that it seems an expression of guilt or rebellion. Rebellion against the older generation and conscious or unconscious penance for its treatment of the Negro.

According to Robert Shelton's study of the "Grand Ole Opry," De Ford Bailey, a harmonica wizard, "was the first and only Negro to be a regular" on the show. Starting in 1927, just about the time that the "Opry" acquired its name, Bailey appeared on it for some 15 years. But Shelton reports that critics of the "Opry" have said that Bailey was treated patronizingly.

In recent years, some recording companies have used Negroes as sidemen on Nashville recording dates. And RCA Victor's country artist roster currently includes Charlie Pride, a Negro from Montana. "He's sincere about it," says Jack Clement, who worked with Sun Records from 1956-1959 and now functions as an independent producer. "Country music is all Pride knows. He grew up listening to the 'Grand Ole Opry.'" Clement tells of how tapes by Pride were brought to him by Jack Johnson. "Nobody would buy them. He played them one night for me. I decided to cut Pride. We did 'Snakes Crawl at Night' and I took the song to Chet Atkins. It was daring on the part of RCA Victor, and I didn't think they'd release it. But they did and they say they're going to stick with him and promote him until he's a big artist."

The initiative and courage displayed by RCA Victor set an example that should prove a challenge to the progressive leadership at WSM and the Nashville booking agencies. A study of the artist rosters of the latter reveals an amazing absence of Negro performers. From the beginning, interplay between black and white has proved fruitful for the music.

BLUEGRASS Stands the Test

By **BILL VERNON**

Bluegrass music has lately been subjected to pressures that would have scuttled a music of lesser durability and worth.

As radio stations turn to the country music format, their management sought the advice of men within the c&w industry. These "experts" have generally advised these stations not to play bluegrass; not to play it, no matter how many listeners request it. One would think that the "experts" would be content to recommend sticking fairly close to the best-seller charts, using bluegrass as change-of-pace where local interest warranted it; but, in seeking the urban audience, these format planners have elected to ignore the listening tastes of a sizable minority of old-line country music fans.

Faced with the arbitrary suppression of their music, many performers have allowed themselves to be quoted as saying that bluegrass has become old-fashioned, and have defected to modern, more commercial, forms of country music. At the same time, several prominent modern-country performers have denounced bluegrass and urged its extinction.

Why should there be this much controversy. The fact is that bluegrass music has established itself on the American music scene; it is not about to be legislated into oblivion. If the new breed of country music radio station will not play bluegrass, the bluegrass fan will resort to his records, and to personal appearances by his fa-

vorites in his area; if the major labels will not give him new recordings by his favorite artists, he will continue to play and enjoy the old ones. Bluegrass music is durable; the old records sound just as well today as the day they were made. If the bluegrass fan has insufficient opportunity to see his favorite stars in person, in his own area, he will travel up to a thousand miles or more to attend bluegrass festivals; if not all the festivals turn a profit, their producers will probably continue to present them anyway; some producers use their modern-country shows as the financial fodder for their bluegrass presentations.

No matter what direction modern country music takes, and no matter how far bluegrass finds itself from the commercial mainstream, there is a loyal, devoted group of people dedicated to preserving the country music art form known as bluegrass.

At its outset, bluegrass music was everything a dynamic, creative music ought to be: spontaneous, original, intense, and totally musical. Bill Monroe's mandolin and the banjo of Earl Scruggs, plus the singing of Monroe and Lester Flatt, created a new, fully developed dimension of the mountain music from which bluegrass is directly descended.

While other c&w sidemen contented themselves with music that only hinted at their abilities, the full virtuosic accomplishments of Monroe and Scruggs poured themselves into this stimulating, vital music. Where other country music strove for effect, the impact of bluegrass was one of solid substance and creativity. ("Those were the good old days of pickin' and singin'," says Lester Flatt.)



By the time the death of Hank Williams and the rise of Elvis Presley had brought upheaval to country music, it had already become apparent that pure bluegrass would never develop national, million-seller appeal. Hybrid element began to appear in both the style and content of bluegrass recordings. Flatt & Scruggs, and Red Allen and the Osborne Brothers added a snare drum to their recorded sound. Earl Scruggs felt that the drum provided a more solid rhythmic foundation; many bluegrass enthusiasts, however, felt that the drum was not only superfluous, but that it impeded the natural, syncopated flow of real bluegrass rhythm, making it less flexible, more rigid, and less musical.

The Osborne Brothers had a million seller with a ballad that had definable rhythm, and the authentic vs. contemporary dividing lines were established. The original bluegrass sound became gradually less dynamic, as it began to draw on more commercial, less traditional sources for its material and style. The first golden era of bluegrass was effectively over by the time the young people of the northern cities and colleges discovered bluegrass and old-time country music.

Much of the current industry resentment toward bluegrass may very well stem from the urban-collegiate bluegrass revival of the late 1950's and early 1960's. Country music was traditionally been Southern working-class music; when northern intellectuals began to pay attention to country music, they completely by-passed the commercial product, in favor of traditional country music, which was already being regarded as somewhat passe in some quarters.

The heroes of this new wave of enthusiasts were not the be-sequined balladeers who were selling all the records, but a handful of virtuoso bluegrass instrumentalists like Bill Monroe, Earl Scruggs, and Don Reno. To be sure, this urban interest was specialized, often stilted; traditional instrumental styles were venerated, with disproportionate emphasis on technique and/or authenticity, while the many fine singers in bluegrass were ignored at first, and later accorded varying degrees of acceptance.

Still, it was the urban intellectuals who first acknowledged bluegrass as an art form, rather than merely entertainment, or diversion. They also generated the lucrative college-concert bookings for musicians like Bill Monroe, Flatt & Scruggs, and the Stanley Brothers, bookings that were, and are, unavailable to modern-country performers. (Industry bluegrass resentment occasionally assumes unintentional postures—one record company executive ascribes his inability to sell bluegrass to its supposed identification with left-wing city bluegrass musicians; in fact these musicians have been non-political, and most of them have passed on to other musical involvements.)

Performers like Earl Scruggs and Sonny Osborne feel that traditional bluegrass has become stale and stereotyped. Undeniably, bluegrass has declined in vigor in recent years, for several reasons. Bluegrass musicians are, more often than not, ingenuous people—applaud them, and the next number will probably be even better; react lukewarmly, and they will probably do little more than go through the motions. A loyal group of fans has revered the work of the six or eight great bluegrass bands

for many years, irrespective of their popular favor at the moment; but tastes have changed, and a bluegrass performer on the "Grand Ole Opry" can play a bluegrass number and be rewarded with restless indifference by the audience; as Sonny Osborne put it: "Some places you can play 'Cumberland Gap,' and they just look at you." (Besides which, applause, at the "Opry" is usually not spontaneous, but in response to a hand-cue by the announcer.) Many bluegrass musicians, faced with the knowledge that they will alienate themselves from the country music community in direct proportion to their growth as traditional musicians, have musically, in effect, moved sideways.

Banjo-pickers, instead of developing new ideas within the Scruggs style, instead borrow runs and concepts from plectrum banjo, and even electric-steel guitar styles. The most successful bluegrass bands are the bands that no longer play traditional bluegrass—Flatt & Scruggs, without adding amplified instruments, have evolved an all-purpose general-appeal country sound, although they still play a fair share of bluegrass, especially at their many college concerts. The Osborne Brothers have achieved a contemporary sound that has been mis-labeled "modern bluegrass"; Jim & Jesse have been fitted for a new sound, much the way a man is fitted for false teeth, after all his own have been removed; in the process, they have lost the services of Bobby Thompson, who had succeeded Allen Shelton as the group's banjo-picker—both are extraordinary musicians.

Results of this hybridization have been commercially promising—records in the new style by each of these groups have appeared on the best-seller charts for many weeks at a time. In the last analysis, the abandonment of traditional bluegrass by many of the artists who have played it best, was probably inevitable.

The spontaneity and dynamic of bluegrass music have always provided the most exciting kind of personal-appearance country music, lately, however, country music audiences seem to prefer gratification without stimulation; they have heard such a predominance of slow, melodramatic, modern country music, that they no longer respond to the solid, bedrock sound of bluegrass, at any speed.

Why, then, should a bluegrass musician go to great lengths to continue playing the complex, difficult runs of bluegrass, and to maintain his high standards of musicianship, for audiences that have been weaned away from wanting to hear anything resembling personal creativity in country music? Not many musicians have grown rich playing bluegrass; when the reward for fifteen years of assorted underpaid rigors and privations is to find one's career in jeopardy, it becomes a great deal more expedient to try for a hit record, in whatever style the a&r man has handy. A lot more money can be made, with a lot less effort; for a performer who must make his living playing music, this is often, ultimately, the only alternative.

Throughout all the foment, the controversy, and the fretful change and compromise, Bill Monroe has remained a mountain of integrity and unflinching principle. For 20 years, Monroe has been the unifying force in bluegrass music, the standard by which all bluegrass music is judged. Through his band have passed most of the great bluegrass musicians, and they have come away musically enriched, as no other musical experience could have enriched them. When other bands have been forgotten, as merely the reflection of one or another ephemeral trends, the music of Bill Monroe will remain alive; in this era of impersonal professionalism, Monroe's music reveals his profound personal commitment to it—many of Bill's songs are autobiographical, many of his instruments are original, in the fullest sense of the word, compositions.

Without Bill Monroe, there would have been no bluegrass at all, and without Bill Monroe today, there would be very little worthwhile traditional bluegrass left.

One other band has emerged to warm the traditionalist's heart, and delight his ravaged ears. The Stanley Brothers were one of the very best bluegrass groups for many years; when Carter Stanley died, last December, at the age of 41, it was not altogether certain that Ralph Stanley would continue in the music business, and no one could have expected that the band Ralph formed would be the exceptionally fine group it is—there are many fine bluegrass musicians not working with full-time groups, but most of them have grown weary of the gruelling travel requirements of a full-time musician. Ralph Stanley's Clinch Mountain Boys exemplify what a real mountain bluegrass band should sound like.

In Larry Sparks, Ralph has a fine young singer who at times sounds like Carter Stanley reincarnated; Larry is also a first-rate lead guitarist. Larry and Ralph have revived the declining art of bluegrass duet singing; their versions of Stanley Brothers favorites rank favorably with the original versions by Carter and Ralph.

The fiddling of Curley Ray Cline and the mandolin work of Curley Lambert are solid without being flashy, and Ralph's banjo sounds better than ever. The mountain sound had fallen into almost total disuse among bluegrass bands, but Ralph Stanley has rewarded the faithful with the crisp, clear, unvarnished sound of authentic, old-style, mountain bluegrass at its very best.

In recent years, as the bluegrass sound has become increasingly isolated from the rest of commercial country music, a series of bluegrass "days" and festivals have been staged in various parts of the East and South. These festivals do not serve primarily to popularize the music, but to preserve it, and to bring its special qualities and significance into clearer perspective.

The most ambitious of these festivals have been those presented for the past three years, over the Labor Day weekend, by Carlton Haney. Each year, Haney has traced, in narrative and in music, the history and development of bluegrass. For Haney, bluegrass begins and ends with the particular genius, and pervasive influence, of Bill Monroe. Haney has gone so far as to attribute the decline in the vigor and authenticity of bluegrass to the lengthening time that Bill's erstwhile sidemen, now leading bands of their own, have been away from Bill's band. Each year, most of Monroe's finest ex-Bluegrass Boys have returned to re-create, at least for a few days, the glory days of bluegrass with Bill Monroe. This year's festival, held in Berryville, Va., featured several dozen fine musicians, who not only performed in concert, but contributed their knowledge to various workshops devoted to the specifics of bluegrass picking and singing. Bluegrass fans have come to these shows from almost every State in the union, and from as far away as Japan.

Sunset Park, in West Grove, Pa., has for many years offered a generous amount of bluegrass in its Sunday afternoon and evening summer shows. The house band is Alec and Olabelle Campbell, an old-timey flavored bluegrass band, and most of the top bluegrass acts play the park at least once each year.

Another promoter interested in preserving bluegrass is Jim Clark at Ontelaunee Park, in New Tripoli, Pa.; Jim says he'll continue presenting bluegrass shows "whether they make any money or not." Actually, not by any means all bluegrass shows are marginal financial propositions. One bluegrass "day," held recently, made so much money that it wasn't held the next year; the performers asked so much money to return the next year, that, had it rained, the promoter would have been in debt for many years to come.

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On the 50 Yard Line

The "new" sound versus the "old" sound battle raged throughout the past year, as the purists lined up on one end of the field and the strictly moderns on the other. Along the line, people were scurrying toward the 50-yard line.

Among the latter was Carl Smith, Columbia artist, who said the matter is still pretty "debatable." Last year's "country music gentleman of the year" said "I'm for what's going on now." Smith insisted he is not a crusader. "It's all a matter of taste, but some people are simply trying to do things they can't do. I'm naming no names, because they're friends of mine. But I don't believe in going all out with 50 strings and 90 voices."

Smith said he likes what (Don) Gibson, (Eddy) Arnold, and others of this sort are doing. "I don't dig bluegrass, for example," he said, "and didn't even like it when I played it. But I still use the steel guitar, seven or eight musicians, and the Jordanaires to back me up."

Smith said the big difference today is less with the instruments and the voices than in the sound itself. "For example," he noted, "I cut an album of songs I had done many years ago. I used exactly the same instruments as were used in the old Castle Studios. But, when

it came out there was no comparison. The sound was entirely different."

More and more, however, new country stations were programming what they call the "modern" or "sophisticated" sound of country music. And, as noted in a summer article in *Billboard*, bluegrass music isn't even programmed in the bluegrass region of Kentucky any more.

Columbia Records went all out with a modern sound. It installed an eight-track control panel, and brought engineer Mike Figlio from New York to oversee it.

RCA's Chet Atkins said he would be "happy to make records in the old style, but they won't sell." He added: "We have to make what the people want, and they want the modern sound."

Capitol's Kelso Herston said "there will always be a market for pure country in a big market. Most of the Capitol country artists still record without strings or voices, and have done incredibly well.

Decca's Owen Bradley said any record will sell if it's a good record. "Many pure country artists are fantastic as they are," he said, "so why change." However, many Decca artists utilize the modern sound. "It's right for them," Bradley said, "and not right for others."

Repeat Performances

The test of a singer's ability is a repeat performance, being called back to a location he has played earlier to do a show again.

With songwriters, the test applies to repeated requests by artists to record their songs. This is where Jack Clement shines.

Johnny Cash first recorded his "Ballad of a Teen Age Queen." Then Cash recorded Clement's "Guess Things Happen That Way," then "The One on the Right is on the Left," and then others. Charlie Pride cut his "I Know One," (which Jim Reeves had recorded earlier), and then "Just Between You and Me." Other repeaters have been Tompall and the Glasers and George Jones.

Currently Clement is scoring a Hank Williams movie.

He started writing in 1954. "My first recorded song was 'Automatic Woman,' by Texas Jim Robertson," he said. "It was cut in New York. I worked on it in Boston, and it wasn't recorded until I had moved back to Memphis, my home."

In Memphis, Clement became a combined engineer-producer of records. Working with Sun Recording, he did "every session except those of Elvis." He worked briefly for Chet Atkins in 1959-1960, returned to

Memphis again, and came to Nashville to stay in 1965.

"I sit down to write a song," Clement said. "I can write that way. Trouble is I don't do it often enough." It's no wonder. He currently is producing sessions for 17 of Nashville's top artists. He has a few publishing companies going, and has to search for time to write. Many artists hope to find it.



Jack Clement

Radio Swings to Country Format

At least 40 more stations have switched to a full-time country music format in 1967, according to information received by the Country Music Association.

They range from Cocoa, Fla., to Anchorage, Alaska, and from Tempe, Ariz., to Buffalo.

Many of those who made the change are major market stations, some medium, and a few small market. They include both AM and FM radio.

No section of the country was omitted in the switch. There were stations from Arizona, Alaska, California, Missouri, New York, Wisconsin, Tennessee, Washington, North Carolina, Colorado, Oklahoma, Pennsylvania, Texas, Alabama, Iowa, Louisiana, Nebraska, Virginia, Georgia and Indiana.

California led in the number of change-overs with five, followed closely by Florida and Washington.

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Part of Me



Waylon Jennings

"I get more of a kick out of hearing someone else record one of my songs than if I do it myself," said Waylon Jennings, whose success as a top recording star has overshadowed his ability as a songwriter.

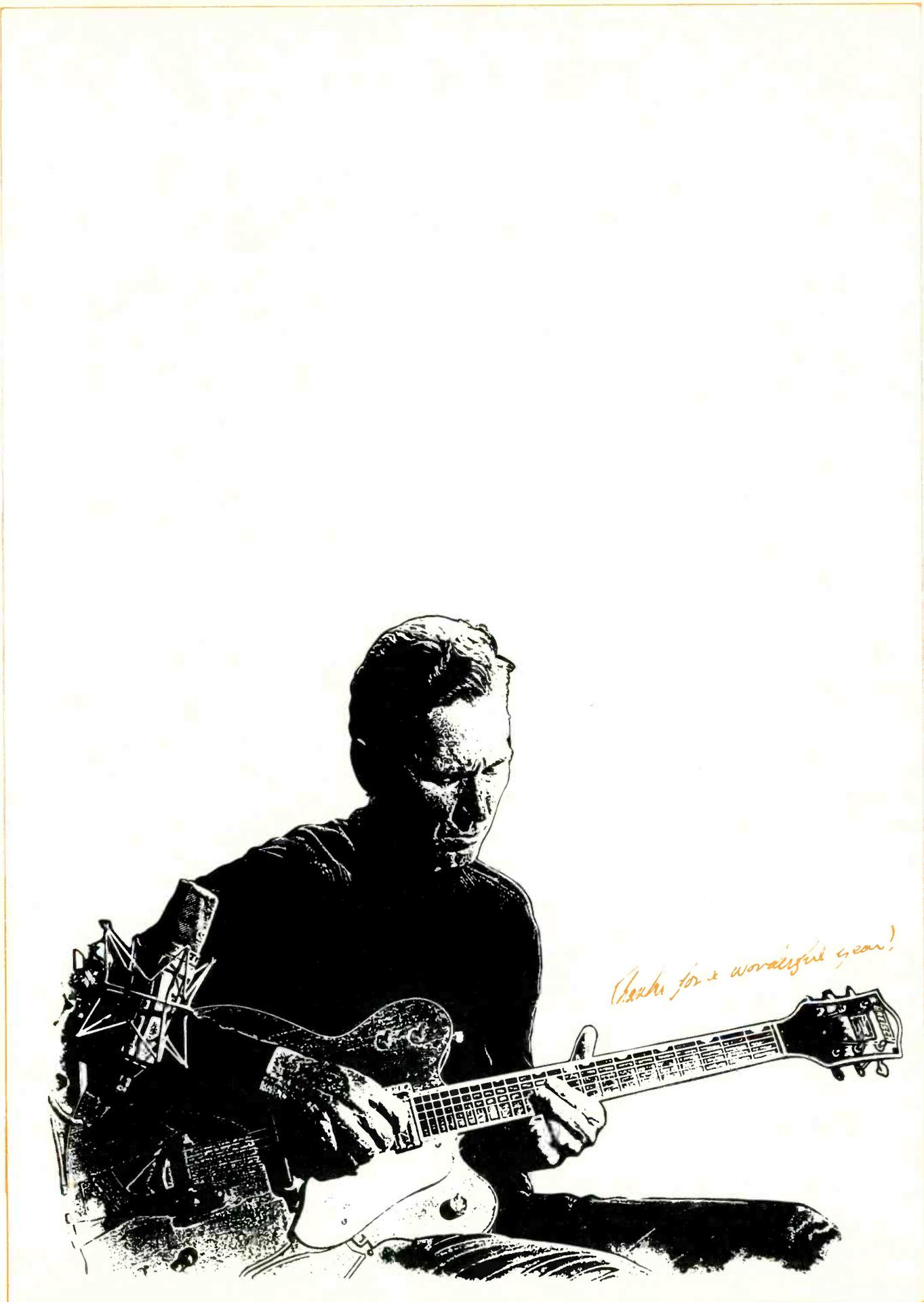
The Lubbock, Tex. native wrote his first song at the age of 12—"Big Time Ladies' Man." He sold this song for \$20 at the age of 21.

Jennings is a shirt - pocket songwriter. He gets a good many ideas, jots them down on notes, and stuffs them in his pocket. Now and then he gets on a kick, and starts writing. On some occasions he collaborates with Don Bowman, a close friend and now writing associate.

The first song written by Jennings which was recorded was "Young Widder Brown," done in 1958 by Frankie Miller, and it went high on the charts. He wrote, with Bowman, "Anita You're Dreaming," which Jennings recorded, and it was covered by Al Martino. With Bowman he also wrote "Just to Satisfy You," a Bobby Bare hit. Bare also recorded Jennings' "I'm a Man of Constant Sorrow." And Jennings did his own song, "That's the Chance I'll Have to Take."

He says his greatest satisfaction came when a song "no one else would record" was used in the soundtrack of his first starring movie, "The Nashville Rebel." The song was titled "Nashville Bum."

"My songs are all sort of personal, part of me," he said. "I just write down what I feel." In one instance he was working on a song, still uncompleted, and sang what he had finished to Porter Wagoner. The "Grand Ole Opry" star told him to finish it and he'd record it. So Jennings wrote and Wagoner recorded, and the song was "Julie," one of the big songs of 1967.



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"When I know I need to have a demo session ready, I can write five songs a week. At one time I wrote 10 songs a month until I had accumulated 90 of them," said Hugh X. Lewis, one of Nashville's many who double in success as a writer-performer. And, although a volume writer, he has quality with his quantity.

His "B. J. the D. J." currently is found on five different albums. It was recorded as a single by Carl Smith, Kitty Wells and Stonewall Jackson. Jackson has recorded seven of his tunes (and done well with each), while Smith has cut three. Among others who use the material of this prolific writer are Jimmy Dickens, Del Reeves and Bobby Goldsboro, Ernest Tubb, Carl and Pearl Butler,

Jimmy Newman, Ray Pillow, and Mamie Van Doren.

Mamie Van Doren, he said, needed a song in a movie "we were doing together, so I sat down and wrote one."

In a sense writing a song is easy to Lewis, but not a breeze. He works hard at anything he undertakes. He will drive himself to perfection, whether in his club routine or in polishing a song. As a result, he has come up with such gems as "Take My Ring Off Your Finger," "Not My Kind of People," "If This House Could Talk," and "Just Thought I'd Let You Know."

A Kapp recording artist, Lewis has been in the upper half of the Billboard charts with virtually everything he has cut.

Curley Putnam: Talent Tells

Roger Miller provided the introduction, Jack Stapp and Buddy Killen provided the faith, and all Curley Putman had to do was provide the talent.

This phase of the operation took four years. Over-all, it was a 13-year struggle. Putman was a young man in Huntsville, Ala., when he got the urge to write songs. He wrote them, and nothing happened. He decided Nashville was the place to be.

Using a little ingenuity, he went to work for a shoe store chain (Thom McAn) in order to get a transfer to Nashville. But he did so well selling shoes in Nashville he was transferred to the bigger Memphis market. The would-be songwriter returned to Huntsville. There he started selling storm windows, and worked his way back to Nashville. That's when he got to know Roger Miller. Miller, who felt Putman had writing

potential, took him to Tree Publishing (1963), and he was signed as a staff writer by Stapp and Killen. They, too, believed in him.

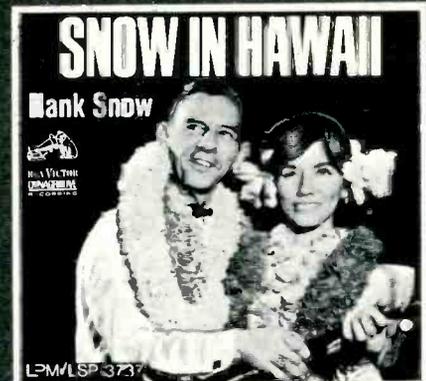
In that first year at Tree, Putnam wrote a song titled "Green, Green Grass of Home." Johnny Darrell was the first to cut it; Porter Wagoner covered it, then Jerry Lee Lewis. It was a good record, but not a monster. In 1967, Tom Jones recorded it. So, then, did Dean Martin, George Pitney, Roger Miller, Billy Vaughan and 100 (literally) others. Then came "The Private," recorded by Del Reeves, "Dumb Blond," by Dolly Parton, "You Can't Have Your Kate and Edith Too," by the Statlers. And, in collaboration with Epic, "My Elusive Dreams." Five singles and a batch of albums quickly followed.

And 1967 was the year in which faith in Curley Putman's writing ability was more than justified.

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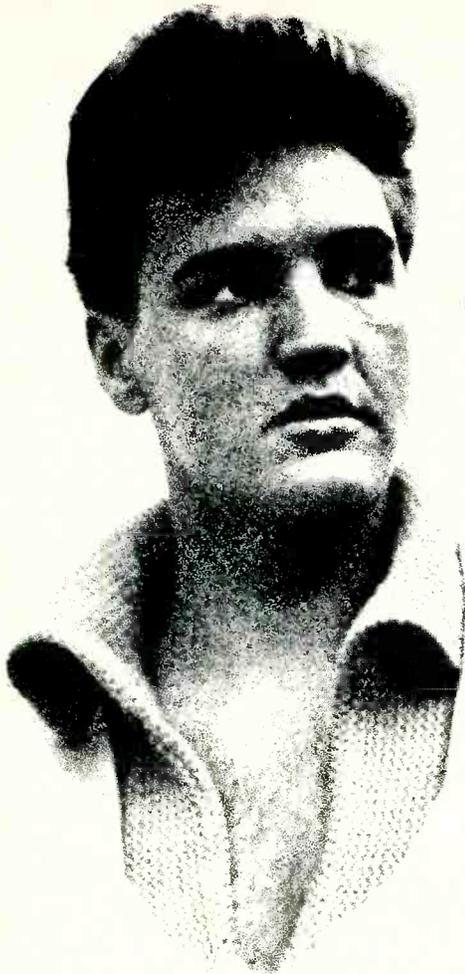
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An Unrecorded Chapter of the Elvis Presley Story

By ARNOLD SHAW

The Elvis Presley story had its beginnings for me with Italian pepperoni. Col. Tom Parker is a much slimmer man today than he was in 1955, and, perhaps, this is because he stopped eating pepperoni. But in 1955 they were a favorite food and one that he could not easily get in Nashville. By the same token, I generally found it difficult to get the kind of food I enjoyed eating in other music cities like Chicago and Los Angeles. We traded. I brought the very perishable Italian sausages, packed in dry ice from a store on East 59th Street in Manhattan, in exchange for the chance of eating Marie Parker's cooking at the Colonel's home in Madison.

One day—it was in the summer of 1955 shortly after I became general professional manager of Edward B. Marks Music Corp.—I had a most enjoyable dinner prepared by the Colonel's vivacious wife. Afterwards, the Colonel suggested that I spend the night at his home instead of returning to the Andrew Jackson in Nashville. The following morning, he took me out to a shack in the back of his house, which served as an office. Near the record player lay a number of disks with yellow labels and orange printing. I had never really heard of the Sun label or of the singer whose name was Elvis Presley. The Colonel put the disks on one after another. The six sides included "Mystery Train," "I Forgot to Remember to Forget" and other titles cut by Sam Phillips of Memphis. The voice had a distinctly Negroid quality and I thought the hoarseness made the singer an effective blues shouter. I was quite surprised when the Colonel informed me that Presley was a white kid from Tupelo, Miss. (Sam Phillips, who found and first recorded Jerry Lee Lewis, Carl Perkins and Johnny Cash, as well as Presley, may properly claim credit as the creator of rockabilly since he consciously sought to wed hillbilly and rhythm 'n' blues.)

When I asked about the Colonel's interest in Presley, he informed me that he expected to become Elvis' manager on the expiration of a contract then in existence with Bob Neal of Memphis. "No one's heard him north of the Mason-Dixon line," he said. "But I'm not snowin' you when I tell you that he's the biggest thing that's hit the South in years." The Colonel spoke with a slight Dutch accent and "snow job" was one of his favorite expressions. "In Florida and Georgia, the girls are tearin' the shirt off his back. He gits 'em so excited—he has a way of bendin' and clickin' his knees—they'd tear his corduroys off if they could." The Colonel was a potent salesman. Years as a pitchman and promoter of medicine and tent shows had made him a "con-man" par excellence. His way of taking you into his confidence was to tell you when he was putting one over on city-slickers, including you.

"I don't know whether city folk in the north are ready for Elvis," he added. "But you're such a hot music man. See if you can get him played in the big city." He laughed and his eyes twinkled with amusement as an indication that we both knew this was the most obvious of "come-on's."

Pop music had by then already encountered, and accepted, two harbingers of the style that was soon literally to rock and revolutionize the music scene. Although Bill Haley's rise paralleled Presley's—"Rock Around the Clock" became a world-wide hit in 1955 with "The Blackboard Jungle" the teen-film in which it was themed—the Comets had had a 1954 hit in "Dim, Dim the Lights," an early r&r song. In 1954 the Crew Cuts, a Canadian group discovered by Bill Randle of WERE in Cleveland, had also had a No. 1 smash in "Sh-Boom (Life Can Be a Dream)," now regarded as the first rock 'n' roll hit. The original version of "Sh-Boom" was by a group called the Chords. It was a head arrangement and the song itself

was a "head song" written in the studio as it was recorded and credited to all five members of the group. The Atlantic people were so uncertain of what they had in "Sh-Boom" that they released it on a new label, Cat, which apparently never had any other releases.

Parenthetically, let me add that I bought a half interest in the song for Hill & Range, of which I was then general professional manager, before the Crew Cuts covered and took it away from the Chords. My interest was stirred by the discovery that the Cat disk was the No. 1 best seller in Los Angeles, this at a time when Perry Como, the Ames Brothers, Eddie Fisher and other Sinatra-generation artists were still kingpins of the vocal field. The popularity of the Cat disk in the Los Angeles area doubtless also accounted for the Crew Cut cover on Mercury. The 1954-1955 years were a transition period in which white artists came up with hit records by making blue-eyed versions of rhythm and blues songs. This was the case with "Kokomo" (Gene and Eunice on Combo and Perry Como on RCA Victor), "Tweedledee Dee" (La Vern Baker on Atlantic and Georgia Gibbs on Mercury), "Earth Angel" (the Penguins on Dooto and the Crew Cuts on Mercury).

When I returned to New York from my summer 1955 visit with Colonel Parker, I went to see Bill Randle who was on WERE in Cleveland all through the week but did a live deejay show from New York over CBS on Saturday. The late Alan Freed, formerly a Cleveland rhythm and blues jockey, had already christened the new movement rock 'n' roll and founded a new school of deejaying. He not only screamed his announcements at breakneck speed but accompanied records by slamming a phone book on the afterbeat. Randle and I talked about the developing teen-age cast of the pop market and its increasing receptivity to country and blues material. Nevertheless, he felt that Presley might be too much for his Saturday audience on CBS and thought that he would first try his disks on his WERE listeners.

The following Tuesday about midday, I received an explosive, long-distance call from Randle, who was, under a placid and scholarly looking exterior, a very excitable man. I cannot recall whether it was the long-distance connection or Randle. But his voice came in bursts as if he were out of breath, or the wire was going dead and then suddenly coming loudly alive.

"Don't know . . . what THESE RECORDS . . . but since I put them on . . . WE'VE HAD SO MANY CALLS . . . can't stop playing them . . . He's dynamite . . . DYNAMITE . . . You're lucky if you're the publisher . . . WERE's switchboard has been swamped with calls. . . ." There was a lot more of this, in between announcements he made on the air.

After we hung up, I sat at my desk in the RCA Building, trying to decide whether this was Randle's normal display of enthusiasm—his tremendous power as a hitmaker derived from the inner excitement he communicated as well as his sure judgment of songs and disks—or whether the impact of the Presley records was as phenomenal as he claimed. The Presley songs were published by subsidiaries of Sun Records. If Presley broke as big as Randle suggested, then I should try to buy them, or a piece of them, for the Marks company with which I was associated.

Not too many hours elapsed before Mitch Miller, then head of a&r at Columbia Records, was on the phone. "What do you know about a kid named Presley?" was his greeting.

I told him of my visit with Colonel Parker.

"Is he as big as Randle claims?" Mitch asked.

"I have no doubt that he's tremendous in Florida and Georgia," I said. "Sounds as if he became big today in Cleveland."

"But what can he mean in New York and Los Angeles?" Mitch asked. "And what will it take to buy him from Sun?"

"Mitch, you've done a pretty big job of selling country music to a national audience," I said, thinking of the Tony Bennett cover of Hank Williams' "Cold, Cold Heart," Rosemary Clooney's cover of "Half as Much" and Jo Stafford's cover of "Jambalaya (on the Bayou)." "Maybe the time is ripe for a white blues singer."

For the next few days, my phone rang constantly with calls from a&r men. They had phoned Randle and Bill had mentioned me as the man who had put him onto Presley. All the conversations went very much like the talk with Mitch. Every major New York label was wondering how much to spend on a buy-out of Elvis' Sun contract. After a time, I knew that Dee Kilpatrick of Mercury was offering \$10,000 and that Mitch was willing to go as high as \$15,000.

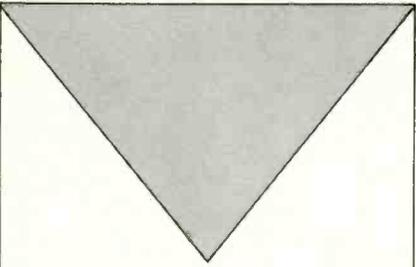
In the meantime, Colonel Parker had come to New York and set up offices at the Hotel Warwick. I don't think he was then concerned with Italian pepperoni. With him he carried a telegram long as a piano roll. He brought it over to my office one day. It was signed by Presley's parents, though the language hardly seemed theirs, and it stated that they had empowered the good Colonel to negotiate a record contract for their son. (I believe that Presley was then still under contract to Bob Neal.)

It did not take long for all the wheeling and dealing to reach a terminus. For years, the Colonel had, as the manager of Eddy Arnold, worked with RCA Victor and the Aberbach brothers. Presley's recording contract—including the Sun masters—went to Victor while Hill & Range emerged as his publishing partner. Sam Phillipps of Sun Records received a sum in the vicinity of \$40,000. According to reports, \$25,000 was put up by Victor and \$15,000 by the Aberbach freres. It looked like a big sum at the time, especially since, as it came out later, the Colonel had been unsuccessfully pitching Presley at Victor for some time. What I and Bill Randle had done for the good Colonel was to help up the ante for a deal he had been trying to negotiate.

In the course of the excitement stirred inside the business, Sam Phillipps paid a visit to New York. Although he was not then ready to sell the Presley copyrights, I was able to negotiate a deal whereby E. B. Marks became the sole selling agency on "I Forgot to Remember to Forget." This became Presley's first release on RCA Victor, which also immediately cut a pop version by Toni Arden, then under contract to Victor.

The general public's awareness of Presley did not come until the fall of 1955—call it the Pelvic Explosion—after his appearance on the Tommy Dorsey TV show. I cannot forget the rehearsals for the show for a reason which has nothing to do with Elvis or the Colonel, who invited me to them. Dorsey, as you know, later choked to death in his sleep as the result of an undigested apple that lodged in his windpipe. Well, at one of the rehearsals when Presley ran over his numbers, Dorsey stood munching and visibly enjoying a large, juicy apple. Such a furore was created by the Pelvis' first appearance on the Dorsey show, there was talk of canceling the next two. But they did not, and Elvis soon had million-copy disks in "Heartbreak Hotel" and "Hound Dog."

Unquestionably, the Presley story would have read very much the way it now does without the intervention of Colonel Parker, Bill Randle and yours truly. But it's stirring to look back and think that the vast change in pop music came about in part because of a man's taste for Italian pepperoni. Sometimes I wonder what might have happened if the Colonel had a liking instead for hot pastrami, German knackwurst or Belgian pancakes.



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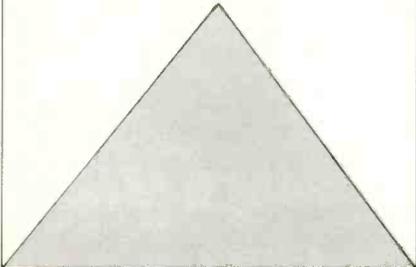
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A Handshake for a Contract

Many facets of the music industry in Nashville are unique.

Perhaps leading the list, however, is the seldom-heralded but extremely important musician's union, American Federation of Musicians, Local 257. Located just a few blocks from the city's music row, it played a strong part in the birth and growth of that row, and in the perpetuation of live music in the city generally.

The three officers of the Local have served, in their current posts, collectively, for 86 years. And Peggy Shepard, who pretty well runs things inside the crab-orchard stone building, has been in this capacity for 10 years.

Robert Payne is secretary of the Local, a position he has held since 1933. A onetime performer on the piano, drums and bassoon, he played with the old Nashville Symphony in the 1920's, and made the theater circuit.

George Cooper, the president, has held the No. 1 spot since 1936. He played the bass, French horn, baritone and trumpet, working from the pits in the theaters, traveling with the Neil O'Brien Minstrels, and a member of the WSM staff orchestra for 23 years.

Cecil Bailey, vice-president, moved into No. 2 in 1946. He started on the saxophone and clarinet in his native Birmingham, moved to Nashville to perform with the old Francis Craig orchestra, and then joined the WSM staff in the orchestra.

The union in Nashville has, since 1927, had a contract with WSM. "We go in every year and negotiate," Bailey says, "yet we have never had a written agreement. We argue, bump heads, shake hands, and walk out. It's been a happy, healthy arrangement."

This is typical of the mutual trust

which exists between industry people and the union, and certainly among the performers. In Nashville, 40 years after it began, one radio station (WSM) still programs live music, and two TV stations (WSM-TV and WLAC-TV) follow suit. The union, meanwhile, has grown to a membership of 1,220 in this Local.

Local 257 also was responsible, following World War II, for reorganization of the Nashville Symphony. Working with Walter Sharp, it ironed out all the existing differences, came up with a workable pay plan, and helped mold the Symphony into one of the best in the nation for a city of this size.

It also worked long and hard on a Music Performers Trust Fund, which enables it to co-sponsor, with the Nashville Tennessean, the park concerts each year, and send musicians to perform at hospitals, orphanages and the like.

Bailey recalls that the "Grand Ole Opry" began as a non-union affair. "When we unionized it, we didn't make a big issue of forcing the real old-timers to join. They went on just as they had, and worked on till the end of their careers. Any new member, though, joined the union." The "Opry" now is completely unionized.

Local 257 "polices" all of the recording sessions. "That's not a very good word for it," Bailey explains. "Actually it's more of a public relations job. We see to it that the musicians are there, and on time, and that the recording company and the artist gets his money's worth. Actually we never have a problem in Nashville. We have reliable people."

This "policing" has worked so well that AFTRA has asked the musicians' union to perform the same function on its behalf. "We asked the singers, and they agreed," Bailey said. "Now we sort of look out for everybody."



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An Explosion of Exposure

Country music enjoyed a bonanza booking year in 1967, according to the men who place the talent.

"It was fantastic," said Jack Andrews of Moeller Talent Agency, which handles more than two dozen top country acts.

"It was great, the best year ever," said Hubert Long, whose talent agency handles a like amount of leading artists.

"Terrific," said Smiley Wilson, who heads up the Wil-Helm Agency, another leading Nashville booking firm for country stars.

There were other areas of agreement among them; country music moved into all sorts of new areas during the year, the growth is still in its very early stages, and there is positively no danger of oversaturation.

Long categorized the expansion into geographic patterns, into types of areas, and into forms of exposure.

"The big thing this year was what happened in England," he said. "Look at Liverpool and London and elsewhere. Country music has happened there, and this unlocks the door to the entire European Continent. It's the stepping stone we've needed."

Next he listed the major metropolitan markets of our own country. "Country music has moved into the big cities, and it stands to reason that it will grow because we're drawing from a bigger pool of people. As long as we continue to make headway in the large cities, the greater the potential; there are no boundaries.

The wide acceptance of country music by radio and television stations was listed by Long as one of the big reasons for the growth. "The radio-TV exposure is bound to help. Suddenly our country music people are in great demand as guest stars. People everywhere know that music is happening in Nashville. So You walk out your front door, and what do

you see? Top pop acts from Hollywood, New York, Chicago. Many of these have settled in Nashville because of the growth of music here. We have more creative people than ever before, so our music gets better.

"Nashville has been called the sleeping giant. Well, it's waking up, just beginning to stir."

Andrews was even more emphatic in his contention that there is no such thing as oversaturation in regard to country music.

"I don't think it's possible," he said. "Every promoter who knows what he is doing is making money. This means he's putting good shows together and working at promoting. There are some crybabies who put out weak packages or small packages and don't advertise properly. But those who do it right make money, and plenty of it."

Andrews conceded that oversaturation in the future was a possibility, "but only if television brings it about. . . . if every network suddenly decided to go with a country TV show." But he said that concerts and other bookings could never hurt.

The Moeller talent man said one of the big factors during the past year has been the switch of formerly "pop" clubs to country. He cited such places as New York City, Nashville, Atlanta, Chicago, Fort Lauderdale and others which have made the change.

"And the fair business you wouldn't believe," he pointed out. "More and more State fairs booked country acts one or more nights this summer and early fall. This office alone booked over 300 fairs this year, county and State. We've always had the county fairs, but more than a dozen of the big State fairs were handled out of here this time."

Andrews also noted the surge toward network and syndication utilization of the country performers. He cited the Dean Martin show, Joey

Bishop show, Lawrence Welk show, Johnny Carson show as concrete examples of the growth.

Larry Moeller, of the same agency, also opened up new avenues in the Orient this year, booking talent to the Far East at an incredible rate, and to hitherto untapped locations.

Wilson said there is never a saturation problem if package shows are put together properly. "Here is where the booker and promoter must work together," he said. "Loretta Lynn will draw well anywhere, but we still fill out a package. The Wilburns can fill a house, but they have a show that travels with them. This one show played 38 consecutive days of fairs this summer."

The Wil-Helm executive agreed with his counterparts that the swing of the clubs from pop to country and the format changing by the radio stations are helping the cause. "This is particularly true in Texas as in the Northeast," he said, "places such as New York, Pennsylvania and New Jersey."

The bookers of Nashville took a big step this year to solve some of the problems which have plagued the industry in the past. Forming an organization of talent agencies, they pooled ideas, criticisms, general information, and agreed to work in close co-operation, unlike any other place in the world.

"Our situation is unique," Long pointed out. "If the talent I have is busy, I immediately recommend Moeller or Wil-Helm or one of the other agencies to the buyer. We cross-book. We know each other's prices. It's a happy arrangement."

And perhaps Long summed up the situation best in these words: "After a while they may be calling our country music 'pop.' After all, pop is just an abbreviation for popular, and what is becoming more popular than country music?"

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Artist Directory

U.S. Country Artists

ARTIST	LABEL	PERSONAL MGR./ BOOKER	ARTIST	LABEL	PERSONAL MGR./ BOOKER
ACORN SISTERS	Boone	Wil-Helm Agency	JOHNNY DUNCAN	Columbia	Harlan Howard
ROY ACUFF	Hickory	Acuff-Rose	TOMMY DUNCAN	Mozart	Americana
ROY ACUFF JR.	Hickory	Acuff-Rose	JIM EANES	K-Ark	Wil-Helm
DON ADAMS	Jack O'Diamonds	Wil-Helm	RALPH EMERY	ABC	Buddy Lee
KAY ADAMS	Tower	Omac	RITA FAYE	Capitol	Wil-Helm
RUSTY ADAMS		Aud-Lee	LINDA FLANAGAN	Boone	Hal Smith
BARBARA ALLEN	Presta	Wil-Helm	FLATT & SCRUGGS	Columbia	Mrs. Earl Scruggs
CLAY ALLEN	Longhorn	Dewey Groom	RED FOLEY	Decca	Dub Albritton/ One Niters
BILL ANDERSON	Decca	Hubert Long	FOUR GUYS	Sincere	Bill Brock
LIZ ANDERSON	RCA	Bob Neal	TENNESSEE ERNIE FORD	Capitol	James Loakes
LYNN ANDERSON	Chart	Bob Neal	CURLY FOX	Starday	Buddy Lee
EDDY ARNOLD	RCA	Gerard W. Purcell	DALLAS FRAZIER	Capitol	Ray Baker/Blue Crest
ASHER-SIZEMORE & LITTLE JIMMY	Decca		LEFTY FRIZZELL	Columbia	Buddy Lee
ERNIE ASHWORTH	Hickory	Moeller	BOB GALLION	Hickory	Acuff-Rose
CHET ATKINS	RCA	X. Cosse	DON GANT	Hickory	Acuff-Rose
BOBBY AUSTIN	Capitol	Cliffie Stone	GLENN GARRISON	Imperial	Omac
GLENN BARBER	Skill	Slick Norris	JIMMY GATELEY	Decca	Hubert Long
WILEY BARKDULL	Skill	Slick Norris	THE GEEZINSLAW BROS.	Capitol	Stan Greeson
BOBBY BARE	RCA	Key Talent	GEORGE & GENE	Musicor	
JACK BARLOW	Epic	Circle Talent	DON GIBSON	RCA	Wesley Rose/Moeller
BOBBY BARNETT	K-Ark	Wil-Helm	BILL GOODWIN	MTA	Hubert Long
RONNIE BARTH	K-Ark	Rio-Clemente	DAWN GLASS	Columbia	Buddy Lee
CLYDE BEAVERS	Hickory	Acuff-Rose	BILLY GRAMMER	Rice	Key Talent
MOLLY BEE	MGM		CLAUDE GRAY	Decca	Joe Wright
CARL BELEW	RCA	Joe Taylor	JACK GREENE	Decca	Hal Smith
IRENE BELLE	Stadiou	Americana Corp.	RAY GRIFF	Kapp	Jimmy Klein
THE BLUE BOYS	RCA	Mary Reeves/Key	LORNE GREENE	RCA	
JOHNNY BOND	Starday	Americana	BONNIE GUITAR	Dot	Gerard Purcell
MARGIE BOWES	Decca	Wil-Helm	MERLE HAGGARD	Capitol	Jack McFadden/Omac
BECKY BLUEFIELD	Kapp		CONNIE HALL	Musicor	
BOBBI & DUDE	London	Jimmy Klein	TOM T. HALL	Mercury	Key
DON BOWMAN	RCA	Hubert Long	GEORGE HAMILTON IV	RCA	Acuff-Rose
BOYS FROM SHILOH	Kapp	Wil-Helm	KIRK HANSARD	Columbia	Hal Smith
NORMA LEE BOWLING	Capitol	Cliffie Stone	THE HARDEN TRIO	Columbia	Jimmy Klein
BOBBY BRADDOCK	MGM		ARLENE & ROBBIE HARDEN	Columbia	Jimmy Klein
BILL BROCK	Sincere	Brock Agency	BOBBY HARDEN	Columbia	Jimmy Klein
HY-LO BROWN	K-Ark	Wil-Helm	BARBARA HARRIS	MGM	
MARTI BROWN	Dolly	Jimmy Klein	FREDDIE HART	Kapp	Omac
JIM ED BROWN	RCA	Hubert Long	JOHN HARTFORD	RCA	Glaser Bros.
ED BRUCE	RCA	Charley Lamb	KITTY HAWKINS	Capa	
THE BUCKAROOS	Capitol	Omac	BOBBY HELMS	L'il Darlin'	Bob Neal
WILMA BURGESS	Decca	Hubert Long	STAN HITCHCOCK	Epic	Wil-Helm
CARL & PEARL BUTLER	Columbia	Moeller Talent	HOMER & JETHRO	RCA	Jimmy Richards
BUDDY CAGLE	Imperial	Don Sessions	THE HOMESTEADERS	L'il Darlin'	Moeller
CINDY CARSON	Capitol		DAVID HOUSTON	Epic	Hubert Long
ARCHIE CAMPBELL	RCA	Moeller	BILL HOWARD	Decca	Wil-Helm
BILL CARLISLE	Hickory	Acuff-Rose	HARLAND HOWARD	RCA	
MARTHA CARSON		Wil-Helm	JAN HOWARD	Decca	Hubert Long
JUNE CARTER	Columbia	Saul Holiff	MIKE HOYER	United Artists	Key
THE CARTER FAMILY	Columbia	Hubert Long	FERLIN HUSKY	Capitol	Hubert Long
JOHNNY CARVER	Imperial	Jimmy Klein	FRANK IFIELD	Hickory	Acuff-Rose
JOHNNY CASH	Columbia	Saul Holiff	SHOT JACKSON & DONNA DARLENE	Kapp	Hubert Long
TOMMY CASH	United Artists	Buddy Lee	STONEWALL JACKSON	Columbia	Bob Neal
ROY CLARK			WADE JACKSON	Starday	Moeller
HANK COCHRAN	Monument		WANDA JACKSON	Capitol	GAC (Jim Halsey)
BEN COLDER	MGM	Omac	SONNY JAMES	Capitol	Bob Neal
TOMMY COLLINS	Columbia	Omac	JIMMY JAY	Hickory	Acuff-Rose
COMPTON BROTHERS	Dot	Bob Neal	NORMA JEAN	RCA	Moeller
WILMA LEE & STONEY COOPER	Decca	Buddy Lee	BOB JENNINGS	Chart	Country Talent
BARBARA CUMMINGS	London	Jim Reeves Ent.	WAYLON JENNINGS	RCA	Moeller
FLOYD CRAMER	RCA	X. Cosse	JIM & JESSE	Epic	Hal Smith
BILLY PRICE CRADDOCK	Chart	Country Talent	LOIS JOHNSON	Epic	Hal Smith
DICK CURLESS	Tower	Omac	EDDY JONES	K-Ark	J. Mack
JOHNNY DARRELL	United Artists	Hubert Long	GEORGE JONES	Musicor	Hubert Long
JIMMY DAVIS	Decca	Don Light	GRANDPA JONES	Monument	Moeller
SKEETER DAVIS	RCA	Hubert Long	GENE KENNEDY	Hickory	Acuff-Rose
EDDIE DEAN	Mozart	Americana	GEORGE KENT	Starday	Key
JIMMY DEAN	RCA	Bob McCulloch	DOUG KERSHAW	K-Ark	Dottie O'Brien
DUANE DEE	Capitol	Joe Taylor	MERLE KILGORE	Columbia	Buddy Lee
JOHNNY DOLLAR	Dot	Dick Heard	CLAUDE KING	Columbia	Key
JIMMY DICKENS	Decca	Moeller	LARRY KINGSTON	Starday	Circle Talent
EDDIE DOWNS	Capitol	Cliffie Stone	LINDY LEIGH	Avenue South	Wil-Helm
EDDIE DRAKE	Tower	Americana	BOBBY LEWIS	United Artists	Hal Smith
PETE DRAKE	Stop	Circle Talent	HUGH X. LEWIS	Kapp	Hubert Long
ROY DRUSKY	Mercury	Hubert Long	MARGARET LEWIS	SSS-Int.	Key
DAVE DUDLEY	Mercury	Key	HANK LOCKLIN	RCA	Wil-Helm
DUKE OF PADUCAH	Starday	Moeller	LONZO & OSCAR	Columbia	

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CHARLIE LOUVIN	Capitol	Wil-Helm	RAY SANDERS	Tower	Americana
IRA LOUVIN	Capitol		EARL SCOTT	Decca	Key
BOB LUMAN	Hickory	Acuff-Rose	HAPPY SHAHAN	London	Jim Reeves Ent.
JUDY LYNN	Columbia		JOHNNY SEA	Columbia	Hubert Long
LORETTA LYNN	Decca	Wil-Helm	JEANNIE SEELY	Monument	Hal Smith
JANET McBRIDE	Longhorn	Dewey Groom	BOBBI SHELTON		Jimmy Klein
WARNER MACK	Decca	Hubert Long	JEAN SHEPARD	Capitol	Wil-Helm
ROSE MADDOX	Cathay	Omac	MERV SHINER	MGM	
LORENE MANN	RCA	Joe Taylor	RED SIMPSON	Capitol	Cliffie Stone
LINDA MANNING	Rice	Jimmy Key	MARGIE SINGLETON	Ashley	
SANDY MASON	Hickory	Acuff-Rose	DEL & SUE SMART	Newhall	Americana
JOE & ROSE LEE MAPHIS	Mosrite	Omac	BEN SMATHERS		Moeller
MARIJOHN SINGERS	Shannon	Jim Reeves, Ent.	CAL SMITH	Kapp	Hal Smith
DEANNA MARIE	L'il Darlin'	Circle Talent	CARL SMITH	Columbia	Moeller
BENNY MARTIN	Monument		CONNIE SMITH	RCA	Charley Lamb/Bob Neal
JIMMY MARTIN & THE SUNNY MOUNTAIN BOYS	Decca	Buddy Lee	SAMMY SMITH	Columbia	Wil-Helm
PAUL MARTIN	Varsity	Wil-Helm	HANK SNOW	RCA	Moeller
NED MILLER	Capitol	Cliffie Stone	BILLI JO SPEARS	United Artists	Hubert Long
PRISCILLA MITCHELL	Mercury		SONS OF THE PIONEERS		Jack Murrach
BILLY MIZE	Columbia		RED SOVINE	Starday	Moeller
BUDDY MIZE	London	Jimmy Klein	BOBBI STAFF	RCA	Moeller
BILL MONROE	Decca		BUDDY STARCHER	Decca	Acuff-Rose
MELBA MONTGOMERY	Musicor	Hubert Long	ROMY SPAIN	Dot	Jim Reeves Ent.
PAUL MOORE	Dolly	Bob Neal	PENNY STARR		
GEORGE MORGAN	Starday	Moeller	LUCILLE STARR	Epic	
BOB MORRIS & FAY HARDIN	Tower	Omac	JUNE STEARN	Columbia	Vic McAlpine
KATHY MORRISON	United Artists	Joe Wright	STATLER BROS.	Columbia	Saul Holiff
LAMAR MORRIS	MGM		WYNN STEWART	Capitol	Cliffie Stone
HAROLD MORRISON	Epic	Hubert Long	STONEMANS	MGM	
JOHNNY & JONIE MOSBY	Capitol	Americana	VERN STOVALL	Longhorn	Dewey Groom
WILLIE NELSON	RCA	Gene McCaslin/Alamo	STRINGBEAN	Cullman	Wil-Helm
JIM NESBIT	Chart	Country Talent/Bob Neal	NAT STUCKEY	Paula	Larry Page
JIMMY NEWMAN	Decca	Key	TOM TALL		
JAMES O'GWYNN	SSS Int.	Key	BOOTS TILL	Capa	
OSBORNE BROTHERS	Decca	Wil-Helm	TEXAS TROUBADOURS	Decca	Hal Smith
BONNIE OWENS	Capitol	Omac	HANK THOMPSON		
BUCK OWENS	Capitol	Omac	MEL TILLIS	Kapp	Hubert Long
GEORGE OWENS	RCA	Pete Drake/Circle Talent	TOMPALL & GLASERS	MGM	Hubert Long
VERNON OXFORD	RCA	Harlan Howard	MERLE TRAVIS	Capitol	Moeller
DOLLY PARTON	Monument	Dub Albritten/ One Niters	VAN TREVOR	Band Box	Dick Heard
JOHNNY PAYCHECK	Little Darlin'	Bob Neal	ERNEST TUBB	Decca	Hal Smith
MINNIE PEARL	Starday	Moeller	JUSTIN TUBB	RCA	Moeller
RAY PENNINGTON	Capitol	Hal Smith	CONWAY TWITTY	Decca	Bob Neal
CARL PERKINS	Dollie	Moeller	LEROY VAN DYKE	Warner Bros.	Gene Nash/Hubert Long
BILL PHILLIPS	Decca	Moeller	PORTER WAGONER	RCA	Moeller
CHARLIE PHILLIPS	Longhorn	Tillman Franks	BILLY WALKER	Monument	Moeller
STU PHILLIPS	RCA	Acuff-Rose	CHARLIE WALKER	Epic	Hubert Long
SORRELLS PICKARD	Boone	Circle Talent	JERRY WALLACE	Mercury	
WEBB PIERCE	Decca	Moeller	CURTIS WAYNE	K-Ark	Tom Jackson
RAY PILLOW	Capitol	Joe Taylor	JAY LEE WEBB	Decca	Wil-Helm
GENE PITNEY	Musicor		CHASE WEBSTER	Rice	Key
PO' BOYS	Decca	Hubert Long	KITTY WELLS	Decca	Moeller
MAX POWELL	Decca	Moeller	DOTTIE WEST	RCA	Moeller
KENNY PRICE	Boone	Hal Smith	BILLY EDD WHEELER	Kapp	Bob Neal
RAY PRICE	Columbia	Ray Price	SLIM WHITMAN	Imperial	
CHARLIE PRIDE	RCA	Jack Jackson	WILBURN BROTHERS	Decca	Wil-Helm
CURLEY PUTMAN	Epic		HANK WILLIAMS JR.	MGM	Buddy Lee
DELLA RAE	RCA	Si Simon	TEX WILLIAMS	Boone	Jack Murrach
GEORGIA RAE	K-Ark	Jimmy Klein	HAL WILLIS	Sims	Wil-Helm
MARVIN RAINWATER	United Artists	Buddy Lee	WILLIS BROTHERS	Starday	Moeller
BOOTS RANDOLPH	Monument	X. Cosse	BOB WILLS	Kapp	Sam Gibbs
LEON RAUSCH	Longhorn	Dewey Groom	BUN WILSON	Antenna	Hal Smith
WADE RAY	Renfro Valley	Hal Smith	LONNIE (PAP) WILSON	Starday	Acuff-Rose
JERRY REED	RCA		SMILEY & KITTY WILSON	K-Ark	Wil-Helm
DEL REEVES	United Artists	Hubert Long	JIMMY WINDROW	Polaris	Wil-Helm
DON RENO			BOBBY WOOD	MGM	
LONESOME RHODES	RCA	Skeeter Davis	CHUCK WOOD	Mercury	
GEORGE RIDDLE	Starday	Moeller	DEL WOOD	Columbia	Acuff-Rose
TEX RITTER	Capitol	Acuff-Rose	GENE WOODS	Chart	Country Talent
MARTY ROBBINS	Columbia		SHEB WOOLEY	MGM	Omac
ROY ROGERS & DALE EVANS	Capitol		MARION WORTH	Decca	Hubert Long
SMOKEY ROGERS	Starday	Americana	BOBBY WRIGHT	Decca	Moeller
			JOHNNY WRIGHT	Decca	Moeller
			RUBY WRIGHT	Epic	Moeller
			TAMMY WYNETTE	Epic	Hubert Long
			FARON YOUNG	Mercury	Moeller

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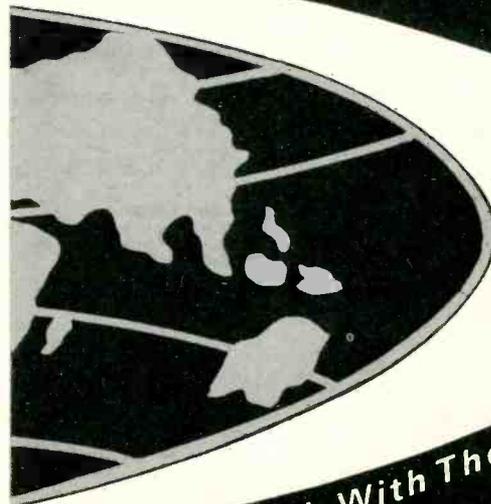
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LEVIS BOULIANE (London)
BOUTILIER BROTHERS (Banff)
BRENT AND HARRY (Banff)
HUBERT BRISSON (Banff)
JOHNNY BROWN (London)
PAUL BRUNELLE (London)
JOHNNY BRUNETTE (Rusticana)
GARY BUCK (Capitol)
JOHNNY BURKE (Columbia)
CANADIAN TWIN FIDDLERS (London)
RALPH CARLSON (Banff)
GERALD CARON (Rusticana)
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ROLAND CROISIETIERE (Rusticana)
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JUNE DAVEY (Point)
STU DAVIS (London)
PETE DAWSON (London)
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WILF DOYLE (London)
JUNE EIKHARD (Banff)
JOHNNY ELLIS (Columbia)
CRAZY ELMER (Arc)
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RITA GERMAIN WITH WILLIE LAMOTHE (London)
TED GERMAIN (Banff)
BILL GOODWIN (Arc)
JACK GREENOUGH (Banff)
BOBBY GREGORY (Banff)
BILLY GUEST (Banff)
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- GABY HAAS (London, Apex)
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Artist Discography -Singles

This is an up-to-date tabulation, by artist, of the country discography that appears in this issue. The discography contains all records that made Top 10 in Billboard's country singles charts from May 15, 1948, through Aug. 26, 1967—a total of over 1,000 records in the 18-year period. Artists are ranked according to the greatest number of Top 10 tunes for the period involved. It also lists the number of those tunes that made No. 1 on the charts.

NOTE: The totals contain 42 listings where the tune was recorded by two artists on the same recording (e.g., Kitty Wells and Red Foley)—each known in his or her own right. Each artist received full credit for the record involved. In two instances the record contained three artists, and the same credit procedure was followed. The total of No. 1 listings contains seven records where two artists were on the same recording, and the same credit-
ing was applied.

Artist	Top 10 Records	No. 1 Records
Eddy Arnold	63	18
Webb Pierce	42	9
Jim Reeves	35	8
Hank Snow	33	5
Red Foley	31	5
Johnny Cash	30	5
Ray Price	29	3
Hank Williams	28	7
Buck Owens	25	13
Carl Smith	25	4
Faron Young	24	2
Kitty Wells	23	2
Marty Robbins	21	10
George Jones	21	3
Ernest Tubb	21	1
Hank Thompson	20	1
Elvis Presley	13	6
Lefty Frizzell	13	3
Jimmy Wakely	13	3
Don Gibson	13	2
Sonny James	12	5
Bill Anderson	12	3
Tennessee Ernie Ford	11	2
Porter Wagoner	11	1
Stonewall Jackson	10	2
Roger Miller	10	2
Roy Drusky	10	1
Loretta Lynn	10	1
Wilburn Brothers	10	—
Connie Smith	9	1
Patsy Cline	8	2
Cowboy Copas	8	2
George Morgan	8	1
Billy Walker	8	1
Ernest Ashworth	8	—
Skeeter Davis	8	—
Warner Mack	8	—
Jimmy Dean	7	2
Johnny Horton	7	2
Hank Locklin	7	1
Jean Shepard	7	1
Margaret Whiting	7	1
Bobby Bare	7	—
George Hamilton IV	7	—
Jimmy Newman	7	—
Everly Brothers	6	4
Ferlin Husky	6	3

Artist	Top 10 Records	No. 1 Records
David Houston	6	2
"Little" Jimmy Dickens	6	1
Merle Haggard	6	1
Dave Dudley	6	—
Johnny & Jack	6	—
Slim Whitman	6	—
Gene Autry	5	1
Lester Flatt & Earl Scruggs	5	1
Claude King	5	1
Moon Mullican	5	1
Jimmy Rodgers	5	—
Jerry Lee Lewis	4	2
Pee Wee King	4	1
Del Reeves	4	1
Tommy Collins	4	—
Stoney Cooper & Wilma Lee	4	—
Claude Gray	4	—
Burl Ives	4	—
Louvin Brothers	4	—
Tex Ritter	4	—
Dottie West	4	—
Bobby Helms	3	2
Browns	3	1
Red Sovine	3	1
Rex Allen	3	—
Elton Britt	3	—
Carlisles	3	—
June Carter	3	—
Stuart Hamblen	3	—
Wanda Jackson	3	—
Rose Maddox	3	—
Rick Nelson	3	—
Norma Jean	3	—
Bill Phillips	3	—
Floyd Tillman	3	—
T. Texas Tyler	3	—
Charlie Walker	3	—
Tex Williams	3	—
Jack Greene	2	2
Carl Butler & Pearl	2	1
Hawkshaw Hawkins	2	1
Wynn Stewart	2	1
Leroy Van Dyke	2	1
Liz Anderson	2	—

continued on page 108

Artist	Top 10 Records	No. 1 Records
<i>Continued from page 107</i>		
Andrews Sisters	2	—
Carl Belew	2	—
Bonnie Lou	2	—
Wilma Burgess	2	—
Jack Cardwell	2	—
Tommy Duncan	2	—
Betty Foley	2	—
Bob Gallion	2	—
Goldie Hill	2	—
Homer & Jethro	2	—
Jan Howard	2	—
Eddie Kirk	2	—
Charlie Louvin	2	—
Skeets McDonald	2	—
Frankie Miller	2	—
Ned Miller	2	—
Willie Nelson	2	—
Carl Perkins	2	—
Kenny Price	2	—
Country Charlie Pride	2	—
Lewis Pruitt	2	—
Jimmie Skinner	2	—
Warren Smith	2	—
Statler Brothers	2	—
Texas Troubadours	2	—
Justin Tubb	2	—
Hank Williams Jr.	2	—
Marion Worth	2	—
Ginny Wright	2	—
Tammy Wynette	2	—
Davis Sisters	1	1
George James	1	1
Priscilla Mitchell	1	1
Johnny Norton	1	1
Wayne Raney	1	1
Hugo Winterhalter	1	1
Sheb Wooley	1	1
Eddy Anderson	1	—
Lynn Anderson	1	—
Chet Atkins	1	—
Benny Barnes	1	—
Les Baxter	1	—
Jeanne Black	1	—
Johnny Bond	1	—
Margie Bowes	1	—
Owen Bradley Quintet	1	—
Walter Brennan	1	—
Jim Edward Brown	1	—
Jimmy "C" Cannon	1	—
Bill Carlisle	1	—
Roy Clark	1	—
Ben Colder	1	—
Shirley Collie	1	—
Orville Couch	1	—
Floyd Cramer	1	—
Simon Crum	1	—
Dick Curless	1	—
Johnny Darrell	1	—
Jimmy Dolan	1	—
Rusty Draper	1	—
Delmore Brothers	1	—
Arlie Duff	1	—
Bobby Edwards	1	—
Ralph Emery	1	—
Bill Frankin	1	—
Darryl Glenn	1	—
Roy Godfrey	1	—
Billy Grammer	1	—

Artist	Top 10 Records	No. 1 Records
Billy Gray	1	—
Bonnie Guitar	1	—
Tommy T. Hall	1	—
Harden Trio	1	—
Jimmie Heap	1	—
Tiny Hill	1	—
Waylon Jennings	1	—
Jimmy & Johnny	1	—
Grandpa Jones	1	—
Bill Justis	1	—
Merle Kilgore	1	—
Dave Landers	1	—
Bobby Lewis	1	—
Jim Lowe	1	—
Bob Luman	1	—
Judy Lynn	1	—
Marlin Sisters	1	—
Leon McAuliff	1	—
Bud Messner	1	—
Jody Miller	1	—
Robert Mitchum	1	—
Vaughn Monroe Ork	1	—
Melba Montgomery	1	—
Clyde Moody	1	—
Al Morgan Ork	1	—
Jim Nesbitt	1	—
James O'Gwynn	1	—
Coleman O'Neal	1	—
T. Osborn	1	—
Patti Page	1	—
Johnny Paycheck	1	—
Leon Payne	1	—
Minnie Pearl	1	—
Charlie Phillips	1	—
Ray Pillow	1	—
Pinetoppers	1	—
Marvin Rainwater	1	—
Kenny Roberts	1	—
Carson Robison	1	—
Roy Rogers	1	—
Rusty & Doug	1	—
S/Sgt. Barry Sadler	1	—
Earl Scott	1	—
Jeannie Seely	1	—
Marvin Shiner	1	—
Margie Singleton	1	—
Kay Smith	1	—
Lou Smith	1	—
Sons of the Pioneers	1	—
Buddy Starcher	1	—
Kay Starr	1	—
Nat Stuckey	1	—
Johnny Tillotson	1	—
Mitchell Torok	1	—
Gene Vincent	1	—
Billy Edd Wheeler	1	—
Slim Willet	1	—
Willis Brothers	1	—
Bob Willis	1	—
Hal Willis	1	—
Johnnie Lee Wills	1	—
Don Winters	1	—
Mac Wiseman	1	—
Del Wood	1	—
Gene Woods	1	—
Johnny Wright	1	—
Frankie Yankovic	1	—
TOTALS	1,081	177

Artist Discography-LP's

This is an up-to-date tabulation, by artist, of the country LP discography that appears in this issue. The discography contains all LP's that made Top 10 in Billboard's country LP charts since their inception at the beginning of 1964, and through the issue of Aug. 26, 1967. Artists are ranked below according to the greatest number of Top 10 LP's for the period involved. It also lists the number of those LP's that made No. 1 on the chart.

NOTE: The totals include 10 listings where the albums were recorded with two artists on the same recording (e.g., George Jones and Melba Montgomery)—each known in his or her own right. Each artist received credit for the album involved in the listings.

Artist	Top 10 Records	No. 1 Records	Artist	Top 10 Records	No. 1 Records
Buck Owens	13	9	Faron Young	2	—
George Jones	13	1	David Houston	1	1
Eddy Arnold	9	7	S/Sgt. Barry Sadler	1	1
Jim Reeves	9	3	Wynn Stewart	1	1
Johnny Cash	8	2	Phil Baugh	1	—
Ray Price	7	3	Brazos Valley Boys	1	—
Sonny James	7	2	Jim Edward Brown	1	—
Loretta Lynn	7	2	Patsy Cline	1	—
Buckeroos	6	5	Floyd Cramer	1	—
Bill Anderson	6	1	Skeeter Davis	1	—
Connie Smith	5	3	"Little" Jimmy Dickens	1	—
Merle Haggard	5	1	Roy Drusky	1	—
Bobby Bare	4	—	Lefty Frizzell	1	—
Roger Miller	4	—	Don Gibson	1	—
Marty Robbins	4	—	Harden Trio	1	—
Porter Wagoner	4	—	George Hamilton IV	1	—
Kitty Wells	4	—	Jan Howard	1	—
Chet Atkins	3	1	Wanda Jackson	1	—
Dave Dudley	3	—	Warner Mack	1	—
Lester Flatt & Earl Scruggs	3	—	Melba Montgomery	1	—
Waylon Jennings	3	—	George Morgan	1	—
Jack Greene	2	2	Jimmy Newman	1	—
Jimmy Dean	2	1	Bonnie Owens	1	—
Hank Snow	2	1	Webb Pierce	1	—
Wilma Burgess	2	—	Gene Pitney	1	—
Carl Butler & Pearl	2	—	Kenny Price	1	—
Stonewall Jackson	2	—	Jeannie Seely	1	—
Charlie Louvin	2	—	Red Simpson	1	—
Willie Nelson	2	—	Carl Smith	1	—
Norma Jean	2	—	Red Sovine	1	—
Del Reeves	2	—	Statler Brothers	1	—
Jean Shepard	2	—	Nat Stuckey	1	—
Hank Thompson	2	—	Billy Edd Wheeler	1	—
Ernest Tubb	2	—	Johnny Wright	1	—
Dottie West	2	—	Tammy Wynette	1	—
Wilburn Brothers	2	—			
Hank Williams Jr.	2	—	TOTALS	195	47

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Label Discography

SINGLES

This is an up-to-date tabulation, by label, of all of the country singles appearing in the complete discography—those records making Top 10 in Billboard's country singles charts from May 15, 1948, through Aug. 26, 1967. Labels are ranked

in order according to the greatest number of singles making the Top 10. The number of singles making Top 10 are listed along with the number of these singles making the No. 1 position.

Label	Top 10 Records	No. 1 Records	Label	Top 10 Records	No. 1 Records
RCA Victor	240	42	Abbey	1	—
Decca	198	24	ABC	1	—
Columbia	181	36	Bandera	1	—
Capitol	149	32	Bullet	1	—
MGM	37	8	Challenge	1	—
Mercury	33	4	Chancellor	1	—
King	19	4	Chess	1	—
Sun	18	5	Golden Disc	1	—
Hickory	15	—	Golden Wing	1	—
Starday	13	1	Groove	1	—
United Artists	11	2	Guyden	1	—
Epic	9	2	Hap	1	—
Smash	9	2	Hi-Lo	1	—
Imperial	9	1	J & T	1	—
Cadence	7	4	KRCO	1	—
Musicor	7	1	Little Darlin'	1	—
Liberty	7	—	London	1	—
Monument	7	—	Paula	1	—
Dot	5	—	Peach	1	—
Four Star	5	—	Phillips-International	1	—
Crest	4	—	Sims	1	—
Fabor	4	—	Tally	1	—
Roulette	4	—	Tennessee	1	—
Abbott	3	—	Tower	1	—
Boone	3	—	Valley	1	—
Coral	3	—	Vee Jay	1	—
Chart	2	—	Warner Bros.	1	—
Kapp	2	—			
Savoy	1	1	TOTALS	1,032	168

LP's

This is an up-to-date tabulation, by label, of all the country LP's appearing in the complete discography—those records making the Top 10 in Billboard's country LP charts from their inception at the beginning of 1964 to Aug. 26, 1967. Labels

are ranked in order according to the greatest number of LP's making the Top 10. The number making Top 10 are listed along with the No. 1 chart LP's.

Label	Top 10 Records	No. 1 Records	Label	Top 10 Records	No. 1 Records
RCA Victor	51	17	Boone	1	—
Capitol	35	12	Kapp	1	—
Columbia	32	6	Longhorn	1	—
Decca	30	5	Monument	1	—
United Artists	9	—	Paula	1	—
Musicor	6	1	RCA Camden	1	—
Mercury	6	—	Starday	1	—
Smash	4	—	Warner Bros.	1	—
Epic	2	1			
MGM	2	—	TOTALS	185	42

Publisher Discography

This is an up-to-date tabulation, by publisher, of the country discography that appears in this issue. The publishers are ranked according to the greatest number of records making the Top 10 of Billboard's country singles charts from May 15, 1948, through Aug. 26, 1967. Listed also is the number of records that made No. 1 on the chart.

NOTE: The figures in parenthesis denote the number of records where two or more publishers were listed (split copyright) for individual records. Each publisher received full credit for these split copyrights, and the number indicates the times each publisher was involved in a split copyright on a Top 10 and No. 1 record.

Publisher	Licensee	Top 10 Records (Splits)	No. 1 Records (Splits)	Publisher	Licensee	Top 10 Records (Splits)	No. 1 Records (Splits)
Acuff-Rose	BMI	108	15	Combine	BMI	4	—
Hill & Range	BMI	82 (2)	15	Red River Songs	BMI	4 (1)	—
Cedarwood	BMI	59 (3)	10 (2)	Shapiro-Bernstein	ASCAP	4	—
Tree	BMI	51 (15)	5	Wilderness	BMI	4	—
Pamper	BMI	32	8	Cajun	BMI	3 (1)	1
Peer	BMI	32	6	Husky	BMI	3 (3)	1 (1)
Four Star	BMI	31 (1)	3	Lancaster	BMI	3	1
Central	BMI	28 (1)	2	Marizona	BMI	3	1
Starday	BMI	21 (4)	3	Mills	ASCAP	3	1
Sure-Fire	BMI	19	1	Ross-Jungnickle	BMI	3	1
Moss-Rose	BMI	18	3	Southern	ASCAP	3	1
Bluebook	BMI	17 (1)	11	Ark-La-Tek	BMI	3	—
Glad	BMI	17 (6)	3 (1)	Copar	BMI	3	—
Champion	BMI	16 (4)	2	Famous	ASCAP	3	—
American	BMI	15	3	Glaser	BMI	3	—
Lois	BMI	12	2	Golden West			
Brazos Valley	BMI	11	1	Melodies	BMI	3	—
Gallico	BMI	10 (1)	2	Hamblen	BMI	3	—
Milene	ASCAP	9	4	Jat	BMI	3	—
Fairway	BMI	9 (1)	2	Neillrae	BMI	3 (2)	—
Jack	BMI	9 (3)	1 (1)	Open Road	BMI	3 (2)	—
Newkeys	BMI	9 (5)	—	Owens	BMI	3 (2)	—
Cash, J.	BMI	8	2	Pageboy	SESAC	3	—
Presley	BMI	8 (2)	2	Pickwick	ASCAP	3	—
Tubb, E.	BMI	8	1	Planetary	ASCAP	3	—
Tuckahoe	BMI	8	1	Rondo	BMI	3 (1)	—
Robbins-Miller	ASCAP	8	—	Rose, Fred	BMI	3	—
Knox	BMI	7	2	Rumblers	BMI	3	—
Lowery	BMI	7	2	Samos Island	BMI	3 (2)	—
Hi-Lo	BMI	7 (1)	1	Santly-Joy	ASCAP	3	—
Yonah	BMI	7 (3)	—	Silver Star	BMI	3	—
Central Songs	BMI	6	4	Starrite	BMI	3	—
Brenner	BMI	6	1	Window	BMI	3	—
Morris, E. H.	ASCAP	6	—	Delmore	ASCAP	2	1
Travis	BMI	6 (1)	—	Gladys	ASCAP	2	1
Marty's	BMI	5	4	Ludlow	BMI	2	1
Alamo	ASCAP	5	3	Melody Lane	BMI	2	1
Blue Crest	BMI	5 (4)	1 (1)	Metric	BMI	2 (2)	1 (1)
Stallion	BMI	5	1	Peach	SESAC	2	1
Witmark	ASCAP	5	1	Plainview	BMI	2	1
Tune	BMI	5 (5)	—	Warden	BMI	2	1
Valley	BMI	5	—	Bayou	BMI	2 (1)	—
Commodore	BMI	4 (1)	2 (1)	Gee/Gee	BMI	2	—
Painted Desert	BMI	4	2	Bourne	ASCAP	2	—
Barton	BMI	4	1	Carolintone	BMI	2	—
Beechwood	BMI	4	1	Conrad	BMI	2 (1)	—
Marson	BMI	4	1	Dandelion	BMI	2	—
Ridgeway	BMI	4	1	E & M	BMI	2	—
Screen Gems-				Frank	ASCAP	2	—
Columbia	BMI	4 (1)	1	Harbot	SESAC	2	—
Adams, Vee & Abbott	BMI	4	—	Harms	ASCAP	2	—
Buna	BMI	4 (1)	—	Hawthorne	ASCAP	2	—

Publisher Discography (continued)

Publisher	Licensee	Top 10 Records (Splits)	No. 1 Records (Splits)	Publisher	Licensee	Top 10 Records (Splits)	No. 1 Records (Splits)
Marks, E. B.	BMI	2	—	Denny	BMI	1	—
Mayhew	BMI	2	—	Disney, Walt	BMI	1	—
Mimosa	BMI	2	—	Dixie	BMI	1	—
Remick	ASCAP	2	—	Doss	BMI	1 (1)	—
Sheldon	BMI	2	—	Edville	BMI	1	—
Stuckey	BMI	2 (2)	—	Eric	BMI	1	—
Talmont	BMI	2 (1)	—	Excelor	BMI	1	—
Trinity	BMI	2	—	Folkway	BMI	1	—
Acclaim	BMI	1	1	Forest Hills	BMI	1	—
Babb	BMI	1 (1)	1 (1)	Fred	BMI	1	—
Bee Gee	BMI	1	1	Friendship	BMI	1 (1)	—
Bibo	ASCAP	1	1	Gandolf	BMI	1	—
Blue Grass	BMI	1	1	Gaylord	BMI	1	—
Channel	ASCAP	1	1	Glo-Mac	BMI	1 (1)	—
Chappell	ASCAP	1	1	Greenback	BMI	1 (1)	—
Cigma	BMI	1	1	Hollis	BMI	1	—
Forrest	BMI	1	1	Island	BMI	1 (1)	—
Forster	ASCAP	1	1	Jamie	BMI	1	—
Freeway	BMI	1	1	Jan-Pat	BMI	1	—
Hen-Len	BMI	1	1	Jefferson	BMI	1	—
Home Town	BMI	1	1	Jenkins	ASCAP	1	—
Lion-Pre	BMI	1	1	Kangas, Les	BMI	1 (1)	—
Mallory	BMI	1	1	Kellem, Milton	ASCAP	1	—
Marlyn	BMI	1	1	Keys	ASCAP	1	—
Mojave	BMI	1 (1)	1 (1)	Laurel	BMI	1	—
Noma	BMI	1 (1)	1 (1)	LaSalle	ASCAP	1	—
Pam-Wak	BMI	1	1	Le Bill	BMI	1	—
Paxton	ASCAP	1 (1)	1 (1)	Le Jean	BMI	1	—
Recherche	ASCAP	1 (1)	1 (1)	Lin-Da	BMI	1	—
South Coast	BMI	1	1	Longhorn	BMI	1 (1)	—
Terran	BMI	1 (1)	1 (1)	Lonzo & Oscar	SESAC	1	—
TNT	BMI	1	1	Loring	BMI	1	—
Tobi-Ann	BMI	1	1	Ly-Rann	BMI	1	—
Troy-Martin	BMI	1	1	Maiden Fair/Cuculu	BMI	1	—
Twentieth Century	ASCAP	1	1	Mariposa	BMI	1	—
Aldon	BMI	1	—	Massey	ASCAP	1	—
Algon	BMI	1	—	Matamoros	BMI	1 (1)	—
Almo	BMI	1	—	Melrose	ASCAP	1	—
Angel	BMI	1	—	Metro	BMI	1	—
Anway	BMI	1	—	Milton	BMI	1	—
Arc	BMI	1	—	Mixer	BMI	1 (1)	—
Aroostock	BMI	1	—	Mountain City	BMI	1	—
Asbury	BMI	1	—	Music, Music, Music	ASCAP	1	—
Be Are	BMI	1	—	Oceanic	BMI	1	—
Bentley	BMI	1	—	Old Charter	BMI	1	—
Bexhell	ASCAP	1 (1)	—	Pear D.	BMI	1	—
Big D	BMI	1 (1)	—	Perkins	SESAC	1	—
Blue Echo	BMI	1	—	Pic	ASCAP	1	—
Blue River	BMI	1	—	Pinelawn	BMI	1	—
Boosey & Hawkes	ASCAP	1	—	Prest Co.	BMI	1	—
Briarcliff	BMI	1	—	Progress	BMI	1	—
Bronz	SESAC	1	—	Quartet	ASCAP	1 (1)	—
Brumley, Albert E.	SESAC	1	—	Queen	BMI	1	—
Brush Arbor	BMI	1	—	Ralph's Radio	BMI	1	—
Bullet	BMI	1	—	Reg-Com	BMI	1	—
Buttercup	BMI	1	—	Regent	BMI	1	—
Cachella	ASCAP	1	—	Report	BMI	1	—
Capitol	BMI	1	—	Retter	BMI	1	—
Carretta	BMI	1	—	Ridge	BMI	1	—
Cheru	BMI	1	—	Robertson	ASCAP	1	—
Choice	BMI	1	—	Sage & Sand	SESAC	1	—
Circle O	BMI	1	—	St. Louis	BMI	1	—
Colonial	BMI	1	—	St. Nicholas	ASCAP	1	—
Copper Creek	BMI	1 (1)	—	Sanga	BMI	1	—
Cross	BMI	1	—	Savoy	BMI	1	—

Publisher Discography (continued)

Publisher	Licensee	Top 10 Records (Splits)	No. 1 Records (Splits)	Publisher	Licensee	Top 10 Records (Splits)	No. 1 Records (Splits)
Score	BMI	1	—	Texone	ASCAP	1	—
Seashell	BMI	1	—	Tideland	BMI	1 (1)	—
Shalimar	BMI	1 (1)	—	Trio	BMI	1	—
Smith, Randy	BMI	1	—	Vanadore	BMI	1	—
Southtown	BMI	1	—	Vanguard	BMI	1	—
Southwind	BMI	1	—	Vanjo	BMI	1	—
Spitzer	BMI	1	—	Vector	BMI	1	—
Su-Ma	BMI	1 (1)	—	Village	BMI	1	—
Summit	ASCAP	1	—	Ward, Billy	BMI	1	—
Sycamore	BMI	1	—	Kitty Wells	BMI	1	—
Sylvia	BMI	1	—	Wonderland	BMI	1	—
Talent House	SESAC	1	—	Wormwood	BMI	1	—
Tannen	BMI	1	—	Writers	BMI	1	—

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COUNTRY MUSIC DISCOGRAPHY

Listed below are all the country music singles that have made the Billboard charts since 1948 and all the albums which have made the charts beginning in 1964. All records, albums and singles, marked with a * indicates that the record made the No. 1 position. The list was compiled under the direction of Andy Tomko.

TITLE	Artist, Label, Publisher, Licensee, Writer(s)	TITLE	Artist, Label, Publisher, Licensee, Writer(s)
1948 (5/15/48 thru 12/25/48 only)		TENNESSEE WALTZ —Pee Wee King, RCA Victor (Acuff-Rose, BMI), Pee Wee King & Red Stewart.	
* A HEART FULL OF LOVE —Eddy Arnold, RCA Victor (Hill & Range, BMI), Soehnel & Nelson.		* TEXARKANA BABY —Eddy Arnold, RCA Victor (Milene, ASCAP), C. Clark & F. Rose.	
* ANYTIME —Eddy Arnold, RCA Victor (Hill & Range, BMI), H. Lawson.		THEN I TURNED AND SLOWLY WALKED AWAY —Eddy Arnold, RCA Victor (Adams, Vee & Abbott, BMI), Fortner & Eddy Arnold.	
BLUE SHADOWS ON THE TRAIL —Roy Rogers, RCA Victor (Santly-Joy, ASCAP), J. Lange & E. Daniel.		WHAT A FOOL I WAS TO CRY OVER YOU —Eddy Arnold, RCA Victor (Hill & Range, BMI), J. & M. Rollins.	
* BOUQUET OF ROSES —Eddy Arnold, RCA Victor (Hill & Range, BMI), Hilliard Nelson.		WHO? ME? —Tex Williams Western Caravan, Capitol (American, BMI), Riley Shepard.	
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 —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 & Caroll & Pond.			
HERE COMES SANTA CLAUS —Gene Autry, Columbia (Remick & Western, ASCAP), Gene Autry & O. Haldeman.			
HUMPTY DUMPTY HEART —Hank Thompson, Cap. American (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, Capitol (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 Robinson, MGM (Bob Miller, ASCAP), C. Robinson.			
LIFE GETS TEJUS, DON'T IT —T. Williams, Capitol (Bob Miller, ASCAP), C. Robinson.			
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, 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), Copa & Mann.			
SUSPICION —Tex Williams, Cap. Americana (Bob Miller, ASCAP), F. Movak.			
SWEETER THAN THE FLOWERS —Moon Mullican, King (Lois, BMI), Mann & Rouse & Burns.			
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 & Red Stewart.			
		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. Roney & H. Glouer.	
		BUT I'LL BE 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, BMI), Jerry L. Carson.	
		DON'T ROB ANOTHER MAN'S CASTLE —Ernest Tubb & Andrews Sisters-Texas Troubadours, 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. Tisley.	
		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 Troubadours, Decca (Hill & Range, BMI), West & Benedict & Sanders & Tubb.	

COUNTRY MUSIC DISCOGRAPHY

- | TITLE | Artist, Label, Publisher, Licensee, Writer(s) | TITLE | Artist, Label, Publisher, Licensee, Writer(s) |
|---|---|---|---|
| *I'M THROWING RICE AT THE GIRL I LOVE—Eddy Arnold, RCA Victor (Hill & Range, BMI), S. Nelson & E. Nelson & Eddy Arnold. | | *I'M MOVING ON—H. Snow, RCA Victor (Hill & Range, BMI), Hank Snow. | |
| JEALOUS HEART—A. Morgan Ork, London (Acuff-Rose, BMI), Carson. | | JUST A CLOSER WALK WITH THEE—Red Foley-The Jordanaires, Decca (Hill & Range, BMI), Red Foley. | |
| *LOVE SICK BLUES—Hank Williams, MGM (Mills, ASCAP), C. Friend & I. Mills. | | LET'S GO TO CHURCH NEXT SUNDAY MORNING—J. Wakely, M. Whiting, Capitol (Beechwood, BMI), S. Allen. | |
| MARRIAGE VOW—Hank "The Sing Ranger" & Rainbow Ranch Boys, RCA Victor (Hill & Range, BMI), Carson. | | LETTERS HAVE NO ARMS—Ernest Tubb, Decca (Hill & Range, BMI), A. Gileson & Ernest Tubb. | |
| MIND YOUR OWN BUSINESS—Hank Williams, MGM (Fred Rose Pub., BMI), Hank Williams. | | LITTLE ANGEL WITH THE DIRTY FACE—Eddy Arnold, RCA Victor (Hill & Range, D. Parkes). | |
| MULE TRAIN—Tennessee Ernie Ford, Capitol (Walt Disney, ASCAP), H. Heath & F. Glickman & J. Lance. | | *LONG GONE LONESOME BLUES—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams. | |
| MY BUCKET'S GOT A HOLE IN IT—Hank Williams, MGM (Pickwick, ASCAP), C. Williams. | | LOVEBUG ITCH—Eddy Arnold, RCA Victor (Hill & Range, BMI), J. Carson. | |
| ONE KISS TOO MANY—Eddy Arnold, RCA Victor (Hill & Range, BMI), E. Nelson Jr. & S. Nelson & Eddy Arnold. | | MAMA AND DADDY BROKE MY HEART—Eddy Arnold, RCA Victor (Hill & Range, BMI), Cooley. | |
| PANHANDLE RAG—L. McAuliff & Western Swing Band, Columbia (Peer, BMI), L. McAuliff. | | M-I-S-S-I-S-I-P-P-I—Red Foley Decca (Acuff-Rose, BMI), Williams & Simmons. | |
| PLEASE DON'T MAKE ME LOVE YOU—G. Morgan, Columbia (Acuff-Rose, BMI), R. Jones. | | MONA LISA—Moon Mullican, King (Famous, ASCAP), J. Livingston & R. Evens. | |
| RAINBOW IN MY HEART—G. Morgan, Columbia (Tubb, BMI), G. Morgan. | | MOANING THE BLUES—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams. | |
| RIDERS IN THE SKY—Vaughn Monroe Ork, RCA Victor (E. H. Morris, ASCAP), S. Jones. | | OUR LADY OF FATIMA—Red Foley, Decca (Robbins, ASCAP), B. Gollahon. | |
| ROOM FULL OF ROSES—G. Morgan, Columbia (Hill & Range, BMI), Spencer. | | PETER COTTONTAIL—Gene Autry, Columbia (Hill & Range, BMI), S. Nelson & J. Rollins. | |
| RUDOLPH THE RED-NOSED REINDEER—Gene Autry, Columbia (St. Nicholas, ASCAP), J. Marks. | | PETER COTTONTAIL—M. Shiner, Decca (Hill & Range, BMI), S. Nelson & J. Rollins. | |
| SHOW ME THE WAY TO YOUR YEART—Eddy Arnold, RCA Victor (Lin-Da Pub., BMI), M. Laruer. | | QUICKSILVER—E. Britt-R. Allen, RCA Victor (E. H. Morris, ASCAP), Irving Taylor-George Wile-Eddy Pola. | |
| *SLIPPING AROUND—M. Whiting & J. Wakely, Capitol (Peer, BMI), Tillman & Franklin. | | RAG MOP—J. L. Wills, Bullet (Hill & Range, BMI), J. L. Wills & D. Anderson. | |
| SLIPPING AROUND—Ernest Tubb, Decca (Peer, BMI), Tillman & Franklin. | | (REMEMBER ME) I'M THE ONE WHO LOVES YOU—S. Hamblen, Columbia (Hill & Range, BMI), S. Hamblen. | |
| SLIPPING AROUND—F. Tillman, Columbia (Peer, BMI), Tillman & Franklin. | | (REMEMBER ME) I'M THE ONE WHO LOVES YOU—Ernest Tubb, Decca (Hill & Range, BMI), S. Hamblen. | |
| SNOKEY MOUNTAIN BOOGIE—Tennessee Ernie Ford, Capitol (Century, BMI), Ford & Stone. | | *SHOTGUN BOOGIE—Tennessee Ernie Ford, Capitol (Century, BMI), Ernie Ford. | |
| SUNDAY DOWN IN TENNESSEE—Red Foley, Decca (Pic, ASCAP), B. Smith. | | SLIPPING AROUND WITH JOE BLOW—B. Franklin-B. Messner, Abbey (Peer, BMI), B. Franklin & F. Tillman. | |
| TAKE AN OLD COLD 'TATER—J. Dickens, Columbia (Albert E. Brumley, SESAC), TENNESSEE BORDER—Red Foley, Decca (Hill & Range, BMI), Work. | | STEAL AWAY—Red Foley, Decca (Hill & Range, BMI), Red Foley. | |
| TENNESSEE BORDER NO. 2—Ernest Tubb-Red Foley, Decca (Hill & Range, BMI), Burns & Work & Haunes. | | TAKE ME IN YOUR ARMS AND HOLD ME—Eddy Arnold, RCA Victor (Hill & Range, BMI), C. Walker. | |
| TENNESSEE POLKA—Red Foley, Decca (Hill & Range, BMI), King. | | THE CRY OF THE WILD GOOSE—Tennessee Ernie Ford, Capitol (American Music, BMI), T. Gilkyson. | |
| THE DEATH OF LITTLE KATHY FISCUS—J. Osborne, King (Lois, BMI), J. Osborne & G. Nigh. | | THE GODS WERE ANGRY WITH ME—M. Whiting & J. Wakely, Capitol (Century, BMI), Bill Foreman & Roma. | |
| THE ECHO OF YOUR FOOTSTEPS—Eddy Arnold, RCA Victor (Hill & Range, BMI), J. L. Carson. | | THREW YOUR LOVE MY WAY—Ernest Tubb, Decca (E. Tubb Music, BMI), E. Tubb & L. Southerland. | |
| THE GODS WERE ANGRY WITH ME—E. Kirk & String Band, Capitol (Century, BMI), Bill Foreman & Roma. | | *WHY DON'T YOU LOVE ME—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams. | |
| THERE'S NOT A THING I WOULDN'T DO FOR YOU—Eddy Arnold, RCA Victor (Hill & Range, BMI), B. Hughes. | | WHY SHOULD I CRY—Eddy Arnold, RCA Victor (Hill & Range, BMI), Zeke Clements. | |
| 'TIL THE END OF THE WORLD—J. Wakely, Capitol (Southern, ASCAP), V. Horton. | | WHY SHOULD WE TRY ANYMORE—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams. | |
| 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. | | | |
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- ## 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.
- CHOC'LATE ICE CREAM CONE—Red Foley, Decca (Spitzer, BMI), F. Lashua.
- CINCINNATI DANCING PIG—Red Foley, Decca (Milton, ASCAP), G. Woods & 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.
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- ## 1951
- *ALABAMA JUBILEE—Red Foley, Decca (Remick, ASCAP), G. Cobb & J. Yeller.
- *ALWAYS LATE—Lefty Frizzell, Columbia (Hill & Range, BMI), Lefty Frizzell & B. Crawford.
- BABY WE'RE REALLY IN LOVE—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams.
- BEAUTIFUL BROWN EYES—J. Wakely-Les Baxter Chorus, Capitol (American Music, BMI), A. Smith & A. Delmore.
- BLUEBIRD ISLAND—Hank Snow, RCA Victor (Hill & Range, BMI), Hank Snow.
- CHEROKEE BOOGIE—Moon Mullican, King (Lois Pub., BMI), Moon Mullican & W. C. Redbird.
- COLD, COLD HEART—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams.
- CRAZY HEART—Hank Williams, MGM (Billy Ward Music, BMI), Billy Ward.
- CRYING HEART BLUES—Johnny & Jack, RCA Victor (Hill & Range, BMI), J. Brown.
- DEAR JOHN—Hank Williams, MGM (Retter Music), J. Retter & A. Guss.
- DOWN THE TRAIL OF ACHIN' HEARTS—Hank Snow, RCA Victor (Gallico, ASCAP), J. Kennedy & N. Simion.
- DOWN YONDER—D. Wood, Tennessee (La Salle, ASCAP), L. Gilbert.
- HEART STRINGS—Eddy Arnold, RCA Victor (Hill & Range, BMI), M. Moore.
- HEY GOOD LOOKIN'—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams.
- HOT ROD RACE—J. Dolan, Capitol (4 Star, BMI), G. Wilson.
- HOT ROD RACE—Red Foley, Decca (4 Star, BMI), G. Wilson.
- HOT ROD RACE—Tiny Hill, Mercury (4 Star, BMI), G. Wilson.
- HOWLIN' AT THE MOON—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams.
- I CAN'T HELP IT—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams.
- *I WANT TO BE WITH YOU ALWAYS—Lefty Frizzell, Columbia (Hill & Range, BMI), Lefty Frizzell & J. Beck.
- *I WANT TO PLAY HOUSE WITH YOU—Eddy Arnold, RCA Victor (Alamo, ASCAP), C. Cohen.
- IF TEARDROPS WERE PENNIES—Carl Smith, Columbia (Peer, BMI), Butler.
- *KENTUCKY WALTZ—Eddy Arnold, RCA Victor (Peer, BMI), Monroe.
- *LET OLD MOTHER NATURE HAVE HER WAY—Carl Smith, Columbia (Peer, BMI), L. Southerland & L. Clark.
- LET'S LIVE A LITTLE—Carl Smith, Columbia (Peer, BMI), R. E. Colthrop & V. McAlpin.
- LOOK WHAT THOUGHTS WILL DO—Lefty Frizzell, Columbia (Peer, BMI), Lefty Frizzell.
- MAY THE GOOD LORD BLESS AND KEEP YOU—Eddy Arnold, RCA Victor (Pickwick, ASCAP), M. Wilson.
- MISTER AND MISSISSIPPI—Tennessee Ernie Ford, Capitol (Shapiro-Bernstein, ASCAP), I. Gordon.
- MOCKIN' BIRD HILL—Pinetoppers, Coral (Southern, ASCAP), V. Horton.
- MOM AND DAD'S WALTZ—Lefty Frizzell, Columbia (Hill & Range, BMI), Lefty Frizzell.
- MR. MOON—Carl Smith, Columbia (Hill & Range, BMI), C. Curry.
- MUSIC MAKIN' MAMA FROM MEMPHIS—Hank Snow, RCA Victor (Hill & Range, BMI), Hank Snow.
- MY HEART CRIES FOR YOU—J. Wakely, Capitol (Massey Music, ASCAP), P. Faith, C. Sigman.
- PEACE IN THE VALLEY—Red Foley, Decca (Algon, BMI), J. Cotton.
- POISON LOVE—Johnny and Jack, RCA Victor (Hill & Range, BMI), Laird.

COUNTRY MUSIC DISCOGRAPHY

TITLE Artist, Label, Publisher, Licensee, Writer(s)

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*RHUMBA BOOGIE—Hank Snow, RCA Victor (Beechwood, BMI), Hank Snow.
 *SLOW POKE—Pee Wee King, RCA Victor (Ridgeway, BMI), Pee Wee King, C. Price.
 SOMEBODY'S BEEN BEATING MY TIME—Eddy Arnold, RCA Victor (Hill & Range, BMI), Z. Clements.
 SOMETHING OLD, SOMETHING NEW—Eddy Arnold, RCA Victor (Alamo, ASCAP), E. Arnold, C. Coben & C. Green.
 STRANGE LITTLE GIRL—Cowboy Copas, King (Frank Music, BMI), R. Adler.
 TENNESSEE WALTZ—Patti Page, Mercury (Acuff-Rose, BMI), Pee Wee King, R. Stewart.
 *THERE'S BEEN A CHANGE IN ME—Eddy Arnold, RCA Victor (Alamo, ASCAP), Cy Coben.
 TRAVELIN' BLUES—Lefty Frizzell, Columbia (Hill & Range, BMI), Williams, Brown & Moore.
 UNWANTED SIGN UPON YOUR HEART—Hank Snow, RCA Victor (Hill & Range, BMI), Hank Snow.

DEAR JOAN—J. Cardwell, King (American, BMI), J. Cardwell & B. Burton.
 *DEAR JOHN LETTER—J. Shepard, F. Husky, Capitol (American, BMI), B. Lubert & B. Barton & C. Owne.
 DEATH OF HANK WILLIAMS—J. Cardwell, King (Lois, BMI), J. Cardwell.
 DON'T LET THE STARS GET IN YOUR EYES—Red Foley, Decca (4 Star, BMI), S. Willet.
 *EDDY'S SONG—Eddy Arnold, RCA Victor (Delmore, ASCAP), Cy Coben & C. Green.
 FREE HOME DEMONSTRATION—Eddy Arnold, RCA Victor (Hawthorne, ASCAP), Cy Coben & C. Green.
 FORGIVE ME JOHN—J. Shepard & F. Husky, Capitol (American, BMI), B. Barton & J. Shepard.
 GAMBLER'S GUITAR—Rusty Draper, Mercury (Fred Music, BMI), J. Lowe.
 GOING STEADY—F. Young, Capitol (Central, BMI), F. Young.
 *HEY JOE—Carl Smith, Columbia (Acuff-Rose, BMI), B. Bryant.
 HONEYMOON ON A ROCKET SHIP—Hank Snow, RCA Victor (Peer, BMI), J. Masters.
 HOT TODDY—Red Foley, Decca (Coachella, ASCAP), R. Flanagan & H. Handler.
 I COULDN'T KEEP FROM CRYING—M. Robbins, Columbia (Acuff-Rose, BMI), Marty Robbins.
 *I FORGOT MORE THAN YOU'LL EVER KNOW—Davis Sisters, Savoy (Fairway, BMI), C. Mull.
 I LET THE STARS GET IN MY EYES—G. Hill, Decca (4 Star, BMI), S. Willet.
 I WON'T BE HOME NO MORE—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams.

1952

ALMOST—G. Morgan, Columbia (Acuff-Rose, BMI), V. McAlpin & J. Toombs.
 ARE YOU TEASING ME?—Carl Smith, Columbia (Acuff-Rose, BMI), L. Louvin, C. Louvin.
 *BACK STREET AFFAIR—W. Pierce, Decca (Forrest, BMI), B. Wallace.
 BLACKBERRY BOOGIE—Tennessee Ernie Ford, Capitol (Central, BMI), Ernie Ford.
 BUNDLE OF SOUTHERN SUNSHINE—Eddy Arnold, RCA Victor (Milene, ASCAP), S. Clapp.
 *JUST DON'T STAND THERE—Carl Smith, Columbia (E. Tubb, BMI), Ernest Tubb & J. Henley.
 DON'T LET THE STARS GET IN YOUR EYES—S. McDonald, Capitol (4 Star, BMI), S. Willet.
 DON'T LET THE STARS GET IN YOUR EYES—R. Price, Columbia (4 Star, BMI), S. Willet.
 DON'T LET THE STARS GET IN YOUR EYES—Slim Willet, Four Star (4 Star, BMI), S. Willet.
 DON'T STAY AWAY—Lefty Frizzell, Columbia (Hill & Range, BMI), Lefty Frizzell & L. Sutherland.
 *EASY ON THE EYES—Eddy Arnold, RCA Victor (Alamo, ASCAP), E. Arnold & C. Coben.
 FOOL SUCH AS I—Hank Snow, RCA Victor (Robbins & Miller, ASCAP), B. Trader.
 FOREVER—Lefty Frizzell, Columbia (Hill & Range, BMI), Lefty Frizzell & B. Adams.
 FULL TIME JOB—Eddy Arnold, RCA Victor (Acuff-Rose, BMI), G. Teifer.
 GAL WHO INVENTED KISSING—Hank Snow, RCA Victor (Hill & Range, BMI), C. Orr & E. Griswold.
 GIVE ME MORE, MORE, MORE—Lefty Frizzell, Columbia (Hill & Range, BMI), Lefty Frizzell & R. Price.
 GOLD RUSH IS OVER—Hank Snow, RCA Victor (Hill & Range, BMI), Walker.
 HALF AS MUCH—Hank Williams, MGM (Acuff-Rose, BMI), C. Williams.
 HALF AS MUCH—Hank Williams, MGM (Acuff-Rose, BMI), C. Williams.
 HONKY TONK BLUES—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams.
 I WENT TO YOUR WEDDING—Hank Snow, RCA Victor (Hill & Range, BMI), J. Robinson.
 *I'LL NEVER GET OUT OF THIS WORLD ALIVE—Hank Williams, MGM (Milene, ASCAP), H. Williams.
 I'M AN OLD, OLD MAN—Lefty Frizzell, Columbia (Peer, BMI), Lefty Frizzell.
 INDIAN LOVE CALL—S. Whitman, Imperial (Harms, ASCAP), R. Friml & O. Hammerstein & O. Harbach.
 *IT WASN'T GOD WHO MADE HONKY TONK ANGELS—Kitty Wells, Decca (Peer, BMI), J. D. Miller.
 IT'S A LOVELY LOVELY WORLD—Carl Smith, Columbia (Acuff-Rose, BMI), Boudleaux Bryant.
 *JAMBALAYA—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams.
 KEEP IT A SECRET—S. Whitman, Imperial (Shapiro-Bernstein, ASCAP), J. Robinson.
 LADY'S MAN—Hank Snow, RCA Victor (Alamo, ASCAP), Cy Coben.
 MARRIED BY THE BIBLE, DIVORCED BY THE LAW—Hank Snow, RCA Victor (Hill & Range, BMI), J. Rector, Pee Wee Truebitt, M. Starns, K. Loury, Cookie Longhorn.
 *MIDNIGHT—Red Foley, Decca (Acuff-Rose, BMI), B. Bryant & Chet Atkins.
 MISSING IN ACTION—Ernest Tubb, Decca (Peer, BMI), H. Kaye & A. Q. Smith.
 OLDER AND BOLDER—Eddy Arnold, RCA Victor (Almo Music, BMI), Cy Coben.
 OUR HONEYMOON—Carl Smith, Columbia (Peer, BMI), B. Bryant & C. Smith.
 SETTIN' THE WOODS ON FIRE—Hank Williams, MGM (Milene, ASCAP), E. Nelson & F. Rose.
 SILVER AND GOLD—Pee Wee King, RCA Victor (Blue River, BMI), H. Prichard, B. Crosby, D. Sharbutt.
 SLOW POKE—H. Hawkins, King (Ridgeway, BMI), Pee Wee King & C. Price.
 SOMEBODY'S STOLEN MY HONEY—Ernest Tubb, Decca (Acuff-Rose, BMI), B. Bryant.
 TALK TO YOUR HEART—R. Price, Columbia (Peer, BMI), L. Ulrick & C. M. Bradley.
 THAT HEART BELONGS TO ME—W. Pierce, Decca (Ark-La-Ler Pub., BMI), Webb Pierce.
 TOO OLD TO CUT THE MUSTARD—Red Foley & Ernest Tubb, Decca (Acuff-Rose, BMI), B. Carlisle.
 WAITING IN THE LOBBY OF YOUR HEART—Hank Thompson, Capitol (Brenner, BMI), H. Thompson, B. Gray.
 WILD SIDE OF LIFE—Burl Ives, Decca (Commodore, BMI), W. Warren & A. Carter.
 *WILD SIDE OF LIFE—Hank Thompson, Capitol (Commodore, BMI), W. Warren & A. Carter.
 WONDERING—W. Pierce, Decca (Hill & Range, BMI), Webb Pierce.

I'LL GO ON ALONE—W. Pierce, Decca (Acuff-Rose, BMI), Marty Robbins.
 I'LL GO ON ALONE—M. Robbins, Columbia (Acuff-Rose, BMI), Marty Robbins.
 (I'M) PAYING FOR THAT BACK STREET AFFAIR—Kitty Wells, Decca (Valley, BMI), B. Wallace & J. Ruhl.
 I'M WALKING THE DOG—W. Pierce, Decca (Ark-La-Lex Pub., BMI), E. Grimsley & W. Grimsley.
 IS ZAT YOU MYRTLE—Carlisles, Mercury (Acuff-Rose, BMI), Bill Carlisle & I. & C. Louvin.
 *IT'S BEEN SO LONG—W. Pierce, Decca (Cedarwood, BMI), A. Grisham.
 JUST WAIT TILL I GET YOU ALONE—Carl Smith Columbia (Acuff-Rose, BMI), F. Bryant & B. Bryant.
 *KAW-LIGA—Hank Williams, MGM (Milene, ASCAP); F. Rose & H. Williams.
 KNOTHOLE—Carlisles, Mercury (Acuff-Rose, BMI), Carlisle.
 LAST WALTZ—Webb Pierce, Decca (Ark-La-Lex Pub., BMI), Webb Pierce & M. Freeman.
 LET ME BE THE ONE—H. Locklin, Four Star (4 Star, BMI), D. L. Smith & J. Hobson & R. Blevins.
 MAMA, COME GET YOUR BABY BOY—Eddy Arnold, RCA Victor (Adam, Vee & Abbott, BMI), Merritt & A. Alton.
 *MEXICAN JOE—J. Reeves, Abbott (American, BMI), M. Torok.
 NO HELP WANTED—Carlisles, Mercury (Acuff-Rose, BMI), B. Carlisle.
 NO HELP WANTED—H. Thompson, Capitol (Acuff-Rose, BMI), B. Carlisle.
 NO HELP WANTED NO. 2—Red Foley, Ernest Tubb, Decca (Acuff-Rose, BMI), B. Carlisle.
 NORTH WIND—S. Whitman, Imperial (Fairway, BMI), R. Morris.
 RUB-A-DUB-DUB—Hank Thompson, Capitol (Brazos Valley Music, BMI), Hank Thompson.
 SATISFACTION GUARANTEED—Carl Smith, Columbia (Circle O, BMI), D. F. Owens.
 SEVEN LONELY DAYS—B. Lou, King (Jefferson Music, BMI), B. Marshall & E. Shuman & A. Sherman.
 SHAKE A HAND—Red Foley, Decca (Angel, BMI), J. Morris.
 SPANISH FIRE BALL—Hank Snow, RCA Victor (Lowery, BMI), D. Welch.
 *TAKE THESE CHAINS FROM MY HEART—Hank Williams, MGM (Milene, ASCAP), F. Rose & H. Heath.
 TENNESSEE WIG-WALK—Bonnie Lou, King (Village, BMI), L. Coleman.
 THAT HOUND DOG IN THE WINDOW—Homer and Jethro, RCA Victor (Joy Music, ASCAP), B. Merril.
 THAT'S ME WITHOUT YOU—W. Pierce, Decca (Sycamore, BMI), R. Graves Jr.
 *THERE STANDS THE GLASS—W. Pierce, Decca (Cedarwood, BMI), Shurtz & Hull.
 THIS ORCHID MEANS GOODBYE—Carl Smith, Columbia (Travis, BMI), B. Bryant & M. Webb.
 TRADEMARK—Carl Smith, Columbia (Hill & Range, BMI), P. Wagoner Walker.
 WAKE UP IRENE—Hank Thompson, Capitol (Brazos Valley, BMI), J. Hathcock & W. Allard.
 WEARY BLUES FROM WAITIN'—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams.
 WHEN MEXICAN JOE MET JOLE BLOW—Hank Snow, RCA Victor (Brenner, BMI), S. Woolley.
 YESTERDAY'S GIRL—Hank Thompson, Capitol (Brazos Valley, BMI), Hank Thompson & B. Gray.
 YOU ALL COME—A. Duff, Starday (Starday, BMI), A. Duff.
 YOUR CHEATIN' HEART—Hank Williams, MGM (Acuff-Rose, BMI), Hank Williams.

1954

BACK UP BUDDY—Carl Smith, Columbia (Acuff-Rose, BMI), B. Bryant.
 BEWARE OF IT—Johnnie & Jack, RCA Victor (Delmore, ASCAP), C. Coben.
 BIMBO—Pee Wee King, RCA Victor (Fairway, BMI), R. Morris.
 BREAKIN' THE BLUES—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. Keefe.
 EVEN THO—W. Pierce, Decca (Acuff-Rose, BMI), W. Jones, C. Peoples & 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. Coben.
 HONKY TONK GIRL—Hank Thompson, Capitol (Brazos Valley, BMI), Hank Thompson & C. Harding.
 *I DON'T HURT ANYMORE—Hank Snow, RCA Victor (Rumblers, 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.

1953

BIMBO—J. Reeves, Abbott (Fairway, BMI), R. Morris.
 BUMMING AROUND—Jimmy Dean, Four Star (4 Star, BMI), P. Graves.
 BUMMING AROUND—T. Tex Tyler, Decca (4 Star, BMI), P. Graves.
 CARIBEAN—M. Torok, Abbott (American, BMI), N. Torok.
 CRYING IN THE CHAPEL—Rex Allen, Decca (Valley, BMI), A. Glen.
 CRYING IN THE CHAPEL—D. Glean, Valley (Valley, BMI), A. Glen.

COUNTRY MUSIC DISCOGRAPHY

TITLE	Artist, Label, Publisher, Licensee, Writer(s)	TITLE	Artist, Label, Publisher, Licensee, Writer(s)
I REALLY DON'T WANT TO KNOW —Eddy Arnold, RCA Victor (Rumblers, BMI), D. Robertson & H. Barnes.		BLUE SUEDE SHOES —C. Perkins, Hi-Lo (Hilo, Hill & Range, BMI), C. L. Perkins.	
IF YOU AIN'T LOVIN' —F. Young, Capitol (Central, BMI), T. Collins.		BOPPIN' THE BLUES —C. Perkins, Sun (Hilo, BMI), C. L. Perkins & C. Griffin.	
IF YOU DON'T SOMEONE ELSE WILL —Jimmy & Johnny, Chess (Acuff-Rose, BMI), J. Mathis & J. Lee & B. Hamilton.		'CAUSE I LOVE YOU —W. Pierce, Decca (Cedarwood, BMI), Webb Pierce & D. Dill.	
IF YOU DON'T SOMEONE ELSE WILL —R. Price, Columbia (Acuff-Rose, BMI), J. Mathis & J. Lee & B. Hamilton.		CONSCIENCE, I'M GUILTY —Hank Snow, RCA Victor (Central, BMI), J. Rhodes.	
I'LL BE THERE —R. Price, Columbia (Golden West Melodies, BMI), Dave Burgess.		*CRAZY ARMS —R. Price, Columbia (Pam-Wak, BMI), R. Mooney, & C. Seals.	
JILTED —Red Foley, Decca (Sheldon, BMI), R. Colby & D. Manning.		GO AWAY WITH ME —Wilburn Brothers, Decca (Lowery, BMI), D. Welch.	
LET ME GO LOVER —Hank Snow, RCA Victor (Rumblers, BMI), J. L. Carson & A. Hill.		*HEARTBREAK HOTEL —Elvis Presley, RCA Victor (Tree, BMI), M. Axton.	
LOOKING BACK TO SEE —Justin Tubb & G. Hill, Decca (Dandelion, BMI), James Brown, Maxine Brown.		HOPING THAT YOU'RE HOPING —Louvain Bros., Capitol (Cedarwood, BMI), B. E. Harrison.	
*LOOSE TALK —Carl Smith, Columbia (Central, BMI), A. Lucis & F. Hart.		*HOUD DOG —Elvis Presley, RCA Victor (Lion-Pre, BMI), Mike Lieber & Jerry Stoller.	
*MORE AND MORE —W. Pierce, Decca (Commodore & Cedarwood, BMI), M. Kilgore.		I DON'T BELIEVE YOU'VE MET MY BABY —Louvain Bros., Capitol (Tree, BMI), A. Inman.	
MY EVERYTHING —Eddy Arnold, RCA Victor (Hill & Range, BMI), J. Wilson & M. Lacy.		I TAKE THE CHANCE —J. E. & M. Brown, RCA Victor (Acuff-Rose, BMI), I. & C. Lovin.	
NEW GREEN LIGHT —Hank Thompson, Capitol (Brazos Valley, BMI), Hank Thompson.		I WALK THE LINE —J. Cash, Sun (Hi-Lo, BMI), Johnny R. Cash.	
ONE BY ONE —Kitty Wells & Red Foley, Decca (Acuff-Rose, BMI), J. Wright & J. Anglin.		I'M A ONE-WOMAN MAN —J. Horton, Columbia (Cedarwood, BMI), T. Franks & H. Johnny.	
RELEASE ME —J. Heap, Capitol (4 Star, BMI), E. Muller & W. S. Stevenson.		I'M NOT MAD, JUST HURT —Hank Thompson, Capitol (Brazos Valley, BMI), L. De Rushe & O. Proctor.	
RELEASE ME —R. Price, Columbia (4 Star, BMI), E. Muller & W. S. Stevenson.		I'VE GOT A NEW HEARTACHE —R. Price, Columbia (Cedarwood, BMI), W. Walker.	
RIVER OF NO RETURN —Tennessee Ernie Ford, Capitol (Writers, BMI), L. Newman & K. Darby.		I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT —F. Young, Capitol (Peer, BMI), T. Daffan.	
ROSE MARIE —S. Whitman, Imperial (Harms, ASCAP), R. Friml & O. Hammerstein & O. Harbach & H. Stothard.		LITTLE ROSA —R. Sovine & W. Pierce, Decca (Cedarwood, BMI), R. Sovine & Webb Pierce.	
SECRET LOVE —S. Whitman, Imperial (Colonial, BMI), G. Vitali.		LOVE ME TENDER —Elvis Presley, RCA Victor (Presley, BMI), Elvis Presley, Vera Watson.	
*SLOWLY —W. Pierce, Decca (Cedarwood, BMI), Webb Pierce & T. Hill.		*MY BABY LEFT ME —Elvis Presley, RCA Victor (Presley, BMI), A. Crudup.	
SPARKLING BROWN EYES —W. Pierce, Decca (Dixie, BMI), B. Cox & C. Hobbs.		MY LIPS ARE SEALED —J. Reeves, RCA Victor (Hill & Range, BMI), B. Weidman & H. Blair & B. Peppers.	
THIS IS THE THANKS I GET —Eddy Arnold, RCA Victor (Hill & Range, BMI), T. Dilbeck & Eddy Arnold.		POOR MAN'S RICHES —B. Barnes, Starday (Starlite, BMI), B. Barnes, D. Morais.	
THIS OLD HOUSE —S. Hamblen, RCA Victor (Hamblen Music, BMI), S. Hamblen.		SEARCHING SOUL —K. Wells, Decca (Valley, BMI), M. Maddox.	
WATCHA GONNA DO NOW? —T. Collins, Capitol (Central, BMI), T. Collins.		*SINGING THE BLUES —M. Robbins, Columbia (Acuff-Rose, BMI), M. Endsley.	
WE'VE GONE TOO FAR —H. Thompson, Capitol (Hill & Range, BMI), B. Gray & H. Thompson.		SO DOGGONE LONESOME —J. Cash, Sun (Knox, BMI), Johnny Cash.	
YOU BETTER NOT DO THAT —T. Collins, Capitol (Central, BMI), T. Collins.		STOLEN MOMENTS —Hank Snow, RCA Victor (Sylvia, BMI), O. Jones & I. J. Hunter.	
YOU CAN'T HAVE MY LOVE —W. Jackson & B. Gray, Decca (Brazos Valley, BMI), B. Gray, Hank Thompson, C. Harding & M. Roberts.		SWEET DREAMS —F. Young, Capitol (Acuff-Rose, BMI), Don Gibson.	
YOU'RE NOT MINE ANYMORE —W. Pierce, Decca (Cedarwood, BMI), Webb Pierce & Wilburn Brothers.		TEEN-AGE BOOGIE —W. Pierce, Decca (Cedarwood, BMI), Webb Pierce.	

1955

ARE YOU MINE —G. Wright & T. Hall, Fabor (Dandlion, 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 Songs, 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.
LONELY 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.
WILDWOOD 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.

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 (Hilo, 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 Brothers, Decca (Lowery, BMI), D. Welch.
*HEARTBREAK HOTEL —Elvis Presley, RCA Victor (Tree, BMI), M. Axton.
HOPING THAT YOU'RE HOPING —Louvain Bros., Capitol (Cedarwood, BMI), B. E. Harrison.
*HOUD DOG —Elvis Presley, RCA Victor (Lion-Pre, BMI), Mike Lieber & Jerry Stoller.
I DON'T BELIEVE YOU'VE MET MY BABY —Louvain 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. Weidman & 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 & I. 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), Gond 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 (Four Star, BMI), Hobson & Bleuins.
YOU'RE RUNNING WILD —Louvain 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.
FALLEN STAR —Ferlin Husky, 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. Preddy.
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. Preddy.
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. Preddy.
*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.
MY SHOES KEEP WALKING BACK TO YOU —Ray Price, Columbia (Copar, BMI), L. Rose & B. Willis.
*MY SPECIAL ANGEL —Bobby Helms, Decca (Blue Grass Music, BMI), J. Duncan.
NEXT IN LINE —Johnny Cash, Sun (Knox, BMI), Johnny Cash.
RAUNCHY —Bill Justis, Phillips-International (Hi-Lo, BMI), Manker, Bill Justis, Jr.
REPEATING —Kitty Wells, Decca (Old Charter Pub., BMI), G. Walker.
*SINCE YOU'VE GONE —Ferlin Husky, Capitol (Hill & Range, BMI), S. Rodgers.

COUNTRY MUSIC DISCOGRAPHY

TITLE	Artist, Label, Publisher, Licensee, Writer(s)	TITLE	Artist, Label, Publisher, Licensee, Writer(s)
TALKIN' TO THE BLUES—Jim Lowe, Dot (Trinity, BMI), Jim Lowe, M. Moore.		A THOUSAND MILES AGO—Webb Pierce, Decca (Cedarwood, BMI), W. Pierce, Mel Tillis.	
TANGLED MIND—Hank Snow, RCA Victor (Hill & Range, BMI), T. Daffan & Hank Snow.		AM I THAT EASY TO FORGET—Carl Belew, Decca (4 Star, BMI), Carl Belew, Stevenson, Singleton.	
*TEDDY BEAR—Elvis Presley, RCA Victor (Gladys, ASCAP), K. Mann & B. Lowe.		AMIGO'S GUITAR—Kitty Wells, Decca (Cedarwood, BMI), Bodkin, John D. Loudermilk, Kitty Wells.	
*THE STORY OF MY LIFE—Marty Robbins, Columbia (Tobi-Ann, BMI), T. Luis.		*BATTLE OF NEW ORLEANS—Johnny Horton, Columbia (Warden, BMI), Jimmy Driftwood.	
TOO MUCH—Elvis Presley, RCA Victor (Presley & Sou, BMI), Weinman & Rosenberg.		BIG MIDNIGHT SPECIAL—Wilma Lee & Stoney Cooper, Hickory (Acuff-Rose, BMI), W. L. Cooper.	
TRAIN OF LOVE—Johnny Cash, Sun (Knox, BMI), Johnny Cash.		BLACKLAND FARMER—Frankie Miller, Starday (Peer, BMI), Frank Miller.	
*WAKE UP LITTLE SUSIE—Everly Bros., Cadence (Acuff-Rose, BMI), B. & F. Bryant.		CABIN IN THE SKY—Lester Flatt & Earl Scruggs, Columbia (SESAC).	
WALKIN' AFTER MIDNIGHT—Patsy Cline, Decca (4 Star, BMI), A. Block, O. Hecht.		CHASIN' A RAINBOW—Hank Snow, RCA Victor (Silver Star, BMI), T. Harris.	
*WHITE SPORT COAT—M. Robbins, Columbia (Acuff-Rose, BMI), Marty Robbins.		COME WALK WITH ME—Stoney Cooper & Wilma Lee, Hickory (Acuff-Rose, BMI), B. Graves.	
*WHOLE LOTTA SHAKIN' GOIN' ON—Jerry Lee Lewis, Sun (Marlyn, BMI), D. Williams & S. David.		*COUNTRY GIRL—Faron Young, Capitol (Lancaster, BMI), R. Drusky.	
WHY WHY—Carl Smith, Columbia (Cedarwood, BMI), W. Walker & A. R. Preddy.		DARK HOLLOW—Jimmy Skinner, Mercury (Starday & Island, BMI), B. Browning.	
YOUNG LOVE—S. James, Capitol (4 Star, Lowery, BMI), C. Joyner & R. Cartly.		*DON'T TAKE YOUR GUNS TO TOWN—Johnny Cash, Columbia (J. Cash, BMI), John Cash.	
1958		DON'T TELL ME YOUR TROUBLES—Don Gibson, RCA Victor (Acuff-Rose, BMI), Don Gibson.	
ALL GROWN UP—Johnny Horton, Columbia (Buna, BMI), H. Hausey.		*EL PASO—Marty Robbins, Columbia (Martys, BMI), Marty Robbins.	
*ALL I HAVE TO DO IS DREAM—Everly Brothers, Cadence (Acuff-Rose, BMI), B. Bryant.		FAMILY MAN—Frankie Miller, Starday (Starday, Buna, BMI), B. Balthrop.	
ALL OVER AGAIN—Johnny Cash, Columbia (J. Cash, BMI), Johnny Cash.		FRANKIE'S MAN JOHNNY—Johnny Cash, Columbia (J. Cash, BMI), John Cash.	
ALONE WITH YOU—Faron Young, Capitol (Lancaster, BMI), R. Drusky & L. Vanadore.		GRIN AND BEAR IT—Jimmy Newman, MGM (Cedarwood, BMI), John D. Loudermilk, Wilkin.	
ANNA MARIE—Jim Reeves, RCA Victor (Open Road, BMI), Walker.		GOTTA TRAVEL ON—Billy Grammer, Monument (Sanga, BMI), P. Clayton, L. Ehrlich, D. Lazar, T. Six.	
*BALLAD OF A TEENAGE QUEEN—Johnny Cash, Sun (Knox, BMI), Clement.		HERTZACHES BY THE NUMBER—Ray Price, Columbia (Pamper, BMI), H. Howard.	
*BILLY BAYOU—Jim Reeves, RCA Victor (Tree, BMI), R. Miller.		*HE'LL HAVE TO GO—Jim Reeves, RCA Victor (Central, BMI), J. Allison & A. Allison.	
*BIRD DOG—Everly Brothers, Cadence (Acuff-Rose, BMI), B. Bryant.		HOME—Jim Reeves, RCA Victor (Tree, BMI), R. Miller.	
BLUE BOY—Jim Reeves, RCA Victor (Acuff-Rose, BMI), B. Bryant.		I GOT STRIPES—Johnny Cash, Columbia (J. Cash, BMI), Williams & J. Cash.	
*BLUE BLUE DAY—Don Gibson, RCA Victor (Acuff-Rose, BMI), Don Gibson.		IGMOO—Stonewall Jackson, Columbia (Cedarwood, BMI), Wilkin, Walker.	
BREATHLESS—Jerry Lee Lewis, Sun (Hill & Range, BMI), Otis Blackwell.		I'M IN LOVE AGAIN—George Morgan, Columbia (Acuff-Rose, BMI), V. McAlpin, George Morgan.	
*CITY LIGHTS—Ray Price, Columbia (TNT, BMI), B. Anderson.		I'VE RUN OUT OF TOMORROWS—Hank Thompson, Capitol (Brazos Valley, BMI), H. Thompson & L. Compton & V. Mizi.	
COUNTRY MUSIC IS HERE TO STAY—Simon Crum, Capitol (Bee Gee, BMI), Ferlin Husky.		JIMMIE BROWN THE NEWSBOY—Mac Wiseman, Dot (Peer, BMI), A. P. Carter.	
CURTAIN IN THE WINDOW—Ray Price, Columbia (Pamper, BMI), L. Boss.		JOHNNY REB—Johnny Horton, Columbia (Bayou State & Cajan, BMI), M. Kilgore.	
FALLING BACK TO YOU—Webb Pierce, Decca (Cedarwood, BMI), Webb Pierce-Phillips.		LONG BLACK VEIL—Lefty Frizzell, Columbia (Cedarwood, BMI), Wilkin & Dill.	
GIVE MYSELF A PARTY—Don Gibson, RCA Victor (Acuff-Rose, BMI), Don Gibson.		LUTHER PLAYED THE BOOGIE—Johnny Cash, Sun (Hi-Lo, BMI), John Cash.	
*GUEST THINGS HAPPEN THAT WAY—Johnny Cash, Sun (Knox, BMI), J. Clement.		MOMMY FOR A DAY—Kitty Wells, Decca (Fairway, BMI), Howard & Owens.	
HALF A MIND—Ernest Tubbs, Decca (Tree, BMI), R. Miller.		MY BABY'S GONE—Louvin Brothers, Capitol (Central, BMI), H. Houser.	
HARD HEADED WOMAN—Elvis Presley, RCA Victor (Gladys, ASCAP), C. Demetrius.		OLD MAN—Betty Foley, Bandera.	
HIGH SCHOOL CONFIDENTIAL—Jerry Lee Lewis, Sun (Penson, BMI), R. Hargrave & Jerry Lee Lewis.		POOR OLD HEARTSICK ME—Margie Bowes, Hickory (Acuff-Rose, BMI), H. Carter.	
I BEG OF YOU—Elvis Presley, RCA Victor (Presley, BMI), R. M. McCoy & K. Owens.		RIVERBOAT—Faron Young, Capitol (Commodore, BMI), A. Domino & Dave Bartholomew.	
I CAN'T STOP LOVING YOU—Kitty Wells, Decca (Acuff-Rose, BMI), Don Gibson.		*SAME OLD ME—Ray Price, Columbia (Pamper, BMI), F. Owen.	
I FOUND MY GIRL IN THE USA—Jimmie Skinner, Mercury (Starday, BMI), Jimmie Skinner.		SCARLET RIBBONS—The Browns, RCA Victor (Mills Music, ASCAP), Jack Segal, E. Danzig.	
IS IT WORNING—Warner Mack, Decca (Copar, BMI), W. MacPherson.		SET HIM FREE—Skeeter Davis, RCA Victor (Gaylord, BMI), Davis, Wilson, Mayers.	
IT'S A LITTLE MORE LIKE HEAVEN—Hank Locklin, RCA Victor (E & M, BMI), H. Johnson & Jimmy Atkins.		SOMEBODY'S BACK IN TOWN—Wilburn Brothers, Decca (Sure-Fire, BMI), D. & T. Wilburn & D. Helms.	
JACQUELINE—Bobby Helms, Decca (Prest Co., BMI), G. Melle.		TENNESSEE STUD—Eddy Arnold, RCA Victor (Warden, BMI), J. Driftwood.	
LIFE TO GO—Stonewall Jackson, Columbia (Starrite, BMI), G. Jones.		TEN THOUSAND DRUMS—Carl Smith, Columbia (Cedarwood, BMI), Tillis & Carl Smith.	
MY BUCKET'S GOT A HOLE IN IT—Rick Nelson, Imperial (Pickwick, ASCAP), C. Williams.		THAT'S WHAT IT'S LIKE TO BE LONESOME—Ray Price, Columbia (Tree, Champion, BMI), B. Anderson.	
*OH LONESOME ME—Don Gibson, RCA Victor (Acuff-Rose, BMI), Don Gibson.		THE LAST RIDE—Hank Snow, RCA Victor (Silver Star, BMI), Ted Daffon & Robert Halcomb.	
OH-OH I'M FALLING IN LOVE AGAIN—Jimmie Rodgers, Roulette (Planetary, ASCAP), A. Hoffman-D. Manning, M. Markwell.		*THE THREE BELLS—Browns, RCA Victor (Southern Music, ASCAP), Reisfeld & Villard.	
PICK ME UP ON YOUR WAY DOWN—Charlie Walker, Columbia (Pamper, BMI), H. Howard.		THERE'S A BIG WHEEL—Wilma Lee & Stoney Cooper, Hickory (Acuff-Rose, BMI), Don Gibson.	
POOR LITTLE FOOL—Rick Nelson, Imperial (Eric, BMI), S. Sheeley.		(*TILL I KISSED YOU—Everly Brothers, Cadence (Acuff-Rose, BMI), Don Everly.	
SECRETLY—Jimmie Rodgers, Roulette (Planetary, ASCAP), A. Hoffman, D. Manning, M. Markwell.		*UNDER YOUR SPELL AGAIN—Buck Owens, Capitol (Central, BMI), Buck Owens, Rhodes.	
SEND ME THE PILLOW YOU DREAM ON—Hank Locklin, RCA Victor (4 Star, BMI), Hank Locklin.		UNDER YOUR SPELL AGAIN—Ray Price, Columbia (Central, BMI), Buck Owens, Rhodes.	
SHE WAS ONLY SEVENTEEN—Marty Robbins, Columbia (Acuff-Rose, BMI), Marty Robbins.		*WATERLOO—Stonewall Jackson, Columbia (Cedarwood, BMI), Wilkin & John D. Loudermilk.	
SQUAWS ALONG THE YUKON—Hank Thompson, Capitol (Cross Music, BMI), S. C. Smith.		*WHEN IT'S SPRINGTIME IN ALASKA—Johnny Horton, Columbia (Cajun, BMI), T. Frank.	
STAIRWAY OF LOVE—Marty Robbins, Columbia (Planetary Music, BMI), G. Tepper & R. C. Bennett.		*WHICH ONE IS TO BLAME—Wilburn Brothers, Decca (Ridgeway, BMI), R. Stewart & S. Dull.	
STOP THE WORLD—John & Mack, RCA Victor (4 Star, BMI), C. Belew & W. S. Stevenson.		*WHILE LIGHTNING—George Jones, Mercury (Brenner, BMI), Sheb Wooley.	
THAT'S THE WAY I FEEL—Faron Young, Capitol (Starday, BMI), Jones & Miller.		WHO CARES?—Don Gibson, RCA Victor (Acuff-Rose, BMI), Don Gibson.	
THE WAYS OF A WOMAN IN LOVE—Johnny Cash, Sun (Knox, BMI), Rich, Bill Justis Jr.		WHO SHOT SAM?—George Jones, Mercury (Glad, BMI), Edwards & Jackson & Jones.	
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. Lampert, 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.			
END COUNTRY MUSIC SINGLES FOR 1958			
1959		1960	
A WOMAN'S INTUITION—Wilburn Brothers, Decca (Sure-Fire, BMI), M. Burroughs.		A LOVELY WORK OF ART—Jimmy Newman, MGM (New Keys Music & Tune Pub., BMI), J. Joiner.	
		A SIX PACK TO GO—Hank Thompson, Capitol (Brazos Valley, BMI), H. Thompson, J. Lowe & D. Hart.	
		ABOVE AND BEYOND—Buck Owens, Capitol (Jat Music, BMI), H. Howard.	
		*ALABAM—Cowboy Copas, Starday (Starday, BMI), Cowboy (Lloyd) Copas.	
		AM I LOSING YOU—Jim Reeves, RCA Victor (Rondo, BMI), Jim Reeves.	
		ANOTHER—Rusty Drusky, Decca (Moss Rose Pub., BMI), Roy Drusky, V. McAlpin.	
		ANYMORE—Roy Drusky, Decca (Hollis, BMI), Oscar Brand.	
		BALLAD OF THE WILD RIVER—Gene Woods, Hap (Mountain City, BMI), Marshall T. Pack.	
		BEFORE THIS DAY ENDS—George Hamilton IV, ABC-Paramount (Moss Rose, BMI), R. Drusky, V. McAlpin, M. Wilson.	
		BIG IRON—Marty Robbins, Columbia (Martys, BMI), Marty Robbins.	
		CRUEL LOVE—Lou Smith, KRCD (Lois, BMI), A. Smith.	
		EACH MOMENT SPENT WITH YOU—Ernest Ashworth, Decca (Acuff-Rose, BMI), Billy Worth, Billy Hogan.	

1959

A WOMAN'S INTUITION—Wilburn Brothers, Decca (Sure-Fire, BMI), M. Burroughs.

COUNTRY MUSIC DISCOGRAPHY

TITLE	Artist, Label, Publisher, Licensee, Writer(s)	TITLE	Artist, Label, Publisher, Licensee, Writer(s)
EXCUSE ME (I THINK I'VE GOT A HEARTACHE) —Buck Owens, Capitol (Briarcliff, BMI), H. Howard & B. Owens.		LOVING YOU —Bob Gallion, Hickory (Acuff-Rose, BMI), Helen Carter.	
FACE TO THE WALL —Faron Young, Capitol (Tree, Champion, BMI), Anderson & Faron Young.		MENTAL CRUELTY —Buck Owens & Rose Maddox, Capitol (Les Kangas & Blue Book, BMI), Larry & Dixie Davis.	
FALLEN ANGEL —Webb Pierce, Decca (E. B. Marks, BMI), B. Weisman-B. Raleigh.		MY EARS SHOULD BURN —Claude Gray, Mercury (Tree, BMI), Roger Miller.	
FAMILY BIBLE —Claud Gray, Decca (Glad, BMI), Breeiland, Gray, Buskirk.		MY LAST DATE —Skeeter Davis, RCA Victor (Acuff-Rose, BMI), Floyd Cramer, Bouleaux Bryant, Mary F. Depew & Skeeter Davis.	
HEART TO HEART TALK —Bob Willis & Tommy Duncan, Liberty (Loring Music, BMI), Ross.		ODDS & ENDS —Warren Smith, Liberty (Central, BMI), Harlan Howard.	
HE'LL HAVE TO STAY —Jeanne Black, Capitol (Central Songs, BMI), J. Allison, A. Allison, Charles Grean.		OKLAHOMA HILLS —Hank Thompson, Capitol (Capitol Songs, Inc., ASCAP), Leon Guthrie.	
(I CAN'T HELP YOU) I'M FALLING TOO —Skeeter Davis, RCA Victor (Ross, Jungnickle, BMI), D. Robertson & H. Blair.		OPTIMISTIC —Skeeter Davis, RCA Victor (Big O & Meiltrae, BMI), Aubrey Freeman.	
I DON'T THINK I'LL FALL IN LOVE TODAY —Warren Smith, Liberty (Central, BMI), Harlan Howard.		PO' FOLKS —Bill Anderson, Decca (Tree & Champion, BMI), Bill Anderson.	
I KNOW ONE —Jim Reeves, RCA Victor (Jack Music, BMI), Jack Clement.		SAN ANTONIO ROSE —Floyd Cramer, RCA Victor (Bourne, BMI), B. Willis.	
I MISSED ME —Jim Reeves, RCA Victor (Tree Champion, BMI), B. Anderson.		SEA OF HEARTBREAK —Don Gibson, RCA Victor (Shapiro-Bernstein, BMI), H. David, P. Hampton.	
I THINK I KNOW —Marion Worth, Travis (Fairway, BMI), Claude Putman.		SIGNED, SEALED & DELIVERED —Cowboy Copas, Starday (Lois Pub., BMI), Copas & Mann.	
I WISH I COULD FALL IN LOVE TODAY —Ray Price, Columbia (Central, BMI), Harlan Howard.		SLEEPY-EYED JOHN —Johnny Horton, Columbia (Vanguard, BMI), Tex Atcheson.	
I'M GETTING BETTER —Jim Reeves, RCA Victor (Tuchahoe, BMI), Jim Reeves.		SOFT RAIN —Ray Price, Columbia (Pamper, BMI), Ray Price.	
JUST ONE TIME —Don Gibson, RCA Victor (Acuff-Rose, BMI), Don Gibson.		SWEET DREAMS —Don Gibson, RCA Victor (Acuff-Rose, BMI), Don Gibson.	
LEFT TO RIGHT —Kitty Wells, Decca (Sure Fire, BMI), Lerene Mann.		SWEET LIPS —Webb Pierce, Decca (Cedarwood, BMI), Webb Pierce, Dave Tubb, Wayne P. Walker.	
LET'S THINK ABOUT LIVING —Bob Luman, Warner Bros. (Acuff-Rose, BMI), Bouleaux & Felice Bryant.		*TENDER YEARS —George James, Mercury (South Coast Music, BMI), Darrell Edwards.	
LOVE HAS MADE YOU BEAUTIFUL —Merle Kilgore, Starday (Bayou State, BMI), Merle Kilgore.		THE BLIZZARD —Jim Reeves, RCA Victor (Red River Songs & Tuckahoe, BMI), H. Howard.	
MILLER'S CAVE —Hank Snow, RCA Victor (Jack Music, BMI), Jack Clement.		THE COMMANDEROS —Claude King, Columbia (Robbins Music Corp., ASCAP), Tillman Franks.	
NO LOVE HAVE I —Webb Pierce, Decca (Central, BMI), T. Collins.		THREE HEARTS IN A TANGLE —Roy Drusky, Decca (Lois, BMI), Ray Pennington, Sonny Thompson.	
*NORTH TO ALASKA —Johnny Morton, Columbia (20th Century, ASCAP), M. Phillips.		THREE STEPS TO A PHONE —George Hamilton IV, RCA Victor (Acuff-Rose, BMI), Harlan Howard.	
*ON THE WINGS OF A DOVE —Ferlin Husky, Capitol (Bee Gee, BMI), Robert B. Ferguson.		TOO MANY TIMES —Don Winters, Decca (Tannen, BMI), D. Winters.	
ONE MORE TIME —Ray Price, Columbia (Cedarwood, BMI), Mel Tillis.		UNDER THE INFLUENCE OF LOVE —Buck Owens, Capitol (Central, BMI), Harlan Howard & B. Owens.	
*PLEASE HELP ME, I'M FALLING —Hank Locklin, RCA Victor (Ross-Jungnickle, BMI), D. Robertson & H. Blair.		*WALK ON BY —Leroy Van Dyke, Mercury (Lowery, BMI), K. Hayes.	
SEASONS OF MY HEART —Johnny Cash, Columbia (Starday, BMI), Jones & Edwards.		WALK OUT BACKWARD —Bill Anderson, Decca (Champion-Tree, BMI), B. Anderson.	
SINK THE BISMARCK —Johnny Horton, Columbia (Cajun, BMI), Tillman Franks & Johnny Horton.		WALKING THE STREETS —Webb Pierce, Decca (Bune, BMI), Evans, Fields, Littlejohn.	
SOFTLY AND TENDERLY (I'LL HOLD YOU IN MY ARMS) —Lewis Pruitt, Decca (Savoy, BMI), L. Roberts.		WHEN TWO WORLDS COLLIDE —Roger Miller, RCA Victor (Tree, BMI), Roger Miller & Bill Anderson.	
THAT'S MY KIND OF LOVE —Marion Worth, Guyden (Travis, BMI), M. Worth.		WINDOW UP ABOVE —George Jones, Mercury (Glad & Starday, BMI), George Jones.	
THE PICTURE —Roy Godfrey, J & J (Yonah, BMI), Jim Howell.		WRECK ON THE HIGHWAY —Wilma Lee & Stoney Cooper, Hickory (Acuff-Rose, BMI), Dorsey Dixon.	
TIMBROOK —Lewis Pruitt, Peach (Ralph's Radio Music, BMI), James A. Howell & Don Pierce.		YOUR OLD LOVE LETTERS —Porter Wagoner, RCA Victor (Red River Songs, BMI), Johnny Bond.	
TIPS OF MY FINGERS —Bill Anderson, Decca (Tree, Champion, BMI), Bill Anderson.		YOU'RE THE REASON —Bobby Edwards, Crest (American, BMI), M. Ines, F. Healey, T. Fell.	
WHY I'M WALKIN' —Stonewall Jackson, Columbia (Tubb, BMI), Stonewall Jackson.			
WISHFUL THINKING —Wynn Stewart, Challenge (Jat Music, BMI), Wynn Stewart.			
YOU CAN'T PICK A ROSE IN DECEMBER —Ernest Ashworth, Decca (Fred Rose Music, BMI), L. Payne.			
YOUR OLD USE TO BE —Faron Young, Capitol (Lancaster, BMI), Faron Young, Hilda M. Yoimd.			
YOU'RE THE ONLY GOOD THING —George Morgan, Columbia (Golden West Melodies, BMI), A. C. Reed, Mr. and Mrs. Frank Innocenti, Chuck Gregory, Clarence M. Beaty Jr., Toombs.			

1961

BACKTRACK—Faron Young, Capitol (Vanadore, BMI), F. Young & A. Zanetis.
BEGGAR TO A KING—Hank Snow, RCA Victor (Starrite, BMI), J. P. Richardson.
BE QUIET MIND—Del Reeves, Decca (Yonah, BMI), Liz Anderson.
***BIG BAD JOHN**—Jimmy Dean, Columbia (Cigma, BMI), Jimmy Dean.
BIG RIVER, BIG MAN—Claude King, Columbia (Robbins, BMI), M. Phillips & S. Watson.
CRAZY—Patsy Cline, Decca (Pamper, BMI), Willie Nelson.
***DON'T WORRY (LIKE ALL THE OTHER TIMES)**—Marty Robbins, Columbia (Marty's, BMI), Marty Robbins.
FLAT TOP—Cowboy Copas, Starday (Starday, BMI), Cowboy (Lloyd) Copas, Tommy Hill.
FOOLIN' AROUND—Buck Owens, Capitol (Central, BMI), E. Buck Jr., Owens, Harlan Howard.
GO HOME—Lester Flatt & Earl Scruggs, Columbia (4 Star, BMI), O. Wheeler.
HAPPY BIRTHDAY TO ME—Hank Locklin, RCA Victor (Tree, Champion, BMI), B. Anderson.
***HEARTBREAK U.S.A.**—Kitty Wells, Decca (Pamper, BMI), Harlan Howard.
HEART OVER MIND—Ray Price, Columbia (Cedarwood, BMI), M. Tillis.
HELLO FOOL—Ralph Emery, Liberty (Pamper, BMI), Willie Nelson & Jim Coleman.
***HELLO WALKS**—Faron Young, Capitol (Pamper, BMI), Willie Nelson.
HOW DO YOU TALK TO A BABY—Webb Pierce, Decca (Cedarwood, BMI), Wayne P. Walker & Webb Pierce.
I DREAMED OF A HILLBILLY HEAVEN—Tex Ritter, Capitol (Saga & Sand, BMI), E. Dean, H. Sothern, T. Ritter.
***I FALL TO PIECES**—Patsy Cline, Decca (Pamper, BMI), Hank Cochran, Harlan Howard.
I WENT OUT OF MY WAY—Roy Drusky, Decca (Moss Rose, BMI), V. McAlpin & R. Drusky & J. Felrod.
I'D RATHER LOAN YOU OUT—Roy Drusky, Decca (Moss Rose, BMI), R. Drusky, V. McAlpin, L. Vanadore.
(I'LL BE OUT WITH YOU) RIGHT OR WRONG—Wanda Jackson, Capitol (Combine, BMI), Wanda Jackson.
I'LL JUST HAVE A CUP OF COFFEE—Claude Gray, Mercury (Meyer, Tree, BMI), William Brook.
IN THE MIDDLE OF A HEARTACHE—Wanda Jackson, Capitol (Central, BMI), Laurie Christenson, Pat Franzese, Wanda Jackson.
IT'S YOUR WORLD—Marty Robbins, Columbia (Marizona, BMI), Marty Robbins.
LET FORGIVENESS IN—Webb Pierce, Decca (Copar, BMI), Rex Griffin.
LOOSE TALK—Buck Owens & Rose Maddox, Capitol (Central, BMI), Hart & Lucas.
LOUISIANA MAN—Rusty & Doug, Hickory (Acuff-Rose, BMI), Davy Kershaw.

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 (Buna, 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 (Plainville, 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-Jungnickle, 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 Lochlin, 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 (Tuckahoe, 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), 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.



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COUNTRY MUSIC DISCOGRAPHY

TITLE	Artist, Label, Publisher, Licensee, Writer(s)	TITLE	Artist, Label, Publisher, Licensee, Writer(s)
I'M GONNA CHANGE EVERYTHING —Jim Reeves, RCA Victor (Tuckahoe, BMI), Alexander Zanetis.		MAKE THE WORLD GO AWAY —Ray Price, Columbia (Pamper, BMI), Hank Cochran.	
IN THE JAILHOUSE NOW —Johnny Cash, Columbia (Peer, BMI), J. Rodgers.		MR. HEARTACHE MOVE ON —Coleman O'Neal, Chancellor (Ridgeway, BMI), C. Bellamy.	
IT KEEPS RIGHT ON A HURTIN' —Johnny Tillotson, Cadence (Ridge, BMI), Johnny Tillotson.		MOUNTAIN OF LOVE —David Houston, Epic (Gallico, BMI), Laura Martin-Venita Dellrio.	
*I'VE BEEN EVERYWHERE —Hank Snow, RCA Victor (Hill & Range, BMI), Geoffrey Mack.		NINETY MILES AN HOUR (Down a Dead End Street) —Hank Snow, RCA Victor (Robertson, ASCAP), Don Robertson-Hal Blair.	
KICKIN' OUR HEARTS AROUND —Buck Owens, Capitol (Central, BMI), Wanda Jackson.		NOT WHAT I HAD IN MIND —George Jones, (United Artists (Glad & Jack, BMI), J. Clement.	
LEONA —Stonewall Jackson, Columbia (Cedarwood, BMI), Cindy Walker.		OLD SHOWBOAT —Stonewall Jackson, Columbia (Cedarwood, BMI), Marijohn Burch-F. Burch.	
LITTLE BLACK BOOK —Jimmy Dean, Columbia (Cedarwood, BMI), W. Pierce, Walker, Polly Harrison.		PEARL, PEARL, PEARL —Lester Flatt & Earl Scruggs, Columbia (Carolintone, BMI), P. Henning.	
LONESOME NUMBER ONE —Jim Reeves, RCA Victor (Tree-Champion, BMI), Don Gibson.		*RING OF FIRE —Johnny Cash, Columbia (Painted Desert, BMI), June Carter-Merle Kilgore.	
LOSING YOUR LOVE —Jim Reeves, RCA Victor (Tree-Champion, BMI), Bill Anderson, Buddy Miller.		*ROLL MUDDY RIVER —Wilburn Brothers, Decca (Sure-Fire, BMI), Betty Sue Perry.	
*MAMA SANG A SONG —Bill Anderson, Decca (Tree-Champion, BMI), Bill Anderson.		SANDS OF GOLD —Webb Pierce, Decca (Cedarwood, BMI), Cliff Parman-Hal Eddy-Webb Pierce.	
*MISERY LOVES COMPANY —Porter Wagoner, RCA Victor (Lowery, BMI), Jerry Reed.		SECOND-HAND ROSE —Roy Drusky, Decca (Pamper, BMI), Harlan Howard.	
MY NAME IS MUD —James O'Gwynn, Mercury (Tree-Champion, BMI), Bill Anderson.		SIX DAYS ON THE ROAD —Dave Dudley, Golden Wing (New Keys-Tune, BMI), Carl Montgomery-Earl Greene.	
OLD RIVERS —Walter Brennan, Liberty (Metric Music & Glo-Mac, BMI), Clifton Crofford.		*STILL —Bill Anderson, Decca (Moss-Rose, BMI), Bill Anderson.	
PRIDE —Ray Price, Columbia (Cedarwood, BMI), Wayne P. Walker, Irene Stanton.		SWEET DREAMS (OF YOU) —Patsy Cline, Decca (Acuff-Rose, BMI), Don Gibson.	
P.T. 109 —Jimmy Dean, Columbia (Cedarwood, BMI), Marijohn Wilkin, Fred Burch.		T FOR TEXAS —Grandpa Jones, Monument (Peer, BMI), Jimmie Rogers-George Thorn.	
*RUBY ANN —Marty Robbins, Columbia (Marizona, BMI), Lee Bellamy.		TAKE A LETTER MISS GRAY —Justin Tubb, Groove (Tree, BMI), Justin Tubb.	
*SHE THINKS I STILL CARE —George Jones, United Artists (Glad & Jack Music, BMI), Dicky Lee & Lipscomb & Steve Duffey.		*TALK BACK TREMBLIN' LIPS —Ernest Ashworth, Hickory (Acuff-Rose, BMI), John Loudermilk.	
*SHE'S GOT YOU —Patsy Cline, Decca (Pamper, BMI), Hank Cochran.		TELL HER SO —Wilburn Brothers, Decca (Combine, BMI), Glen Douglas Tubb.	
SING A LITTLE SONG OF HEARTACHE —Rose Maddox, Capitol (Yonah, BMI), Del Reeves.		THANKS A LOT —Ernest Tubb, Decca (Yonah, BMI), Liz Anderson.	
SUCCESS —Loretta Lynn, Decca (Sure-Fire, BMI), Johnny Mullins.		THE END OF THE WORLD —Skeeter Davis, RCA Victor (Summit, ASCAP), A. Kent-S. Dee.	
TAKE TIME —Webb Pierce, Decca (Cedarwood, BMI), Mel Tillis & Marijohn Wilkins.		THE MAN WHO ROBBED THE BANK AT SANTA FE —Hank Snow, RCA Victor (Tree, BMI), Jerry Leiber-Mike Stoller-B. Wheeler.	
TEARS BROKE OUT ON ME —Eddy Arnold, RCA Victor (Pamper, BMI), Hank Cochran.		THE MATADOR —Johnny Cash, Columbia (Cash, BMI), Johnny Cash-June Carter.	
*THAT'S MY PA —Sheb Wooley, MGM (Channel Music, BMI), Sheb Wooley-P. Cooper.		THE YELLOW BANDANA —Faron Young, Mercury (Screen Gems, BMI), Al Sorgoni-S. Karliski-L. Koluer.	
THE BURNING OF ATLANTA —Claude King, Columbia (Conrad, BMI), Chuck Taylor.		THOSE WONDERFUL YEARS —Webb Pierce, Decca (Cedarwood, BMI), Webb Pierce-Don Schroeder.	
THE COMEBACK —Faron Young, Capitol (Cedarwood, BMI), Danny Dill.		TIPS OF MY FINGERS —Roy Clark, Capitol (Tree-Champion, BMI), Bill Anderson.	
THE VIOLET & THE ROSE —"Little" Jimmy Dickens, Columbia (Cedarwood, BMI), Mel Tillis, B. Ange, J. Reinfield.		WALK ME TO THE DOOR —Ray Price, Columbia (Pamper, BMI), Conway Twitty.	
THEN A TEAR FELL —Earl Scott, Kapp (Valley, BMI), W. McPherson.		WE MUST HAVE BEEN OUT OF OUR MINDS —George Jones & Melba Montgomery, United Artists (Glad, BMI), Melba Montgomery.	
THREE DAYS —Faron Young, Capitol (Pamper, BMI), Willie Nelson, Faron Young.		YOU COMB HER HAIR —George Jones, United Artists (Pamper, BMI), Hank Cochran.	
TOUCH ME —Willie Nelson, Liberty (Pamper, BMI), W. Nelson.		YOU'RE FOR ME —Buck Owens, Capitol (Central, BMI), Tommy Collins-E. A. Owens.	
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.

***BEGGING TO YOU**—Marty Robbins, Columbia (Marty's, BMI), Robbins.

BEFORE I'M OVER YOU—Loretta Lynn, Decca (Sure-Fire, BMI), Betty Sue Perry.

CALL ME MR. BROWN—Skeets McDonald, Columbia (LeJean, BMI), Barbara Miller.

COWBOY BOOTS—Dave Dudley, Golden Wing (Four Star, BMI), Baker Knight.

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.

8 X 10—Bill Anderson, Decca (Moss-Rose, BMI), Bill Anderson-Walter Haynes.

FADED LOVE—Patsy Cline, Decca (Hill & Range, BMI), John Wills-Bob Wills.

500 MILES AWAY FROM HOME—Bobby Bare, RCA Victor (Friendship & Central Songs, BMI), Hedy West-Bobby Bare-Charlie Williams.

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 Tubb.

***LOVE'S GONNA LIVE HERE**—Buck Owens, Capitol (Blue Rock, BMI), Buck Owens.

1964

A WEEK IN THE COUNTRY—Ernest Ashworth, Hickory (4 Star Sales, BMI), Baker Knight.

***B.J. THE D.J.**—Stonewall Jackson, Columbia (Cedarwood, BMI), Hugh X. Lewis.

***BAD NEWS**—Johnny Cash, Columbia (Acuff-Rose, BMI), John D. Loudermilk.

BALTIMORE—Sonny James, Capitol (Acuff-Rose, BMI), Boudleaux & Felice Bryant.

BURNING MEMORIES—Ray Price, Columbia (Cedarwood, BMI), Mel Tillis, Wayne P. Walker.

CHUG-A-LUG—Roger Miller, Smash (Tree, BMI), Roger Miller.

CIRCUMSTANCES—Billy Walker, Columbia (Champion, BMI), Ronnie Self.

***CROSS THE BRAZOS AT WACO**—Billy Walker, Columbia (Painted Desert, BMI), Arnold.

***DANG ME**—Roger Miller, Smash (Tree, BMI), Roger Miller.

DON'T BE ANGRY—Stonewall Jackson, Columbia (Acuff-Rose, BMI), Stonewall Jackson.

FIVE LITTLE FINGERS—Bill Anderson, Decca (Acuff-Rose, BMI), Bill Anderson.

FORT WORTH, DALLAS OR HOUSTON—George Hamilton IV, RCA Victor (Acuff-Rose, BMI), John D. Loudermilk.

FOUR STRONG WINDS—Bobby Bare, Victor (Witmark, ASCAP), Tyson.

GIVE ME 40 ACRES (TO TURN THIS RIG AROUND)—Willis Brothers, Starday (Starday, BMI), E & J Green.

GO CAT GO—Norma Jean, RCA Victor (Wilderness, BMI), Howard.

GONNA GET ALONG WITHOUT YOU NOW—Skeeter Davis, RCA Victor (Milton Kellam, ASCAP), Milton Kellam.

HERE COMES MY BABY—Dottie West, RCA Victor (Tree, BMI), D. & B. West.

***I DON'T CARE**—Buck Owens, Capitol (Bluebook, BMI), Buck Owens.

***I DON'T LOVE YOU ANYMORE**—Charlie Louvin, Capitol (Moss-Rose, BMI), Bill Anderson.

***I GUESS I'M CRAZY**—Jim Reeves, RCA Victor (Mallory, BMI), Werly Fairburn.

I LOVE TO DANCE WITH ANNIE—Ernest Ashworth, Hickory (Acuff-Rose, BMI), Boudleaux & Felice Bryant.

I THANK MY LUCKY STARS—Eddy Arnold, RCA Victor (Cedarwood, BMI), Walker.

IT AIN'T ME BABY—Johnny Cash, Columbia (Witmark, ASCAP), Bob Dylan.

KEEPING UP WITH THE JONES—Margie Singleton & Faron Young, Mercury (Tree, BMI), Justin Tubb.

LAST DAY IN THE MINES—Dave Dudley, Mercury (Newkeys, BMI), Jimmy Kay.

LONG GONE LONESOME BLUES—Hank Williams Jr., MGM (Rose Music, BMI), Hank Williams.

LOOKING FOR MORE IN '64—Jim Nesbitt, Chart (Peach, SESAC), Moore.

LOVE IS NO EXCUSE—Jim Reeves & Dottie West, RCA Victor (Tree, BMI), Justin Tubb.

MAD—Dave Dudley, Mercury (Newkeys, BMI), Hall.

ME—Bill Anderson, Decca (Acclaim, Somos Island, BMI), Zanetis.

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8/98

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COUNTRY MUSIC DISCOGRAPHY

TITLE	Artist, Label, Publisher, Licensee, Writer(s)	TITLE	Artist, Label, Publisher, Licensee, Writer(s)
MEMORY NO. 1—Webb Pierce, Decca (Cedarwood, BMI), P. Walker, Max Powell.		ODE TO THE LITTLE BROWN SHACK OUT BACK—Billy Edd Wheeler, Kapp (Sleepy Hollow, ASCAP), Billy Edd Wheeler.	
MILLER'S CAVE—RCA Victor (Jack Music, BMI), Jack Clement.		ONE DYIN' AND A BURYIN'—Roger Miller, Smash (Tree, BMI), Roger Miller.	
MOLLY—Eddy Arnold, RCA Victor (Screen Gems-Columbia, BMI), Steve Karliski.		ONLY YOU (Can Break My Heart)—Buck Owens, Capitol (Bluebook, BMI), Buck Owens.	
*MY HEART SKIPS A BEAT—Buck Owens, Capitol (Bluebook, BMI), Buck Owens.		*ORANGE BLOSSOM SPECIAL—Johnny Cash, Columbia (Leeds, ASCAP), Rouse.	
*ONCE A DAY—Connie Smith, RCA Victor (Moss-Rose, BMI), Bill Anderson.		QUEEN OF THE HOUSE—Jody Miller, Capitol (Tree, BMI), H. Miller-M. Taylor.	
ONE OF THESE DAYS—Marty Robbins, Columbia (Mariposa, BMI), Marty Robbins.		*RIBBON OF DARKNESS—Marty Robbins, Columbia (Witmark, ASCAP), G. Lightfoot.	
PASSWORD—Kitty Wells, Decca (Kitty Wells Music, BMI), Herman Phillips.		SEE THE BIG MAN CRY—Charlie Louvin, Capitol (Tuneville & Lyn-Lou, BMI), F. Bruce.	
PEEL ME A NANNER—Roy Drusky, Mercury (Moss-Rose, BMI), Bill Anderson.		SITTING IN AN ALL NITE CAFE—Warner Mack, Decca (Glaser, BMI), Glaser.	
PETTICOAT JUNCTION—Lester Flatt & Earl Scruggs, Columbia (Carolynfone Music, BMI), Paul Henning, Curt Massey.		SITTIN' ON A ROCK—Warner Mack, Decca (Talent House, SESAC), Louis-Melshee.	
PLEASE TALK TO MY HEART—Ray Price, Columbia (Glad, BMI), Mathis.		TAKE ME—George Jones, Musicor (Glad, BMI), Jones-Payne.	
*SAGINAW MICHIGAN—Lefty Frizzell, Columbia (Tree, BMI), Don Wayne.		10 LITTLE BOTTLES—Johnny Bond, Starday (Red River, BMI), Johnny Bond.	
SECOND FIDDLE (TO AN OLD GUITAR)—Jean Shepard, Capitol (Starday, BMI), Betty Amos.		THE BELLES OF SOUTHERN BELL—Del Reeves, United Artists (Tree, BMI), Wayne.	
SORROW ON THE ROCKS—Porter Wagoner, RCA Victor (Screen Gems-Columbia, BMI), Tony Moon.		*THE BRIDGE WASHED OUT—Warner Mack, Decca (Peach, SESAC), Louis-Smith-Melshee.	
THE BALLAD OF IRA HAYES—Johnny Cash, Columbia (Marks, BMI), LeFarge.		THE DJ CRIED—Ernest Ashworth, Hickory (Acuff-Rose, BMI), Allsup.	
THE COWBOY IN THE CONTINENTAL SUIT—Marty Robbins, Columbia (Marizona Music, BMI), Marty Robbins.		*THE FIRST THING EVERY MORNING—Jimmy Dean, Columbia (Plainview, BMI), Dean-Roberts.	
THE LUMBERJACK—Hal Willis, Sims (English, BMI), H. & G. Willis.		THE HOME YOU'RE TEARIN' DOWN—Loretta Lynn, Decca (Sure-Fire, BMI), Perry.	
THE RACE IS ON—George Jones, United Artists (Glad-Acclaim, BMI), Rollins.		THE OTHER WOMAN—Ray Price, Columbia (Pamper, BMI), Don Rollins.	
THIS WHITE CIRCLE ON MY FINGER—Kitty Wells, Decca (Sure-Fire Music, BMI), Margie Bainbridge, Dorothy Lewis.		THE SONS OF KATIE ELDER—Johnny Cash, Columbia (Famous, ASCAP), Sheldon-Bernstein.	
*TOGETHER AGAIN—Buck Owens, Capitol (Central Songs, BMI), Buck Owens.		THE WISHING WELL—Hank Snow, RCA Victor (Jasper-Silver Star, BMI), Hiscock.	
TOO LATE TO TRY AGAIN—Carl Butler & Pearl, Columbia (Pear D. Music, BMI), Carl Butler.		THEN AND ONLY THEN—Connie Smith, RCA Victor (Moss-Rose, BMI), Bill Anderson.	
*UNDERSTAND YOUR MAN—Johnny Cash, Columbia (Johnny Cash Music, BMI), Johnny Cash.		THINGS HAVE GONE TO PIECES—George Jones, Musicor (Glad, BMI), L. Payne.	
WELCOME TO MY WORLD—Jim Reeves, RCA Victor (Tuckahoe & Neilrae, BMI), Ray Winkler, John Hathcock.		*THIS IS IT—Jim Reeves, RCA Victor (Acclaim, BMI), C. Walker.	
WHERE DOES A LITTLE TEAR COME FROM—George Jones, United Artists (Mimosa, BMI), John MacRae, Marge Barton.		THREE A.M.—Bill Anderson, Decca (Moss-Rose, BMI), Anderson-Todd.	
WINE, WOMAN AND SONG—Loretta Lynn, Decca (Sure-Fire, BMI), Betty Sue Perry.		TIGER WOMAN—Claude King, Columbia (Gallico, BMI), King-Kilgore.	
YOU'LL DRIVE ME BACK—(Into Her Arms Again)—Faron Young, Mercury (Al Gallico, BMI), Merle Kilgore, Miriam Lewis.		TRUCK DRIVIN' SON-OF-A-GUN—Dave Dudley, Mercury (Raleigh, BMI), D. Dean-R. King.	
*YOU'RE THE ONLY WORLD I KNOW—Sonny James, Capitol (Marson, BMI), Tubert-James.		WALK TALL—Faron Young, Mercury (Painted Desert, BMI), Wayne.	
YOUR HEART TURNED LEFT (And I Was on the Right)—George Jones, United Artists (Glad, BMI), Harlan Howard.		WATCH WHERE YOU'RE GOING—Don Gibson, RCA Victor (Acuff-Rose, BMI), Don Gibson.	

1965

A TOMBSTONE EVERY MILE—Dick Curless, Tower (Aroostook, BMI), Dan Fulkerson.
ARTIFICIAL ROSE—Jimmie Newman, Decca (New Keys, BMI), Hall.
*BEFORE YOU GO—Buck Owens, Capitol (Bluebook, BMI), D. Rich-B. Owens.
*BEHIND THE TEAR—Sonny James, Capitol (Central Songs, BMI), Ned & Sue Miller.
BLUE KENTUCKY GIRL—Loretta Lynn, Decca (Sure-Fire, BMI), J. Mullins.
*BUCKAROO—Buck Owens, & His Buckaroos, Capitol (Bluebook, BMI), Bob Morris.
DO WHAT YOU DO DO WELL—Ned Miller, Fabor (Central Songs, BMI), Ned Miller.
ENGINE, ENGINE NO. 9—Roger Miller, Smash (Tree, BMI), Roger Miller.
FLOWERS ON THE WALL—Statlec Brothers, Columbia (Southwind, BMI), De Witt.
(FROM NOW ON ALL MY FRIENDS ARE GONNA BE) STRANGERS—Roy Drusky, Mercury (Yonah-Owen, BMI), Bill Anderson.
(FROM NOW ON ALL MY FRIENDS ARE GONNA BE) STRANGERS—Merle Haggard, Tally (Yonah-Owen, BMI), Bill Anderson.
*GIDDYUP GO—Red Sovine, Starday, BMI, Hill-Sovine.
*GIRL ON THE BILLBOARD—Del Reeves, United Artists (Moss-Rose, BMI), H. Mills-W. Haynes.
GONNA HAVE LOVE—Buck Owens, Capitol (Central Songs, BMI), Simpson-Owens.
GREEN, GREEN GRASS OF HOME—Porter Wagoner, RCA Victor (Tree, BMI), Putnam.
HAPPY BIRTHDAY—Loretta Lynn, Decca (Sure-Fire, BMI), Ron Kitson.
HELLO VIETNAM—Johnny Wright, Decca (New Keys, BMI), Hall.
HICKTOWN—Tennessee Ernie Ford, Capitol (Central Songs, BMI), Turner-Williams.
I CAN'T REMEMBER—Connie Smith, RCA Victor (Moss-Rose, BMI), B. & B. Anderson.
I WON'T FORGET YOU—Jim Reeves, RCA Victor (Tuckahoe, BMI), Howard.
I WOULDN'T BUY A USED CAR FROM HIM—Norma Jean, RCA Victor (Wilderness, BMI), Howard.
*I'VE GOT A TIGER BY THE TAIL—Buck Owens, Capitol (Bluebook, BMI), Howard-Owens.
I'LL KEEP HOLDING ON—Sonny James, Capitol (Marson, BMI), R. F. Tubert.
IF I TALK TO HIM—Connie Smith, RCA Victor (Victor, BMI), Mitchell-Edgie.
*IS IT REALLY OVER—Jim Reeves, RCA Victor (Tuckahoe, BMI), Jim Reeves.
IT'S ALRIGHT—Bobby Bare, RCA Victor (Wormwood, BMI), Gayden-Tuttle.
IT'S ANOTHER WORLD—Wilburn Brothers, Decca (Bronz, SESAC), Statler.
KANSAS CITY STAR—Roger Miller, Smash (Tree, BMI), Roger Miller.
KING OF THE ROAD—Roger Miller, Smash (Tree, BMI), Roger Miller.
LIVIN' IN A HOUSE FULL OF LOVE—David Houston, Epic (Gallico, BMI), Sherrill-Sutton.
LOVE BUG—George Jones, Musicor (Glad, BMI), Kemp-Wayne.
*MAKE THE WORLD GO AWAY—Eddy Arnold, RCA Victor (Pamper, BMI), Cochran.
MATAMOROS—Billy Walker, Columbia (Doss-Matamoros, BMI), K. Arnold.
*MAY THE BIRD OF PARADISE FLY UP YOUR NOSE—Little Jimmy Dickens, Columbia (Central Songs, BMI), Merritt.
MEANWHILE, DOWN AT JOE'S—Kitty Wells, Decca (Wilderness, BMI), Howard.
MORE THAN YESTERDAY—Slim Whitman, Imperial (Maiden Fair-Cuculu, BMI), L. Dickens.

1966

AIN'T HAD NO LOVIN'—Connie Smith, RCA Victor (Blue Crest, BMI), D. Frazier.
*ALMOST PERSUADED—David Houston, Epic (Gallico, BMI), Sutton-Sherrill.
ALMOST PERSUADED NO. 2—Ben Colder, MGM (Gallico, BMI), Sutton-Sherrill.
BABY—Wilma Burgess, Decca (Blue Echo, BMI), R. Griff.
BACK POCKET MONEY—Jimmy Newman, Decca (Newkeys, BMI), T. Hall.
BAD SEEDS—Jan Howard, Decca (Stallion, BMI), Anderson.
BALLAD OF THE GREEN BERETS—Sgt. Barry Sadler, RCA Victor (Music, Music, ASCAP), Sadler-Looper.
BEAR WITH ME A LITTLE LONGER—Billy Walker, Monument (Hill & Range, BMI), D. Glenn.
*BLUE SIDE OF LONESOME—Jim Reeves, RCA Victor (Glad, BMI), Payne.
BOTTLE ME DOWN—Merle Haggard, Capitol (Bluebook, BMI), M. Haggard.
COMPANY YOU KEEP—Bill Phillips, Decca (Combine, BMI), Parton-Owens.
DEAR UNCLE SAM—Loretta Lynn, Decca (Sure-Fire, BMI), Lynn.
*DISTANT DRUMS—Jim Reeves, RCA Victor (Champion, BMI), C. Walker.
*DON'T COME HOME A DRINKIN'—Loretta Lynn, Decca (Sure-Fire, BMI), Lynn-Willis.
DON'T TOUCH ME—Jeannie Seely, Monument (Pamper, BMI), H. Cochran.
EARLY MORNING RAIN—George Hamilton IV, RCA Victor (Witmark, ASCAP), Lightfoot.
ENGLAND SWINGS—Roger Miller, Smash (Tree, BMI), R. Miller.
EVIL ON YOUR MIND—Jan Howard, Decca (Wilderness, BMI), H. Howard.
4033—George Jones, Musicor (Blue Crest/Husky, BMI), Jones-Montgomery.
FUNNY, FAMILIAR, FORGOTTEN FEELINGS—Don Gibson, RCA Victor (Acuff-Rose, BMI), Newbury.
GAME OF TRIANGLES—Bobby Bare, Norma Jean, Liz Anderson, RCA Victor (Delmore, ASCAP), Coben.
GIDDYUP GO—ANSWER—Minnie Pearl, Starday (Starday, BMI), Hill.
HAPPY TO BE WITH YOU—Johnny Cash, Columbia (Copper Creek & Gallico, BMI), Carter-Cash-Kilgore.
HISTORY REPEATS ITSELF—Buddy Starcher, Boone (Glaser, BMI), B. Starcher.
HOW LONG HAS IT BEEN—Bobby Lewis, United Artists (Southtown, BMI), Throckmorton-Snyder.
HURTIN'S ALL OVER—Connie Smith, RCA Victor (Wilderness, BMI), H. Howard.
HUSBANDS AND WIVES—Roger Miller, Smash (Tree, BMI), R. Miller.
*I GET THE FEVER—Bill Anderson, Decca (Stallion, BMI), B. Anderson.
I LOVE YOU DROPS—Bill Anderson, Decca (Moss Rose, BMI), B. Anderson.
*I WANT TO GO WITH YOU—Eddy Arnold, RCA Victor (Pamper, BMI), H. Cochran.
I'M A PEOPLE—George Jones, Musicor (Blue Crest/Husky, BMI), D. Frazier.
I'M LIVING IN TWO WORLDS—Bonnie Guitar, Dot (Forrest Hills, BMI), Crutchfield.
I'LL TAKE THE DOG—Jean Shepard & Ray Pillow, Capitol (Mimosa, BMI), Macrae-Barton.
IF TEAROPRS WERE SILVER—Jean Shepard, Capitol (Tree, BMI), Wayne.



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TITLE	Artist, Label, Publisher, Licensee, Writer(s)	TITLE	Artist, Label, Publisher, Licensee, Writer(s)
IF YOU CAN'T BITE, DON'T GROWL—Tommy Collins, Columbia (Seashell, BMI), T. Collins.		COLD HARD FACTS OF LIFE—Porter Wagoner, RCA Victor (Stallion, BMI), Anderson.	
IT TAKES A LOT OF MONEY—Warner Mack, Decca (Four Star, BMI), Morris.		DANNY BOY—Ray Price, Columbia (Boosey & Hawkes, ASCAP), Weatherly.	
LAST WORD IN LONESOME IS ME—Eddy Arnold, RCA Victor (Tree, BMI), R. Miller.		DON'T SQUEEZE MY SHARMON—Charlie Walker, Epic (Four Star, BMI), Belew-Givens.	
LOVIN' MACHINE—Johnny Paycheck, Little Darlin' (Mayhew, BMI), L. Kingston.		DRIFTING APART—Warner Mack, Decca (Page Boy, SESAC), Gurnee.	
MILLION AND ONE—Billy Walker, Monument (Silver Star, BMI), Y. Devaney.		GET WHILE THE GETTIN'S GOOD—Bill Anderson, Decca (Stallion, BMI), Anderson.	
MISTY BLUE—Wilma Burgess, Decca (Talmont, BMI), Montgomery.		HAPPY TRACKS—Kenny Price, Boone (Pamper, BMI), Pennington.	
NOBODY BUT A FOOL—Connie Smith, RCA Victor (Stallion, BMI), Anderson.		HOW LONG WILL IT TAKE—Warner Mack, Decca (Page Boy, SESAC), McPherson.	
*OPEN UP YOUR HEART—Buck Owens, Capitol (Bluebook, BMI), Owens.		HURT HER ONCE FOR ME—Wilburn Brothers, Decca (Sure-Fire, BMI), Russell-Finneran.	
PUT IT OFF UNTIL TOMORROW—Bill Phillips, Decca (Combine, BMI), Parton-Owens.		I CAN'T GET THERE FROM HERE—George Jones, Musicor (Glad-Blue Crest, BMI), Frazier.	
ROOM IN YOUR HEART—Sonny James, Capitol (Marson, BMI), Long-James.		I KNOW ONE—Country Charlie Pride, RCA Victor (Jack, BMI), Clement.	
SHOE GOES ON THE OTHER FOOT TONIGHT—Marty Robbins, Columbia (Mariposa, BMI), B. Mize.		I NEVER HAD THE ONE I WANTED—Claude Gray, Decca (Vanjo, BMI), Louis-Gray-Woolley.	
SKID ROW JOE—Porter Wagoner, RCA Victor (Carreta, BMI), Hart.		I THREW AWAY THE ROSE—Merle Haggard, Capitol (Bluebook, BMI), Haggard.	
SNOW FLAKE—Jim Reeves, RCA Victor (Open Road-Rondo, BMI), Miller.		*I WON'T COME IN WHILE HE'S THERE—Jim Reeves, RCA Victor (Metric-Terran, BMI), Davis.	
*SOMEBODY LIKE ME—Eddy Arnold, RCA Victor (Barton, BMI), Thompson.		*I'M A LONESOME FUGITIVE—Merle Haggard, Capitol (Four Star, BMI), Anderson-Anderson.	
SOMEONE BEFORE ME—Wilburn Brothers, Decca (Sure-Fire, BMI), Hicks.		I'LL COME RUNNING—Connie Smith, RCA Victor (Brush Arbor, BMI), Smith.	
STAND BESIDE ME—Jimmy Dean, RCA Victor (Glaser, BMI), Glaser.		*I'LL NEVER FIND ANOTHER YOU—Sonny James, Capitol (Chappell, ASCAP), Springfield.	
STANDING IN THE SHADOWS—Hank Williams, Jr., MGM (Ly-Rann, BMI), Williams.		IF I KISS YOU—Lynn Anderson, Chart (Greenback-Yonah, BMI), Anderson.	
STREETS OF BALTIMORE—Bobby Bare, RCA Victor (Glaser, BMI), Glaser-Howard.		IF YOU'RE NOT GONE TOO LONG—Loretta Lynn, Decca (Sure-Fire, BMI), Balman.	
SWEET THANG—Nat Stuckey, Paula (Su-Ma/Stuckey, BMI), Stuckey.		*IT'S SUCH A PRETTY WORLD TODAY—Wynn Stewart, Capitol (Freeway, BMI), Noe.	
SWINGING DOORS—Merle Haggard, Capitol (Bluebook, BMI), M. Haggard.		JACKSON—Johnny Cash & June Carter, Columbia (Bexhell-Quarter, ASCAP), Rodgers-Wheeler.	
*TAKE GOOD CARE OF HER—Sonny James, Capitol (Paxton-Recherche, ASCAP), Kent-Warren.		JUST BETWEEN YOU AND ME—Country Charlie Pride, RCA Victor (Jack, BMI), Clement.	
TALKIN' TO THE WALL—Warner Mack, Decca (Pageboy, SESAC), McPherson-Montague.		LITTLE OLD WINE-DRINKER ME—Robert Mitchum, Monument (Moss-Rose, BMI), Mills-Jennings.	
(THAT'S WHAT YOU GET) FOR LOVIN' ME—Waylon Jennings, RCA Victor (Witmark, ASCAP), Lightfoot.		*LONELY AGAIN—Eddy Arnold, RCA Victor (Four Star, BMI), Chapel.	
THE ONE ON THE RIGHT IS ON THE LEFT—Johnny Cash, Columbia (Jack, BMI), Clement.		LONG LEGGED GUITAR PICKIN' MAN—Johnny Cash & June Carter, Columbia (Perkins, SESAC), Grant.	
*THERE GOES MY EVERYTHING—Jack Greene, Decca (Blue Crest/Husky, BMI), D. Frazier.		LOSER'S CATHEDRAL—David Houston, Epic (Gallico, BMI), Sutton-Sherrill.	
*THINK OF ME—Buck Owens, Capitol (Bluebook, BMI), Rich-Olsen.		MAMA SPANK—Liz Anderson, RCA Victor (Four Star, BMI), Anderson.	
TIP OF MY FINGERS—Eddy Arnold, RCA Victor (Tree & Champion, BMI), B. Anderson.		MISTY BLUE—Eddy Arnold, RCA Victor (Talmont, BMI), Montgomery.	
TIPPY TOEING—Harden Trio, Columbia (Window, BMI), B. Harden.		MY ELUSIVE DREAMS—David Houston & Tammy Wynette, Epic (Tree, BMI), Putman-Sherrill.	
TOUCH MY HEART—Ray Price, Columbia (Mayhew, BMI), Young-Mayhew.		*NEED YOU—Sonny James, Capitol (Bibo, ASCAP), Blackburn-Mitchell-Porter.	
TRUE LOVE'S A BLESSING—Sonny James, Capitol (Marson, BMI), James-Smith.		ONCE—Ferlin Husky, Capitol (Harbot, SESAC), Harris.	
UNMITIGATED GALL—Faron Young, Mercury (Cedarwood, BMI), Tillis.		PAPER MANSIONS—Dottie West, RCA Victor (Harbot, SESAC), Harris.	
*WAITIN' IN YOUR WELFARE LINE—Buck Owens, Capitol (Central Soggs, BMI), Stuckey-Rich-Owens.		POP A TOP—Jim Edward Brown, RCA Victor (Stuckey, BMI), Stuckey.	
WALKING ON NEW GRASS—Kenny Price, Boone (Pamper, BMI), Pennington.		RUBY, DON'T TAKE YOUR LOVE TO TOWN—Johnny Darrell, United Artists (Cedarwood, BMI), Tillis.	
WAY TO SURVIVE—Ray Price, Columbia (Pamper, BMI), Carpenter-Cochran.		RUTHLESS—Statler Brothers, Columbia (Tree, BMI), Braddock.	
WHAT KINDA DEAL IS THIS—Bill Carlisle, Hickory (Lonzo & Oscar, BMI), Gilbert.		*SAM'S PLACE—Buck Owens, Capitol (Bluebook, BMI), Owens-Simpson.	
WOMEN DO FUNNY THINGS TO ME—Del Reeves, United Artists (Window & Starday, BMI), Kingston.		STAMP OUT LONELINESS—Stonewall Jackson, Columbia (Four Star, BMI), Belew-Givens.	
WORLD IS ROUND—Roy Drusky, Mercury (Four Star, BMI), Senn-Stough.		*TONIGHT CARMEN—Marty Robbins, Columbia (Mojave-Noma, BMI), Robbins.	
WOULD YOU HOLD IT AGAINST ME—Dottie West, RCA Victor (Tree, BMI), West.		URGE FOR GOING—George Hamilton IV, RCA Victor (Gandolf, BMI), Mitchell.	
(YES) I'M HURTING—Don Gibson, RCA Victor (Acuff-Rose, BMI), D. Gibson.		*WALK THROUGH THIS WORLD WITH ME—George Jones, Musicor (Glad, BMI), Savage-Seamons.	
YOU AIN'T WOMAN ENOUGH—Loretta Lynn, Decca (Sure-Fire, BMI), Lynn.		WALKIN' IN THE SUNSHINE—Roger Miller, Smash (Tree, BMI), Miller.	

1967

(Through August 26 issue)

- *ALL THE TIME—Jack Greene, Decca (Cedarwood, BMI), Walker-Tillis.
- ANYTHING YOUR HEART DESIRES—Billy Walker, Monument (Metro, BMI), Walker.
- BRANDED MAN—Merle Haggard, Capitol (Queen, BMI), Haggard.
- CINCINNATI, OHIO—Connie Smith, RCA Victor (Moss-Rose, BMI), Anderson.

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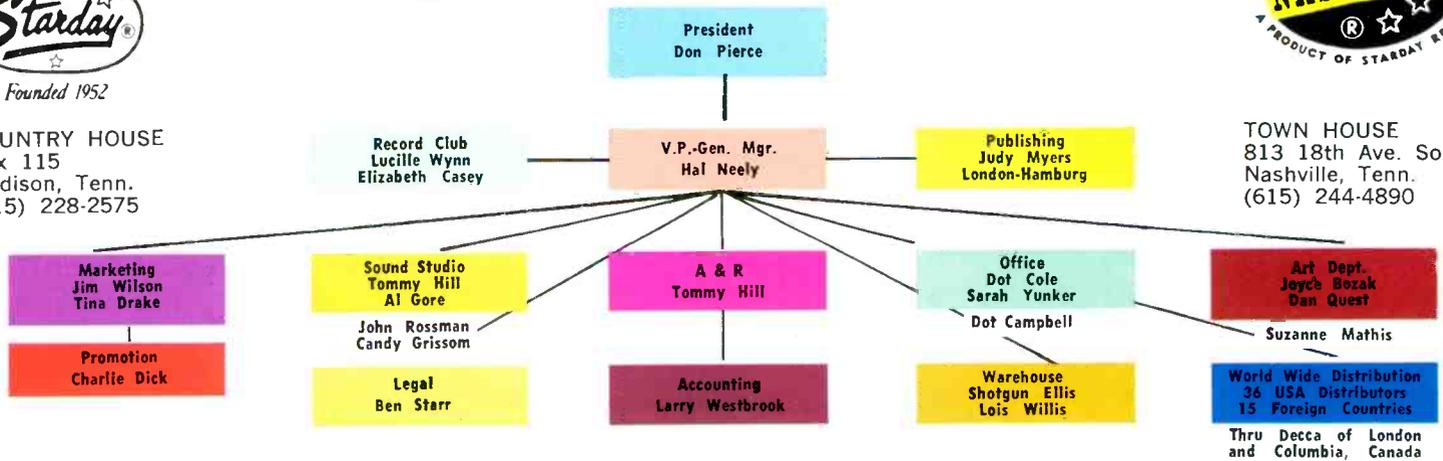
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