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Billboard

The World of GOSPEL MUSIC

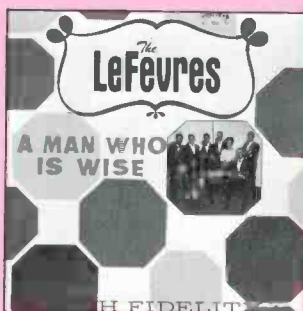


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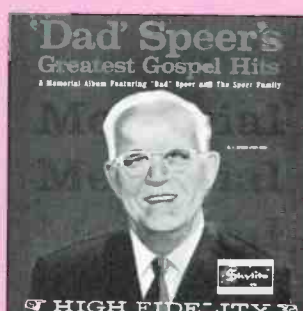
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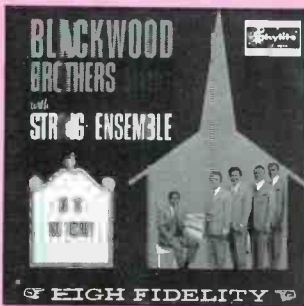
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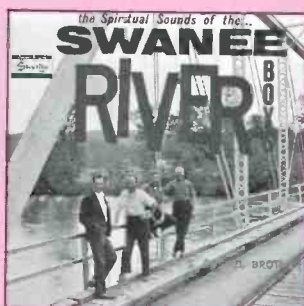
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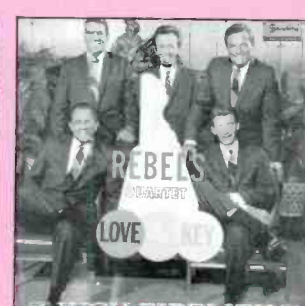
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The World of GOSPEL MUSIC

Contents

<i>GMA Gains in Stature</i>	6
<i>Gospel Enters the Mainstream—1967</i>	8
<i>It Is No Secret</i>	10
<i>Gos-Pop Sound Emerges</i>	12
<i>Religious Records Enjoy Longer Sales Life</i>	16
<i>Almost All Bluesmen Cut Gospel Records</i>	18
<i>Cathedral of Tomorrow</i>	20
<i>Chuck Wagon Gang</i>	22
<i>Nashville, a Center of Religious Music</i>	22
<i>National Quartet Convention</i>	30
<i>Bible Interest on Rise</i>	32
<i>Gospel Is Davis First Love</i>	34
<i>From Sausages to Sacred Music</i>	36
<i>Supreme Breaks Through</i>	38
<i>Gospel Symposium Honors Edwards</i>	38
<i>Women Promote Gospel Music</i>	40
<i>New Sound in Gospel Music</i>	40
<i>The Churches Are Singing More</i>	42
<i>Back to Historical Hymnity</i>	44
<i>Gospel Music Discography</i>	46

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Hal B. Cook New York Office

Editorial Office

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Cable: BILLBOARD NEW YORK

Editor in Chief Lee Zhito

Executive Editors
..... Paul Ackerman, Ray Brack,
..... Aaron Sternfield

U. S. Editorial Offices

Cincinnati, Exec. News Editor Wm. J. Sachs
Chicago, Midwest Editor Ray Brack
Washington Bureau Chief Mildred Hall
Hollywood, W. Coast News Eliot Tiegel
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Production Department, New York

Production Manager Bob Phillips
Art Director Virgil Arnett

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General Advertising Office, N. Y.

Advertising Manager Ron Carpenter
Promotion Director Geraldine Platt
Midwest Music Sales Richard Wilson
West Coast Gen. Mgr. Peter Heine
Nashville Gen. Mgr. Robt. L. Kendall

U. S. Branch Offices

Chicago, Ill. 60601, 188 W. Randolph
Area Code 312, CE 6-9818

Los Angeles, Calif. 90069
900 Sunset Blvd.
Area Code 213, 273-1555

Nashville, Tenn. 37203, 110 21st Ave.
Room 710
Area Code 615, 244-1836

Washington, D. C. 20005
733 15th St., N.W.
Woodward Bldg., Rm. 533
Area Code 202, 393-2580

International Office

European Office Andre de Vekey, Dir.
European Editor Mike Hennessey

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Vol. 79



No. 41

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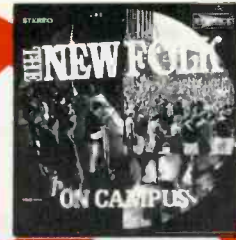
Speer Family 1920



Bob Newkirk 1942



The Imperials 1933



The New Folk 1935



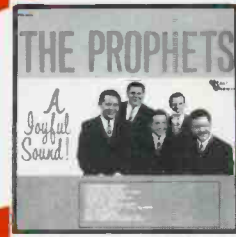
Singing Rambos 1919



Oak Ridge Boys 1911



Rex Humbard Singers 1913



The Prophets 1934



Cathedral Quartet 1909



Doug Oldham 1930



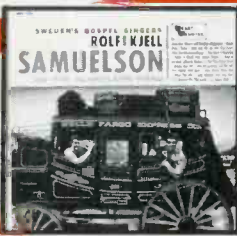
The Statesmen 1940



Bill Gaither Trio 1924



Henry & Hazel Slaughter 1945



Rolf and Kjell Samuelson 1941



The Kingsmen 1947



Henry Slaughter 1817



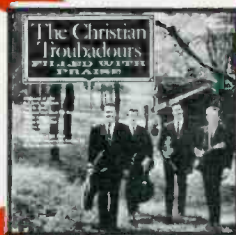
Robert Hale & Dean Wilder 1925



Landmark Quartet 1932



Ed Lyman 1944



Christian Troubadours 1936

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GMA



The 1967 Executive Committee of the Gospel Music Association. Standing, 1 to r, Hovie Lister, first vice-president; J. G. Whitfield, second vice-president; Urias LeFevre, treasurer; seated, 1 to r, James Blackwood, director; LaWayne Satterfield, executive director; Brock Speer, chairman of the board; and Darol Rice, secretary.

Gains in Stature

The embryonic and exuberant Gospel Music Association showed signs this year of coming out of its early stages and becoming the official international trade organization for the Gospel music industry.

The GMA opened an office (at 801 16th Avenue South) in the heart of Music Row and hired an executive director in March, Miss LaWayne Satterfield. The Gainesville, Ga., executive had begun work in the gospel music profession two years earlier as a gospel columnist on her hometown newspaper, the Daily Times. Eventually the column was syndicated and today goes to more than a million homes.

The 24-year-old Miss Satterfield is the daughter of a Baptist minister.

The GMA office rapidly became the central point of contact for leaders in the gospel industry and the clearinghouse for all the association business.

GMA began working with all people in the industry to foster and promote this type of music. The Association's aim was to promote and raise the dimensions of gospel music in the eyes of the world.

Brock Speer, chairman of the GMA board of directors for the past two years, said this: "Here, for the first time in the history of gospel music as we now know it, is an organization to bring together all the forces in this great profession to work together for one common cause.

The purpose of the GMA is to increase the amount of gospel music being heard and to strive always to

raise the level of gospel music. Up until three years ago there was no organization of any kind to bring together all the varied individual forces in gospel music."

Speer pointed out many were trying to promote the gospel music cause individually, each in his own way. A measure of progress was made on this basis, but a united effort was needed to facilitate a bigger force; therefore the GMA was organized to fill this need.

Speer said that in order for GMA to function proficiently it must embrace all the phases of gospel music—the composers and authors who write the songs, the publishers, the performers, the record industry people, the radio announcers who play the records, the gospel TV producers, the promoters who bring about the personal appearances of gospel singers, the clearance societies, and the trade papers to spread the word of gospel music to the readership.

"Since gospel music is as great as it is," Speer said, "everyone connected with it in any way should be a member of the Gospel Music Association. We should join our efforts and energies and push together for gospel music."

The Gospel Music Association worked carefully in its formative stages, laying the groundwork for a strong organization. The process has been slow, but the dividends are beginning to pay off.

A membership drive aimed primarily at disk jockeys was undertaken by Don Light, membership chairman.

GMA felt that DJ's, by being a part of GMA, would play more gospel records. In addition to the public exposure, it would logically sell more records.

The GMA this year produced an LP with 14 of the top groups in the business singing one song. The album is unique in that each artist or group contributed its most popular song. Those appearing on the album are the Blackwoods, Statesmen, Stamps, Imperials, Speer Family, Rambos, Florida Boys, Oak Ridge Boys, Dixie Echoes, LeFevres, Chuck Wagon Gang, Blue Ridge Quartet, Rebels, Jimmy Davis, and the Happy Goodman Family.

The Gospel Music Association began publishing its own monthly newsletter for members. The publication, Focus, deals primarily with the problems and happenings in the industry.

The outgoing officers and board of directors include Jimmie Davis, president; Hovie Lister, first vice-president; J. G. Whitfield, second vice-president; Urias LeFevre, treasurer, and Darol Rice, secretary.

Directors are Brock Speer, chairman; Jake Hess, Ron Page, Jim Myers, Paul Marks, Meurice LeFevre, Jerry Goff, James Blackwood, Harold Penn, Marvin Norcross, Bob Benson, Don Light, Henry Slaughter, J. D. Sumner, Lloyd Orrell, Maury Lehman, Herb Wood, Roy Carter and Herschel Lester.

New officers and board members are to be elected at the National Quartet Convention in Memphis in October.

Gospel Enters the Mainstream --1967

By Don Light



Don Light, center, presents the NARAS Grammy Award for the Best Sacred Album of the Year (Musical), won by the Porter Wagoner and Blackwood Brothers "Grand Old Gospel" album. Doyle Blackwood expresses his thanks at the mike while Porter's manager, Lucky Moeller, right, accepts for his artist.

Next year might just be the year that sees music industry history written by a gospel music record hitting the Hot 100 charts.

This is not a prediction but rather a possibility as a result of developments of the last several years.

A factor that could set the stage for such a breakthrough is the reality of the nation's grim mood tinged with frustration and insecurity due to the war, economics and racial tension. Consequently, the public is hungry for a song of faith and inspiration along the lines of "You'll Never Walk Alone," "He" and a gospel record that did make the best seller lists well over 15 years ago—"It Is No Secret," by Stuart Hamblen.

These are the intangible factors. There are a score of figures that dramatically document gospel music's current progress and potential.

After two years of steady growth gospel music this past year moved into a new era of universal acceptance as a legitimate part of the music industry. Gospel music is a member of the family . . . just like pop, c&w and r&b.

Turn on your radio. Gospel music records are heard as part of general programming, primarily on country outlets. It used to be shunted to one

side and blocked off in special all-gospel segments.

A year or two ago many said that gospel music was standing where country stood some 10 years ago.

National TV audiences saw the progress of gospel just last Aug. 29 as the NBC-TV Johnny Carson "Tonight Show" spotlighted Gospel Music Association president and Louisiana's singing former Gov. Jimmy Davis. He was backed up by the Oak Ridge Boys.

For the first time, big-name package tours this year headlined such gospel music stalwarts as the Chuck Wagon Gang, the Speer Family and the Oak Ridge Boys. Country music

artists such as Porter Wagoner, David Houston, Flatt and Scruggs and the Glaser Brothers shared billing with these gospel troupers. It paid off. For instance, big-time c&w promoter Carlton Haney pulled off four blockbuster c&w-gm package tours in such big-money markets as Philadelphia, Memphis, New Orleans and others.

Pop-oriented headliner Johnny Tillotson found gospel artists the Oak Ridge Boys and the Speer Family fitting into his show which scored well at some of the nation's biggest fairs.

Probably the biggest impact of the gospel breakthrough was in the area of the singles record market in 1967.

continued on page 45



Don Light is founder-president of the two-year-old Don Light Talent Agency. His acts include the Happy Goodman Family, the Oak Ridge Boys, Louisiana's singing former Gov. Jimmy Davis, the Chuck Wagon Gang, the Singing Rambos and the Prophets. Light also packages shows for fairs and civic groups. He is a director of the Nashville Chapter of NARAS and a director and founder of the Gospel Music Association.

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IT IS NO SECRET

By ARNOLD SHAW

Within recent years there has been a shortage of songs known as pop religiosos. Although dedicated singers of gospel and sacred music like Mahalia Jackson and George Beverly Shea generally avoid this type song, along with blues and pop tunes, it has an unquestioned appeal for shut-ins, churchgoing folk and those on the fringe of attendants at "all-night" spiritual sings.

A recent example is "Anyone Can Move a Mountain," written originally by Johnny Marks for a "Smoky the Bear" special, first recorded by the Harry Simeone Chorale and subsequently on the Easy Listening Chart through the Simeone and a Kate Smith disk. Its limited spiritual content becomes clear in a comparison with "Faith Can Move Mountains," a song recorded by Johnny Ray in 1952. In fact, so few new pop religiosos have been released in the past decade that one must assume the paucity is a reflection of the "God Is Dead" feeling, currently of so much concern to churchmen and churchgoers.

But even if there is no call for religioso songs in the singles market, the flow of sacred LP releases continues unabated. In mid-August, in a single week, album Spotlights included "I Believe" LP by Anita Bryant, "Most Richly Blessed and Other Inspirational Songs" by Jimmy Dean and "Faith of Our Fathers" by Tennessee Ernie Ford whose renown as a hymnologist has grown through the years.

The heyday of the pop religioso was in the early '50's, the post-World War II era when the interest in gospel music soared to such heights that quartets such as the Blackwood Brothers and Le Fevres literally took to the air. (Until a tragic accident claimed the lives of two Blackwood members, they flew to engagements in their own private planes.) In that period, as general professional manager of Duchess Music Corp., I had the good fortune to become interested in a song called "It Is No Secret," recorded this year by Kate Smith as well as Jimmy Dean.

The song was acquired by our West Coast office from Stuart Hamblen, songwriter, recording artist, horse trainer and later candidate for President. When we first heard of it, without its sub-title, we in New York assumed that it was a ballad with a country flavor. Then the demonstration disk arrived and we discovered that the song's complete title was "It Is No Secret (What God Can Do)." Considering the advance that supersalesman Hamblen had wangled from our coast office, we were somewhat troubled.

Knowing little of the gospel-sacred field, I spent some time scanning the rosters of record companies. When I had compiled a list of groups and singers who cut inspirational material, I was amazed at the number and variety of artists. But I was overwhelmed by the impact of the song on a&r men. Virtually every man I approached promised not one, but two recordings—one by a country or religious singer and another by a pop artist. Several companies quickly recorded three versions.

Between November 20, 1950, and the end of the year, London released a disk by Ray Smith and another by Bob Houston and Jack Pleis; RCA Victor followed with Elton Britt and Rosalie Allen, Eddy Arnold and the Three Suns; Mercury cut with Ernie Lee and Kitty Kallen and Richard Hayes, and Columbia rushed out disks by the

Mariners, Jo Stafford and Stuart Hamblen. The following year, 32 additional versions of the song appeared on the market. These included records by many gospel, sacred and revivalist groups, among them the Blackwood Brothers, George Beverly Shea, Stamps Harmony Boys, Gospel Harmony Makers, Wright Family, Glad Tidings Quartet and Mahalia Jackson. The appeal of the song was so broad that it eventually appeared on more than 150 recordings and became one of the biggest sheet music sellers in the Leeds catalog. It never made the charts although "I Believe," another great pop religioso of the period, did.

The big year for this type of song seems to have been 1950. In addition to "It Is No Secret," there was Steve Allen's "Let's Go to Church (Next Sunday Morning)," a best seller for Jimmy Wakely and Margaret Whiting; Ray Charles' "A Sinner's Prayer;" and Beasley Smith and Haven Gillespie's "The Old Master Painter." Meredith Willson reacted to the spiritual fervor of the time by writing "May the Good Lord Bless and Keep You," which became the sign-off of the last, extravagant, coast-to-coast variety show on radio, "The Big Show," emceed by Tallulah Bankhead. Frankie Laine, who later had the big disk on "I Believe," also had the best-selling record on "The Big Show" signature.

"I Believe," doubtless the most poetic of the pop religiosos, arrived in 1953. The first disk was by Jane Froman, who had introduced the dramatic song on her TV show, "USO Canteen." Within weeks, Columbia had the Frankie Laine record on the market. As the year progressed, there were platters by Red Foley, Stuart Hamblen, Julius La Rosa, the Chordettes and Perry Como. To date, "I Believe," the work of four talented pop writers—Ervin Drake, Jimmy Shirl, Al Stillman and Irvin Graham—has been recorded more than 250 times.

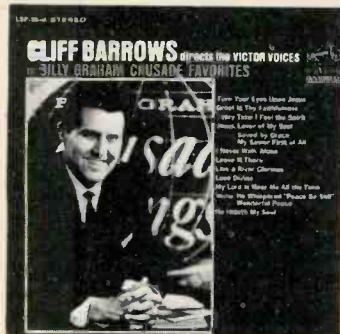
It is not surprising that the era of the big beat, psychedelic music, electronic sound, the Freak Out and the Love-In, has been a diminution of spiritual fervor. All of these developments are in a sense confessions of disillusionment and frustration. Their extremism and escapism conceal a search for directions, values and faith, which is apparent among the Folk-Rockers. In fact, one of the folk rock groups, the Byrds, had a song only recently that might be regarded as a pop religioso, or folk religioso.

"Turn! Turn! Turn! (To Everything There Is a Season)" was adapted from the book of Ecclesiastes and set to music by Pete Seeger. It was first recorded by a folk group, the Limelickers, in 1962. That year Pete himself cut the song on Columbia. The following year Judy Collins tried with it, as did Ronnie Gilbert, formerly of the Weavers, in 1964.

Early in '65 the Byrds, a new mop-haired group from Los Angeles, flew to the top of the charts, both here and in England, with a Bob Dylan song, "Mr. Tambourine Man." Casting about for a follow-up hit, Byrdman Jim McGuinn remembered "Turn!" a song he had arranged for Judy Collins and on whose date he had played acoustic guitar. The Byrds' disk of the biblical quotation climbed to No. 1, suggesting that the rock movement is broader than its critics realize and that pop religiosos, like rock 'n' roll, may undergo a transformation and reappear in a new, vital guise.

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GOS-POP SOUND EMERGES

By EARL PAIGE

Small gospel groups recorded with studio musicians, choirs, strings and brass are creating a new musical amalgam which Chess Records' Ralph Bass calls the "gos-pop" sound. And he predicts that these new recordings will begin to emerge as major pop sellers.

Bass, who has been overseeing gospel and r&b sessions in Chicago since the early days of Clara Ward, declared: "90 per cent of the big r&b stars have been gospel singers at one time or another, or they've been deeply influenced by gospel music. I'm talking about artists like the late Sam Cooke, who started with the Soul Stirrers on Chicago's South Side, still one of the best gospel groups in the country. Or Della Reese, who formed the Meditation Singers. There's an endless list."

At Chess, Bass said, "we're now deliberately using cross-over tunes that can break out of gospel into big-selling records. We're appealing to the young people through the gospel medium.

"Heretofore a gospel group would record with piano, bass and guitar. But now we're using charts. We use regular studio musicians on dates and the syncopations are modern. You can actually dance to these gospel tunes, do the Boogaloo if you want.

"I see nothing wrong with a gospel tune that makes you pat your feet, that has modern, rhythmic patterns," said Bass. He said one of Chess' hottest gospel groups, the Violinaires, has a sound like the Impressions.

"The Violinaires are out of Detroit and use a background harmony that sounds like feminine voices. A real high register. The lead singer, Robert Blair, is pure soul," said Bass. "Their latest album was one of our best-selling packages and sold like a pop LP.

"We're hoping for the same thing with the Meditation Singers. We're using entirely different subject matter," he said, mentioning a song called "It's Wrong to Fight," which he said was aimed directly at the pop r&b market.

"I Feel It," a new package by the Meditation Singers, is another album Bass said fits the gos-pop pattern. "There's this tune, 'You Can't Take It With You' that could definitely be a cross-over song."

While Bass envisions greater exposure for the Soul Stirrers, the Violinaires, the Meditation Singers, a new group from Cleveland called the Golden Echos and a Chi-

cago sister act known as the Gay Sisters, he is equally excited about the big choral groups he's developing.

"This is a field that's been neglected for a long time," said Bass. "You might remember the first big Negro gospel choir, Wings Over Jordan. We're bringing big choirs back with arrangements and special material that gives brass sections something to work with.

"Our newest choir is the Harold Smith Majestics of Detroit. This is a 75-voice aggregation. We're using an orchestra with brass, rhythm and percussion and what you might call jazz mass arrangements.

"The chord changes make it interesting for the brass section and give the whole thing a very modern feeling. When we recorded this choir live at the Ford Auditorium in Detroit the house was packed.

"It's hard to believe how worked up people can get. During this performance we had to have two ambulances come to the auditorium. Some of the choir members passed out and so did some of the spectators."

Bass said he has just signed another big choral group in Dallas known as the Dallas Academy Choir.

"One of our biggest problems is exposure for gospel music," Bass complained. "Very few r&b stations program gospel and then only late at night or on Sunday. Most stations have just one deejay who plays gospel, and most of the gospel music is in a very bad time slot.

"Another problem is that many of the best gospel singers won't record popular songs, or as some people might say, 'go pop.' Mahalia Jackson is a good example.

"But we're starting to get more gospel acts into nightclubs," said Bass, mentioning the lack of club exposure as still another discouragement in the field. "Look at the Appollo Theatre, we're having two concerts a year there and promoters have heard about it.

"Clara Ward and the Meditation Singers have both signed up for appearances in Las Vegas," Bass said.

"The big problems in clubs is that most commercial groups work on a deposit and a guarantee, but a gospel group will come in and work on the door. If the group doesn't draw there's just no money. A lot of club bookers won't look at a gospel act.

"Of course, a lot of church people tend to disapprove of gospel groups working in clubs. But the whole field is changing from what it was years ago."

Bass said that Chicago and Detroit still rank as the most fertile areas for developing gospel groups. "I guess we have more store fronts here in Chicago and over in Detroit than anywhere else.

"When I say store fronts, I mean abandoned business places that are turned into a church. Sometimes these may be near a church and the gospel groups will come over after a service and sing for people.

Bass also mentioned another phase of Chess' gospel activities—the sermon recordings of Rev. C. L. Franklin. "He's from Detroit, too," Bass said. "His daughter, Aretha, is now a famous singer in her own right. I guess he's recorded about 30 albums for us now.

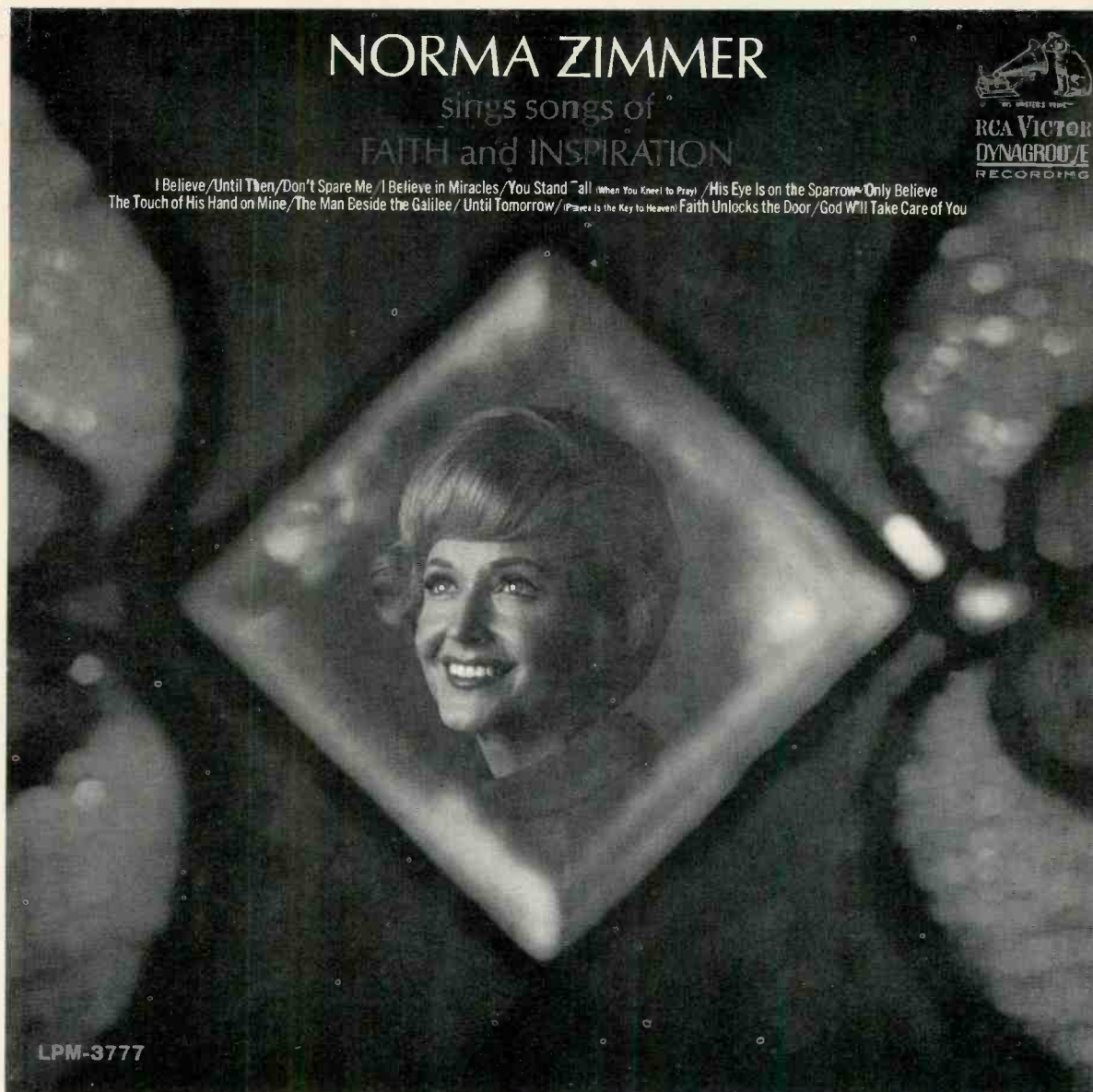
Bass' favorite gospel story concerns a music shop in Los Angeles. "It's known as Dolphins of Hollywood. I can remember when late on Saturday nights guys would come in an load up on gospel records," said Bass. "Then on Monday morning they'd come back and try to trade them for regular records. I guess they had had their religion," he said.

Bass also has a more recent story concerning a recent session with the Soul Stirrers. "One of the engineers happened to bring along his minister. When the minister heard what we were doing he said he had never heard anything like it in his life. He told me that if he could get this kind of a group into his church he'd have no trouble keeping a congregation interested."

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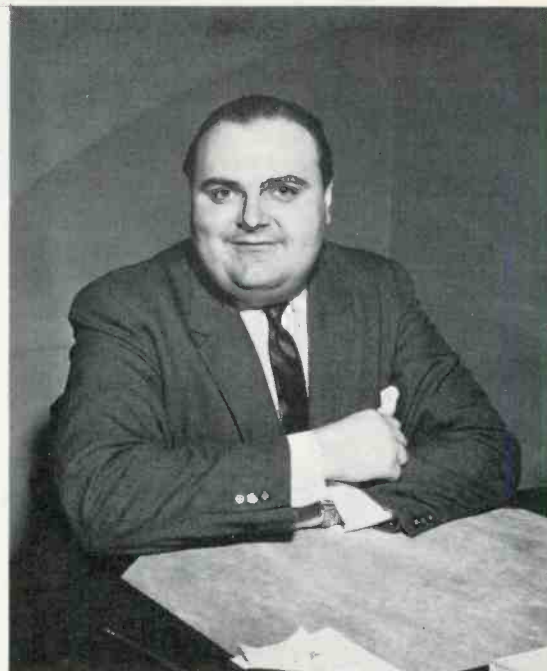


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Religious Records Enjoy Longer Sales Life



Brad McCuen

By **FRED KIRBY**

Religious recordings have a far longer sales life than pop or country product, recalled Brad McCuen, a&r producer for RCA Victor. McCuen, who joined Victor's a&r department in 1956 after seven years as Southern sales and field representative, produced gospel recordings for the company until 1960, when the operation was switched to Hollywood under Darol Rice.

The Drinkard Singers and Back Home Choir were the only Negro gospel group McCuen recorded. He especially recalls the sessions because the Drinkard Singers were a South Orange, N. J., family, which included the teen-age Dionne Warwick, who was not singing with the group at the time, but sat in on the sessions.

McCuen also recorded the Billy Graham Choir in Philadelphia's Convention Hall in 1962, "4,037 voices and an audience of 20." But, it was from his earlier RCA Victor days, that McCuen has his fondest recollections and it was during that time he made some strong and lasting friendships, especially one with George Beverly Shea, one of Victor's leading gospel singers.

McCuen attributed the popularity of gospel disks in the South to the strength of the Baptist Church in the area. That church does not allow card playing, dancing or even pop or country music in the home. But sacred music was permitted. This explains phenomena such as the rocking piano on the disks of the LeFevre Trio on Bibletone and other pressings. The Statesmen Quartet and the Blackwood Brothers Quartet, among other, also had much rhythmic music, the only rhythmic music allowed in many homes.

The recording of religious music requires professionalism and taste, according to McCuen, who pointed out, "You can't get cute. You have to know better than to tamper with the Bible." He noted a tendency towards sophistication and more efficient business techniques in gospel music today, but still found sincerity and honesty in the material and among artists. He likened this honest to jazz, where he spends much of his a&r time today.

Negro gospel recordings included sermons with the congregation punctuating the text with comments. Generally Negro gospel singers were exclusively performers of gospel music, but White gospel music, which was referred to as sacred music often was sung by big artists in other fields especially country. In fact, Bill Monroe of the gospel singing Monroe Brothers is the father of Bluegrass Music.

Gospel recordings tide people over between Sunday morning and evening services, and the Wednesday prayer meetings. McCuen explained that repetition of music from Sunday to Sunday was a leading reason that Roman Catholics are not big purchasers of religious recordings. Also, the Roman Catholic Church can draw on Masses by Bach, Handel and others. Although religious in function, such music is regarded as classical because its appeal is not limited to a particular religious group.

When McCuen first became interested in religious music in the 1920's, when such material, because of the depression, was on lower price labels, such as RCA's Bluebird. Sacred artists included the Stamps Quartet (later the Stamps-Baxter Quartet), the Blue Sky Boys, the Carter Family, the Mainer Mountaineers, Edward McHugh, Joe Emerson, the Four Gospel Singers, Smilin' Ed McConnell, the Tobacco Tags, the Mitchell Christian Singers, Carson Robison, and the Buice Brothers Quartet.

Leading Negro gospel artists included Elder Charles Beck and the Congregation, Golden Gate Quartet, Jubilee Singers, the Rev. J. M. Gates and his Congregation, Heavenly Gospel Singers, Pace Jubilee Singers and the Taskiana Four. Decca's impressive gospel roster included the Belmont Jubilee Singers, Blind Willie and Kate McTell, Dixie Hummingbirds, Mahalia Jackson, Sister Rosetta Tharpe, whose "Up Above My Head" was a pop hit, and the Norfolk Jubilee Quartet. More sophisticated groups like the Deep River Boys and the Delta Rhythm Boys lapped over into pop.

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CL 2678 / CS 9478

Carryin' On with Johnny Cash & June Carter
 Featuring Jackson Long-Legged Guitar Pickin' Man including: It Ain't Me, Babe I Got A Woman What'd I Say

CL 2728 / CS 9528

The Glory Land Way The Chuck Wagon Gang
 including: The Good Old People in the Little Old Chapel I'm Gettin' in the Fight Twilight Is Falling Where the Soul Never Dies The Glory Land Way

CL 2597 / CS 9357

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 MOON MULLICAN It's Just Begun
 MOON MULLICAN Sweeter Than the Flowers
 JIMMY ODDERIE Death on Lake Kathy
 DELMORE JONES It's a Hatin' Hip Hop Holiday
 GRANDPA JONES It's a Hatin' Hip Hop Holiday
 DICK MOODY Next Sunday Back to My Hometown
 DICK MOODY Red Smiley From the Talk of the Town
 DON RENO And Don't You Want Me to Leave Me?
 WAYNE RANNEY Who Do You Want to Be?
 CONWAY COPAS Sinner, Sinner and Believer
 STANLEY BRITTONS Run Far to Little Rock
 CARLISLE BRITTONS Rain or Shine
 JACK FARROWELL Death of Hank Williams
 HANK SHAW Hank Williams and Chuck
 POP ZADLER Hank Williams and Chuck
 HANK SHAW Hank Williams and Chuck
 GRANDPA JONES Mountain Dew

CL 2668 / CS 9468

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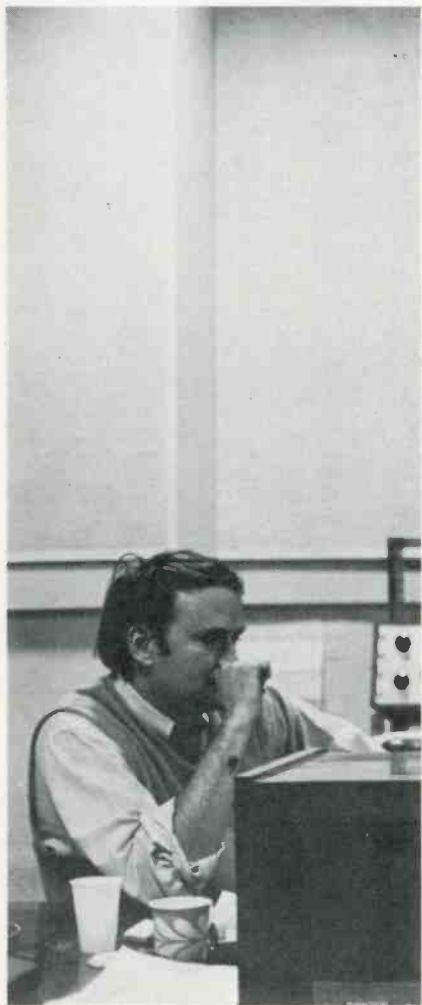
CL 2687 / CS 9487

THE STALLER BOY HITS
 INCLUDING: RUTHLESS RELEASE ME RUBY YOU CAN'T HAVE YOUR KATE AND EDITH TOO ALMOST PERSUADED

CL 2719 / CS 9519

ON COLUMBIA RECORDS

Almost All Bluesmen Cut Gospel Records



SAM CHARTERS,
In a pensive mood at a playback.

EDITOR'S NOTE: *The following thoughts on gospel music and its influence in the pop field are those of Sam Charters, who was interviewed by Ellen Sander. Charters, a&r executive with Vanguard Records, has worked extensively in the field of traditional music of all kinds. He produced "An Introduction to Gospel Song" on the RBF label, a Folkways subsidiary, which is the only historical survey of Gospel music recorded to date. He is also the author of "The Country Blues" and other works. Recently he has been producing very current rock sounds which have a solid base in traditional music, such as "Country Joe and the Fish," one of the outstanding psychedelic bands, and a forthcoming "Circus Maximum" release (formerly New Lost Sea Dreamers).*

It's interesting to note that almost all the bluesmen had Gospel recordings out, some even before they recorded blues. But many of them recorded under assumed names—Blind Lemon Jefferson recorded gospel under the name of Reverend Bates, Barbecue Bob as Robert Hicks and Sam Collins as Sam Butler—because the church took a dim view of the blues.

Commercial gospel, as opposed to choir music, started really with a group called the Fisk Jubilee Singers around 1869. Fisk College was established to educate the freedman after the emancipation proclamation, but very shortly ran into dire financial difficulties and was in danger of folding. Fish formed a gospel choir and played benefit concerts, private parties, living room recitals to raise money. They were much in demand and toured the country and the continent and even performed by request to the crowned heads of Europe. All pure gospel, that is to say, a cappella.

Later on, gospel music was "sweet-

end up" for a white audience and "white gospel" came to mean evangelical hymns with instrumental accompaniment, meticulously arranged. It lost some of its original flavor, of course, but it was commercial, it caught on. However, the "message" of gospel is limited, entirely dependent on text and as it became commercially successful, it got somewhat orgiastic, a lot of choreographed spontaneity, shrieking and dancing, at which time it lost some of its appeal both to the religious and commercial markets.

Right now there is a lot of country gospel selling in traditional country markets, such as Tennessee Ernie Ford, and of course the hard core folk world supports traditional groups such as the Staple Singers and Swan Silvertones.

Then there is gospel-rock, which is interesting. It's hard to speculate on the future of this sound, but Big Brother and the Holding Company's new single "Down on Me" would certainly have to be put into this category. Janis Joplin, the singer, has a real hard gutsy gospel style and it seems to be catching on big. They performed twice on an already overcrowded program at the Monterey Pop Festival, and that could only have been due to popular demand. I've heard people comment that they never heard a white girl sing like Janis Joplin, but in the 20's and 30's that's all they did.

Most avant-garde rock groups are largely derivative and there's no reason why we won't see a strong trend in gospel-rock with electric accompaniment as these groups sophisticate and new, imitative groups are formed. Already church sounds have been incorporated by, say, an English group like the Bee-Gees, who base one of their numbers on a Gregorian chant, and a slick American group like the Association in "Requiem for the Masses," a track from their new album which seems to get an awful lot of airplay in stations programming albums.

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CATHEDRAL OF TOMORROW

By JANE SCOTT



Rev. Humbard



Cathedral of Tomorrow Quartet

"Oh, I'm 'gonna' take a trip
In the good Old Gospel Ship . . ."
Remember those gospel tunes in the pre-hippie parade? Where rock is the "Rock of Ages" and roll is "That Roll Call Up Yonder?"

They still set the foot a-tappin' and go straight to the heart, believes a gospel apostle for more than 40 years.

He's the Rev. Rex Humbard, 48, pastor of the Cathedral of Tomorrow in Cuyahoga Falls, Ohio.

"And I think it's about time we had a national network show on gospel singing," he said.

Gospel (Old English, Gospel) means "good news." And heart-warming words and music have taken Reverend Humbard on a long trip from a tent to a temple. From the attention of a few thousand to a multimillion radio-TV audience ranging from Montreal to Miami, from Philadelphia to Los Angeles.

Tall, dark and handsome Humbard is pastor of a 5,499-seat interdenominational Cathedral that is considered one of the largest in the world. It can be augmented to seat 7,500. Up over your head is a 100-foot illuminated cross with 4,700 light bulbs.

"Everyone now! I want you to sing No. 334. "I Am Thine, Oh Lord," called out Reverend Humbard Aug. 6 to his 4,000 church audience, televised for 20 States and Canada.

But this was just the start. The 20-member Cathedral Chorus sang out with Stuart Hamblen's "Until Then." The Cathedral Quartette sang "Return to the Saviour Who Cares." And Reverend Humbard got out his guitar and sang along with his wife, Maude Aimee Humbard, "I Am Longing for Jesus."

This was the pastor's 25th wedding anniversary and a 300-pound cake sat up on the 168-foot stage. The couple's son, Rex Jr., 23, couldn't be introduced. He was up there manning the TV equipment. Another son, Don, 20, is associate TV director.

Color TV equipment was permanently installed the following day.

"We've got half a million in TV equipment here," said Reverend Humbard, pointing out his RCA equipment. "We couldn't afford to have all the tapes made and copied on the outside."

Down the hall in the circular building, 943 feet in circumference, was a disk department, colorful LP's lined up against the wall.

"Back in 1940 we recorded for Columbia. We came out on the O.K., Vocalion, Sacred Records, White Church, RCA labels. Now we go down to the RCA studios in Nashville and record for Heart Warming Records," the Reverend said.



Cathedral of Tomorrow

Latest LP is "What a Wonderful Feeling!" by the Rex Humbard Singers (Reverend and Mrs. Humbard, Reverend Humbard's brother-in-law and sister, the Reverend and Mrs. Wayne Jones, and Rex Jr. when he has time to leave the TV studio).

There are seven LP's from the Cathedral Quartette—"Greatest Gospel Hits," "Beyond the Sunset," "Cathedral Trio," "When the Saints Go Marching In," "Taller Than Trees," "With Strings" and "With Brass."

"Guess our biggest seller is my wife's 'Maude Aimee Sings.' She also did 'Old Camp Meeting Time.' She's got a real sweet voice," said Reverend Humbard.

Other noteworthy items: "My Favorite Songs," a \$1 gospel handbook and "Land of the Bible," recorded by Reverend Humbard in the Holy Land.

"Gospel music sales are much different from the Hot 100 or Easy Listening. If one sells 15,000 in an area it's a hit. Gospel songs aren't given the distribution they need," adds Reverend Humbard.

Gospel songs were called "fresh as water from the mountain spring and as refreshing" by author George W. Sonville in "Forty Gospel Hymn Stories" back in 1943. Have the songs changed much?

"No, we're singing the same old heart-tugging ones we did years ago. Ones such as 'I'll Fly Away' and 'Amazing Grace.' They're still simple themes that stir your heart," said Reverend Humbard.

It's hard to believe that he's a grandfather.

He stirred things up himself when he was 13 back at radio Station KTHS in Hot Springs, Ark., where Lum 'n' Abner got their start.

"My dad and mom were ministers. Dad preached 53 years and never belonged to any church. I was travelin' with my four brothers and two sisters as the Humbard Family and I realized something had to be done to reach more people," he said, lapsing a little into his old Arkansas accent.

Reverend Humbard dragged his guitar, his sister Ruth and brother Clement to the station, got the surprised manager to agree to a program. This would have been a one-shot deal if 85 per cent of the mail that week didn't concern "those Humbard kids."

In those old gospel trail days the Humbards sang along with music quartets from the Hartford Music Co., Hartford, Ark.; the Stamps Music Co., Dallas, and the Vaughn Music Co. of Tennessee.

In 1939 the family moved to Dallas and did 33 radio programs a week for the Bethel Temple, WRR, and the Stamps-Baxter Music Co., KRLD.

The family was booked into the Mutual Network in 1943 and their daily program was carried on 100 stations.

In 1944 they were carried over NBC's Blue Network, later to be ABC. The following year they sang out over the Dallas-based Liberty network, mainly sports-oriented.

After 12 years of evangelical work the troupe hit the Akron, Ohio, area and Reverend Humbard and his wife had the call to stay. They did three radio programs a day then over WSLR (then WADC, Akron) and over WXEL-TV, Cleveland, now WJW-TV. They're still on WJW-TV Sunday mornings, the oldest continuous program there.

"We never sing anthems—that's the long-haired music of the church. If people want that, they can go to a regular church. Furthermore we don't intrude on what people feel are real church hymns," he said.

"I love symphonies, but the majority we reach are not classically educated. The gospel meets a real need."

They're the essence of common, universal experience with the touch of God.

"There's one thing I don't like though. Don't like to see gospels sung by people not devoting their lives to God. And singing in nightclubs. I'm not against drinking and I'd go anywhere I could reach people. But I question gospel singing where heavy drinking goes on," added Reverend Humbard.

For the past nine years he and his 10-minister staff have put on a four-hour New Year's Eve Telethon at the Cathedral to keep people off the highways. Some of the nationally known singer who have participated: Mahalia Jackson, Ethel Waters, Stuart Hamblen.

Every first Sunday there's an hour gospel sing at 7 p.m. Joining in on Aug. 6 were a group of singers just back from Vietnam.

The Cathedral has broken ground for a 202-unit Cathedral Apartments for senior citizens and a youth center. And the gospel is winging farther.

Every Monday and Tuesday nights, starting in the fall, the Rex Humbard Singers and the Cathedral Quartette fly to municipal auditoriums in Ohio and nearby States for gospel sings. The Cathedral keeps a Lockheed Lodestar 12-passenger plane at the Akron-Canton Airport.

But "Mr. Gospel" is reaching even higher.

Last May the Cathedral of Tomorrow applied to the Federal Communications Commission for a permit to operate a TV station on Channel 55. Six hours a day community interest, travel and newscasts would be programmed.

"Gospel singing is vastly underrated up there on Madison Avenue. It's hard to sit in New York and know what hits the heart down here in rural sections," said Reverend Humbard.

"If a national network show were produced right it could be both entertaining and uplifting," he said.

Chuck Wagon Gang

By **BILL WILLIAMS**

On Nov. 25, 1936, the Chuck Wagon Gang stood in the small Columbia studio at San Antonio, Tex., and, under the direction of Don Law and Art Satherly, recorded a sacred song titled "The Son Hath Made Me Free."

This was the start of a career which would last more than three decades, cover hundreds of recording sessions, take the group to all parts of the nation, and bring a form of happiness to millions of more than one generation.

Singing on that first session were D. P. (Dad) Carter (tenor), his daughters Rose (soprano), and Anna (alto), and son, Jim, who sang bass and played the flat-top Gibson guitar. This was the original Chuck Wagon Gang of recording fame, although there had been another group by this name previously.

Anna (now Mrs. Howard Gordon), who is the only member of the group who still travels and records, recalls that they got their name from a group which had been singing on a program sponsored by a flour mill at WBAP, Fort Worth, a few months before the first recording session. "When we took over the show, they asked us to use the same name. We became the Chuck Wagon Gang at that moment," she remembers.

Her sister Rose (Karnes) still records with the group, but does not travel any more. Louise Clark does the road

shows in her stead. Another of Dad Carter's sons, Eddie, took over his father's role in 1955, and Howard Gordon completes the current group.

"We started out strictly as a country music group," Rose said. "We always closed with a gospel tune, and gradually we made the move to gospel because 90 per cent of our mail demanded it." The Chuck Wagon Gang had done several country recordings before this first gospel session. It was the gospel music that launched the group on its incredible career. It became exclusively gospel at that point, and has never since then recorded a country song.

In the 31-year success story, the record sales of the Chuck Wagon Gang has rarely varied. There has never been one outstanding record; they've all been that way. This has remained true even though an entirely new generation of record buyers now are involved in their singles and albums.

However, the old songs are still the ones most requested. "Echoes From the Burning Bush," cut over 20 years ago, still is being sold, and still is requested at nearly every performance. "People, though, don't seem to buy the song," Rose explained. "They just buy the Chuck Wagon Gang. I suppose this is why we've been so consistent."

The Gang appeared at the Hollywood Bowl in June of 1964, and sang

before a crowd of 21,000. In an all-night sing at Bonifay, Fla., they sang to 20,000. They've also played Carnegie Hall.

Despite a lay-off during World War II, when the male members of the group were in service, the Chuck Wagon Gang has cut some 300 titles, and there are 16 available Columbia albums. Additionally, there are a few on Harmony.

The Gang now is readying the third generation. Greg Gordon, son of Rose and Howard, will be working with the group full time soon. The 16-year-old has done some work with them already.

The Chuck Wagon Gang is an a&r man's joy. Although they rent a studio for three hours, they normally finish a complete session (an album and a few singles) in half that time. Their voices are so perfectly blended, there's no problem there, and only two instruments are used: the guitar and the bass. On the road, only the guitar is used.

Frank Jones, who produces their sessions at Columbia, said it's the easiest job of his life. "All I have to do is stand in the control room," he said.

In 1955, the Chuck Wagon Gang got their first gold record, "I'll Shout and Shine" and "Wonderful Savior," in recognition of 20 successful years as Columbia recording artists.

This year, just a year late, the Chuck Wagon Gang was to receive a plaque from Columbia during the gathering of country music disk jockeys in Nashville, honoring them for 30 years of recording success.

Nashville, a Center of Religious Music

There is some basic logic to the fact that so much of the world's religious music emanates from Nashville, Tenn.

This city helps shape the theological ideas, religious education programs and devotional life of clergymen and laymen and women throughout the world. Ministers receive training at American Baptist Theological Seminary, Belmont College, David Lipscomb College, Free Will Baptist Bible College, Madison College, Trevecca Nazarene College, Vanderbilt Divinity School, and Scarritt College.

Scarritt College alone helps prepare 40 per cent of the world's Methodist missionaries in addition to missionaries from other denominations. Over 900 graduates of Scarritt serve in some 55 widespread countries around the globe. The Presbyterian Board of World Missions headquarters in Nashville and sponsors some 600 missionaries in 10 nations.

Eight rectors of Christ Episcopal Church in this city have gone on to become bishops.

Located in this city are the African Methodist Episcopal Sunday School Union, the Baptist Sunday School Board, the Gospel Advocate, Methodist Publishing House, National Baptist Publishing Board, Southern Publishing Association of Seventh-Day Adventists, Sunday School Publishing Board of the National Baptist Convention, USA, the Tennessee Christian, the Tennessee Fellowship of the Assemblies of God, the Tennessee Nazarene, the Tennessee Register and the Twentieth Century Christian.

The Gideon Bible headquarters are located in Nashville. The "Upper Room," a publication distributing millions of copies around the world, comes from Nashville.

In Nashville now, there are over 675 churches, synagogues and other

religious establishments, or one place of worship for every 250 persons. Nationally, there is a place of worship for every 530 persons, more than twice the national average.

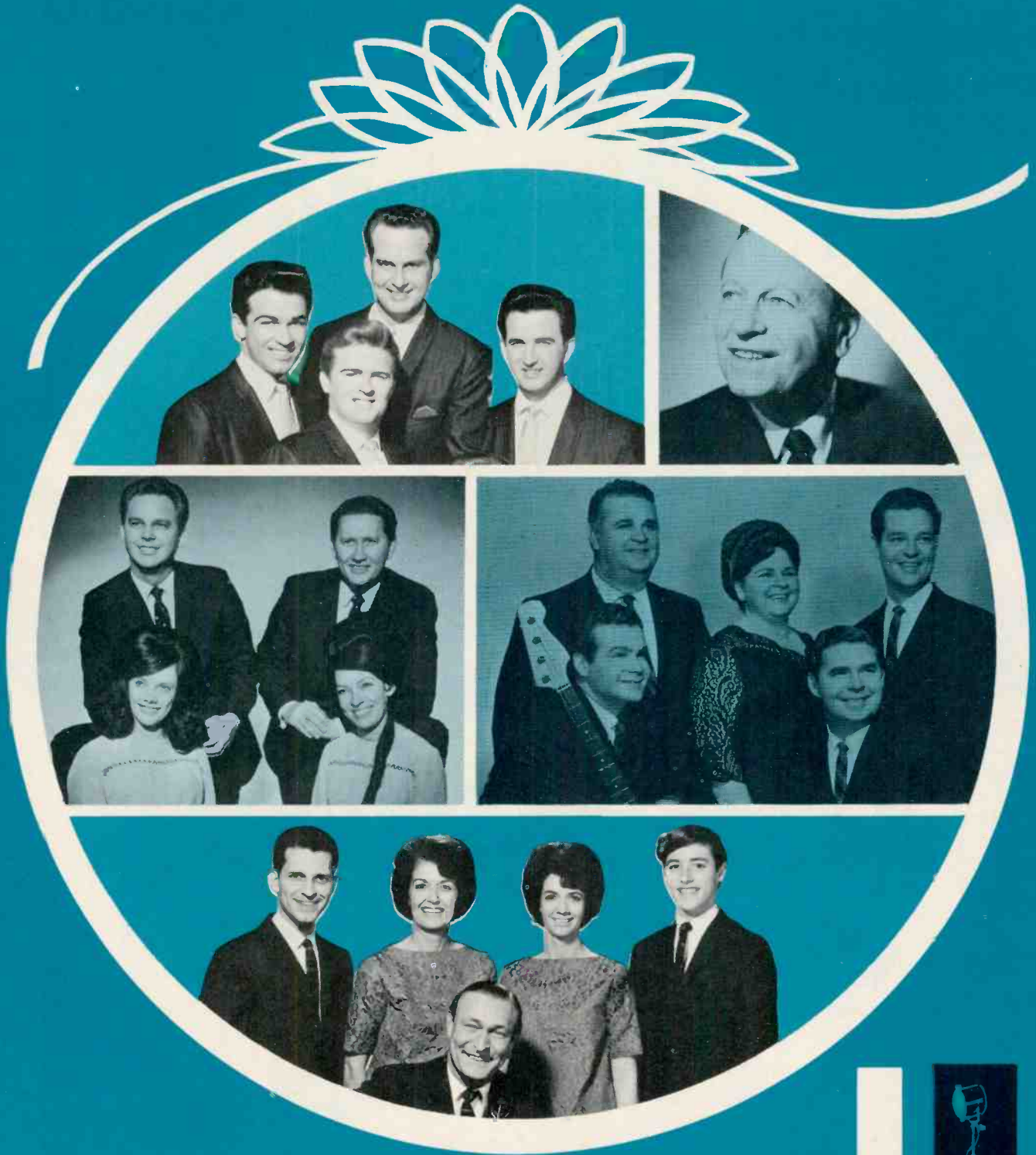
From the simple drums and horns of the Salvation Army to the world-famous choir of St. George's Episcopal Church, there is religious music of every sort.

Religious music is very much a way of life in this part of the "Bible belt," or "Vatican of Protestantism," as it is sometimes called. Every sporting event, every council meeting, business session, civic luncheon begins with an invocation. More often than not they end with a hymn or a prayer.

Ministers from every denomination appear daily on television shows.

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Gruelling, that is, for the performers. They'll be going, off and on, from 7 p.m. Wednesday, Oct. 11, to 5 the following Sunday evening.

Among those preaching is Dr. John Rawlins, pastor of Landmark Baptist Temple, and radio pastor of the "Landmark Hour." Another is Dr. B. R. Lakin, a leading evangelist. Rounding out the sermons is that of Brother Hovie Lister. The Rev. Carl Hatch of Cincinnati is the convention chaplain.

Don Butler is the principal master of ceremonies, and will share duties with Bill Heffner, Marion Snider, Cecil Blackwood and Jim Hill.

A housing bureau was established this year for the convenience of those attending the Quartet Convention.

The convention is something of a camp-meeting, stemming back to the oldest days of gospel music in this country. In all, there will be more than 26 hours of singing.

NATIONAL QUARTET CONVENTION -MEMPHIS

Agenda

DON BUTLER—Master of Ceremonies REV. CARL HATCH—Chaplain

Wednesday, Oct. 11

Goss Brothers	7:00- 7:25	Blackwood Brothers	9:15- 9:55
Memphians	7:25- 7:50	Statesmen	9:55-10:35
Stamps	7:50- 8:35	LeFevres	10:35-11:15
Imperials	8:35- 9:15	Goodman Family	11:15-11:55

Thursday, Oct. 12

2:00-4:00—Service, Dr. B. R. Lakin

Harvesters	7:00- 7:15	Oak Ridge Boys	9:30-10:00
Gospel Troubadours	7:15- 7:30	Couriers	10:00-10:30
Sunliters	7:30- 7:45	Stamps	10:30-10:40
Palmetto State	7:45- 8:00	Imperials	10:40-10:50
Chuck Wagon Gang	8:00- 8:30	Blackwood Brothers	10:50-11:00
Rebels	8:30- 9:00	Statesmen	11:00-11:10
Speer Family	9:00- 9:30	LeFevres	11:10-11:20

Friday, Oct. 13

2:00-4:00—Service, Dr. John Rawlins

Vicounts	7:00- 7:15	Stamps	11:00-11:05
Inspirational	7:15- 7:30	Imperials	11:05-11:10
Wills Family	7:30- 7:45	Blackwood Brothers	11:10-11:15
McDuff Brothers	7:45- 8:00	Statesmen	11:15-11:20
Singing Rambos	8:00- 8:30	LeFevres	11:20-11:25
Klaudt Indian Family	8:30- 9:00	Goodman Family	11:25-11:30
Blue Ridge	9:00- 9:30	Chuck Wagon Gang	11:30-11:35
Florida Boys	9:30-10:00	Rebels	11:35-11:40
Dixie Echoes	10:00-10:30	Speer Family	11:40-11:45
Prophets	10:30-11:00	Oak Ridge Boys	11:45-11:50
		Couriers	11:50-11:55

Saturday, Oct. 14

10:00 a.m.-1:00 p.m.—Talent Contest
1:00 p.m.-4:30 p.m.—Semi Professional
Parade of Quartets—6:30 p.m. until closing

Sunday, Oct. 15

10:00 a.m.-12:00 p.m.—Rev. Hovie Lister
12:00 p.m.- 5:00 p.m.—Parade of Quartets



The Speer Family, one of the veteran groups of gospel music, gesture to emphasize a religious song during a sellout appearance.



The Stamps Quartet, with J. D. Summers, present a happy mood while performing a Gosepl song at Nashville.



The Blackwood Brothers, in concert, sing with deep religious feeling during a Nashville appearance.



Steve Sanders, star of the Broadway production of "The Yearling," sings gospel music at a Nashville all-night sing, accompanied by his father.



Hovie Lister and the Statesmen perform before a sellout crowd at Nashville's War Memorial Auditorium.



Jake Hess and the Imperials perform. Note the hands of Hess, his trade-mark in putting across a song.

Bible Interest on Rise

By ELIOT TIEGEL

The Israeli-Arab crisis of last June seems to have sparked a significant rise in the sales of Bible Voice's recordings of the "Old Testament" and the two-LP package "The Revelations," the last book in the New Testament.

"The crisis sparked a new interest in what the Bible says about the Middle East," reflects George Otis, president of three-year-old Bible Voice, a spoken word specialist, which has also entered the religious music field.

Otis noticed a sharp increase in interest in the Old Testament which is available in a \$119 series of 39 LP's. "The Revelation" package of prophetic information carries a \$6 tag. All LP's are cut at 16 r.p.m.'s.

To some degree the Mid-East situation drew away from Bible Voice's most enterprising project, recording

the entire King James version of the Bible. This project, which took one and one-half years to complete, is now available in:

- Fifty-one 16-r.p.m. albums, totaling 81 hours of listening, \$159;
- Twenty-six 1 $\frac{1}{8}$ and 3 $\frac{3}{4}$ i.p.s. open reel tapes in 3 $\frac{1}{4}$ -inch, 5-inch and 7-inch reel sizes, \$169.95;
- Twelve 8-track cartridges, \$139;
- Six 8-track cartridges of psalms, \$39.

The 8-track cartridges are all 80-minute tri-packs—80 minutes of information being the maximum amount a cartridge will hold, according to Otis.

In addition, the company has also duplicated the living letters, called "Epistles" into six 8-track cartridges (\$49) featuring Cliff Barrows.

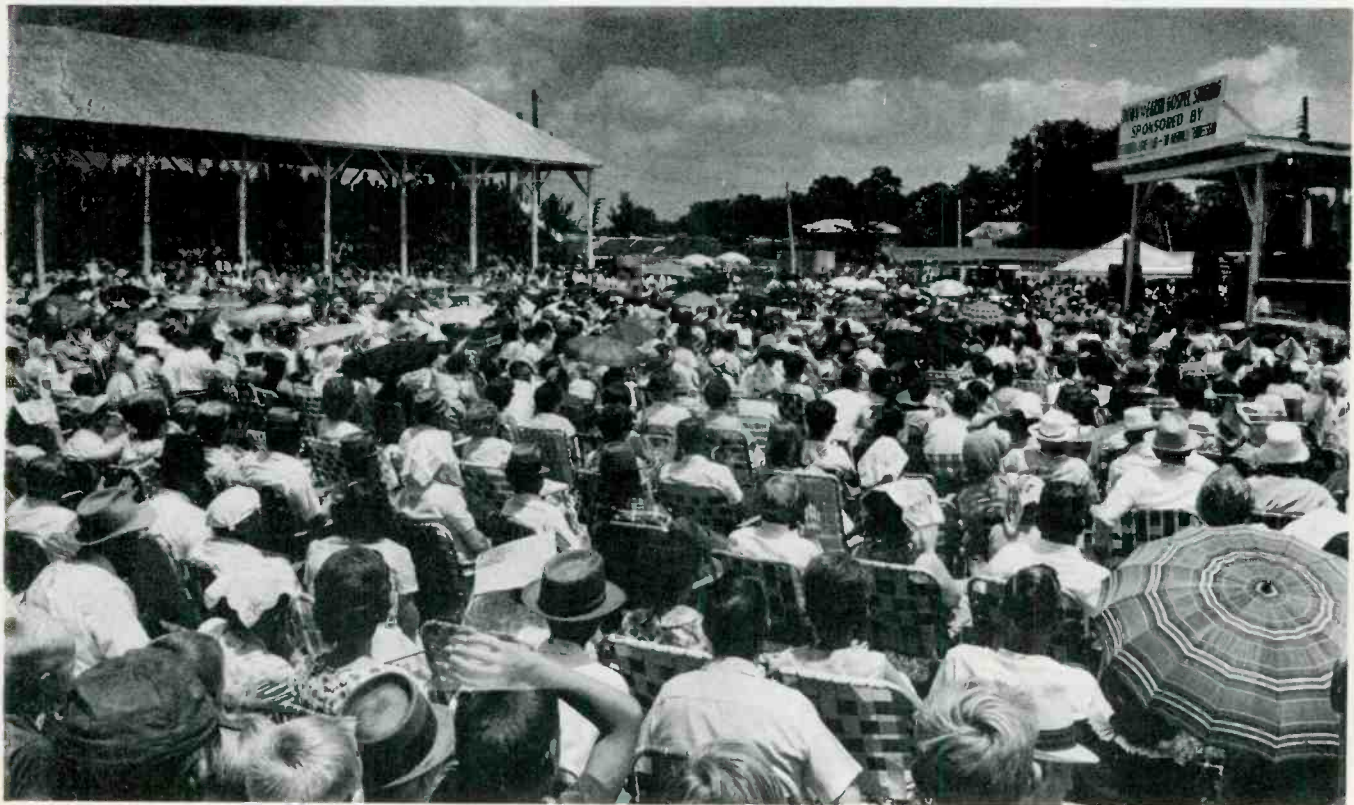
Capitalizing on the growing interest for cassettes, Bible Voice has duplicated the "New Testament" into this cartridge form, with each of the 18 one-hour packages selling for \$6.95. Otis said there was no problem in developing one-hour cassettes. "It worked out real naturally."

Jack French, long associated with Bible readings, was hired to record the King James as well as a revised standard version. The revised standard Bible was done on 12 records and open reel (six tapes, 19 hours, \$39.95). "We got the National Council of Churches license to do that project."

All told, the company estimates it spent \$250,000 on all these Bible projects.

Last year the firm began recording inspirational music, using Paul Mickelson as producer-artist on a number of the first LP's. At the same time, it broke into regular music stores (Goodies, Marshall Field, Music City) as an adjunct to its book/Bible sales and direct sales projects. Asked what religious direct sales are, Otis explained: "There are a number of companies which shag leads, take a church list and show products to the people in their homes."

Otis estimates that as a result of the new regular music outlets, his firm will break \$1 million gross by the end of 1968. "The secular market is becoming bigger than the religious market. That's where our future lies."



Part of the crowd of 18,000 who attended the "Down to Earth" Gospel Sing at Alexandria, Tenn., this past summer. More than 5,000 were turned away.

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The Streets Of Gold • Precious Memories • Lord I'm Coming Home • more



369. **COME ON LET'S SING!** The Weatherford Quartet
It Will Be Worth It • I Can Tell You The Time • others



265. **PLAINSMEN QUARTET**
The Plainsmen Quartet
The Touch of His Hand • Somebody Up There Likes Me • more



257. **SONGS OF HAPPINESS** The LeFevre Trio
I've Been With Jesus • Take A Look In The Book • He • I Can Call Jesus Anytime • more



272. **THE FOURTH MAN** The Vanguards Quartet
The Fourth Man • How Great Thou Art • I Can Call Jesus • Trust And Believe • others



196. **GLAD I'M A CHRISTIAN** Revivaltime Choir
It's A Wonderful, Wonderful Life • He Keeps Me Singing a Happy Song • more



266. **PLAINSMEN QUARTET** — Vol. II
How Great Thou Art • If We Never Meet Again • others



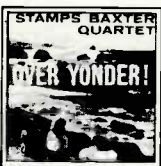
256. **THE FLORIDA BOYS IN NASHVILLE** The Florida Boys Quartet
They Tore The Old Country Church Down • Many Miles Behind Me • more



275. **BORN TO SERVE THE LORD** The Harvesters Quartet
Born to Serve the Lord • I Will Follow Thee • More About Jesus • Because Jesus Said It • more



370. **WHISPERING HOPE** Jim Roberts and Norma Zimmer
Whispering Hope • Abide With Me • Like A Lamb Who Needs A Shepherd • others



168. **OVER YONDER** Stamps Baxter Quartet
Everything Will Be Just Right • I've Never Been Sorry • Jordan Is Calling • I've Been A'Waitin' • others



255. **GOSPEL SINGING JUBILEE** Vol. 1
The Florida Boys; The Couriers; The Goodman Family and The Dixie Echoes Jubilee • others



242. **SHALL WE GATHER AT THE RIVER** Burl Ives
Shall We Gather at the River? • How I Love Jesus • When We All Get to Heaven • others



158. **HOW GREAT THOU ART** The White Sisters
How Great Thou Art • Precious Memories • I Am Not Worthy • Showers of Blessing • more



331. **IT'S A WONDERFUL FEELIN'** The Happy Goodman Family
It's A Wonderful Feeling • My Lord And I • I Don't Regret A Mile • more



259. **WONDERFUL TIME UP THERE** The Plainsmen Quartet
Wonderful Time Up There • I'm Free Again • The Family Bible • Hand In Hand With Jesus



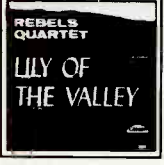
307. **I'M TOO NEAR HOME** The Happy Goodman Family
I'm Too Near Home • Born To Serve The Lord • I Saw The Light • more



371. **FIRESIDE HYMNS** The Imperials
No. Not One • There Is A Fountain • Sweet Hour Of Prayer • My Jesus, I Love Thee • others



268. **TOGETHER** The Harvesters and The Oak Ridge Boys
Come All Ye Children Of The Lord • Jesus, Hold My Hand • Hide Me, Rock Of Ages • others



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Gospel Is Davis First Love



Jimmy Davis

Jimmy Davis is, by his own admission, a gospel music singer first, a country music singer second, then a farmer, fisherman and reluctant politician.

"Reluctant is the word," he insists. "They ran me! I never ran."

But it's gospel music the two-time governor of his native Louisiana wants to talk about most. "This is what I enjoy doing. This is the real me."

Yet Davis, chairman of the board of the Gospel Music Association, has been many things: school teacher, commissioner of public safety, movie actor ("I worked mostly in Westerns where I loaded the gun once and shot all week"), publisher, songwriter and farmer.

Currently he owns four publishing firms: Jimmy Davis, Vern Music, Gospel Tone and Zest. He owns "two or three farms—a lot of good Louisiana land" and he has a life-time contract with Decca records.

"I've been with Decca longer than anyone still singing," Davis claims. "That includes Bing Crosby."

Twice, from 1944 to 1948 and again from 1960 to 1964, the man who was born on a cotton patch at Whitman, La., made his way to the Statehouse to become the most controversial governor since Huey Long.

Davis had sort of "plugged along" until 1939 when he wrote a simple tune that caught the imagination of a depression-ridden world: "You Are My Sunshine."

"No, I really don't know how many times it's been recorded," Davis confesses. "It's somewhere near 200, maybe 250. How much money has it made me? I don't answer questions like that."

Suffice to say it has made him a bundle. He has invested a good bit of that money into "various holdings," and the ex-governor never really has to work another day in his life.

He recently signed for bookings with the Don Light Talent agency in Nashville. Light says Davis is unusual in that he will turn down an

expensive contract in New York and prefer to play before a handful of people somewhere in Birmingham.

The long-time Decca artist has no idea how many records he has cut. "I have 20 gospel albums on store shelves somewhere right now, and that represents 240 songs," he says. "Heaven knows how many singles I've cut. Maybe somebody knows. I don't."

Despite his wealth and the death of his wife this year, he divides his time between his office and Lake Yucatan, where he can fish for perch or bass. Even while fishing he likes to sing for himself.

But singing for the whole world is what has made Jimmy Davis famous. "Oh, yes, gospel music would always be my first choice. I enjoy singing a lot of things, but this is what I really like."

His abundance of great albums include "Sweet Hour of Prayer," "Someone to Care," "Supper Time," "You Are My Sunshine," "Hail Him With a Song," "The Door Is Always Open," "Hymn Time," "Near the Cross" and "At the Crossing."

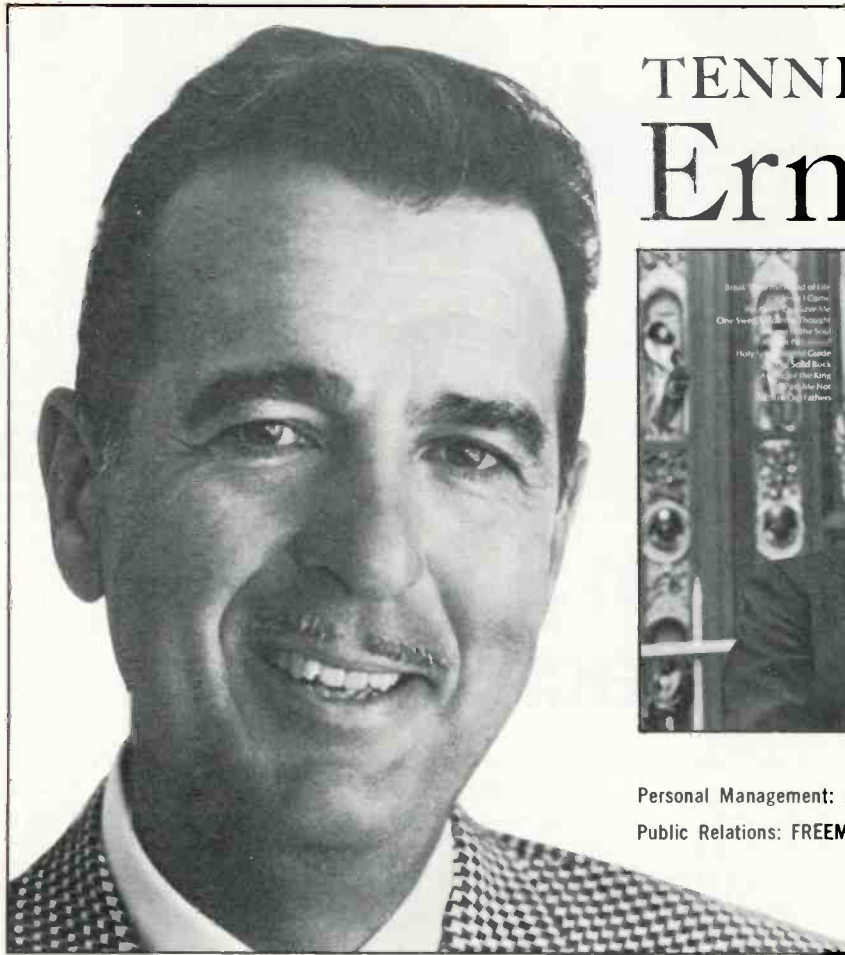
There were times when Davis had to carry out his recording sessions in a clandestine manner.

During his second term as governor, one particular Louisiana newspaper was after his scalp. Davis would fly into Nashville under an assumed name, be hidden out by long-time friend and confidant Owen Bradley, Decca's a&r director, and be secreted in and out of the recording studio while reporters scurried over the streets of Nashville trying to search out the chief executive.

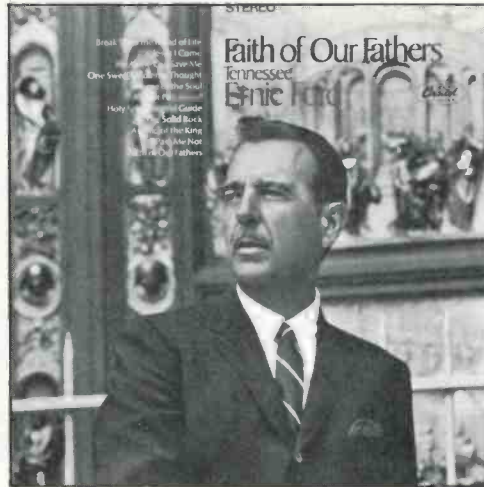
"They never found me," Davis states. "They thought there was something terribly wrong in a governor singing sacred songs."

Now, as a private citizen, Davis can record in relative peace. But, asked about future political plans, he gave a strong political answer.

"I'm not running for anything," he said, "but you never can tell—they might run me again."



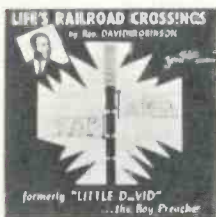
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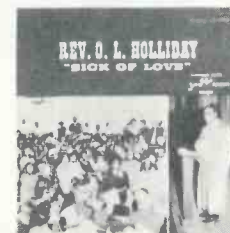
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The Rudy Sisters, in their first appearance as professionals, sing at the Park Concert in Nashville. The Skylite artists are, l-to-r, Patricia, Caroline and Mary Frances.

From Sausages to Sacred Music

The Rudy Sisters, one of the newest commercial gospel groups, made the transition from selling sausages to selling sacred music a successful one.

Additionally, during their first commercial recording session for Skylite, they were called away to sing a command performance for the wife of Tennessee Gov. Buford Ellington. They went.

The sisters, Caroline, Patricia and Mary Frances, grew up on the Rudy farm in suburban Nashville. Their father, Frank Rudy, and their uncle Dan have been in the sausage business for many years. They make "genuine country" sausage.

While the sisters were still children, their parents encouraged them to sing, and they developed a natural harmony together. The idea then struck the elder Rudy that, instead of hiring professional groups to do the television commercials, he would use his daughters. So the girls sang "Have You Tried Rudy's Sausage, Made on the Farm," and it became a local hit. A competitive sausage maker, who admitted he liked the girls personally and loved their singing, also said he wish they'd quit singing because they were selling too many sausages.

Gospel music, however, was the first love of the girls, and as they grew up and developed a professional sound, they entered contests, performed benefits, and generally made themselves welcome. They were particularly prominent at church services and revivals.

It was Elmer Hinton who recognized their potential. Hinton is a "Down to Earth" (the name of his

daily newspaper column) philosopher of the old country school. A man who deals with the common people, he has a vast readership among all social and economic classes because of his homespun humor, his basic honesty, and his understanding of people. As master of ceremonies for the regular park concert series sponsored by his newspaper, he introduced the Rudy Sisters to the crowd assembled. The crowd reaction confirmed his belief in the girls.

Hinton now is their manager-booker. He notes that the sisters are one of the few very young people groups in gospel music. And a girls trio in this field is a real rarity. They also are extremely attractive, and "good people." They believe in what they sell.

Caroline is now Mrs. William Moore Jr., whose husband is an engineering student at the University of Tennessee. They have two sons. Mary Frances is now Mrs. James Maxwell, whose husband has just entered Tennessee on a football scholarship. The middle member is Patricia, a senior at Belmont College. Their coach and arranger is Mrs. Juanita Miller, a longtime neighbor and close friend.

The real test of the girls' ability came at the "Down to Earth" Gospel Sing at Alexandria, Tenn., before 18,000 (5,000 more were turned away). They brought down the house.

Hinton now books them in a package with the Frost Brothers and the Swanee River Boys. Their first album (despite the interruption for the appearance at the Governor's Mansion) is out now on Skylite, titled "Tell It Everywhere."



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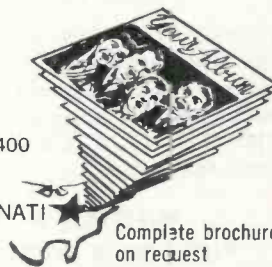
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Supreme Breaks Through

By ELIOT TIEGEL

This is the breakthrough year for Supreme Recordings, the seven-year-old religious label located at Glendale, Calif. Significantly, the company has become associated with the rack jobbing fraternity and its product is now being sold in major retail chains.

Mrs. Jo Mickelson, company vice-president and wife of the company's president and top-selling artist, says the salability of religious music is responsible for a changed attitude on the part of the racks, resulting in greater catalog sales.

Among Supreme's contacts developed during the past year are White Front, Zody's, Cal-Racks, Clarksville Distributors (Georgia), Record Rack Service, Tip-Top and Handleman Drug.

Like all other religious labels, Supreme's basic sales outpost has been the book and Bible store. As its repertoire has expanded (Paul Mickelson's large orchestral works, former TV star Johnny Crawford, the Lang Sisters and Cliff Barrows, a non-exclusive contractee), the company has sought additional distribution avenues. The rack's major influence with key discount chains, plus a mail-order operation, have proved the answers.

Ron Thompson, the national sales manager, maintains contact with the racks and book stores. Orders from the rack accounts can run from 100-200 units.

Book accounts, on the other hand, can order 15-20, but "with a lot of stores doing that, it's a good thing," Mrs. Mickelson says. Some of the book stores do have large record departments and they do order in good quantities. "But with our business it's

steady. We don't have the shooting star, the hit overnight. We don't take things out of the catalog, although we do have a few duds we have to eliminate. But generally the albums are steady movers."

While the Bible/book stores are geared for a churchgoing audience, there are still many customers who are not church patrons. "They're the ones who are buying our records at the regular record counters."

Supreme in September released a major two LP package, "Festival of Praise" in conjunction with the Gold Star Plan, the Valley Forge, Pa., non-drinkers insurance company. The deluxe jacket with four-color printing on both the inside and outside of the package is a \$6 mail-order work. The artists are soprano Nancy Moss with the London Concert Orchestra, Paul Mickelson conducting.

Many of Supreme's large orchestral interpretations are recorded by Mickelson himself in London, a cost saver which enables the label to use top European musicians in a field they normally don't get calls for on the Continent.

Mrs. Mickelson has noted that on the domestic front, book stores have been increasing their orders for stereo albums. The company has always recorded in both mono and stereo, so that's been no problem.

"We're really satisfied with the way things are going," the vice-president noted. "We don't have to gear our music to where it's offensive to us. Through the medium of the orchestra and combos we can offer people a variety of things they want."

Gospel Symposium Honors Edwards

Nashville was the scene this year of a program honoring Henry Edwards, president of the National Gospel Symposium. This was the 25th anniversary of his leadership in Negro gospel music, and it was celebrated at two programs at the Leep Chapel AME Church.

Twenty-seven congregations served by Edwards during the year sent their pastors to the programs to share honors with the symposium president.

Artists appearing to take part in-

cluded the Soul Searchers, Los Angeles; Johnson Specials, Milwaukee; Gospel Keys, Houston; Mrs. Catherine Banks, Cincinnati; The Mass Chorus of Mt. Juliet, Tenn.; the Dixie Travelers, Dickson, Tenn.; the Edward Specials, Royal Gospel Aires, Mrs. Dora Burkley, Mrs. Roberta Foster and the Royal Gospel Singers, all of Nashville.

Edwards appears regularly on a local gospel radio show and as a concert performer.

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Women Promote Gospel Music

Nancy Dunn, from her Nashville office, helps run Gospel Concerts, Inc., a firm which promotes gospel quartet singing on the West Coast, Las Vegas, and Tucson, Ariz.

From that same office she runs the show for Pete Emery, Productions, a "fictitious name" adopted by Jake Hess and His Imperials.

She and her partner, Polly Grimes, are the only major women promoters of gospel music in the nation. The other half of the partnership lives in Redondo Beach, Calif.

Miss Dunn also lived there for a number of years, but now makes Nashville her home. Miss Grimes, who formerly lived in Atlanta, grew up in Gospel Music and had the desire to help it move west. With borrowed money, she set herself up in business on the Coast and began promoting. That's when she met Nancy,

and the two went into partnership. That association has lingered for nearly eight years.

"At the start, people out there didn't know gospel music existed," Miss Dunn says. "No radio stations programmed it, and it was just a great void. Now it's programmed by most stations, at least on Sunday morning, and some stations program it regularly."

Distribution still is a big problem. But at least the music is being heard, and the two ladies are able to bring the shows in. After a recession a few years ago, in which bookings fell off, they now are surging back and show promise of becoming bigger.

"There were many improvements we had to make," Miss Dunn explains. "We gave it a little more production than one normally finds in this area. We use backdrops, spotlights and all the trappings. Our

thought is that people come to be entertained, and we try to give them real entertainment."

She does not think it at all unusual that two ladies busy themselves with promotion. Actually Polly now does all the promotional work on the Coast, while Nancy handles the books in Nashville.

Among the groups promoted by Gospel Concerts, Inc., are the Blackwoods, Statesmen, Imperials, Stamps, Florida Boys, Goodman Family, Oak Ridge, Couriers, Rebels, Dixie Echoes, Speer Family and Chuck Wagon Gang.

They are booked for week-long concerts ("anything less would not be financially feasible"), and play all seasons except the summer, when "everyone in California goes to the mountains or the beaches."

It's a going concern, and a tale of two cities.

New Sound in Gospel Music

A former symphony symposium conductor and a Ph.D. in musical composition have brought about a new sound in gospel music in Nashville.

The two men involved are Rick Powell, who received his bachelor's and master's degrees in music at Florida State University, and his doctorate at Peabody College in Nashville, and Robert McKenzie, former music department head and symposium conductor, and later manager of the Nashville Symphony Orchestra.

Powell came to Nashville from his Tampa home two years ago, prepared to make his mark on the Nashville scene as an instrumentalist who could play virtually any string. Through a mutual friend, Bunyan Webb, a leading classical guitarist, he met McKenzie, who then was managing the symphony.

The two discovered they were both singers, and decided to form a musical back-up group (the Rick Powell Singers), who would offer their services as background to any sort of recording session in the city's busy studios.

Their earliest calls were for back-

up work with gospel soloists. Both men became keenly interested in gospel music (they had been familiar with this sort of music since childhood), and began concentrating on this field. McKenzie went a step beyond. He left the symphony and became associated with Bob Benson at Heartwarming Records.

Then an evolutionary process got under way. Powell and McKenzie felt that the "Nashville Sound" had unlimited possibilities, not restricted to country music. They felt that good gospel groups needed complementing with this "sound."

The first step was to lend voices and arrangements to the soloists, and then to the established quartets. Strings were added, and gradually so were the horns and the percussion, getting away from the total piano sound. Then the harp came into use.

Powell and McKenzie then decided to import from Memphis the 18-voice First Assembly of God choir, to give further depth and richness. This select group of 18 was taken from the church's 120 singers, who have a regular radio show in Memphis. They were especially adept at memorization,

learning arrangements in a single rehearsal.

Powell and McKenzie became two of the busiest men in Nashville, arranging the sessions, producing them, directing the strings and voices, and giving the new concept to gospel music. Since each is fully talented in all fields of music, their work is interchangeable.

By September of this year the two men were handling four albums a month (48 sides), starting with the basics. They arranged each song to fit the singer, added whatever was necessary to bring out the best in the song, and came up with results. Those results were so pronounced that some of the gospel artists began cutting singles, almost unheard of in the overall gospel field.

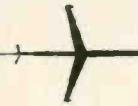
Now, for the first time, Nashville is capable of offering a gospel soloist or group whatever it wants in the way of sound. Admittedly more expensive, the new approach sells more records and allows more radio stations to fit the gospel music into their programming.

Gospel music, like country music, suddenly found new avenues from Nashville.

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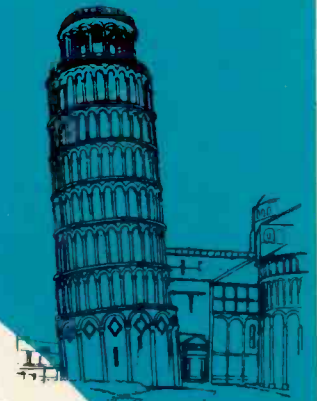
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The Churches are Singing More

By ELIOT TIEGEL

People are singing more religious music today than ever before. Tim Spencer, RCA Victor's religious distributor, gives this explanation.

"People are hungry for peace in their minds. "There is much frustration. Gospel music is an outlet. People are conscious of the fact that they need something; they're reaching out to encourage themselves to keep their chins up. This is not the time for people to weep and give up.

"The churches are singing more—the Catholics are using more hymns today than at any time during the past 500 years. The churches are filled with young people who are singing gospel songs. The Jewish religion, whose songs were mournful and on the sad side in a minor key, has developed songs in a major key. All over the world, people are singing because they've broken their bondage. We have a fantastic wealth in this

country. We have two cars, everybody's feeling good. They should be singing . . . and praying also."

Religious recordings help solidify this inner strength, Spencer claims. There are two kinds of religious songs motifs: repent and rejoice. Repent-ing songs seem to be developing faster, Spencer feels. "There is a hunger in people trying to get to God. Billy Graham goes to Godless England and gets nearly three million people to hear him."

Spencer says gospel recordings are selling better today than ever before. "The most important factor in this peak is the people's hunger for God. But the people who buy the records and sheet music really believe in it. Christian people are having a hey-day singing songs of Zion. Some of doing it for money. The majority are scared. The world's scared."

Spencer believes this uncertainty

is moving people toward religious music which they can gain inspiration from in their homes. "They're searching, trying to find peace of mind. And they're finding it in evangelical churches."

The majority of the gospel quartets are entertaining, Spencer says, in a way which glorifies God. "The Bible says 'Sing and clap your hands.' David was the greatest gospel singer in the world. Some of his songs were tender; some were condemning.

"Gospel music is a very needed commodity today because people are rejoicing in the dungeon of indecision."

Quoting survey material, Spencer says the greatest majority of people in asylums haven't been identified with Christianity and gospel music. "People don't have to go off on a psychedelic experience. They can gain spiritual expression through their singing."

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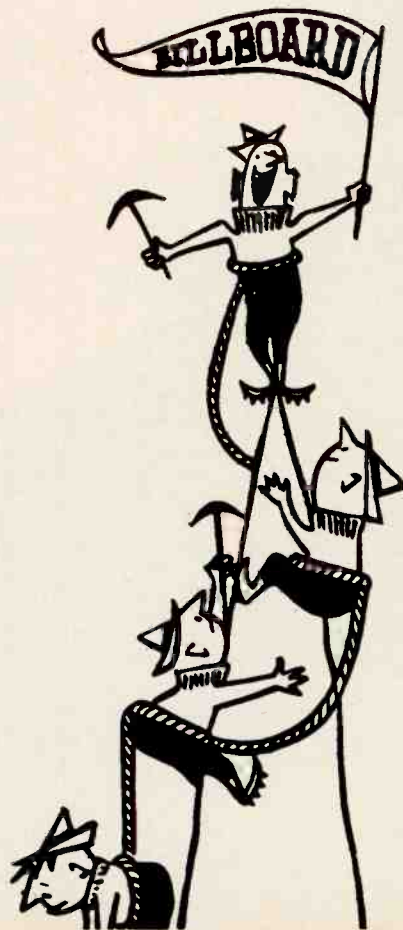
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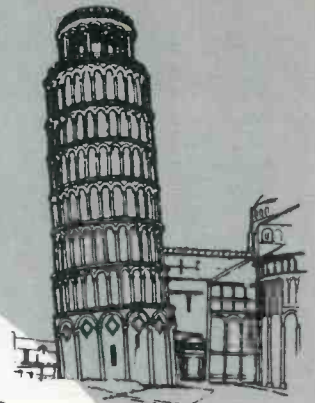
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Back to Historical Hymnity

In the 1880-1890 days of the Dwight L. Moody revivals, gospel music was prevalent in the "Southern Presbyterian" (Presbyterian Church, U. S.) church. This continued on into the Billy Sunday era.

"Today, however, the Southern Presbyterians have moved back into historical hymnity," said Dr. James Sydnor, of the music department of the Presbyterian School of Education in Richmond, Va.

Dr. Sydnor said, though, that many congregations, particularly rural, use the old-fashioned gospel music. "In many instances it's pretty well up to the minister," he said, "who consults with his musicians and even with his congregation to determine what they know and what they prefer."

In modern times, the Southern Presbyterians sing three hymns during their service: an opening hymn of praise, a second "didactic kind" of hymn which prepares the congregation for the thoughts contained in the sermon, and a final rousing hymn of consecration.

For a number of years a denominational committee known as the Advisory Council on Church Music has been selected by the Board of Christian Education, also in Richmond. This council selects, a year in advance, a "hymn of the month," which may be of the gospel variety or something else.

"The practice is to use this monthly hymn at all public services, to have the local congregation participate in singing it, and to have the choirs sing it at an anthem in case it is unfamiliar to the public," Dr. Sydnor explained. He said this allows congregations to learn new sacred music, broadening their knowledge of the music of the Southern Presbyterian church.

The professor made it clear this applied only to the branch of Presbyterianism which he represents. "The so-called Northern Presbyterians have their own separate system," he added.

Dr. Sydnor said he hopes the traditions of gospel music continue because of their historical significance and their meaning.

"Church people should be familiar with all kinds of music," he said.

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Gospel Enters the Mainstream - 1967

continued from page 8

Gospel music adopted contemporary production techniques and commercial arrangements to produce singles with a greater than ever universal appeal. An example was the Oak Ridge Boys' single of the Glen Campbell song, "Less of Me," which I produced. Other gospel producers and artists crossed over into the commercial country field to tap hit writers and publishers for fresh material. Award-winning writers Bill Anderson and Glen Campbell were two of the first writers to come up with new, honest gospel material. Campbell's oft recorded "Less of Me" and Anderson's equally successful "Great Great Day" set the tone for this wedding of country talent and gospel product.

This soon became a two-way street as country recording artists looked to the gospel field for fresh, potent material for those perennial gospel albums turned out regularly by the top artists. During 1967, the gospel music influence was apparent in gospel LP's turned out by Elvis Presley and country artists such as the Browns, Del Reves, Porter Wagoner, Connie Smith, Skeeter Davis and others.

Sales figures spell out the success story. Presley's special Easter album, which included original songs by gospel music writers and vocal backing of the Imperials Quartet and the Jordanaires, was (and is still) a hit LP. The Browns say that of the 12 RCA LP's they've turned out over the years, their second best selling package is a four-year-old gospel album. Like other artists, the Browns included in their most recent gospel effort such gospel songs as "When I Lift Up My Head," by Dottie Rambo. Skeeter Davis included "Who Am I," by Rusty Goodman, in her newest gospel LP, and Connie Smith recorded Rusty's "I Wouldn't Take Anything for My Journey Now" in her latest gospel album.

Gospel music voices gave country and pop artists a fresh sound in the background singing department. Presley used the Imperials and the Jordanaires; Red Foley used the Oak Ridge Boys on his new Decca gospel LP, and the Blackwood Brothers backed up Porter Wagoner on his "Grand Ole Opry" LP which grabbed a NARAS Grammy award this year for the Best Sacred Recording (Musical).



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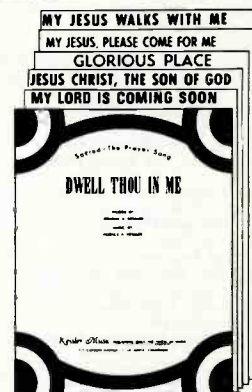
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FRANCIS LAROCQUE—Wonderful Peace; 1912M/S
THE SINGING LUNDSFORDS—Don & Beverly No. 2; 2031
CONNIE AND LOWELL LUNSFORD—Singing a New Song; 2044
ED LYMAN—The Living End; 1944M/S
 —The NOW Sound of Ed Lyman; 1948M/S
CONNIE & LOWELL LUNSFORD—I'll Sing Hallelujah!; 1768-1769
MAUDE AIMEE—Sings Her Favorite Gospel Songs; 1907M/S
 —Old Camp Meeting Time; 1908M/S
LOWELL McMANES—I've Been to Calvary; 1903M/S
EUNICE MORRISON—Welcome, Come In; 1905M/S
MUSICAL MESSENGERS (Dave Goodwin)—What a Wonderful Thing; 1913M/S
ARMOND MORALES—The Velvet Voice of; 1772-1773
MAX MORRIS & HIS PIANO—1719
MAX MORRIS PLAYS THE PIANO AGAIN—1731
EDDY NICHOLSON—Remember Me; 1740-41
SHERRILL NIELSEN—The Top Tenor; 1774-1775
NEW FOLK—Uprising; 1918M/S (On Campus)
BOB NEWKIRK—Hymns He Sings on Breakfast Club; 1942M/S
THE OAK RIDGE QUARTET—1946M/S
DOUG OLDHAM—Sings 12 Songs of Bill Gaither; 1930M/S
THE OAK RIDGE QUARTET—Songs We Wish We'd Recorded First; 1901M/S
 —Featuring Duane Allen Out Front; 1911M/S
THE OSBURNS—Spread the News; 1900M/S
PLAINSMEN QUARTET—New & Old Gospel Songs; 1792-93
 —Sings Songs of Inspiration; 1798-99
 —Little Is Much; 1836-37
THE PROPHETS—Vital and Vibrant; 1872-73
PROPHETS QUARTET—Love Like the Sun; 1888-89
 —1934M/S
THE RONNIE PAGE TRIO—Religious Folk Music; 2007
DOTTIE RAMBO—Sunshine, Shine On; 1806-07
 —The Good Ole Days; 1830-1831
 —Come Spring; 1884-85
DOTTIE RAMBO & THE IMPERIALS—1886-87
THOSE SINGING RAMBOS—1868-69
RAMBOS—Gospel Ballads; 1919M/S
REX HUMBARD SINGERS—What a Wonderful Feeling
REX HUMBARD—LAND OF THE BIBLE—Tour of Holy Land; 2042 (Mono)
LEE ROBINS—Yours With a Song
ROSIE ROZELL—Swinging Spirituals; 1746-47
 —He's Greater Than These; 1951M/S
SACANDAGA BIBLE CONFERENCE—Concert Echoes; 1904M
SEGO BROTHERS & NAOMI—With the Help of God; 1952M/S
THE SINGING SHEPPARDS—A Sacred Concert; 1712-13
 —At Home; 1915M/S
CAROL & JIMMY SNOW—Visions of Glory; 1710-1711
 —Carry On Family Traditions; 1770-71
HENRY SLAUGHTER—Artist at Work; 1816-17
SLAUGHTER WRITES—Imperial Sing; 1814-15
STATSMEN QUARTET—Hits of the Decade; 1940M
WINNIE SMITH—A Christmas Delight! (Folk Carols of Christmas); 1950M/S
SPEER FAMILY—On Concert Tour; 1854-55
 —A Singing Heritage; 1878-79
 —Rejoicing With Mom—1920M/S
SONGFELLOWS QUARTET—How Great Thou Art; 1914M/S
SPEER FAMILY—Hymns; 1937M/S
SWEDISH GOSPEL SINGERS—Glory Land Road; 1941M/S
 —Touring the U. S. A.; 1921 M/S
THE SINGSMEN QUARTET—There's Coming a Day; 2043M/S
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IRA STAMPILL SINGS—1720-21
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 —Praise God & Sing (Duets); 1925M/S
 —1926-M/S
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THE COFFEE FAMILY—Sings Songs About Heaven; 1765
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JAYLA label—
THE SOUL WINNERS—Golden Gospel Melodies; 1001
TRUE GOSPEL QUARTET—What a Great Saviour; 1002

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LUPTON DRIVE BAPTIST RECORDINGS—
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MISSION RECORDS—
MISSION FAVORITES—LP1

JEWEL RECORD CORP.

REV. O. L. HOLLIDAY—How Sweet It Is (Sermon); Jewel LP 0003
 —Sick of Love (Sermon); Jewel LP 0011
 —The Assassination of President Kennedy and the Crucifixion of Jesus (Sermon); Jewel LP 0008
REV. R. D. HOLLOWAY—Paul's Last Letter (Sermon); Jewel LP 0007
 —Jonah's Mission of Mercy (Sermon); Jewel LP 0009
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 —Willie Morganfield With Christian Unity Baptist Church Choir; Jewel LP 0010
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THE TRAVELING ECHOES—The Traveling Echoes; Jewel LP 0005
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ELEANOR WORKMAN—Yes, God Is Real; W1942
 —A Little Child Shall Lead Them; EH 1001

LA SALLE RECORDS

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 —There's a Man Standing by Jordan; EP 507
 —I Want to Rest; EP 507
 —One God, One Faith, One Love; EP 507
THE FAITHFUL WANDERERS—Surely You Live; EP 508
 —Heavenly Father; EP 508
 —End of My Journey; EP 508
 —I Need Jesus to Walk With Me; EP 508
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 —Each Day; EP 205
 —Get Away Jordan; EP 205
 —Jesus Is All the World to Me; EP 205

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 —I've Got It; 14124
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 —I'll Fly Away; 14114
 —Carry Me Back; 14138
BIG JOHN & GOLDEN ECHOES—Ride Away to Heaven; 14091
THE BLENDWRIGHTS—Over the Sunset Mountain; 14092
 —Let Down the Ladder; 14070
BOYER BROS.—Take Troubles to Jesus; 14143
 —Step by Step; 14155
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EPPS GOSPEL SINGERS—Just Try Jesus; 14112
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 —Lord Touch Me; 14006
 —Meeting Tonight; 14015
 —Packing Up; 14020
 —That Old Landmark; 14034
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 —Learn How To Wait; 14067
 —I'll Make It Alright; 14098
GOSPEL CLEFS—Gospel Clefts; 14023
 —Gospel Clefts Anniversary; 14035
 —So Good; 14053
 —The Precious Name; 14108
GOSPEL HARMONETTES—A Gospel Concert; 14050, 14037
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THE JEWEL GOSPEL SINGERS—The Harvest; 14086
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 —Old Time Song Service; 14156
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HOWARD LEMON SINGERS—Use What You Have; 14149
LORDS OF HARMONY—If God Gave Us Everything; 14111
 —Grant Me This Day; 14158
 —God's Love Shall Never Die; 14129
MAJESTIC MALE CHOIR—Salvation; 14113
 —The Throne of Grace; 14130
 —Time Is Now; 14154
ROBERTA MARTIN SINGERS—Spirituals; 14008
 —Grace; 14022
 —Trv Jesus; 14039
 —Since I Met Him; 14043
 —It Was the Blood; 14054
 —Out of Nowhere (Service); 14066
 —He Has Done Great Things; 14119
 —One Step Away; 14147

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MIGHTY GOSPEL GIANTS—Heavenly Father; 14101
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 —My Child Came Home; 14162
DOROTHY NORWOOD SINGERS—Johnny and Jesus; 14083
 —The Old Lady's House; 14093
 —The Bell Didn't Toll; 14107
NEOPOLITAN CHOIR—He Knows; 14142
ORIG. BLIND BOYS OF ALABAMA—Revival Time; —14044
BROTHER EDMUND PATTERSON—W.A.O.K. Gospel —Show; 14118
RAYMOND RASBERRY SINGERS—He Doeth All Things —Well; 14040
 —Couldn't Find Satisfaction; 14132
RAYMOND RASBERRY—Deliverance Will Come; 14080
 —Pray When Things Go Wrong; 14087
REV. CLEOPHUS ROBINSON—We Shall Gain the Victory; 14100
CLEOPHUS ROBINSON—How Sweet It Is; 14121
REV. & MRS. LAWRENCE ROBERTS—Presenting; 14089
LITTLE LUCY SMITH—Gospel Organ Solos; 14056
SOUTHWEST MICHIGAN STATE CHOIR—Wonderful Wonderful; 14077
 —The Pure in Heart; 14099
 —Salvation Is Free; 14120
 —City Called Heaven; 14151
ST. JOHN'S INSPIRATIONAL CHOIR—Choir in Concert; —14088
PROF. HERMAN STEVENS—Organ Solos; 14160
SUNRISING KINGS—Ring Out the Name of Jesus; —14145
SWINDELL BROS.—Trouble of Mine; 14064
SWINDELL BROS. & REV. WILKERSON—Holy Train; 14090
HARRISON SMITH—Old-Time Prayer Meeting; 14128
PROF. CHARLES TAYLOR—The Message; 14029
STARS OF FAITH—In the Upper Room; 14038
ROSIE WALLACE & CHOIR—Wake Up in Glory; 14106
 —God Cares; 14081
WARD SINGERS, ETC.—Newport Spiritual All Stars; 14013
 —Got the World in His Hands; 14027
CLARA WARD & WARD SINGERS—I Feel the Holy Spirit; 14026
MARIAN WILLIAMS—O Holy Night; 14032
CHARLES WATKINS & CHOIR—Shady Green Pastures; 14065
REV. CHARLES WATKINS & CHOIR—The Last Sheep; 14164
CORINTHIAN GOSPEL SINGERS—City Called Heaven; 2011
THE ELLISON SINGERS—He's Holding Me; 2014
FAMOUS CARAVANS—Old Time Religion; 2000
THE GOSPEL CAVALIERS—Live With Thee; 2019
THE GOSPEL EMERALDS—Blest Is He That Cometh; 2018
THE GOSPEL MESSENGERS—His Love; 2017
GREATER HARVEST BAPTIST CHOIR—A Gospel Program; 2016
HARMONIZING FIVE—Hands of the Lord; 2009
SALLY JENKINS SINGERS—Help Me to Run This Race; 2015
MURRAY SINGERS—Jewels; 2012
NORTH PHILADELPHIA JUNIORS—In the Building; 2013
REV. H. B. CRUM & GOLDEN KEYS—The Bible's Right; 2010
THE BIBLETONES—You Know My Heart; 3018
BIRDS OF HARMONY—Jesus Is a Friend; 3033
BLIND BOYS OF ALABAMA—God's Promise; 3013
PROF. ALEX BRADFORD—Walking With the King; 3006
TOMMY BROWN GOSPEL SINGERS—I'm a Pilgrim; 3014
THE CARAVANS—Mary Don't You Weep; 3005
 —Blessed Assurance; 3007
 —He Won't Deny Me; 3008
 —Caravans' Anniversary Album; 3009
 —Hold to God; 3010
 —I Won't Be Back; 3016
 —Choose Ye This Day; 3049
CHRISTIAN TABERNACLE CHOIR—I Believe God; 3031
THE CHRISTIANAIRES—Gospel Time; 3000
ORIG. CHURCH OF GOD—Have You Been Washed in the Blood; 3043
 —My Soul Is Anchored; 3037
CORNERSTONE CHOIR—I'm God All By Myself; 3035
REV. CRAIG & TABERNACLE CHORAL—Heaven; 3020
REV. J. C. CRAWFORD—A Nail in a Sure Place (sermon); 3012
JESSY DIXON CHICAGO COMMUNITY CHOIR—Faith; 3030
JESSY DIXON & CHOIR—Sit at His Feet and Be Blessed; 3036
 —Child of God; 3040
JESSY DIXON SINGERS—These Heavy Burdens; 3055
DRAYTON GOSPEL SINGERS—Come Up to Mount Zion; 3042
ESTER FORD & EXODUS SINGERS—I Will Go; 3023
GATE CITY SINGERS—Prayer Is the Key; 3004
GOSPEL MESSENGERS—I'm Going to Make It; 3045
GOSPEL WONDERS—As Long as I've Got Jesus; 3039
 —Feel So Good; 3052
HEAVENLY TONES—I Love the Lord; 3050
IMPERIAL GOSPEL SINGERS—The Sower; 3015
 —Lord Will See You Through; 3032
 —Let's Sing Together; 3046
THE IMPERIAL SINGERS—No Man Speaks Like Him; 3025
LIZ & THE GOSPELLETES—I Must Tell Jesus; 3048
REV. ROBERT LUCAS—Turn It Over to Jesus; 3054

MEDITATION SINGERS—Sanctified Lord; 3024
 —God's Gonna Trouble the Waters; 3028
 —I'm Holding On; 3038
ANNA MURRELL SINGERS—The Lighthouse; 3031
THE NEWBERRY SINGERS—When He Descends; 3019
PENNSYLVANIA STATE CHOIR—Prayer by Sr. Bishop Ozro T. Jones; 3034
SELAH SINGERS—Down at the Cross; 3002
SENSATIONAL SIX—Just Beyond the River; 3027
SOLID ROCK CHOIR—Until We Meet Again; 3044
THE SOUTHERN ECHOES—The Old Account; 3022
ST. JAMES CHOIR—Child of the King; 3047
ST. LUKE YOUNG ADULT CHOIR—What We Need; 3029
STAPLE SINGERS—A Gospel Program; 3001
VICTORIOUS GLORYLANDERS—I'll Be There; 3053
VICTORY CHOIR—He'll Welcome You; 3026
VICTORY CHORAL UNION OF PHILA.—I'll Be Ready; 3017
ALBERTINA WALKER (solos)—Tell the Angels; 3051
MARIAN WILLIAMS—Somebody Bigger Than You and I; 3003
R. BANKS AT ORGAN—Sing a Hymn to Jesus (Inst.); 6084
ALEX BRADFORD—I'll Work Till the Day Is Done; 6111
ALEX BRADFORD SINGERS—I Found the Answer; 6117
CHRISTIAN TEMPLE CHOIR—Sermon on the Mount; 6115
 —He's a Shelter; 6118
ELETE JUBILEE SINGERS—Adam & Evil; 6107
GOSPEL ALL STARS—The Gospel Train; 6070
THE GOSPEL REDEEMERS—The Lord Is the Master; 6110
 —Judgment Day; 6116
THE ROYAL SILVERTONES—Jesus, I Love Your Name; 6112
THE SMITH SISTERS—Lord See the Rain; 6019
WARD SINGERS & OTHERS—A Gospel Program; 6080

SOUNDS OF AMERICA

REV. & MRS. M. A. BOUDREAU—I've Found Something; LPG 1002
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MCCALLA AVE. BAPTIST CHURCH (Knoxville, Tenn.)—Now Let Us All Praise God and Sing; LPG 1004
THE PEACOCK SISTERS—Presenting the Peacock Sisters

SUPREME RECORDINGS

REV. ROBERT ALEXANDER—Praise From the Pulpit; SM-1025, SS/2025
BEN & BETH ALLEN—Songs of Radiant Splendor; SM-1039, SS-2039
LONNA ARKLIN—Songs of Adoration; LA-621
RONNIE AYALONE—O Divine Redeemer; SM-1034, SS-2034
 —Songs of the Nazarene; SM-1027, SS-2027
CLIFF BARROWS—A Crusade Choirsing; SM-1040, SS-2040
JOSEPH BELLESI & HELENE LANDRUM—I've Discovered the Way; SM-1003, SS-2003
JOSEPH BELLESI—Forward to Christ—SM-1007, SS-2007
PAUL BERGEN—Basso Brilliance; SM-1013, SS-2013
JIM BOHI—Christmastime; SM-1046, SS-2046
MERLE BOOTH—The Singing Pastor—MB-732
 —Where Jesus Walked—MB-733
THEL BRINGAS—Thel Bringas; M-109, S-209
GEORGE BROADBENT—Old-Fashioned Hymns; CM-5004, CS-6004
WILLARD CANTELON—LSD Battle for the Mind; M-113
CHURCH OF THE OPEN DOOR—Choir & Symphonette—God's Design for the Age; SM-1009, SS-2009
CLAIBORNE BROTHERS QUARTET—My Heavenly Home; CQ-701
 —On Tour; CB-703
 —At Winona Lake; CB-704
 —Cross at the Crossroads; CQ-702
CORNERSTONE RECORDING ARTISTS—Galaxy Vol. I; G-102
 —Galaxy Vol. II; G-103
HOWARD CORRELL—The Lord Is My Light; SM-1017, SS-2017
THE COUNTS—The Counts; CO-925
THE COVENANT GOSPELAIRES—Presenting . . . The Covenant Gospelaire; M-103, S-203 Supreme
 —Contemporary Gospel Sounds—Supreme M-114, S-214
JOHNNY CRAWFORD—The Restless Ones; M-110, S-210
BOB DANIELS—An Evening With Bob Daniels; SM-1032, SS-2032
BEVERLY DUNN—The Voice of Beverly; BD-641
EDDIE & BEVERLY DUNN—Duets, Cornerstone; EB-841
 —Songs of Phil Shuler; PS-842
VEP ELLIS—Vep Ellis Sings Oral Roberts Crusade Favorites; SM-1031, SS-2031
 —Songs of Home & Heaven; VE-803
THE EVANGELAIRES MIXED QUARTET—Our Best to You; E-845
DAVID FLAGG—In His Presence; SM-1041, SS-2041
TONY FONTANE—I'm His To Command; TF-777, S-777
KERRY & TONY FONTANE—With This Ring; F-778
AL GARR—The Glory of God; SM-1019/SS-2019
 —Room at the Cross; SM-1001, SS-2001

DICK GOODWIN—I Heard God Today; DG-780
 —I Met the Master; DG-781
DAVE GRANT—An Invitation; DG-725
 —Just For You; DG-726
 —Teenage Diary; DG-727
 —Teenage Love; DG-125
 —The Well Rounded Square; DG-126
GORDON GREEN—This I Believe; Supreme-1043, SS-2034
MARGARET HARDISTY—Adventure With Margie and the Secret Hideout Gang; C-300, SC-400
 Treasures From the Heart; SM-1038, SS-2038
DON HEGLAND—Ring the Bells of Heaven; DH-1101
THE HEMAN QUARTET—The Sands of Time; HQ-713
 El Tiempo Marco Su Hora; HQ-1305
THE HERALDS QUARTET—Volunteers for Jesus; M-101
INDIAN REVIVAL CENTER CHOIR—I'm On the Battlefield for My Lord; IC-804, S-84
RAE JENKINS—The Sacred Strings of the British Isles—Supreme SM-1024, SS-2024
PHIL KERR—Phil Kerr Presents; PK-991
 —I've Got a Melody; PK-992
THE KLAUDT INDIAN FAMILY—The Klautd Indian Family; KF-905
 —The Highest Hill; KF-906
 —Where He Leads Me; KF-907
JOYCE LANDORF—Peace Through the Lord; SM-1014, SS-2014
HELENE LANDRUM—His Love Is in My Heart; SM-1012, SS-2012
LANG SISTERS—The Lang Sisters; M-111, S-211
 —In Sweet Harmony; M-116, S-216
BOB LARSON—I've Got the Lord; CR-3000; CR5-4000
LAYMEN SINGERS—Singl With the Laymen Singers; SM-1016, SS-2016
 —Worship With the Laymen Singers—SM-1030, SS-2030
 —Incomparable Laymen Singers; SM-1042, SS-2042
LONDON CRUSADER CHOIR—Now Thank We All Our God; SM-1002, SS-2002
ED LYMAN—The Golden Voice of Sacred Song; SM-1005, SS-2005
LENORE MAE—Celestial Reflections; LM-1105
CHARLES MAGNUSON—The Golden Touch of Charles Magnuson; SM-1029, SS-2029
RUSSELL MARSHALL—Russell Marshall Sings; RM-740
MCKINNEY SISTERS—Softly and Tenderly; MS-605, S-65
 —Heaven's Harmony; MS-606
MELODYAIRES QUARTET—Only a Look; MQ-721
 —The Old Time Way; MQ-722
SONNY MORENO—Only One Life; M-105
ROBERT MUNN—Organ Masterpieces; CM-5002
THE MUSICAL BETTS—The Golden Bells; MB-1005
THE NELSON QUARTET—How We Love to Sing; M-102, S-202
PAUL MICKELSON—London Symphonic Band & Male Chorus; SM-1004, SS-2002
 —Thanks be to God; SM-1011, SS-2011
 —Choirsing! Vol. I; SM-1018, SS-2018
 —Choirsing! Vol. II; SM-1023, SS-2023
 —Choirsing! Vol. III; SM-1035, SS-2035
 —Day Is Dying in the West; CM-5001, CS-6001
 —Eventide—Console; CM-5003, CS-6003
 —Christmas Concert at the Console; CM-5005, CS-6005
 —Paul Mickelson's Organ Music; CM-5006, CS-6006
 —Christmas Bells; SM-1010, SS-2010
 —A Symphony of Strings; SM-1022, SS-2022
JEANNE ODELL—In the Garden; JO-631
OLD-FASHIONED REVIVAL HOUR CHOIR—Old-Fashioned Revival Hour Favorites; SM-1020, SS-2020
 —An Old-Fashioned Christmas; SM-1026, SS-2026
CARL E. OLIVEBRING—I Sing With Joy and Gladness; SM-1028, SS-2028
LORETTA PHILLIPS—Heaven Is Forever; LP-616
JACK RAINS—Jack Rains Conducts Azusa College—A Cappella Choir; JR 821
RENAHAI CHOIR—Simpson Bible College Magestic Renahai Choir; SB-831
 —The Solid Rock; SC-832
BILL RENSTROM—When I See Him; BR-735
REVIVALAIRES TRIO—The Wonder of It All; RT-915
 —Sound of Joy; CR-3001, CR5-4001
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TED & GLORIA ROE—Souvenir Songs; TG-901
SCOTTISH JUNIOR SINGERS—Bonnie Lassies of Loch Lomond; SM-1006, SS-2006
SELMA SHELLEY—Light for Today, SS-651
BOB SHEPARD CHORALE—Songs of the Shepherd; SC-801
SHORELINE HIGH SCHOOL
 A CAPPELLA CHORALE—Teen Chorale; SH-825
SINGING AMBASSADORS—Music From Bethany; M-108, S-208
PAUL SJOLUND—The Sound of the Sjolund Singers; SM-1008, SS-2008
PAUL SKILES—Gospel Styles With Paul Skiles; SM-1033, SS-2033
THE SONGWEAVERS—On the Move; M-112, S-212
SONGFELLOWS QUARTET—The Bob Jones' Songfellow; BJ-741
 —The Full Sound; BJ-742
THE SOUTH HILLS CHORALAIRES—America . . . Our Christian Heritage; C-305
THE SPURR FAMILY—Over in Glory; SP-911
GORAN STENLUND—I'm Singing for My Lord; SM-1021, SS-2021
SUPREME RECORDING ARTISTS—A Supreme Spectacular; D-501, SD-601
 —A Supreme Spectacular; D-502, SD-602

JOAN & JERRY SWANSON—He Will Be My Guide; JS-855
 THE SWEDISH GOSPEL SINGERS—Take a Little Time To Sing; CR-3002
 THE SWORDSMEN QUARTET—The Gospel Folk Sing; M-107, S-207
 —As I Was Walking; M-118, S-218
 TEEN TONES—Teen Tones Echoes; SM-1037, SS-2037
 MARCY TIGNER—Happy Day Express; MT-111
 —Let the Sunshine In; MT-112
 —Christmas With Marcy; MT-113
 —Marcy Sings Hymns; MT-114
 —Some Golden Daybreak; MT-1004
 PAUL WEAVER CHORALE—On Stage; M-115, S-215
 RABBI PAUL WORTZMAN—The Love of God; PW-771
 STAN WRIGHT—Fill My Cup Lord; M-106, S-206
 YOUTH CHOIR—Why?; YC-802, S-82
 YOUTH FOR CHRIST DIRECTORS—CHORALE—YFC Men With a Song; YFC-751

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INDEX TO ADVERTISERS

A guide to valuable sources of religious music, records and related services and products. This index is provided as an additional service to readers. The publisher does not assume liability for errors or omissions.

Advertiser	Page	Advertiser	Page
BIBLE VOICE	45	KESSLER MUSIC	45
CANAAN RECORD CLUB	33	LESTER FAMILY	44
CHRISTIAN REPS.	36	LEWIS FAMILY	44
CHUCK WAGON GANG	27	DON LIGHT	23
JIMMY DAVIS	26	MOSIE LISTER	37
DUKE PEACOCK RECORDS		SALLY MARTIN	44
.....THIRD COVER		OAK RIDGE BOYS	25
JOE FEENEY	19	PATHWAY PRESS	2
TENN. ERNIE FORD	35	QUEEN CITY ALBUM	37
BILLY GRAHAM	11	RCA VICTOR RECORDS	
GOSPEL ART SERVICE	29BACK COVER	
HAPPY GOODMAN FAMILY	24	RODEHEAVER	38
HEARTWARMING RECORDS		SESAC	9
.....4, 5		GEORGE BEVERLY SHEA	17
INTERNATIONAL		SING RECORDS	28
CONSOLIDATED	39	VENUS RECORDS	39
JEWEL RECORDS	35	WHITNEY RECORDING	38
JUBILAIRES	44	WORD RECORDS	14, 15
		NORMA ZIMMER	13
		ZONDERVAN PUBL.	45

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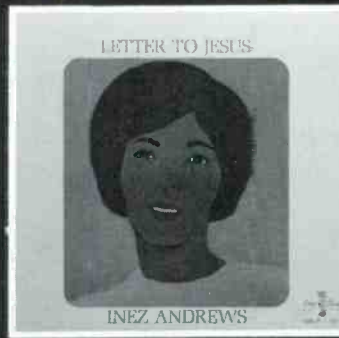
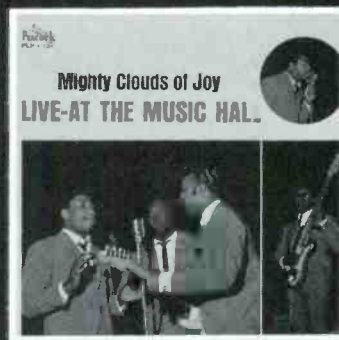
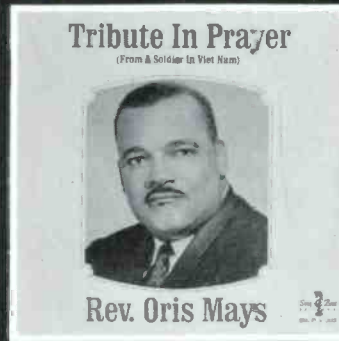
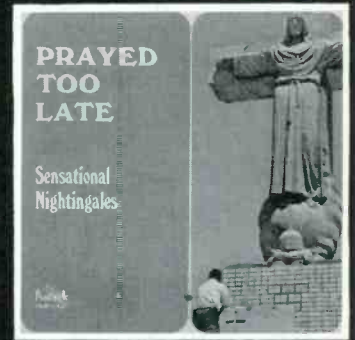
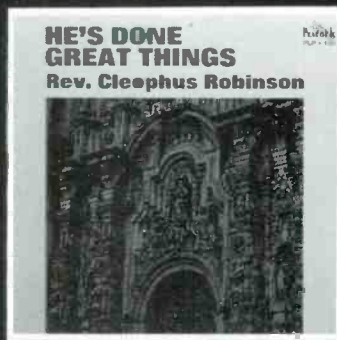
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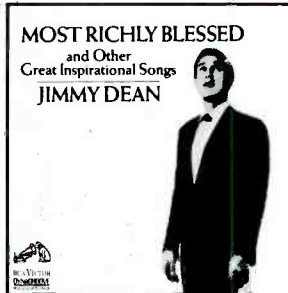
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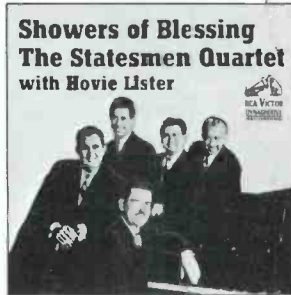
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