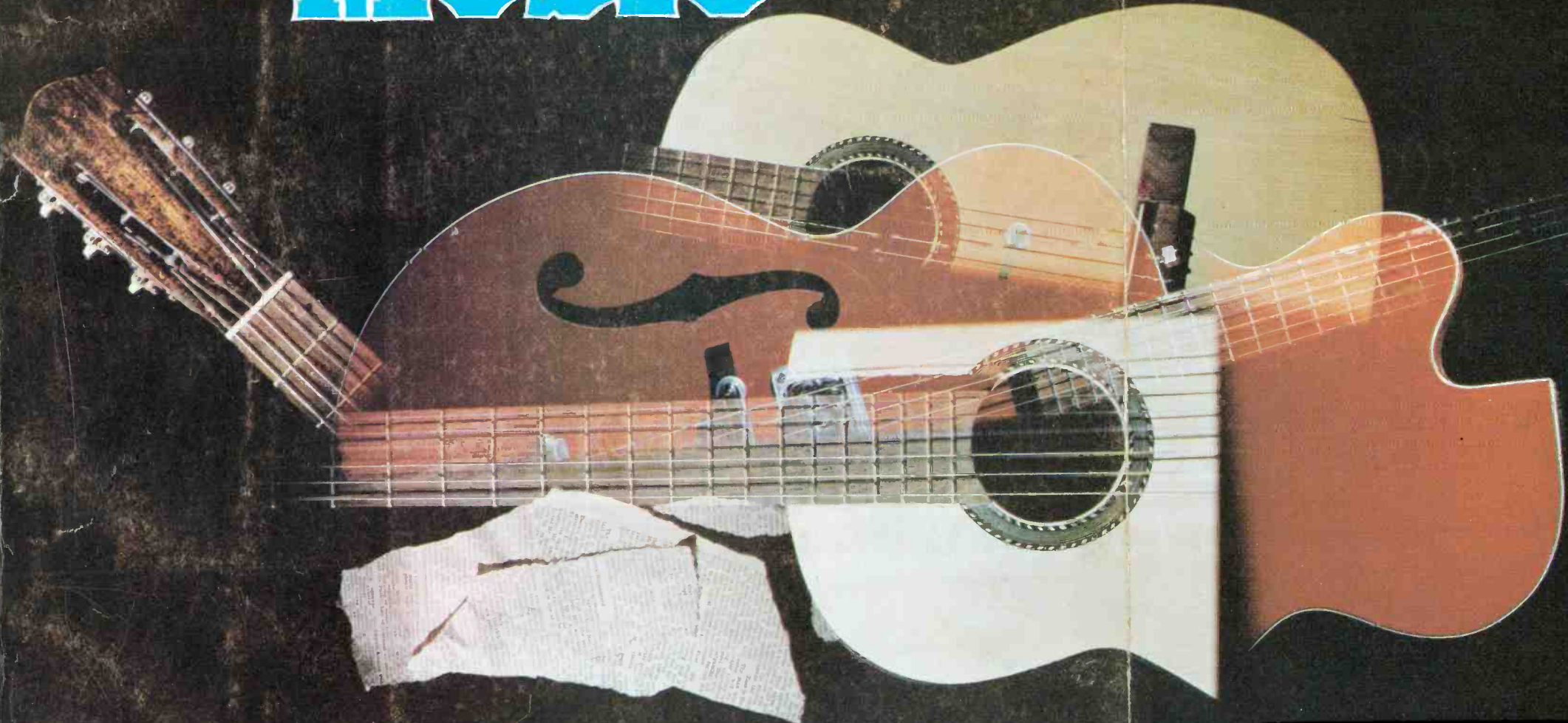


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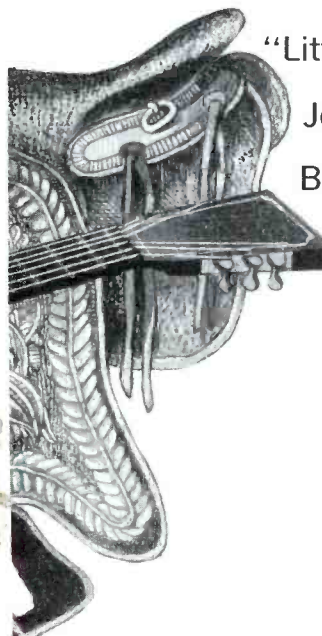
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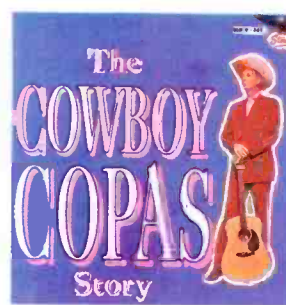
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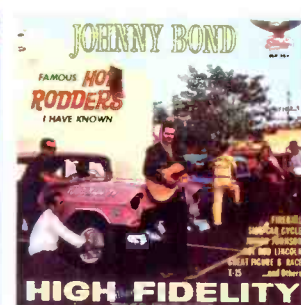
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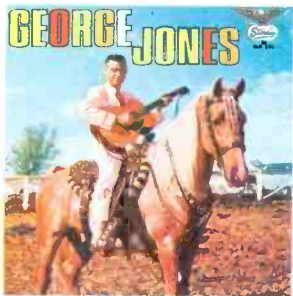
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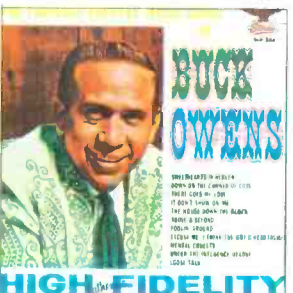
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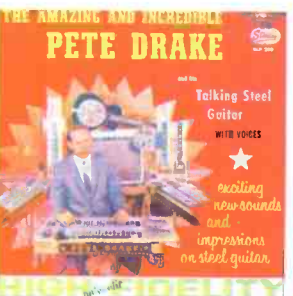
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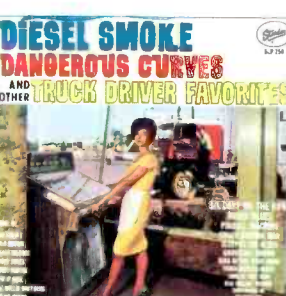
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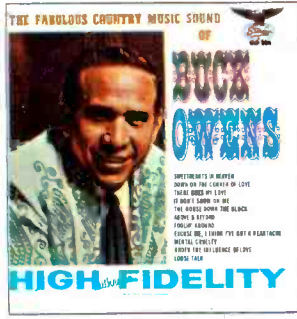
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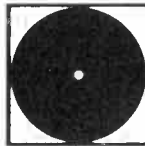
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Art and production were handled by Lee Lebowitz.

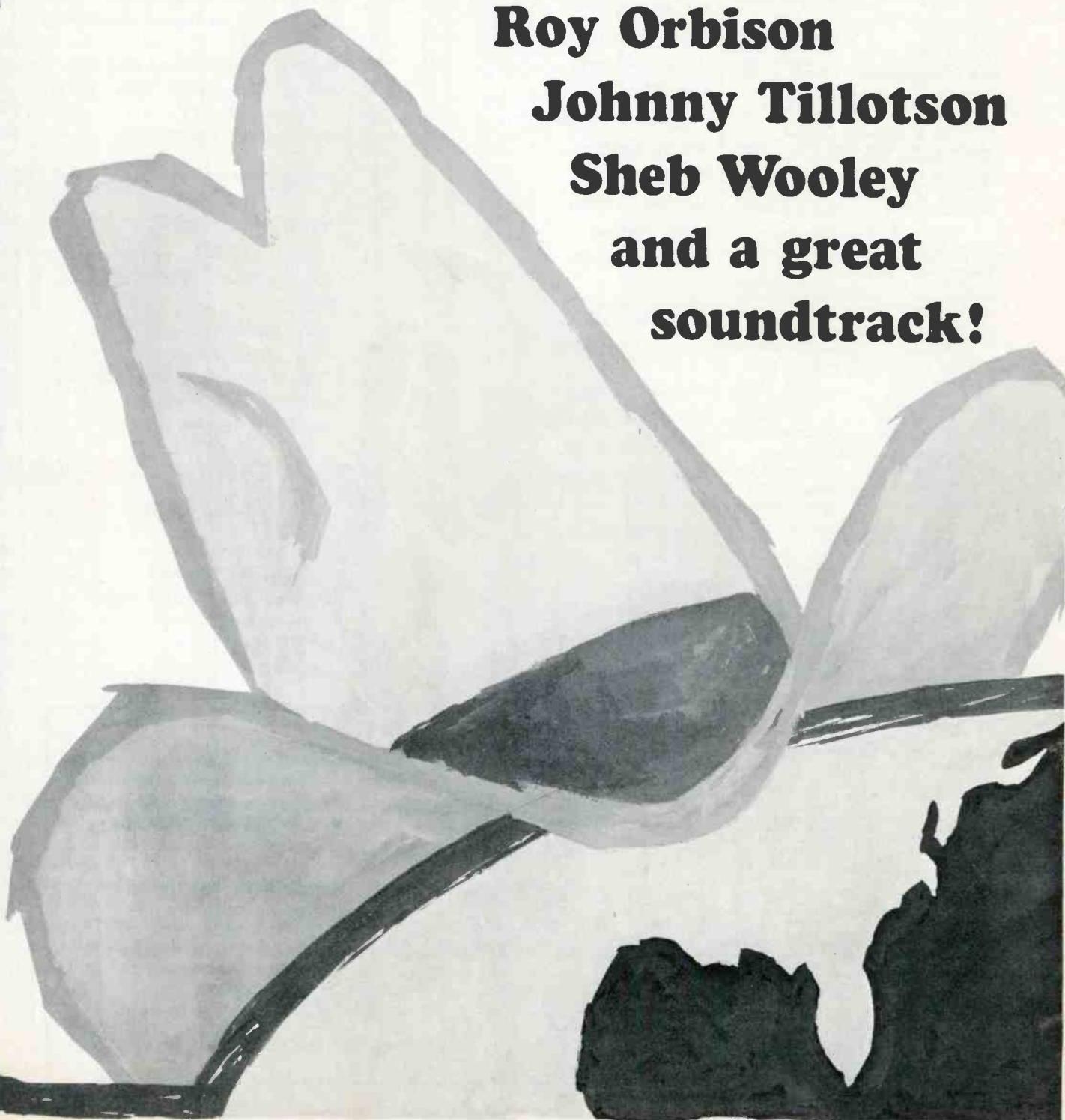
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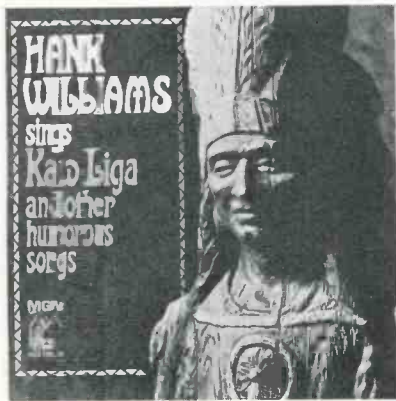
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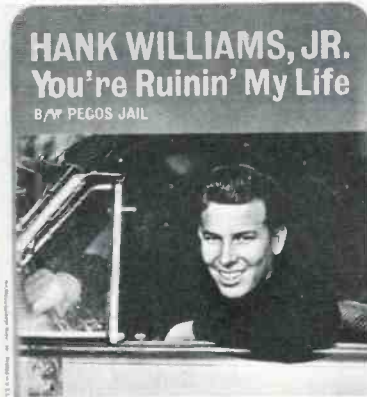
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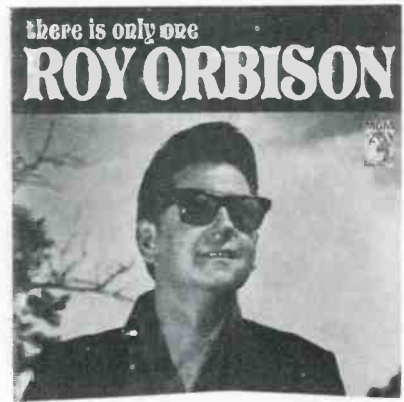




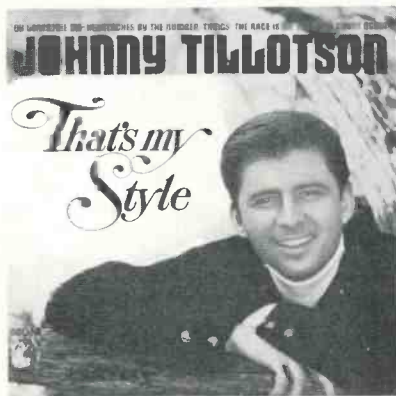
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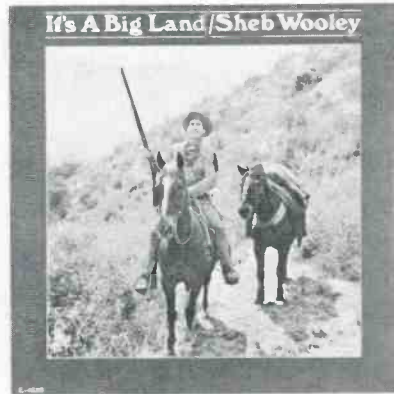
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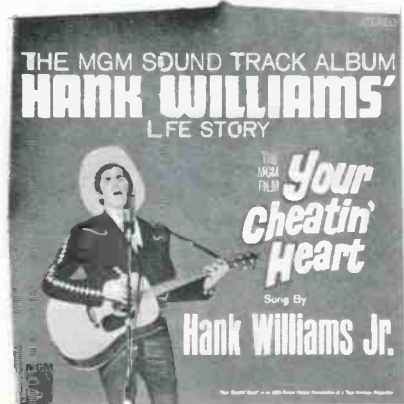
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YESTERDAY, TODAY AND TOMORROW

"C&W Is Not Where It Was Born, But Where It Has Gone"

By **PAUL ACKERMAN**

Country music is undergoing a period of rapid expansion with regard to marketing and influence and a period of change with respect to musical values.

We are all familiar with many of the reasons for this expansion—notably the improvement in communication, particularly radio and TV, so that the great body of talent writers and artists could be seen and heard in areas other than their native Southland. We can also take cognizance of the efforts of the performance rights societies, notably BMI, in recognizing country music and encouraging it.

In addition to the aforementioned well-known factors accounting for the growth of the medium, we would also like to spell out several of the lesser-known ones. These have to do with shifting economic and sociological developments. A keen observer of this scene is Chuck Chellman, vice-president of marketing for Monument Records. Chellman, in commenting on the fact that c&w is big business in the Midwest, notably Cleveland, Detroit, Pittsburgh and Chicago, said: "In a sense, c&w is not where it was born, but where it has gone."

In the past 20 years, as Chellman notes, there have occurred extensive migratory movements of Southern coal miners and farmers. The small coal and farm are becoming symbols of the past, and the people who operated them have gone to greener pastures and have helped provide a favorable climate for c&w in large metropolitan or urban segments of the nation. In addition to this favorable climate—the large industrial centers possess purchasing power, and this is a good augury for continued c&w activity in these areas.

Automation, Chellman has noted, has aided the migratory movements by having an important effect on small tobacco and other types of farms.

Thus, one might say, Nashville is the heart of the country field—but the arteries are indeed far-flung, extending all over the nation and, in fact, all over the world.

Hal Neely, vice-president of Starday Records, notes that in addition to the Midwest, other developing c&w markets are Pittsburgh and the North Central States, such as Indiana, Ohio and Michigan. In recent months such outlets as WJRZ, Newark, have brought the c&w idiom right into the New York market.

In the Northeast section of the American continent, including Maine and its adjacent States and reaching into Canada, the country music tradition is a strong one—and is developing. As an instance of its recent manifestation, we may point to the success of Dick Curless, whose Tower Record disk of "A Tombstone Every Mile" racked up enviable sales. Tower bought this master from Allagash Records, Inc., operated by Curless and Daniel B. Fulkerson. Fulkerson relays

the information that Curless started at 16 years of age on WARE, Ware, Mass.

What is happening in this section of the country was amplified by Fulkerson thus: "In Maine and throughout New England, the grange halls have country music shows almost every Saturday night. The country music tradition here is strong, and it extends into Canada. There you also have the quadrille and the Square dance—reflecting the French tradition. These Northern people love the real country idiom; they love the fiddle, and their music is authentic country. There are big clubs in Montreal, such as the Monterey, which feature country music."

As country music spreads, it increasingly influences the mainstream of pop music; and, in turn, it is influenced by pop and other musical strains. Too, the musicianship of what might be called the hard core of the country field becomes better and better, as is only natural. These several developments—better musicianship and the influencing of one type of music by another—has resulted in what we now call "modern country"—a product which may be relatively sophisticated musically. This sophistication may be apparent not only at the writing—or composition—level, but also at the performance level; for just as the musicianship and writing ability improve, so does the ability of the artists.

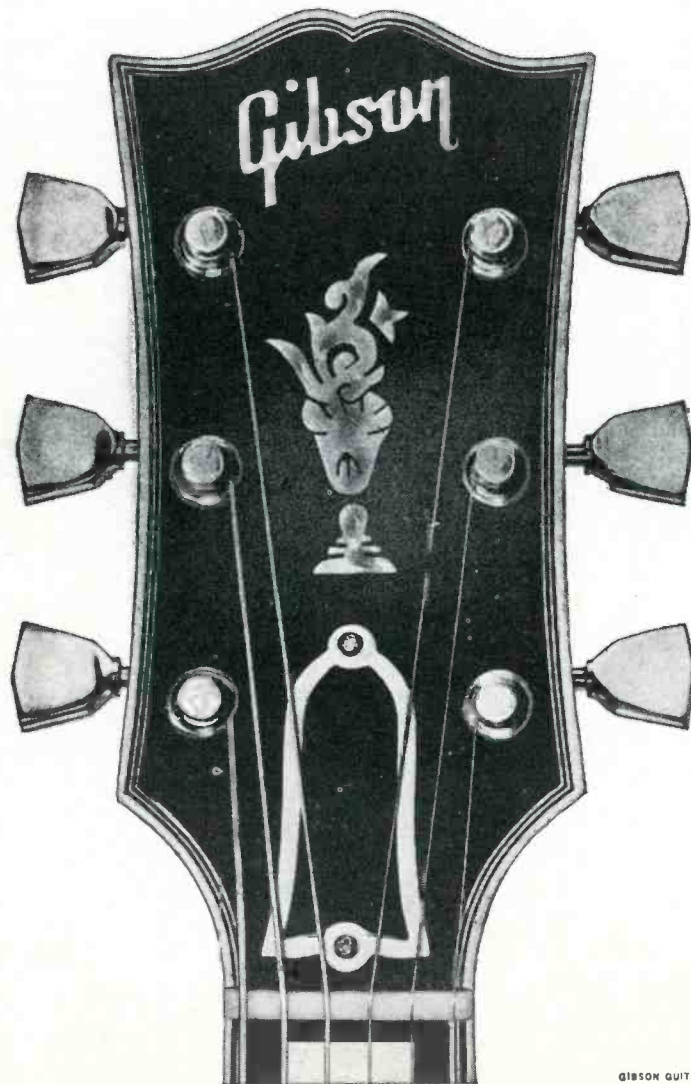
Thus it is that the simple, restricted definition of what is country music no longer applies. It used to be said—and correctly—that country music, as differentiated from pop music, is more honest, more earthy and more sincere.

That definition was true. Today the definition is still correct in a narrow way. The themes, or subject matter, of many of the greatest of today's country songs are honest, earthy and sincere. These qualities remain part and parcel of the flavor and nature of country material—but to this definition of country material we must also add—in order to properly define modern country—the qualities of great arrangements, more skillful performance, a wider range of instrumentation: in brief, greater songwriting craft, greater musicianship, greater performance values.

In view of these new influences affecting the country field—as spelled out in what we call "modern country," we must face the fact that there is a modicum of truth in allegations that country music is no longer a pure form.

To which we answer that no musical form remains static. To remain static is to regress. To go forward and absorb influences is the way to progress, both artistically and economically. To do this—to be modern while still retaining the great traditional values of the pure school of country music—is the challenge of today and the future.

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Great Writer Tradition Lives in C&W Music

The basis of the music business is the song; thus it is truly said that the most important creative force in the entire industry is the writer. Without creative writers there would be a dearth of good songs and good records. In the country field, fortunately, the tradition of great writers persists. That is one of the key reasons why the country field prospers; why it reaches out into new areas where it attracts ever greater audiences.

In this series a sampling of noted writers talk about their craft—about the art of writing songs. The interviews, conducted by Billboard staff men—were carried out with a view towards presenting to the reader, perhaps the budding songwriter—an analysis of creative methods: how the writer works; what are his sources of inspiration; what is his background, and how that background relates to his song product.

In these interviews, too, the writers present their ideas on song quality today as compared to songs of yesterday.

We regret that space does not permit the inclusion of all the great country writers. In the same breath we can say we are proud of the representative selection herewith presented. In future issues of *The World of Country Music* we intend to continue this examination of the writer's art.

**ROGER
MILLER**

"Humor is
the shock absorber."

By PAUL ACKERMAN

"I had the songwriting bug at the age of five . . . and my mind became a net which would catch phrases to be used in the songwriter's art."

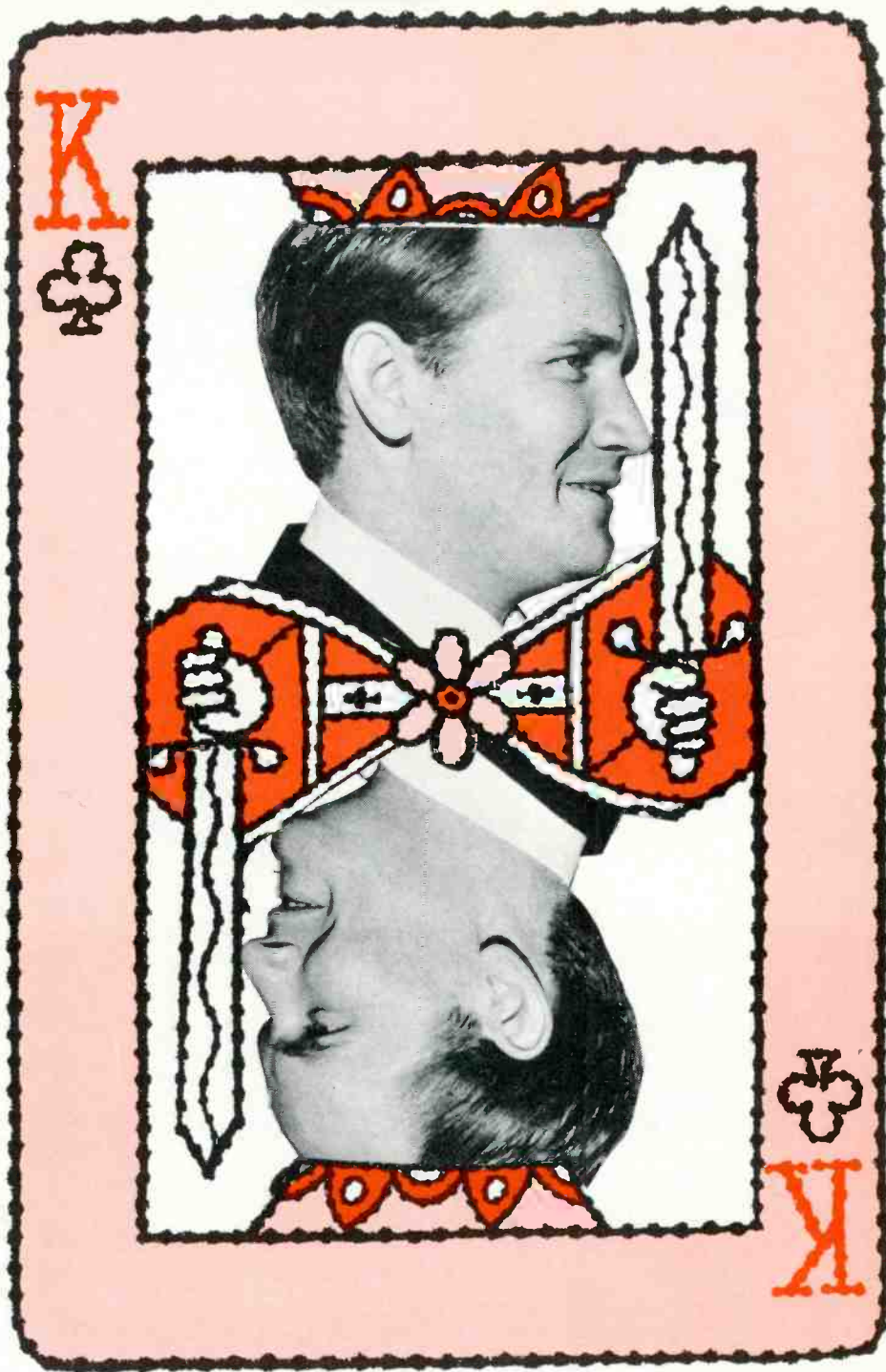
This speaker is Roger Miller, winner of no less than five NARAS awards this past year. Roger is considered by many a latter-day version of Hank Williams. Like Williams, Miller is a writer-artist, and he has excelled in both capacities.

Key influences in the development of Miller as a creative artist were Williams and Will Rogers, the great commentator and homespun philosopher of the 1920's and 30's. Both men were Miller's idols. "Will Rogers," Miller says, "was completely himself. He was interested in politics, and he had a great vein of humor."

Miller notes that the career of Rogers "showed that a country boy could also be worldly"; and from the philosophy of Rogers, the songwriter came to realize the value of a sense of humor in songwriting. "Humor," says Miller, "is the shock absorber."

Regarding today's songs, Miller said: "This is the age of realism, and there is plenty of good material being created by many people, ranging from Henry Mancini to country-oriented writers." Miller added that "pop means popular . . . and today's country music is popular in that it appeals to mass audiences."

Television, Miller feels, has made a big influence in making country music and writer artists an important influence in pop music. The noted writer-artist then astutely pointed out: "Music—and how you categorize it—is a matter of presentation. Hank Williams as an artist appealed to the country field, but his songs are really of all types, and these songs ultimately appealed to all types of performers and audiences; these songs created an awareness of the true value of country material."



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With regard to the actual process of songwriting, Miller said: "Creative writing, to me, is a matter of allowing your imagination free rein. One absorbs impulses and impressions, and the mind fastens upon phrases . . . and we create situations, much as a fiction writer does. If you have the song idea clearly in your mind, the actual writing can be done rapidly. Sometimes, I carry an idea around in my mind for some time."

Miller added that "King of the Road," one of his giant hits, first occurred to him as a song idea when he saw the phrase, "Trailer for sale or rent" on the side of a barn. The song opens with those words.

"Sometimes a single phrase is the catalyst, and the words flow," he added, "and I began to wonder how a cheap hotel room might be." All these images, of course, are in "King of the Road."

Miller says that the song is the basis of the music business; that everything follows from it; and one who aspires to be a songwriter must be truly dedicated—just as the true actor is dedicated.

The conversation shifted once again to Hank Williams, and Miller discussed what are considered some of the lesser-known, but great, sides recorded by Williams. Miller at this point reached for his guitar and gave an impromptu performance of "Window Shopping," "I'm Sorry For You, My Friend" and "I'm So Lonesome I Could Cry." The last song, Miller stated, is poetry. He continued: "The seed—the desire to be a writer—is something innate; you are born with it; you have it or you do not."

Miller added that he came from a non-musical family; that he was born in Fort Worth, Tex., and the wish to be a songwriter "grabbed me when I was a child."

Of all his hits, Miller said that he took most pride in "King of the Road" (and next to that, "Dang Me") with regard to creativeness and good examples of the songwriter's art.

"But I'll never be satisfied with my work. That's death! . . . Songwriting is a continuous challenge . . . there's always another hill to climb."

At this point Miller again reached for his guitar and strummed and sang some fresh arrangements of "Hey, Good Lookin'!" and "Honky Tonk Blues." They were jazz-flavored arrangements. "See," Roger explained, "songs become new all over again, with a fresh presentation or interpretation." He added, "I'm a jazz buff; I like the attitude of the jazz field; it's a free direction."

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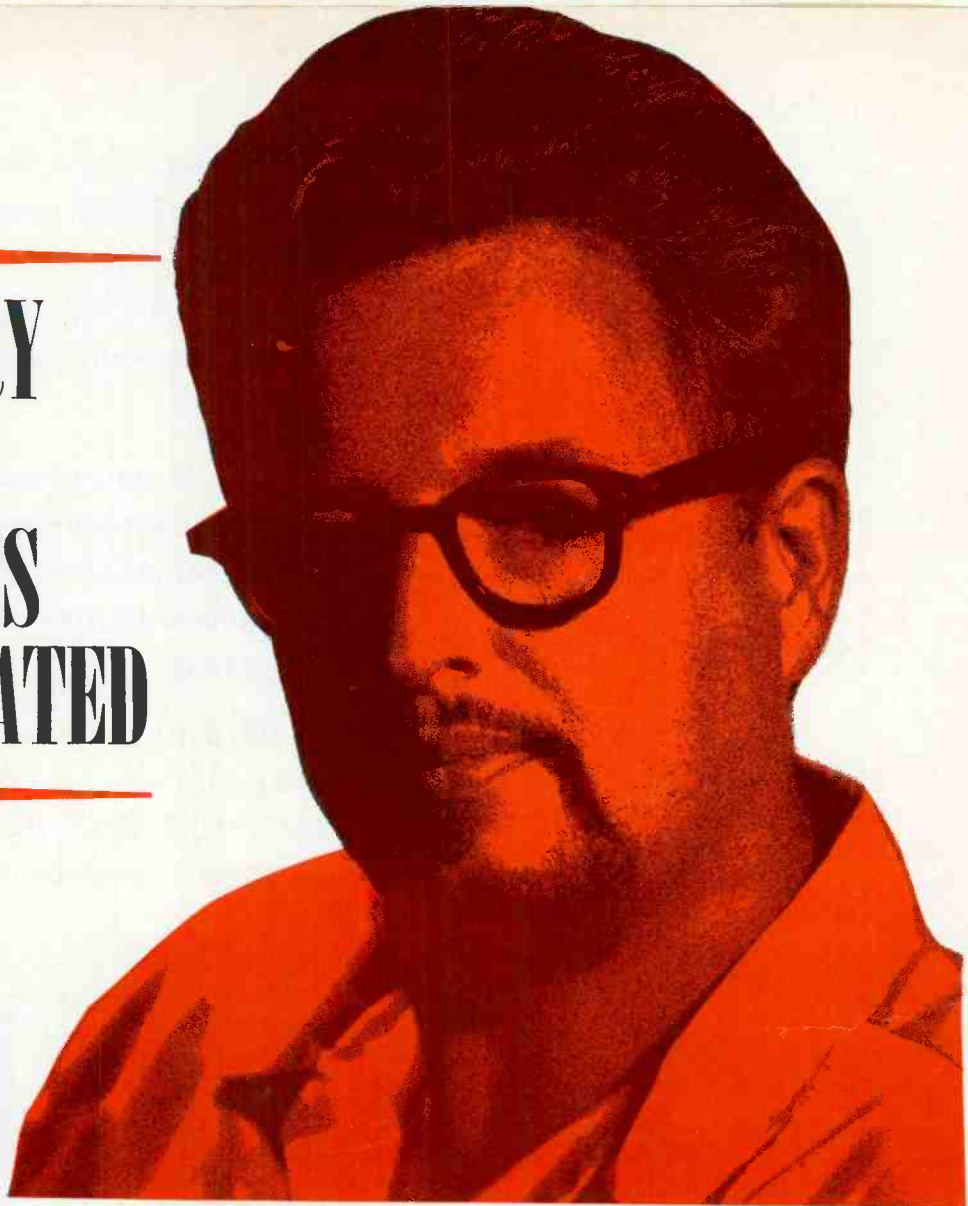
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COUNTRY MUSIC BECOMES SOPHISTICATED



BOUDLEAUX

"Today's country music is not the old country music."

"Pop music today has more facets and aspects than ever before; it is influenced not only by the various strains of American music, but also by the musical cultures of other nations; and pop music is also influenced by the electronic aids and technology that augment it and add color."

This is the view of Boudleaux Bryant, noted songwriter who has had innumerable hits in both the pop and country fields—many of them written in collaboration with his wife, Felice.

Bryant added that the development of music to its present form, wherein it mirrors so many different cultures, has been enhanced by the improvement in communications: ease of travel, television and radio and newspapers—all have played a part.

"Country music," he noted, "has undergone a change. Today's country music is not the old country music; today's chord progressions are more sophisticated, and in a general musical sense the country field has progressed considerably."

The writer added that "Change is a law of being, and music is an aspect of life and being and must change too."

"Nevertheless," he said, "there still exists the old traditional type of country . . . we are close to the hub of it here."

Bryant also noted that most of the writers in Nashville are professionals.

With regard to the actual creative process of songwriting, he said, "I write some songs very rapidly. On the other hand, there are some to which I return intermittently—perhaps month after month."

The creation of a song, he added, "is often a combination of enjoyment and reward."

Bryant fell into songwriting naturally. He studied fiddle for 12 years and played that long professionally.

When he writes his songs, or his instrumentals (of which he writes many), he acutely writes them. Some writers, of course, sing their material into a tape recorder, but not Bryant. "A song," he says, "starts in the mind; then, an instrument, such as a guitar or piano can help you crystallize it."

At this point the Bryants discussed the use of the minor modes and speculated on the exotic influences exerted

on American music by bellydancers, musical talent in Turkish coffee houses, the music of the Moors and other ancient Mediterranean peoples.

"Some Asian music," Bryant added, "is akin to our country music; and this music could influence us and vice versa."

Felice Bryant, when writing a song by herself, does the words and music simultaneously. She says: "Even speech or conversation has a musical value."

The Bryants live in a beautiful log house, overlooking Hickory Lake. Their interests are very broad. Boudleaux, who years ago played fiddle with a gypsy group in Chicago, now takes pride in his Santa Gertrudis cattle. Felice shares this interest with him, and both are extremely knowledgeable in the lore of the King Ranch in Texas, which developed this breed of livestock. But they never get too far from the music scene, and one of their recent discoveries is Bobby Cavares, a division foreman with the King Ranch, who has the true "Tex-Mex" sound.

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"Scrapping a song idea is like a frustrated love affair."



"The words are not too important at this stage."

ORBISON-GIBSON FORMULA:

Write From Experience

Two of the great country writer-artists, Roy Orbison and Don Gibson, agree that no songwriter can be effective unless he writes about something he has experienced. The motivating force, they add, is authentic emotion.

Gibson will take ideas and, with the accompaniment of a guitar, will play into a tape recorder. "The words are not too important at this stage," Gibson said, "and perhaps I will use random words simply to 'meter it out.'"

Orbison adheres to a similar practice; that is, strumming the guitar and working out the meter and idea, but he does not use the tape recorder.

"When you really get going, the song may crystallize in an hour or two, or an afternoon," Orbison said. Gibson agreed, adding that the completed versions of "Oh Lonesome Me" and "I Can't Stop Loving You" required only about 25 minutes each. "Pretty Woman," Orbison added, "required about 35 or 40 minutes at the most."

Orbison pointed out: "Often, the writer cannot properly evaluate his

songs . . . because he is so caught up in their creation; much later, he can evaluate them."

In working out a song idea, first impressions are generally the best, both writers agreed. They also admitted that they sometimes scrap a song idea entirely. "It is," said Orbison, "like a frustrated love affair."

Both noted that musicians on a recording date are very sensitive to song material. "They are almost like co-writers; and they can sense whether or not you really meant it."

As for songs of today, Gibson said that the present product is more of a mixture, and therefore it is a richer strain; in other words, the source of a writer's material are more varied than they once were.

Orbison added that the best of today's songs is "at least the equal of the best of yesterday's product."

"Writers," said Gibson, "come from all over America today, whereas years ago they were centered in one or two areas."

Orbison added that the term "today" applies to the post-war period. And during this period, he pointed out, the song product has improved because people have been more thoughtful, have traveled more and have had more exposure to different influences. He said that country music would continue to be a main tributary to the pop mainstream, but he added that there will always be pure country music.

"I think," he said, "there will be more interest in the pure specialty fields." He added that the pop field would also continue to be fed by rhythm and blues, folk and show music. "It will be a composite."

In the personal appearance field, both feel artists are happier when they appear with artists of their own idiom; and audiences are also more responsive to a pure country show, or a pure rhythm and blues or folk show, rather than to a mixture.

"But these all feed into pop . . . and the old pop field did not have enough streams tributary to it," they concluded.

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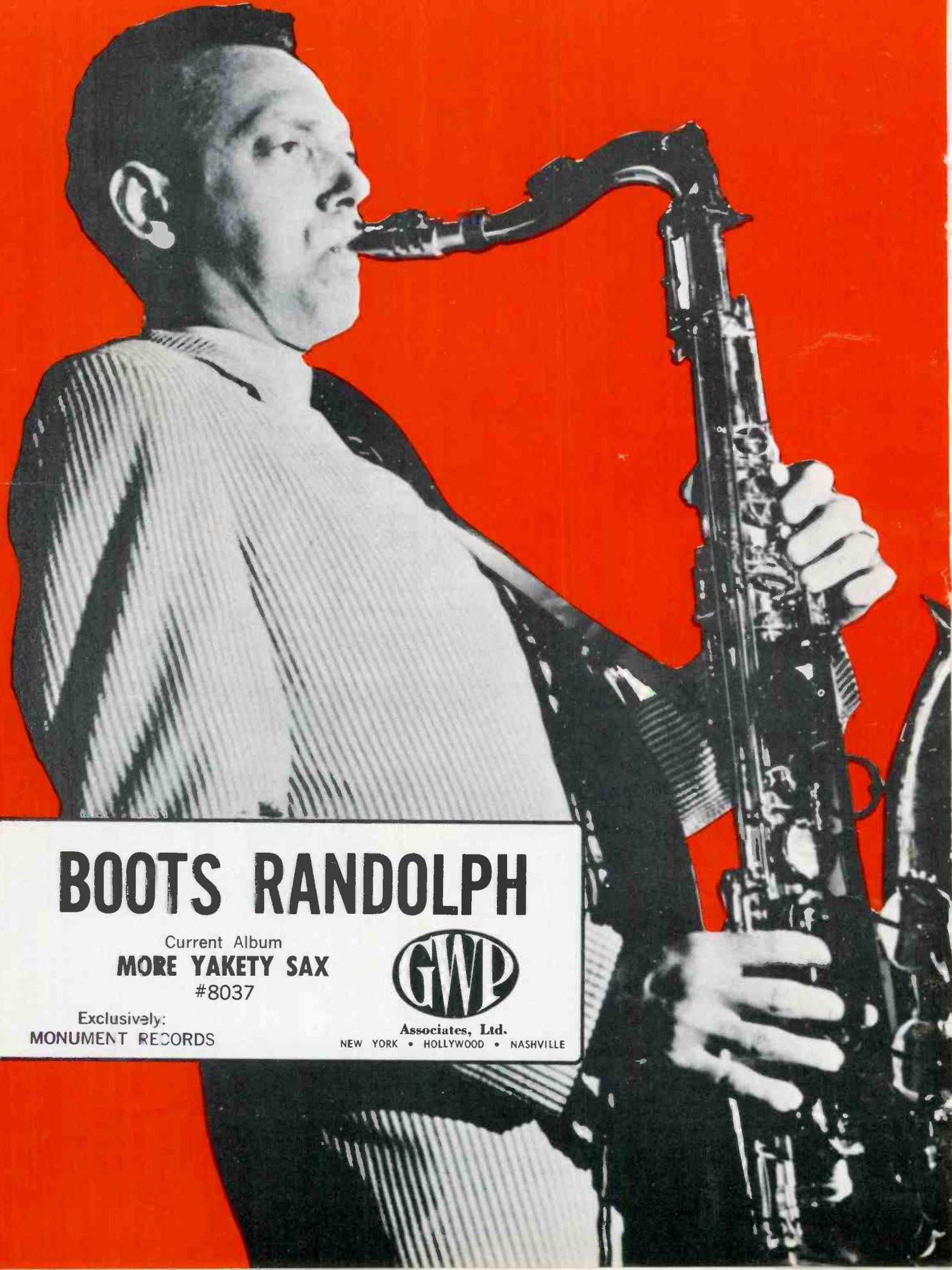
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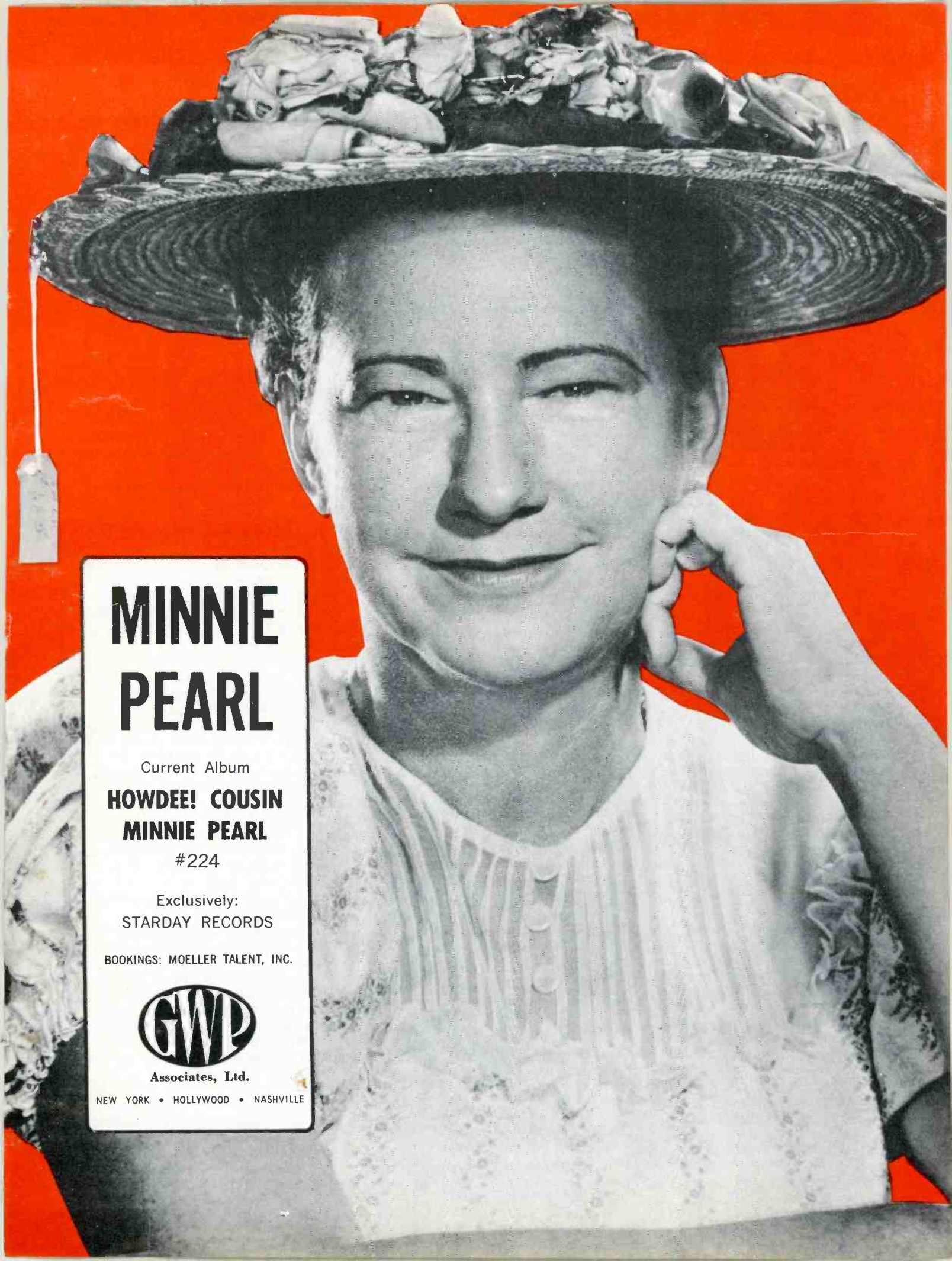
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Anderson Draws Song Ideas From Life



BILL ANDERSON—"Could the same God who made the stars have made these city lights?"

Bill Anderson, at 27, one of the top country composers in the business with Billboard Writer of the Year awards in 1963 and 1964 and 23 BMI awards, usually writes from an idea. He said:

"You have to find a different way of saying a girl jilted a guy and I'm crying my eyes out over you, little darling. About 65 to 70 per cent of country music songs are about love or broken love affairs. Country music is emotional and there are a limited number of emotions you can draw from.

"I get my ideas for songs from all sorts of places. Some of my best have been from real life experiences. I also get ideas from billboards on the highways, what people say on radio, TV and in conversation. I got the idea for 'City Lights' in 1957 while standing on the roof of a hotel where I lived in Commerce, Ga., while attending the University of Georgia and working afternoons as a disk jockey at Station WJJC.

"I saw the lights flashing 'beer' and 'tavern' and looked up at the awesome beauty of the stars. The thought came to my mind, 'Could the same God who made the stars have made these city lights?'

"I got the idea for 'Mama Sang a Song' one day in 1962 here in Nashville while talking to a friend. Something that was said reminded me of the time when I was a child in church one Sunday at Decatur, Ga. I was in a front section with some friends. My mother was in the balcony. The choir director had different groups sing parts of the hymn, 'Brighten the Corner Where You Are.' When he called on the balcony group to sing,

mother was the only one who sang.

"When I get the idea for a song, I write the lyric first. The melody sort of falls in place. It comes to my mind as I write the words. I use the guitar some to play chords as I compose. I'm not a musician and I can't read music. When I have finished eight or 10 songs, I record them on tape with guitar and take them to the publishing company. They have a musician make up a lead sheet on each.

"I think the lyric is more important in country songs than melody. To me, the lyric suggests the melody. For example, if the lyric is happy and carefree, the melody will be that way. I've written songs in 15 to 20 minutes. Others have taken longer. Some won't jell right away and take months. If I write six a month, I feel I've done as good a job as I can do.

"I think country music has elevated itself in recent years. One big step was to eliminate the word 'hill-billy,' which has a bad connotation. Country music fans are more selective and demanding now and songwriters can't write 'the moon is blue, I love you' any more. The fan is more educated today.

"One of the influences I see in country music in 1965 is the truck driver. There are so many trucks on the road now. There have been several truck driving songs recently which have been hits, such as 'Widow Maker,' 'Six Days on the Road' and 'Truck Driving Man.' I think there will be more."

Ashworth Belongs To "Title" School Of Writing



ERNEST ASHWORTH—"The melody kind of flows with the words."

Ernest Ashworth is a coming composer of the "title" school of writing. He must have a title in mind before

he can compose. After he has a title which strikes him as good, he begins thinking for lyrics that will fit.

"I write a few words and play the guitar," Ashworth said. "The melody kind of flows with the words. I sing the words and melody and change them till they fit the meter.

"I write in spurts. For several weeks when an idea strikes me for a title, I'll write it on a piece of paper and keep it. When I need some new material, I sit down to compose several songs at one sitting.

"I don't use any of the titles I've collected unless they hit me as good. Then I work on it. It will usually take me from 30 minutes to an hour to write a song. I don't read or write music. When I finish some songs, I put them on tape and take them to Acuff-Rose. They have lead sheets made up when a song is recorded. A song is not any good unless it is recorded.

"My first songs were recorded by Jimmy Dickens, Carl Smith, Johnny Horton. This opened the door for me. Then other big artists began recording my songs.

"I get ideas for songs in different ways. Sometimes an idea just pops into mind. Sometimes an idea or title comes from something I read in the paper or in a book or something I heard someone say.

"My best song, 'That's How Much I Care,' came from something my wife said. I was in a room writing sad songs and Betty came to the door and said, 'Why don't you write some happy songs.' I said, 'Like what?' She said, 'Like how much I love you or how much I do for you.' The idea hit me for 'That's How Much I Care.'

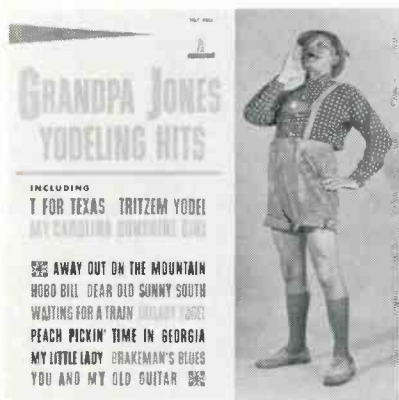
"I got the idea for 'King of the Blues' one afternoon at home. I was playing my guitar and just kidding around. Suddenly the title 'King of the Blues' flashed in my mind. I thought it was a good title and sat down and wrote the song.

"I've written about 150 songs, of which about 30 have been recorded. More are being recorded all along. My biggest hits as a performer, however, have been with songs written by somebody else. John Loudermilk wrote 'Talk Back Trembling Lips,' which was my big hit in 1963. It was on the charts 36 weeks and got me on the 'Grand Ole Opry' last year.

"My biggest record this year, 'The DJ Cried,' was written by a secretary here in Nashville. I wrote the other side, 'Scene of Destruction,' about a broken love affair.

"I don't think the songs of today are necessarily better than those of the past. Some are. But they had

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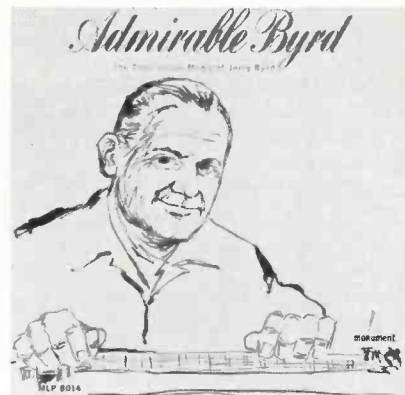
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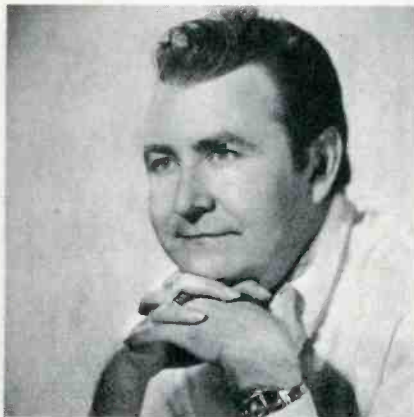
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some mighty good songs 10, 15 and 20 years ago. I think the songwriters of today are generally better because competition is so much greater than in those days. If a person is to be successful in this business today, he has to produce good songs."

Cochran Writes By Inspiration Alone



HANK COCHRAN—"I don't consciously seek ideas. They just come to me."

Hank Cochran is one of the few country music composers active today who writes by inspiration alone. That is, he does not work at composing. The songs he writes just flash into his mind, he said.

Cochran, who has been writing less than five years, said most of his composing is done in his car driving home from work in the afternoons. He finds this atmosphere most conducive to receiving ideas, words, melodies which sometimes dance around in his mind. "It is quiet, nothing is bothering me, I'm not worrying and my mind is clear," he explained.

The biggest hit Cochran wrote, "A Little Bitty Tear," in 1962, was composed in 15 minutes this way. "Nothing prompted the idea for it," he said. "It just came into my mind." Cochran said most of his songs are written in about 15 minutes.

He plays guitar and when a song comes into his mind, he remembers the words until he can write them down on paper, then uses his guitar to sing the song on tape. The melody had come to him when the words did.

"I don't consciously seek ideas," Cochran said. "They just come to me. I usually just wait till a song comes to mind. After I wrote 'A Little Bitty Tear,' the chorus for 'Funny Way of Laughin'' came to my mind and I

wrote it down. But the rest of the song wouldn't come. Some months later Owen Bradley (head of Decca's Nashville operation) called and said Burl Ives was coming to Nashville to record and asked if I had anything for him. I said no.

"A few nights later I woke up in the middle of the night and all three verses of 'Funny Way of Laughin'' were in my mind. I woke my wife and sung them to her. She wrote the words down. When Burl Ives came in a week later, I sang it to him and he said, 'That's it.'"

Cochran believes country music is like the baby "that just grew. It is no longer country as such. It is bigger and better. People are beginning to notice it. Big stars such as Dean Martin, Perry Como and Vic Damone are recording country music.

"Records today are better than they used to be. They have broader appeal. There have also been many technical advances. For a pure country record which has no chance of going pop, 50,000 would be a good sale. But a country-pop record can sell 200,000 to 300,000."

Cochran, who has written between 150 to 200 songs, doesn't read or write music. He is a performer as well as a composer but regards himself mainly as a composer. He is one of those interesting persons who can remember several verses of a song after it once flashes into his mind, but says he can't remember such things as his own phone number or the date he was married.

Tillis Songs Chronicle the Times



MEL TILLIS—"It's a trial and error method."

Mel Tillis is an "events" or "story" songwriter, as opposed to the writer of songs of love or shattered love affairs. An astonishing thing about Tillis is that he came to Nashville in 1955

wanting to be a singer. Everybody told him he had to have his own songs, so he went home to Pahokee, Fla., and wrote some. Just like that.

Since then, 400 of his songs have been recorded. Many have been hits.

"I try to write about current events, not the same old 'I love you' bit," said Tillis. "For example, 'Detroit City' is about transients from the South who went to Detroit to work in factories but it's not the Utopia they expected. They get homesick and want to go home.

"'Mr. Drop-Out' is about a high school drop-out. 'State-Side' is about a GI overseas who longs to come home. I use my guitar to play chords as I write. I don't read music. I try to write a verse first, then get a melody to fit the words. Or I might get a melody in my mind and try to make words fit it. It's a trial and error system. When the song sounds right, I feel it. It's an instinctive thing.

"It doesn't take me long to write a song—most of my good ones were written in 30 minutes. Some say it is inspiration, some say it is a gift, some say it is mechanical. I don't know, I just do it.

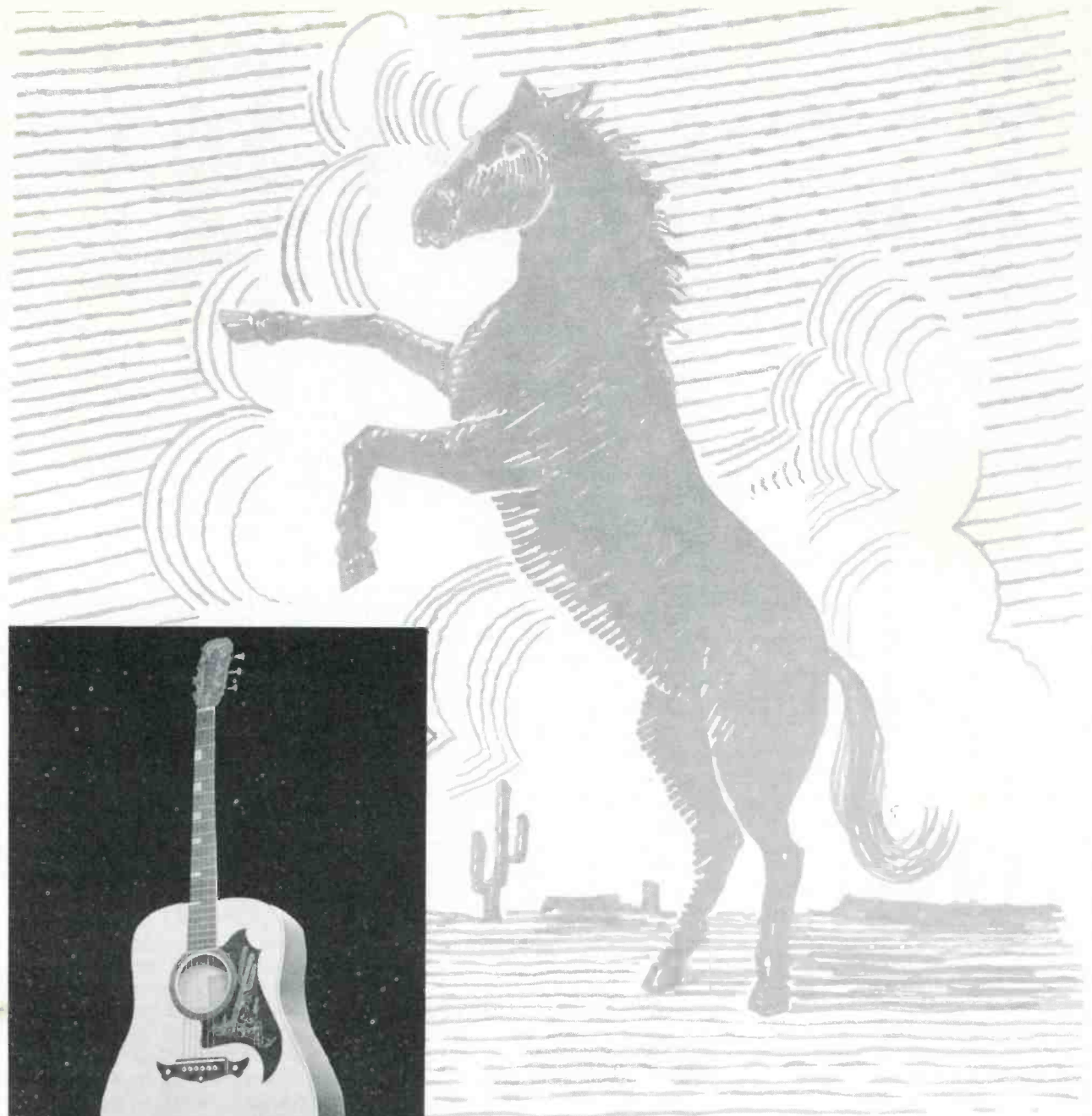
"I get my ideas mostly from seeing a sad situation. I wonder what would happen to me if I put myself in that person's position. I try to feel as they feel. I like to write in the first person. For example, my idea for 'Wine' came from thinking about defeated men who became winos. I also get ideas from reading, from TV, radio, hearing conversations.

"I do a lot of thinking for song ideas in my car driving home from the office. 'Shanghaied,' which Burl Ives recorded in 1959, is an example. I was thinking for a song idea and the song 'Slow Boat to China' came to mind.

"I got to thinking about China and Shanghai and remembered in a movie I'd seen a guy in San Francisco get knocked on the head and put on a boat. My song is about a guy who got shanghaied in San Francisco, put on a whaler and thrown off in Hong Kong.

"I got the idea for 'I Ain't Never' on tour. I overheard a girl say to a guy, 'I ain't never seen nobody like you.'

"I don't think the country music songs of today are better than those of the past. I think the older songs are better because the writers then had the first chance to get the best ideas. It has made us work harder today to come up with different ideas. We have to take the same themes and come up with something fresh and new to tell it differently."



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Walker Works For Lyric First



WAYNE P. WALKER—"Sometimes I sit with my guitar and strum, hoping an idea will come along."

Wayne P. Walker, a native of Shreveport, La., who has been a full-time composer since 1955, is the type writer who works at it as a job. He has no special inspiration, but gets conscious ideas and stimuli as do most composers.

"I sometimes get an idea from a story I've read, from a movie or TV, then work from that," Walker said. "Sometimes I sit with my guitar and strum, hoping an idea will come. But for me, the best songs I've written are those I've had a definite idea to work from."

"I work for a lyric first. Usually the melody comes along at the same time. Sometimes when I'm working for a song, nothing will come. Other times, I'll write one in 10 to 15 minutes. I've still got some I can't finish. Others have taken me months, off and on."

"If I get a song I'm not satisfied with, I put it aside and pick it up again a week or so later and work on it some more. I would say the average time for me to write one is an hour to an hour and a half. My favorite way to write is to have a definite title in mind, try to get the lyrics and melody at the same time."

"I got the idea for 'Are You Sincere,' the big Andy Williams hit of 1958, one morning while trying to write a song. I thought of a friend whose marriage was breaking up. I tried to visualize his state of mind and the thought came to me, 'Does she love him or not?' Then the lyrics poured out. I had the song done in less than 45 minutes."

"I got the idea for 'After the Boy Gets the Girl' when I bought a 10-cent comic book for one of my children. I saw this caption at the begin-

ning of a story: 'My story begins where most end—after the boy gets the girl.' I thought, 'That's a good song title.'"

Walker has composed about 1,000 songs, of which more than 300 have been recorded. He has won 15 BMI awards and is one of the top composers in Nashville today. Since he has such a large catalog built up, he said he doesn't work as hard at writing as he did formerly. He averages five to six songs a month now.

He doesn't think country music today is better as a whole as in the past but believes there is a different style in writing which is setting a trend.

"A song today has to be better written to get recorded," he said. "There are so many more writers than before. With competition, it's harder to get a hit. Some years back, all you had to do to have a hit was get a song recorded by Ernest Tubb, Webb Pierce or Red Foley. But now, there are many artists on each label and intense competition."

"I think one of the greatest influences in the industry today are teenagers. They've had a lot to do with songs with a beat. Country music is now done with a more modern sound and artists who want a hit seek to appeal to teen-agers. This, in turn, has influenced the writing."

Cash Gets Melody By Fooling Around With Guitar



JOHNNY CASH—"The same rules don't always apply."

Johnny Cash, already a songwriting legend in country music after only a decade of writing and performing, fidgeted with his black vest in an upstairs office at the Columbia studios in Nashville.

"How do I write a song?" he repeated. "The same rules don't always apply. Take the one I've just written, 'Honey Dew.' I got the idea from June Carter's father (Ezra J. Carter). He said to me, 'What could be sweeter than honey dew on green leaves and trees in the forest?'"

"I borrowed two lines from Edna St. Vincent Millet and then wrote the lyrics. I write melody by fooling around with the guitar. I get me a 100-year-old folk tune and do it my way. Then I put words to it."

He picked up the typewritten lyrics of "Honey Dew," read part of them and said:

"No drums, Light bass and tempo. Flat top guitar with thumb rather than pick. Then voices, but only the second half."

He read the rest of the lyrics and said:

"It will be pretty but not pretty pretty. How did I write 'I Walk the Line?' There was no special inspiration. I was in one of those \$10,000 GI houses in Memphis in 1955. I was a salesman for Home Equipment Co. I couldn't sell and hated selling."

"One day at home during the lunch break, I took out my sales order book, turned it over and wrote the first verse. I got the idea from the Dale Carnegie course somebody was telling me about. They taught to keep your eyes open to grab onto something good."

"I decided if I couldn't sell refrigerators I'd sell songs. With the Dale Carnegie idea, I decided to use the the part about keeping your eyes open and make a love-type song out of it. 'I keep my eyes wide open all the time.' The first verse came easily."

"Then it was time for lunch. I stuck the verse in my pocket and later put it in a drawer in the bedroom. It laid there for weeks. I felt I had something good, because the words were basic. About four months later I was in Gladewater, Tex., playing a show with Carl Perkins. He was singing some songs he had written and asked me if I had written any."

"I said, 'Yes, I just finished one.' He asked me to sing it. I told him I'd be back. I slipped off to a dressing room in that high school and wrote the other three verses. The words came as fast as I could write them down. I had the melody in my mind. But I don't consider it inspiration. I believe inspiration is something divine."

What do you consider your greatest song?

"I Still Miss Someone." A pause, then: "No. 'Pickin' Time.' Why? Because it expresses the feeling of the cotton farmer. It explains so plainly

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why he needs cotton so bad. Times are not good but wait till cotton-pickin' time. I've got one shoe now, but at cotton-pickin' time I'll have two. I grew up in the cotton fields near Dyess, Ark."

Cash, a great talent, headed back to the studio to see if he could make "Honey Dew" sound like he had envisioned it in his fertile mind.

HOWARD: LYRIC IS 80% OF COUNTRY SONG



HARLAN HOWARD—"Lyrics are the most important."

Harlan Howard, 35, who doesn't read music and can't write a note on the scale but who has nonetheless turned out to be one of the top writers of country songs in less than a decade, is a "lyric" type writer.

That is, he believes the lyric is 80 per cent of the country song. He once thought of learning music, but was afraid to because it might make him too "musically conscious."

He learned to play guitar chords by ear while in the paratroopers in 1948-1951 and uses the guitar to help compose the melody. Actually, he has the melody in mind generally before he starts to get it down exactly, he said, adding:

"The lyrics are the most important. As I write them, I've got the melody kicking around in my mind. While working on the lyrics, I play guitar chords. When I'm finished with the lyric and am satisfied with it, I play it with guitar chords and sing the words to see how I like it. If I like it, good—it's finished.

"If I don't like it, I work on other chords and keys till I get it sounding right. Actually, the most important two things I learned in writing, especially in country music, which is what

I always aim for, was this: originality and simplicity.

"I try to keep it simple and basic so anyone who can play guitar can play and sing my songs. Most people are not great musicians and I want the people to enjoy my songs. It's also important to the artist—he can learn something simple in a few minutes.

"The key song that taught me simplicity was the first big hit I had in 1959, 'Pick Me Up on Your Way Down,' which Charlie Walker recorded on Columbia. We lived in Long Beach, Calif., then. (We didn't move to Nashville till the next year.) But this night my wife and I were at a nightclub listening to a country band. At the next table a guy and his girl friend were in a little argument. She got up to leave and he said, 'Pick Me Up on Your Way Down.'

"The idea hit me to write a song telling the story of a country boy with a girl who wanted a lot more than he could offer. Actually, I get ideas for songs any time doing almost anything. I might get one while sitting here talking to you.

"In this business, part of your mind is always tuned into everything you hear or read—you're always listening for potential song ideas and titles. I got the idea for 'Heartaches by the Number,' which was a big hit for Ray Price in 1959, because of my years in the service, where they do everything by the numbers.

"I try to go one step beyond an idea and make it into a love song theme. I got the idea for the recent Brenda Lee hit, 'Too Many Rivers,' while reading a book titled 'There Is a River.' I thought, 'What a beautiful title. It is poetic, almost biblical.'

"I got to thinking about it and the title 'Too Many Rivers' flashed through my mind. It clicked. A boy and girl break up and would like to get back together but don't see how they can—too many harsh things have been said and done. There's too many rivers to cross."

Harlan, who has wanted since earliest memory to be a songwriter, has been writing them since 12, professionally since 1957. After he finishes a lyric and melody, he sings it into a tape recorder. A young man who knows music picks up his tapes and makes lead sheets for him.

MARIJOHN WILKIN WAITS FOR THE IDEA



MARIJOHN WILKIN—"Write what you feel. Be completely uninhibited in what you say."

Marijohn Wilkin, who moved to Nashville from Tulsa seven years ago and has been a noted composer since, writes in several different ways.

In a way, she is of the Hank Cochran-Willie Nelson school of writing in that she waits for an idea, complete with words and music, to pop into her mind. In this type of composing, she doesn't consciously seek ideas. When the idea comes to her mind, it is usually with an opening or closing line of the song and the melody comes with it.

These inspired lyrics and melodies normally come when she gets up, when her mind is clear. The words and melodies could stem from something she has been "bugged" about. The theme of the song is a conscious manifestation of previously conscious thoughts which have jelled in her unconscious mind.

An example of this is Mrs. Wilkin's song, "Hurtin' the Most." She was in a crowded club one night, noise, laughter, the juke box music swirling around her. She was not particularly happy but laughed with the rest. The thought came to her, "When I'm laughing the loudest, I'm hurting the most." Next morning, the complete lyrics and melody to "Hurtin' the Most" came to her.

Mrs. Wilkin has had her main success as a co-writer. This is also an example of her versatility. She and John D. Loudermilk were attempting to compose one night. Loudermilk strummed his guitar, tried for an idea, finally said, "I can't think of anything to write."

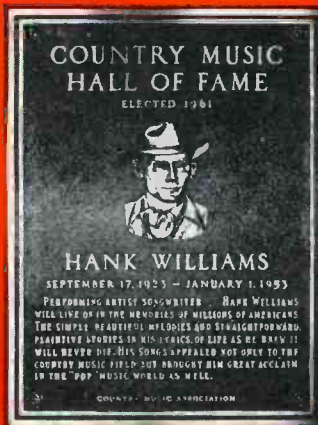
To which Mrs. Wilkin replied, "Well, in that case I think we've met

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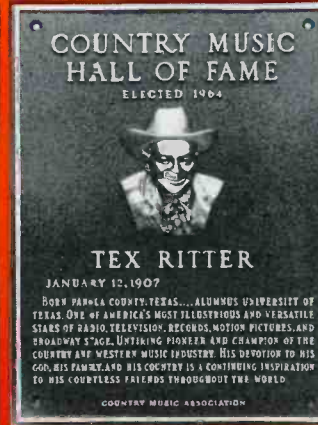
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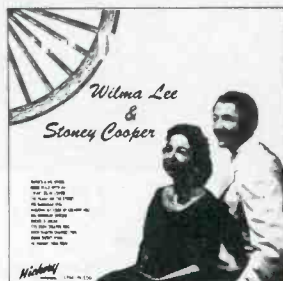
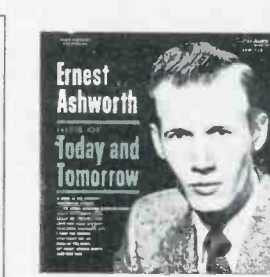
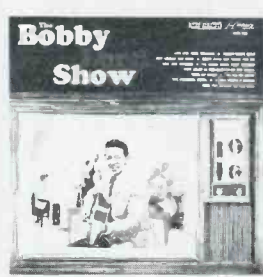
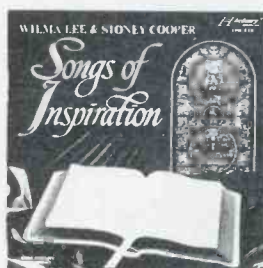
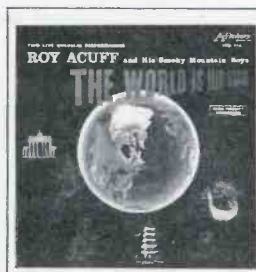
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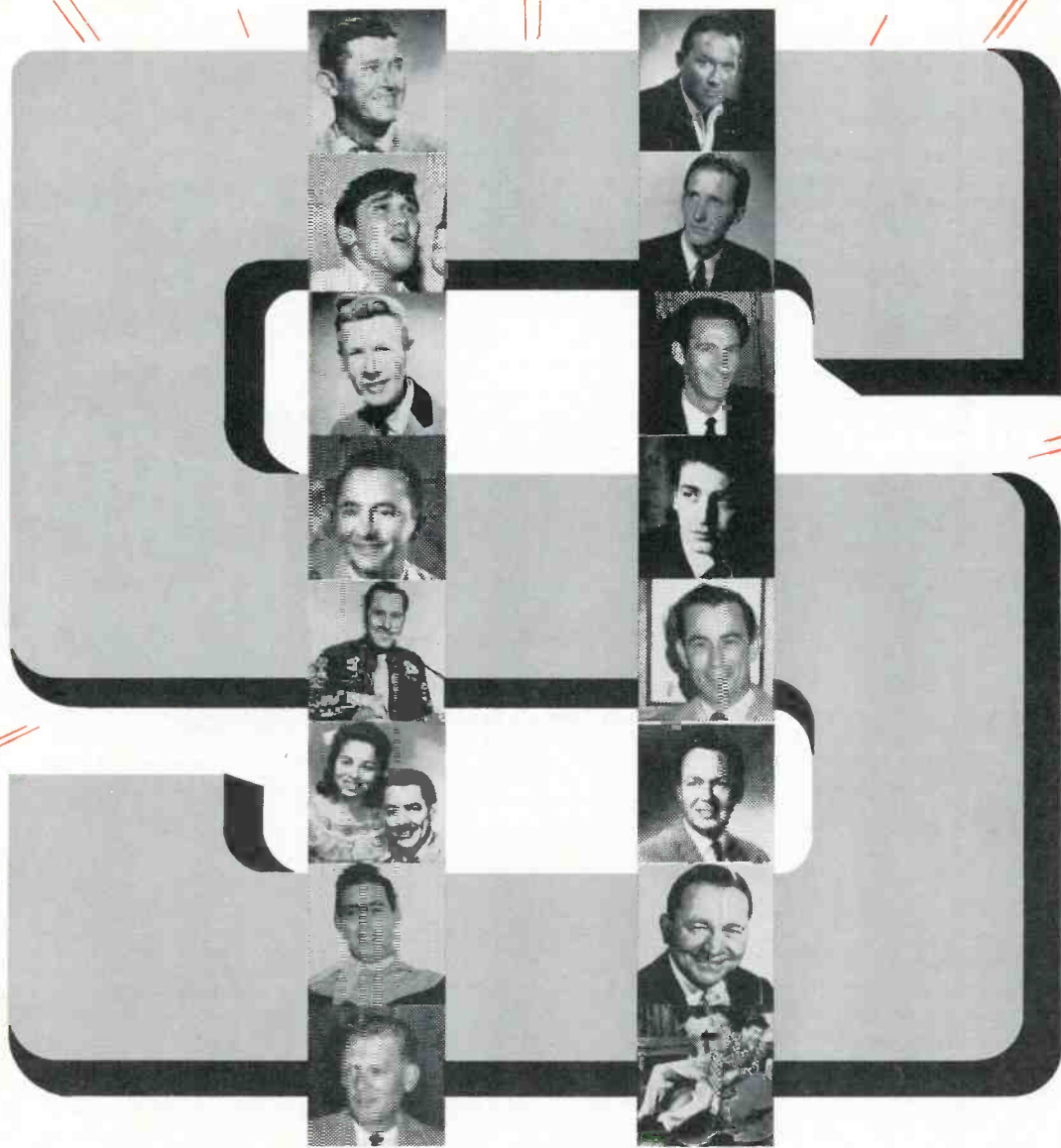
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our Waterloo." Whereupon, Loudermilk sang, "Waterloo, Waterloo." Mrs. Wilkin added, "Where will you meet your Waterloo." From that they composed "Waterloo," which was a pop and country hit in 1959 and won BMI awards in both categories. Mrs. Wilkin is co-recipient of eight BMI awards.

Mrs. Wilkin composes in still a third way—she writes melody from someone else's lyrics.

An example is "Long Black Veil." Danny Dill brought her the perfectly metered lyrics. She was immediately struck by them. The melody poured out. She didn't even make a lead sheet, nor a tape. She sang it to Lefty Frizzell, who grabbed it up, recorded it and it was a hit. It has since been recorded by numerous artists and has become a favorite of folk singers.

Mrs. Wilkin is a graduate of Hardin-Simmons University, Abilene, Tex. She majored in English. She learned piano as a child. She taught music in a public school in Tulsa for several years before moving to Nashville.

She had composed before, but considers she really learned to after arriving in Nashville and becoming a part of the music industry. She considers the most important thing she learned in composing was "to try to quit hiding what you feel. Write what you feel, be completely uninhibited in what you say. Hide your emotions and don't spill them to the world. But you can't do that in writing country music."

Willie Nelson Belongs to Fast School of Writing



WILLIE NELSON—"But usually I have a song finished before I pick up the guitar."

Although Willie Nelson is an accomplished musician, he doesn't use his guitar in composing but usually "thinks" a song out entirely in his mind before he even picks up his instrument to hear how it sounds.

He's of the fast school of writing. If he doesn't finish a song within 10 to 30 minutes, he figures it's not very good anyhow because it won't jell, and forgets it. He usually works from an idea, but doesn't consciously seek ideas. He waits till one comes to him.

He does his composing while in the car traveling or in bed in early morning. "If I get something that I think is good, I will play it on the guitar to see how it sounds," he said. "But usually I have a song finished before I pick up the guitar."

Nelson's composing is spasmodic. "I may compose three songs in a day and may not write another for six months," he said. "I average about 12 a year. I don't push for an idea. If a song idea comes to me and stays with me a few minutes, I feel it's good and go ahead with it. If it doesn't stay a few minutes, I don't."

"I have no set pattern in writing. Sometimes the melody comes first, but most of the time I work on lyrics first and then the melody. The lyrics are the most important part of the country song and I won't sacrifice words for melody. I'll change the phrasing of melody to fit the lyrics."

Nelson, 32, has won five BMI awards. Some of his best hits were: "Funny How Time Slips Away," "Crazy," "Night Life," "My Own Peculiar Way," "Pretty Paper," "Hello, Walls," and "Touch Me." Ideas for them just "came" to his mind.

Nelson believes country music is better today than it used to be. "If you listen to the lyrics of old country songs and try to write like that today, it wouldn't go. It wouldn't be as commercial. Country music has progressed, as has everything else.

"Country music people used to be thought of as country bumpkins. That's not true today. People who like country music today include bank presidents and college professors. To impress these people you have to have fairly intelligent lyrics. The music, lyrics and musicians in country music are much better now than in the past.

"I think the major influences in country music in 1965 are the superior artists, a&r men and musicians. Such men as Bill Pursell, Floyd Cramer and Chet Atkins are combining their talents with the better songs of our day, more progressive music, more chords, and they are getting music that is now universally accepted, whereas before

country music was confined to a small family. People are buying country music today and don't know they're buying country music."

Vaughn Horton Recalls "Old Days" Of Writing



VAUGHN HORTON, left, talks things over with his c&w buddies; left to right, Tex Ritter, Ted Daffan, Floyd Tillman and Roy Vaughn.

"I believe the old writers had a better product generally than the writers of today . . . because in the old days there were fewer artists, and songs were more carefully screened. So a song had to be good in order to be recorded."

This is the opinion of Vaughn Horton, among whose song credits are "Mockin' Bird Hill," a big one for Les Paul and Mary Ford, Patti Page and others; "Sugar Foot Rag," a smash for Red Foley, and "Hillbilly Fever," a good one for Little Jimmy Dickens and a big duet record for Ernest Tubb and Foley.

When Vaughn talks of the "old days," he specifies that he means up to the early 1950's. "This was the era of such great writers as Pee Wee King, Redd Stewart, Hank Williams, Floyd Tillman, Jimmie Davis, Ted Daffan and Stuart Hamblen."

Vaughn adds: "I do not condemn today's writers, for there are some great ones. But the need for such a great quantity of songs for so many artists will often make a man write more than he ordinarily would. . . . In other words, more songs than if he were writing by inspiration."

He also noted that "the technical end of the music business is so great today . . . including engineering, sound and instrumentation . . . that a mediocre song may become a big hit."

Vaughn and his brother Roy (CMA board member and executive with

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Southern-Peer publishing company) were born in a small coal mining town.

"The population included people of many nationalities," Vaughn recalls. "Our neighbors were Irish, English, Scotch, Italian and Slovenian. We played square dances for one group and polkas for another . . . like 'Charlie Was a Boxer,' which was a hit for Frank Yankovic, and 'Toolie Oolie Doolie.'" The latter was known as a Swiss polka and was a Hit Parade song when that program carried the hits of the day. Vaughn lists both of these as among his favorites, along with such of his other compositions as "Choo Choo Ch' Boogie," "Tear Drops in My Heart," "Metro Polka" and "An Old Christmas Card."

He added: "As you see, I was born a country boy, in a town in the Alleghenies, and always had a feeling

for the country field."

Vaughn credits Paul Cohen with being a very important influence on his career. Cohen, now in charge of c&w for Kapp, was for years c&w head of Decca Records. Vaughn believes Cohen gave to the country field in those pioneer years more than anyone else.

It was on Coral Records, Decca's subsidiary, that Vaughn started "Mockin' Bird Hill." Of this song, which sold over a million sheet copies, Vaughn says: "I wrote it in 1949, but for a few years I could not get it recorded. Everyone turned it down. Finally, I put my own group together to record it. That was the start of the Pinetoppers, and later we had more hits on Coral. Finally Les Paul and Mary Ford made 'Mockin' Bird Hill.'"

He added: "So you see, one really needs faith and dedication to put a song over."

Vaughn, who plays guitar, banjo and mandolin, came to New York with his brother Roy to appear on the Rudy Vallee Fleischmann's Yeast program in 1935. This started the act on its radio career.

With regard to his songwriting craft Vaughn says: "I am not a quickie writer generally, although I have written some songs to order. Usually, I like to mull a song over, get down to the basics. Then I will often put it away and return to it at a later date to give it the finishing touches."

Vaughn continues to write, a couple of his recent entries being "Home Sweet Homesick Blues," recorded by Elton Britt, and "Take Me Home," done by Wanda Jackson.

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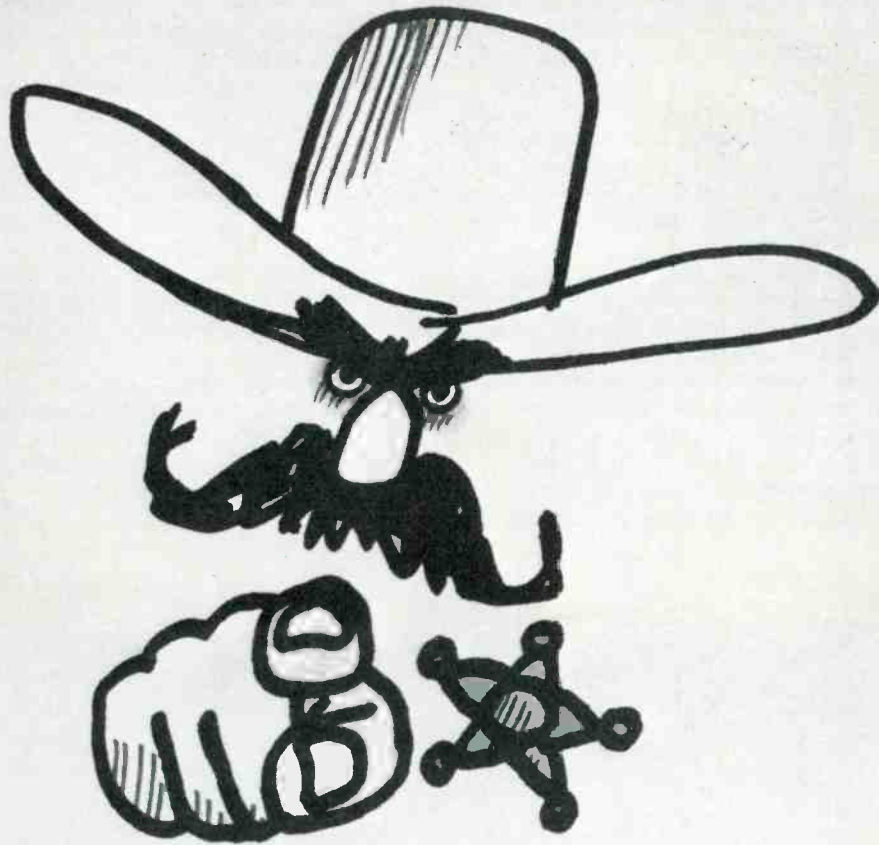
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There are several reasons for this. One is exposure. On WSM, a 50,000-watt clear channel station, the performer is heard in many States—even in Canada. In addition, there are the more than 400 stations who use delayed broadcasts of the "Opry." But the main reason is that the "Opry" has been for years the pinnacle in country music. All artists strive to be a regular member. When they've reached that goal, they are "in." Their careers are immediately on the ascendancy. It opens doors everywhere.

The "Opry" is one of the wonders of our modern

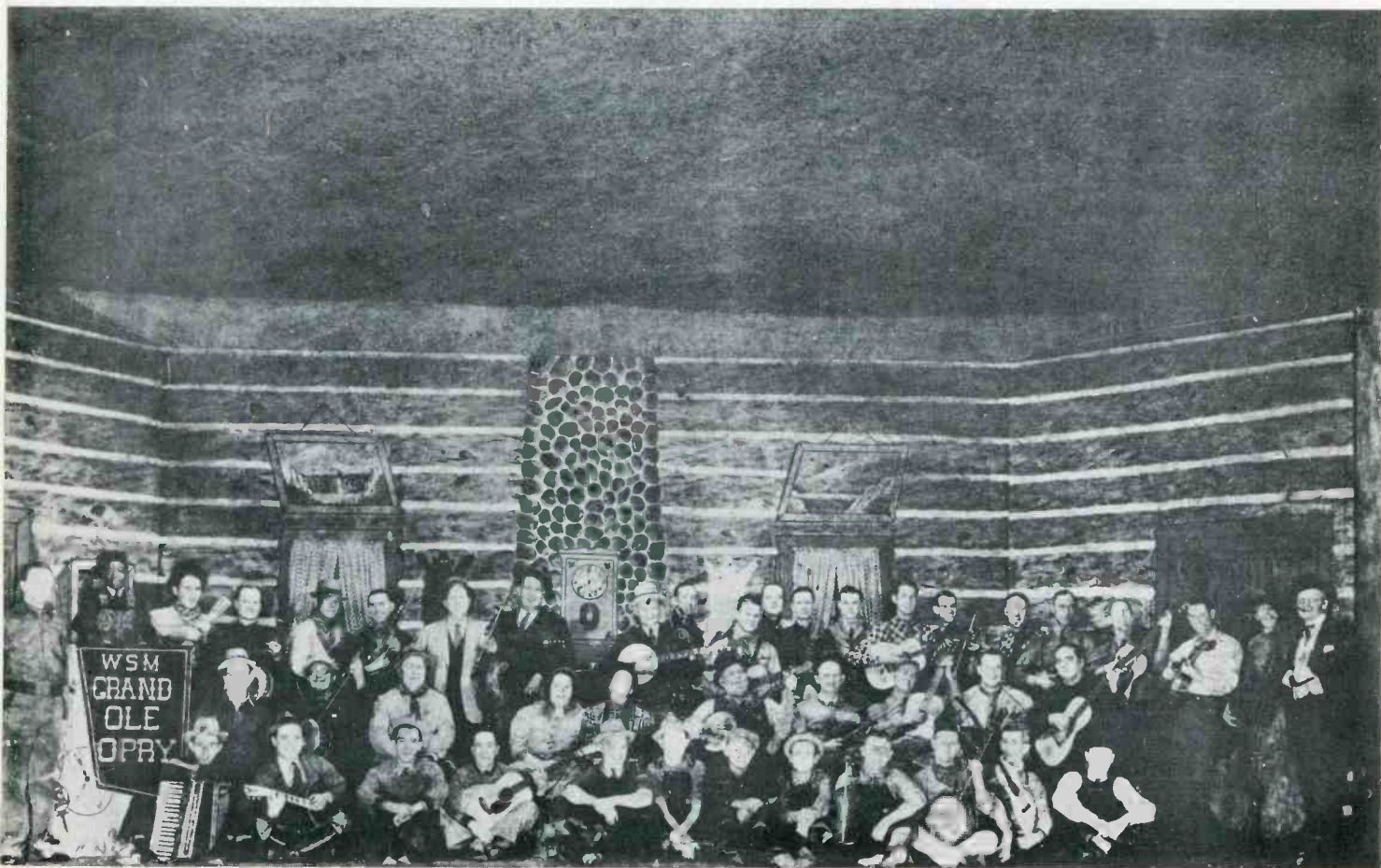
world. In the past, other such big country music shows on radio stations dwindled or died. The "Opry," because of the country music industry in Nashville grew up around it, flourished and grew. The big barn dance radio shows of past eras which did not last into the present didn't die because country music was fading in popularity. It was because Nashville had become the world center of country music and artists had moved to Nashville or were moving there from all over.

The modest beginning of the "Opry" is a fascinating story. It was founded Nov. 28, 1925, by George D. Hay. Hay had been a reporter for the Commercial Appeal, morning newspaper at Memphis, and was made radio editor. He found he liked radio better than newspapering and went on the air with a music program on The Commercial Appeal radio station, WMC, in 1923.

Hay soon got an offer from WLS, Chicago, went there in 1924 and started the WLS "Barn Dance," later changed to "National Barn Dance." On Oct. 5, 1925, Hay, who was now widely known in radio and had won a national award, went to Nashville for dedication of a new radio station, WSM, owned by National Life and Accident Insurance Co.

Hay was offered the job of director of the station and took it. An enterprising man, he soon found the best old-time fiddle player in the area, Uncle Jimmy Thompson, 80, and set up a one-hour radio show of fiddling music.

continued



EARLY "OPRY" CAST—Photo was made in 1930. The "Opry" was then staged at the Dixie Tabernacle. All the performers were tops in their field.

"GRAND OLE OPRY"

SAGA IS STORY OF COUNTRY MUSIC

Radio Station WSM, Nashville, is celebrating the 40th anniversary this year of the "Grand Ole Opry," one of the most remarkable sagas in the history of radio and country music. For the "Grand Ole Opry" is not only the oldest continuous show in the history of American radio, it is the most popular country music show ever devised and continues to increase in popularity each year.

A typical Saturday night in Nashville finds hundreds of persons lined up on the sidewalk in front of Ryman Auditorium, the Grand Ole Opry House, on Fifth near Broadway, just a few blocks from the center of downtown.

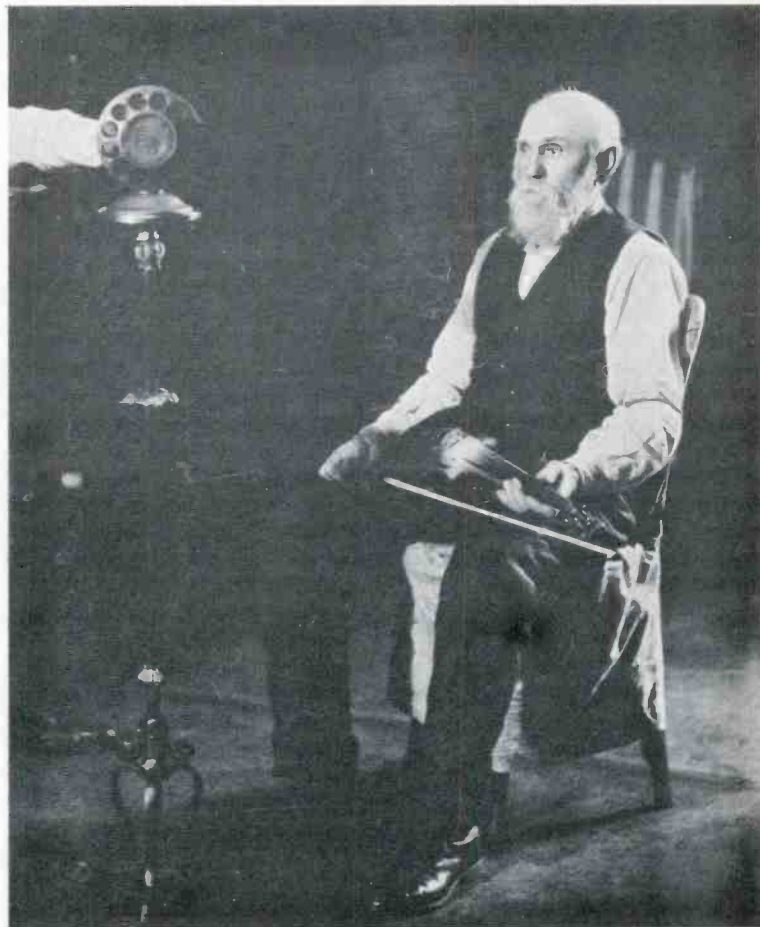
But the magnetic draw is the "Opry" perhaps the most profound phenomenon in show business today. On a recent Saturday night 7,008 persons saw the "Opry," although Ryman Auditorium seats only 3,200. The "Opry" begins broadcasting live at 7:30 p.m. Tickets cost \$1.50 and \$2.50. At 9:30 the first show from the standpoint of live performance ends and "Opry" directors ask the crowd to leave so those waiting outside can come in.

The second show starts at 10 p.m. and ends at midnight. But people are still lined up outside. Bob Cooper, vice-president and general manager of WSM, said they solve this by doing a free show at midnight "to get the people off the street."

People come from all over the U. S. and Canada to see "Opry" stars perform. Many from foreign countries have also attended. The show is so popular, WSM tapes it in five one-hour segments for delayed broadcast on more than 400 stations in the U. S. and Canada. Most of these stations broadcast one hour per day for five days.

Backstage at the "Opry" there is a buzz of excitement, the type found only at live broadcasts. There is last-minute preparation by an artist before walking onstage before more than 3,000 persons. (Margie Bowes to a WSM emcee: "Do I look all right?" Margie looked fine.)

Ott Devine, manager of the "Grand Ole Opry" and program manager of WSM Radio, is backstage to keep it running smoothly. Three WSM emcees, Dave Overton,



FIRST "OPRY" PERFORMER—Uncle Jimmy Thompson, 80, was set before an old carbon microphone in 1925 and the forerunner show of the "Grand Ole Opry" was born. Uncle Jimmy said he knew "a thousand tunes" and played every request that came in.

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"GRAND OLE OPRY" (continued)



CIRCA 1926—The "Opry" was an immediate hit and was taken to the people by traveling tent show. It was billed then as "The Greatest Show on Earth for the Money." Price was 40¢ for adults, 15¢ for children.



FOUNDER—George D. Hay originated the "Grand Ole Opry" radio show on WSM, Nashville, in 1925. He was emcee for many years. Hay retired in 1951, now lives in Norfolk, Va. Photo was made in 1928.



TOP FIDDLER—Arthur Smith, center, was the star fiddler on the "Opry" for many years. This photo was made in 1932. Guitarist is Sam McGee and banjoist is Kirk McGee. This same group played at the "Newport Folk Festival" in 1965.

Uncle Jimmy brought along his niece, Eva Thompson Jones, to accompany him on piano.

Hay, then 30 years old, gave himself the name, "The Solemn Old Judge," and at 8 p.m., Nov. 28, 1925, launched the WSM "Barn Dance" program. Hay (who retired in 1951 and now lives with a daughter in Norfolk, Va.) later recalled that "Uncle Jimmy told me he had a thousand tunes. He was given a comfortable chair in front of an old carbon microphone. I presented Uncle Jimmy and announced he would be glad to answer requests for old-time tunes. Immediately telegrams began to pour into WSM."

And play them, Uncle Jimmy did. He liked to jokingly brag he could "fiddle taters off the vine." Nobody doubted him. His stirring fiddling was the talk of Nashville and vicinity. Within a few weeks, fiddlers, banjo pickers, guitar players began to come out of their homes in the Tennessee hills. They made their way to Nashville and WSM.

The station realized it had a hit on its hands. Hay recruited a cast of country music performers and expanded the show to three hours. Country music in those days was almost entirely instrumental. And big songs were usually ones which were many years old, such as "Turkey in the Straw," "Pop Goes the Weasel" and "She'll Be Coming 'Round the Mountain." This was because, four decades ago, the culture and tradition of country music was correlated to the culture and tradition of the people of rural America.

The name, "Grand Ole Opry," came in a unique way. On Saturdays before the "Barn Dance" show, WSM carried a network broadcast of grand opera music from New York. Moderator was Dr. Walter Damrosch. One night in 1927, Dr. Damrosch said, "While most artists realize there is no place in the classics for realism, I am going to break one of my rules and present a composition by a young composer from Iowa. This young man has sent us his latest composition, which depicts the on-rush of a locomotive."



CHILD STAR, 1934—Asher and Little Jimmy were top stars, a father and son act. Father is Asher Sizemore. Little Jimmy at the peak of his popularity drew as many as 10,000 letters a week.

When the "Barn Dance" program went on, Hay took note of Dr. Damrosch's remarks and said the WSM program would present "nothing but realism." A little later, Hay said:

"For the past hour we have been listening to music taken largely from grand opera, but from now on we will present the 'Grand Ole Opry'."

The "Opry" during the next 15 years experienced fabulous popularity and growth. It presented the top country music artists of the times. Country music artists poured into Nashville from all over the country to audition for it. Biggest star of that era was Uncle Dave Macon, singer and banjoist, who joined the "Opry" in 1926.

One of the big problems WSM had to deal with over the years was finding enough room for the large crowds that descended on Nashville to see the "Opry" broadcast. In the early years, a special auditorium studio to seat 500 was built. But that didn't last long. Mobs jammed into the station, filling hallways and pouring onto the street. WSM rented the Hillsboro Theater, but still many were turned away each Saturday night.

Next the station leased a large hall, Dixie Tabernacle, but it lacked necessary backstage facilities and was difficult for out-of-towners to find. In 1939, the "Opry" was moved to the War Memorial Building auditorium in downtown Nashville. Weekly crowds averaged 3,000, more than the auditorium could seat. In 1941, the "Opry" was moved to Ryman Auditorium, which seats 3,200. It has been there since.

What could be called a new era in country music began in 1939. Until then, most "Opry" music was fiddling, banjo picking, instrumentals. Roy Acuff had joined the "Opry" in 1938, and in 1939 one of his band members, guitarist Eddy Arnold, stepped forward and sang a number. He was an immediate hit and formed his own group.

Singers then blossomed. Among those who became "Opry" stars in this era, besides Acuff and Arnold, were Red Foley, Ernest Tubb, Cowboy Copas and Webb Pierce. Other notable stars who joined the "Opry" in this period, while not singers primarily, included Minnie Pearl, Duke of Paducah and Bill Monroe.

Tremendous growth of the "Opry" came from 1939 to



BLUEGRASS MUSIC—Bill Monroe, second from left, called his group the Bluegrass Boys, and coined a name for a type of music—bluegrass. Photo was made in 1936 as they were about to play on the "Opry" and NBC.



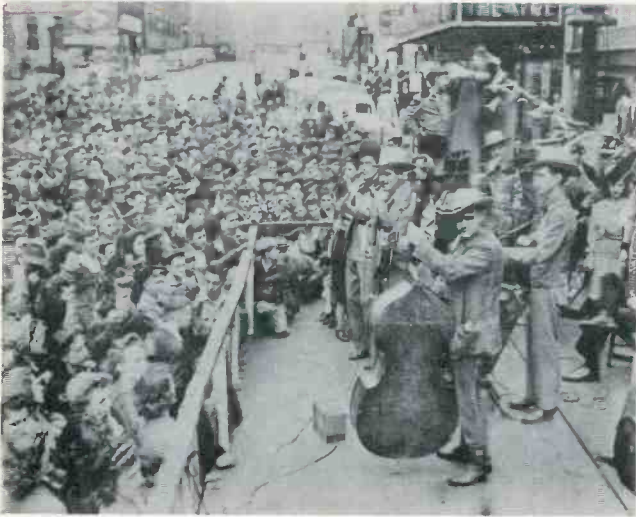
UNCLE DAVE MACON—A highly talented banjoist, Macon was the No. 1 star of the "Opry" during its mid-years. He was accompanied on guitar by his son, Dorris Macon.



ROY ACUFF—Acuff, in back with fiddle, became the top star of the "Opry" for many years and soon earned the title, "The King of Country Music." This photo with his Smokey Mountain Boys was made in 1938. Note custom then of comic and rustic costume, a little of which is still seen at the "Opry" from such performers as "Cousin Jody."



SOMETHING NEW—A new dimension was added in 1940 when a female comic named Minnie Pearl (nee Sarah Ophelia Colley) auditioned and was immediately added to the cast. She proved to be the most fabulously popular performer of her type. In this photo she discusses the script with Roy Acuff, left, and the Duke of Paducah, center.



THE WAR YEARS—Many "Opry" stars took to the road to sell war bonds for the government. In this photo, about 1944, Ernest Tubb, at mike in large white hat, and his Texas Troubadors play to a large outdoor crowd.



A NEW ERA—Soon after the advent of television, the extremely popular and talented Hank Williams, in white hat under mike, was signed for a TV show. His wife, Audrey, performed with him. Louis Buck, TV emcee, is seated at right. Photo was made in 1951.



OPERA MEETS OPRY—In 1955 Metropolitan Opera star Marguerite Piazza visited the "Opry," got a lot of laughs. Left to right: Marty Robbins, Minnie Pearl, Carl Smith, Miss Piazza (now Mrs. William J. Condon of Memphis), Rod Brasfield and Grandpa Jones.

"GRAND OLE OPRY" (continued)

1957 when Jack Stapp directed it. Stapp left an executive position with CBS in New York in 1939 to join WSM as program director and manager of the "Opry." During his years he brought in these stars:

Minnie Pearl, Ray Price, Hank Snow, Hank Williams, Hawkshaw Hawkins, Carl Smith, Marty Robbins, the Jordanaires, Anita Kerr Singers, Jean Shepard, Goldie Hill, Johnny Cash, Del Wood, Jim Reeves, Porter Wagoner, Jimmy Newman, Archie Campbell, the Carlises, Skeeter Davis, Grandpa Jones, Lonzo and Oscar, Charles and Ira Louvin, and the Wilburn Brothers.

Among many other achievements, Stapp produced, in 1939, the first network "Grand Ole Opry" show, which ran until 1958. It was one of the last radio network shows taken off the air, at the time when network radio was being revamped because of TV.

The 1950's and 1960's brought a new kind of talent to the "Opry"—young, polished performers who, though they were country music stars, could hit in the pop field, too, in the tradition of Hank Williams. Examples of these artists are Sonny James, Roy Drusky, Marty Robbins, George Morgan, the Everly Brothers, Marion Worth, Leroy Van Dyke, Bobby Bare, Billy Walker, Bill Anderson, Norma Jean and the Browns.

The "Opry" today is a remarkable, wonderful melting pot of musical Americana. "Opry" performers are no longer from the hill country of Tennessee or Virginia or the Carolinas, but come from every area of our great country. They reflect the modern musical culture, heritage and tradition of their times—just as the early "Opry" fiddlers and instrumentalists 40 years ago reflected their times.



GRAND OLE OPRY 1965—The "Opry" today is quite a change from the early days. There are fewer fiddles, many electrified instruments, modern sounds, mixed with some of the early style of country music. Note some of the cast are modern glamour girls. Bottom row, from left: Osborne Bros., Archie Campbell, Jim and Jessie, Bill Carlisle, Hank Snow, Willis Brothers, Bobby Lord, Billy Walker. Second row: Willie Nelson, Roy Acuff, Cousin Jody, Bill Monroe, Dottie West, Porter Wagoner, Wilma Lee and Stoney Cooper, Curley Fox, Stringbean, Norma Jean, Grandpa Jones, Margie Bowes, Lonzo and Oscar, The Browns. Third row: Glaser Bros., George Hamilton IV, Marion Worth, Flatt and Scruggs, Carter Family, Roy Drusky, Hank Locklin, Bill Anderson, Wilburn Bros., Sonny James, Skeeter Davis. Fourth row: Del Wood, Ernest Tubb, Jimmy Newman, Ernest Ashworth, Loretta Lynn, Marty Robbins, Leroy Van Dyke, Charlie Louvin, Jean Shepard. Added in August, 1965, after the photo was made: Tex Ritter, Bobby Bare, Bob Luman and Connie Smith.

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THE TWO DAYS THAT SHOOK THE COUNTRY MUSIC WORLD

ORIGINAL CARTER FAMILY—This photo was made in 1929 at Bristol, Tenn. Left to right: Maybelle Addington Carter, then 20; A. P. Carter, then 38, and his wife, Sarah Doherty Carter, then a few years younger than A. P.

By **TALMADGE F. McNABB**
Maj., U. S. Army, Fort Knox, Ky.

Of the numerous recording sessions and days of the Carter Family there are two days that stand out as particularly great, for it was during these two days that history was being made as far as world-famous folk and country music was concerned.

It was on Wednesday, May 9, and Thursday, May 10, 1928, that the Carter Family trio stepped into the modern studios of Victor Records in Camden, N. J., for their first recording session in a regular professional studio. The Carter Family had recorded one time before that, when at Bristol, Tenn., in August, 1927, they made their first records in a temporary, makeshift studio which had been set up using portable equipment. It was in this initial session in Bristol, too, that Ralph Peer, recording scout from New York, discovered not only the famous Carter Family, but also Jimmie Rodgers, who was to become famous in his own style in the few years after that in which he lived.

The Carter Family consisted of A. P., who sang bass, and who did much of the writing and arranging of the songs recorded; his wife, Sarah, who played rhythm on the autoharp and sang in a very clear lead voice; and Maybelle, first cousin of Sarah,

and who was also A. P.'s sister-in-law, who sang alto and played lead in a clear-toned style on the guitar that was to make her unique among guitarists in the music world.

On Wednesday, May 9, 1928, in Camden, only two songs were cut. The first was "Meet Me by Moonlight, Alone," a lonesome song of a forsaken girl being driven from home by cruel parents, and her desire to meet her lover "by moonlight, alone." A lover's hopes, wishes and dreams were placed into this old ballad, to make a unique love song of those days. This was brought out in the verse:

"I have a grand ship on the ocean
All laden and lined with pure gold;
And before my darling shall suffer,
That ship will be anchored and sold."

The next song to be recorded on that famous Wednesday in 1928 was another love song that was to make the Carter Family famous. This was "Little Darling, Pal of Mine." This, too, like "Meet Me by Moonlight, Alone," was a lover's longing for one who had forsaken her, and who was so heartbroken that she longed for "just three things—casket, shroud and grave." Tradition has it that when "Little Darling, Pal of Mine" was

first issued, lines of people formed outside numerous record shops just to buy this one record.

This type love song or ballad became popular indeed, though it manifested a mournful, melancholy tone. These became popular, not only because the Carter Family skillfully played and sang them, but because they were the experiences, the life of many a young person, taking those young persons back into their own saddened and brokenhearted love affairs.

It is not known why only the above two songs were recorded on Wednesday, but perhaps this was a "warm-up" time. Nevertheless, the majority of songs were to be made the next day, 10 songs in all.

The first song made this date was to become the theme song of the Carter Family, "Keep on the Sunny Side." This song has since that time been identified as a Carter Family song. It is the record, also, that is inscribed in gold on A. P. Carter's pink marble tombstone at the country churchyard in Maces Spring, Va., where he is buried.

"Keep on the Sunny Side" was to

Continued

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Wanda is big news from Asia to Europe and in each of the United States. Her Capitol records sell into the millions and she is an International favorite. In addition to her tours through this country including Las Vegas and Reno and important fairs and rodeos, she's made two tours this year through Europe which included important television dates, the Olympia Theater in Paris, France and the Grand Gala Du Disc Festival in Amsterdam, Holland.



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*Roy
Clark*

Mary Taylor is a very prolific song writer and a terrific "in person" performer. Mary is playing package shows, fairs and rodeos and leading clubs throughout the country. Mary wrote the lyrics to "Queen of the House" as well as the words and music to most of her own great recordings on Capitol.



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Taylor*



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become one of the most—if not the most—popular of all the Carter Family recordings; wherever the Carter Family was to appear, whether over the radio, on stage, or theater, their programs were to begin with the bright, lively music and optimistic words of this song, admonishing the world to “trust in the Saviour who cares,” and “Keep on the sunny side of life.”

The second song recorded that day was the first of the numerous church hymns the Carter Family recorded; this was “Anchored in Love.” A. P. was a deeply religious man, having a great spiritual heritage from his mother and forefathers, so it would be only natural that he include spirituals and hymns as a goodly percentage of his recordings.

The next, and third recording was the hand-me-down folk song about John Hardy. John Hardy, “a desperate little man,” had been sung about for years as a kind of tradition in the coal-mining hills of Kentucky, West Virginia and Western Virginia, but this was probably the first time that a recording was made of the ballad.

After “John Hardy Was a Desperate Little Man,” the Carter Family made the kind of humorous, carefree song, “I Ain’t Goin’ to Work Tomorrow.” This record brought out clearly Maybelle’s strong lead on the guitar. As she played one could see, in imagination, the country folks gathering around the coal mining shanties, the country stores, for a Saturday night of entertainment and social intermingling.

“Will You Miss Me When I’m Gone?” was made next, as a sad, mournful type song, which, too, became very popular. After this the Carter Family made a spiritual, bright

and lively, called “River of Jordan,” once again demonstrating Sarah’s lead voice and Maybelle’s beautifully blended alto, and her skillfully played guitar. It is noted in this spiritual that the Carter Family sang the word Jordan as “Jur-dan,” as in burden. This pronunciation for Jordan was quite prominent in Negro as well as white spirituals.

The Carter Family then made the humorous love song, “Chewing Gum,” and another love song, “I Have No One to Love Me (But the Sailor on the Deep Blue Sea).” Also to be recorded was the famous “Wildwood Flower,” which was perhaps to become a trade-mark for the Carter Family, and probably their most popular love song. This song has been a top favorite among Carter Family numbers through the years since that time, and even today is tremendously popular. There were few sections of the country where the people had the old hand-wound phonographs, that one could not hear “Wildwood Flower,” as this song was widely dispersed throughout the world immediately after its release. “Wildwood Flower” was the story of another brokenhearted lover, intertwining colorful words, such as “mingles and waving black hair,” “emerald dew,” “roses so red and the lilies so fair.” Some estimates are that “Wildwood Flower” sold over a million copies in 78 r.p.m. alone.

The 10th and last song to be recorded that memorable day in Camden was the ballad, “Forsaken Love,” which, too, was to become famous. In fact, these two recording days were unique in that every song recorded was to become a hit in its own way.

I recall so vividly when I was just

a small boy, about five years old, living in the beautiful picturesque Buffalo Valley just south of Johnson City, Tenn., I visited a neighbor who lived just down the road from us. I was fascinated by the hand-wound Victor phonograph which was so common and popular in those days. I remember that first record I heard; it was none other than the song, “Forsaken Love,” by the Carter Family. I listened in deepest childish fascination, trying to figure out who the girl was and who the young man who left her and came back after one year had passed by, only to be heartbroken because he found her “another’s bride.” I could very cleverly see in my mind’s eye the poor, disappointed, heartbroken young man, as he lay dying in the grass, “a pistol near by him told what had passed.”

Since that time I have tried to find out who was the author of the song, “Forsaken Love.” I do not know whether A. P. Carter wrote it from the stories he had heard in the Western Virginia mountains, or whether it was one of the hand-me-down ballads that had not been previously recorded, and perhaps was rearranged for this particular Carter Family session. Another tragedy song made later, “Young Freda Bolt,” was definitely made or written from an actual happening. This told the story of the murder of a young girl, Freda Bolt, by her lover at Bent Mountain in the Blue Ridge Mountains.

Editor’s Note: 1) As explained here, the song “Young Freda Bolt” was an example of what the late Frank Walker called “Event Songs”—that is, songs which detailed stories of actual incidents. This practice, of course, has its history deep in folk music and folklore in general. One of the forms of early English literature was the so-called “Broadside Ballad,” which was nothing other than treatment, in verse, of a current, dramatic event, such as hanging or other tragedy. Broadside ballads differed from “true ballads”—such as “The Ballad of Sir Patrick Spens”—in that the broadside ballad had a known author whereas the true ballad’s authorship was lost in antiquity, and changed somewhat with each generation.

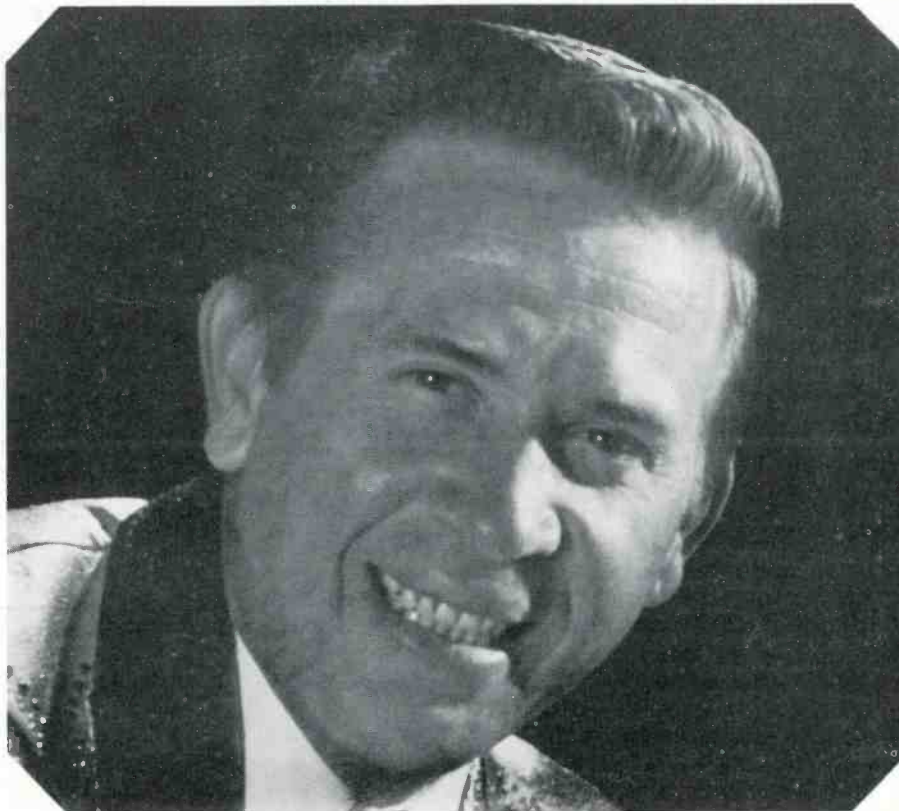
Regardless of who initially wrote “Forsaken Love,” the fact is that it was the Carter Family who first brought it to the attention of the country world of music. Maybelle would clearly carry the lead musical part on her famous guitar, accompanied by Sarah on the bright, chiming auto-harp. Sarah would also sing the song as a solo, in her clear, distinct voice. And from the master that was cut that

Continued



THE 1952 CARTER FAMILY included, left to right, June, Maybelle, Anita and Helen.

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day, this song, as well as the others made, would be sent out in reproductions all over the United States and around the world. The Carter Family would leave the studio that day, head south to their home in the Virginia hills—and their songs and their name would be carried on to greater fame in the years ahead. Their songs would be in demand. Their records would be sold by the multiplied thousands, for now the songs that had been handed down in the hill country, would be available to the public who would treasure every song they produced.

I can understand why the songs of breaking hearts, disappointed love affairs, would become so popular. This "Forsaken Love," for example, could have been the story of a young man leaving home perhaps from the Appalachian area, possibly to seek employment in some far off place. The song does not tell us why he left, only that he was on a "pilgrimage," indicating possibly some kind of adventuresome trip. Was it to find a job? Was he to sail on the seas? So many of the Carter Family love ballads did deal with lovers who were separated by the ocean, or who were leaving on an ocean journey, such as "The Storms Are on the Ocean," "I Have No One to Love Me (But the Sailor on the Deep Blue Sea," previously mentioned; "Sailor Boy," and "Bring Back My Blue-Eyed Boy to Me." Where the young man went to during that year—what he did—to travel abroad, to explore, employment, adventure, to become a sailor on the seas, or some unknown adventure—all this is left to the imagination.

These ballads are typical, I feel, of the late '20's and early '30's when young men were leaving the country homesteads, the farms, the mountain valleys in the Appalachian areas to find employment and to look for a better way of life. Often, too, these young men left behind the girl of their dreams, who promised to faithfully wait until their return. The country ballads of those years are filled with stories of broken engagements, lost lovers, disappointments, even tragedy. Those songs were popular because they told a story of people's own real life experiences. The girl of their dreams left behind, those young men would long for the day when they could return and take her as their bride. This thought is also brought out in A. P.'s famous and popular song, "I'm Thinking Tonight of My Blue Eyes," who, in this case, was a young sailor "far over the seas."

It is to be remembered, too, that A. P. Carter himself as a young man left the Virginia hill country, went north to Detroit to find employment.

He stayed there only a few months until he returned to Scott County, Virginia, where he began selling fruit trees.

We do not know all the details concerning the story of the Carter Family's ballad, "Forsaken Love," and the other ballads of disappointed lovers; but we do know that A. P., Sarah, and Maybelle gave us some wonderful recordings that will be with us as long as the love for country music exists in the world. Fortunately not all the broken engagements ended in tragedy as did "Forsaken Love." These songs do show us that love is strong, that the young man can be taken from the girl of his boyhood days, but the girl cannot be taken from his heart. It also shows us that the girl "left behind" in one's old home place can bear a strong hold upon one; and that sometimes love is as strong as death, and without it life means nothing.

The original Carter Family made 250 recordings of their songs during recording years that touched into three decades, songs that were released on a multitude of record labels not only in the United States but in many other countries of the world, such as Australia, New Zealand, England, Canada and South Africa, reaching even into faraway India and the islands of the seas.

These two days mentioned in 1928 are indeed memorable days for not only the Carter Family, but also for the country and folk music world at large. "Wildwood Flower" alone have been enough to have made these dates significant, but to think that 12 songs were made, all of them to become popular, is quite a record within itself.

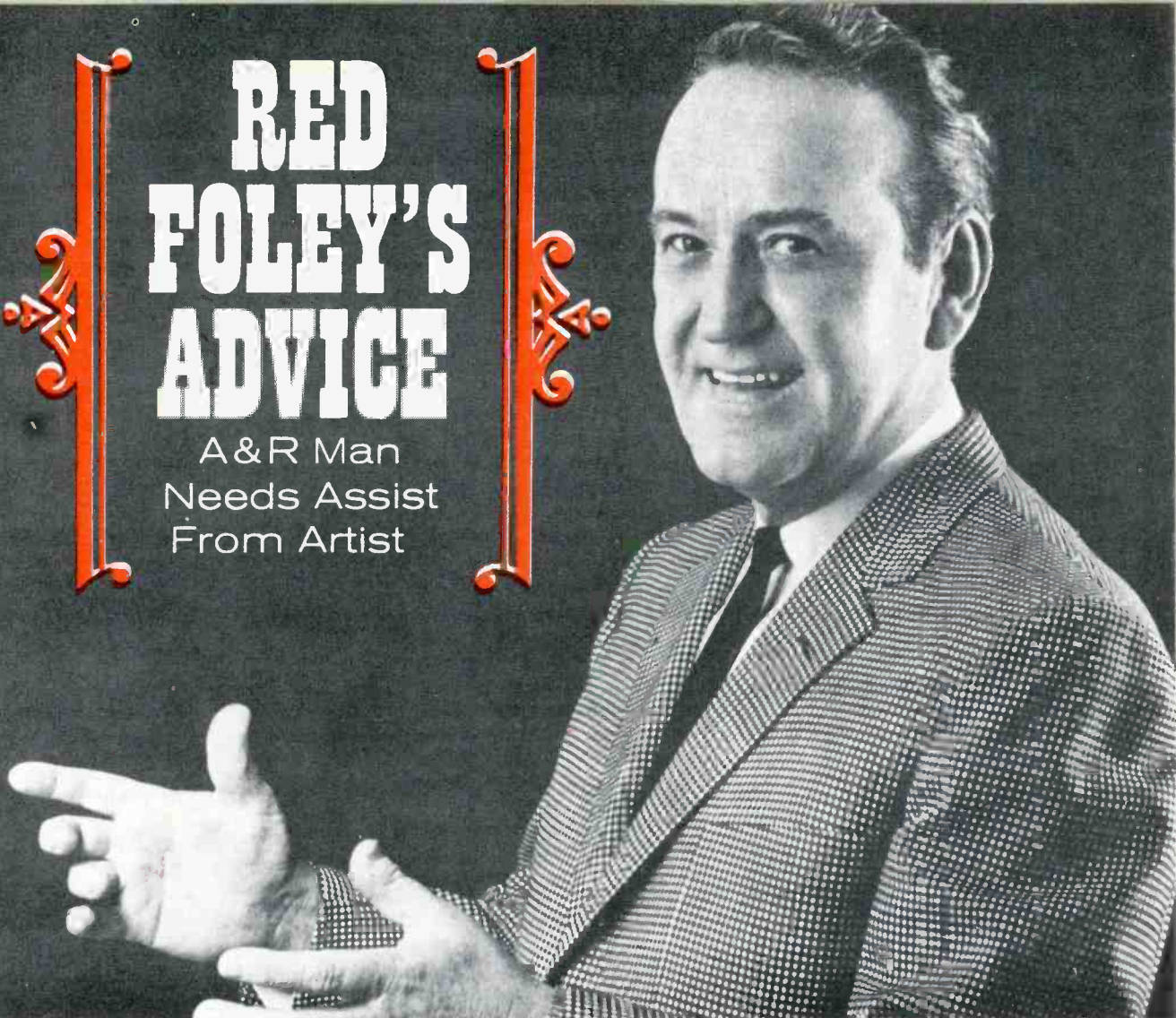
The Carter Family sang and recorded their simple songs, and played their lively and clear melodious music, little realizing their tremendous contribution to the country music of the future. I wonder if we, too, fully realize the tremendous debt we owe to the original Carter Family for their great contribution to music and singing in the world, for bringing their ballads, their love songs, spirituals, sentimental songs from isolated areas and making them available to be heard by the peoples of the world.

The fact that all their very first records have been reissued on modern long-play editions in attractive covers, and are still selling well all over the world, indicates that their music will continue to live on and have a vital place in the hearts of folk music lovers throughout the world.

I believe their songs and music will live on as long as there is a love for the simple, wholesome, realistic things of life.

RED FOLEY'S ADVICE

A&R Man
Needs Assist
From Artist



"The recording business is a full-time job. You must weigh decisions carefully and one cannot depend altogether upon the a&r man to pick materials. Even though many a&r men do great jobs, they cannot do justice in an individual case because they select material for so many artists. So the artist must do some of his own picking; he must feel the song."

This is the view of Red Foley, one of the hardy perennials of the country field, and now marking his 33d year in show business. Foley, who recently celebrated 25 years with Decca, numbers among his million-seller records such great hits as "Peace in the Valley," "Just a Closer Walk With Thee" and "Steal Away." Additionally he has had numerous big album sellers, including "The Red Foley Story," "Beyond the Sunset," "He Walks With Thee" and "Company's Comin'."

Foley's professional span reaches far back into the great traditional era of the country field, and he recalls the great era of live radio—when a station's chief programming was live talent rather than records. "I got \$12 a week at one station—at the rate of \$2 a program for six programs."

Throughout the music business Foley is regarded as able to give a great performance with virtually any type of song. Red says: "I like all types of material: ballads which have depth, and blues, and sacred songs and rhythm songs, and all the musical forms."

Foley, recalling his childhood and early years, told how he learned to appreciate the blues and religious music of the Negroes when he was a child in Kentucky. "I would

walk 100 yards up the road and listen in at the Negro church," Foley recalled, "and later I could hear them from the porch . . . and then an old Negro would walk by carrying his guitar in a burlap sack . . . and I gradually learned the spirituals and blues."

Foley added: "A dejected race could express itself well in the blues."

Red began singing professionally at the age of 20. He recalls he started at WCKY, which was then in Covington, Ky., and then it moved to Cincinnati. At WCKY, Red reminisces, "we had such old-time greats as Gid Tanner and Clayton McMichen." Other Foley mileposts were the WLS "National Barn Dance" in Chicago; the "Renfro Valley Barn Dance" at WLW, Cincinnati, and back again to WLS. In 1946 Foley went to the "Grand Ole Opry" in Nashville, and thence to Springfield, Mo., to start the "Ozark Jubilee" on ABC-TV. Red spent more than seven years with the "Opry" and about six with the "Jubilee."

Red has done more than his share of talent scouting. It was he, for instance, who found Brenda Lee singing on a station in Augusta, Ga. One week later she appeared on his "Jubilee," and her appearances on that showcase continued for two years.

Clyde Julian Foley—to use his full name—was born in Blue Lick, Ky. He resides in Nashville, the most important fount of country music, and he continues active in all phases of the country field—including recording, personal appearances and radio and TV.

The Engagement Roy Acuff Never Played

On July 10 this year, Roy Acuff, his six-member band and singer June Burdett left Nashville for Terrell, N. C., to play an engagement. They were traveling in two cars. Acuff was driving the lead car. Riding with him were Mrs. Burdett and guitarist Harold B. (Shot) Jackson.

A light rain fell as they sped through the green Tennessee countryside. For Acuff, who had tried to retire twice before, it was a part of his life he found hard to give up. Performing before a live audience was one of the things which made life worth living. He didn't need the money. He was already a wealthy man. His partnership in the fabulously successful Acuff-Rose Publications, Inc., founded by him and the late Fred Rose in 1943, had brought him millions.

So it was the urge of show business which motivated Acuff to fill a personal appearance engagement in Terrell, N. C., the night of July 10, 1965. But this one engagement—which was never played—was to make history in the world of country music. For on the way, Acuff's car crashed with another on rainswept Highway 70, seven miles east of Sparta, Tenn., critically injuring Acuff, Jackson, Mrs. Burdett and the driver of the other car, Edward Blish of Smithville, Tenn.

It was an ironic crash, for Acuff had traveled more than 3,000,000 miles without a mishap. He had traveled all over the world in his brilliant career without injury. Only a few weeks before the rending crash, he had returned from entertaining

U. S. troops in the Dominican Republic, where sniper bullets whined dangerously close by.

Cause of the crash which put Acuff in the hospital for six weeks with a total of 12 fractures was that he applied brakes on the slippery highway, causing the car to go into a skid. He told me later he attempted to pass a car, saw another coming over a rise, braked to slow down and get back in line in his lane. But the car spun out of control and into the oncoming car.

When the ambulance got Acuff to Miller Clinic in Nashville, it was determined he suffered fractures of the pelvis, back vertebrae, collarbone and eight ribs. The others were also badly injured, eventually recovered.

The wreck was almost the end of the road for "The King of Country Music," who had brought joy to millions for 30 years. Fortunately, he rallied and, with good doctors and good care, was on the road to recovery. Six weeks later his doctors told him his bones had knitted back together like a young person's—a tribute to the excellent physical condition of a man of 58. The doctors were startled at how fast Acuff healed—two weeks sooner than expected.

Soon after Acuff was released from the hospital, the physicians agreed he could play on the "Grand Ole Opry." Acuff had been on the "Opry" since 1938 and was its most famous member. On Saturday night, Aug. 28, at the Opry house, a voice boomed over the sound system, "And now—the King of Country Music!"

The appearance of Acuff on stage,

limping and walking with the aid of a cane, brought the 3,000 persons packed in the Opry house to their feet applauding thunderously. Acuff performed with a mandolin instead of his fiddle, sang "Great Speckled Bird," which won him fame and a place on the "Opry" in 1938, and delighted the fans with his yo-yo, his favorite stage prop at which he is expert. It was a great comeback.

But Acuff is reconciling himself to a needed change in his life—no more road touring. He told me he will probably never go on the road again. From now on, he plans only to perform on the "Opry" and make occasional special appearances. He plans to continue going overseas each year to entertain servicemen. He has been doing that since 1947, usually at Christmas. He is scheduled to leave Dec. 6 to entertain in Viet Nam.

But even limiting his career, Acuff will still have enough to keep him occupied. He has a home on Old Hickory Lake at nearby Hendersonville, Tenn., and a boat he occasionally rides. He doesn't compose much any more—his mind is no longer geared to it.

But a few other things will add zest to living for him. He owns "Roy Acuff Exhibits" on Broadway in downtown Nashville, a museum of interesting objects from all over the world. It is one of the most fascinating collections to be found anywhere. It includes many early phonographs, various stringed instruments from all over the world, some ancient ones, early American farm implements—many, many unique things he has



ACUFF TODAY—Acuff, left, poses with two of the key men in his band. To Acuff's left is Pete Kirby (Oswald), who has been with Acuff since 1938. At piano is Jimmy Riddle, with Acuff since 1943.



GERMANY, 1949—Acuff autographs photographs for the U. S. servicemen at a military base while overseas to entertain troops. He has been making overseas trips to entertain servicemen since 1947, usually at Christmastime.



PUBLISHING PARTNERS—Acuff, left, with the late Fred Rose. Photo was taken in 1943, soon after they formed Acuff-Rose Publications, Inc. Acuff put up \$25,000 with the understanding Rose would operate the publishing company. Songs composed by the talented Rose, and Acuff, were immediate hits, Acuff said, and they never had to touch the \$25,000. The company today is worth many millions.



"GRAND OLE OPRY"—That was the title of a movie filmed in 1941 in which Acuff was one of the stars. He is third from left, standing. Others in picture are Abner Weaver (standing, in suit) and Cicero Weaver of Weaver Bros. & Elviry. Elviry is seated. Emcee of the Grand Ole Opry at the time, George Hay, is seated, his head under the rifle held by Cicero. Uncle Dave Macon, top star of the opry of that era, is seated at table in striped vest.

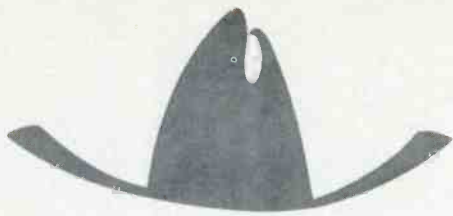
picked up on his world travels, as well as many collector's items which have been given him by friends. Besides adding to the collections, Acuff likes to go down occasionally to visit with friends. He has an office above the exhibit hall.

Acuff will also be occupied with occasional recording sessions. And he has a son, Roy Neill Acuff, 22, to encourage and help along. The son is employed at Acuff-Rose Publications, Inc., is learning the business, and Hickory Records, owned by Acuff-Rose, is thinking of recording him.

And there will be Acuff's "Grand Ole Opry" appearances every Saturday night. So, although the "King" is retiring from a part of country music, he will keep his hand in.



STARTING OUT — Acuff (playing fiddle) in Knoxville in 1936, a year or so after he formed his first band. None of this group is with his "Smokey Mountain Boys" today. Man second from right is Clell Summey, the "Cousin Jody" of the Grand Ole Opry. Note the make-up, which was in vogue for stage use then.



Gilmore Recalls Pioneer Country Music Days



Bob Gilmore is retired, but he still drops into his old office at Southern Music, in New York's Brill Building, to greet old friends in the music business—particularly those connected with the country field. For the country field was Gilmore's specialty and main endeavor. He was a key aide to Ralph Peer, pioneer recording executive and founder of the Peer-Southern publishing empire.

Gilmore recalls that he joined Peer in 1929, and he remained with the firm until 1960.

We asked him about Jimmie Rodgers' last recording sessions at the RCA Victor studios on 24th Street in New York.

"Jimmie was very ill with tuberculosis," Gilmore remembered, "and he had come up to New York from 'Yodeler's Paradise,' his home in San Antonio. He had a nurse with him; and he had a big Cadillac, arranged so that he could lie down and rest.

"Freddy Maisch, a Victor executive, supervised the sessions; and Jimmie, who stayed in New York about one week during this last trip, was propped up in the studio so that he could record with the least expenditure of energy. Maisch and the nurse attended him between recordings . . . and sometimes he would stop singing, in order to catch his breath.

"While Rodgers was here for that final series of recording dates he died at the Manger Hotel (now the Taft)."

Gilmore recalls that Ralph Peer, who discovered Rodgers, cut many of the artist's sides himself, while Peer was on the road during his talent scouting and recording trips. Peer arranged for studios and portable equipment, if necessary. "The first records," Gilmore says, "were cut in Bristol, Tenn.; other sides were made in Cam-

den, N. J.; Charlotte, N. C.; Atlanta, Louisville, Dallas and Hollywood.

"Jimmie in his early years traveled with a tent show; and he was a true folk artist . . . if he did a song a second time, there would be changes in it."

Gilmore recalled that Elsie McWilliams, the sister of Carrie Rodgers, Jimmie's wife, helped him with his song construction.

"In the 1930's and up to approximately 1940, Ralph Peer constantly traveled," Gilmore said; and starting with the latter year, Gilmore took to the road himself, allowing Peer to administer the growing expanding Southern-Peer interests. "Victor's interest in Southern ended in 1932," Gilmore added.

"I went all through the South and got to meet many of the great artists and writers of the traditional era, such as Floyd Tillman, Bill Monroe, Roy Acuff . . . Gene Autry was a good friend and often he would drop by and ask for the latest Rodgers release, which he would then record.

"In those years, the country field was a regional business . . . and Ralph Peer, when he was on the road, would get to talking with a Victor distributor who might tell him that the Carter Family was a popular act out here . . . and if you record them I will buy 5,000 . . . and this was how many country acts were recorded," Gilmore noted. "In fact," said Gilmore, "this is how some of Rodgers' early sides were made."

He added, "The Carters lived a short way out of Bristol, Tenn., at Maces Springs. Other acts of the era were the Allen Brothers, Fleming and Townsend, Wade Mainer, Gid Tanner and the Skillet Lickers, Dr. Smith's Champion Horse Hair Pullers and Will Shade and the Memphis Jug Band."

The jug band members blew into gallon jugs, Bob recalled, adding, "These were good selling acts in local areas; if a record was released and if it did well enough regionally, it was then released nationally."

Ralph Peer, Gilmore added, went all through the South and out to the West Coast on his trips. In later years, Gilmore assumed much of the burden of traveling to scout talent and songs.

"I often traveled with Art Satherley (the pioneer Columbia recording executive); and I recall when we met Bill Monroe in Chicago. Monroe told us he had to appear at a date in Miami in 20 hours, and he said: 'Mr. Satherley, I'll be there!'"

Monroe made the date, traveling by automobile, Gilmore said, adding that the incident was an illustration of the hardship and difficulties country acts experienced before the airlines had become well established. The time was about 1940, and many country acts and bands were dependent upon personal appearances for the major part of their income. "Sometimes," said Gilmore, "it was difficult to keep the driver awake."

"Flying in the early days could be hazardous too," Gilmore said. He recalled the time when Floyd Tillman had a little private plane and took up Gilmore and Satherley. "Tillman at that time lived on Robert Lee Highway between Houston and Dallas . . . we took off, and when we got up the door flew open and Tillman said 'There go my maps!'"

"We were pretty white," said Gilmore, "but Tillman did all right; he followed the course of a river to our destination."

"Country talent and executives," Gilmore concluded, "often traveled by private or chartered plane when the regular airlines were grounded."



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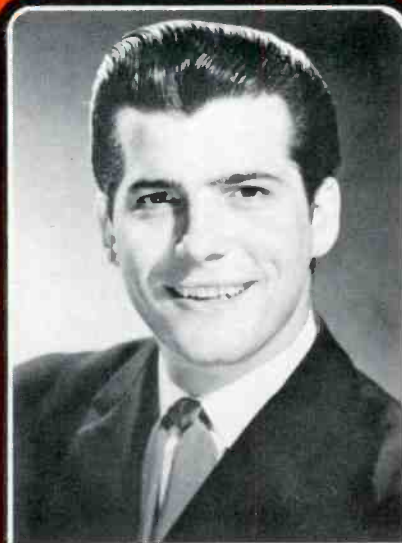
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Howdy Forrester, one of the great country fiddlers.

Howdy Forrester Recalls Grand Old Days of Country Fiddling

"There is still a lot of interest in the art of country fiddling, but no longer do young people seek to become proficient in fiddle technique—the fast pace of today is against it."

Thus reminisced Howard (Howdy) Forrester, one of the great country fiddlers and currently manager of the Acuff-Rose Artists Corp.

Howdy, who has cut fiddle albums for MGM and United Artists, still plays for the "Grand Ole Opry" on week-ends. "But," he philosophizes, "you have to play it every day—just like a concert violinist—in order to stay on top."

Howdy was raised in Hickman County, Tenn. "My daddy and uncle

were fiddlers, and when I took to it I would practice for hours every day."

In the 1920's and 1930's, Howdy said, a fiddler could be as popular as a vocalist—or even more popular. Some of the great early fiddlers, Howdy recalls, were Gid Tanner, Clayton McMichen, Arthur Smith, Georgia Slim Rutland. Other notable

fiddlers are Curly Fox and Tommy Jackson. Another great fiddler of the later 1930's was Bob Wills. Several decades ago, Howdy notes, Arthur Smith was perhaps the best known artist on WSM, home of "Grand Ole Opry." His fame exceeded that of vocalists.

The decline of the popularity of fiddlers parallels the decline of pop bands, Howdy said. In elaborating on this theme Howdy pointed out that during the great era of swing music, bands far outshone vocalists, but ultimately lost out to the vocalists.

In explaining the decline of country fiddling, Howdy feels that possibly the old two-part song arrangements became monotonous to some listeners. This lack of originality created an opportunity for vocalists to take the spotlight.

"In the great traditional era of country music, the fiddle was the predominant instrument, handling the take-offs and back-up and fill-ins . . . today, much of this has been taken over by electrical instruments," Howdy continued.

"Today," Howdy added, "the fiddle tradition has tended to give way to trained violinists and written arrangements performed by a violin section. The forerunner to this trend occurred when we graduated from using one fiddle and started using two."

An important aspect of the country field several decades ago was the fiddle contest, Howdy recalls. He added: "Curly Fox, who plays on the 'Opry' today, performed in contests many years ago. A fiddle contest would often be set by a promoter who built the promotion around two fiddlers who appeared on competitive radio stations. This competition often took on the aspects of a feud—at least on the surface—for all the while the contestants might be the best of friends," Howdy pointed out. "They would, in fact, work for the same promoter," he added.

Howdy started professionally in 1938 on the "Grand Ole Opry." After the war he teamed with Georgia Slim Rutland. "We were on KRLD, Dallas, and we did personal appearances, playing all the great fiddle tunes," Howdy recalled.

Some of the most requested fiddle tunes were "The Mocking Bird," "Wednesday Night Waltz," "Orange Blossom Special." "The Wagoner" (this title would vary, as "The Tennessee Wagoner," "The Texas Wagoner," etc.) and "The Gray Eagle."

Included in the repertoire of fiddle songs, Howdy pointed out, are such musical forms as the hornpipe, breakdown, hoedown, jigs, reels, schottisches and waltzes.



Curly Fox of WSM's "Grand Ole Opry."



Georgia Slim Rutland, left, and Howdy Forrester, right, are greeted by a couple of their fans.



Arthur Smith of The Dixie Liners.

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DEE KILPATRICK

"A writer must not lose the basic touch; he must stay close to true life."



KILPATRICK HAILS WRITER-ARTIST TRADITION

"The fact that Hank Williams met and came under the influence of Fred Rose was nothing short of providential—an act of God." This remark was made by Walter D. (Dee) Kilpatrick, pioneer executive in the country music field and currently national sales and promotion co-ordinator of c&w product for Mercury, Smash, Fontana and Philips records.

Rose, Kilpatrick recalls, was not only a great writer and publisher, but also an adviser to many in the music business. "When he died, one year after Hank Williams died, many folk were at a loss as to whom to go to with their problems."

Dee recalls that he was already a country music fan at the tender age of 12. As a youth he became a record collector, and early in his life he went to work with the Capitol branch in Charlotte, N. C. He subsequently headquartered in Atlanta for Capitol. Tex Ritter, Kilpatrick recalls, was an important influence in causing him to enter the country field, and Fred Rose persuaded him to remain in it.

In the great traditional era of country music, Kilpatrick quickly noticed that country records made sense: "They really had something to say . . . and an artist, once he had become known, would do well with virtually every record release."

Kilpatrick stayed with Capitol for five years, rounding out an experience that included tenure as salesman and then as branch manager. While with Capitol he also became the first resident full-time a&r executive in Nashville. He subsequently became country a&r chief for Mercury (in the late 1940's), and in 1957 he became the first general manager the "Grand Ole Opry" ever had.

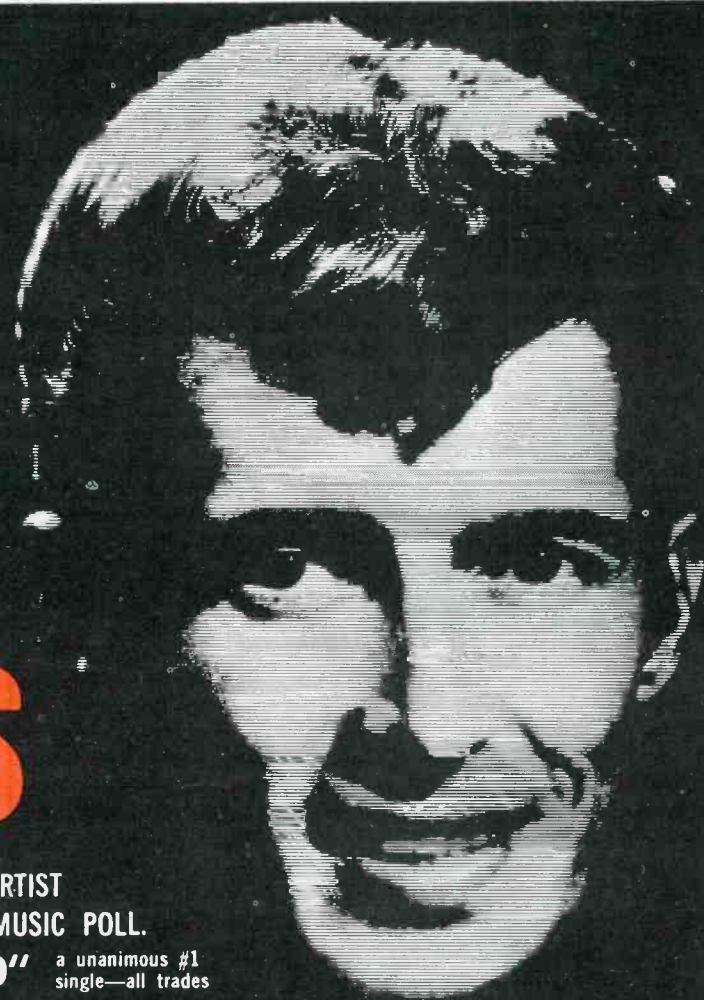
Kilpatrick believes that much of the strength of the country field lies in the basic product—the song written by the country writer. "A writer must not lose the basic touch; he must stay close to true life."

Kilpatrick believes the great country tradition of the writer-artist is still with us and will continue. As examples of the truth of this he points to such writer-artists as Don Gibson, the Everlys, Roger Miller, Roy Orbison and others.

Country records in the old days, Kilpatrick recalls, used accordion instead of piano, and always used steel guitar and fiddle. In general, Kilpatrick feels, the musicianship on today's country records represents an improvement.

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DEAN OF THE COUNTRY ROAD MEN

MEL FOREE

"Radio is still
the chief target."

If one were to conduct a poll to determine the dean of country record road men, it is very likely that the nod would go to Mel Foree, who has been with Acuff-Rose for more than 19 years. Prior to the founding of Acuff-Rose, Foree worked for Fred Rose, the great songwriter and one of the founders of the publishing company. He recalls that he even wrote "a couple of songs in collaboration with Fred, including 'No One Will Ever Know.'" This song, of course, has been recorded very often by country artists.

Foree works mostly in the South and Southwest, but when necessary he covers all areas of the nation. Just how this works out, of course, depends upon whether a record sells completely in the country field or whether it overlaps into the pop markets. Foree estimates he spends one half of his time on the road, traveling some 50,000 miles annually. Generally he travels by car, for in this way he can cover the smaller cities which a lot of other road men neglect.

"Radio," says Foree, "is still the chief target. . . . It is still the most important point of exposure for country records. . . . As yet, we in the country field do not have sufficient exposure on TV, but where there is TV exposure it definitely helps that market."

Foree calls about 1,000 disk jockeys annually. "It is necessary to achieve an honest relationship with the jockeys . . . you must not give out incorrect information."

Foree is regarded by tradesters as the epitome of the "soft sell" technique.

This reporter asked Foree how he happened to meet Fred Rose. "I met Fred through Bob Gilmore, who was with the Peer-Southern operation," he said. "Gilmore wanted a couple of songs by Floyd Jenkins . . . Gilmore was unable to find Jenkins, and one day he came to Fred Rose and said: 'Could you tell me where Jenkins is?'"

Rose answered: "Shake hands with Floyd Jenkins!" and this was the first time Gilmore realized that this was one of Rose's pseudonyms.

Foree regaled us with still another anecdote—having to do with Wesley Rose's discovery of the noted writer-artist, Don Gibson.

"We were at a Hillbilly Homecoming in Knoxville, and Wesley, in order to get some relief from the heat, found a spot where he could have a glass of cold beer. It was a nightclub called Esslinger's. While Wesley was drinking the beer, he heard a performance of 'Sweet Dreams' and asked who wrote it."

Foree brought over Don Gibson, who was both the writer and artist at Esslinger's. Rose commented: "You generally sound like Eddy Arnold, and there's only one Arnold . . . but if you sing like you sounded now—like yourself—we could get you a contract."

Foree said this happened in the mid 1950's, and it was the beginning of the Acuff-Rose-Don Gibson relationship which ultimately proved so fruitful, both as to songs and records.



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By JOHNNY BOND

Sound came to the motion picture screen in the middle 1920's when Al Jolson starred in "The Jazz Singer."

During this period the Country and Western music industry was in its infancy, being limited to phonograph records by a few names like Jimmie Rodgers, Carson J. Robison, Frank Luther, Johnny Marvin and Frankie Marvin. C&w publishers were practically nonexistent, so these artists had to compose their own material, a trend which has lasted throughout the years.

At this same time, there were several movie heroes riding the silent screen reaching through to the hearts of the public. Tom Mix, Buck Jones, Jack Hoxie, Art Acord and several others could ride, rope, shoot, lasso, make love and sometimes provide a chuckle . . . but, they could not talk and they could not sing.

It was only natural that busy executives pondered the ways and means of combining these two popular mediums, for it was not long until the public was going crazy over the pop musicals like "Forty-Second Street" and "Gold Diggers on Broadway."

Western music in Western pictures just had to come into being.

Unfortunately, the movies were able to capture on sound film only one short subject featuring the picture and voice of the Great Blue Yodeler, Jimmie Rodgers. Robison and others also made a few musical shorts, but it was up to Republic Pictures to give us the first singing cowboy . . . his name? John Wayne.

Wayne was already gaining popularity as a Western hero when they handed him a guitar for some songs in a few of his early Westerns, but it was again destined to be that chore should pass to a newcomer to the screen, a man already famous on phonograph records and radio over the WLS "National Barn Dance" in Chicago. That was Gene Autry.

From 1936 to 1950, Autry and Smiley Burnette poured countless Western songs into motion pictures as well as phonograph records. Overnight the stage became crowded with followers like Roy Rogers, Tex Ritter, Bob Baker, Jimmy Wakely, Rex Allen and dozens of other Western vocalists. Country and western music was now firmly established and a great industry began growing by leaps and bounds.

Thousands of miles from Hollywood, the already popular "Grand Ole Opry" began sending its artists

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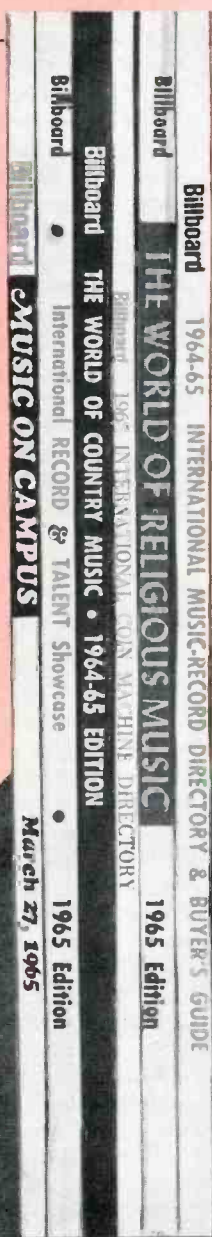
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westward to lend their voices to the screen. Roy Acuff, Ernest Tubb, Eddy Arnold and others rushed out to appear before the cameras, while the copyright office in Washington began swelling with more and more new songs as Fred Rose and Jim Denny found it necessary to expand their publishing companies to make room for the flood of new material coming across their desks.

It was only natural that the music of the hills, valleys and plains which were once heard only on records, radio and sometimes in the school house auditoriums over the country became a part of the Great Silver Screen, thus reaching all corners of the earth.

With the advent of television, those singing Westerns faded out, making room for the bigger budget epics which featured few if any songs, but still utilized the music in the background. Some of these songs became bigger than ever before. "High Noon" is the best example.

The most recent addition to the c&w field on film is the current Hank Williams Story, "Your Cheatin' Heart." This film contains many of Hank's famous songs and also delves into the workings of the publishing field, personal appearances, and mentions the "Grand Ole Opry" and "Louisiana Hayride."

Just as motion pictures were wedded to sound recording in the late 1920's, so it is now that the making of movies for the screen and for TV consumption is following a similar process. One might walk upon the grounds at Paramount Pictures, Universal, MGM and other lots to find the cameras grinding away on one or both types of these films. Occasionally we hear a country song on "The Virginian" or in "The Beverly Hillbillies" TV films. The rush is not quite as great as the trek westward in the early '40's, but it does continue.

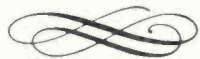
The making of Western musicals is no longer confined to Hollywood. Several films have already been shot in Nashville, and others are contemplated. Just what Hollywood will do is not hard to predict. We can only judge the future by the past. The success of the Hank Williams film has already revived talk about the Jimmie Rodgers life story. We know of no definite plans on this score, but it would not surprise us if it was still being planned.

Country and western music is here to stay, and just as sound movies are also here to stay, we can all stick our necks way out and bet our last bottom dollar that much c&w music will continue to be used in motion pictures.

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LATEST ALBUM

"I'M GONNA TIE
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(DL-4645)



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America's #1 Female C & W Artist
Billboard Award — 1965

LATEST SINGLE

"The Home You're Tearing Down"

(DECCA 31836)



LATEST ALBUM

BLUE
KENTUCKY
GIRL

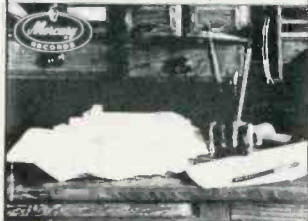
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nominees to **Country Music Hall of Fame**

The country music field was developed by many people—artists, executives, writers and many others. As the lore of the country field becomes richer, *Billboard*, through its publication, *The World of Country Music*, makes a continuous effort to document the roles of these people. This is necessary for several reasons: First, the pioneers deserve credit for what they brought to the country field; second, their contributions must be captured, in print, lest they be forgotten; third, the very recounting of their contributions adds to the treasury of country music literature.

For these reasons, we publish here the names of the Country Music Association Hall of Fame nominees, selected by the nominating committee in 1965. There are 70 in all. Very few of these 70 will be elected to the Hall of Fame this year; but as the years go by, more and more of this group of 70 will be elected, because this list includes many of the true pioneers who did so much to make country music meaningful.

In addition to the list of nominees, we have supplied brief biographies, with the intent of presenting at a glance each person's niche in the country music field. The categories are four: Living Artists, Living Non-Performers, Deceased Artists and Deceased Non-Performers. Some of the names mentioned have been considered in depth in separate stories in the first two issues of *The World of Country Music*; but we feel a compendium of brief biographies will be a great value to disk jockeys and fans who wish to quickly ascertain the niche of the various personalities mentioned here.

LIVING ARTISTS

J. E. MAINER AND WADE MAINER

J. E. Mainer (Joseph Emmett) and Wade Mainer and the group, known as the Mountaineers, performed on Southern stations in the 1930's. They advertised "Crazy Crystals," a product. J. E. Mainer played fiddle. In the string band was Joseph's brother, Wade, who played five-string banjo. J. E. Mainer was born in Weaversville, N. C., in 1898. In the 1920's the Mainer Brothers had already organized a group and were playing for dances and shows. In 1932 the Crazy Water Crystal Company heard of them and hired them for radio work. At the time they had been working in cotton mills. For the Crazy Crystal Company they traveled a lot, appeared on many stations and made personal appearances. J. E. Mainer also played in fiddling competi-

tions and won awards. He also sang. The Mainer Brothers recorded, separately, for King Records. Wade Mainer was called by the White House in 1941 to play a "command performance" for the late President Roosevelt.

DON GIBSON

A modest personality, an uncanny accuracy in creating hit after hit, and unquestionably one of the great talents of the century—these are but a few of the many positive qualities which make Don Gibson an outstanding musician, songwriter and performer.

From Shelby, N. C., now residing in Knoxville, Tenn., Don Gibson is credited with such masterpieces as "Oh Lonesome Me," "Blue Blue Day," "I Can't Stop Loving You," "Gonna Give Myself a Party," "Look Who's Blue," "Who Cares," "A

nominees to

Country Music Hall of Fame



Legend in My Time," "Big-Hearted Me," "Where No One Stands Alone," and many, many others. Many of these songs have been recorded by his fellow artists and became worldwide hits.

CLIFF AND BILL CARLISLE

Cliff:

Born in 1904 near Taylorsville, Ky.; played steel guitar; appeared with Bill Carlisle for several years; was in entertainment field 32 years; appeared on the Keith circuit in the South and on many radio stations including WSM ("Grand Ole Opry"); WHS, Louisville; WMPS, Memphis; WNOX, Knoxville. Recorded for many labels including Bluebird, Romeo, Gennett, Columbia, King, among others. Records included "When It's Roundup Time in Texas," "Hobo's Fate," "Roll on Your Weary Way" and many others. Wrote songs, including "Why Did It Have to Be," "I Had a Dream," "On the Lone Prairie," etc.

Bill:

Born Wakefield, Ky., 1908; has appeared over many radio stations, including, of course, WSM, Nashville. Early stations were WLAP, Kentucky; WNOX, Knoxville; KWKH, Louisiana ("Louisiana Hayride"); "Jubilee, USA," ABC-TV, and "Grand Ole Opry." For some years sang with Cliff Carlisle and for many years appeared with a group, the Carlisles. Recorded with RCA Victor, Mercury, Bluebird and King; records included "No Help Wanted," "Do You Need Any Help," "Old Joe Clark," "Skip to My Lou," "Silver Dollar Mama Blues," "A Mean Mama Don't Worry Me," and many more.

BILL MONROE

Born 1911 at Rosine, Ky.; often called the Father of Bluegrass Music. He gave bluegrass its name, inasmuch as his band was known as Bill Monroe and His Bluegrass Boys; out of his band came such noted artists as Flatt and Scruggs, Clyde Moody, Howdy Forrester and many more; his instrument is the mandolin; he has recorded for Bluebird, Columbia and Decca in the various country idioms, including sacred, blues, etc. Station experience includes, in addition to WSM "Grand Ole Opry," the "WLS Barn Dance," Chicago; WIND, Hammond, Ind., and other outlets. Sides include "Blue Moon of

Kentucky," "Cry, Cry Darling," "A Voice From on High" and many more.

MERLE TRAVIS

The son of a Kentucky coal miner, Merle Travis made his professional debut plucking a homemade guitar over WGBF-Radio, Evansville, Ind. He was later to design and help build the first flat guitar, prototype of all flat guitars now being manufactured. But his real fame lies in the special albums of folk songs he has recorded for the Smithsonian Institute and the films, covering traditional American music, he's made for the Encyclopaedia Britannica. Then, of course, there are the countless hit songs he's written, including "Sixteen Tons," one of the largest selling records in history; "Smoke, Smoke, Smoke" and "So Round, So Firm, So Fully Packed." He's noted for adding something enduring—songs of the mines—to American folklore.

KITTY WELLS

Known as the queen of country music, Kitty Wells was born Muriel Deason in Nashville. Her husband—singer Johnnie Wright—gave her the name Kitty Wells when he married her, inspired by a song sung on the "Grand Ole Opry" in the early 1930's titled "I Could Marry Kitty Wells." She has been voted the top female country singer in the nation many times; in 1953 Tennessee Gov. Frank G. Clement presented her with a plaque that read, in part, "Kitty Wells, in addition to her artistry, demonstrated that she is an outstanding wife and mother in keeping with the finest traditions of Southern womanhood." Her biggest recording was "It Wasn't God Who Made Honky Tonk Angels." She has a lifetime recording contract with Decca Records.

HANK THOMPSON

Hank Thompson and His Brazo Valley Boys follow in the tradition of the country music bands. That is, he's a great country singer; once his songs occupied all three top positions on the country music chart. But his fans are assured of double pleasure at his personal appearances—superb dancing music. Born Sept. 3, 1925, in Waco, Tex., Thompson's first success was a show broadcast by WACO-Radio, Waco. Then came a tour of duty in World War II in the Navy. Afterwards he had a show over KWTX-Radio, Waco, then began touring with a band. Tex

nominees to

Country Music Hall of Fame



Ritter got him his first big recording contract with a major company, and Thompson's "Humpty Dumpty Heart" was a best seller.

HANK SNOW

Hank Snow, the Singing Ranger, holds the unique distinction of having a hit record, "I Don't Hurt Anymore," remain on the country music charts for a year, but it was his own song, "I'm Moving On," that created a cliché in the Southwest: Pulling a Hank Snow, which meant I've Got to Be Going. Snow rose to fame in his native Canada. Previous to appearing with a radio program over CHNS-Radio, Halifax, Snow worked at jobs ranging from lumberjack to fish packer. He had a show over WWVA, Wheeling, W. Va., and is now a member of the "Grand Ole Opry." He was a great fan of the legendary Jimmie Rodgers.

RED FOLEY

The list of hits by Red Foley would probably fill this page. Needless to say, some of his best million-sellers have been songs of devotion. These include "Peace in the Valley" and "Just a Closer Walk With Thee." He's noted for such a steady following of fans that Decca Records has him signed to a lifetime contract. He was many years with the "Grand Ole Opry" and later emcee of ABC-TV's "Jubilee USA." He recently co-starred with Fess Parker in "Mr. Smith Goes to Washington" TV series.

JOHNNY BOND

Once a star, always a star is an adage appropriate in the case of Johnny Bond, whose career as singer, songwriter and movie star spans more than two decades. He appeared in 50-plus movies with stars such as Gene Autry, Roy Rogers, Hopalong Cassidy, Tex Ritter, Robert Mitchum and Gregory Peck. But Bond, very active in the Country Music Association, is presently noted for his hit version of "Ten Little Bottles," which he wrote.

EDDY ARNOLD

The Tennessee Plowboy, Eddy Arnold, was a guitarist and singer in Pee Wee King's band until he found a song called "Mommy Please Stay Home With Me" that proved so popular it removed him from the status of just another member of the band. He was led to form his own band, probably the first band formed to support a singing star that had already been made. Colonel Tom Parker, the man

who manages Elvis Presley, is said to have made his first million dollars by managing Eddy Arnold. Arnold's hits on RCA Victor are legendary and indicated the wide impact a country record could have on the general public. Some of these hits were "Bouquet of Roses," "You Don't Know Me," "Cattle Call" and many others.

JOHNNY CASH

Johnny Cash was almost an instant success. From the first time he appeared on the KWKH-Radio "Louisiana Hayride Show" in Shreveport, La., singing a song he wrote called "Cry, Cry, Cry," it was only a few months until he was a star on the "Grand Ole Opry," Nashville. From there he went on to perform a one-man show at Carnegie Hall in New York and in TV shows and in the movie "Five Minutes to Live." A native of Arkansas, Cash now lives in Ventura, Calif. His song "I Walk the Line" has been recorded twice by himself and by both country and popular stars galore; it is considered already a "classic" country song.

PEE WEE KING

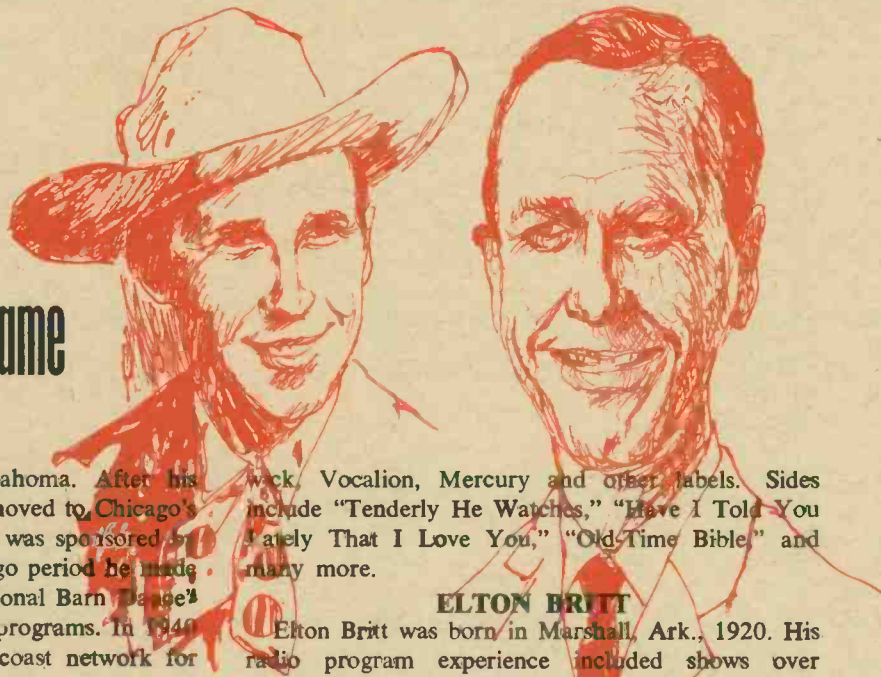
Pee Wee King has long been a recording star, but he's best noted for being one of the writers (along with Redd Stewart) of "Tennessee Waltz" which has sold more than 10 million records by various artists. King also holds another distinction: After he left the "Grand Ole Opry" as a regular, he added drums to his band, one of the first to do so in the country music field. Although drums are now permitted on the stage of the "Opry," for some time his drummer got a holiday every time Pee Wee King and his Golden West Cowboys appeared there as a guest. Pee Wee King has also co-authored such great songs as "Bonaparte's Retreat" and "Slowpoke."

GENE AUTRY

Thirty-seven years, a hundred movies and millions of records ago, Gene Autry started his career with a 15-minute show on Tulsa's Station KVOO. Today, the former president of the Country Music Association remains among the world's best-known performers and one of this country's leading businessmen. He heads a business empire which includes five radio stations, two television stations, four hotels (latest acquisition, San Francisco's historic Mark Hopkins), the Los Angeles Angels baseball team, among other holdings. Gene was born in Texas,

nominees to

Country Music Hall of Fame



spent most of his youth in Oklahoma. After his radio debut in Tulsa in 1928, he moved to Chicago's WLS the following year where he was sponsored by Sears, Roebuck. During his Chicago period he made frequent appearances on the "National Barn Dance" and the "Farm and Home Hour" programs. In 1940 Autry went on the CBS coast-to-coast network for Wrigley chewing gum with a half-hour weekly show. The show enjoyed one of the longest runs in radio history, remaining on the air continuously for 17 years. His picture career started in 1939 with the production of "Melody Ranch," a name which he retained for his publishing firm.

BOB WILLS

Wills, a key exponent of Western Swing, and sometimes referred to as its daddy, was born in 1906; he is a fiddler and had extensive broadcast experience since 1932 with the Light Crust Doughboys, W. Lee (Pappy) O'Daniel, etc. He organized his Texas Playboys in 1932 and appeared in many radio shows throughout Texas, Oklahoma, ABC-TV; made many films in Hollywood; has been on various labels including Decca, Columbia, Harmony and Liberty; recorded many albums and such songs as "Orange Blossom Special," "Bob's Breakdown," "Texas Two Step," "Smoke on the Water," "Lone Star Rag," and many more.

BOB NOLAN

Nolan was lead singer of the Sons of the Pioneers, group which was organized in 1934. Their records are on the RCA Victor, Vocalion and Decca labels and include such albums as "Wagons West," "Cool Water," "One Man's Songs" and such songs as "Tumbling Tumbleweeds," "Home on the Range," "Carry Me Back to the Lone Prairie."

LULU BELLE AND SCOTTY

Lulu Belle, born in 1913 at Boone, N. C., guitarist and comedy; first a single, then teamed with Scotty, 1933; played programs on WLS, Chicago, for many years; also WNBQ-TV, Chicago; WSM "Grand Ole Opry," "Ozark Jubilee," etc. Scotty (Scott Wiseman) was born 1909 at Spruce Pine, N. C., achieved a B.A. and M.A. degree; plays guitar and banjo; played at WRVA, Richmond; WMMN, Fairmont, W. Va.; WLS, Chicago ("National Barn Dance"); WSM "Grand Ole Opry," etc.

The team recorded on Conquerer, Bluebird, Bruns-

wick, Vocalion, Mercury and other labels. Sides include "Tenderly He Watches," "Have I Told You Lately That I Love You," "Old-Time Bible" and many more.

ELTON BRITT

Elton Britt was born in Marshall, Ark., 1920. His radio program experience included shows over KMPC, Hollywood; ABC-TV; NBC and CBS-Radio and WSM "Grand Ole Opry." Also the "WWVA Jamboree" at Wheeling, W. Va.; the "Elton Britt Show," the "George Hamilton IV Show" on ABC-TV, and "Camel Caravan." He recorded over 22 years for RCA Victor and also cut sides for ABC-Paramount, Ampar and Decca. Records included "There's a Star-Spangled Banner Waving Somewhere," "It Is No Secret," "Cannonball Yodel" and literally hundreds more; was a writer of many songs and appeared in films ("Laramie," "The Prodigal Son," etc.).

MINNIE PEARL

Born 1912 at Centerville, Tenn., the girl from "Grinder's Switch" is country music's most noted comedienne. Her career on the WSM "Opry" started in 1940 and she has appeared on many other programs, including shows with Tennessee Ernie, Dinah Shore, "Jubilee, USA" and the "Jimmy Dean Show." Her recordings include "How to Catch a Man," on RCA Victor; she has also cut sides for Everest and other labels. Today Minnie Pearl is active in filmmaking, personal appearances and other facets of the country field.

BRADLEY KINCAID

Known as "The Kentucky Mountain Boy," he brought songs of the Kentucky mountains to audiences via radio; he is of special importance in the folk area of country music; educated in Kentucky and Chicago and appeared over "WLS Barn Dance," Chicago, in the late 1920's and early 1930's, and later over WLW, Cincinnati; WSM "Grand Ole Opry," and other outlets; labels for which he recorded include Bluebird, Capitol, Gennett and Polk. Sides included "On Top of Old Smoky," "The Little Rosewood Casket," "Sweet Betsy From Pike," "Barbara Allen," "Red River Valley," "Letter Edged in Black," and many more.

WILF (MONTANA SLIM) CARTER

Born 1904 at Port Hillford, Nova Scotia, Canada;

nominees to

Country Music Hall of Fame



appeared over Canadian outlets and on CBS, New York; recorded for Bluebird and Decca and was a prolific writer. Recordings include "It Makes No Difference Now," "The Prisoner's Song," "Maple Leaf Waltz" and "Rye Whiskey."

MAYBELLE CARTER

Born in Michellsville, Va., Mother Maybelle is a member of the original and noted Carter Family, which included A. P. Carter and Sarah; plays auto-harp; sang with Carter Sisters; radio experience included WNOX, Knoxville; WJHL-TV, Johnson, Tenn.; WSM "Grand Ole Opry" and other programs; has recorded for RCA Victor, Decca, Columbia and other labels, and has written many songs of a sacred and country nature. Some of her recordings are "Are You Afraid to Remember Me," "We Shall Meet Some Day," "Wildwood Flower" and many others, including sides made with the original Carter Family.

CLAYTON McMICHEN

Fiddler and leader of the band, the Georgia Wildcats; born in Thayer, Mo., 1909; appeared over many radio outlets, including WHAS, Louisville, Ky.; WSB, Atlanta; WLW, Cincinnati; WLS, Chicago; WTAM, Cleveland; a Columbia Records artist; writer of "McMichen's Breakdown," "Dear Old Dixie Land" and others.

MOLLY O'DAY

Molly O'Day came from McVeigh, Ky. Many regard her as one of the greatest female vocalists in

the country field—with reference to the traditional era and style. She also plays guitar and five-string banjo. Harmony Records recently issued a package of her sides, made with the Cumberland Mountain Folks and Molly's husband, Lynn Davis. Molly met him when she applied for a job singing in his band. Molly has appeared on WAPI, Birmingham; KRLD, Dallas; WNOX, Knoxville. She later set up the Molly O'Day Music Center, a successful retail record shop, in Williamson, W. Va.

ERNEST TUBB

Ernest Tubb was born in Crisp, Tex. His childhood hero was the late Jimmie Rodgers, the Singing Brakeman, and he has Rodgers' guitar, presented to him by his widow. Tubb made his first radio appearance in 1933 over a station in San Antonio, Tex., but it was in 1941 he entered radio professionally over KGKO, Fort Worth. He joined the "Grand Ole Opry" in 1942 and is noted for getting Hank Snow, also a fan of Rodgers, onto the show. His first big hit was "I'm Walking the Floor Over You" which he still uses as a theme song. He was one of the first country stars to make trips overseas. He has been in several movies and TV shows. The Ernest Tubb Record Shop in Nashville not only specializes in country music records, but an after-midnight show at the shop is broadcast weekly over WSM-Radio.

DECEASED ARTISTS

VERNON DALHART

Born Marion T. Slaughter in Dalhart, Tex. Early in career he sang over WGY, Schenectady, N. Y. Recorded hundreds of songs on the RCA Victor, Bluebird, Columbia, Velvetone, Crown and Perfect labels. Recorded under various names: Vernon Dalhart, Bob White, Jeff Calhoun, Tom Watson, Mack Allen, Guy Massey. Biggest hit was "The Prisoner's Song." Also recorded "Wreck of the Old 97," "Mollie Darling," "The Letter Edged in Black," "Sippin' Cider." Was radio's "Sam the Barbasol Man." Home was at Mamaroneck, N. Y.

CARSON ROBISON

Born at Chetopa, Kan., 1890. An important figure in country field both as a singer and writer. Recorded for RCA, Conquerer, Oriole, Supertone. His sides included "Turkey in the Straw," "Jingle Bells," "Darling Nellie Gray," "Buffalo Boy," "Little Brown Jug," "Texas Dan" and many more. His songs included "Left My Gal in the Mountains," "Naomi Wise" and many more. Died 1957.

COWBOY COPAS

Born in 1913 in Muskogee, Oklahoma, "Cope" had much radio experience in the country field;

nominees to

Country Music Hall of Fame



appeared over "WLW Barn Dance," Cincinnati; WSM "Grand Ole Opry," Nashville, etc. Cut many sides for King and Starday; had hits such as "Alabama," "Signed, Sealed and Delivered" (which he wrote), "From the Manger to the Cross" and many more. He died in a plane crash near a suburb of Nashville, March 6, 1963.

A. P. CARTER

Alvin Pleasant Carter was one of the original Carter Family members, along with Sarah and Maybelle. Others at a later date were Joe and Jeanette. Was on the Acme and Bluebird labels, with such sides as "Room in Heaven for Me," "Sweet Fern," "Ship Ahoy," "My Clinch Mountain Home," "Worried Man Blues" and many others. He wrote "I'm Thinking Tonight of My Blue Eyes." "Jimmy Brown, the Newsboy" and others.

UNCLE DAVE MACON

Uncle Dave Macon was the first singing star on the "Grand Ole Opry." He was billed as the Dixie Dewdrop; he had a dry wit; played banjo. Some of the songs he sang were "11 Cent Cotton, 40 Cent Meat" and similar songs. He was the biggest attraction on "Grand Ole Opry" for many years. He was born on a farm near McMinnville, Tenn. He died in 1952.

ROD BRASFIELD

Leon Rodney Brasfield was born in 1910 in Smithville, Miss. From 1927-1942 he was with the Bisbee Dramatic Shows; then joined WSM "Grand Ole Opry" in 1944, remaining until 1958. He was a noted comedian; was in 1956 movies, "Face in the Crowd" and in "Country Music Holiday"; wrote songs; died in 1958.

UNCLE JIMMY THOMPSON

When George D. Hay, the Solemn Old Judge, started the WSM "Barn Dance" in 1925, his artist (the only one on the opening show) was Uncle Jimmy Thompson who played fiddle. His act on the first show, Nov. 28, at 8 p.m., lasted one hour. This act is often regarded as the beginning of country music as an important phase or radio programming; and it is also one of the early ingredients of what was soon to become the "Grand Ole Opry" over the same station. In the early "Grand Ole Opry" programs, Uncle Jimmy Thompson fiddled one hour at a time—an indication of how popular instrumentalists were.

MILTON BROWN

Brown was one of the great country and western band leaders; he was in the Bill Wills tradition, and it was Wills who gave him the first job in music—as a singer with Wills' band. Brown's home had been in Fort Worth, Tex. Both Wills and Brown were with the "Light Crust Doughboys." He died in an auto accident in 1936. He recorded for Decca and was on that label's "Dance-O-Rama Series."

RILEY PUCKETT

Riley Puckett was born in Alpharetta, Ga. He was blind and attended the Georgia School for the Blind at Macon. A guitarist, he had entertainment experience over WSB, Atlanta; WSAZ, Huntington, W. Va., and WLW, Cincinnati. He played personal appearances all over the nation. He was a member of the Skillet Lickers, which had Riley on guitar; Gid Tanner and Clayton McMichen on fiddle and Fate Norris on banjo. Was on sides on Columbia, Decca and Bluebird labels, including such sides as "Casey Jones," "Steamboat Bill," "How Come You Do Me Like You Do," "Waiting For the Evening Mail" and others. Died 1946 at East Point, Ga.

PATSY CLINE

Patsy Cline's career was a brief one. She rocketed to fame on Arthur Godfrey's "Talent Scout" TV show with "Walkin' After Midnight." Her other hits soon after were "I Fall to Pieces," "Crazy," and "She's Got You." Her career was interrupted by an auto accident. No sooner had she recovered and starred in a performance of the "Grand Ole Opry" at Carnegie Hall in New York, she was killed in another crash, an airplane crash March 6, 1963, in a suburb of Nashville. She was one of the first female country music stars to win fame also in the popular field.

JAMES GIDEON TANNER

Performer, composer. Born June 22, 1885, in Walton County, Georgia. Died May 16, 1960, at Winder, Ga. Was one of the performing pioneers of early American country music. Was a farmer, learned to play fiddle growing up. In 1913 helped form "The Lick Skillet Band" at Dacula, Ga., composed of Tanner, fiddle; Clayton McMichen, fiddle; Riley Puckett, guitar; Fayte Norris, banjo.

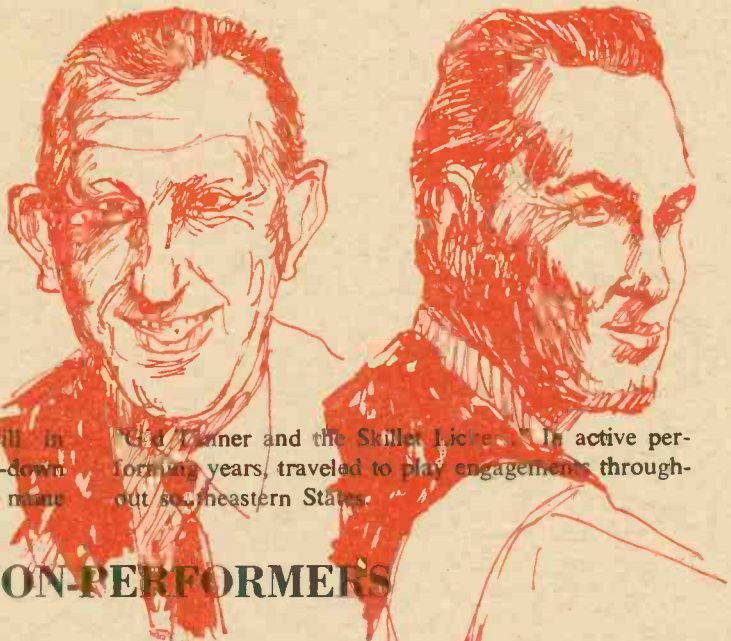
The group recorded for Columbia in the embryo years of record industry, made more than 100 rec-

nominees to

Country Music Hall of Fame

ords. Biggest seller was "Corn Liquor Still in Georgia." Tanner played what is called "hoe-down fiddling." Later formed his own group under name

"Old Tanner and the Skillet Lickers." In active performing years, traveled to play engagements throughout southeastern States.



LIVING NON-PERFORMERS

DON LAW

Don Law, head of Columbia's country and western operation, ranks as one of the great pioneer record men in the country field. His experience reaches back into the early days of the traditional period and continues through the great traditional era right on to the modern period of country music. He followed Art Satherley in taking over the Columbia country a&r slot, and he received a lot of training from Satherley. They became acquainted in the 1920's when Satherley was with the Plaza Music Co., a chain which wanted to get into the country music field. Satherley's recording trips through the South would bring him to Dallas, where Law was sales representative with Brunswick. Plaza was sold to Warners, which, at almost the same time, acquired Brunswick, resulting in the formation of the American Record Co. Law sat in on Satherley's dates. In the 1930's the American Record Co. was bought out by CBS and the present Columbia Records set-up was born. In 1942 Law was brought East from Dallas to make children's records in New York. Three years later he moved into country a&r permanently, with duties split between Satherley and Law. Law was to handle everything from El Paso east, and Satherley west. The great Columbia a&r roster developed in those years, with acquisitions of Carl Smith, Ray Price, Lefty Frizzell and Marty Robbins. Satherley retired in 1953, leaving Don Law wholly in charge. In the years since, Law has kept Columbia in high position in the country field. He has made literally dozens and dozens of his country disks and played a major part in the Jimmy Dean success story by recording him in "Big Bad John." Many other hits have followed, and today Law continues at the peak of his power.

OWEN BRADLEY

Owen Bradley, head of Decca's Nashville operation, has played a major role in building the great country catalog of that label. A fine pianist and arranger, Bradley in 1956 worked with Paul Cohen,

then country a&r head of Decca, and under Cohen's a&r aegis Bradley had important hits as an artist, such as "Blues Stay Away From Me" and "White Silver Sands." When Cohen took over the a&r activities of Coral, Decca's subsidiary label, in the late 1950's, Bradley became head of Decca's country a&r slot. Bradley, a native of Kentucky, had built his own recording studio in Nashville and when he took over the country a&r post the studio and its office became the Decca Nashville office. Bradley has continued the strong Decca c&w tradition.

KEN NELSON

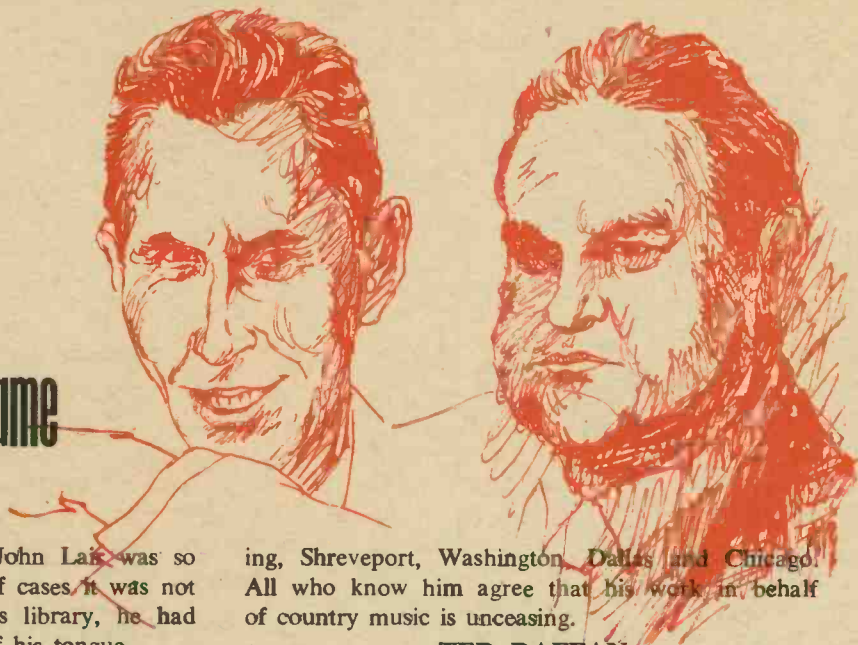
Ken Nelson, born in Minnesota, moved to Chicago as a child, and at the age of 12 began his music career with Melrose Brothers Music Co. At 14 he made his radio debut as a vocalist before going to New York to work with Gene Austin. Back in Chicago he formed a partnership with Lee Gillette to form a dance band. He also sang with a trio, and at the same time he worked as an announcer on various stations. He became musical director of WAAF in 1938. In 1939 he joined WJJD and WIND, Chicago, as music director and was responsible for "Supertime Frolic," one of the nation's biggest country music programs. His tenure with Capitol started in Chicago in 1946 when he began handling local sessions. In 1948 he moved to California for Capitol to oversee Capitol's transcription department, and in 1952 he was placed in charge of Capitol's country & western department, which post he still holds. Ken has been active with the CMA since its inception. He has always been a board member and is one of the founders. He served as president for two years. His role in building the Capitol country catalog is well known.

JOHN LAIR

John Lair is a nationally known authority on folk songs, folk music and folk dancing. During his many years in radio, it was not unusual for a radio network to call him and say, "We plan to use a certain old song on a program and we are unable

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to find any information on it." John Lair was so well-versed that in the majority of cases it was not necessary for him to refer to his library, he had the information right on the tip of his tongue.

When the King and Queen of England visited America, President Roosevelt gave a show in Washington, D. C. Such great artists as Lawrence Tibbett, Kate Smith and Marion Anderson were invited to perform. Also invited was John Lair and he was requested to bring some folk singers. John took the Coon Creek Girls and the songs he selected for them to play and sing were of English origin. They turned out to be one of the big hits of the show. It just so happened that the King of England liked the English folk songs and was very familiar with the ones John Lair had chosen.

ROY HORTON

CMA board member Roy Horton, born in the Allegheny Mountains of Pennsylvania, started pickin' and singin' at an early age and with his brother Vaughn auditioned for the "Crazy Water Crystal" program. They were hired in Philadelphia and went on to New York where they landed on the Rudy Vallee Fleischman's Yeast program as a featured attraction. As a team they played on all of the big shows. Then Vaughn went on to become a noted songwriter and Roy—increasingly interested in country music—decided to devote all of his time to spreading the c&w gospel. He believed country music represented "the soul of America" and he wished to make people more aware of the country field. He has become, through study and application, a walking compendium of c&w lore, and because of this knowledge the late Ralph Peer, pioneer publisher, hired him to head up the Peer-Southern country operation. He dug out the great old catalog tunes and acquired new ones, and recorded and promoted them. Some of the titles include "Born to Lose," "No Letter Today," "The Three Bells," "Makes No Difference Now," "Slipping Around," and dozens more. Roy was one of the strongest campaigners for the formation and development of the CMA. He hopes to see the country field develop and take the form of a wagon wheel, with Nashville as its hub and with the spokes being such cities as Wheel-

ing, Shreveport, Washington, Dallas and Chicago. All who know him agree that his work in behalf of country music is unceasing.

TED DAFFAN

Ted Daffan (Theron Eugene Daffan) was born in Beauregard Parish, La., in 1912. Although notable both as songwriter and artist, he is nominated for the Hall of Fame in the non-performer category, placing the emphasis on his contribution to country music as a writer. He is the writer of "Worried Mine," "Truck Driver's Blues," "Born to Lose" and other great songs; he is co-writer of "Tangled Mind," "A Woman Captured Me," "Don't Look Behind," "I Got Five Dollars and It's Saturday Night" and other notable compositions. Ted, who plays steel guitar, has had considerable experience as a performer over KPRC, Houston, and with the group, Ted Daffan and the Texans. Labels for which he recorded include Okeh and Columbia, with such sides as "Weary, Worried and Blue," "Look Who's Talking" and "Broken Vows."

STEVE SHOLES

Steve Sholes, Division Vice-President, Popular Artist and Repertoire, RCA Victor Record Division, is one of the pioneer recording men in the country field. Sholes, despite the complexities of his administrative duties, has always maintained his interest in the country field. The executive first worked with Victor in 1929 when he was in high school. He rejoined the company in 1935, and began to work in the a&r department. In 1945 he was named Studio and Custom Manager of RCA Victor and during that same year was appointed Manager, Country & Western and Rhythm and Blues Repertoire. In the country field he developed many of the nation's outstanding artists, including Chet Atkins, Eddy Arnold, Hank Snow, Homer and Jethro, the Browns, Hank Locklin and Jim Reeves. In 1957 Sholes was named Manager, Pop Singles, and a year later became Pop Albums Manager, too. On that assignment he planned and directed all a&r functions in addition to co-ordinating activities and policies related to West Coast marketing, sales, custom, recording and administration operations.

nominees to

Country Music Hall of Fame



JUDGE HAY

WSM, Nashville, went on the air Oct. 5, 1925, and at the first program was George D. Hay, of WLS, Chicago. He was known as the Solemn Old Judge and he had just been voted the nation's most popular radio announcer in a contest conducted by the Radio Digest. At WLS Hay had originated the "National Barn Dance." After attending the opening of WSM, Hay stayed on Nov. 28, started a program wherein he was called the Solemn Old Judge in a program known as the "WSM Barn Dance." This program was the germ of the "Opry." Fiddler Uncle Jimmy Thompson proved very popular, and more country artists were encouraged to come to Nashville to play on the program. Some of these groups were known as the Crook Brothers, the Fruit Jar Drinkers and the Gully Jumpers. The programs were on Saturday night. In 1927, following "Dr. Damrosch's Music Appreciation Hour" on NBC, Judge Hay remarked, "Now we will present the 'Grand Ole Opry.'" For many years thereafter, Hay was master of ceremonies on the "Opry."

EDWIN W. CRAIG

Perhaps more than any man, Edwin W. Craig is responsible for the growth and spread of country music. Most certainly he is the one individual who started, nourished and held together the "Grand Ole Opry" in its leaner years, and encouraged its expansion in more prosperous times. Edwin Craig had been associated with the National Life and Accident Insurance Company in Nashville 12 years when he put its radio station, WSM, on the air in 1925. Two months later he made the "Opry" a reality. In 1934 Craig assisted in the organization of the Clean Channel Broadcasting Service to guarantee dependable radio reception to every U. S. community. He later helped reorganize the National Association of Broadcasters, and has served that group as a director. Thousands of "Opry" performers over the past 40 years owe so much to Edwin Craig, one of radio's first champions of Country Music.

DAVE KAPP

Dave Kapp, head of Kapp Records and its subsidiary labels, is steeped in both the creative and

merchandising facets of the record business. As an a&r executive years ago he acquired among record reviewers a reputation for producing "well-made" records, and his taste in song material, and his talent for coupling the proper song with the proper artist, are considered of the highest order. He exhibited these arts not only on his own label, Kapp, but in his earlier years with Decca and subsequently with RCA Victor. Such is the man who in the early days of Decca Records laid the groundwork for that catalog's great country roster. He is responsible for Decca's acquisition of and association with such artists as Jimmie Davis, Ernest Tubb, Red Foley and many others. Decca was founded in 1934 and it was in that year that Jack Kapp asked his brother, Dave, to start the country division. Dave Kapp made pioneering pilgrimages through the South, finding talent, conducting auditions and recording artists. By the early 1940's Dave Kapp had become increasingly occupied with other areas of recording for the Decca label, and he gradually turned the country a&r niche over to Paul Cohen, who currently is Kapp Records' Nashville representative.

EDGAR L. BILL

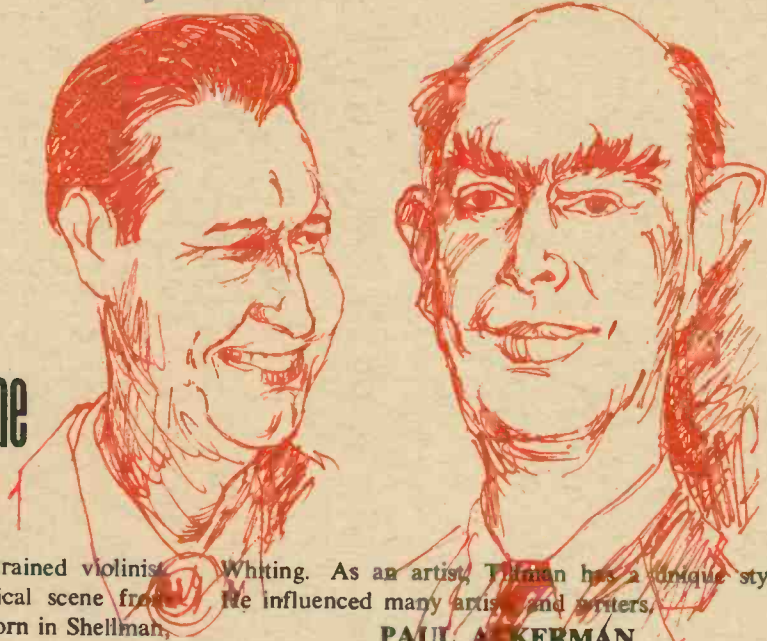
Edgar L. Bill started the "WLS National Barn Dance" April 19, 1924, at the Sherman Hotel, Chicago. This was to prove the model for many similar programs, and it provided a tremendous outlet—and tremendous publicity—for country music and country talent. Bill was station director at the time. He told the listeners that the show was intended to recapture the nostalgia of old-time husking bees, square dances and other activities and entertainments of rural life. The "WLS National Barn Dance" drew a great amount of mail, and ultimately the four-and-one-half-hour show reached virtually the entire nation and Canada through the one-hour WLS-NBC "Alka Seltzer National Barn Dance." At the beginning of the "National Barn Dance," Bill had George D. Hay, the Solemn Old Judge, come up from Memphis to join the staff.

BOUDLEAUX BRYANT

Boudleaux Bryant, winner of many BMI awards, is regarded as one of the most talented songwriters

nominees to

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in the nation. He is a classically trained violinist and he understands the entire musical scene from classical to country to pop. He was born in Shellman, Ga. Early in his musical career he became a performing musician on Atlanta radio stations and a member of the Atlanta Philharmonic's string section. With compositions written either by himself or with his wife, Felice, he has scored many hits and has brought the flavor of country music—in addition to other types of music—to the widest possible audience. Some of his songs are "Bye, Bye Love," "Wake Up, Little Susie," "Devoted to You," "Let's Think About Living" and many more. Boudleaux and Felice live at Hendersonville, Tenn., where they raise Santa Gertrudis cattle. Boudleaux does much of his writing in his den at home, which is stocked with recording equipment and musical instruments. When he composes he actually writes the material rather than singing it into a tape recorder. His contribution as a writer has covered many years and he is still at the crest of his writing career.

FLOYD TILLMAN

Floyd Tillman was born and raised in West Texas, and important formative influences in his career as a writer-artist were Moon Mullican, Jimmie Davis, Lew Childre and others. He is a Hall of Fame nominee in the living non-performer category; therefore we must emphasize his songwriting rather than his work as an artist. In the opinion of many, Tillman wrote some of the greatest country songs of all time. Included in this class are such compositions as "Slippin' Around" and its answer song, "I'll Never Slip Around Again." Also, "It Makes No Difference Now," "Gotta Have My Baby Back," "I Love You So Much It Hurts Me" and others. These were big hits for many artists as well as for Tillman, and they are constantly recorded today. It is interesting to note that quite a few of Tillman's songs are eminently suitable for duet treatment, and, of course, duets are one of the continuing traditions in the country field. "Slippin' Around" is an outstanding example of material suitable for duet treatment, and one of the most famous duet versions of the song was that done by Jimmy Wakeley and Margaret

Whiting. As an artist, Tillman has a unique style. He influenced many artists and writers.

PAUL ACKERMAN

Paul Ackerman, music editor of *Billboard*, joined that publication in 1934 and shortly thereafter helped set up the publication's music department along with Joe Csida, Morrie Orodener and Paul Denis. As editor, Ackerman continuously chronicled the growth and importance of country music, and in 1957 he pinpointed c&w's contribution to the pop field in a cover article in *High Fidelity* magazine, *Billboard*'s sister publication. In his *Billboard* career Ackerman has covered all the bases—music, radio, TV, vaudeville, legitimate theater; but perhaps he has been most active as a country music buff, spreading the gospel of c&w in the Northland. He is a CMA board member and has edited for several years *Billboard*'s annual *World of Country Music*. He is also editor of the recently published *This Business of Music*.

LEE GILLETTE

Lee Gillette, who started Capitol Records in the c&w field, built the department on a firm footing to make it a significant part of the company's operation. Gillette is now on leave of absence from his position as one of the label's executive a&r producers.

Many of Capitol's top names and best sellers can be traced to Gillette's era as head of the Capitol c&w department. Some of the noteworthy artists Gillette attracted to the Capitol roster included Hank Thompson, still one of the label's top sellers; Tex Williams, whose "Smoke, Smoke, Smoke That Cigaret" hit *Billboard*'s 1948 best sellers lists; Jack Guthrie (his "Oklahoma Hills" remains a top seller); Merle Travis, outstanding both as an artist and a writer ("Sixteen Tons," "Nine-Pound Hammer," etc.); Jimmy Wakeley and Tennessee Ernie Ford.

Gillette brought Cliffie Stone into Capitol, both as artist and to assist him in operating the country department. He later (1950) brought Ken Nelson to the department which Nelson heads as executive a&r producer in charge of c&w.

CHET ATKINS

Atkins, head of RCA Victor's Nashville operation, is one of the great guitar virtuosos, but his nomina-

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tion in the Hall of Fame Living Non-Performer category emphasizes his other contributions to the country field. He is one of RCA Victor's key a&r men and has recorded many of the label's biggest hits, such as Jim Reeves' "He'll Have to Go," Floyd Cramer's "Last Date," the Browns' "The Bells" and countless more. He is noted both for a profound understanding of country material, and for his ability to present this material in both traditional and modern styles. Chet was born in Luttrell, Tenn. He played with Bill Carlisle's group at WNOX, Knoxville. Later he went to WLW, Cincinnati; WPTF, Raleigh; WRVA, Richmond; KOA, Denver, and WSM, Nashville. He made the Nashville scene in 1950 and became a fixture on the "Opry," and also began to develop as a recording executive, ultimately becoming head of the Victor Nashville operation. He brings credit to the field, also, by virtue of the great scope of his musicianship, which ranges from classics to jazz.

JOE ALLISON

Joe Allison is one of the most articulate champions of country music, and for years he has labored in its behalf. In addition to his deejay stints over KFOX, Allison is a writer, publisher and producer. For instance, he has completed 780 programs, totaling three years of continuous programming, as host of "Country Corner," a program for the Armed Forces Radio and Television Services. Allison, a board member of CMA, has written the scripts of the CMA-sponsored live shows which have been presented to agency and broadcasting executives in key markets. These programs have spread the gospel of country music in a most important way, and Allison's scripts have been a vital factor in pointing out the impact of country music on the radio and TV listener, and the contribution of country music to the nation's pop mainstream. Allison had been a classical music fan but he gradually realized the greatness of the country idiom and devoted himself to it. In 1943 he entered radio as announcer over KMAC and KTSA in San Antonio. What he calls his "luckiest break" occurred when he met Tex Ritter and had occasion to travel with Ritter's show. He is a

writer of stature, and his credits on this score include "He'll Have to Go," which has had dozens of recordings all over the world. Allison was born at McKinney, Tex. He produced "Country America" on KABC, Hollywood, 1957-1959. He was country a&r director of Liberty Records and general manager of Central Songs. In 1964 he won CMA president's award for producing top-flight country shows for sales executive clubs. In 1965 he formed his own firm, Nashville Music Publications, Hollywood, Calif.

HARRY STONE

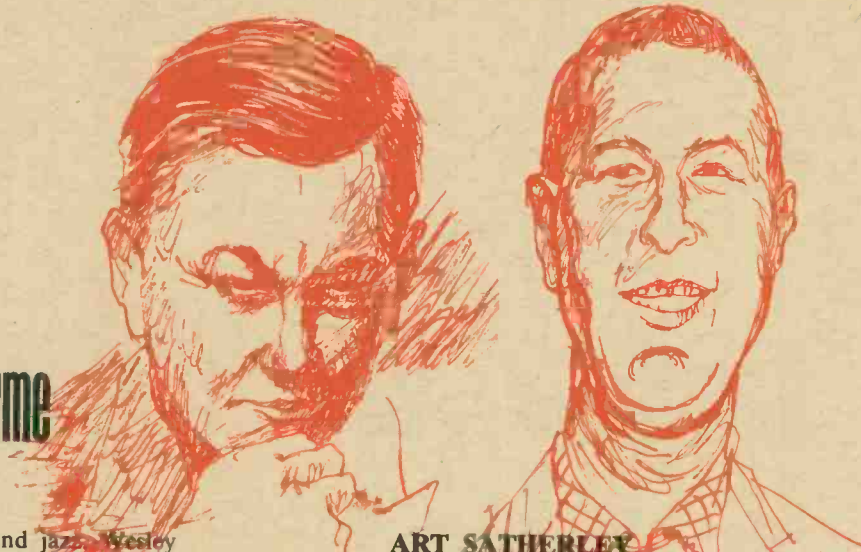
Harry Stone first entered radio in 1921 when, as a small boy, he began tinkering around with a crystal set in his father's machine shop. In 1922 he helped construct Nashville's first station and later became manager. His first account was Maxwell House Coffee, soon to become one of broadcasting's biggest. In 1928 Stone joined WSM as a full-time announcer, and was immediately made a part of the "Grand Ole Opry." In 1932 he became WSM's general manager. In 1941 Stone was made chairman of NBC's station planning and advisory committee. That same year he organized the "Camel Caravan" shows with "Opry" entertainers. Over the years he gave starts to many in the country music field, including Roy Acuff.

WESLEY ROSE

Wesley Rose, a son of the late Fred Rose, heads the publishing company, Acuff-Rose, started by Fred Rose and Roy Acuff. Through his activities as a publisher and as a leader in affairs of country music, he has spread the gospel of this field on an international level. Among the writers who have developed under him are such noted names as Boudleaux and Felice Bryant, Don Gibson and many more. His activities as head of Hickory Records have also been in the direction of maintaining the purity and vitality of the country field. His leadership has been indicated in many ways, including his activities on the board of CMA. Many consider his promotions and exploitation of the Hank Williams catalog as perhaps the most outstanding illustration of showcasing the power of country song material as suitable

nominees to

Country Music Hall of Fame



for many markets—including pop and jazz. Wesley Rose is also active in the talent field (Acuff-Rose artists). His philosophy of leadership in the country field emphasizes maintenance of traditions and purity of material—because when it is pure does country material benefit the over-all music industry to the greatest degree.

PAUL COHEN

Paul Cohen, currently head of Kapp Records Nashville operation, has had a long career in the country field. He was with the Decca label for many years. He served as Decca's Cincinnati branch manager. He grew increasingly interested in the country field and in a&r. Dave Kapp, then with Decca, had already pioneered in building the label's country line, and as Kapp became increasingly occupied with other areas of recording, Cohen was given the c&w slot. His tenure lasted about 12 years, during which time he signed and recorded such artists as Webb Pierce, Kitty Wells, Patsy Cline, Brenda Lee and many others. For several years, between leaving Decca and taking over the Kapp Records post, Cohen had his own label on which he recorded Joe Henderson's "Snap Your Fingers" and others.

ART SATHERLEY

Art Satherley retired from Columbia Records in 1953. He is one of the great pioneers in the country field, having played a major part in building that label's great country catalog. Satherley's first records in 1917, finding artists in cotton fields, factories and churches. In his early years he was with the Wisconsin Chair Co. which made records for the Thomas A. Edison Co. Later the Wisconsin firm operated the Paramount Record label out of its plant in Grafton, Wis., of which Satherley was in charge. In the 1920's he went East, becoming associated with the New Recording Labs. Then he joined the Plaza Music Co. which owned a number of chain store record labels. They wanted to get into the country business, and Satherley helped them. Plaza was then sold to Warner Bros., which, at almost the same time, acquired the Brunswick record label from Brunswick-Balke-Collender, all of which resulted in the formation of the American Record Co. In the 1930's the American Record Co. was bought out by the Columbia Broadcasting System, and Columbia Records was born. Satherley, all through these years, found and recorded countless artists.

DECEASED NON-PERFORMERS

JIM DENNY

Jim Denny was born in Buffalo Valley in Tennessee. As a youth he obtained a job at the "Opry" in Nashville as "helper." He took a business course at Watkins Institute at night, and moved up in the National Life organization and established himself as an important cog in the "Opry" operation. National Life, then as now, owned WSM, home of the "Opry." In 1951 he moved to WSM as talent director and manager of the "Opry." Denny set up Cedarwood Publishing Company in 1953, and shortly thereafter left his "Opry" post. Cedarwood quickly became a global publishing operation, with its copyrights winning many awards. After leaving WSM he had also set up the Jim Denny Artist Bureau, which also became a leader in the talent field. A third area of

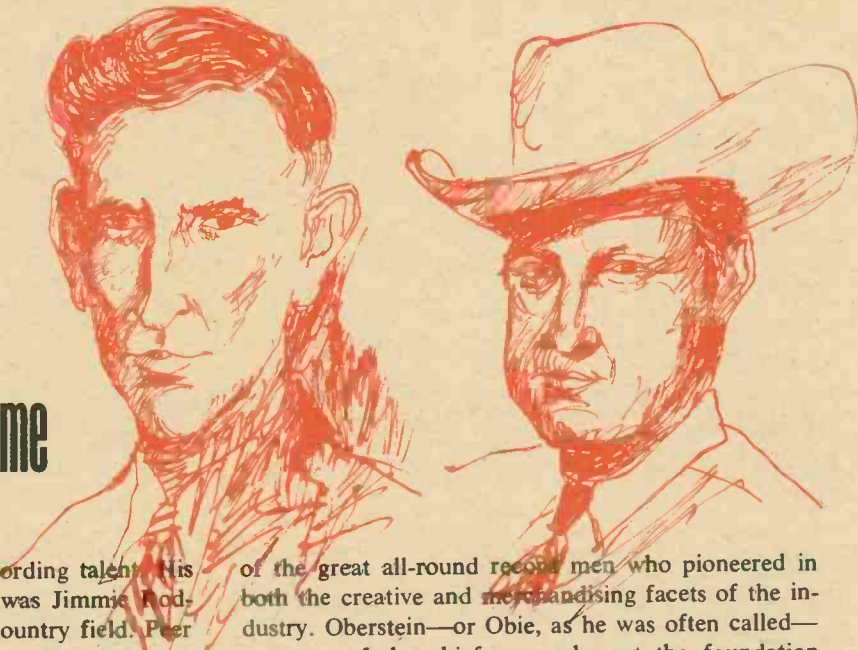
activity he soon entered was broadcasting, where he teamed with Webb Pierce to purchase three stations in Georgia. His contribution to the country field was recognized by Billboard in 1955 when he was voted Country & Western Man of the Year by the Billboard Panel. In 1957 he won the Ralph Peer Award for Country Music and also the Music Reporter's Outstanding Service Award. Jim Denny died Aug. 27, 1963.

RALPH PEER

Ralph Peer, pioneer music publisher and record executive, was truly one of the giants of the music business. He died Jan. 19, 1960, bringing to a close a career which could only be termed fabulous. In his early years Peer was a field recording executive for RCA Victor, and in this capacity he traveled

nominees to

Country Music Hall of Fame



through the South, finding and recording talent. His greatest find, in the country field, was Jimmie Rodgers, considered the father of the country field. Peer conducted many of the Rodgers recording dates, arranging for studios and equipment, and did a lot to develop Rodgers as an artist. When he left Victor, he ultimately set up Southern Music and Peer International, and developed this into a publishing empire which spreads around the globe. Peer was one of the pioneer recording executives in country music, and also one of the pioneer publishers of country music—the catalog including countless hits such as “If You’ve Got the Money, I’ve Got the Time,” “T for Texas” and many more. Peer, of course, became a giant publisher in the Latin and pop fields too; but he never lost his interest in country music and country artists.

FRANK WALKER

Frank Walker, who died in 1963, was one of the great figures in the record industry and one of the pioneers of country music. In his early years he recorded such noted talents as Gid Tanner and His Skillet Lickers, Charlie Poole and His North Carolina Ramblers and many more; but his greatest contribution to country music came during the years he was president of MGM Records. He played an important role—together with Fred Rose—in guiding the career of Hank Williams. Walker, when he died, was a consultant to Loews, Inc., MGM Records parent company. In 1919 he joined Columbia. From 1933 to 1945 he was with RCA Victor. From 1945 on he was with MGM. His contribution was a large one in many segments of the record industry. For instance, it was he who discovered Bessie Smith and brought her to Columbia label. His knowledge of both the business and creative segments of the record industry was profound; but perhaps his humanity left the greatest impression on people. It was this humanity which gave him such insight into the problems of artists. This human touch, of course, is illustrated by his annual letter to Hank Williams on New Year’s Day.

ELI OBERSTEIN

Eli Oberstein, who died June 12, 1960, was one

of the great all-round record men who pioneered in both the creative and merchandising facets of the industry. Oberstein—or Obie, as he was often called—was one of the chief men who set the foundation for the RCA Victor country catalog. Oberstein was one of the fabled a&r executives of the swing band era; but he also did a great amount of recording in the country and specialty fields, as these fields were then called. Steve Sholes, in Billboard’s first annual World of Country Music, recalls that Oberstein made four big field trips a year; and on these trips he recorded much country material. In the 1930’s, Oberstein’s field activity was such that Victor could release five country records weekly. This was the era when the country field was territorial, or regional—being localized around radio stations. The Oberstein-recorded country disks were generally released on the Bluebird label. Oberstein remained with the Victor company until 1939. He subsequently played an important role in developing a broader record market by marketing disks on the Varsity and Royale labels through chain stores and other mass retail operations.

BOB MILLER

Bob Miller, who to some was known as Memphis Bob, strongly influenced many artists and recording men in the traditional era of the country field. As a writer he wrote some notable songs, including “11 Cent Cotton and 40 Cent Meat” and “Seven Years With the Wrong Woman.” As a publisher, he had such great standards as “There’s a Star-Spangled Banner Waving Somewhere” (which he co-authored, and which became Elton Britt’s biggest hit), and “Someday You’ll Want Me to Want You,” Miller for a long time was closely associated with Art Satherley, pioneer recording executive who played such an important role in building the Columbia country catalog. He was also very influential in the careers of Rosalee Allen, Elton Britt and Texas Jim Robertson and he co-produced most of their records.

HAL HORTON

Hal Horton, co-writer of “I’ll Hold You in My Heart,” was important in spreading the gospel of country and western music in the Southwest. He

nominees to

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was the announcer on the "Eddy Arnold Checkerboard Purina" show over a CBS regional network. This show originated at KRLD, Dallas. His association with Arnold and this program continued for years, and he also had other shows using country music.

FREDERICK J. A. FORSTER

Frederick J. A. Forster, a great innovator in the country music publishing field, came to Chicago from his native Ohio while in his early Twenties, and worked society engagements as a musician playing banjo, guitar and mandolin.

He decided, however, to follow the business end of the music business and went to work for the then Fair Store selling musical instruments. He later transferred to Sears, Roebuck as a buyer of musical instruments. The department at the time was under the direct management of Dick Sears.

He later went into business on his own, organizing the FJA Forster Music Company, eventually the largest sheet music jobbing firm west of New York. A publishing firm was later organized as Forster Music Publisher, Inc.

When the sheet music jobbing business was dissolved in the 20's, "FJA," as he was known, concentrated all his energies in the publishing field.

He has many firsts to his credit. He designed the first illustrated section for musical instruments in the Sears, Roebuck catalog. He pioneered in the recognition of the orchestra arranger as an important person in the development of song hits and was the first to introduce the guitar to orchestrated arrangements.

Among the big hits that Forster published were: "Missouri Waltz," "Naughty Waltz," "It Ain't Goin' to Rain No More," "Oh! Johnny Oh!," "Down by the Ohio," "Hindustan," "I Get the Blues When it Rains," "I'm Waiting for Ships That Never Come In," "Lonesome That's All," and "Pale Moon."

Forster was also among the first publishers to recognize the value of country music as an integral part of the entertainment business, and helped promote such artists as Eddy Arnold, Rex Allen, Red Foley, and Bob Acher, to name a few.

He died in Chicago in 1956.

M. M. COLE

M. M. Cole, one of the legendary kings of country music publishing, cut his teeth on the sidewalks of New York but came to the Windy City when still a young man. He was a salesman of sundries before joining his brother-in-law in a music store which was on the verge of bankruptcy.

It was while operating the music store that Cole first met Jack Kapp. When Kapp later rose through the ranks of Brunswick and Decca, he was very instrumental in helping Cole acquire many of his most famous copyrights.

From selling music, Cole started a jobbing business known as Illinois Music Jobber. When during the depression Cole saw opportunity in publishing, he sold his jobbing firm to Targ and Dinner, still one of the Windy City's biggest music jobbing firms.

When Broadcast Music, Inc. (BMI) was formed in the early 1940s, Cole was one of the first publishers to join. He later organized transcription libraries which rented music for radio stations.

During his heyday, Cole had some 5,000 copyrights including such songs as "Silver Haired Daddy of Mine," "The Lost Letter," "Marchita," and "Mexicali Rose." Cole died in 1956 while still in his mid-sixties.

His company has since disposed of some of the more lucrative performance royalty copyrights, but still exists as the M. M. Cole Company, specializing in printed music publishing and the sale of accessories. The Cole company today is operated by Shepard Stein, a vice-president under the firm's founder.

JACK KAPP

Jack Kapp, pioneer record executive, died March 25, 1949, at the age of 47. He was president of Decca Records at the time, and had played a vital part in reviving and developing the record industry, which had been hard hit by the depression of the 1930's and the coming of radio. His father had been a record salesman for Columbia, and Jack started at 14 as a part-time shipping clerk. On graduating high

nominees to

Country Music Hall of Fame

school he joined Columbia full time. In his mid 20's he joined Brunswick, in charge of Vocalion records. Early in the 1930's he met E. R. Lewis (now Sir Edward), head of English Decca, and this entente led to the formation of American Decca. One of the factors in reviving the record business was the price of Decca records—35c and three for \$1 in the early years. As Decca grew it paid close attention to the country field, and this fact reflects credit on the Decca leadership. By the time Jack Kapp passed away, Decca, like the other major record companies, was already one of the giants in the country field—by virtue of the recording acumen of Jack's brother, Dave, who signed many of the label's great country stars.

JOE L. FRANK

Promoter, composer, pioneer in development of

country music talent. Born Rossal, Ala., April 15, 1900, reared at Pulaski, Tenn. Moved to Chicago as young man, entered talent management and promotion field. Was personal agent for Fibber McGee and Molly and later for Gene Autry and Smiley Burnette when they first started. Produced country music show on WLS, Chicago, from 1928-1935.

Moved to Louisville, Ky., in 1935 and to Nashville in 1939. Was personal manager for Pee Wee King, Roy Acuff, Eddy Arnold and others. Credited with inspiring and developing careers of many "Grand Ole Opry" stars and other performers. Was responsible for bringing Roy Acuff to "Grand Ole Opry." Composed many country songs. Biggest hits were "Chapel on the Hill," "My Main Trial Is Yet to Come," "Sundown and Sorrow." Died May 4, 1952, at Detroit, Mich., while on a promotional trip.

*Country Music Hall of Fame Illustrations
by Ike Millman*

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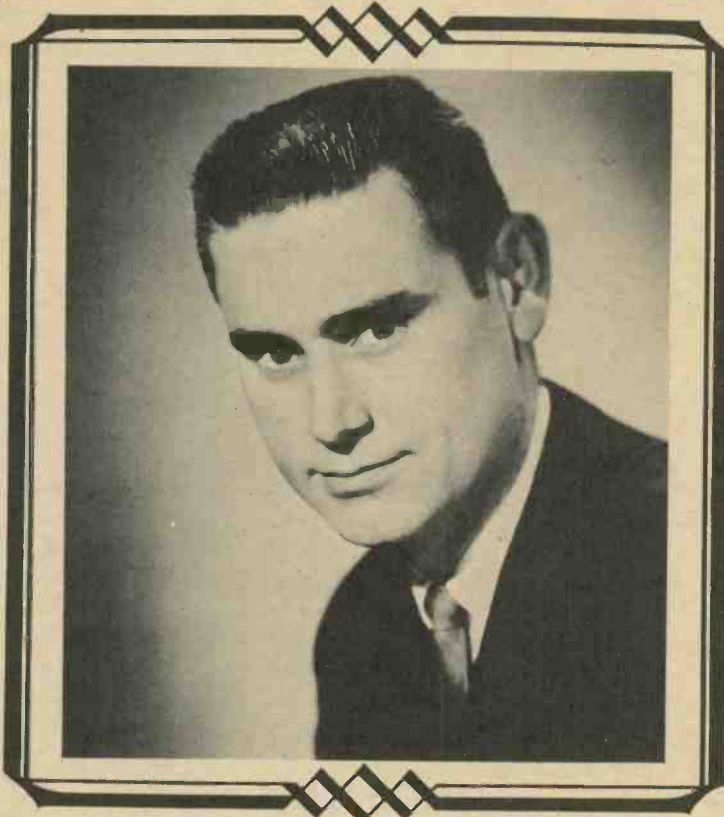
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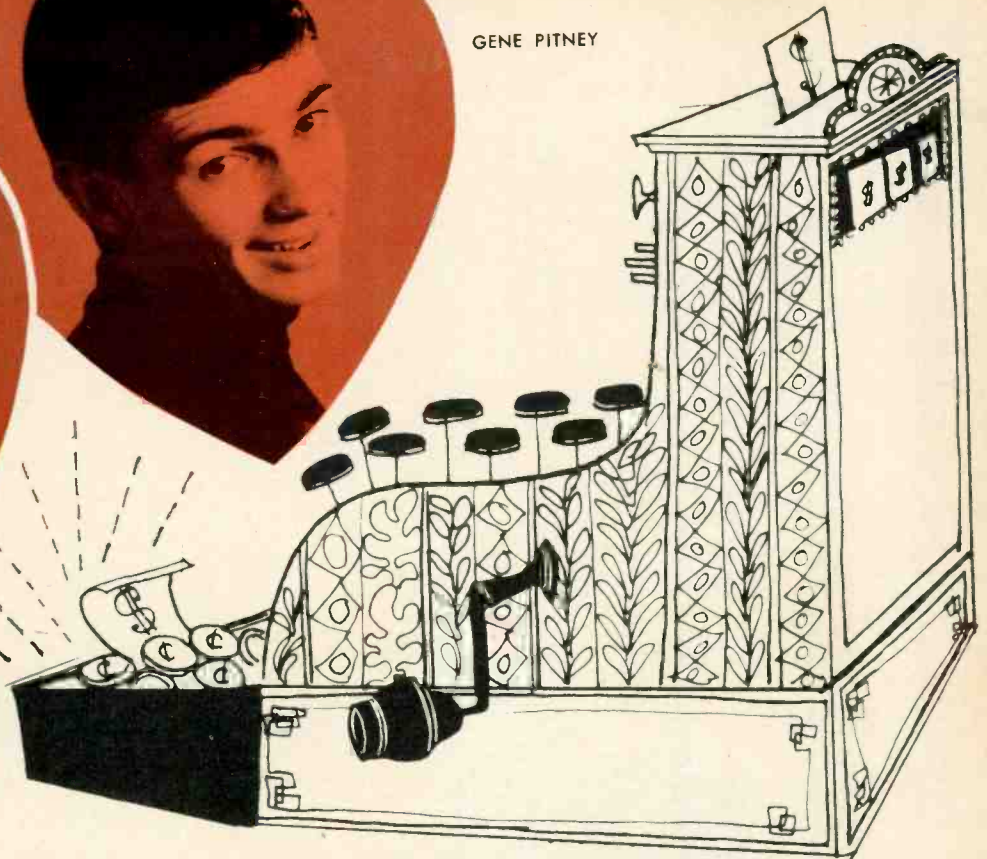
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MELBA MONTGOMERY



GENE PITNEY



DUETS REGISTER IN COUNTRY FIELD

Country music is unique. The twanging steel guitar, the earthy message, the distinctive rhythm and the honest nasal vocal are all trade-marks of the field. Equally distinctive is the vocal duet. The styles may alter in their minor details but as any true chart follower well knows, there is always a telling duet or two somewhere near the top.

One of those most aware of this great tradition is the well-known and well-loved country a&r veteran and chief of country recording for Musicor Records, Pappy Daily. Daily, with his New York-based boss, Art Talmadge, president of the label, has worked successfully in the past year to sustain the duet image and he's got a few exciting new plans up his sleeve as well.

It wasn't long after Talmadge acquired the Musicor operation just a year ago, that one of the all-time country greats, George Jones, who had been with him at both Mercury and United Artists Records, followed Talmadge again to Musicor. And shortly thereafter, Wally got Jones and Musicor's top pop star, Gene Pitney, together in a Nashville studio for a

duet album. Since then, another country album has been cut and the pair have enjoyed a country single hits with "Louisiana Man," and "Saturday Night."

But Daily is up to more than this. Originally, when Talmadge was head of United Artists, Daily, his country a&r man, found a great country girl singer in Melba Montgomery and made her a top name by teaming her repeatedly with George Jones.

"Now," says Daily, "Melba will be joining Musicor officially in November, and we're starting right off by building a brand-new team of Melba and Gene Pitney. We think this could also help break Melba into the pop field. But naturally, we're thinking even further than that. We plan to keep Melba very busy recording because after she finishes with the Pitney album, we'll get her back together with George Jones."

What is different about country duet singing as contrasted with other kinds of group sounds? What makes a hit out of a pair like Jones and Montgomery? "For one thing," Daily says, "the pop approach can go two ways. You have a lead with the other voice

or voices maybe just chiming in as background or repeaters of the basic lyric. Or you can have all the voices singing harmony.

"In country, it's completely different because the success of the duet is built on the song itself. Country songs are so often involved with unhappiness, broken love affairs or cheating wives and husbands. All kinds of marriage mix-ups. It's the kind of thing that's most logically handled by a boy and girl duet, where they will actually talk to each other in the song. It's the marital hang-ups that make the duet.

"Look back. One of the most famous I can remember was Margaret Whiting and Jimmy Wakely doing Floyd Tillman's song, 'Slippin' Around.' And they did the answer song, 'I'll Never Slip Around Again.' Well, I don't have to tell you what that song was all about.

"And there've been others too," Daily remarked, drawing down other colorful examples from his memory catalog. "Do you remember Kitty Wells and Roy Acuff doing 'Goodbye Mr. Brown?' That was one of those

The widening world of Country and Western on Records

Stan Hitchcock
"Swiss Made
Heart" 5-9854

Jim and Jesse
"Memphis" c/w
"Maybellene" 5-9851





Charlië Walker
"He's a Jolly Good
Fellow" 5-9852

David Houston
"Livin' in a House
Full of Love" 5-9831

Gordon Terry
"The Whipping
Post" 5-9855



Many country music fans will remember the Roy Acuff-Kitty Wells version of "Goodbye, Mr. Brown," shown as they recorded it in a Nashville studio on Oct. 27, 1955. The song was in the great duet tradition. In the background playing electric steel guitar is Shot Jackson.

duet classics in the subject matter and the way they sang it. Kitty has done some terrific other stuff with Ernest Tubb and Roy Drusky too."

Daily might well point to numerous other important examples of this unique side of the country culture. One of the hottest of the new pairings finds the veteran Ernest Tubb now a successful disk partner with pert Loretta Lynn, one of the younger stars and only a recent graduate from the "most promising" category. The two have been finding a lot of success with singles like "Our Hearts Are Holding Hands," and the single and subsequent album, "Mr. and Mrs. Used to Be."

One may also point to a host of other key duets. Such names as Lulu Belle and Scotty of course are legendary. So are Joe and Rose Lee Maphis and Wilma Lee and Stony Cooper. Also well established are such pairs as

Carl and Pearl Butler and Joanie and Johnny Mosby, both acts regular chart-makers and stars of the "Grand Ole Opry."

More recently, a fine new team has emerged in the persons of the well-known Roy Drusky and newcomer Priscilla Mitchell, who recently graduated from the background group singing ranks. They've enjoyed a rather spectacular country hit in "Yes, Mr. Peters," which follows the typical 'slipping around' format. A planned follow-up is understood to be titled "Trouble on the Line," another saga of mixed-up love on the telephone.

An even newer team just now breaking on the horizon is that of Bill Wilbourne and Kathy Morrison. They have a brand-new disk out, "John and Mary Smith," which again is cut in the familiar broken-marriage groove.

But back at Musicor, there are additional worthwhile plans in the works.

Melba Montgomery, of immediate concern because of her anticipated early arrival at the label, will be cutting with both Gene Pitney and George Jones.

The tradition will be further glorified in early 1966 when the popular Western country star, Judy Lynn, is also expected to join Musicor. Like Miss Montgomery and Jones, she was also in the original Talmadge-Daily fold at United Artists Records, and there enjoyed her first major success.

Other stars in the growing Musicor country stable include such names as Connie Hall, Russ Edwards, the veteran Rex Allen and Don Adams, a new singer who has been working in George Jones' group; Bennie Barnes, Moon Mullican and Tommy Cash. Several of these may later become the subject of duet album plans, according to Daily.



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Duke University

Loyola University
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HANK WILLIAMS appeared on a Perry Como show in the early 1950s—sort of a country boy appearing on a big city show. The incident, 13 years or so after Hank's death, had a strange aftermath because city boy Como went to the country (Nashville, the home of country music and Hank's old stomping grounds) in order to make a comeback in the record business. Como's first record hit in many years was recorded in Nashville with country musicians and a country flavor even though it was considered to be a pop-type song—"Dream on Little Dreamer."

MGM Publicist Recalls Hank Williams

Editor's note: Sol Handwerger, publicity director of MGM Records, squired Hank Williams around New York when the late, great country star visited the city. Williams made several trips to New York in 1950-1-2. These trips were often promotional in nature—visits to disk jockeys, record dealers, appearances on radio and TV programs and the like. Handwerger joined MGM in 1947, so he had the advantage of being with the label since the beginning of Williams' career. Handwerger, too, has always been a keen student of the country field; Williams recognized his true interest and both men got along very well. Here, Handwerger details some of his reminiscences about Hank.

"Hank Williams," Sol Handwerger recalls, "was a most friendly person—provided he believed in your sincerity; if he did not, he could be cold and blunt."

Handwerger added that Hank generally was a very quiet man and somewhat skeptical. "He disliked New York. He felt the city was insincere, but he was quick to find the kind of people he liked, such as Mr. and Mrs.

Frank Walker (the late Frank Walker, president of MGM Records). He enjoyed his talks with Mr. Walker, who was one of the chief influences throughout the peak years of Williams' career, and he found Mrs. Walker a warm, understanding person."

Handwerger continued: "We took Hank to lunches and dinners; to interviews with magazine and newspaper writers. We took him to the Perry Como Show and to Zeke Clements' program and other shows. Zeke had a show on WPIX with a true country flavor, and because of its authenticity, Hank and Zeke hit it off real well; but Hank was quick to notice with disdain those people who expressed a false interest in country music—often they expressed such an interest because of Hank's fame, but he was not fooled by this.

"These false people," said Handwerger, "included some music publishers, some disk jockeys who had pop programs—who wished to use

Hank as a personality. But Hank used to insist that he visit only those jockeys whose interest in the field was genuine."

"During the 1950-1952 period," Handwerger continued, "there were, in addition to the 'Opry' at WSM, many country and western jamborees. Some of these shows were in-person and some were TV shows. Hank appeared on many of them, and therefore he was always traveling. While on these tours, Hank would take the time to visit dealers. I recall we visited stores in New Orleans, Memphis, throughout Texas and in the North."

"Hank," said Handwerger, "was cynical and suspicious of big cities, as a country boy would be, but nevertheless he was thrilled to visit record shops in order to meet buyers of country music. He felt that this was the only direct contact he had with his fans and this was very dear to him. At concerts he was unable to meet the fans because local police officers

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The melody is: **PURELY SOLO LOVE (A-B)**

DREAM ON LITTLE DREAMER
DROOM ZACHIT

**C'EST TOI, BABY
(LITTLE BOY SAD)**

Paroles françaises de **PIERRE DE LA NOË** Paroles anglaises et Musique de **Wayne WALKER**

Moderato

**BABY-ROCK
(Rock-A-Bye Rock)**

Paroles françaises de **JEAN EIGEL** Paroles anglaises et Musique de **BUDDY HOLLY**

Moderato Rock tempo

Nur noch einmal noch Haus'

Paroles de **Walter Kehr** Music and Originals of **Osney Dore**

Moderato

D R A A I 797204

Paroles françaises de **JEAN EIGEL** Paroles anglaises et Musique de **Wayne WALKER**

Moderato

**Voorbij is m'n droom
(DETROIT CITY)**

Paroles françaises de **Pierre de la Noë** Paroles anglaises et Musique de **Wayne WALKER**

Moderato

**PANNE D'ESSENCE
(OUT OF GAS)**

Paroles françaises de **Georges AMES & Daniel FRANE** Paroles anglaises et Musique de **John D. LOUWERIKS**

Moderato

**PARTONS, TOI ET MOI
(I'M Gonna Set My Foot Down)**

Paroles françaises de **ROLF HARBOT** Paroles anglaises et Musique de **BUDDY HOLLY**

Moderato

**FAUT QUE TU Y PENSES
(THINK IT OVER)**

Paroles françaises de **Richard ANTHONY & Jean EIGEL** Paroles anglaises et Musique de **BUDDY HOLLY, NORMAN PETTY & Jerry ALLISON**

Moderato

**DOU-DOU-DOU-DOUX
(ANGELA JONES)**

Paroles françaises de **PIERRE COUS** Paroles anglaises et Musique de **John D. LOUWERIKS**

T. et F. et Moderato

SPRING

Paroles françaises de **PIERRE COUS** Paroles anglaises et Musique de **John D. LOUWERIKS**

Moderato

STREETS

Paroles françaises de **PIERRE COUS** Paroles anglaises et Musique de **John D. LOUWERIKS**

Moderato

STREETS

Paroles françaises de **PIERRE COUS** Paroles anglaises et Musique de **John D. LOUWERIKS**

Moderato

**JE SAIS BIEN
(BECAUSE I LOVE YOU)**

Paroles françaises de **Jean EIGEL & Rolf HARBOT** Paroles anglaises et Musique de **Buddy HOLLY**

Moderato

**MIRAGE
(EMOTIONS)**

Paroles françaises de **Jean EIGEL** Paroles anglaises et Musique de **Mel TILLY & Murray KAARBY**

Moderato

**Treu will ich Dir bleiben
(I'M ONLY IN YOUR HEART)**

Paroles de **Walter Kehr** Music and Originals of **Osney Dore**

Moderato

Musical notation for 'Treu will ich Dir bleiben' (continued)

Musical notation for 'Treu will ich Dir bleiben' (continued)

Musical notation for 'Treu will ich Dir bleiben' (continued)

Musical notation for 'Treu will ich Dir bleiben' (continued)

Musical notation for 'Treu will ich Dir bleiben' (continued)

Emoção (Emotions)

Paroles françaises de **Walter Kehr** Music and Originals of **Osney Dore** Mel Tilly, Murray Kaarby

Moderato

**Ist es auch wahr?
(Are you sure?)**

Paroles de **Walter Kehr** Music and Originals of **Osney Dore** Wayne Walker

Moderato

**COCODRILLO
COCODRILLO
WHIRLPOOL
TWIST**

Paroles françaises de **Walter Kehr** Music and Originals of **Osney Dore** Mel Tilly, Murray Kaarby

Moderato

**JE N'Y COMPRENDS RIEN
(I JUST DON'T UNDERSTAND)**

Paroles françaises de **Pierre de la Noë** Paroles anglaises et Musique de **Wayne WALKER & Louis WESTERBY**

Moderato

**DANS LE PAYS OÙ JE SUIS NE
(BARBARA ALLEY)**

Paroles de **PIERRE LEMAIRE** Musique de **MARJOHN WILKIN**

Moderato

HAMBONE

Paroles françaises de **Jean EIGEL** Paroles anglaises et Musique de **Wayne WALKER**

Moderato

**POURQUOI VEUX-TU
QUE ÇA CHANGE?
(Changing All Those Changes)**

Paroles françaises de **ROLF HARBOT** Paroles anglaises et Musique de **BUDDY HOLLY**

Moderato

**JE SERAIS MIEUX CHEZ MOI
(DETROIT CITY)**

Paroles françaises de **Pierre de la Noë** Paroles anglaises et Musique de **Wayne WALKER & Louis WESTERBY**

Moderato

**À! MARIA JAG VILL HEM TILL DEJ...
(Man don't you weep)**

Paroles de **Walter Kehr** Music and Originals of **Osney Dore** Wayne Walker

Moderato

Waterloo

Paroles françaises de **Walter Kehr** Music and Originals of **Osney Dore** Wayne Walker

Moderato

**TU N'ES PAS VENU
(WHIRLPOOL)**

Paroles françaises de **VINE BIGOT** Paroles anglaises et Musique de **MARJOHN WILKIN & Fred BURCH**

Moderato

Musical notation for 'TU N'ES PAS VENU' (continued)

Musical notation for 'TU N'ES PAS VENU' (continued)

Musical notation for 'TU N'ES PAS VENU' (continued)

Musical notation for 'TU N'ES PAS VENU' (continued)

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prevented crowds from coming backstage. Hank had even suggested, at concerts, that he walk into the audience and sing in the aisles, but this idea was always vetoed. So the trips to stores gave him a big kick; he shook as many hands as he could, and autographed photos of himself.

"Such was the magnetism of this man—whom Frank Walker termed a 'hillbilly poet'—that women with infants in arms would wait in line to see him at record shops."

Continued Handwerger: "I found Hank anxious to co-operate on these promotional trips; this despite his

shyness—which perhaps was traceable to the fact that his character had a touch of humility.

"Although Hank was such a pillar of the country field, he was a keen observer of the entire music scene," said Handwerger, adding: "He was glad that pop jockeys were playing his records, and he felt that this interest on the part of some jockeys would further the cause of country music."

Summarized Handwerger: "In view of Hank's short span on earth his accomplishments as an artist and writer were unbelievable. Had he lived he would very likely have

speeded up the acceptance of country music in the big metropolitan areas; there is much progress in this direction now; but with Hank on the scene it would have happened earlier. Such was his impact.



MORT NASATIR, MGM president: "The Hank Williams catalog will continue to grow in importance."

"I personally believe," concluded Handwerger, "that there will never be another like him. He was one of the great originals. I, like all of us at MGM, are gratified with the continual sales of the catalog and with the progress of his son, Hank Jr. As our president, Mort Nasatir, has said, the Hank Williams catalog will continue to grow in importance."

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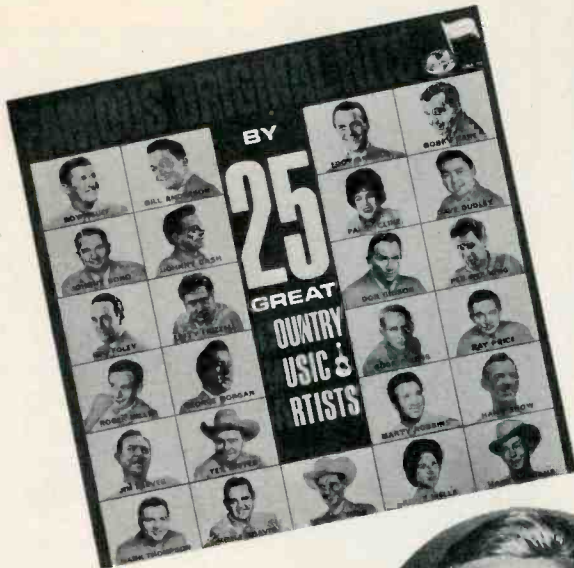
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QUEEN OF COUNTRY COMEDY



MINNIE PEARL ON STAGE—Just the sight of her in costume provokes laughs from country comedy fans. She usually “murders” an audience with her funny monolog. She is perhaps the foremost of all women country comedians, this year celebrates her 25th anniversary as a member of the Grand Ole Opry.

By **ELTON WHISENHUNT**

A fabulous living legend in country comedy is Minnie Pearl, who this year celebrates her 25th year as a member of the “Grand Ole Opry.” No other name brings such joy to the heart, such a warm smile to the lips, such delightful and awesome respect for a show business personality as does Minnie Pearl.

For there is no one like Minnie Pearl. She is such a singular personality she doesn't even have any imitators. Her matchless wit, inherent flair for country comedy and her continuing effort to “ketch a feller” have made millions of Americans laugh. And laughter is one of the essentials of life.

Minnie Pearl, the queen of country comedy, has long been a favorite of mine and she was the first person I wanted to meet when I came to Nashville. She lives with her husband on a lovely, tranquil, wooded hill in Brentwood, Tenn., a suburb of Nashville, miles from the raucous bustle of city life.

The winding, paved tree-lined road to her house is not marked. I would never have found it if it had not been for the kindness of Tandy Rice, public relations director for Moeller Talent, Inc., who drove me out. At home, Minnie Pearl is Mrs. Henry R.

Cannon, a friendly, gracious lady. It was difficult for me to realize that here was the Minnie Pearl of radio, TV, movie and stage fame. She spoke in cultured tones—not at all like Minnie Pearl! She is highly educated, widely read and traveled and the character Minnie Pearl is one which comes “on” when she performs.

On stage Mrs. Cannon undergoes a dramatic transformation. She wears a simple country dress, wide-brimmed straw hat trimmed with flowers and bits of fruit, from which the price tag dangles; white cotton stockings, square black pocketbook and flat, single buckle, black Mary Jane slippers. (“The costume is what a typical country girl would wear to town on a Saturday afternoon 25 years ago, or to a church social.”) Then she is the lovable character Minnie Pearl who charms audiences (whose sides are splitting from laughter) wherever she appears.

Minnie Pearl's “home town” is Grinder's Switch, Tenn., a mythical small country town, and her hilarious tales of her family and their doings are world famous. (Sample: “Brother's not a failure—he just started at the bottom and likes it there.”)

Her intuitive sense of comedy, for which she has received many awards, including Billboard's outstanding

achievement award for consistent high standards of comedy, of which she is proudest, has remained up to date. This is because she is a serious student of comedy. A sample of one of her 1965 jokes: “Them jets are so fast that by the time you say you won't, you have.”

She had this to say about comedy:

“Different audiences won't laugh at the same thing under the same circumstances. You won't use the same gags to 25,000 people perspiring under a hot July sun that you would in an air-conditioned auditorium.

“I am interested in knowing where to use what material to get laughs. What you got a laugh from in 1955 won't get a laugh in 1965. The professional comedian, I have found, knows when to tell the right jokes for a certain audience. He retains the proper material for the proper place and knows instinctively if it is right or not. If he starts out wrong, he senses it immediately and uses something else. You never know when you go on stage with comedy how it will go. You have to feel the audience reaction.

“Today, after 25 years, I still have a feeling of anxiety when I go on. I am concerned about whether the jokes will go at that time as well as they went someplace else.”



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JIMMY NEWMAN—DECCA



DAVE DUDLEY—MERCURY



LINDA MANNING—ROULETTE



SHIRLEE HUNTER—TOWER



DAVID PRICE—ROULETTE



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Jimmy Key, Director

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Minnie Pearl writes her own material. She had writers some years ago on the "Grand Ole Opry" and has bound copies of scripts from those shows. She re-reads them for joke ideas, updates material, constantly latches on to new ideas which come to mind (like the jet plane joke).

Minnie Pearl was born Sarah Ophelia Colley in 1912, fifth daughter of Mr. and Mrs. Thomas Kelley Colley of Centerville, Tenn., 50 miles southwest of Nashville. Mr. Colley, who died in 1937, was a lumberman. He was a rugged, sun-bronzed outdoorsman who made a tomboy of his youngest daughter. He taught her to whistle and the names of trees. Sarah shared her father's love for rural life.

Her mother, on the other hand, did not like country life. She was a sensitive, gracious, cultured lady who organized book circles, played organ at the church and pioneered in the cultural development of the area. She didn't want her daughter to walk around the town square because they would have to pass by the town stable.

Sarah had a keen interest in the stage as a child. Her mother gave her expression lessons. When Sarah finished high school, she was sent to Ward Belmont College at Nashville, which was then an elite finishing

school for young ladies. There she studied dramatics, dancing, piano. She graduated in 1932 and taught dancing for two years.

In 1934, she took a job with the Wayne P. Sewell Producing Co. of Atlanta. She was one of 125 dramatic coaches who traveled throughout the Southeast coaching and producing school plays. The plays were put on as fund-raising projects for the schools. Sarah carried with her costumes and scripts. She taught children how to act, their lines, dance steps. ("I would use over 100 youngsters in a show. One on stage meant three adults in the audiences.")

The idea for Minnie Pearl began to crystalize in 1936. She lived in farm homes on her travels and was exposed to the colorful country dialects of that era. She began rehearsing a country dialect with humorous material she overheard on these trips. The material was authentic, rustic country humor, straight from the people of the rural South. It was original and distinctively a facet of humor never before fully developed.

Sarah kept working on the character, the dialect, and gathering material until she felt she was ready. Then, in 1940, at age 28, she auditioned for the "Grand Ole Opry." Harry Stone,

then manager of WSM, and Jack Stapp, then program director, auditioned her. Stapp recently told me of that historic audition: "We thought she was just great." They were right. Minnie Pearl was an immediate hit at the "Opry." The rest is entertainment history.

On Feb. 23, 1947, when Sarah was 35, she married Henry Rolffs Cannon in Nashville. They do not have any children. Cannon was a commercial airline pilot. He sold his interest in an airline to help manage his wife's affairs. They bought a Beechcraft plane and Cannon flies her to all her engagements all over the country. The ever-sharp comedy conscious Minnie Pearl came up with this as a result: "I'm the luckiest gal in show business. I married my transportation."

Sarah Ophelia Colley Cannon has never lost the humility, good taste and genial nature with which she imbued Minnie Pearl. She still remembers when, in 1936, she told her parents about the character she was working on. Her father's advice was, "If you do anything with it, keep it kind." She has done that and, because kindness is an innate quality of all great performers, she can rejoice with the millions she has made happy in her first 25 years as "Minnie Pearl."

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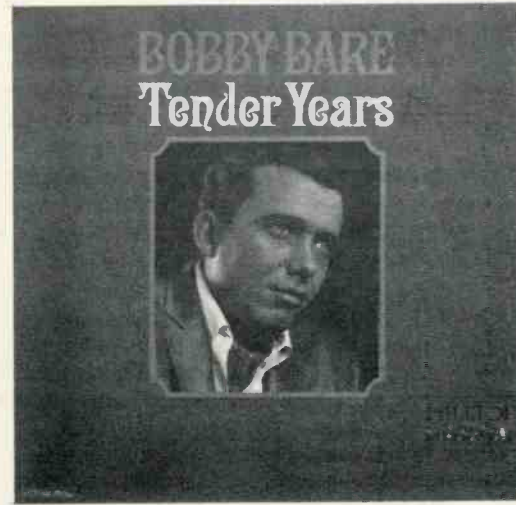
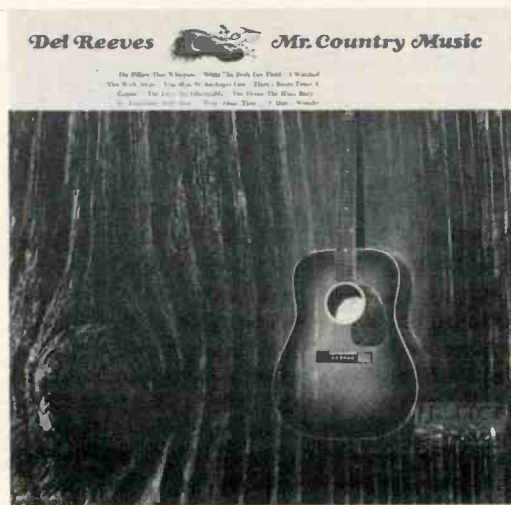
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WHAT DOES THE FUTURE HOLD?

A number of key leaders in the country music industry were asked to reply to this question: "What, in your opinion, will the future of country music bring?" The question was phrased to allow general comment or a specific reply relating to the facet of the industry the leader worked in.

Some of the notable achievements for country music during 1965, contained in the answers, were these: the tremendous international growth, especially in England, Germany and the Orient; a growing number of syndicated country music TV shows; an increasing number of radio stations change to country music format; greater exposure of country music artists on network TV.

These gains foretell a spectacular future for country music. Here are the answers:



MRS. JO WALKER
Executive Director
Country Music
Association

"Country music is pure American music. Born in this country, it is now the most listened to and copied form of music around the world. With the increasing exposure being brought about by the daily additions of new country music radio stations, and the additional syndicated television shows, network TV and motion pictures, country music has a future unlimited and unequalled in the history of any type of music ever produced."



FRANCES PRESTON
Vice-President
BMI and manager of
its Nashville office
and chairman of the
board of Country
Music Association

"Without doubt American country music will continue to be heard over

an ever widening range of cities and countries. Country music has already enjoyed the test of time and proved itself firmly entrenched in the hearts of simple and sophisticated devotees all over the world. The powerful nucleus of genuine feeling expressed by the traditional writers and singers of country music will never be dissipated. The ordinary man will always need to sing of this joy, pain and sadness. I have no hesitation in predicting that through country music he will do this forever."



JACK STAPP
President
Tree Music Inc.

"For the past few years, country music has been grooming itself as a major factor in the world-wide music picture. It has made a major breakthrough in all areas, aided by the voices of magazines, radio and TV. The door is now wide open. Country music has the ear of the world. All the industry has to do is continue to turn out the fine product it has been producing and there is no limit to what country music can achieve."



DON LAW
Columbia's chief
a&r director for
country artists

"Country music is definitely here to stay. It is probably the most stable part of the business. It will go through certain evolutions, but basically I don't think it will change too much. It has shown a steady growth over the past 10 years and every indication is it will continue to grow. Country music is more versatile than it was and appeals to a larger segment

of the public. We can look for a considerable growth in the acceptance of country music in the next several years."



WESLEY ROSE
President of
Acuff-Rose
Publications Inc. and
Hickory Records

"Country music is already the top music of the world. The future will mean continued expansion and growth, not only for the songs and records but the artists. The drawback of communications has disappeared. The jet plane has made it possible to be anywhere in the world the next day. It will soon be an every day thing for the country music artist to tour every spot in the world. Country music should expand 100 per cent in the next year."



BILL DENNY
President
Cedarwood Publishing
Co.

"Country music has already shown a big influx of new talent. This will continue to be a growing area. Also, the number of radio stations playing country music is constantly increasing. There is a bigger general public response. Country music has a great future in many areas, especially public appearances, network TV, records. The syndicated shows are just beginning to crack the over-all market and the networks are waking up to that fact. This will bring additional growth."

(Continued on page 110)



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What Does the Future Hold? (continued)



DUB ALLBRITTEN
President
One-Niters Inc.

"I do a lot of foreign traveling and I have noticed that the country music artist is being accepted more and more in the overseas market. In my travels prior to 1965, when we spoke of country music artists overseas, they were not known. They are now well known in Europe and the Orient and are on some of their charts. Country music has tripled in those countries in 1965. In the next two years it will be strong in England and very strong in Germany and the Orient."



W. E. (LUCKY) MOELLER
President
Moeller Talent Agency

"Country music will continue to grow. We don't know to what heights it will expand, but it has been growing steadily for five years. There is no reason this growth won't continue because country music is meeting with international success. In addition, large numbers of radio stations are changing their complete formats to country music. With this exposure and the exposure we are now getting on syndicated TV shows and network TV, it can't help but keep rising in both earnings and popularity."



HUBERT LONG
President
Hubert Long Talent Agency and Moss-Rose Publications Inc.

"The acceptance of country music has broadened each year. It is broadening more and more each day. It is accepted not only all over our country, but in foreign countries as well. The increasing popularity of country music has caused it to spill over into areas which had not had it before. Country music has also crossed into other music categories which previously restricted it. Now there is no

wall between country and pop music. Growth of the country music industry will continue world wide."



HAL SMITH
General Manager
Pamper Music Inc.
and President
Hal Smith Productions Inc.

"The country music industry in Nashville hasn't even started yet for composers, publishers, artists, local and major record companies. The highly qualified people active in promoting the industry have our interests at heart and are putting much time and effort into it. My honest belief is that with Billboard, Country Music Association, the Hal Cooks, the Steve Sholes, the Frances Prestons, the Jo Walkers, the Bill Dennys, the Lucky Moellers, working in furthering our cause, we will prosper tenfold in coming years."



JIMMY KEY
Key Talent Agency

"I feel, as practically everyone does who has devoted his future to country music, it is the music of the people. Last year we only began to realize the great potential of our music. I feel it has made great strides in 1965. In the future it will grow to such realms that country music will be accepted by everyone. There will be no barriers and our music will be popular not only in our country but all over the world."



ROY DRUSKY
Artist and Manager
of SESAC's
Nashville office

"The future of country music will bring many advantages. Country music is now not only accepted on a world-wide scale but is also desired. It is even conceivable that this world-wide explosion of country music could be an instrument of bringing people a little closer together. There is a very definite warmth associated

with country music that tends to satisfy. I am proud to be a part of the wonderful expanding world of country music."



CHET ATKINS
head of RCA Victor's
Nashville operation
and artist

"Country music is the most stable part of the music business. Its fans are more faithful. An artist can get one hit and benefit from it the rest of his life. I don't think that will change—the market for country music will always be here. What will change, I believe, is that it will grow on an international scale. Country music is already big in England, Germany and Japan and is getting bigger there. That will be the next major trend in country music."



DON PIERCE
President
Starday Recording &
Publishing Co. Inc.

"As country music continues to expand in popularity, and its songs and artists achieve more and more worldwide acceptance, there will be greater awareness and deeper appreciation for the native music of our country. Country music has roots stemming from our pioneer forefathers. It is enduring, has a message and is adaptable to all forms of musical expression. Nashville is best able to create this uniquely American musical art and more and more talented people will come here to create songs and recordings."



MARVIN HUGHES
head of Capitol's
Nashville operation

"The increasing popularity of country music is no accident. The music comes from writers and artists who feel every note and word. The pleasure derived from it is not limited to any social or economic group. This

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What Does the Future Hold?

(Continued from page 110)

is reflected in the steady increase of country music programming by radio stations in all parts of the country. This additional exposure results in rising record sales and growth of popularity. We in country music can be proud of its bright future and the pleasure it gives millions throughout the free world."



JUANITA JONES
Manager of ASCAP's
Nashville office

"Never in its history has the future of country music looked as bright as it does today. In recent years, country music has entered the mainstream of American popular music. Many country songs are familiar favorites, but a good many others are being written by young songwriters who apply ancient musical forms to modern day situations. For more than 50 years ASCAP has encouraged and fostered this 'heart' music of the nation and looks forward to an unlimited future for America's best loved commodity."



BOB NEAL
President Bob Neal
Agency Inc.

"The advent of smartly programmed country music radio operations in Chicago and the New York City area, as well as the hundreds of stations throughout the country which are devoting more and more time to country music, are serving to broaden its appeal and increase its following. I am also highly enthused by the efforts of many artists to improve the showmanship and appearance of their entertainment. With the combination

of showmanship, top grade material and wider exploitation through radio and TV, the future looks indeed great for country music."



JERRY GLASER
Vice President
WENO, Nashville

"The country music broadcaster today feels like Alice in Wonderland. Ratings are up, local business is at an all time high and even the big national advertiser is viewing the country music audience not as a commodity but a necessity. The future of country music to the broadcaster must be viewed as a rainbow. At one end is the immediate pot of gold and at the other the fear that too many, too fast, may get on the bandwagon and stall it in midstream."



**H. K. (SMILEY)
WILSON**
President
The Wil-Helm Agency

"Country music today is received by the entire nation more than ever before in history. Even top 40 stations play some country records. This helps their listeners to become more familiar with country music and increases the number of fans. I think country music in the next 10 years will reach a peak it has never known before and double its fans. After all, most country music is written from true experiences that have happened at one time or another to almost everyone."

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how to make it in pop:

hew close to the country idiom



WESLEY ROSE

"Don't tamper with perfection."



"Do not tamper with beauty and perfection . . . because if you try, you will only succeed in tainting these qualities."

Thus spoke Wesley Rose, head of the Acuff-Rose publishing empire and Hickory Records, during a recent discussion on the problem of maintaining the strength and validity of the country field.

Great country song material is still being written and recorded, Rose said, adding; "But more records are being cut, so naturally a lot of bad material reaches the market . . . contrast this with the traditional era, when there were six or eight labels who put out a total of about 100 releases annually."

According to Rose, many country songwriters today feel they can invade the pop market and make a conscious effort to do this. This only results in a dilution of song quality, Rose believes. He added: "We must avoid this type of dilution by firm leadership . . . leadership which is respected by artists, writers and record companies; leadership that can maintain the line."

"A publisher should continuously

work with his writers and persuade them to keep their material simple and to the point—instead of trying to write sophisticated material for musicians rather than the public. A record label, through its a&r department, has a similar duty. The public—the buyer of country records—knows what he wants and is quite smart; that public knows when an artist is pretending, when he is not sincere."

Rose continued: "When a publisher convinces his writers to stay in the country idiom, it will be found that the top pure country songs make it in all markets . . . both country and pop. But when the country product is bastardized, when the writer is aiming at more than one market, the product becomes unacceptable to any medium."

Rose continued: "In order to maintain proper standards, leadership is required in the publishing, managerial, recording and other fields. Key executives in these areas must never waver in their principles if the strength of the country field is to be maintained. They must never apologize for it (the coun-

try field). They must have faith in its importance.

"This kind of teaching must come from the older people," Rose said, adding, "We all learn from the past, and we all remember country writers and artists who decided to 'go pop.' Each writer and each artist thought he was different, that he could do it where the other failed; but they were wrong; they failed like the rest."

Implicit in this whole concept, Rose pointed out, is the matter of faith in the country field and in its song material and artists. But teamwork and leadership is necessary at the top to provide the strength and courage to resist the "blandishments of the pop field."

"You can make it in pop by hewing close to the country idiom; but if one gives way to the promises of the pop field one finds that he has harbored a Trojan horse which can destroy one."

Some famous last words, Wesley Rose concluded, are these: "I can do it!"

"Do not," he advised, "tamper with perfection."

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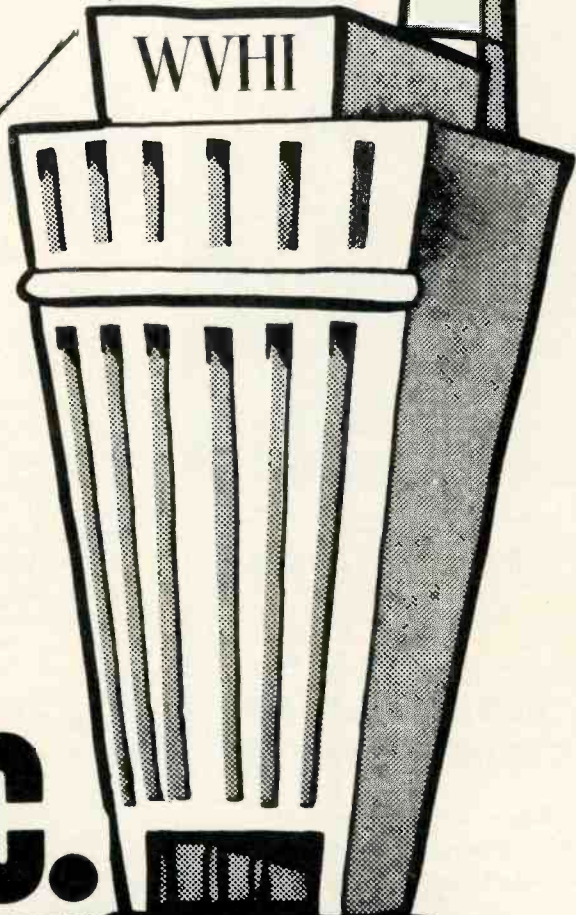
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JACK LOETZ—"The survival
of this grass-roots
quality is the reason
for c&w music's
phenomenal growth."



By JACK LOETZ

*Vice-president & general manager
Columbia Record Distributors*

Country and western music, like most other sustaining and successful developments, grew from the needs, desires, trials and hopes of the pioneer settlers who created it. Its theme always centered around the subject most dear to their hearts—the land! The cowboy around the campfire, the farmer by the hearth and the mountaineer in the hills sang about the people and things they knew and loved . . . families, homes and animals; mountains, valleys and sky. The survival of this grass-roots quality is the reason for c&w music's phenomenal growth, which is vividly apparent today.

The development of c&w music began in the newly settled frontier towns of the West and South, where farmers and cowhands sang poignant, heartfelt songs at Saturday night dances and livestock shows. Realizing that "there could be a living in this singin' and pickin' business," the performers began traveling from town to town, where their appearances were always greeted by enthusiastic crowds. Besides an increasing number of performers, publishers and then composers sprang up to meet the ever-increasing demand for more music. Finally, with the development of radio and phonograph records, names like Jimmie Rodgers, the Carter Family, Elton Britt, Vernon Dalhart, Gene Autry, Hank Williams, Ernest Tubb, Hank Snow, Roy Acuff and Eddy Arnold became household words, their popularity spreading to cities such as Chicago (where WSM's "Grand Ole

Opry" and the country show on WLS contributed to this popularity), Boston, San Francisco, Los Angeles and Milwaukee.

The c&w fan, still the most avid in the world, attended every performance of his favorite artist and bought every record and piece of sheet music.

Today, the influence of c&w music is evident in practically every category of the music business. Popular singers Ray Charles, the Supremes, Perry Como, Dean Martin and Patti Page have scored hits with their c&w material. Composers such as Harlan Howard and Roger Miller constantly pour out new songs for the ever-increasing market. The major performers in the field today include such artists as Johnny Cash, Marty Robbins, Flatt and Scruggs, Ray Price, Carl Smith, George Jones and Buck Owens.

Television is playing a major role in the continuing development of country and western music. Shows like the "Jimmy Dean Show" have offered c&w artists the opportunity to perform in millions of homes.

Several radio stations in major cities have been switching their formats to c&w material, with the help of national advertising. Station WJJD in Chicago plays only c&w music, and recently WJZZ in Newark, formerly an ethnic station, switched to the c&w format.

In light of these developments, it is clear that the future of country and western music will be marked by growth and prosperity that promise to exceed the wildest expectations.

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Johnny Paycheck

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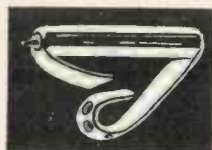
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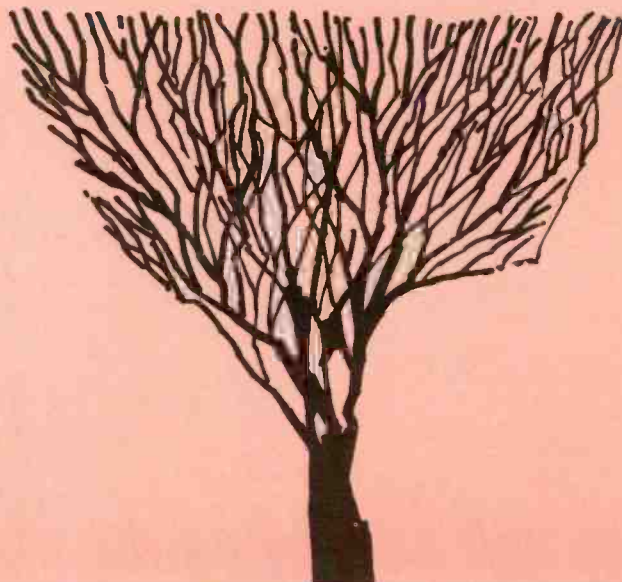


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A TREE GROWS IN NASHVILLE



"A Tree Grows in Nashville" could be the name of a book which charts the amazing success story of one of the nation's fastest growing publishing firms.

As Tree's owners Jack Stapp and Buddy Killen point out, the Nashville pubbery reached one of its highest plateaus at this year's Grammy Awards presentation of the National Academy of Recording Arts and Sciences. Not only did Roger Miller, exclusive Tree writer, grab five of the six Grammys in the c&w category, but Dottie West, another exclusive Tree writer, snatched the sixth Grammy given for the best country and western female vocalist.

NARAS also presented certificates to Buddy Killen for his composition (with Billy Sherrill) "Sugar Lips" which was nominated for the best instrumental category, and to Joe Tex whose rhythm and blues record "Hold What You've Got" was nominated in that category. No publisher in the nation received more awards than Tree during the Grammy give-away. Tree artists had a total of 13 nominations in the pop and country categories.

Even more impressive is the list of hits which Tree already has lined up for next year. "King of the Road," beyond a million certified copies for Roger Miller, is just one example of a powerful potential entry for next year. Joe Tex, Justin Tubb, Dottie and Bill West, Don Wayne, and the other talented Tree writers are ex-

pected to have Tree in fine shape for next year's Grammy and this year's BMI parties.

You'd have to go back over a year to find a date when a Tree-published song wasn't in the nation's top hundred. The latest developments at Tree hint at only a small portion of the bustling atmosphere: Jack Stapp divested himself of his interest in WKDA-Radio to concentrate on Tree and Dial Records full-time. He bought Tree's secretary-treasurer Joyce Bush with him.

Curley Putman has been appointed professional manager of Tree. John Hurley has been added to the Tree staff along with Bob Holiday, signed as a promo man, traveling throughout the South and Midwest.

Tree officials are heralding the arrival of Roger Miller's new song folio which contains some of his biggest hits. Due to the fantastic activity, a new studio has been added to the Tree building for the convenience of writers—and this song factory is the scene of creative thought and sweat which leads to song hits of the future. Tree now boasts a staff of over 40 top writers.

Dial Records, thanks to the big, big hits of Joe Tex and others, is mushrooming along with Tree.

Tree's Jack Stapp and Buddy Killen don't have to go out on a limb when they point with pride to the past and look with awe to the tremendous future ahead for the Tree that grows in Nashville.



Presents the Great Stars of the Country & Western World



☆ **GEORGE JONES** ☆

Nominated Billboard country poll No. 1 male vocalist. Most consistent best-selling C&W Artist in the world!



☆ **MELBA MONTGOMERY** ☆

Nominated best female vocalist in the country and western field — Billboard Poll. Available on Musicor Records in November.



☆ **JUDY LYNN** ☆

No. 1 Female Western Singing Star Available On Musicor Mar. 15, 1966.



☆
GEORGE JONES & GENE PITNEY

Winner Cash Box Poll Most Outstanding new vocal group. Nominated Billboard Poll best new C&W vocal group.

**CONNIE HALL ☆ MOON MULICAN ☆ REX ALLEN
ONIE WHEELER ☆ TOMMY CASH ☆ DON ADAMS
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MUSICOR RECORDS / A DIVISION OF TALMADGE PRODUCTIONS NEW YORK

The World of Country Music • Billboard

COUNTRY SOUND

HEARD THROUGHOUT THE WORLD

Possibly the most enthusiastic nations outside the United States for country music are Canada, Ireland, Germany and Japan, but the country-style guitar and the fiddle and the banjo is a familiar sound on the streets of Stockholm, Sydney, Johannesburg or virtually anywhere in the world.

Many reasons have been given for the growth of country music. One of the major factors, of course, is the overwhelming strength of the artists themselves. For years they've traveled by car and bus from tent to tavern across the nation in order to reach wide-flung audiences. Now, they think nothing of a similar, and often simpler, tour abroad, and planeloads are continuously taking off from Nashville for destinations all over the country.

For many years Western Canada and the Atlantic Provinces have been strong on country music, according to Matt Heft of the Southern Music Publishing Co. (Canada), Ltd., Montreal. "However, the two major cities, Toronto and Montreal, now have 24-hour country music stations. Country music is being broadcast from coast to coast, which is not surprising, considering the strong roster of artists that have come up in recent years."

The "Nashville Sound" and the top-quality songs have all helped to make for country music being programmed more and more. Of course, country music has been around for a long time in Canada and a lot of credit must go to the pioneers who stuck with it all this time. To name a few, Hugh Joseph, who discovered Canadian artists Hank Snow and Wilf Carter; Harold Moon, one of country's music's most ardent supporters, plus Phil Rose, Harold Pounds and George Taylor.

Most radio stations in Canada, said Heft, "whatever their format, program country music some of their broadcast time. The continual rise in the number of radio and TV outlets has also helped the country sound. The Canadian record companies have been producing home-grown talent in leaps and bounds and this has brought forth a lot of artists who would otherwise never have been heard of. Many of these are top material and have strong potential. It may well be that one of



In Copenhagen the late Jim Reeves and the Anita Kerr Singers are shown rehearsing for a TV show.

these days the Canadian record arm will reach out and grab some of that U. S. gold. Yes, the country "image" is now a solid one in Canada, Heft said, and "it appears it will stay that way for quite some time."

Two of the big countries for country music—both strangers to the English language—are Japan and Germany. Tokyo even has its own version of the "Grand Ole Opry" show. The market is so vast in these two countries that not only do local artists record country music in their own language, but often U.S. artists record a Japanese and German version to back up their English-language hits. The late Hank Williams, for example, recorded in Japanese with excellent commercial results—five records that reached the million-seller status in that country, a phenomenal achievement for Japan.

Gene Moretti, director of international sales for MGM Records, said that Hank Williams still ranks as the greatest country seller in Europe and the Far Eastern market—even though

he has been dead more than 12 years. Last year Nippon Columbia, which distributes MGM product in Japan, paid special tribute to Williams by presenting MGM Records a gold record on behalf of sales. Williams, of course, is still big in most parts of the world. In Holland, he's exceptionally big because of a country music movement there. Sol Handwerger, MGM publicity chief, said, "We still get mail addressed to Hank Williams Sr. from all over the world . . . particularly from Japan, Africa, Indonesia and Holland—all written as if he were still alive." Handwerger makes it a point to fulfill all photo requests as a public relations gesture and to keep the image of Hank Williams alive.

One of the chief factors that has contributed to the popularity abroad of country music, according to Lenny Salidor of Decca Records, is the American soldier. "Wherever there are army bases, there are usually corresponding extra sales of country music records," Salidor said. This is because military radio stations play

country music and the off-post taverns that cater to GI's have this type of music on their juke boxes—meaning that the local population also gets exposed to country music. Don Pierce, head of Starday Records, also attributed the popularity of country music overseas to the influence of GIs. . . . "It's a touch of home that soldiers take with them and the citizens become exposed to it."

Dee Kilpatrick of Nashville's Mer-

came such a favorite on that tour he was invited back immediately. A year later, he co-starred in the movie "Kimberly Jim" (which was slated for U.S. release this fall).

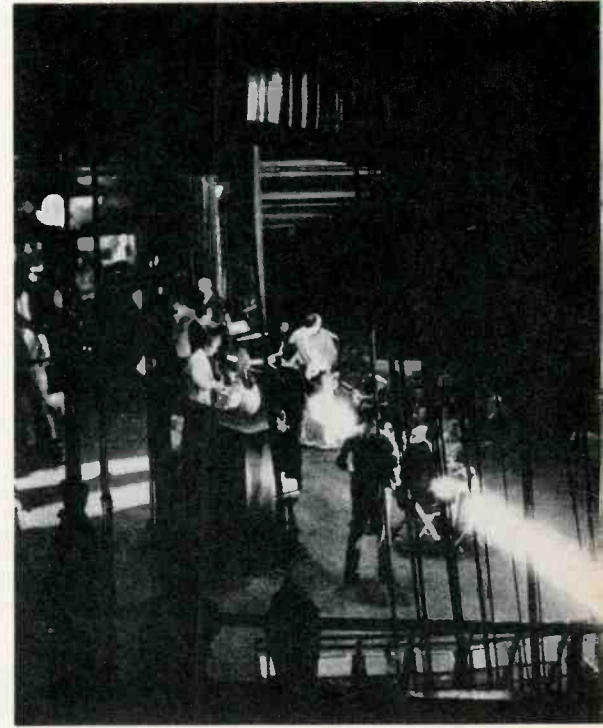
On an even bigger scale, an RCA Victor group of Reeves, Atkins, Bobby Bare and the Anita Kerr Quartet launched a European tour in 1964 through cities such as Hamburg, Frankfurt, Munich, Vienna, Berlin, Stockholm and Brussels and estab-

ists were even on the British charts. Don Gibson was also a most successful overseas seller with such hits as 'Sea of Heartbreaks' and 'Oh Lonesome Me.' Roger Miller also must be given a lot of credit for spreading country music overseas.

"Actually, the Liverpool sound is an offshoot of the Nashville version, since like Nashville records the Liverpool product is basically unarranged, is simple in song and story, and fea-



Like any tourist, country music artist Bobby Bare prepares to take a picture. Behind him, the late Jim Reeves is getting into a real stagecoach for a trip through Stockholm, Sweden, to promote a country music show at the Konserthuset.



This scene would be a familiar one at the "Grand Ole Opry" in Nashville; however, the picture was taken several thousand miles away—in Stockholm's Konserthuset. The occasion was a country music concert featuring RCA Victor Records record talent.

cury Records office, said, "We're bringing them the music they like best. Other types of acts of ours have been there, but it's the country acts who are brought back repeatedly. They like, first of all, the personalities of our country performers. Roy Acuff and I once had a long discussion about the impact of country stars overseas. He feels country music artists communicate in spite of the language barrier.

"Too, we're putting out country material these days that has a universal sort of appeal—a good beat."

The last few years have produced an even greater boom in country music. RCA Victor had a star-studded group of its recording talent—headed by Chet Atkins, Floyd Cramer and the late Jim Reeves—touring South Africa in 1961. Besides performing to SRO audiences, Jim Reeves be-

lished the "Nashville Sound" throughout the Continent.

The record company reported that various cities have their own special favorite; while Scandinavia went wild about Reeves, some Germans took a stronger fancy for Bare and Atkins. Berlin loved the Anita Kerr Quartet. Wesley Rose, president of Acuff-Rose Publications, felt that the Everly Brothers had much to do with carrying the country music feeling around the world. "They were particularly successful in England, and in fact are very important there today. Many have said that the British group sound of the past two years has its roots in the Everly harmony.

"Jim Reeves also had quite an impact in England, especially with his recording of 'I Love You Because,' which was a top record there for months when few other American art-

tures great guitar work. Teen-agers are the same the world over and once one particular people has accepted a form of pop music, they all do eventually, as shown by the world-wide power of the British Sound and the Nashville sound."

Ettore Stratta, manager of creative service a&r for Columbia Records International, felt that one of the factors which have contributed to the country music movement is the popularity of western movies. But, basically, "the growth of the guitar sound has helped immensely, especially in those countries which favor a melodic sound in their music.

"Too, most country music songs have a story to them" and this, he felt, is akin to folk music the world over. Both Johnny Cash and Marty Robbins have recorded in German for the German record market, he said.

150,000 Participate in Country Music Poll

More than a hundred country music radio stations contributed programming time and great effort in order to collect the votes of some 150,000 listeners across the nation for Billboard's annual country Music Awards, which were presented on "The Jimmy Dean Show" Oct. 22 over ABC-TV.

Radio stations conducted the poll with ballots distributed in retail record stores and nightclubs; some mailed ballots direct to homes. Other stations broadcast the contest over the air, asking for write-in

votes. Some stations printed the ballot on the back of their play lists. One station even conducted the survey by telephone with every request for a record to be played. The results were fantastic, with more than 20,000 votes in some cases. Billboard rushed pictures taken during the TV taping of the awards ceremony into print for this issue of The World of Country Music. Here is a list of the radio stations that contributed to make this awards ceremony possible.

WARI—Abbeville, Ala.
 WYAM—Bessemer, Ala.
 WBHP—Huntsville, Ala.
 WMOD—Mobile, Ala.
 WMGY—Montgomery, Ala.
 WLCB—Moulton, Ala.
 KHAT—Phoenix, Ariz.
 KHOS—Tucson, Ariz.
 KMOP—Tucson, Ariz.
 KDXE—North Little Rock, Ark.
 KUZZ—Bakersfield, Calif.
 KIEV—Glendale, Calif.
 KFOX—Long Beach, Calif.
 KDOL—Mojave, Calif.
 KRSA—Salinas, Calif.
 KSON—San Diego, Calif.
 KYRE—Santa Rosa, Calif.
 KBRN—Brighton, Colo.
 KPIK—Colorado Springs, Colo.
 KDKO—Littleton, Colo.
 KPUB—Pueblo, Colo.
 WEXT—West Hartford, Conn.
 WIXX—Oakland Park, Fla.
 WHIY—Orlando, Fla.
 WYND—Sarasota, Fla.
 WYOU—Tampa, Fla.
 WAIA—Atlanta, Ga.
 WGUS—Augusta, Ga.

WTJH—East Point (Atlanta), Ga.
 WLBA—Gainesville, Ga.
 WJEM—Valdosta, Ga.
 WRPB—Warner Robins, Ga.
 KART—Jerome, Idaho
 WJJD—Chicago
 WAAP—Peoria, Ill.
 WVHI—Evansville, Ind.
 KWNT—Davenport, Iowa
 KLEE—Ottumwa, Iowa
 KFNF—Shenandoah, Iowa
 KCKN—Kansas City, Kan.
 KFDI—Wichita, Kan.
 KSIR—Wichita, Kan.
 WBVL—Barbourville, Ky.
 WFPR—Hammond, La.
 KIKS—Lake Charles, La.
 KCIJ—Shreveport, La.
 WBMD—Baltimore
 WISZ—Glen Burnie, Md.
 WICO—Salisbury, Md.
 WDON—Wheaton, Md.
 WKMF—Flint, Mich.
 WJEF—Grand Rapids, Mich.
 WAOP—Otsego, Mich.
 WMIN—St. Paul, Minn.
 WVAL—Sauk Rapids, Minn.
 WGVM—Greenville, Miss.

WJQS—Jackson, Miss.
 WJXN—Jackson, Miss.
 KHMO—Hannibal, Mo.
 KCMK-FM—Kansas City, Mo.
 KHIP—Albuquerque, N. M.
 KRZY—Albuquerque, N. M.
 KHAP—Aztec, N. M.
 KRZE—Farmington, N. M.
 WEEE—Albany, N. Y.
 WSEN—Baldwinsville, N. Y.
 WKTC—Charlotte, N. C.
 WTIK—Durham, N. C.
 WFMX—Statesville, N. C.
 WSLR—Akron, Ohio
 WHOF—Canton, Ohio
 WMGS—Bowling Green, Ohio
 KATR—Eugene, Ore.
 KBBR—North Bend, Ore.
 KWJJ—Portland, Ore.
 WHOL—Allentown, Pa.
 WEEP—Pittsburgh, Pa.
 WNOW—York, Pa.
 WRIB—Providence
 WCKI—Greer, S. C.
 WHCQ—Spartanburg, S. C.
 WIVK—Knoxville, Tenn.
 WJJM—Lewisburg, Tenn.
 WENO—Nashville

KZIP—Amarillo, Tex.
 KTON—Belton, Tex.
 KHEM—Big Spring, Tex.
 KGRI—Henderson, Tex.
 KDAV—Lubbock, Tex.
 KWFA—Merker, Tex.
 KOYL—Odessa, Tex.
 KBER—San Antonio, Tex.
 KTXO—Sherman, Tex.
 KAWA—Waco, Tex.
 KLUR-FM—Wichita Falls, Tex.
 KSOP-AM-FM—Salt Lake City, Utah
 WDVV—Danville, Va.
 WTID—Newport News, Va.
 WHYE—Roanoke, Va.
 WLSL—Roanoke, Va.
 WBLU—Salem, Va.
 WXRA—Alexandria, Va.
 KAGT—Anacortes, Wash.
 KAYO—Seattle
 KPEG—Spokane
 KSPQ—Spokane
 KFHA—Tacoma, Wash.
 WRDS—South Charleston, W. Va.
 WWVA—Wheeling, W. Va.
 WMIL—Milwaukee
 KVWO—Cheyenne, Wyo.



Billboard wishes to express its deep appreciation to the important country music radio stations listed above who pledged their support in providing authoritative nominations for Billboard's 18th Annual Country Music Poll.

Never before have the nominations and balloting for a Billboard Poll been conducted on such a massive scale, and the spirit and imagination employed by participating country music radio stations in conducting the listener poll points up once again why the power and influence of country radio continues to grow and prosper.

BILLBOARD'S

1965 Country Music Awards



(Left) MAN OF THE YEAR AWARD—Billboard's "Country Music Man of the Year Award" for 1965 was made to Edwin W. Craig, honorary chairman of the board of National Life and Accident Insurance Co., parent company of radio station WSM, for his 40 years of promotion of country music. Craig was in Toronto and could not reach Nashville in time to receive it in person. His son, Neil Craig, left, accepted it for him. Governor Clement, who presented the award, is in center, and Jimmy Dean is at right.



(Right) EDWIN W. CRAIG—Billboard's "Country Music Man of the Year" for 1965.

Edwin W. Craig, honorary chairman of the board of National Life and Accident Insurance Co. of Nashville, Tenn., parent company of radio station WSM, received Billboard's "Country Music Man of the Year Award" for 1965 for his outstanding work in fostering and promoting country music.

Craig, who conceived the idea for National Life to enter the radio field, brought Nashville its first big-time radio station, its first network radio, its first clear channel reception and its first television, has for 40 years encouraged and developed the "Grand Ole Opry" into the most outstanding country music show in the world.

The award was presented on the Jimmy Dean Show taping Oct. 14 in Nashville before a live audience by Gov. Frank G. Clement when Billboard's 18th annual country music awards were presented in a special awards show at the Grand Ole Opry House. The show was aired by ABC-TV Oct. 22.

The packed auditorium stirred with excitement as the winner of the cherished award was announced and Craig's son, Neil Craig, senior vice-president of National Life and Accident Co., came forward to accept it for his father, who was in Toronto and could not reach Nashville in time to receive it in person.

The award climaxed a suspense packed show in which awards were presented in 13 categories to outstanding country music artists. Roger Miller, 29, phenomenally popular songwriter and entertainer who shot to the top in the past two years, took down three awards to tie with the late Jim Reeves, who also won three.

There were no other multiple winners. Miller, a former bellhop at the Andrew Jackson Hotel in Nashville, won these awards: "Most Promising Male Artist," "Favorite Songwriter," and "Favorite Single Record." The single was the smash hit, "King of the Road." Miller's songwriting award came for three hits, "Chug-A-Lug," "Engine, Engine No. 9" and "King of the Road." The smiling and engaging Miller accepted the handsome Billboard plaques in person as the crowd applauded wildly.

The late Jim Reeves, one of the most popular country music entertainers who ever lived, received three top awards even though he has been dead more than a year.

Reeves, who was killed July 30, 1964, near Nashville when his plane crashed in a rainstorm, won these awards: "Favorite Male Artist," "Favorite Country



ROGER MILLER—He won three Billboard awards and Minnie Pearl, who presented one to him, got a few laughs out of the presentation before he got away.



THREE AWARDS—The late Jim Reeves won three Billboard awards, the only multiple winner except Roger Miller. Mrs. Mary Reeves, his widow, accepted one award from Frances Preston, BMI vice-president.

Album” and “All-Time Favorite Country Album.” The album “Best of Jim Reeves” won both album awards. His widow, Mary, accepted the awards.

Other winners:

Kitty Wells, Favorite Female Artist.

Buck Owens and his Buckeroos, Favorite Country Band.

Connie Smith, Most Promising Female Country Artist.

The Browns, Favorite Country Singing Group.

George Jones and Gene Pitney, Most Promising Country Singing Group.

Hank Williams, All-Time Favorite Country Single (“Your Cheatin’ Heart”).

Chet Atkins, Favorite Country Instrumentalist.

For the artists, it was a coveted award keenly sought after which comes from their fans. More than 200,000 listeners of country music stations all over the U. S. picked five finalists in each category by their votes. From those five finalists, the winners were chosen by subscribers of Billboard by mail ballot.

The winners were a big secret until the very moment they were announced on the show. Billboard employed J. K. Lasser & Co., one of the well-known national independent public accounting firms, to count all the votes and keep the winners secret until the show. James B. Kobak of the Lasser firm flew to Nashville with names of the winners in sealed envelopes, which were opened on stage during the show.

In most cases of voting, it was a close fight between first and second place. The closest was for “Favorite Singing Group.” The Browns won it by *one* vote over George Jones and Gene Pitney. But Jones and Pitney weren’t left out. They won the award as “Most Promising Singing Group.”

Some of the winners were run-aways in their category. For example, Roger Miller was so far ahead as “Most Promising Male Artist” his closest competitor was 618 votes behind. And Kitty Wells won by a similar margin as “Favorite Female Artist” to reinforce the title of “Queen of Country Music” she has held so long.

Favorite single by a big margin was “King of the Road,” which drew 539 more votes than “I’ve Got a Tiger By the Tail.” But Buck Owens and his Buckeroos won the “Favorite Band” category by a lopsided margin—398 votes more than Hank Thompson and the Brazos Valley Boys, who have won the award in the past.

The Dean Show was a big crowd pleaser. The more than 3,000 fans packed into the Grand Ole Opry House applauded exuberantly as each winner or his representative came forth to receive the cherished award. Those who presented the awards were Tex Ritter, president of the Country Music Association; Frances Preston, vice-president of Broadcast Music Inc. and chairman of the board of CMA; Minnie Pearl, a terrific comedienne and all-round performer; Roy Acuff, the “King of Country Music”; Buck Owens, an outstanding favorite wherever he appears; Ott Devine, the personable manager of the “Grand Ole Opry,” and Dean.

Artists who sang on the show were Merle Haggard, “Please Mr. D. J.”; Del Reeves, “King of the Road”; Norma Jean, “Let’s Go All the Way”; Priscilla Mitchell and Roy Drusky, “Yes, Mr. Peters”; and Dean, who was in top form on several numbers.

The show had sparkle, suspense, excitement. Minnie Pearl was a big hit and the audience loved every minute of the show. It was the same for the TV audience Oct. 22 when it was televised—a hit! Everyone in country music can be proud of their achievements.

Favorite Male Artist

JIM REEVES

Favorite Female Artist

KITTY WELLS

Most Promising Male Artist

ROGER MILLER

Most Promising Female Artist

CONNIE SMITH

Favorite Singing Group

THE BROWNS

Most Promising Singing Group

GEORGE JONES and GENE PITNEY

Favorite Instrumentalist

CHET ATKINS

Favorite Country Songwriter

ROGER MILLER

Favorite Band

BUCK OWENS and his BUCKEROOS

Favorite Single Record (1964-1965)

KING OF THE ROAD

All-Time Favorite Single

YOUR CHEATIN' HEART

Favorite Album (1964-1965)

BEST OF JIM REEVES

All-Time Favorite Album

BEST OF JIM REEVES

The World of Country Music • Billboard

AWARD WINNERS



Roger Miller



Jim Reeves



Kitty Wells



Buck Owens



Connie Smith



George Jones



Gene Pitney



Hank Williams



Chet Atkins



The Browns



THREE TRIPS—Roger Miller, left, made three trips to the stage to pick up Billboard Awards. Jimmy Dean presented this one to the popular composer-singer.



MOST PROMISING—Connie Smith won the "Most Promising Female Artist Award." Tex Ritter, president of the Country Music Association, presented her the award.



FAVORITE FEMALE ARTIST—Who's that pretty girl? No, it's not Kitty Wells. It's her daughter, Sue Wright, who accepted the award for her. Buck Owens is at right.



FAVORITE SINGLE—Top single award went to the late Hank Williams "Your Cheatin' Heart." Wesley Rose, left, president of Acuff-Rose Publications Inc., accepted the plaque from Jimmy Dean.



FAVORITE BAND—The band of Buck Owens, left, won the favorite band award. Roy Acuff, right, presented the award as Buck acknowledged applause.



ABSENTIA AWARD—The Browns were touring Japan and Hubert Long, left, accepted their "Favorite Singing Group" award from Ott Devine, manager of the "Grand Ole Opry."

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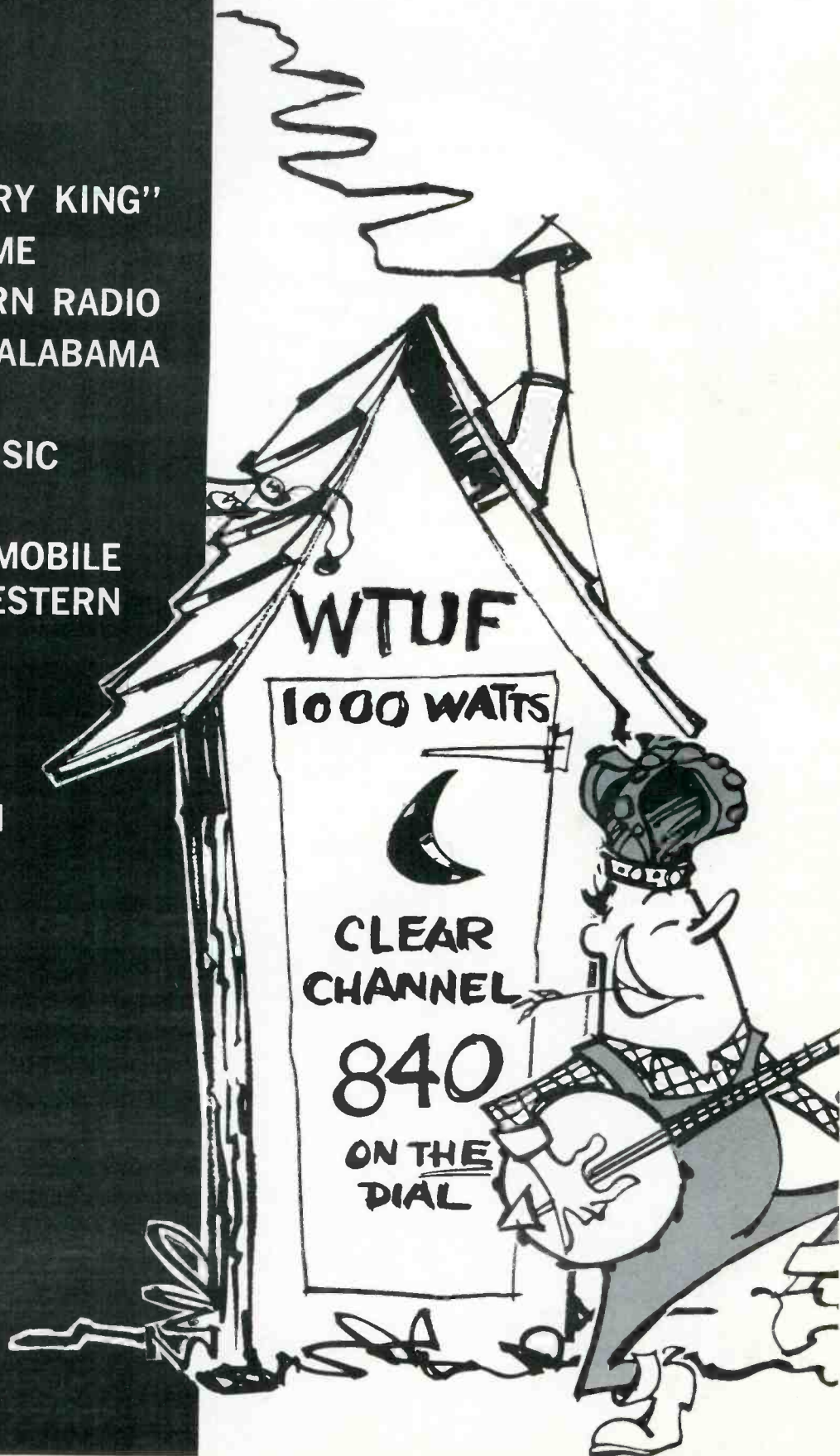
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CELEBRITIES**

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EARLY MORNING**

**ROMEO SULLIVAN
MID MORNING**

**BOOTS BARNES
MID DAY**

**BILL SMITH
AFTERNOON**

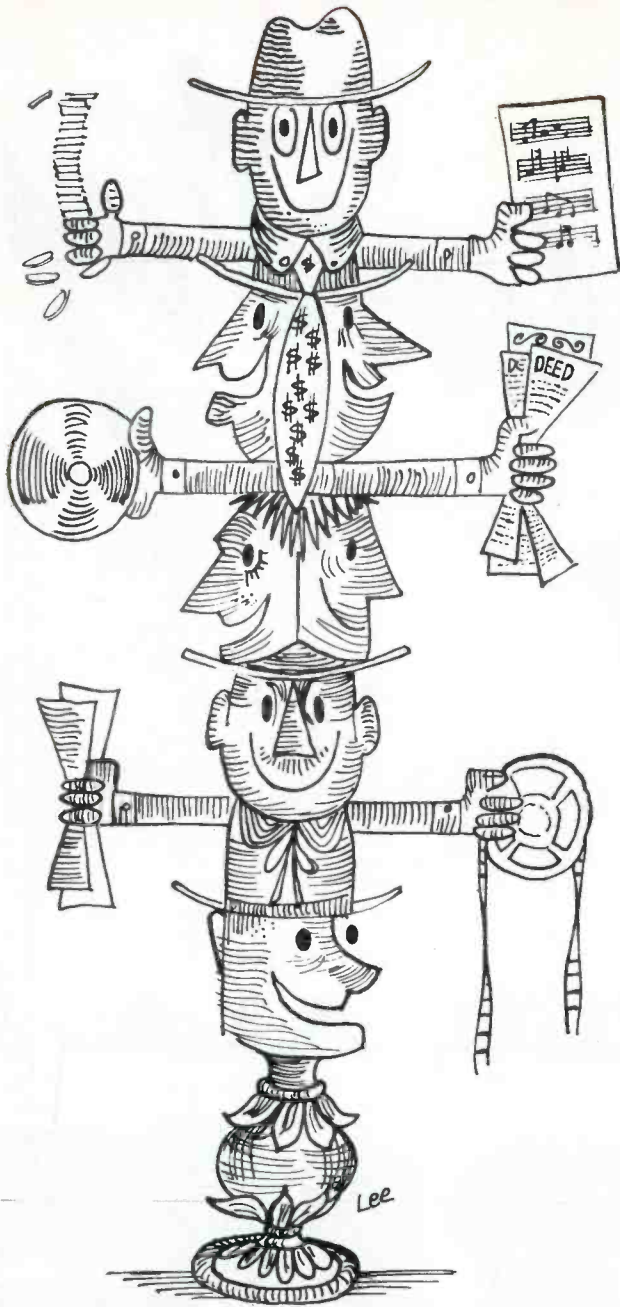


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NASHVILLE MUSIC FIRMS DIVERSIFY

In recent years, many firms in various industries have been seeking diversification by acquiring record companies, publishing companies and talent agencies. Examples are the moves of Decca with Universal and Music Corporation of America, Philips' acquisition of Mercury and its subsidiaries, the sale of the Mills publishing catalog, the purchase and resale of Liberty to Avnet and Paramount's purchase of Dot.

Major record firms have been investing also in the music publishing field. Music publishers have been active in the management and booking of talent and many are forming record label affiliates. Successful artists and writers have acquired radio stations. Motion picture firms are also going into talent representation, music publishing, and the record business in a big way.

At present, many of the more successful record indies—those with solid financial strength—are seeking outlets for investment capital to stabilize income and spread their risks. The popularity of artists and records may go up and down as musical tastes and trends change. Hence the need for diversification.

A notable example of diversification among independent music firms is the case of the Nashville-based Starday Records group, owned by Don Pierce. Starday has expanded into the mail-order and record club field with its Country Music Record Club, set up overseas music publishing offices in London and Hamburg in affiliation with Hill and Range, gone heavily into the budget album market and it is spreading into the "Country Juke Box Oldies" field.

Custom Jingles of Nashville has provided premiums and jingles for such firms as the Kroger Company, Ballard Flour, Gates Tires, and many others. Custom manufacturing, radio mail order, and tie-in sales promotions using Top Value Stamps as a customer come-on are other examples of Nashville's diversification.

Starday has moved into real estate with a waterfront subdivision, farm land sales, farming operations, and commercial land development.

In some of these ventures, Starday is associated with Nashville attorney Harlan Dodson, president of the Nashville Chamber of Commerce, and with Charlie Rhoten, a real estate dealer recently honored as Nashville's Real Estate Man of the Year.

Many music people in the Nashville area have built homes on Old Hickory Lake. With firms from all over the United States opening up branches in Nashville, there is a demand for guest lodges and weekend cottages on the lake for recreation and for entertaining customers. The music business is noted for comradeship, and country music people in particular look for a rural or a lakeside setting for recreation and for business.

Starday has a guest lodge at Southern Shores on Old Hickory Lake for employees and customers.

Pierce envisions a substantial colony eventually of music trade people on the lake. At present, such music industry notables as Wesley Rose, Roy Acuff, Ray Price, Boudleaux Bryant, Fred Foster, Hal Neely, Bill Denny, Roy Orbison, Shelby Singleton, Harold Bradley, Lefty Frizzell and Hubert Long now own land on the lake and many are making permanent homes on its shores.

The latest Nashville diversification is the investment by Starday, Faron Young, Bill Denny, Lucky Moeller, Webb Pierce and several others in the purchase of historic Sulphur Dell Ball Park in downtown Nashville about 500 yards from the State Capitol. Stock car racing is held there every Tuesday and Saturday through the spring, summer and fall plus outdoor rock 'n' roll shows.

A more recent development is the investment by Starday in Atlanta Productions, a movie firm which recently completed a full-length color film "The Forty Acres Feud," shot at Owen Bradley's barn in Nashville under the direction of Hollywood's Ron Ormond. The movie featured such stars as Ferlin Husky, Minnie Pearl, Del Reeves, George Jones, Buck Owens, the Willis Brothers, Ray Price and Cindy Lou. It is rumored that several people active in the Hollywood movie industry are transferring home bases to Nashville and plan to produce more country music movies in Nashville. Previous country music films have been solid box office, particularly at the drive-ins during the summer, and it is expected that many more will be produced in the future with more and more music firms investing.

"Howdy Pard'ner"

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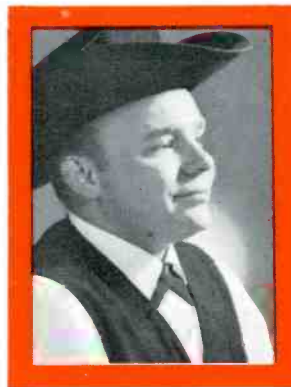


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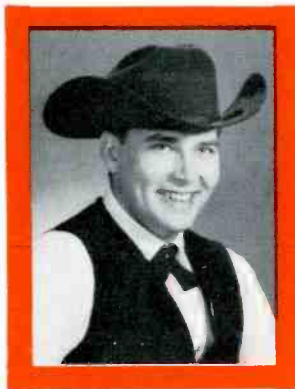
★ **RON BRYANT**



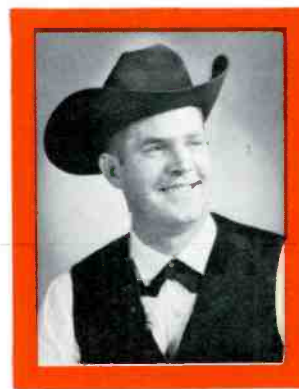
★ **JOHNNY JACOBS**



★ **RICH MAUNEY**



★ **DENNY MILLS**



★ **TOM BROWNE**

CHARLOTTE'S ONLY COUNTRY & WESTERN MUSIC STATION

Don Pierce and Hal Neely, president and general manager, respectively, of Starday Records, report another very rewarding year in keeping with the world-wide growth of country music. Neely noted that Starday had increased its total gross from the sale of country and sacred records by at least 30 per cent each year since 1958. The year 1965 will set another record.

It is significant that country music is generally a minor department at the larger record companies. At Starday, country music is the entire operation and almost a way of life. Starday's faith in country music, as evidenced by its exclusively country and sacred product, demonstrates its belief in the future of country music and in the Nashville area which Starday regards as the "Musical Heart of America."

In reviewing recent developments, Pierce feels that much credit must be given to Hal Neely, former general

Another breakthrough for Starday, and another merchandising first, is its special "Gift Box Edition," entitled "The Wonderful World of Country Music." This is a four-record set containing more than 60 songs by some of the greatest stars in country music and it has found a ready market retailing at \$6.79.

Big singles hits, "Ten Little Bottles," by Johnny Bond, and "Give Me Forty Acres," by the Willis Brothers, plus top-selling albums by Roger Miller, Buck Owens, Dottie West, Pete Drake, Cowboy Copas and truck driver albums which contributed greatly to Starday's biggest year.

Building for even more growth, Starday has bought a new brick building at 813 18th Avenue, South, in

take place during the 1965 Country Music Convention which celebrates the 40th anniversary of Radio-WSM.

Pierce feels that Starday's success has been achieved through specialization, which means that all of its energies are directed toward the country music field, and every legitimate method of promoting and selling country music is utilized. For example, Starday concluded an agreement with the Capitol Record Club whereby the Capitol Club will be issuing Starday albums on a royalty basis. More than 60 Starday albums are being converted for auto tape cartridge use through Muntz Auto Stereo, Musictapes and other firms.

Release of Starday's albums overseas is progressing through an agreement with British Decca. Pierce visited Tokyo during January and the release of eight more Starday albums resulted. Starday has long been a leader in promoting international acceptance for American country music.



Starday Keeps Pace With Country Music Growth

manager of the King Record Co. of Cincinnati, who has now taken over the duties of general manager at Starday. Another important acquisition for Starday is Col. Jim Wilson, who moved to Nashville from Detroit to become vice-president in charge of marketing.

Continued growth can only come from increased sales. Wilson points out that Starday has always been a pacemaker in creating new and unique methods of merchandising country music. Creation of Starday's "Country Juke Box Oldies Series" fills the need for great country favorites of yesteryear and are now available to juke box operators. The product features such great stars as Roger Miller, Buck Owens, George Jones, Cowboy Copas, Hank Locklin, Patsy Cline, Dottie West, Johnny Bond and the Willis Brothers.

the heart of Nashville's Music Row. Starday's main offices and warehouse are located about eight miles out of downtown Nashville on Dickerson Road. Recognizing the need for music publishing representation in the heart of Nashville, Starday's new location will be called The Starday Town House, and it will be a workshop headed by famed country music composer Joe (Red) Hayes. Red Hayes, composer of "Satisfied Mind" and many other country song hits, left the Hank Thompson band to join the Starday organization as professional manager for Starday Music, Bayou State, Tronic, Kamar, Golden State, and other affiliated catalogs. Grand opening of Starday's Town House will

Mail-order sales through the Country Music Record Club, through Wayne Raney Gospel Packages, and through album premiums furnished to Kroger, Ballard Flour, Gates Tires, Minimax Stores, and others, is becoming an increasingly important part of Starday's sales picture.

A national sales plan conducted through Starday's distributors in the fall of 1965 was conducted and was appropriately titled "The Jack Daniels Sweepstakes." Under the plan, the Starday distributor who exceeded his sales quota by the biggest percentage received cases of Jack Daniels Black Label "Good Ole Tennessee-Sippin' Whiskey." Here is an example of two of Tennessee's most famous exports; namely, country music and Jack Daniels Sippin' Whiskey, joining forces to achieve greater sales and recognition.

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ABC NEWS—POPULAR COUNTRY MUSIC

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"The Jimmy Dean Show" over ABC-TV network has been one of the major mediums of exposure for recording talent—both country music talent and otherwise. Above, country artist Carl Smith joins in with Vikki Carr and Jimmy Dean, right, to sing a country number.



Kay Starr helps country music comedy team of Homer and Jethro and Jimmy Dean on a song, looking a little sad at the "murder" method the duo is obviously using in one of their humorous parodies of hit popular songs.



Pop artist Eydie Gorme kicks up her heels during a number that featured country music artist George Jones, left, and host Jimmy Dean, who stars on the weekly ABC-TV show.

Pop Artists Team With Country

Many people have contributed toward changing "hillbilly" music to "country" music . . . toward transporting it from the backhills of Arkansas, Tennessee, and Texas to cities such as Los Angeles, Seattle and New York . . . toward making a tuxedo, such as Eddy Arnold wears now, an appropriate costume for a live country music performance. One of the men who led the movement is Jimmy Dean, a likable guy with a pleasant—but cultured—country music show on national television.

"The Jimmy Dean Show" over ABC-TV network is in its third season and one of the show's major attributes is that it appeals to the masses without insulting the good taste or intelligence of anyone. While country music—performed both by Dean and some of the greatest country music names in the field—is a major foundation of the entire show, Dean thinks nothing of booking name popular artists. He even



Blowing a "country" horn is Al Hirt, while Jimmy Dean and Rosemary Clooney look on. Hirt, incidentally, recorded his biggest hit records in Nashville, home of the "Nashville Sound."



The McGuire Sisters, a popular music act, join Jimmy Dean on a song for his ABC-TV network "Jimmy Dean Show."



Even Jack Jones, right, turns country music star for a moment to sing along with Jimmy Dean and Rex Allen, center, on a country number . . . or perhaps the song is a popular one because the "Jimmy Dean Show" on ABC-TV network has helped popularize many country songs.

Stars on "Jimmy Dean Show"

teams country and pop artists on duets—such as George Jones with Eydie Gorme or Rex Allen with Jack Jones.

Just as often, a pop artist will burst into a country music song on Dean's show. Through all of this, Dean comes smiling with a line of patter that's often humorous but seldom corny, and an occasional song of his own. The result is that the show appeals to both city and country folks.

Behind the scenes, approximately 150 people help to get the show on the air. Bob Banner is executive producer; Tom Egan, producer; H. R. Poindexter, associate producer. Director is Hal Gurnee. Tony Mordente is choreographer; Don Sebesky, music director; Chuck Cassey, choral director; Larry Grossman, music consultant; Charles Grean, music consultant; Diana Birkenfield, assistant to the producer. Writers are Will Glickman, Buddy Arnold and Buddy Atkinson. Jan Scott is the set designer; Al Lehman, costume designer.

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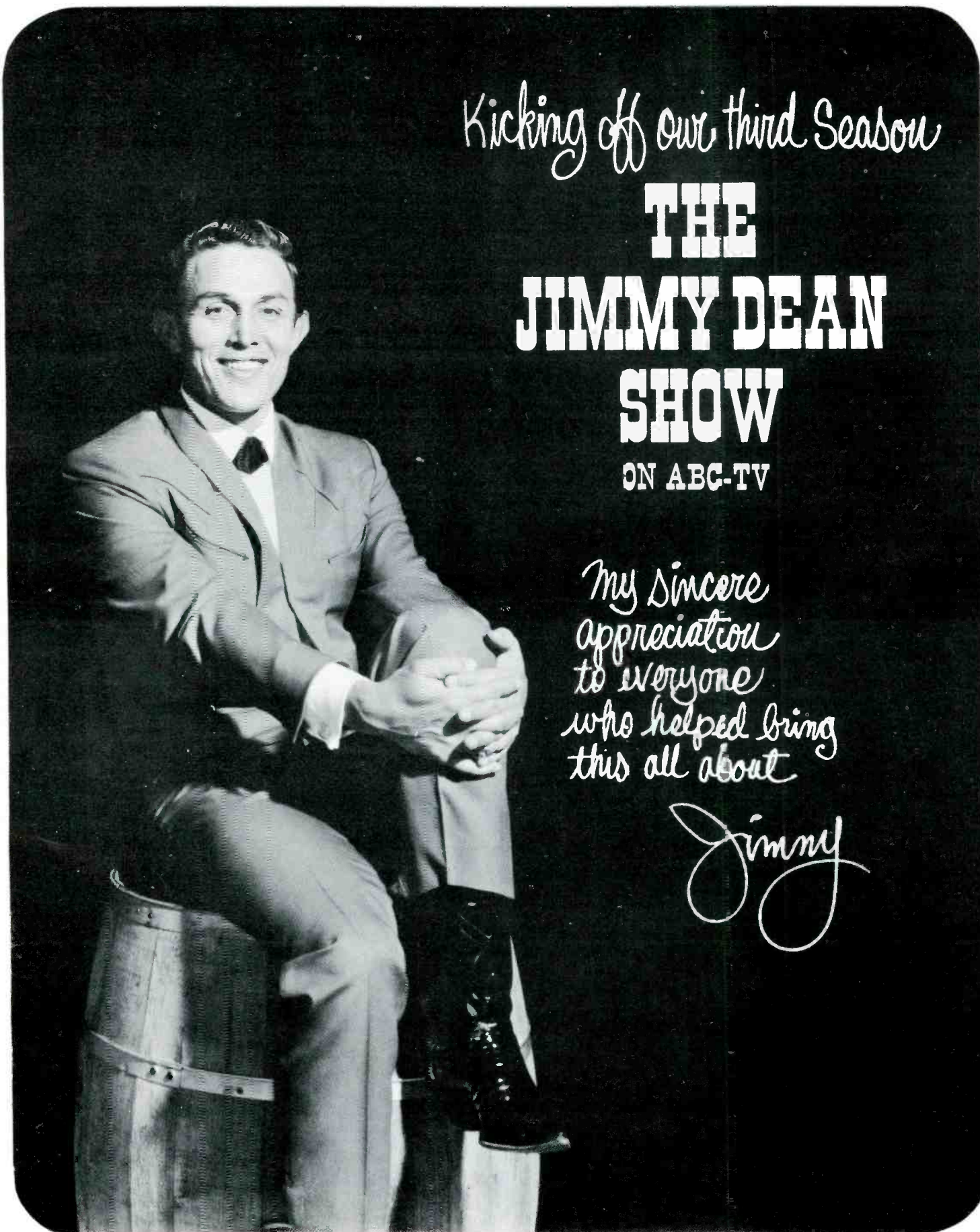
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to everyone
who helped bring
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Jimmy



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for putting on the Dog.

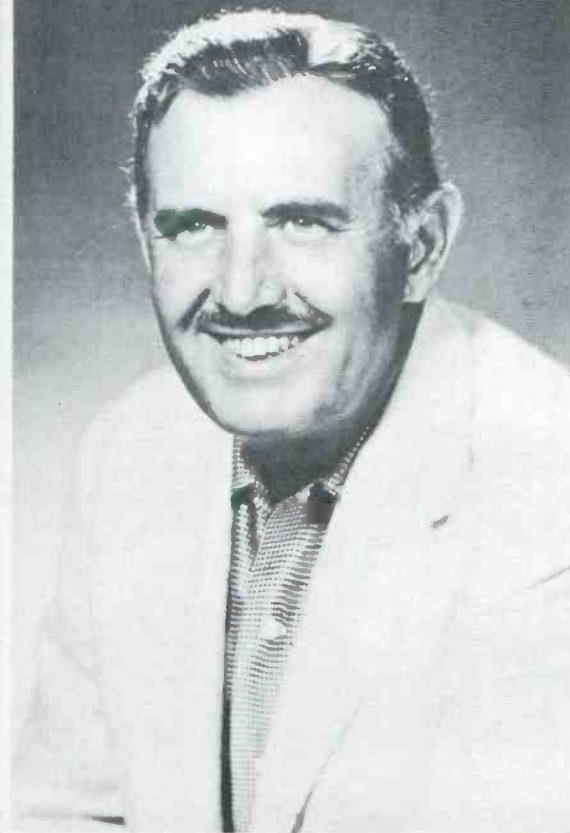
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TOP SINGLES OF 1965 (First eight months)

*Shown if Song
made No. 1 position

Title — Artist — Label — Publisher (Licensee) — Writer(s)

- A TOMBSTONE EVERY MILE**—Dick Curless, Tower—Aroostook (BMI) Dan Fulkerson
- ***BEFORE YOU GO**—Buck Owens, Capitol—Bluebook (BMI) D. Rich-B. Owens
- BLUE KENTUCKY GIRL**—Loretta Lynn, Decca—Sure-Fire (BMI) J. Mullins
- DO WHAT YOU DO DO WELL**—Ned Miller, Fabor—Central Songs (BMI) Ned Miller
- ENGINE, ENGINE NO. 9**—Roger Miller, Smash—Tree (BMI) Roger Miller
- (FROM NOW ON ALL MY FRIENDS ARE GONNA BE) STRANGERS**—Roy Drusky, Mercury—Yonah-Owen (BMI) Anderson
- (FROM NOW ON ALL MY FRIENDS ARE GONNA BE) STRANGERS**—Merle Haggard, Tally—Yonah-Owen (BMI) Anderson
- ***GIRL ON THE BILLBOARD**—Del Reeves, United Artists—Moss Rose (BMI) H. Mills—W. Haynes
- HAPPY BIRTHDAY**—Loretta Lynn, Decca—Sure-Fire (BMI) Ron Kitson
- HICKTOWN**—Tennessee Ernie Ford, Capitol—Central Songs (BMI) Turner-Williams
- I CAN'T REMEMBER**—Connie Smith, RCA Victor—Moss Rose (BMI) B & B Anderson
- I'LL KEEP HOLDING ON**—Sonny James, Capitol—Marson (BMI) R. F. Tubert
- IS IT REALLY OVER**—Jim Reeves, RCA Victor—Tuckahoe (BMI) Jim Reeves
- IT'S ALRIGHT**—Bobby Bare, RCA Victor—Wormwood (BMI) Cayden-Tuttle
- ***I'VE GOT A TIGER BY THE TAIL**—Buck Owens, Capitol—Bluebook (BMI) Howard-Owens
- I WON'T FORGET YOU**—Jim Reeves, RCA Victor—Tuckahoe (BMI) Howard
- ***KING OF THE ROAD**—Roger Miller, Smash—Tree (BMI) Roger Miller
- ***RIBBON OF DARKNESS**—Marty Robbins, Columbia—Witmark (ASCAP) G. Lightfoot
- MATAMOROS**—Billy Walker, Columbia—Doss-Matamoros (BMI) K. Arnold
- ODE TO THE LITTLE BROWN SHACK OUT BACK**—Billy Edd Wheeler, Kapp—Sleepy Hollow (ASCAP) Billy Edd Wheeler

Title — Artist — Label — Publisher (Licensee) — Writer(s)

- ORANGE BLOSSOM SPECIAL**—Johnny Cash, Columbia—Leeds (ASCAP) Rouse
- QUEEN OF THE HOUSE**—Jody Miller, Capitol—Tree (BMI) H. Miller-M. Taylor
- SEE THE BIG MAN CRY**—Charlie Louvin, Capitol—Tuneville & Lyn-Lou (BMI) E. Bruce
- SITTING IN AN ALL NITE CAFE**—Warner Mack, Decca—Glaser (BMI) Glaser
- 10 LITTLE BOTTLES**—Johnny Bond, Starday—Red River (BMI) Johnny Bond
- THE BRIDGE WASHED OUT**—Warner Mack, Decca—Peach (SESAC) Louis-Smith-Melshee
- ***THE FIRST THING EVERY MORNING**—Jimmy Dean, Columbia—Plainview (BMI) Dean-Roberts
- THE OTHER WOMAN**—Ray Price, Columbia—Pamper (BMI) Don Rollins
- THE WISHING WELL**—Hank Snow, RCA Victor—Jasper-Silver Star (BMI) Hiscock
- THEN AND ONLY THEN**—Connie Smith, RCA Victor—Moss Rose (BMI) Bill Anderson
- THINGS HAVE GONE TO PIECES**—George Jones, Musicor—Glad (BMI) L. Payne
- ***THIS IS IT**—Jim Reeves, RCA Victor—Acclaim (BMI) C. Walker
- THREE A.M.**—Bill Anderson, Decca—Moss-Rose (BMI) Bill Anderson-Todd
- TIGER WOMAN**—Claude King, Columbia—Gallico (BMI) King-Kilgore
- TRUCK DRIVIN' SON-OF-A-GUN**—Dave Dudley, Mercury—Raleigh (BMI) D. Deon-R. King
- WALK TALL**—Faron Young, Mercury—Painted Desert (BMI) Wayne
- ***WHAT'S HE DOING IN MY WORLD**—Eddy Arnold, RCA Victor—Four Star (BMI) Belew-Moore-Bush
- WILD AS A WILDCAT**—Charlie Walker, Epic—Tree (BMI) Taylor Carmel
- YAKETY AXE**—Chet Atkins, RCA Victor—Tree (BMI) Boots Randolph-James Rich
- ***YES, MR. PETERS**—Roy Drusky & Priscilla Mitchell, Mercury—Screen Gems-Columbia (BMI) S. Karliski-L. Kolber
- YOU DON'T HEAR**—Kitty Wells, Decca—Cash (BMI) T. Cash-J. Huffman

TOP SINGLES OF 1964

*Shown if Song
made No. 1 position

Title — Artist — Label — Publisher (Licensee) — Writer(s)

- A WEEK IN THE COUNTRY**—Ernest Ashworth, Hickory—4 Star Sales (BMI)—Baker Knight
- ***B.J. THE D.J.**—Stonewall Jackson, Columbia—Cedarwood (BMI) Hugh X. Lewis
- BAD NEWS**—Johnny Cash, Columbia—Acuff-Rose (BMI) John D. Loudermilk
- BALTIMORE**—Sonny James, Capitol—Acuff-Rose (BMI) Boudleaux & Felice Bryant
- BURNING MEMORIES**—Ray Price, Columbia—Cedarwood (BMI) Mel Tillis, Wayne P. Walker
- CHUG-A-LUG**—Roger Miller, Smash—Tree (BMI) Roger Miller
- CIRCUMSTANCES**—Billy Walker, Columbia—Champion (BMI) Ronnie Self
- CROSS THE BRAZOS AT WACO**—Billy Walker, Columbia—Painted Desert (BMI) Arnold
- ***DANG ME**—Roger Miller, Smash—Tree (BMI) Roger Miller
- DON'T BE ANGRY**—Stonewall Jackson, Columbia—Acuff-Rose (BMI) Stonewall Jackson
- FIVE LITTLE FINGERS**—Bill Anderson, Decca—Moss-Rose (BMI) Bill Anderson
- FORT WORTH, DALLAS OR HOUSTON**—George Hamilton IV, RCA Victor—Acuff-Rose (BMI) John D. Loudermilk
- FOUR STRONG WINDS**—Bobby Bare, Victor—Witmark (ASCAP) Tyson
- GIVE ME 40 ACRES (TO TURN THIS RIG AROUND)** Willis Brothers, Starday—Starday (BMI) E & J Green
- GO CAT GO**—Norma Jean, RCA Victor—Wilderness (BMI) Howard
- GONNA GET ALONG WITHOUT YOU NOW**—Skeeter Davis, RCA Victor—Milton Kellern (ASCAP) Milton Kellern
- HERE COMES MY BABY**—Dottie West, RCA Victor—Tree (BMI) D & B West
- ***I DON'T CARE**—Buck Owens, Capitol—Bluebook (BMI) Buck Owens
- I DON'T LOVE YOU ANYMORE**—Charlie Louvin, Capitol—Moss-Rose (BMI) Bill Anderson
- ***I GUESS I'M CRAZY**—Jim Reeves, RCA Victor—Mallory (EM) Werly Fairburn
- I LOVE TO DANCE WITH ANNIE**—Ernest Ashworth, Hickory Acuff-Rose (BMI) Boudleaux & Felice Bryant
- I THANK MY LUCKY STARS**—Eddy Arnold, RCA Victor—Cedarwood (BMI) Walker
- IT AIN'T ME, BABY**—Johnny Cash, Columbia—Witmark (ASCAP) Bob Dylan
- KEEPING UP WITH THE JONESES**—Margie Singleton & Faron Young, Mercury—Tree (BMI) Justin Tubb
- LAST DAY IN THE MINES**—Dave Dudley, Mercury—Newkeys (BMI) Jimmy Kay
- LONG GONE LONESOME BLUES**—Hank Williams Jr., MCM—Rose Music (BMI) Hank Williams
- LOOKING FOR MORE IN '64**—Jim Nesbitt, Chart—Peach (SESAC) Moore
- LOVE IS NO EXCUSE**—Jim Reeves & Dottie West, RCA Victor—Tree (BMI) Justin Tubb
- MAD**—Dave Dudley, Mercury—Newkeys (BMI) Hall

Title — Artist — Label — Publisher (Licensee) — Writer(s)

- ME**—Bill Anderson, Decca—Acclaim—Somos Island (BMI) Zanetis
- MEMORY NO. 1**—Webb Pierce, Decca—Cedarwood (BMI) Wayne P. Walker, Max Powell
- MILLER'S CAVE**—Bobby Bare, RCA Victor—Jack Music (BMI) Jack Clement
- MOLLY**—Eddy Arnold, RCA Victor—Screen Gems—Columbia Music (BMI) Steve Karliski
- ***MY HEART SKIPS A BEAT**—Buck Owens, Capitol—Bluebook Music (BMI) Buck Owens
- ***ONCE A DAY**—Connie Smith, RCA Victor—Moss-Rose (BMI) Bill Anderson
- ONE OF THESE DAYS**—Marty Robbins, Columbia—Mariposa (BMI) Marty Robbins
- PASSWORD**—Kitty Wells, Decca—Kitty Wells Music (BMI) Herman Phillips
- PEEL ME A NANNER**—Roy Drusky, Mercury—Moss-Rose (BMI) Bill Anderson
- PETTICOAT JUNCTION**—Lester Flatt & Earl Scruggs, Columbia—Carolintone Music (BMI) Paul Henning, Curt Massey
- PLEASE TALK TO MY HEART**—Ray Price, Columbia—Glad (BMI) Mathis
- ***SAGINAW MICHIGAN**—Lefty Frizzell, Columbia—Tree (BMI) Don Wayne
- SECOND FIDDLE (TO AN OLD GUITAR)**—Jean Shepard, Capitol—Starday Music (BMI) Betty Amos
- SORROW ON THE ROCKS**—Porter Wagoner, RCA Victor—Screen Gems—Columbia Music (BMI) Tony Moon
- THE BALLAD OF IRA HAYES**—Johnny Cash, Columbia—Marks (BMI) LaFarge
- THE COWBOY IN THE CONTINENTAL SUIT**—Marty Robbins, Columbia—Marizona Music (BMI) Marty Robbins
- THE LUMBERJACK**—Hal Willis, Sims—English (BMI) H. & C. Willis
- THE RACE IS ON**—George Jones, United Artists—Glad—Acclaim (BMI) Rollins
- THIS WHITE CIRCLE ON MY FINGER**—Kitty Wells, Decca—Sure Fire Music (BMI) Margie Bainbridge, Dorothy Lewis
- ***TOGETHER AGAIN**—Buck Owens, Capitol—Central Songs (BMI) Buck Owens
- TOO LATE TO TRY AGAIN**—Carl Butler & Pearl, Columbia—Pearl D. Music (BMI) Carl Butler
- ***UNDERSTAND YOUR MAN**—Johnny Cash, Columbia—Johnny Cash Music (BMI) Johnny Cash
- WELCOME TO MY WORLD**—Jim Reeves, RCA Victor—Tuckahoe & Neilrae (BMI) Ray Winkler, John Hathcock
- WHERE DOES A LITTLE TEAR COME FROM**—George Jones, United Artists—Mimosa (BMI) John MacRae, Marge Barton
- WINE, WOMAN AND SONG**—Loretta Lynn, Decca—Sure Fire (BMI) Betty Sue Perry
- YOU'LL DRIVE ME BACK (Into Her Arms Again)**—Faron Young, Mercury—Al Gallico (BMI) Merle Kilgore, Miriam Lewis
- ***YOU'RE THE ONLY WORLD I KNOW**—Sonny James, Capitol—Marson (BMI) Tubert-James
- YOUR HEART TURNED LEFT (And I Was on the Right)**—George Jones, United Artists—Glad (BMI) Harlan Howard

TOP LP'S OF 1965

(FIRST EIGHT MONTHS)

*Shown if LP
made No. 1 position

- BEFORE YOU GO/NO ONE BUT YOU**, Buck Jones—Capitol
- BLUES IN MY HEART**, Wanda Jackson—Capitol
- BURNING MEMORIES**, Ray Price—Columbia
- BURNING MEMORIES**, Kitty Wells—Decca
- ***CONNIE SMITH**—RCA Victor
- ***EASY WAY, THE**, Eddy Arnold—RCA Victor
- FABULOUS SOUND OF FLATT & SCRUGGS, THE**—Columbia
- FAITHFULLY YOURS**, Eddy Arnold—RCA Victor
- GEORGE JONES & GENE PITNEY**—Musicor
- HANK WILLIAMS SR. & HANK WILLIAMS JR., FATHER & SON**—MCM
- HAVE I TOLD YOU LATELY THAT I LOVE YOU**, Jim Reeves—RCA Camden
- HITS FROM THE COUNTRY HALL OF FAME**, Floyd Cramer—RCA Victor
- I GET LONELY IN A HURRY**, George Jones—United Artists
- I'LL KEEP HOLDING ON (JUST TO YOUR LOVE)**, Sonny James—Capitol

- ***I'VE GOT A TIGER BY THE TAIL**, Buck Owens—Capitol
- JIM REEVES WAY, THE**—RCA Victor
- LESS AND LESS AND I DON'T CARE FOR YOU ANYMORE**, Charlie Louvin—Capitol
- LONESOME, SAD AND BLUE**, Kitty Wells—Decca
- ODE TO THE LITTLE BROWN SHACK OUT BACK**, Billy Edd Wheeler—Kapp
- ORANGE BLOSSOM SPECIAL**, Johnny Cash—Columbia
- RACE IS ON, THE**, George Jones—United Artists
- RED ROSES FOR A BLUE LADY**, George Morgan—Columbia
- RETURN OF ROGER MILLER, THE**—Smash
- SONGS FROM MY HEART**, Loretta Lynn—Decca
- TUNES FOR TWO**, Skeeter Davis & Bobby Bare—RCA Victor
- WORLD OF COUNTRY MUSIC, THE**, Various Artists—Capitol
- 3rd TIME AROUND, THE**, Roger Miller—Smash
- YOUR CHEATIN' HEART**—Soundtrack—Hank Williams Jr.—MGM
- YOU'RE THE ONLY WORLD I KNOW**, Sonny James—Capitol

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TOP LP's OF 1964

*Shown if LP
made No. 1 position

Title	Artist	Label	
BEST OF BUCK OWENS	—	Capitol	
BEST OF GEORGE JONES	—	United Artists	
*BEST OF JIM REEVES	—	RCA Victor	
BILL ANDERSON SINGS	—	Decca	
BITTER TEARS	Johnny Cash	—	Columbia
*BUCK OWENS SINGS TOMMY COLLINS	—	Capitol	
COUNTRY DANCE FAVORITES	Faron Young	—	Mercury
DETROIT CITY & 11 OTHER HITS	Bobby Bare	—	RCA Victor
500 MILES AWAY FROM HOME	Bobby Bare	—	RCA Victor
FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY	—	Columbia	
FOLK SONG BOOK	Eddy Arnold	—	RCA Victor
GEORGE JONES & MELBA MONTGOMERY SINGING WHAT'S IN OUR HEARTS	—	United Artists	
GEORGE JONES SINGS LIKE THE DICKENS	—	United Artists	
GOLDEN COUNTRY HITS	Hank Thompson	—	Capitol
*GUITAR COUNTRY	Chet Atkins	—	RCA Victor
*I DON'T CARE	Buck Owens & His Buckeroos	—	Capitol
I LOVE A SONG	Stonewall Jackson	—	Columbia
*I WALK THE LINE	Johnny Cash	—	Columbia
KITTY WELLS STORY	—	Decca	
LESTER FLATT & EARL SCRUGGS AT CARNEGIE HALL	—	Columbia	

Title	Artist	Label	
LORETTA LYNN SINGS	—	Decca	
LOVE LIFE	Ray Price	—	Columbia
LOVING ARMS	Carl Butler & Pearl	—	Columbia
*MOONLIGHT AND ROSES	Jim Reeves	—	RCA Victor
*MORE HANK SNOW SOUVENIRS	—	RCA Victor	
*NIGHT LIFE	Ray Price	—	Columbia
ON THE BANDSTAND	Buck Owens	—	Capitol
PATSY CLINE STORY	—	Decca	
PORTER WAGONER IN PERSON	—	RCA Victor	
R.F.D.	Marty Robbins	—	Columbia
RAILROAD MAN	Hank Snow	—	RCA Victor
RETURN OF THE GUNFIGHTER	Mary Robbins	—	Columbia
*RING OF FIRE—THE BEST OF JOHNNY CASH	—	Columbia	
ROGER AND OUT	Roger Miller	—	Smash
SAGINAW MICHIGAN	Lefty Frizzell	—	Columbia
STILL	Bill Anderson	—	Decca
STORY SONGS FOR COUNTRY FOLKS	Faron Young	—	Mercury
THANKS A LOT	Ernest Tubb	—	Decca
THERE STANDS THE GLASS	Carl Smith	—	Columbia
*TOGETHER AGAIN/MY HEART SKIPS A BEAT	Buck Owens & His Buckeroos	—	Capitol
TRAVELIN' WITH DAVE DUDLEY	—	Mercury	

Artist Discography (Singles)

Below is an up-to-date tabulation by artist of the country discography that appears in this issue (1948-1965). The discography contains all records that made Top 10 in Billboard's country chart for the 17-year period—a total of more than 800 records. Artists are ranked below according to the greatest number of Top 10 records for the period involved. It also lists the number of those tunes that made No. 1 on the charts.

Note: The totals contain 37 listings where the tune was recorded with two artists on the same recording (e.g., Kitty Wells and Red Foley)—each known in his or her own right. Each artist received credit for the record involved in the below listings. In two instances the record that made Top 10 contained three artists and the same credit procedure was followed. The total of No. 1 listings contains seven instances where two stars were on the same recording and the same full crediting was applied.

Artist	Top 10 Tunes	No. 1 Tunes	Artist	Top 10 Tunes	No. 1 Tunes
Eddy Arnold	56	14	Everly Brothers	6	4
Webb Pierce	42	9	Jimmy Dean	6	2
Hank Snow	33	5	Sonny James	6	2
Jim Reeves	31	5	Ferlin Husky	5	3
Red Foley	31	5	Roger Miller	5	2
Hank Williams	28	7	Lester Flatt & Earl Scruggs	5	1
Ray Price	26	3	Claude King	5	1
Johnny Cash	25	5	Moon Mullican	5	1
Carl Smith	25	4	Jean Shephard	5	1
Faron Young	23	2	Billy Walker	5	1
Kitty Wells	22	2	Gene Autry	5	1
Ernest Tubb	21	1	Bobby Bare	5	—
Hank Thompson	20	1	(Little) Jimmy Dickens	5	—
Marty Robbins	19	9	Dave Dudley	5	—
Buck Owens	16	7	George Hamilton IV	5	—
George Jones	15	2	Johnny & Mack	5	—
Elvis Presley	13	6	Loretta Lynn	5	—
Lefty Frizzell	13	3	Jimmy Newman	5	—
Jimmy Wakely	13	3	Jimmy Rodgers	5	—
Tennessee Ernie Ford	11	2	Slim Whitman	5	—
Don Gibson	10	2	Jerry Lee Lewis	4	2
Bill Anderson	9	2	Pee Wee King	4	1
Stonewall Jackson	9	2	Stoney Cooper & Wilma Lee	4	—
Roy Drusky	9	1	Burl Ives	4	—
Patsy Cline	8	2	Louvin Brothers	4	—
Cowboy Copas	8	2	Tex Ritter	4	—
George Morgan	8	1	Bobby Helms	3	2
Porter Wagoner	8	1	The Browns	3	1
Skeeter Davis	8	—	Connie Smith	3	1
Johnny Horton	7	2	Rex Allen	3	—
Hank Locklin	7	1	Elton Britt	3	—
Margaret Whiting	7	1	Carlisles	3	—
Ernest Ashworth	7	—	T. Collins	3	—
Wilburn Brothers	7	—	Claude Gray	3	—

(Continued)

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Artist	Top 10 Tunes	No. 1 Tunes	Artist	Top 10 Tunes	No. 1 Tunes
S. Hamblen	3	—	B. Franklin	1	—
Wanda Jackson	3	—	D. Clean	1	—
Warner Mack	3	—	Roy Godfrey	1	—
Rose Maddox	3	—	Billy Grammer	1	—
Rick Nelson	3	—	B. Gray	1	—
Floyd Tillman	3	—	Merle Haggard	1	—
T. Texas Tyler	3	—	T. Hall	1	—
Tex Williams	3	—	J. Heap	1	—
Carl Butler & Pearl	2	1	Tiny Hill	1	—
Hawkshaw Hawkins	2	1	David Houston	1	—
Del Reeves	2	1	Jimmy & Johnny	1	—
Leroy Van Dyke	2	1	John & Mack	1	—
Andrews Sisters	2	—	Grandpa Jones	1	—
Carl Bellew	2	—	Bill Justis	1	—
Bonnie Lou	2	—	Merle Kilgore	1	—
J. Cardwell	2	—	D. Landers	1	—
Tommy Duncan	2	—	Jim Lowe	1	—
Betty Foley	2	—	Bob Luman	1	—
Bob Gallion	2	—	Judy Lynn	1	—
G. Hill	2	—	Marlin Sisters	1	—
Homer & Jethro	2	—	L. McAuliffe	1	—
E. Kirk	2	—	B. Messner	1	—
Charlie Louvin	2	—	Jody Miller	1	—
Skeets McDonald	2	—	Vaughn Monroe Ork	1	—
Frankie Miller	2	—	Melba Montgomery	1	—
Ned Miller	2	—	Clyde Moody	1	—
Carl Perkins	2	—	A. Morgan Ork	1	—
Lewis Pruitt	2	—	Willie Nelson	1	—
Jimmie Skinner	2	—	Jim Nesbitt	1	—
Warren Smith	2	—	Norma Jean	1	—
Texas Troubadours	2	—	James O'Gwynn	1	—
Justin Tubb	2	—	Coleman O'Neal	1	—
Charlie Walker	2	—	T. Osborn	1	—
Dottie West	2	—	Patti Page	1	—
Marion Worth	2	—	L. Payne	1	—
G. Wright	2	—	Charlie Phillips	1	—
Davis Sisters	1	1	Pinetoppers	1	—
George James	1	1	Marvin Rainwater	1	—
Priscilla Mitchell	1	1	K. Roberts	1	—
Johnny Norton	1	1	Carson Robison	1	—
W. Raney	1	1	Roy Rogers	1	—
W. Sovinet	1	1	Rusty & Doug	1	—
Hugo Winterhalter	1	1	Earl Scott	1	—
Sheb Wooley	1	1	M. Shiner	1	—
Eddy Anderson	1	—	Margie Singleton	1	—
Chet Atkins	1	—	Kay Smith	1	—
B. Barnes	1	—	Lou Smith	1	—
Les Baxter	1	—	Sons of the Pioneers	1	—
Jeanne Black	1	—	R. Sovine	1	—
Johnny Bond	1	—	Kay Starr	1	—
Margie Bowes	1	—	Wynn Stewart	1	—
O. Bradley Quintet	1	—	Johnny Tillotson	1	—
Walter Brennan	1	—	M. Torak	1	—
Jimmy "C" Cannon	1	—	G. Vincent	1	—
J. Carter	1	—	Billy Edd Wheeler	1	—
Roy Clark	1	—	Slim Willet	1	—
Shirley Collie & Willie Nelson	1	—	Hank Williams Jr.	1	—
Orville Couch	1	—	Bob Willis	1	—
Floyd Cramer	1	—	Willis Brothers	1	—
Simon Crum	1	—	Hal Willis	1	—
Dick Curless	1	—	J. L. Wills	1	—
J. Dolan	1	—	Don Winters	1	—
Rusty Draper	1	—	Mac Wiseman	1	—
Delmore Brothers	1	—	D. Wood	1	—
A. Duff	1	—	Gene Woods	1	—
Bobby Edwards	1	—	F. Yankovic	1	—
Ralph Emery	1	—			
				923	148

Label Discography (LP's)

Below is an up-to-date tabulation, by label, of all the country LP's appearing in the complete discography—those records making top 10 in Billboard's Country LP Charts from their inception at the beginning of 1964 to August 28, 1965. Labels are ranked in order according to the greatest number of tunes making the top 10. The number of tunes making top 10 are listed along with the No. 1 chart tunes.

Label	Number Top 10 Tunes	Number No. 1 Tunes	Label	Number Top 10 Tunes	Number No. 1 Tunes
COLUMBIA	17	3	SMASH	3	—
RCA VICTOR	15	6	MGM	2	—
CAPITOL	13	4	KAPP	1	—
DECCA	9	—	MUSICOR	1	—
UNITED ARTISTS	5	—	RCA CAMDEN	1	—
MERCURY	3	—	TOTAL	70	13

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Ed**

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Label Discography (Singles)

Below is an up-to-date tabulation by label of all of the country records appearing in the complete discography — those records making top 10 in Billboard's Country Charts from May 15, 1948 to August 28, 1965. Labels are ranked in order according to the greatest number of tunes making the top 10. The number of tunes making top 10 are listed along with the No. 1 chart tunes.

Labels	Number Top 10 Tunes	Number No. 1 Tunes
RCA Victor	203	35
Decca	168	21
Columbia	165	34
Capitol	125	20
MGM	35	8
Mercury	30	4
King	19	3
Sun	18	5
Hickory	13	—
Starday	11	1
Imperial	8	—
Cadence	7	4
United Artists	7	2
Liberty	7	—
Four Star	5	—
Smash	4	2
Crest	4	—
Dot	4	—
Fabor	4	—
Roulette	4	—
Abbott	3	1
Coral	3	—
Epic	2	—
Kapp	2	—
Monument	2	—
Savoy	1	1
Abbey	1	—

Labels	Number Top 10 Tunes	Number No. 1 Tunes
ABC-Paramount	1	—
Bandera	1	—
Bullet	1	—
Challenge	1	—
Chancellor	1	—
Chart	1	—
Chess	1	—
Golden Disc	1	—
Golden Wing	1	—
Groove	1	—
Guyden	1	—
Hap	1	—
Hi-Lo	1	—
J & T	1	—
KRCO	1	—
London	1	—
Musicor	1	—
Peach	1	—
Philips-International	1	—
Sims	1	—
Tally	1	—
Tennessee	1	—
Tower	1	—
Valley	1	—
Vee Jay	1	—
Warner Bros.	1	—
TOTAL	882	141



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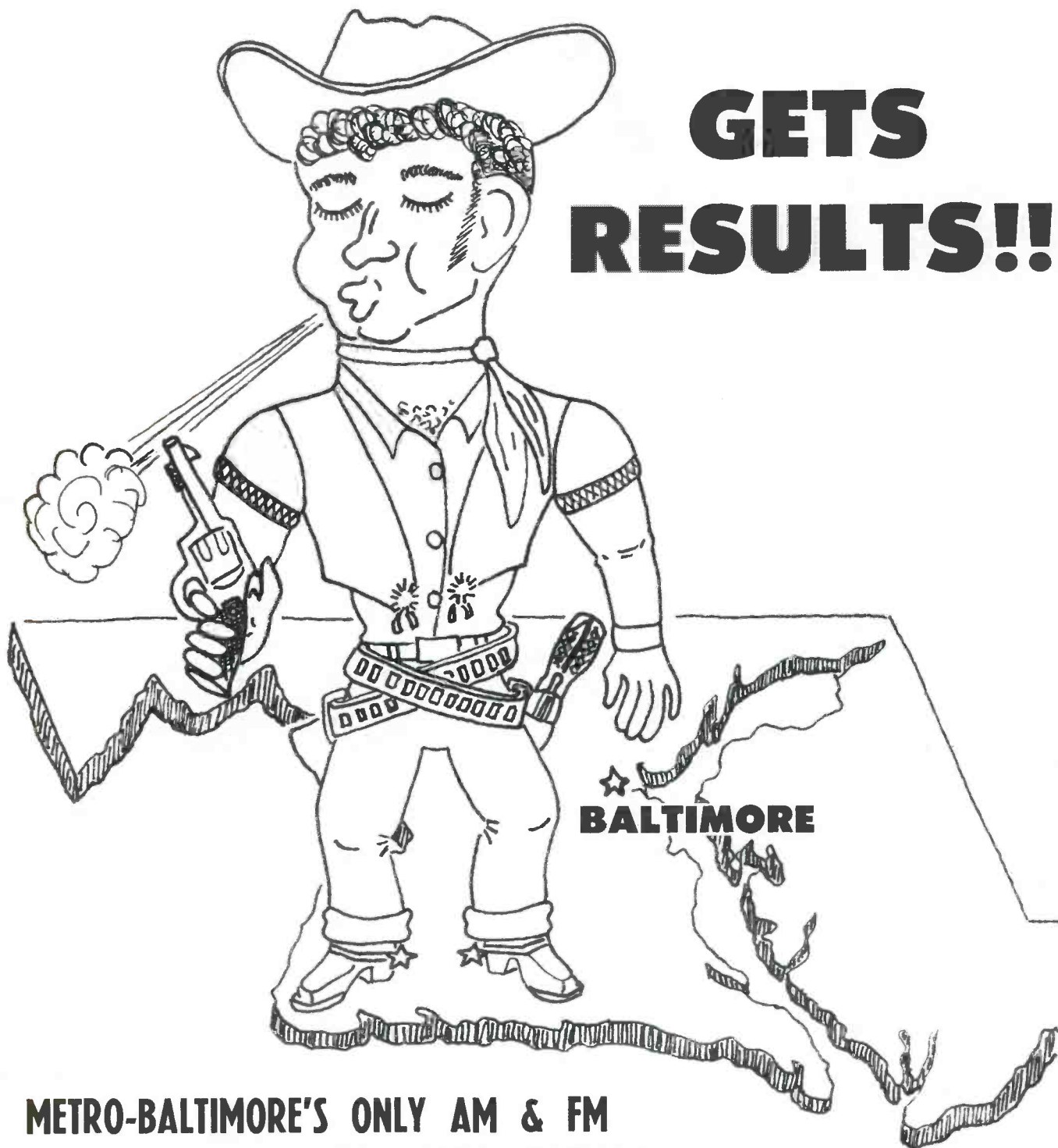
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Artist Discography (LP's)

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

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

ARTISTS	NUMBER OF TOP 10	NUMBER OF NO. 1	ARTISTS	NUMBER OF TOP 10	NUMBER OF NO. 1
BUCK OWENS	7	4	CONNIE SMITH	1	1
GEORGE JONES	6	—	PATSY CLINE	1	—
JOHNNY CASH	4	2	FLOYD CRAMER	1	—
JIM REEVES	4	2	SKEETER DAVIS	1	—
EDDY ARNOLD	3	1	DAVE DUDLEY	1	—
RAY PRICE	3	1	LEFTY FRIZZELL	1	—
LESTER FLATT & EARL SCRUGGS	3	—	STONEWALL JACKSON	1	—
ROGER MILLER	3	—	WANDA JACKSON	1	—
KITTY WELLS	3	—	CHARLIE LOUVIN	1	—
HANK SNOW	2	1	MELBA MONTGOMERY	1	—
BILL ANDERSON	2	—	GEORGE MORGAN	1	—
BOBBY BARE	2	—	GENE PITNEY	1	—
CARL BUTLER & PEARL	2	—	CARL SMITH	1	—
SONNY JAMES	2	—	HANK THOMPSON	1	—
LORETTA LYNN	2	—	ERNEST TUBB	1	—
MARTY ROBBINS	2	—	PORTER WAGONER	1	—
HANK WILLIAMS JR.	2	—	BILLY EDD WHEELER	1	—
FARON YOUNG	2	—	VARIOUS	1	—
CHET ATKINS	1	1	TOTAL	73*	13



DICK CURLESS

CURRENT SINGLE

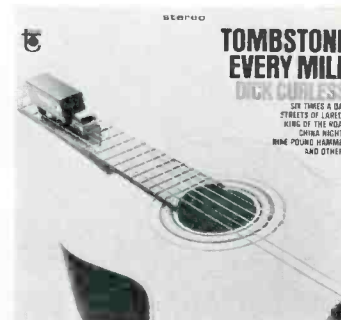
"TATER RAISIN" MAN

TOWER 161

CURRENT ALBUM

TOMBSTONE EVERY MILE

TOWER 5005

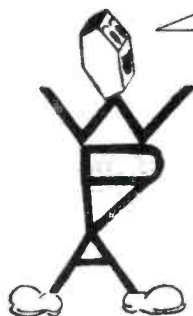


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Ralph Hess Jr., Sales Manager
Homer Thomasson, Program Director

National Representative:
Harry J. Cannon Associates
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Publisher Discography

Below is an up-dated tabulation, by publisher, of the country discography. The list is by publisher, by number of tunes that hit the top 10 of Billboard's country chart. Publishers are ranked according to the greatest number of records making the top 10.

NOTE: The figure in parenthesis denotes the number of tunes where two or more publishers were listed (split copyrights) for individual tunes. Each publisher received full credit for these split tunes and a figure is printed to indicate number of times each publisher was involved in a split copyright on a top 10 tune.

Top 10			Top 10		
Publisher		Tunes (Splits)	Publisher		Tunes (Splits)
ACUFF-ROSE	BMI	104	COMBINE	BMI	2
HILL AND RANGE	BMI	81 (2)	DANDLION	BMI	2
CEDARWOOD	BMI	56 (3)	E & M	BMI	2
TREE	BMI	38 (14)	FAMOUS	ASCAP	2
PEER	BMI	32	FRANK	ASCAP	2
CENTRAL	BMI	28 (1)	GLADYS	ASCAP	2
PAMPER	BMI	26	HARMS	ASCAP	2
FOUR STAR	BMI	23 (1)	HAWTHORNE	ASCAP	2
STARDAY	BMI	18 (3)	LUDLOW	BMI	2
AMERICAN	BMI	15	MARKS, E. B.	BMI	2
MOSS ROSE	BMI	15	MARSON	BMI	2
CHAMPION	BMI	14 (3)	MELODY LANE	BMI	2
GLAD	BMI	12 (5)	OPEN ROAD	BMI	2 (1)
LOIS	BMI	12	PEACH	SESAC	2
SURE-FIRE	BMI	12	PLAINVIEW	BMI	2
BRAZOS VALLEY	BMI	11	REMICK	ASCAP	2
FAIRWAY	BMI	9 (1)	RONDO	BMI	2
MILENE	ASCAP	9	SHELDON	BMI	2
CASH, J.	BMI	8	SILVER STAR	BMI	2
PRESLEY	BMI	8 (2)	TRINITY	BMI	2
ROBBINS-MILLER	ASCAP	8	WARDEN	BMI	2
TUBB, E.	BMI	8	ALDON	BMI	1
TUCKAHOE	BMI	8 (1)	ALGON	BMI	1
BLUE BOOK	BMI	7 (1)	ALMO	BMI	1
HI-LO	BMI	7 (1)	ANGEL	BMI	1
KNOX	BMI	7	ANWAY	BMI	1
LOWERY	BMI	7	ARC & CONRAD	BMI	1
BRENNER	BMI	6	AROOSTOCK	BMI	1
JACK	BMI	6 (3)	ASBURY	BMI	1
MORRIS, E. H.	ASCAP	6	BABB	BMI	1 (1)
TRAVIS	BMI	6 (1)	BE ARE	BMI	1
YONAH	BMI	6 (2)	BENTLEY	BMI	1
ALAMO	ASCAP	5	BIG D	BMI	1 (1)
CENTURY	BMI	5	BLUE GRASS	BMI	1
MARTY'S	BMI	5	BLUE RIVER	BMI	1
NEWKEYS & TUNE	BMI	5	BRIARCLIFF	BMI	1
VALLEY	BMI	5	BRUMLEY, ALBERT E.	SESAC	1
ADAMS, VEE & ABBOTT	BMI	4	BULLET	BMI	1
BEECHWOOD	BMI	4	BUTTERCUP	BMI	1
BUNA	BMI	4 (1)	CAPITOL	BMI	1
COMMODORE	BMI	4 (1)	CHANNEL	ASCAP	1
PAINTED DESERT	BMI	4	CHERU	BMI	1
RED RIVER SONGS	BMI	4 (1)	CHOICE	ASCAP	1
RIDGEWAY	BMI	4	CIGMA	BMI	1
SCREEN GEMS-COLUMBIA	BMI	4 (1)	CIRCLE O	BMI	1
SHAPIRO-BERNSTEIN	ASCAP	4	CACHELLA	ASCAP	1
ARK-LA-TEK	BMI	3	COLONIAL	BMI	1
BARTON	BMI	3	CONRAD	BMI	1
CAJUN	BMI	3 (1)	CROSS	BMI	1
COPAR	BMI	3	DELMORE	ASCAP	1
GALLICO	ASCAP	3	DENNY	BMI	1
GOLDEN WEST MELODIES	BMI	3	DISNEY, WALT	ASCAP	1
HAMBLÉN	BMI	3	DIXIE	BMI	1
JAT	BMI	3	DOSS	BMI	1 (1)
LANCASTER	BMI	3	EDVILLLE	BMI	1
MARIZONA	BMI	3	ERIC	BMI	1
MILLS	ASCAP	3	EXCELOS	BMI	1
NEILLRAE	BMI	3 (2)	FOLKWAY	BMI	1
OWENS	BMI	3 (2)	FORREST	BMI	1
PICKWICK	ASCAP	3	FORSTER	ASCAP	1
PLANETARY	ASCAP	3	FRED	BMI	1
ROSE, FRED	BMI	3	FRIENDSHIP	BMI	1 (1)
ROSS-JUNGNICKLE	BMI	3	GAYLORD	BMI	1
RUMBLERS	BMI	3	HEN-TEN	BMI	1
SAMOS ISLAND	BMI	3 (2)	HOLLIS	BMI	1
SANTLY-JOY	ASCAP	3	ISLAND	BMI	1 (1)
SOUTHERN	ASCAP	3	JAMIE	BMI	1
STARRITE	BMI	3	JAN-PAT	BMI	1
WITMARK	ASCAP	3	JEFFERSON	BMI	1
BAYOU	BMI	2 (1)	JENKINS	ASCAP	1
BEE/GEE	BMI	2	KANGAS, LES	BMI	1 (1)
BOURNE	ASCAP	2	KELLEM, MILTON	ASCAP	1
CAROLINTONE	BMI	2	KEYS	ASCAP	1
CENTRAL SONGS	BMI	2			

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National Representative: Grant Webb & Co.

Regional Representative: Mario Messina Co., Dallas, Texas

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AMARILLO, TEXAS

General Manager: Robert Clark

National Representative: Grant Webb & Co.

Regional Representative: Mario Messina Co., Dallas, Texas

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Dave (Stone) Pinkston, Owner

Donald Drennen, General Manager

Colorado Springs, Colorado

Box 2440

Phone: 303—634-1503

Publisher Discography (Continued)

Publisher	Top 10 Tunes	(Splits)	Publisher	Top 10 Tunes	(Splits)
LAUREL	1		ROBERTSON, DON	1	
LASALLE	1		SAGE & SAND	1	
LE BILL	1		SANGA	1	
LE JEAN	1		SAVOY	1	
LIN-DA	1		SCORE	1	
LION-PRE	1		SHALIMAR	1	(1)
LONCHORN	1	(1)	SMITH, RANDY	1	
LORING	1		SOUTH COAST	1	
MALLORY MUS.	1		SPITZER	1	
MARLYN	1		ST. LOUIS	1	
MASSEY	1		ST. NICHOLAS	1	
MATAMOROS	1	(1)	SUMMITT	1	
METRIC & GLO MAC	1		SYCAMORE	1	
MELROSE	1		SYLVIA	1	
MEXER	1	(1)	TANNEN	1	
MILTON	1		TEXONE	1	
MIMOSA	1		TIDELAND	1	(1)
MOUNTAIN CITY	1		TNT	1	
OCEANIC	1		TOBI-ANN	1	
OLD CHARTER	1		TRIO	1	
PAM-WAK	1		TROY-MARTIN	1	
PEAR D MUSIC	1		TWENTIETH CENTURY	1	
PIC	1		VANADORE	1	
PINELAWN	1		VANGUARD	1	
PREST CO.	1		VILLAGE	1	
PROGRESS	1		WARD, BILLY	1	
RALPH'S RADIO	1		KITTY WELLS, MUSIC	1	
REG-COM	1		WINDOW	1	(1)
REGENT	1		WONDERLAND	1	
REPORT	1		WORMWOOD	1	
RETTOR	1		WRITERS	1	
RIDGE	1				

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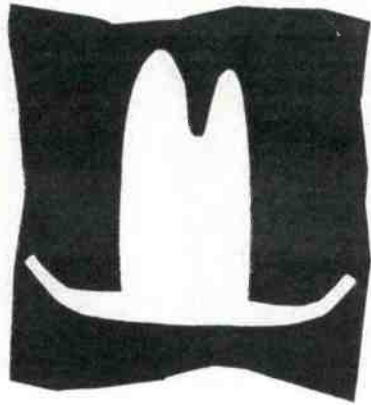


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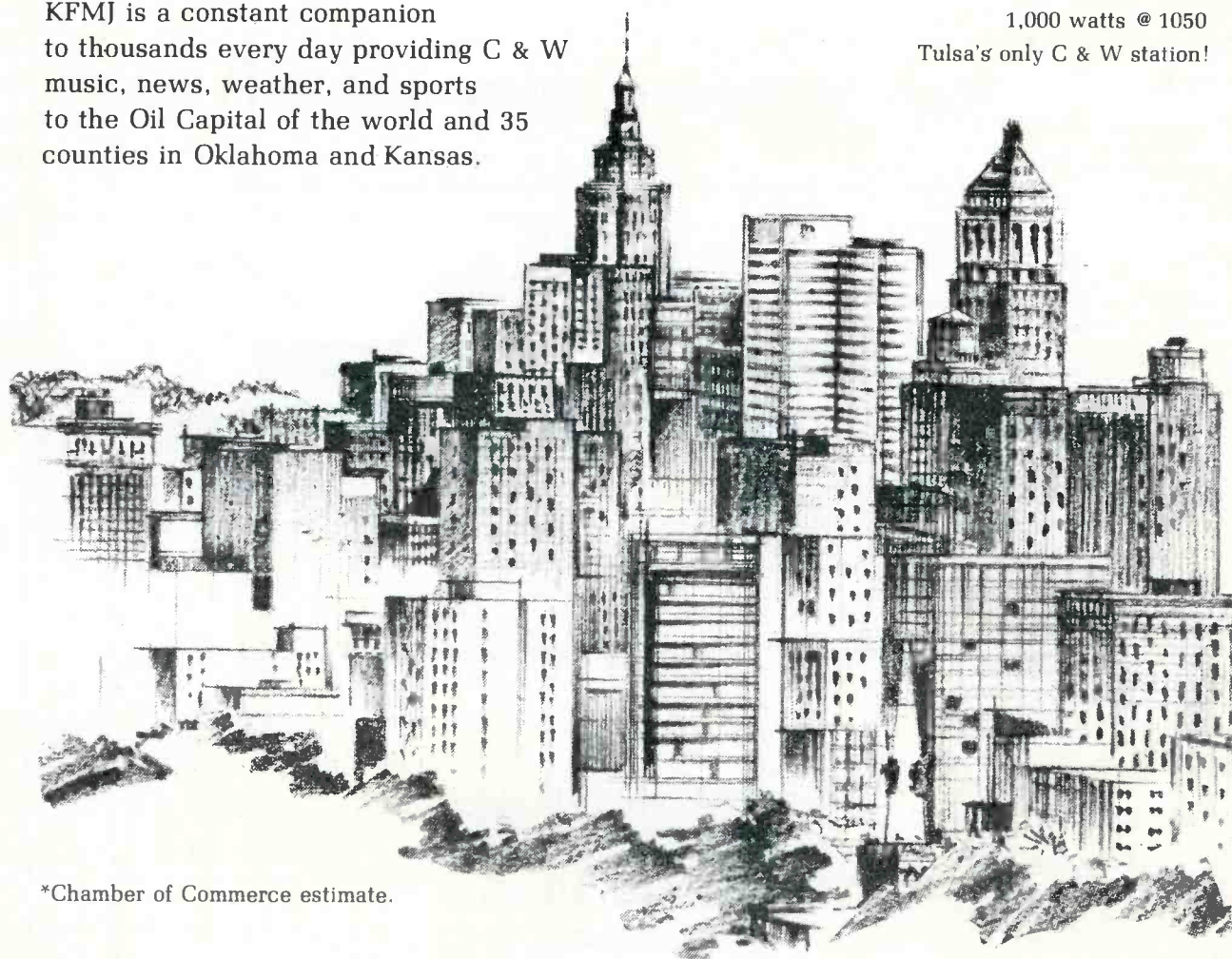
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*A directory of leading artists, writers,
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and a&r men in the country music field.*

TOP COUNTRY ARTISTS

<u>NAME</u>	<u>LABEL</u>	<u>MANAGEMENT AND/OR BOOKING & ADDRESS</u>
ROY ACUFF	Hickory	Acuff-Rose Artists Corp., 2508 Franklin Rd., Nashville
BILL ANDERSON	Decca	Hubert Long Talent Agency, 806 16th Ave. So., Nashville
EDDY ARNOLD	RCA-Victor	Gerard Purcell, 210 East 53rd St., New York
ERNEST ASHWORTH	Hickory	Acuff-Rose Artists Corp.
CHET ATKINS	RCA-Victor	Self
GLENN BARBER	Starday	Slick Norris, P. O. Box 653, Highland, Tex.
BOBBY BARE	RCA-Victor	Charlie Williams, 6223 Selmer Ave., Hollywood
PHIL BAUGH	Longhorn	Dewey Grooms, 2631 Fawville Dr., Dallas, Tex.
CARL BELEW	Four-Star	Americana Corp., Box 47, Woodland Hills, Calif.
THE BLUE BOYS	RCA-Victor	Jim Reeves Enterprises, Drawer #1, Madisan, Tenn.
JOHNNY BOND	Starday	Jack L. McFadden, P. O. Box 861, Bakersfield, Calif.
MARGIE BOWES	Decca	Hubert Long Talent Agency
DON BOWMAN	RCA-Victor	Hubert Long Talent Agency
BROWNS	RCA-Victor	Hubert Long Talent Agency
JIM EDWARD BROWN	RCA-Victor	Hubert Long Talent Agency
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ARCHIE CAMPBELL	RCA-Victor	Moeller Talent, Inc.
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JOHNNY CASH	Columbia	Soul Holiff, 1999 N. Sycamore, Hollywood 28
CARTER FAMILY	Columbia	Hubert Long Talent Agency
ROY CLARK	Capitol	Jim Halsey Agency, Professional Bldg., Independence, Kans.
HANK COCHRAN	RCA-Victor	Hal Smith Artists Prod., P.O. Box 96, Goodlettsville, Tenn.
FLOYD CRAMER	RCA	Self
DICK CURLESS	Tower	Vito Samela, 151 W. 46th St., New York
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GEORGE HAMILTON IV	RCA	Acuff-Rose Artists Corp.
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STAN HITCHCOCK	Epic	Wil-Helm Agency, Inc.
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JIM HOWARD	Del-Mar	Self
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WANDA JACKSON	Capitol	Jim Halsey Agency
SONNY JAMES	Capitol	Bob Neal Agency
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BOB JENNINGS	Jubilee	Self
JIM & JESSE	Epic	Joe Taylor, 1717 West End Bldg., Nashville
GEORGE JONES	United Artists & Musicor	Jimmy Klein Agency, P. O. Box 1047, Vidor, Tex.
MERLE KILGORE	Epic	Buddy Lee, 812 16th Ave. S., Nashville
CLAUDE KING	Columbia	Buddy Lee, 812 16th Ave. So., Nashville
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HUGH X. LEWIS	Kapp	Hubert Long Talent Agency
HANK LOCKLIN	RCA-Victor	Wil-Helm Agency
BOBBY LORD	Hickory	Acuff-Rose Artists Corp.
JOHN D. LOUDERMILK	RCA-Victor	Acuff-Rose Artists Corp.
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BOB LUMAN	Hickory	Acuff-Rose Artists Corp.
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WARNER MACK	Decca	Bob Neal Agency
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JIMMY MARTIN	Decca	Barbara Martin, 224 Jacksonian Dr., Hermitage, Tenn.
LEON McAULIFF	Capitol	Don Thompson Agency, Box 308, Rogers, Ark.
JODY MILLER	Capitol	Cliffie Stone, 1483 N. Vine St., Hollywood 28
NED MILLER	Fabor	Fabor Robinson
ROGER MILLER	Smash	Bernard/Williams, 9000 Sunset Dr., Los Angeles
PRISCILLA MITCHELL	Mercury	Self
MÉLBA MONTGOMERY	United Artists	Hubert Long Talent Agency
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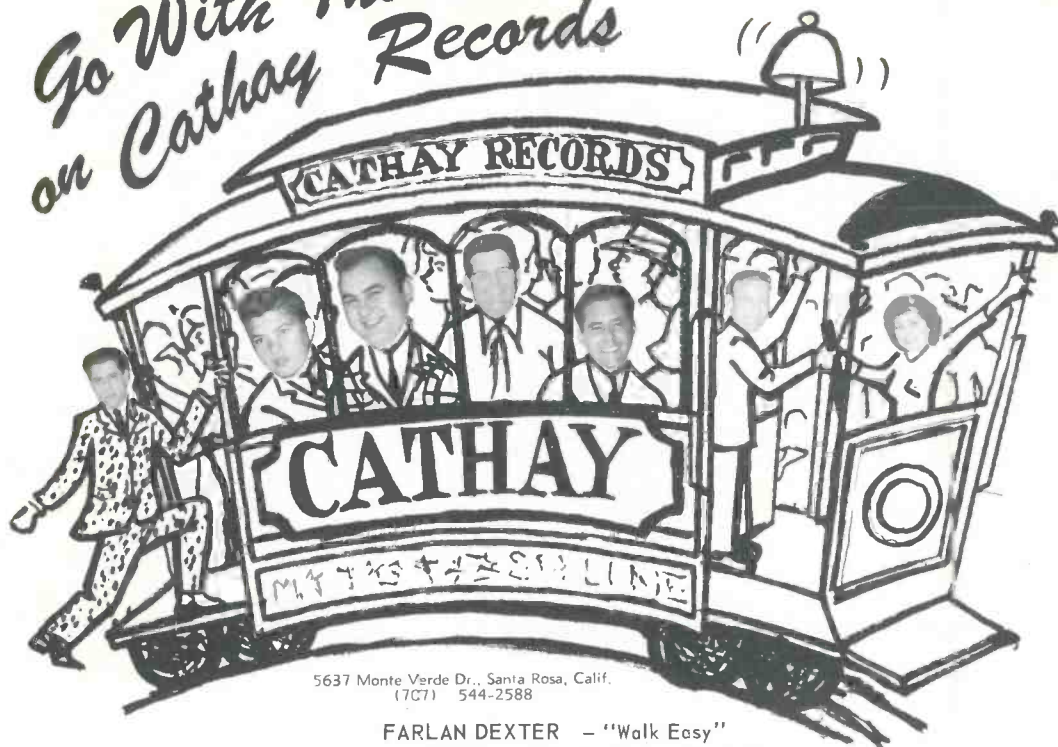
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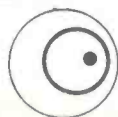
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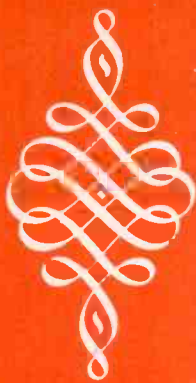


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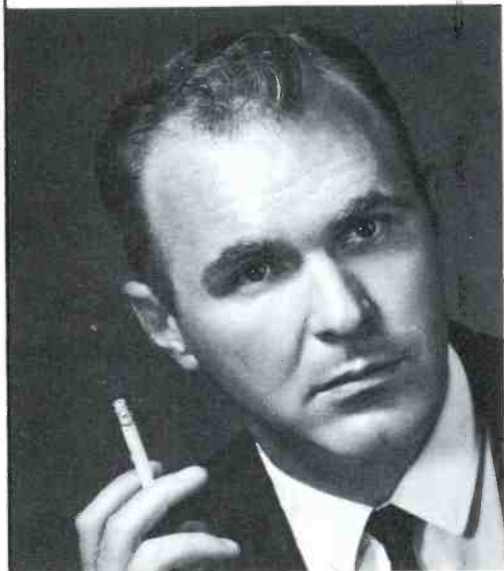


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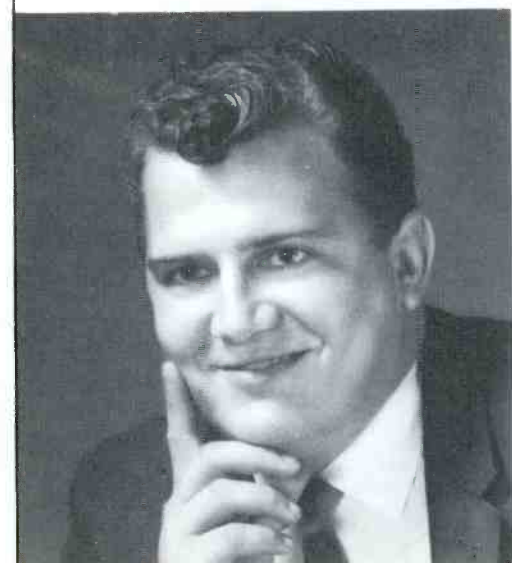




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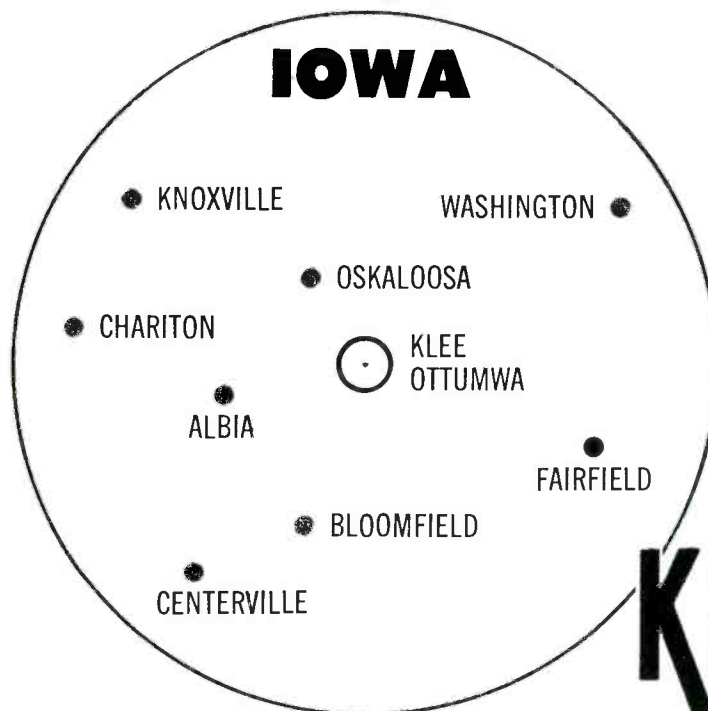
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