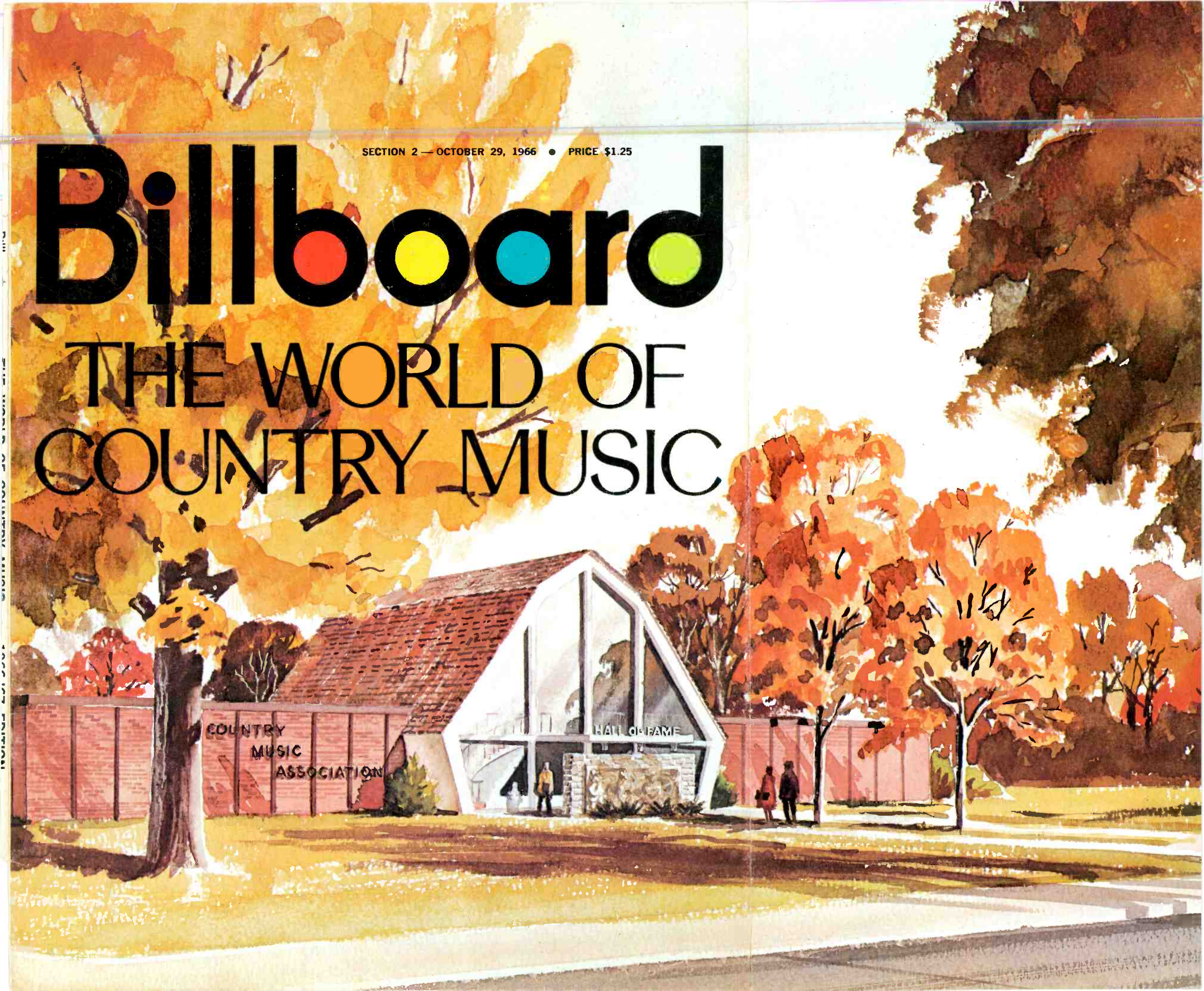


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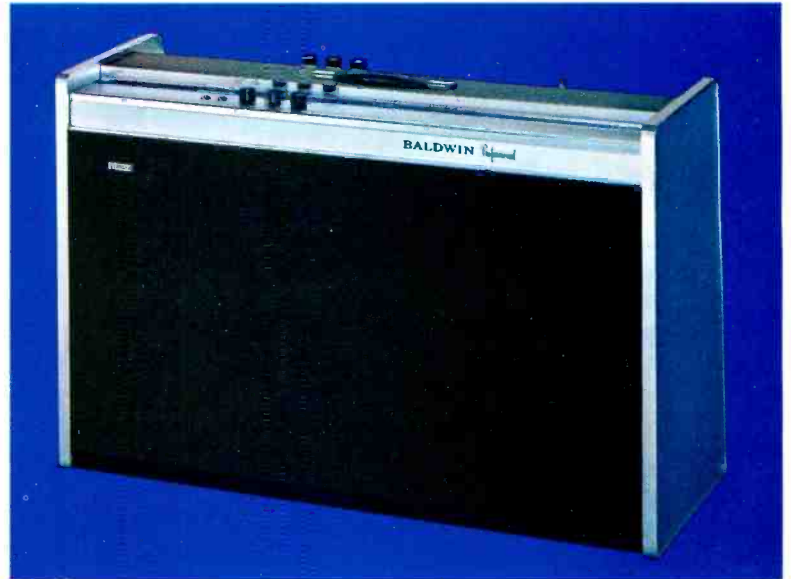
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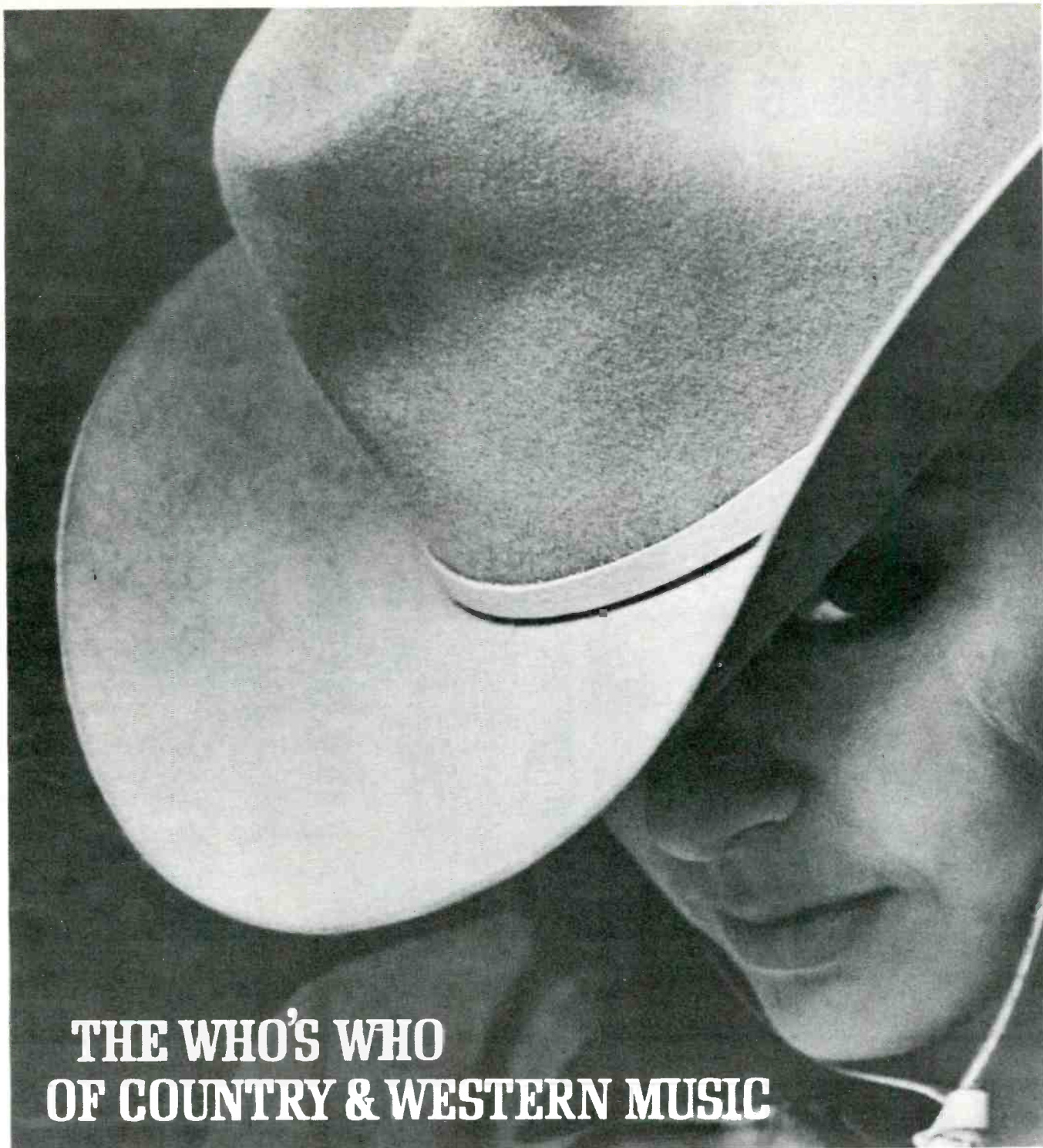


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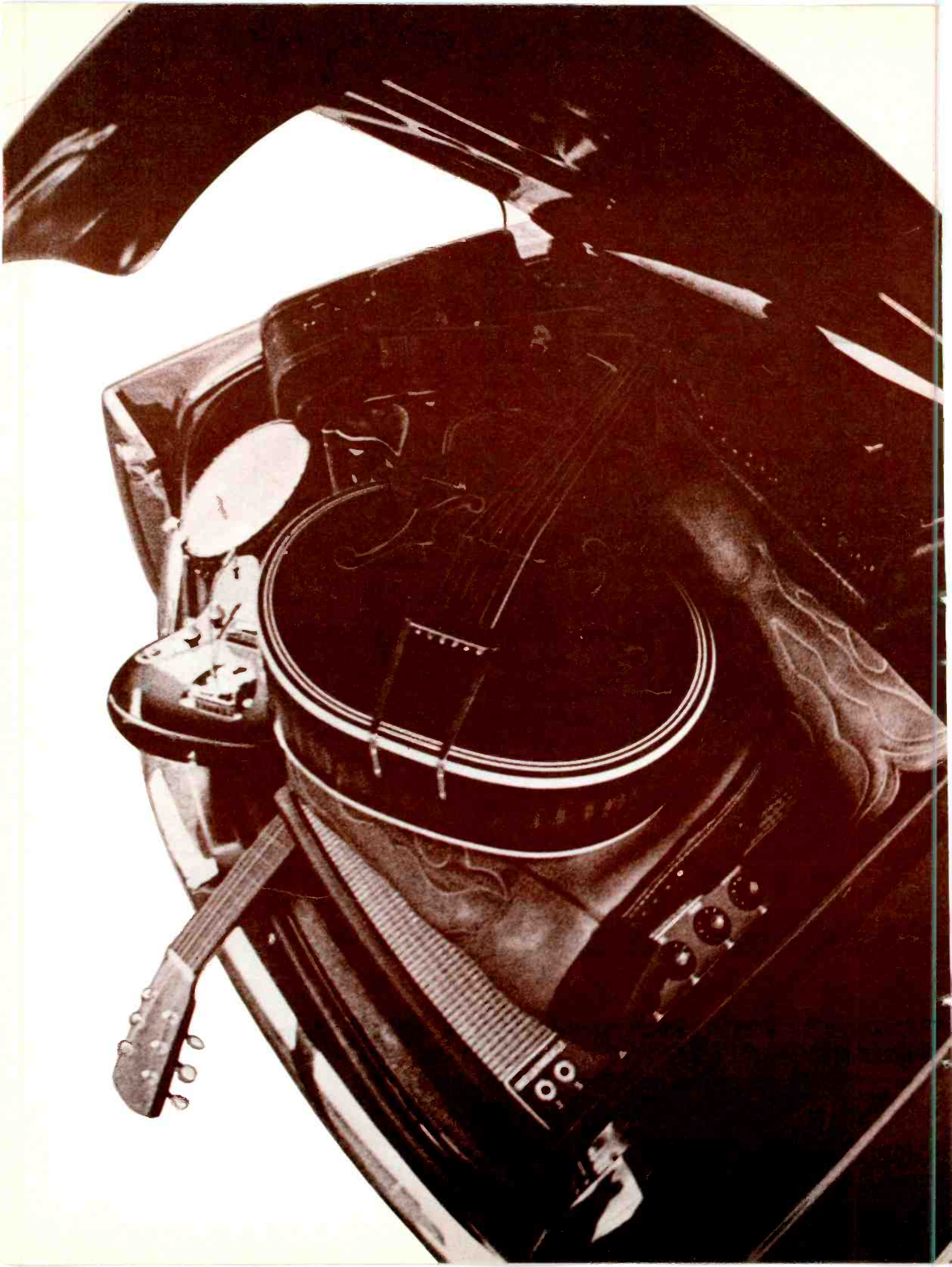
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ON COLUMBIA RECORDS 

The Poetry and Imagery of Country Songs

By PAUL ACKERMAN

A SONG today has something to say—something pertinent or relevant to life and its joys and trials; to a man's ambitions and sorrows. Bob Dylan, Roger Miller, Hank Williams, John Loudermilk and dozens of others—have created songs wherein the lyric is meaningful.

It was not always thus, for a song is essentially a marriage of words and music; and like so many marriages there is entailed the element of compromise or imperfection. The language of the song, in brief, has often suffered because it had to be tailored to fit the music; and the music, very often, was arranged to fit the words. So very often both elements—lyrics and music—were not as good as they might have been had each been written without thought of its dependence upon the other.

Therein lies the art of the songwriter: The great songwriter is he who affects the least compromise; and the words of the great song have an impact which may be aided by—but are not dependent upon—the musical chord structure and notation.

In the country field, the lyric has always been of prime importance. And this is the secret of the continuing strength and vitality of country music today: the words are meaningful. Granted that we have in Nashville—the heart of country music—skilled arrangers, engineers, musicians and a&r men—all of whom combine their efforts to produce the "Nashville Sound"—there nevertheless remains something much more basic; without which the Nashville sound would mean little. This basic element is the country song, which has always had—and continues to have—"something to say"; and says it in language which is often colorful, poetic and unique.

We have used the terms "colorful,"

"poetic" and "unique." Inasmuch as we will talk of those qualities as being part of country music, we will define or specify what these terms mean to us.

Perhaps the most difficult of the three is "poetic" and its noun, "poetry." Wordsworth defined poetry as "emotion recollected in tranquillity." Matthew Arnold spoke of poetry as being marked by "high seriousness" or nobility of thought. Others have thought of poetry, particularly lyric poetry, as an expression of true emotion.

And so on down the line to the relatively unsophisticated who regard poetry as something written in meter; anything that "scans." We rule out this latter definition, inasmuch as metrically correct verse may be, and often is, little more than doggerel. But the prior definitions stated above all have validity and contribute to our understanding of the term "poetry"; and much of the language of country music falls within the concept of poetry as thus understood.

We must also understand that poetry, like songs, include many categories. To name a few: narrative, which includes epic poetry and ballads (in the true sense, not the song sense); lyric poetry, satiric poetry and so on.

The term "color" or "colorful" is more easily grasped. It is apparent when language is colorful, for such language evokes images; and such imagery is often a part of the poetry concept of song or poem. Jimmie Rodgers, often called the father of the country field, was using colorful language indeed when he recorded for RCA Victor, decades ago, the lines:

"I'd rather drink muddy water. . . .

Sleep in a hollow log. . . .

Than be in Atlanta

Treated like a dirty dog."

Assuredly, colorful language creates an image.

Now let us consider briefly the term "unique." It is easily understood—meaning "without a like or equal"; "unmatched." Country music, having been in its formative years a self-contained cultural entity, developed its own individualistic style of verbal expression. Thus we have songs with such unique and colorful imagery as "My Shoes Keep Walking Back To You."

One of the great standards in the music business, this song by Lee Ross and Bob Wills, published by Copar Music, has been a hit many times. To illustrate how effective the language is let us quote from the chorus:

"And my arms keep reaching for you. . . .

My eyes keep searching for you. . . .

My lips keep calling for you. . . .

And my shoes keep walking back to you."

Note how the final phrase creates a powerful image; how it establishes a mood of classic inevitability.

Folk who are knowledgeable in the different musical categories—pop, country and rhythm and blues—will agree that such a thought, "My Shoes Keep Walking Back To You," is 100 per cent country and could not have been written in any other field.

Good language is apt to be brief; that is, the thought is well-expressed when it is shorn of excess verbiage. This is true of both poetry and prose; and it is even more noticeable in poetry (and verse) because the meter tends to discipline the writer. So—in a good song, as in a good poem, a tale is told in a minimum of words; action moves rapidly. Take, as an example, some lines from the song "The Long Black Veil," published by Cedarwood.

"Ten years ago on a cold, dark night. . . .
 Someone was killed 'neath the town hall light.
 There were few at the scene—but they all agreed—
 That the slayer who ran looked a lot like me.

The judge said son, what is your alibi?
 If you were somewhere else then you won't have to die.
 I spoke not a word although it meant my life
 For I had been in the arms of best friend's wife."

This song, written by Marijohn Wilkin and Danny Dill, reminds one of the spare, dramatic quality of an old English ballad. Too, the very simplicity of its language is a tribute to its artfulness.

Let us not rest on one example. Another instance of a good story, told with a minimum of verbiage, wherein every phrase moves the action forward, is the great song, "The Tennessee Waltz," by Redd Stewart and Pee Wee King, published by Acuff-Rose. Here is an excerpt:

"I was waltzing with my darlin' to the Tennessee Waltz
 When an old friend I happened to see . . .
 Introduced him to my loved one . . .
 and while they were waltzing
 My friend stole my sweetheart from me."

Read as verse, one is struck by the fast-moving quality of the lines. This is aided by the fact that the lines are constructed in a meter which is essentially trisyllabic rather than disyllabic, which provides more than the ordinary number of unaccented syllables between stresses.

At this point let us pause to note that in finding examples of poetic concepts and colorful and unique imagery in country music, we suffer from an embarrassment of riches. The examples are so many. Let us examine the language of a song which caught the writer's attention in the early 1950's when it was written by Hank Williams and his mentor, Fred Rose. "Kaw-Liga" is still gathering mechanics because musically and lyrically it represents such an interesting product of the songwriting art. It was commented upon in *High Fidelity Magazine*—in 1957—in an article tracing country and western and other influences in pop music; and the story compared the imagery in "Kaw-Liga" with that in John Keats' "Ode on a Grecian Urn."

The comparison is still valid and is pertinent to this article—for here, in

the lyric of one song we have the basic elements we are talking about: poetic concept, color and unique expression or language. Let us quote an excerpt from the lyric, published by Milene Music, Inc., an Acuff-Rose subsidiary.

"Kaw-Liga was a wooden Indian standing by the door. . . .
 He fell in love with an Indian maid over in the antique store.
 Kaw-Liga . . . just stood there and never let it show. . . .
 So she could never answer 'Yes' or 'No.'
 He always wore his Sunday feathers and held a tomahawk
 The maiden wore her beads and braids and hoped some day he'd talk . . .
 Kaw-Liga . . . too stubborn to ever show a sign
 Because his heart was made of knotty pine."

This imagery is maintained through two more verses and a chorus. The song, of course, has its lighter side, for there's a charming tongue-in-cheek feeling to the verbiage. But the ending is true country: Kaw-Liga is in total despair and frustration, and "wishes he was still an old pine tree."

The idea of love being a factor in the "existence" of inanimate objects has always intrigued the creative mind. In "Ode on a Grecian Urn," the lovers are the painted figures of a boy and girl—which are the chief decoration on the urn. An excerpt:

"Bold lover, never canst thou kiss
 Though winning near the goal. . . .
 Yet do not grieve, though thou has not thy bliss. . . .
 Forever wilt thou love and she be fair!"

Beautifully done! The upbeat, happy ending, however, is an interesting contrast to the realization of complete frustration, which is implicit in the Rose-Williams song.

One might say the Keats version is the pop one!

The subject of love, of course, is paramount in all song categories—pop, rhythm and blues and country. However, the country songwriter—more than any other type—faces up to the fact that love is not always a happy experience; that it is often a trial which ends in tragedy. Thus has grown, in the country field, that great body of what the trade once called "weepers." Hank Williams, considered by many the greatest country songwriter of them all, once told his friend, Vic McAlpin (see story in songwriter series) that he was going onstage at the "Grand Ole Opry" to

Continued on page 16

"The Greatest Waltz You Ever Heard"



The original lead sheet of the "Tennessee Waltz" decorates the wall of Wesley Rose, president of Acuff-Rose Music, in Nashville, along with a framed letter from Governor Frank Clement naming the song the State tune.

The late Fred Rose, head of Acuff-Rose Publications, and his son Wesley Rose used to visit the "Grand Ole Opry" regularly on Saturday nights in search of material for the growing music publishing firm. And they'd always end up backstage to get together with the performers.

One night, Wesley Rose heard Clyde Moody sing a tremendous waltz and told Moody that he wanted it for the publishing firm. Moody told him to come on up to his office the next day and they'd sign the contract.

Then Wesley bumped into Fred. His dad exclaimed, "I just picked up the greatest waltz you ever heard."

"Just a minute," Wesley said. "I just did that—'The Shenandoah Waltz.'"

"We'll see," Fred Rose said.

They made a bet between them about which waltz would be the biggest hit. Now, Wesley admits that his dad finally won. On his wall is a letter from Tennessee Gov. Frank Clement, dated Feb. 17, 1965, that states he'd just signed an order making "The Tennessee Waltz" the State song.

Continued from page 15

do another chorus because the audience was not crying enough! And Williams, both as a songwriter and performer, could really make them cry.

He was described by the late Frank Walker, pioneer record executive, as a "hillbilly Shakespeare," and it was undoubtedly an act of Providence that he came under the influence of Fred Rose, who developed Williams' raw talent. Some of the weepers, or songs of unrequited love, written by Williams, contain lines such as these:

From "Cold, Cold Heart," published by Acuff-Rose:

*"I tried so hard, my dear, to show
that you're my every dream . . .*

*Yet you're afraid each thing I do
is just some evil scheme . . .*

*A memory from your lonesome
past keeps us so far apart. . . .*

*Why can't I free your doubtful
mind and melt your cold, cold
heart?*

*"The news is out all over town
That you've been seen, a runnin'
'round. . . .*

*I know that I should leave, but
then. . . .*

I just can't go. You win again."

Williams' songs are also full of earthy philosophy, irony and spiritual feeling.

Consider an excerpt from "Low Down Blues," published by Acuff-Rose.

*"Lord, I went to the doctor, he took
one look . . .*

*He said the trouble with you ain't
in my book. . . .*

*I'll tell you what it is . . . but it
ain't good news. . . .*

*You've got an awful bad case
of low-down blues."*

For irony, sample the following, from "I'm Sorry for You, My Friend," published by Acuff-Rose:

*"You've known so long that you
were wrong,*

*But still you had you're way. . . .
You told her lies and alibis*

*And hurt her more each day
But now your conscience bothers
you. . . .*

*You've reached your journey's
end. . . .*

*You're asking me for sympathy . . .
I'm sorry for you, my friend."*

Hank knew plenty about life on the other side of the track, and "Honky-Tonkin'" (Acuff-Rose) presents such an image:

*"When you are sad and lonely
And have no place to go. . . .*

*Just come to see me baby
And bring along some dough*

*And we'll go honky tonkin', honky
tonkin', honky tonkin'*

*Honey baby, we'll go honky
tonkin' round this town."*

A country songwriter without a highly developed sense of religious values is rare, so it is natural that Hank wrote many songs with spiritual themes. The titles alone suffice to create the image: "How Can You Refuse Him Now?," "When God Comes and Gathers His Jewels," and "Jesus Is Calling."

Other titles by Hank Williams, each of which creates a clear image, are: "Son Calls Another Man Daddy" and "Your Cheatin' Heart." For contrast there were his happy songs: "Hey, Good Lookin'," "Jambalaya" and many more.

In the language of love, there is often the image of arms reaching for the loved one, or one's heart yearning for the loved one. Images of this type in the country are often presented in phrasing which is quite distinctive. Some titles bearing this out are "Crazy Arms," "Jealous Heart" and "Crazy Heart."

In such songs, the heart is often directly addressed. Here is an example from Jenny Lou Carson's "Jealous Heart" (Acuff-Rose):

*"Jealous heart, Oh jealous heart
stop beating. . . .*

*Can't you see the damage you
have done. . . .*

*You have driven her away forever.
Jealous heart, now I'm the lonely
one."*

And another example from the Maurice Murray-Fred Rose song, "Crazy Heart" (Acuff-Rose):

*"You thought she cared for you
and so you acted smart. . . .*

*Go on and break, you crazy
heart."*

*You lived on promises I knew would
fall apart. . . .*

*Go on and break, you crazy
heart."*

Still another prominent strain in country songs is the expression of extreme pessimism—or defeat—when the road of life becomes too rocky. "Born to Lose," is an example. It was written by Frankie Brown and published by Peer International. Here's an excerpt:

*"Born to lose, I've lived my life
in vain;*

*Every dream has only brought
pain;*

*All my life I've always been so blue;
Born to lose and now I'm losing
you."*

A similarly sombre note is struck in Leon Payne's "Lost Highway" (Acuff-Rose). Here are a few lines:

*"I'm a rolling stone . . . all alone
and lost."*

*For a life of sin I have paid the
cost.*

*When I pass by all the people
say . . .*

*Just another guy on the Lost
Highway.*

*Just a deck of cards and a jug of
wine*

*And a woman's lies make a life
like mine.*

*Oh, the day we met I went
astray . . .*

*I started rollin' down that Lost
Highway."*

Travel—the highway, the train, the image of leaving home and returning home in order to escape unhappiness or find a happier way of life—is very much a part of the imagery of country songs. As railroad lines threaded their way into remote rural areas during the 19th and early 20th centuries, the literature of the train, and all that it meant, found its way into the body of country music. This trend was given great impetus by Jimmie Rodgers in numerous songs, including his Blue Yodel series, all published by Peer-Southern.

Here is an excerpt from Rodgers' "Brakeman's Blues":

*"Portland, Maine, is just the same
as sunny Tennessee (repeat)*

*Any old place I hang my hat is
home sweet home to me . . .*

and:

*"I'll eat my breakfast here, and my
dinner in New Orleans. . . .*

*I'm gonna get me a mama I ain't
never seen.*

*Where was you, mama, when the
train left the shed (repeat)*

*Standing in my front door wish-
ing I was dead."*

and:

*"I'm goin' where the water drinks
like cherry wine. . . .*

*The Georgia water tastes like
turpentine."*

The train tradition has been a continuous one—with writers producing outstanding trains songs year after year. "The Wabash Cannonball," "The Fireball Mail," "Eight More Miles to Louisville" are typical.

In relatively recent years, the late Jim Reeves wrote and recorded "Yonder Comes a Sucker"—catching the spirit of the transportation song:

Sample an excerpt, published by Tree Music:

*"Railroad, steamboat, river and
canal*

*Yonder comes a sucker and he's
got my gal . . .*

*And she's gone, gone, gone
And she's gone, gone, gone*

And I'll bid her my last farewell."

Continued on page 20

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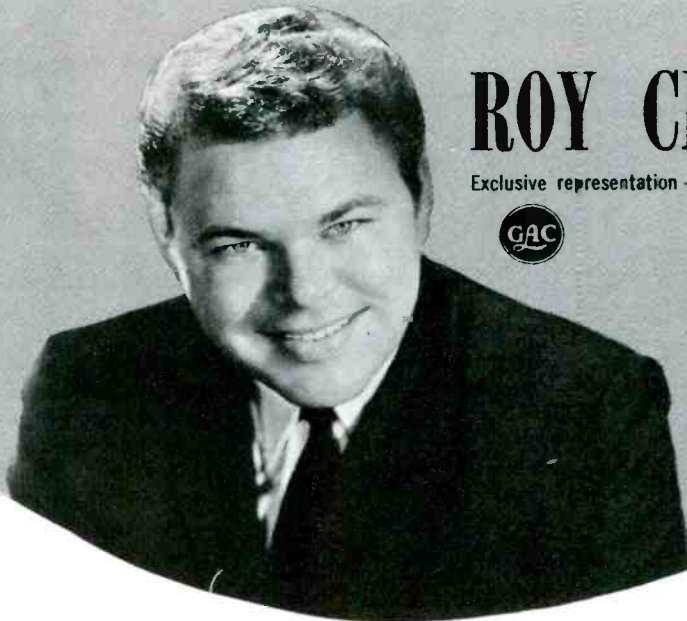
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"Bigtime Future Star . . ."—says SAMMY T.

Continued from page 16

Today, the tradition continues, with such great writing talents as Roger Miller turning out train songs which are directly in the Jimmie Rodgers vein. Here are several lines from another Miller song published by Tree:

*"Engine, engine Number Nine,
Coming down the railroad line,
I know she got on in Baltimore. . . .
I hundred ten miles ain't much
distance. . . .
But it sure do make a difference,
I don't think she loves me any
more."*

In the last decade, truck driving has caught the fancy of the country songwriter, and innumerable recordings have been made of songs detailing the perils, adventures and romances of the road. The independent labels in the country field—such as Starday, Hickory and King—have recorded much of this material.

The titles of many of these songs create the image immediately: "Give Me Forty Acres and I'll Turn This Rig Around," "Truck Driver's Queen," "Six Days on the Road," "Coming Home to You," "Truck Driver's Blues," "Sleeper Cab Blues," and "Ten Days Out, Two Days In."

The field of transportation songs—especially train songs—is further enriched by the great body of folk-oriented material such as "John Henry," "Midnight Special," etc. The idea of the train, too, long ago entered the world of religious music, with such songs as "Glory Bound Train."

It has long been a bromide that country songs are written in plain language, in simple language, about down-to-earth subjects. This opinion—while partially correct—is an oversimplification and needs elaboration. Good country songs are written in clear, simple language just as good poetry and good prose. Such songs contain the craftsmanship of good writing and may be termed deceptively simple. In fact, their simplicity is a highly cultivated art.

As a final example, consider these lines from Don Robertson's "I Really Don't Want to Know," published by Hill & Range:

*"How many arms have held you
. . . and hated to let you go?
How many, how many, I wonder?
But I really don't want to
know.
How many lips have kissed you and
set your soul a-glow?
How many, how many, I wonder?
But I really don't want to
know."*

Such is the language, imagery and poetry of country songs.

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LOUISIANA HAYRIDE

Springboard to Success

EDITOR'S NOTE: *Started in April 1948, the "Louisiana Hayride" live talent show in Shreveport every Saturday night was the springboard to success for a phenomenal number of the nation's greatest stars for almost 10 years. The show was broadcast live over KWKH, the sponsoring radio station, and heard throughout the South and Southwest. The show had its greatest popularity under the leadership of Horace Logan, then program director of the radio station. Frank Page, his assistant, became program director of KWKH as the show grew larger, and Logan had to devote full time to it. Lately the show has been irregular and featured guest artists. It went regular for the summer, headlined by Nat Stuckey, of Paula Records.*

By **HORACE LOGAN**

For nearly 10 years, the "Louisiana Hayride" in Shreveport was responsible for developing more artists into national prominence than any other show. We called it the "Cradle of the Stars."

I was program director of KWKH-Radio and, though I didn't start it, I soon became producer of the "Hayride" and was in charge of all talent. The first "Hayride" was on April 3, 1948. It starred the Bailes Brothers, Johnny and Jack with Kitty Wells, the Four Deacons, Curley Kinsey and the Tennessee Ridge Runners, Harmie Smith and the Ozark Mountaineers, Pappy Covington's band, the Mercer Brothers and Tex Grinsey and His Texas Playboys. I was the emcee.

Hank Williams came to the show shortly after we got started—Aug. 7, 1948. His first song on the show was "Move It On Over." He left June 3, 1949, our first national star, and closed his show with "Lovesick Blues," which he encored seven times. As he left the stage, he promised the audience he would return some day and he did. I signed him to a three-year contract Sept. 4, 1952. Three months later his mother came to me and asked me to let him off so her boy

could rest. I gave him a leave of absence. A week and a half later he died. But that old stuff about him wanting back on the "Grand Ole Opry" is so much malarkey. He was under contract to the "Louisiana Hayride."

He used to sit in the studio and sing for me, just fooling around. He could so lose himself in the emotion of a song that tears would drip on his

guitar. He wrote most of his songs in the car. I remember him telling me he wrote "Six More Miles" after seeing a sign on the highway that read: "Mount Sinai Cemetery Six Miles."

In addition to the live show, we had a record show on KWKH at night — "The Red River Roundup." Hank was the very first deejay on the show, though later I alternated

Elvis Presley's first live appearance on a top radio show was on "Louisiana Hayride." Presley was just breaking in the record business. Here's how the dialog went:

FRANK PAGE: *Just a few weeks ago . . . a young man from Memphis, Tenn., recorded a song on the Sun label, and in just a matter of a few weeks that record has skyrocketed right up the charts! It's really doing well all over the country. He is only 19 years old. . . . He has a new, distinctive style. . . . ELVIS PRESLEY! Let's give him a nice hand! We've been playing his songs around here for weeks. . . . Elvis, how are you this evening?*

ELVIS PRESLEY: *Just fine. . . . How are you, sir?*

FRANK PAGE: *You're all geared up with your band there*

ELVIS PRESLEY: *(Interrupts) Geared up!*

FRANK PAGE: *. . . . to let us hear your songs!*

ELVIS PRESLEY: *Well . . . I'd like to say how happy we are to be out here. It's a real honor for us to get a chance to appear on the "Louisiana Hayride," and we're gonna do a song for you. . . . (To Page) . . . You got anything else to say, sir?*

FRANK PAGE: *No, I am ready?*

ELVIS PRESLEY: *We're gonna do a song for you we've got on Sun Records, and it goes something like this. . . .*

(Elvis sings . . . "That's All Right, Mama")

various artists. Even Elvis Presley was a deejay on the show. It was a good deal for them.

Hank Williams also originated a 15-minute daily radio show on KWKH called "The Johnny Fair Syrup Show." Just a man in a studio with a guitar singing songs. After Hank left the show for Nashville, we got Red Sovine to come to Shreveport and take over the show.

The "Louisiana Hayride" never got as much publicity as it deserved. The artists would leave and go to Nashville after they got bigger, because that was where the major talent bookers were. The point is, we didn't need the "Opry"; it needed us. Because as soon as one artist would leave for Nashville and the "Grand Ole Opry," another would get hot. Artists tried to outdo each other for applause. For instance, the band of Webb Pierce at



Frank Page, emcee of "Louisiana Hayride."

one time included such people as Faron Young, Goldie Hill, Tommy Hill, Jimmy Day and Floyd Cramer. Webb Pierce had been a salesman at Sears, Roebuck in Shreveport before joining the "Hayride."

I hired Jim Reeves from a Hendersonville, Tex., radio station (which he later bought) as a deejay. He later recorded "Mexican Joe" and "Bimbo" in the KWKH studios. These, of course, were Jim's big hits with Fabor Robinson. Webb Pierce bet me \$200 that a song about a kid would never make the charts and later bought me a set of six guns as payment.

Among the big hits recorded in the KWKH studios, most with just four guitars for background, were "Bimbo," "Mexican Joe," "Caribbean" by Mitchell Torok, "Indian Love Call" and "Love Song of the Waterfall" by Slim Whitman, "Bandera Waltz," and "China Doll."

I personally carried two tapes—one of a song by Whitman and the other by Faron Young—to Hollywood in a brown paper sack. That trip got Whitman signed by Imperial Records. It also got me a briefcase from Ken Nelson at Capitol Records, who just couldn't believe I was carrying songs worth a million records in a paper sack. The briefcase has my name on it and I still use it.

It was Slim Whitman who first told me about Elvis Presley. Slim had put on a show in Memphis. When he came back, he said, "There's a kid up there you ought to get hold of, Horace. Some funny name I can't remember. I put him on the show and he stole it away from me."

A short time later, Tillman Frank bought me a record on the Sun Records label by Elvis Presley. I listened to it and asked Tillman, "Is this a colored boy or a white boy?" Frank said he must be white because he didn't think Slim had a colored boy on the show.

I called Sam Philips, head of Sun Records in Memphis, and one night in October 1954 Elvis appeared on the show. I asked him back for a second appearance and that second night he signed a year's contract at union scale. It paid Bill Black and Scotty Moore \$12 each and Presley \$18. That may not sound like much money, but remember it only cost adults 60 cents and children 30 cents to see the show. Our entire talent budget was \$1,500.

Presley worked an entire year under that contract, driving down from Memphis every Saturday night. He wanted to add a drummer, so we negotiated the contract to pay him more. The last six months of that contract, he paid the station \$400 a night not to appear. The money went to the radio station, but I think Elvis

always thought I put it in my pocket.

One thing I'll say about the boy: Of all the artists I've known, his first thought was to his family. He bought a car for his mother before he bought one for himself.

Some of the greatest country music artists of all time started on the "Hayride." I loaned them money, gave them money. I advised Slim Whitman not to yodel on records, but to sing "Indian Love Call." When Hank Williams was in the hospital, I would take his band and Claude King and go out and put on a show in a small town somewhere to raise money for the hospital bill. After I left, not a single artist developed on the "Hayride." I ran the "Hayride" from the spring of 1948 to the fall of 1957. As such, the "Hayride" folded in 1958. The old "Hayride" was great, but we never got a fair shake.

SOME OF THE ARTISTS WHO GAINED FAME ON THE 'LOUISIANA HAYRIDE'

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Jim Reeves
Hank Williams
Slim Whitman
Faron Young
George Jones
Elvis Presley
Johnny Cash
Jimmy Newman
Wilburn Brothers
Johnny & Jack
Kitty Wells
Maddox Brothers & Rose
The Carlisles
Webb Pierce
Sonny James
Goldie Hill
Tommy Hill
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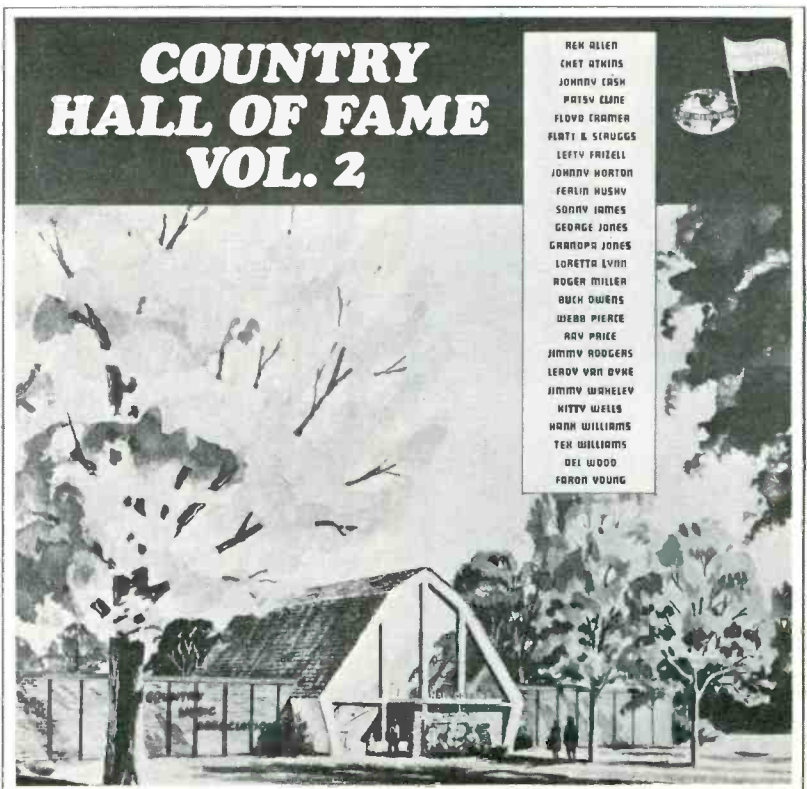
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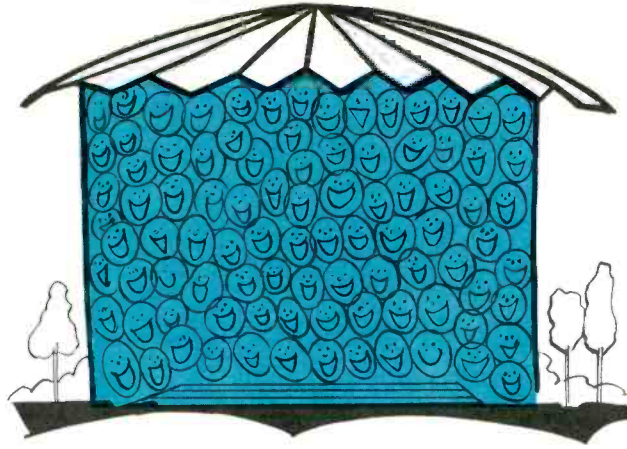
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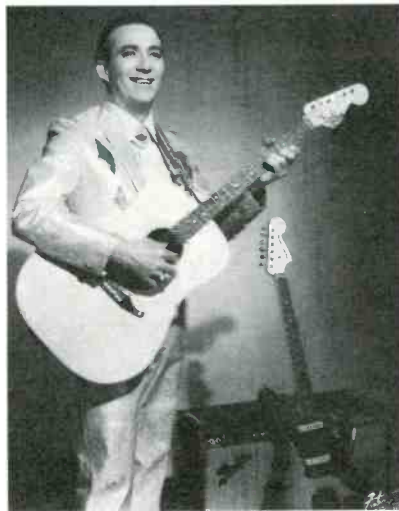
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Tumbleweed Turner does a country show six nights a week over KPMC.

Here's how Cousin Herb's Trading Post Gang looked back in 1952.



COUNTRY MUSIC CAPITOL OF THE WEST

By ED BRIGGS

The eyes and ears of the country music world are turning more and more toward Bakersfield, Calif., a rich farming and oil-producing community located some 115 miles from the recording studios of Los Angeles.

Bakersfield, with a population of 68,000, has found itself in the envious position of becoming a second Nashville. People in the industry today regard Bakersfield as "The Country Music Capital of the World," because more and more of country music's top artists make their home there.

Such performers as Buck Owens, perhaps the most famous country artist of the lot, lives on a beautiful ranch there. Other residents include Tommy Collins, Merle Haggard, Bonnie Owens, Billy Mize, Red Simpson, Bobby Durham, Jeannie O'Neal, Kay Adams, Al Brumley, Mark Shannon and Bill Woods.

Several nightclubs cater to the country music fan. The Blackboard Cafe is perhaps the oldest club still operating. It is owned by Frank Zabaletta and Joe Limi. Other busy clubs are Tex's Barrel House, owned by Tex Franklin; the Lucky Spot, owned by Wayne Harris; the Flamingo, owned by Lee McCoy, and the area's newest establishment, the Golden West, owned by Frank Sessions and Don Edwards. Sessions is the father of young country singer Ronnie Sessions.

Entertainer-disk jockey-songwriter Bill Woods started the first country music DJ show in Bakersfield in 1947 on Radio KAFY. Even Ferlin Huskey, now of "The Grand Ole Opry," had a radio show on KBIS, using the name of Terry Preston. Yes, his sidekick, Simon Crum, was with him in Bakersfield. Former Jimmie Davis sideman Jimmy Thomason played a large part in making Bakersfield the giant it is today. Jim had DJ shows on KAFY and KERO in the early 1950's. Thad Buckley, one of the best-remembered early-day jocks, was heard on a number of stations. Cousin Herb Henson was one of the real giants in bringing country music to the city. He celebrated his 10th year on television with his famed Trading Post Gang in 1963. He died shortly afterward. Herb played a major role as a DJ, TV personality and musician.

Billy Mize, now with Columbia Records, had a fling at deejaying, and was a top television host-performer. Billy still lives on a ranch in Bakersfield and hosts the popular Gene Autry "Melody Ranch" TV show in Los Angeles every Saturday night.

Tommy Collins is a long-time resident. Tommy, originally from Oklahoma, is one of the most-sought-after entertainers. When Tom first began recording for Capitol his lead guitarist was Buck Owens.

Merle Haggard was actually born in Bakersfield.



In the early 1950's, Jimmy Thomason, center rear, had Bakersfield's first live country television show. Here's his gang.



Buck Owens clowns with KUZZ jockeys, Larry Daniels, left, and Frank Morgan.



This photo was taken in 1952 on the set of the KERO-TV television show. Cousin Herb Hanson, standing in front of the piano, was one of the biggest promoters of country music in Bakersfield.



Buck Owens in the KUZZmobile.



Part of the 12,000 KUZZ fans who turned out for the "Fun in the Sun" picnic this summer.

Merle and his wife, fellow Capitol recording artist Connie Owens, live in a spacious home just outside the city limits.

Dick Curless, one of Tower Records' top stars, recently moved his family from Bangor, Me., to Bakersfield.

Kay Adams, a regular on the "Buck Owens American Music Show," was born and raised in Vernon, Tex., and now lives in Bakersfield. She records for Tower Records.

Fuzzy Owen is one of the West Coast's leading record producers. Fuzzy, a steel guitarist, has lived in Bakersfield for many years. He was born in Conway, Ark. Fuzzy owns Tally Records and discovered Merle Haggard. Bonnie Owens, Lewis Tally and Bobby Austin all received help from him.

Bill Woods is another long-time resident who has contributed a lot to Bakersfield's country music growth. More so than any other person, Bill has helped and encouraged would-be singers. Recently Bill had an accident while racing at the Bakersfield Speedway. After surgery and a stretch in the hospital, his many friends and fans turned out to honor him at the Sam Lynn Ball Park. Various artists contributed their time and talents.

Jimmy Thomason, a former sideman with Jimmie Davis, had the first live television show locally on KAFY-TV. Now a radio consultant for c&w stations,

continued on page 32

Continued from page 31

Jimmie's crew for the first telecast included Tommy Collins, Jean Shepard, Wanda Jackson, Bonnie Owens, Gene Moles, Cliff Crofford and Fuzzy Owen.

Red Simpson is a talented songwriter-singer who has collaborated with Buck Owens on many songs. Red records for Capitol Records.

Joe and Rose Maphis, one of the nation's top husband-and-wife teams, have a home in Bakersfield. They record for Mosrite Records.

Leader of the Bakersfield country music clan is Buck (The Tiger) Owens. Buck was born in Sherman, Tex., and reared in Mesa, Ariz. He moved to Bakersfield in 1951 and played in various local bands. He was featured lead guitar player for Tommy Collins and played on all of Tommy's early Capitol Records. He first recorded for Claude Caviness' Pep Record Company of Pico Rivera, Calif. It wasn't long before he signed a Capitol recording contract, and the rest is history.

Bakersfield is often referred to by country music followers as "Buck-ersfield," and for good reason. It has been Buck Owens who has boosted his home town wherever he appeared, and he still does. He has been instrumental in getting many of the city's current country artists to make Bakersfield their home.

During the past few years Owens has emerged as a sharp businessman. He currently employs more than 30 persons. He owns a music publishing house, Blue Book Music; a country talent agency (in partnership with his personal manager, Col. Jack McFadden), OMAC Artists Corporation; an all-country radio station, KUZZ, and a record store, the KUZZ Music Center. He is now starting an advertising and promotion firm, Buckaroo Advertising and Promotion Co.

The list of Bakersfield's country music community is a long and impressive one. Fans visiting Bakersfield can see such entertainers as Del and Sue Smart, Ronnie Sessions, Kenny Eggenberg, Lea LeBlanc, Gene Moles, Al Brumley, Henry Sharpe, Jerry Foster, Jerry Adams, Doyle Holly, Larry Daniels and his Buckshots, and Jelly Sanders. Fans from several years ago remember such sidemen as Lewis Tally, Cousin Ebb, Johnny Cuciello, Jody Keplinger, Johnny Barnett, Tommy Hayes, Carlton Ellis, Dallas Frazier (now living in Nashville), Buster Simpson, Dude Wheeler, Lawrence Williams, Anita Cross, George French, Roy Nichols, Cliff Crofford (writer of "Old Rivers" and numerous hits), Herb Green, Roy Green, Lee Roy, Ed Clarke, Wally Haley, Jack Trent, Frank Marshall and Tex Nettles.

Bakersfield is the home of Mosrite of California, owned by Semie Mosely. Mosrite manufactures guitars and dobros, and Mosrite Records. Larry Scott is the record firm a&r man.

There are two local country music television shows. Wes Sanders and the Channel 29 Hoedown Gang appear five days a week on KBAK-TV, and Dave Stogner's Country Korner, also a five times weekly show on KLYD-TV.

The Buck Owens country outlet, KUZZ Radio, is the second-rated station in the Bakersfield market. Buck is president and general manager, while Larry Daniels is program director. The station, a daytimer, is one of the West's most influential c&w stations. Tumbleweed Turner, Bakersfield's oldest living deejay, is heard six nights a week on KPMC, a 10,000-watt clear-channel station. Turner is heard in 14 Western States and Canada. Don Hillman helms the programming department at KWAC, a station that programs country music 14 hours a day.

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Newly elected officers of the Southern California Academy of Country/Western Music are, left to right: Eddie Dean, vice-president; Bettie Azevedo, secretary; Tex Williams, president, and Herb Eiseman, treasurer.

COUNTRY MUSIC GROUP BLOSSOMS IN S. CALIF.

Just over a year ago Southern California's Academy of Country/Western Music was formed. In that short span of time has blossomed into an aggressive organization. Since that date in September, 1965, when the first dozen members met at Gene Autry's Continental Hotel on Sunset Strip, the Academy has:

1. Staged an awards show, its first, before a sellout crowd of artists and celebrities at the Hollywood Palladium . . .
2. Attracted an additional 250 members without ever having a membership drive . . .
3. Has negotiated with a network to televise the second annual awards show which will be held in February 1967 . . .
4. Held its first election for officers (president, Tex Williams; vice-president, Eddie Dean; secretary, Bettie Azevedo; treas-

urer, Herb Eiseman) and board of directors (24 directors consisting of Southern California disk jockeys, program directors, artists, managers and publishers) . . .

5. Launched its first membership drive which is aimed at doubling the membership in the next six months.

With this rapid growth, speculation has risen as to whether the Academy was initially organized to compete with the Country Music Association and, if not, why the need for a West Coast organization.

The answer to those questions are best supplied by the Academy's president, Tex Williams, who pointed out that although many of the Academy's members belong to the CMA, "the CMA is located a long way from Southern California and many times, in the past, we have felt isolated; we felt that we should be doing more for country music in this area. One

day someone came up with the idea of starting an association in this area. The more we talked about it, the better it sounded. So we organized the Academy.

"The purpose of the Academy was then, and is now, to promote country music; certainly not to rival the CMA. In fact, far from being competitors, we're both after the same thing—the promotion of country music."

Virtually every c&w artist in the area is helping Williams to achieve this goal. The membership roster ("I mean active members," Williams said, "not just the kind who join so they can say they belong") includes Roger Miller, Gene Autry, Buck Owens, Roy Rogers, Tommy Collins, Merle Haggard and Roy Clark to name a few.

"What few people realize," Williams said, "is that the Southern California area is home to dozens of top country artists and managers. Bakersfield (100 miles north of Los Angeles) has almost as many country artists living in it as Nashville. Yet these entertainers have never really had a chance to work for country music because there wasn't any organization that could guide their efforts. Now there is one."

Efforts of Academy members were particularly evident last February when the organization held its first awards show. "At that time," Tex recalls, "we had only a few hundred bucks in the bank. But we took the chance and thanks to such volunteers as Billy Liebert, the man who organized the entire program, it really paid off."

The pay-off was a \$12,000 gross, plaudits from everyone in the audience and an offer to televise the show nationally in 1967. Emceeding it was Lorne Greene. On hand to entertain were such country stars as Tennessee Ernie Ford. The big winners were Roger Miller, "Country Music Man of the Year"; Buck Owens, "Best Band Leader" and "Male Vocalist," and Kaye Adams, "Most Promising New Artist of the Year."

"I feel," Tex said, "that last year was one in which we were just getting our feet wet. We didn't have much time to prepare for anything. In fact, we operated most of the year without officers and with a temporary chairman (Dick Schofield, KFOX general manager). This year, however, I feel will be one of growth. In the next 12 months I think the Academy will show everyone that the Southern California area is just as country as any other place in America."

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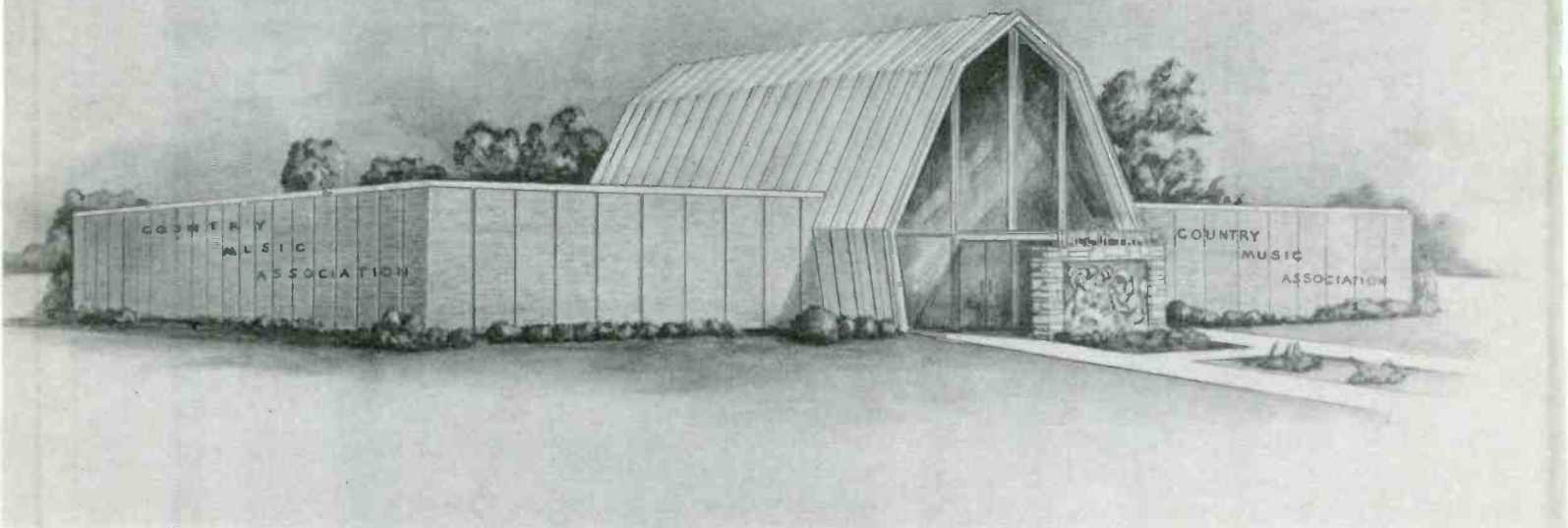
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SHRINE of Country Music

The Country Music Hall of Fame, an idea born five years ago, becomes a reality this year when the modern, barn-shaped structure opens its doors to the public. Conceived by the Country Music Foundation in 1961, the Hall of Fame and Museum will serve as a permanent educational and tourist center, housing the "sight and sound" of country music.

Located on the corner of 16th Avenue South and Division Street, at the entrance to "Music Row," the Hall

of Fame and Museum is perfectly situated to capture the attention of visitors to Nashville's music center. Leading up to the ultramodern building is the impressive "Walkway of the Stars." Brass emblems embedded in concrete blocks will salute the achievements of country music stars, past and present.

Inside the building, which was designed and built by W. B. Cambron of Nashville, will be housed a unique library of films, tapes and publications,

with a research section containing material from the John K. Edwards Memorial Foundation, previously on display at UCLA's Folklore and Mythology Center.

In the right wing, a 50-seat country music theater will show films on the history of country music and video tapes of performances by noted artists. The theater will be a regular stop on the tours of the Hall of Fame and Museum.

Jenter Exhibits, Mount Vernon, N. Y., has designed the interior of the building to showcase the "sight and sound" theme. One section will be devoted to the composition of a song, depicting the step-by-step (song-building) process, in which each instrument is brought into play separately until the song is complete.

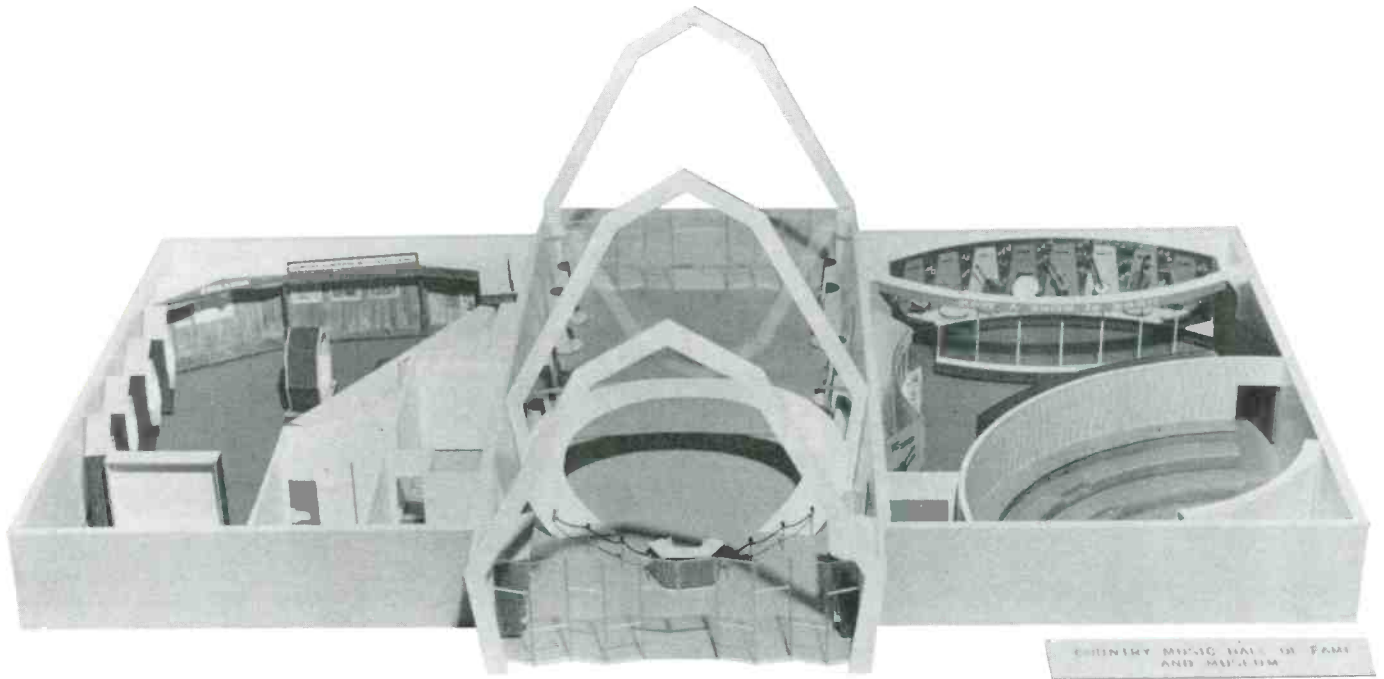
Across the hall, the "Artists Gallery" will feature up-to-the-minute information on country music performers fed through individual earphones in front of the artist's picture.

In the Hall of Fame itself, six men will be honored with bronze likenesses and a list of their achievements inscribed on plaques in the left wing of the museum. Hank Williams, Jimmie Rodgers, Fred Rose, Tex Ritter, Ernest Tubb and Roy Acuff are the first men to be so honored. Annually, 100



The three living members of the Country Music Hall of Fame, left to right, Roy Acuff, Ernest Tubb and Tex Ritter.

Mecca of country music fandom



members selected from the Country Music Foundation vote for the 10 people who, in their opinion, have made the most lasting contribution to Country Music over an extended period of time since 1925. Those people receiving 75 per cent of the votes cast by the committee of 100 become members of the Country Music Hall of Fame.

The total cost of the building and exhibits will reach \$750,000, including the cost of maintaining the museum and equipment. More than \$470,000 has already been raised through extensive contributions from enthusiastic country music fans in Nashville and across the nation.

Symbolic of the rich heritage of American folklore, the Country Music Hall of Fame and Museum will express the influence of country music on the growth and culture of our nation, attracting hundreds of thousands of visitors annually. This influx of tourists will add greatly to Nashville's reputation as "Music City, U.S.A.," and "The Country Music Capitol."



Three original members of the Country Music Hall of Fame, Jimmie Rodgers, Hank Williams and Fred Rose, are memorialized on these bronze plaques in the Country Music Hall of Fame and Museum.



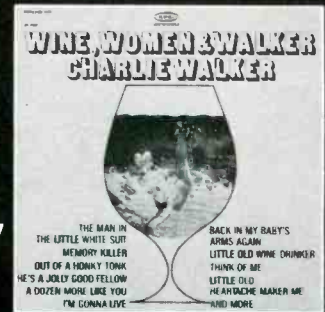
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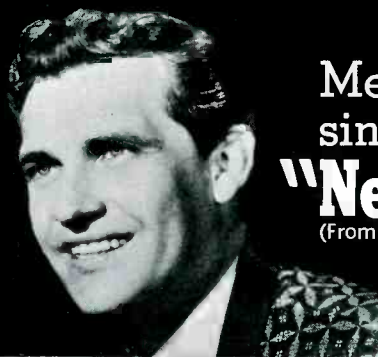


LN 24209 / BN 26209*

Ruby Wright's
single:

**"A New Place to
Hang Your Hat"**

5-10055



Merle Kilgore's
single:

"Nevada Smith"

(From the Paramount Picture "Nevada Smith")

5-10049

Steve Karliski's
single:

"Mrs. Tiddlebind"

5-10046



Jim and Jesse's
album:



LN 24204 / BN 26204

Billy Grammer's
single:

"Bottles"

5-10052



Lois Johnson's
single:

**"Daddy, Don't Hang
Up the Phone"**

5-10043



Stan Hitchcock's
single:

"He Took My Place"

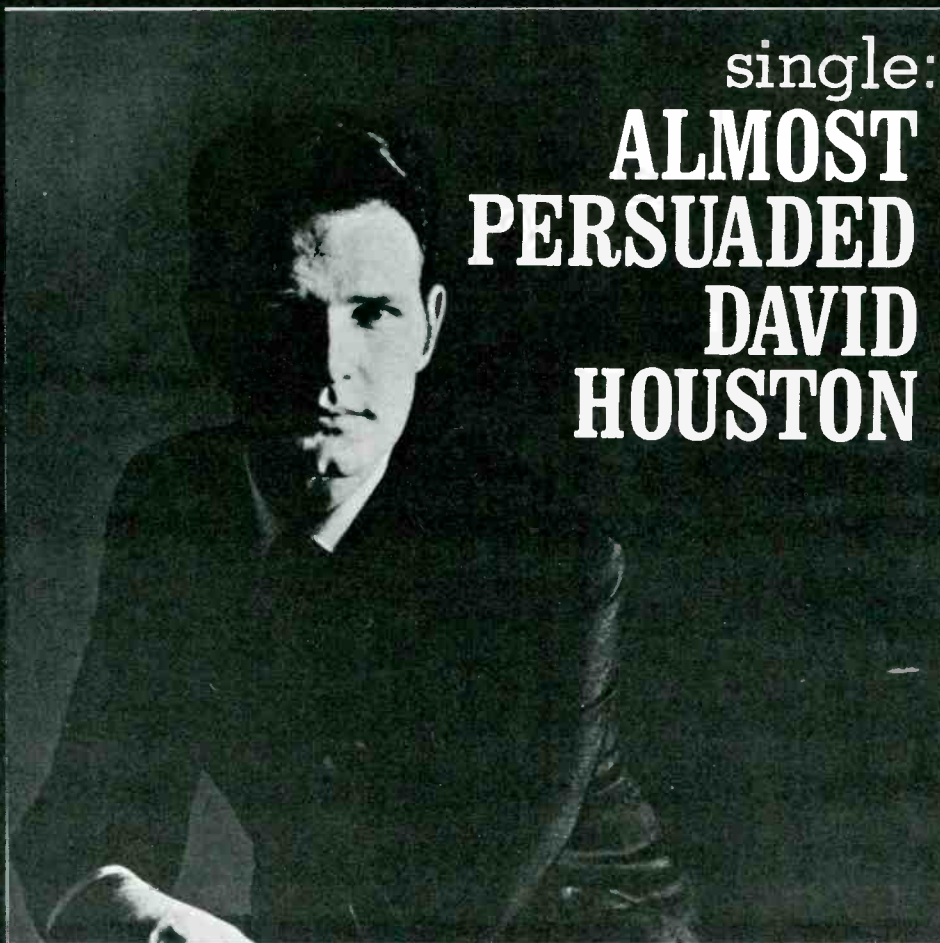
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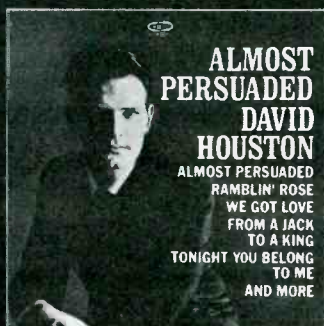
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SONGWRITER SERIES - PART II

From Idea to Finished Product

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Fortunately, in the country field, there is an awareness of the importance of that basic commodity—the song.



TED DAFFAN

Ted Daffan, one of the honored names in country music, was born in Houston September 21, 1912. He is married to Bobbie Daffan. Recently Ted filled us in on some of the highlights of his career as songwriter and artist, going back to the era of the 1930's.

Ted became a professional musician in 1934, when he played steel guitar with the Blue Ridge Playboys, along with his buddy Floyd Tillman. Daffan later worked several years with another well-known Houston band, the Bar X Cowboys. After this stint he formed his own band.

Daffan's first hit song, "Truck Drivers' Blues," was recorded for Decca Records by Cliff Bruner in 1939, with Moon Mullican as vocalist. According to Daffan, this was the first song ever written about truck drivers. Daffan adds: "The song was such a big hit that Art Satherlee of Columbia Records gave me a recording contract of my own. My first record for Columbia (on the Okeh label) was another of my own songs, 'Worried Mind.' This became a bigger hit than 'Truck Drivers' Blues.' 'Worried Mind' sold 350,000 copies even though it was covered by 12 other artists including Wayne King, Dick Todd, Tommy Tucker, Bob Wills and Roy Acuff. This was in 1940, and I continued to record for Columbia for the next 10 years.

"I had many hits with Columbia and had a million seller in 1943 when 'No Letter Today' and 'Born to Lose' were released back to back. Both sides were smashes, and this disk won me one of the rare country gold records. I wrote both songs under the pen name of Frankie Brown. This came about because I had recorded 20 songs at one time—all written by myself—and Uncle Art (Sather-

Country music buffs and executives are always interested in how a writer gets his inspiration and follows through to the creation of a song. So here again, as we did last year, we present the creative process as told by the songwriters themselves. Each one tells a distinct story: how he develops his idea into the finished product.

This series is a continuing one. It was initiated in last year's "The World of Country Music." It will be continued next year.

lee) suggested that was too many by one writer and suggested I use a pen name for some.

"During 1944, 1945 and part of 1946, I played in Los Angeles with my western swing dance band, mostly at Venice Pier. Our average attendance for a weekend was over 6,500 people. I then returned to Texas and worked in Dallas and Fort Worth for several years. Then back to Houston until 1958, when I moved to Nashville and operated Silver Star Music Publishing Company in partnership with Hank Snow, an old friend. I moved back to Houston at the end of 1961 and have been here since. I am now general manager of Glad Music, which is owned by 'Pappy' Daily, pioneer country music executive.

"My wife, Bobbie, recently spent six months compiling all of my song royalty statements, and this research indicates that: 1) Twenty-two of my songs have sold over 2,000,000 copies each. These are 'Born to Lose,' 'No Letter Today,' 'Worried Mind' and 'I'm a Fool to Care'; 2) 'Born to Lose' has sold 7,000,000 copies and the grand total of my songs is over 16,000,000 records."

Ted says that almost every country artist has recorded one or more of his songs, and many pop artists have also used his material. Among the latter are Ray Charles, Les Paul and Mary Ford, Connie Francis, Dean Martin, Tennessee Ernie Ford, Kay Starr, Pete Fountain, Patti Page, Ray Anthony, Gene Pitney and many more.

Some of Daffan's other hits include "I've Got Five Dollars and It's Saturday Night," "Heading Down the Wrong Highway," "Tangled Mind," "Last Ride" and "Rocking Rolling Ocean."

Ted's hobbies are ESP phenomena, electronics, photography and microscopy. He says: "After several years devoted to various hobbies, I am now writing again and hope to rack up a few more hits before I quit."

VIC McALPIN

"Fred Rose taught me a lot about songwriting. . . . I think Fred did more for country music than anyone. . . . He made writers write 32-bar songs, instead of 16-bar songs, as they used to write in the country field. A 16-bar song is only half a song. The influence of Fred was such that it helped the country song go pop."

The speaker is Vic McAlpin, now a songwriter for Jim Reeves Enterprises, which is headed by Mary Reeves, Jim's widow.

Vic started to write in 1943, and he had his first song

continued on page 42

SONGWRITER SERIES - PART II (Continued)

recorded in 1945. It was "What Is Life Without Love," cut by Eddy Arnold on RCA Victor. This disk, Vic recalls, was Eddy's third Victor release, and it was a big one. "I still collect royalties on it," he says.

His next tune was "To My Sorrow," written in 1946, and again it was a hit for Arnold. Eddy, Vic recalls, had just had "That's How Much I Love You," and he was really hot.

"In those days," Vic recalls, "it was much harder for a writer to be successful because there were fewer artists; and Nashville had no recording activity comparable with today's. Eddy Arnold had to go to New York to cut his records, and he took his musicians with him.

"The old Tulane Hotel in Nashville housed the first recording studio here," Vic said, and added: "The engineers, Aaron Shelton and Carl Reynolds, set up the Castle Recording Studios at Eighth and Church streets.

"A lot of Hank Williams' records were cut at the Castle studio by Fred Rose," Vic noted, and added: "Hank and I used to go fishing a lot at Kentucky Lake. He was devoted to the country field . . . his love for the business and the music really came from the heart."

Vic's tunes have had both country and pop play. "To My Sorrow," for instance, was cut by Lawrence Welk on Decca in 1948. "A Lover's Quarrel," published by Howie Richmond's Melody Trails, was made by Sarah Vaughan, as well as by George Morgan and Don Cherry. "Anymore" was cut by Teresa Brewer.

Some of Vic's more recent tunes are "The Box It came In," cut by Wanda Jackson on Capitol, and "I Just Came to Smell the Flowers," cut by Porter Wagoner on RCA Victor.

Vic also had hits with Johnny Cash and Jerry Lee Lewis when they were recording for Sun Records in Memphis. Cash did Vic's "Home of the Blues Blues" and Lewis made "How's My Ex Treating You?" Vic recalls that he got the title for "Home of the Blues" from a record shop on Beale Street in Memphis.

"Today," Vic points out, "there are hundreds of artists and many studios in Nashville, so there are many outlets for a writer.

In discussing the craft of songwriting, Vic says: "The idea for a song comes to me suddenly. For instance, the idea for 'God Walks These Hills With Me' came from a phrase on a church bulletin board . . . it was part of the title of a sermon."

Vic went on: "I put that idea on a scrap of paper and returned to it one week later and did the song. It has been cut by Red Foley and Don Gibson."

Regarding his mode of writing ideas on scraps of paper, Vic said: "Some of my best songs went to the laundry."

In his writing, Vic works without collaborators. "I usually work the lyric first, keeping the melody in mind . . . I strive for good meter and for simplicity of thought. . . ."

Vic feels that the country field is strong today because the writers are still working with the great themes of country music—they are concerned with true emotion.

In connection with this thought he recalled an anecdote about Hank Williams, during one of Williams' performances at the "Opry." Said Hank to the band: "Pick it back up at the chorus . . . there's not enough cryin' out there yet!"

"He was great," concluded Vic.



DALLAS FRAZIER

Perhaps the most successful and certainly the most prolific of the young writers in Nashville is Dallas Frazier. At the age of 27 the singer-composer has more than 300 titles to his credit, many of which have been top tunes in the pop field, including a million seller, "Alley Oop," which he penned at the age of 18.

Born in Spiro, Okla., Frazier moved to the West Coast as a youngster. He was raised on farms and ranches in the Bakersfield, Calif., area. At the age of 10 Dallas became interested in music and two years later he entered and won a talent contest conducted by Ferlin Husky. The country star offered the youngster a steady job that same night, and Dallas traveled with Husky for the next two years. Husky, who records for Capitol Records, introduced Dallas to the label's producer, Ken Nelson, who signed him as an artist.

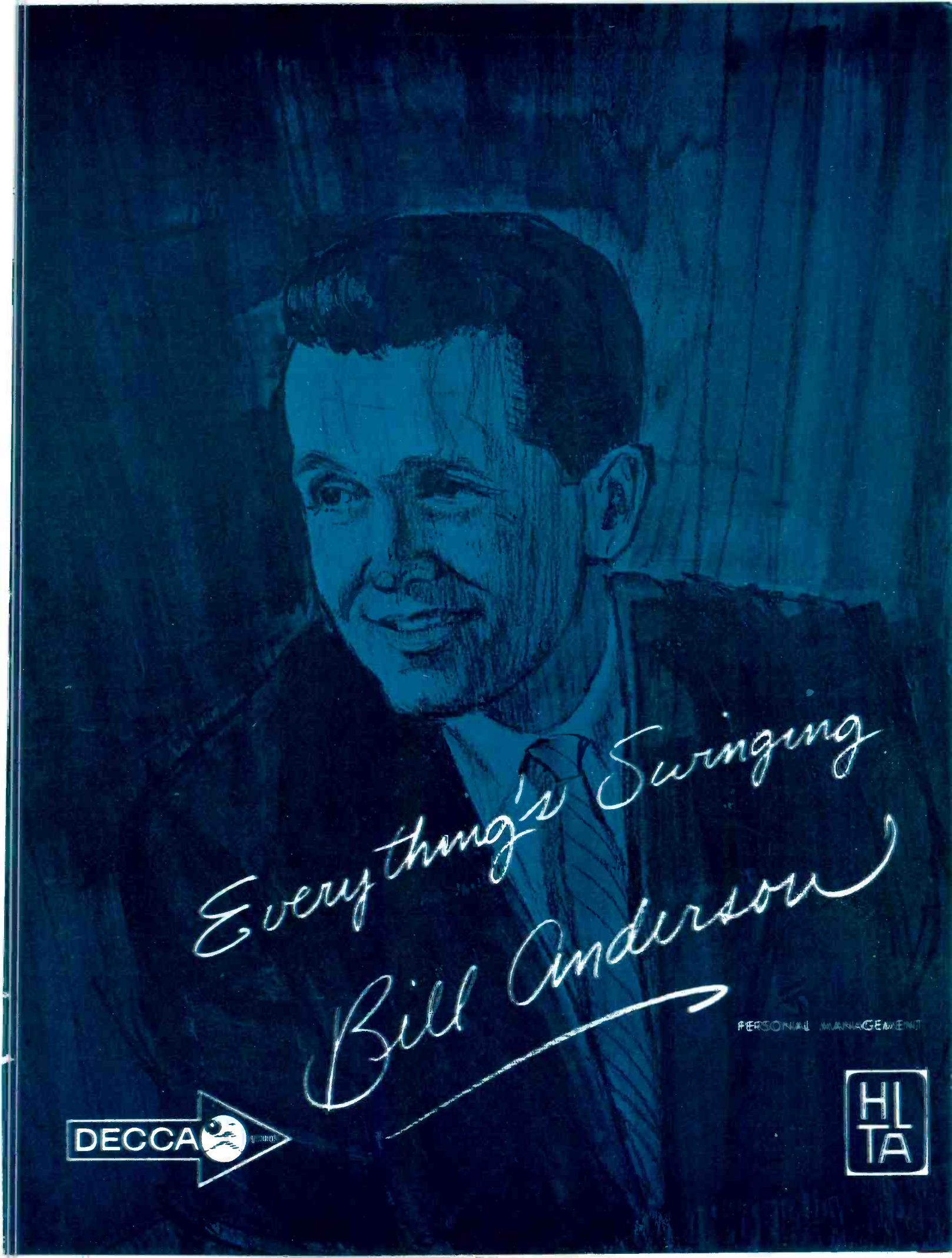
Dallas says he has no set pattern for writing songs. "Sometimes a good title will come to me and I will write lyrics around the title—and many times I will work on a melody off and on for a couple of months before I think of a title and lyrics to fit it." Dallas gets ideas for songs from old sayings, expressions and even billboard advertisements.

He uses a piano and a "cluttered up notebook" to translate his ideas into written notes. "After I have erased, added and taken away from a set of lyrics, and I am satisfied with the melody, I put the song down on tape. I like to study a song for a couple of days after completion before submitting it for recording." This enables him to get a new perspective on the song and to alter it if necessary.

This formula has proved very successful for Frazier, whose catalog includes such hits as "Mohair Sam," "Elvira," "I'm a People," "The Man in the Little White Suit," "I Hear Little Rock Callin'," "Timber I'm Fallin'," "Hawg Jaw," "Soakin' Up Suds" and many more including the writer's personal favorite, "Georgia."

Dallas, who is talented on the piano, trumpet and guitar, and who has an exciting vocal style, has ambitions behind the scenes in the music industry. As he says, "My aspiration is to continue to grow as a songwriter and artist . . . to become a solid figure in the music industry. My main ambition is to get into the a&r field and produce talent for which I have especially written material."

Frazier, who lives in Nashville in a two-story log house on the Cumberland River with his wife and three daughters,



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PERSONAL MANAGEMENT



SONGWRITER SERIES - PART II (Continued)

has firmly established himself in the Music City enclave as a recording artist with Capitol Records and as a top source for song material. With a solid history of success as a singer-composer, there's no reason to believe that Dallas Frazier won't be just as successful as a producer.



**JOHN D.
LOUDERMILK**

John D. Loudermilk is a firm practitioner of the "idea" school of writing. A dedicated student of human nature, John D. says, "I get my ideas from everyone . . . even drunks . . . from anyone reacting to emotional circumstances. . . ." This thinking has led the singer-composer on idea expeditions that ranged from the United States Congress to a small, Eastern Seacoast community where he tracked down a local ghost story.

This dedication in the pursuit of topical-song ideas has paid off handsomely for "the plain ole tarheel," as he calls himself, earning him upward of \$100,000 annually.

Born in Durham, N. C., Loudermilk soon proved a musically precocious child, performing on his own radio show when he was 11 years old. After many years of musical study, including six years of concert guitar work, and several years' experience as an accompanist for folk singers, John D. moved to Nashville to continue his work as a composer. As he said, "If you're interested in writing music today you can go to New York or Nashville, and Nashville is sort of like home."

The move has proved profitable for both Loudermilk and Nashville. Many of his hit tunes have been the springboard for an artist's career. George Hamilton IV, RCA Victor recording star, gained fame as a result of John D.'s million-selling tune, "A Rose and a Baby Ruth," as did Hickory Records' Sue Thompson with her gold record disk, "Sad Movies." Loudermilk boosted his own recording career when his RCA Victor disk, "Language of Love," hit the best seller list. Not all of his tunes have been country music hits. The most notable exception was the Everly Brothers recording of "Ebony Eyes," the idea for which John D. culled from a front-page news story.

John D. claims he caught the country music bug beating the bass drum for the Salvation Army in his youth in Durham. "Waterloo, boom, boom . . . you can't beat it. It's just a basic, raw gut impulse." This simplicity is the key to a song's success, Loudermilk feels, and the success of such "simple" Loudermilk tunes as "Waterloo" and "Abilene" bear out his philosophy.

John D.'s human nature studies, in search of song ideas, have made him an expert in the people-watching

field. In order to see people reacting to emotional stress, the composer began chasing hurricanes, a hobby he pursued after being caught in Hurricane Hazel in 1954. As he says, "I look for those places where people huddle . . . by force of circumstances." Loudermilk says, "People become human beings when they are really scared, especially during a hurricane." When people are caught up in emotional situations, Loudermilk eyes their reactions and usually emerges with an idea for a song.

Currently, the composer is hard at work developing new talent in the pop and country fields. As in the past, when many of his hit tunes were responsible for launching a young artist's career, Loudermilk devotes much of his time to working with young songwriters and groups. Producing a young rock group called the Allman Joys, a group he discovered in Daytona Beach, Fla., Loudermilk sums up the Music City scene by saying, "I think this further points out how diversified Nashville is becoming in its musical scope."

With the talented John D. Loudermilk writing hits in all fields of music, Nashville will continue to grow as the second biggest music center in the country.

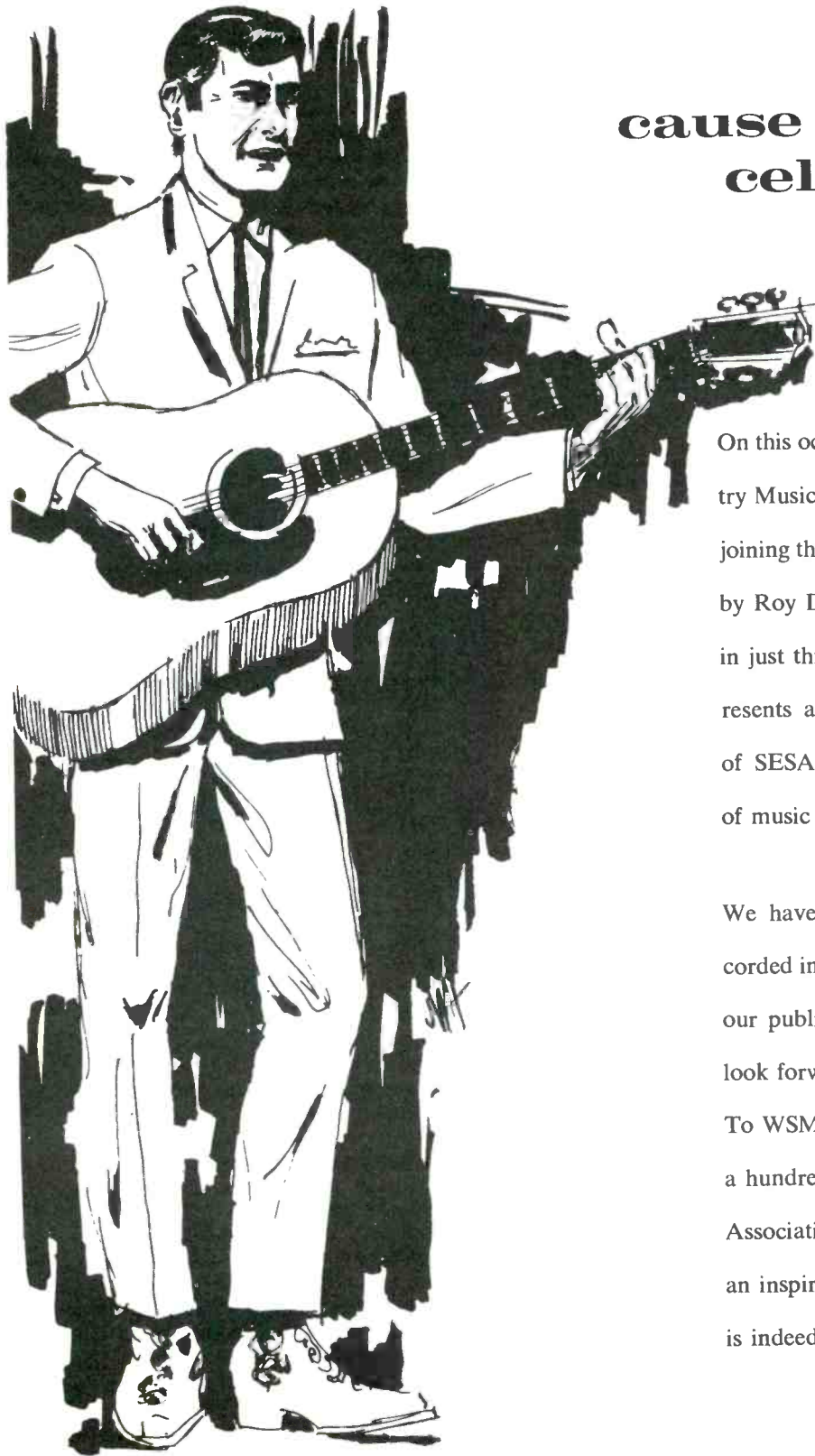


MERLE KILGORE

Merle Kilgore is a talented young student of the "title" school of writing. "I listen to conversations, read books and listen to music in order to come up with a working title," said the Nashville-based composer. After he has a title in mind, he thinks through the story-line and then writes the lyrics.

This formula has been very successful for the composer-performer whose list of hits include "Wolverton Mountain," "The Folk Singer," "Ring of Fire" and "Tiger Woman." Under contract to Al Gallico Music Corporation for the past six years, Kilgore writes his songs in collaboration with such notable artists as Claude King, Faron Young and Margie Singleton.

As a youngster, Kilgore spent his summers visiting his uncle Clifton Clowers in the latter's Arkansas mountain home. Clowers, a colorful character and gifted amateur mandolin player, kindled Merle's interest in country music, teaching him to play the guitar and mandolin. As Kilgore recalls, "uncle has a reputation as being handy with a knife and gun, a warning that was passed on to the local lads who wanted to court Clowers' beautiful daughters." Naturally, when Merle began to write songs, Clowers became the subject of one of his most successful tunes, "Wolverton Mountain," which Claude King recorded and



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SONGWRITER SERIES - PART II (Continued)

helped write and which was No. 1 on the country charts.

Merle's personal selection as his favorite composition is "The Folk Singer," a tune written about Johnny Cash. "When Johnny was appearing at Carnegie Hall in 1962," Merle relates, "his voice was so hoarse it was barely above a whisper." Although it was painful for him to sing, he went on anyway. Cash's performance under the handicap so impressed Kilgore, a long-standing Cash fan, that he used the story as the lyric for the tune which quickly became a No. 1 disk in England.



BILL MONROE

Born in 1911 in Rosine, Ky., in the heart of the bluegrass country, Bill Monroe developed his own style of country music, built around the mandolin, guitar and fiddle. With his group, appropriately called the Bluegrass Boys, the singer-composer spread the gospel of bluegrass music on WSM's "Grand Ole Opry" as early as 1939, with some of the graduates of Monroe's group going on to make their own names in the country field, including Flatt and Scruggs, Clyde Moody, Howdy Forrester, Reno and Smiley, and the Stanley Brothers.

Monroe, long recognized as the Father of Bluegrass Music, began composing songs in 1934 when he penned the melody for his famous "Kentucky Waltz." Monroe, who obviously feels that the melody is more important than the lyrics, didn't put words to his first tune until 1942, eight years later.

When Bill writes songs, he does so with his audience in mind. He tries to pen tunes that he thinks people will come out to see him perform. This is unique considering that most country writers strive for the most commercial sound, one that will be accepted immediately for airplay. Writing for a discerning audience who comes to see the group perform in the pure bluegrass idiom, Monroe composes many fiddle tunes, in which intricate timing is the keynote, and others with special tunings (e.g., D tuning on recordings of "Get Up John," "Blue Grass Ramble" and "Memories of You"). Bill usually thinks the melody through first, then picks out chords on his mandolin.

Although he does not read music, Monroe has composed over 75 hymns and sacred songs, many fiddle tunes and innumerable country songs, including "Blue Moon of Kentucky," "Cheyenne," "Gotta Travel On," "On the Kentucky Shore," "Uncle Pen" and "Scotland." Blue Moon of Kentucky" was perhaps his most commercial property, being the song that launched the career of Elvis Presley.

Bill gets his inspiration for lyrics from events in his life, and from "real-life" situations. For examples, "Uncle Pen" was written about Pen Vanaver, Monroe's uncle, while "Memories of Mother and Dad" refers to the actual tombstones on his parents' graves in Rosine. When he was a youngster, Bill and his father were avid fox hunters, roaming the fields with their foxhound, Cheyenne. At this time, Bill had many G minor melodies running through his mind, and many years later, when he tied the tunes together in an Indian motif, he titled the resulting instrumental after his dog, "Cheyenne."

Through the years, Monroe has maintained the original bluegrass style he pioneered in the Thirties. Bill's honesty and sincerity, evident in his compositions and performances, has enabled him to enjoy a following that has not diminished in the face of country music's current evolution, proved by his consistent sales in the country market.



BUCK OWENS

"I'm one of those people who writes a song, and if it doesn't happen, it's kind of like spilled milk," Buck Owens said. Owens has split little milk the past few years; for one thing, he never writes down the lyrics or the melody. "I leave it alone two or three days and if I can still remember it, then I figure it's a pretty good song." He admits there are parts he can't remember, but these he does over again.

He got started writing songs about 11 years ago and, shortly after that, met Harland Howard. They worked together for three years. The first notable success, he said, was "Mommie for a Day," which was recorded by Kitty Wells and became a country hit.

The first song of significance Owens wrote alone was "Under Your Spell Again." He got the idea while driving down the road listening to his radio while living in Seattle.

"I'd like to say I thought it all up, but in all honesty, I can't do it. The song I heard on the radio had no connection, of course; it wasn't even a country song. I'll hear somebody's song occasionally and derive an idea . . . or I'll hear somebody say something and the idea for a song will hit me. You take 'I've Got a Tiger by the Tail,' which I wrote with Harland Howard. I got the idea from the signs in the gasoline stations. For a long time, I thought I'd originated the saying, 'I've Got a Tiger by the Tail,' but the other day I was watching an old movie on TV and there was this young lady telling a man that if he thought he had problems, wait until he tangled with her because

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SONGWRITER SERIES - PART II (Continued)

he'd have a tiger by the tail and would not be able to let go. Nothing seems to be original," he lamented.

When Owens did "Together Again" he got up in the middle of the night and sat down at the piano and wrote. One of his recent hits, "Waiting in Your Welfare Line," was an idea by Nat Stuckey and Don Rich which Owens helped write.

Which was the best song? "Together Again," he felt, because "this type of song keeps getting recorded over and over again. It's now being recorded at the rate of one-and-a-half times a month." Among the songs that "just keep on living" were "Tiger," "Love's Gonna Live Here Again" and "Together Again."

Owens, however, didn't know which song had sold the most records for him. "Someday," he laughed, "I'm going to send an accountant down to Capitol Records just to find out."

Owens has owned his own publishing company for about the past five years. Prior to that he was signed with Central Music, whose chief, Cliffie Stone, is "a fine, great man. If you wrote down all the people he has helped develop a career, it would be quite an impressive list."



SONNY JAMES

Less than four hours before a recording session, Sonny James phoned Bob Tubert and hummed him a tune. By recording time, Tubert had written the lyrics for "You're the Only World I Know." It was a big hit for Sonny James. However, if the writing of that particular tune seems hectic, it's because James has been more of a performer than a writer. "I don't have too much time to spend writing because I'm on the road so much performing. When I'm writing, I like to be off real quiet and relaxed."

James also works with Carole Smith ("True Love's a Blessing"). "She and Tubert are both great lyric writers." Because he sees "eye-to-eye" with his co-writers, it doesn't matter whether the melody or the lyrics comes first. But the one thing for sure, James believes in quality more than quantity. "I'm awfully particular. I want people to think of me as a good writer. In a song, I try to keep it simple, try to get over an idea . . . not too deep for anyone to understand. Hank Williams wrote that way. But good simple songs are the hardest to write. I just like good songs. It may be a slower road, I realize that, but I think it will pay off."

This type of slow, careful, sure production often means that he doesn't record his own material during a session. "I try not to let writing interfere with recording. When it comes time to do a session, I want the best tune possible.

'The Minute You're Gone,' 'Behind the Tear' and 'Take Good Care of Her' were not my songs. I guess only about half of the songs I record are mine. I try to be honest with myself . . . that way you come up with the best."



FLOYD TILLMAN

When I was a teen-ager in Post, Tex., delivering messages for Western Union, I would often hear Jimmie Rodgers' records being played on hand-wound phonographs . . . and one day, when I was 13 years old, I was fortunate enough to see him in person. . . . He was playing a date at a local theater and he drove into town in a Model A, wearing a straw hat. . . . Admission was \$1. . . . I saw the show and it was a great thrill to me."

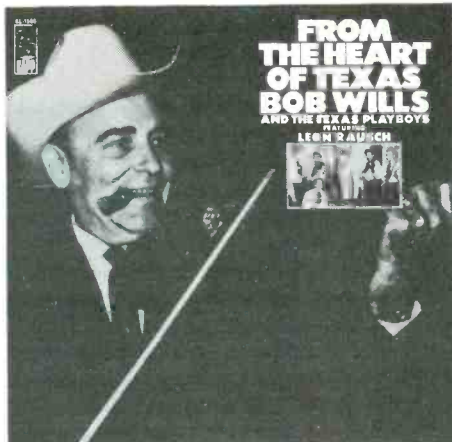
Thus Floyd Tillman, the great writer-artist, turning back the pages of time during an interview with a Billboard reporter.

Tillman, of course, is one of the greats of country music. In the true tradition, he has been both a writer and artist, and he has to his credit such songs as "Slippin' Around," "I'll Never Slip Around Again," "I Love You So Much It Hurts Me," "I Gotta Have My Baby Back" and "It Makes No Difference Now." In addition to his talents as a writer, country music buffs regard Tillman's singing style as completely distinctive. Like all the great country artists, his recordings are immediately recognizable.

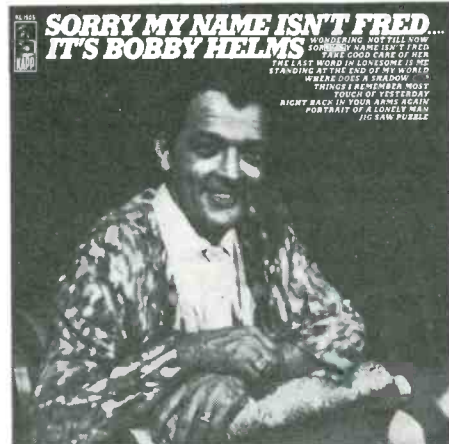
Floyd was born in Oklahoma, although he was raised in Post, Tex. He acquired a knowledge of stringed instruments from his oldest brothers, and during the Depression years he played guitar, mandolin and banjo in taverns and joints. Floyd recalls that he started professionally as an instrumentalist with small groups in Houston. "Then I spent two years as a guitarist with Mark Clark's pop band in Houston," Floyd recalls, adding: "I became more and more interested in the country field, and while a very young man I tied up with the Blue Ridge Playboys in Houston. Along about this time I wrote 'It Makes No Difference Now' . . . I auditioned the song for a label but was turned down . . . they said the song was too slow. At this time we were playing local radio engagements and Dave Kapp heard the song and liked it. He recorded it for Decca, coupling it with 'San Antonio Rose.' This song, of which Jimmie Davis is a co-owner, has been a phenomenal seller. This tune, together with the others previously mentioned, are recorded constantly today, getting mechanicals in both the country and pop fields."

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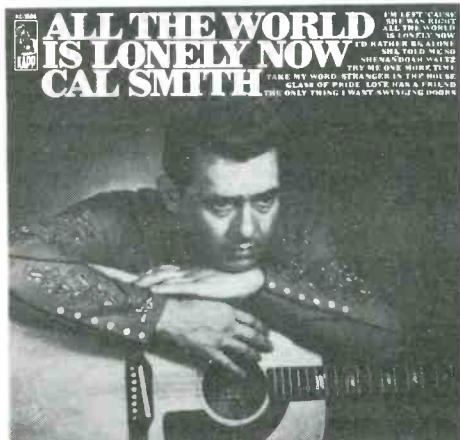
5 BIG NEW LP HITS



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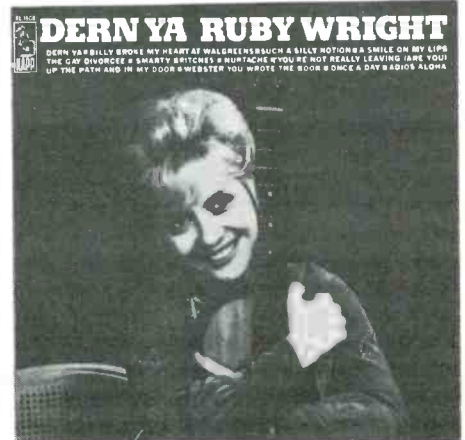
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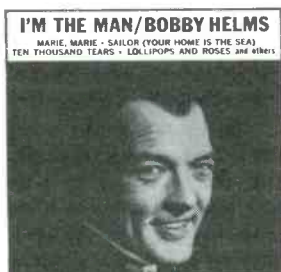


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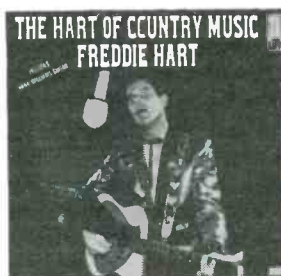


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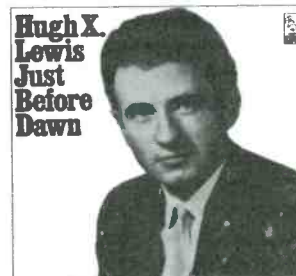
8 BIG LP FAVORITES



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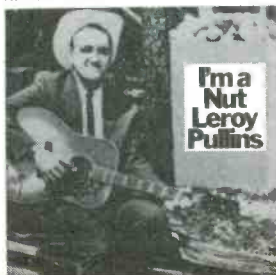
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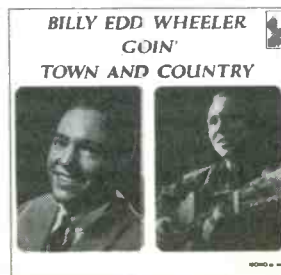
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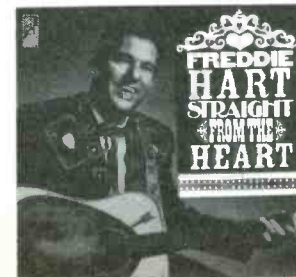
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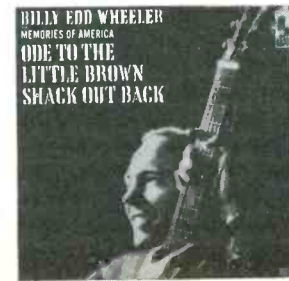
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SONGWRITER SERIES - PART II (Continued)

With regard to the actual songwriting process, Floyd says: "Sometimes you really feel like the song says . . . and often the song is created while reminiscing about an actual happening. . . . Something which really happened to the writer. . . . This is certainly true of my own best songs."

Floyd added: "After having experienced the incident, and reminiscing about it, the song can be written rapidly. For example, 'I Love You So Much It Hurts,' was written in a matter of minutes."

Tillman has never worked with co-writers. He feels that many tunes of the present are good, contemporary songs . . . but few of them will remain and become great standards. About 90 per cent of his royalties come from the pop field, although the songs started out as country songs.

In the early days, Floyd recalls, "We would record songs after we tested the material on radio. . . . I recorded for various labels along the way, including Decca, Victor and Columbia, and I will never forget the good advice I received from Dave Kapp. He told me to put the title of the song into the lyric as often as possible, as this would mean more impact to the listener."

Tillman has written about 200 songs which have been recorded and published. "In the early days (the 1930's) it was common for a writer to sell a song outright for several hundred dollars; but these deals were not necessarily unfair; that was a lot of money at the time."

Tillman's favorites are "I Love You So Much It Hurts," "I Gotta Have My Baby Back" and "This Cold War With You."

LEON PAYNE

In the late 1930's "when everybody used to hitchhike, I'd thumb a ride to a town and play at dances. I'd stay there as long as I wanted to, then go somewhere else. Sometime during all that bumming around was when I wrote 'Lost Highway,'" said Leon Payne. One of the great songwriters—he earned about \$25,000 in royalties last year—Payne never had difficulties hitchhiking around the country in spite of being blind. Yet the "Grand Ole Opry" once refused to sign him as a regular because of the strenuous road trips.

Payne has had more than 300 songs published, "but I don't know how many I've written, a couple of thousand or more." These have included "I Love You Because," "Blue Side of Lonesome" and "Things Have Gone to Pieces." He wrote "Blue Side of Lonesome" coming "home on a bus one time." As for "Things . . ." "I wrote it on one of the happiest days of my life, everything was real peachy."

He considers himself "just a sideman at heart" and can play guitar, organ, piano, banjo, drums and trombone. He played with the Bob Wills and his Texas Playboys band in 1938. But he's virtually given up performing completely because of a heart attack a year ago and because he wants to concentrate on writing. Formerly with Hill & Range, he's just signed a 10-year contract with Acuff-Rose Music. To write, he sits in a rocking chair and "makes up the tune and the words. Then I go get my guitar to see if the chords fit. I can't write a song with a guitar in my hand, though. It seems to spook me." He once wrote 20 songs in one day, writing continuously from 6 a.m. to 6 p.m.; one of the tunes out of that session

was "Doorstep to Heaven." His songs, he records into a tape recorder, then sends off to an artist or an a&r producer. The principal thing about a song, he said, is the idea behind it. His tapes, he keeps for his wife—"for her sake, because you never can tell about a man who's had a heart attack."



CINDY WALKER

If you're a singer, someday you may get very lucky. A song, tailor-made just for you, will pop into your mailbox. Don't be fooled by the postmark—Mexia, Tex. The song is from one of the greatest writers of any music field, of any time. Cindy Walker's string of hit tunes reads like "What's What of Songs." They include "China Doll," "I Was Just Walking Out the Door," "Take Me in Your Arms and Hold Me," "Bubbles in My Beer," "Blue Canadian Rockies," "I Don't Care," "Thank You for Calling," "In the Misty Moonlight," "You Don't Know Me," "Distant Drums" and "The Night Watch."

A former Decca Records artist (she still plays guitar "in private") who gave up singing to build a career as a songwriter, Cindy has more than 375 songs either on records or in movies.

"I write usually for people, for the artist, and all have different personalities. I just write what I think would suit them—sort of a tailor-made song. Some ideas come out of the blue, but not usually. I guess the more you write, the more you're likely to come up with song ideas."

"Distant Drums" was written with Jim Reeves in mind. "I called him up and he liked it." The tune, released after his death, was a hit in both the country and popular music fields.

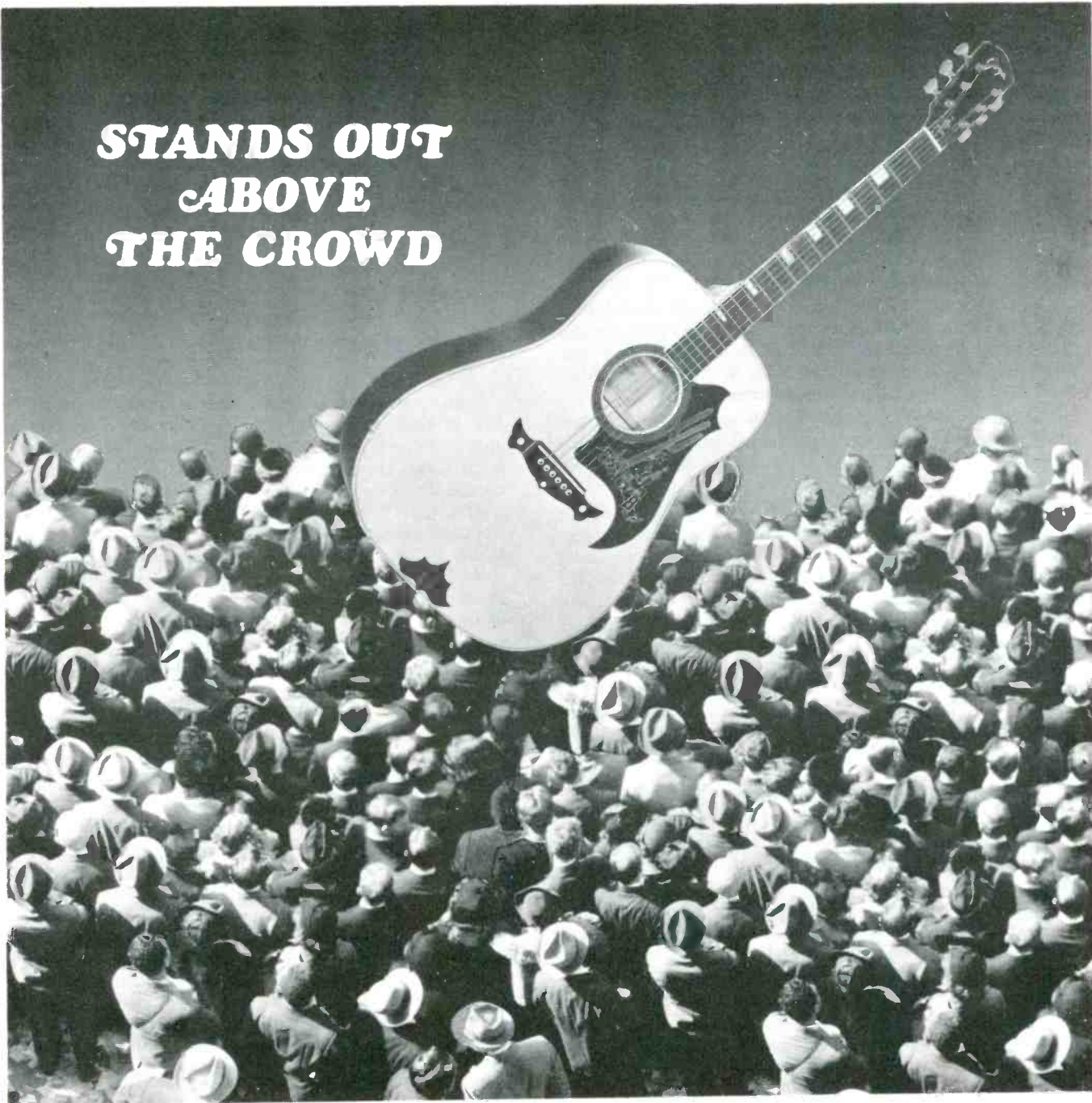
"I love to write," she said, "and I'm writing continually. But I often have to write 20 songs to get a good one. They're few and far between—the good ones. I think all of us songwriters write a lot of songs."

A free-lance writer for BMI, Cindy thinks the country music field has the greatest writers in "the world and they're getting better all the time."

She records her songs into a tape recorder and mails them directly to the artist. She also sends a lot of them to Chet Atkins. Her songwriting talent, she feels she inherited "quite a lot" from her grandfather, Prof. F. L. Eiland, a hymn writer who wrote "Hold to God's Unchanging Hands."

continued on page 52

STANDS OUT ABOVE THE CROWD



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TIM SPENCER

"I've written a lot of phony movie stuff in my time—by assignment. You know, Roy Rogers and Dale Evans would be sitting under a tree in the moonlight with doggies bawling in the distance. They'd give us a script of the movie about a month in advance and one night Bob Nolan and I would get a bottle of bourbon and sit down and write six to eight songs for the movie," said Tim Spencer.

"But I've also written some quality songs. And I take no credit for it. It just happened." The songs that Spencer wrote alone include "Room Full of Roses," which he considers his best song, and "Cigareets, Whuskey, and Wild, Wild Women," the biggest money-earner so far.

But don't think that the "phony movie stuff" lacked quality; they pleased and entertained countless millions of people around the world—and still do through reruns of old movies on TV stations.

Tim Spencer and Bob Nolan, besides writing all of the music for 33 Charles Starrett movies and 58 pictures starring Roy Rogers, performed in every one of those movies and several others, including "Rhythm on the Range" in 1936 starring Bing Crosby.

Spencer and Nolan were two of the original members of the famous Sons of the Pioneers. Roy Rogers was the other original member, but he left in 1937 when "Gene Autry threw a blitz at the studio," said Spencer. "The director said that the guy with the Sons of the Pioneers might make a leading man, and he did. Pat Brady replaced Rogers and the trio was in the Roy Rogers pictures after that."

Spencer was raised in New Mexico. "I've always done everything I've started out to do. I said when I was five years old I was going to Hollywood. As a kid, I used to play guitar and sing and, like every kid, I was bit by Buck Jones, Tom Mix, Hoot Gibson."

Rogers and Nolan were members of a group in Los Angeles called the Rocky Mountaineers. Spencer heard them performing one night after he got to Los Angeles. "I went over and told them I wanted to work with them."

Spencer worked with the Rocky Mountaineers two years, before moving on to KFWB and fame. The Rocky Mountaineers had been on a radio show on KGER in Long Beach. Spencer got Nolan and Rogers to join him in a trio called the Pioneer Trio. They appeared in a 1932 Gene Autry movie. In 1933, Spencer formed the Sons of the Pioneers, composed of the same three men. He credits Jerry King, head of Standard Transcriptions, with bringing the trio national prominence when he put their KFWB daily evening show into national transcription distribution.

Spencer only left the trio in 1950. He managed it for the following two or three years.

All of the movie tunes he and Nolan turned out were published by American Music. "Sylvester Cross, head of American Music, happened to be there when we needed some money and he needed some songs."

You had to write songs to fit the picture, Spencer recalled. How did they get the idea for the songs? "How does a painter get an idea for a picture? He sees it in his mind. You don't have to be crazy, but it helps." Nolan and Spencer wrote the words and music, but somebody else put the music down on paper.

"Room Full of Roses" was written as Spencer was driving his car in 1949 listening to Eddy Arnold sing "Bouquet of Roses." He said that he was going home from

the office. "Peter Potter, the disk jockey, commented after the record finished that he used to have a girl and if he'd send her a bouquet of roses for every time she turned him down the girl would have a room full of roses. It just hit me." Spencer wrote the song in 15 minutes.

"What makes a hit song is a perfect marriage of melody and lyric. Because he achieves this so often, Irving Berlin is the greatest composer of them all, in my opinion."

BOB TUBERT

Few songwriters in the country music field are as flexible in their talents as Bob Tubert. He writes country lyrics—"You're the Only World I Know," which he wrote with Sonny James; r&b—"Please Don't Hurt Me," recorded by Chuck Jackson and Maxine Brown, among others, that Tubert wrote with his wife Demetriss Tapp; standard music—"Satin Pillows," which Tubert wrote with Sonny James and Bobby Vinton recorded for a hit record; rock 'n' roll—"Ring Dang Do," recorded by Sam the Sham and the Pharaohs, which Tubert wrote with Joy Byers.

The secret of songwriting, he feels, "is rewriting. Songwriting is a craft. When I run into a writer who has words that can't be changed, I can only shake my head. 'Satin Pillows' was rewritten right up to the last minute. Bobby Vinton didn't like a couple of the lines. Well, he was going to record it anyway, but I wanted to please him. I went out to the parking lot behind the Columbia studios in Nashville and rewrote them while he was recording. He was right; the better lines helped the song."

Tubert was born and raised in Worcester, Mass. "I used to dig classical piano. The modern classical composers. I used to write lyrics to the compositions when I was a kid." He left Massachusetts in 1950 to go to Arizona State College on a basketball scholarship and ended up at Southwest Missouri College at Springfield. After leaving college, he was a newswriter for Station KWTO and did correspondence work on the side for United Press. Then he went to New York but instead of finding fame and fortune he found only closed doors. For 18 months he worked as a night clerk in a small hotel. "They told me not to shave Fridays and Saturdays so I'd look tougher; that was the kind of hotel it was." He spent the 18 months knocking on the doors of publishers. But without success. "The greatest encouragement came from Larry Taylor who's now with Columbia Records. He was then head of Jimskip Music. I don't think he encouraged me because of any talent he saw, he's just a great person.

"It's a good feeling now when the people who wouldn't listen to me during my New York days telephone me. My experience in New York was such that now, man, I'll listen to anybody."

Tubert now operates Vintage Music, a publishing wing of the Fred Foster enterprises. He writes alone for Vintage, but his songs written in collaboration often are published by other firms.

After 18 months in New York, Tubert left and returned to Springfield; he wrote the script of the "Ozark Jubilee" ABC-TV show the last four years it was on the air.

"I don't know really how I got to writing songs. It's only a means to an end because I intend to hit Broadway

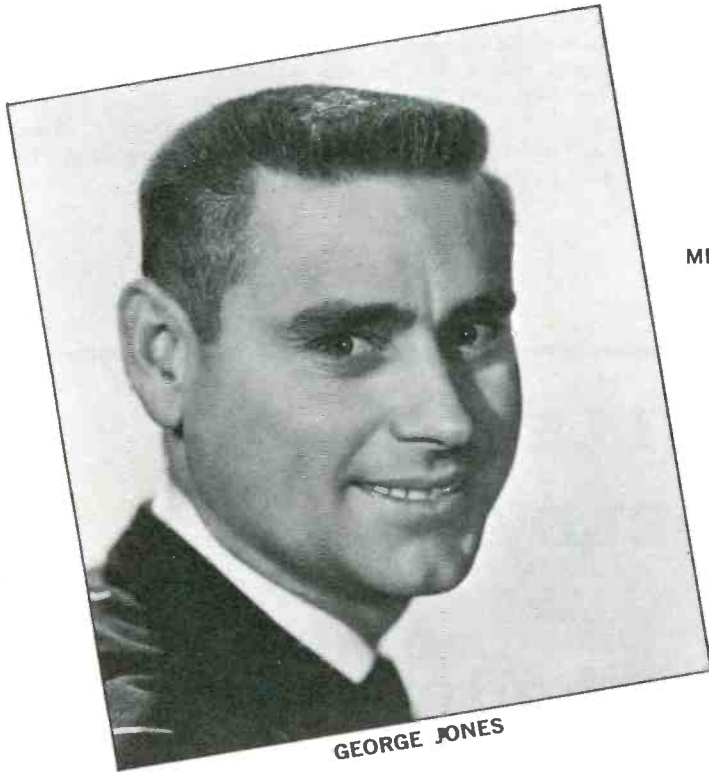
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SONGWRITER SERIES - PART II (Continued)

one day with straight drama. I want to store about two more years of hit songs under my belt. As my name gets more known, I think the chances of getting financial backers for a Broadway musical is better. Then, after that, I could turn to writing drama."

His first hit record was a collaboration—"Our Winter Love," for which he wrote the lyrics. The music was by Johnny Cowell. Don Law and Frank Jones of Columbia Records produced first an instrumental version by Bill Purcell. Before it happened, Law asked Tubert to write lyrics for it. The instrumental version became a hit, but Tubert had a part in it. His biggest money-earner to date is "You're the Only World I Know," which is on about 20 album cuts.

He usually gets his song ideas from a title and his own idea of what the title means. "Satin Pillows," for example, came after somebody was saying how rough life was for a certain girl. Another guy answered: "Rough? She's got a fancy car, fancy home on the Hudson River . . . she's got satin pillows just to cry on."

"And I thought oh, ho, ho, ho!" said Tubert. "If

somebody stops and says that would make a good song, I feel obligated to cut them in, but if they don't stop. . . ."

Often the idea for a song will come while he's driving a car. "There's a part of your mind that's free. I usually finish the song at home and I sometimes have to force myself to finish it. I'll hire musicians and a studio for a demo session; being an old newspaper man, the deadline of the session coming up helps me to write the songs. I usually go into a session with seven or eight songs."

The lyrics, he felt, is what determines whether a song is going to move or not. Since he doesn't write music, he'll sometimes be in a recording session and a musician will comment, "Man, this chord progression is weird!" Tubert will reply, "Well, I'm an English major, not a musician."

Lately, he has been writing most of efforts with his wife and "she strives for real different chords."

He said that he doesn't know why he writes r&b material. "Because I don't have the background. I was brought up in Massachusetts. I feel an empathy to the people, I think, is why I write it. It's weird."

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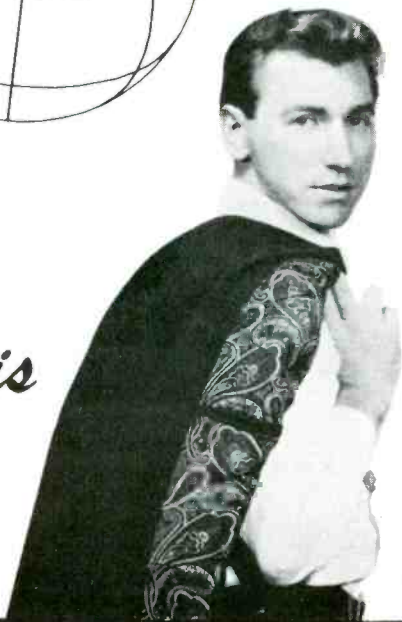
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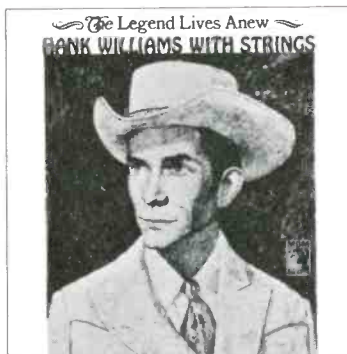


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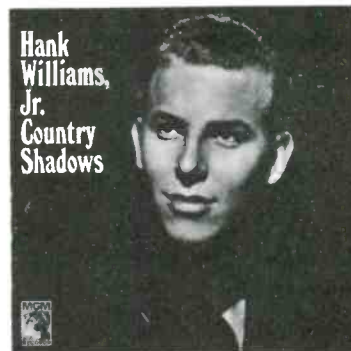
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HANK WILLIAMS!



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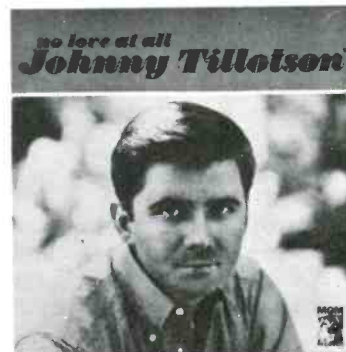
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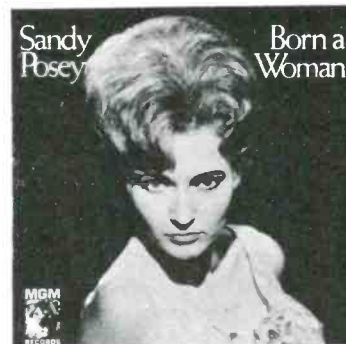
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BEN COLDER



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A Red Letter Day in the Annals of Country Music

By Maj. Talmadge F. McNabb

The warm southern sun rose early on Monday, Aug. 1, 1927, coming over Clinch Mountain in Southwestern Virginia and filling the beautiful little valley where Maces Springs is nestled, with a radiant glory.

There was to be a new experience for the A. P. Carter family that day, and everyone was excited. They arose early, ate breakfast, and made preparations to leave for Bristol, Tenn., about 25 miles away. A. P.'s sister-in-law, Maybelle, was to come down from Poor Valley, a short distance up the road, and go with them. No sooner had A. P. got the old family car started than Maybelle did come walking down the road toward the Carter home. She had her guitar. "May I take this with me?" she asked.

Of course, she could take her guitar, for the Carter Family was on its way to Bristol, in response to a talent scout call they had heard about. The recording scout sent to that area was Ralph Peer of the famous Victor Records.

An advertisement had appeared a few days before in *The Bristol Herald*. The ad requested anyone with musical and singing talent to come to Bristol, to try out for recordings. The record people had learned that country and folk music and songs and talent abounded in the Appalachian area, and they were interested in making these permanent on records to meet the demand of the ever-growing popular interest in folk music.

A. P., his wife Sara; their three children, Gladys, the oldest daughter; Janette, and their baby son, Joe; along with Maybelle, who was Sara's first

Here indeed is a historic event—the first recording of the Carter Family. In this story, Major McNabb tells how the family traveled in an old car to Bristol, Tenn., to record for Ralph Peer. It was on this talent scouting trip (August 1927) that Peer, then a field recording executive for RCA Victor, also discovered Jimmie Rodgers, considered by many the father of the country field. These great happenings are recounted here with color and warmth by the author.

cousin, loaded in the old jalopy, and headed down the valley to take the winding road to Bristol. In those days the roads were made more for wagons and buggies than for cars. The roads were either dirt or gravel, and streams often were without bridges. Some streams had to be forded. On this trip the old car broke down right in the middle of the stream, and everyone had to get out and push, except, of course, baby Joe. (Maybelle, 37 years later, would remember that event, and would look back smiling about it.)

A. P. and his family knew the ruggedness of life in Southwestern Virginia, and they could not let a broken down car discourage them. The car was soon fixed and they were on their way again.

For as long as any of the Carters could remember, they had carried songs of the mountains and valleys in their hearts. A. P. had taken an interest in music and singing as far back as he could remember. Sara had been

singing the songs of the hills, accompanied with her autoharp, from the time she was a little girl when most girls her age would still be playing with dolls.

The Carters had been known in their valley and the surrounding areas for their singing ability, their unique string music, and their harmony. They were the first of the groups to combine the guitar and autoharp for accompaniment. They had been quite much in demand at the then popular country schoolhouse socials, church events, and community gatherings. That was about as far as their fame had gone at that time, however.

Arriving in the bustling little industrial city of Bristol, unique because the Tennessee-Virginia line goes right down the middle of the main street, the Carters made their way toward the downtown section. Little did the people going about their daily duties, shopping, buying, and business, know that on that day events of such major importance would be taking place in their city. They could not know that from their city talent would be discovered that would reach out to international significance and influence.

The Carters could not help noticing that not only they, but numerous other country musicians and singers were also arriving in Bristol. Everyone, it seemed, who could sing and play the guitar and banjo, had hoped to be accepted for recording contracts. Excitement was in the air for the hopeful singers and musicians.

One young man, physically weak and frail, but full of life and enthusiasm, had arrived the day before in Bristol. This was Jimmie Rodgers, cow-

boy and railroad yodeler from Mississippi. Jimmie had rented a cheap hotel room on the Virginia side, across the street from the offices where the make-shift recording studios had been set up.

Various singers and musicians stopped before the microphone that day and rendered their favorite pieces. The important thing in those days was whether or not a singer's voice would "take" properly on the records. Some singers did well when playing before an audience, but their voices, for various reasons, did not always "take" well when recorded. This was an important moment for the Carter Family. They would not be so nervous or tense, for singing had been a natural with them, as they had been doing this most of their lives. So to make sure that nothing interfered with those first try-out songs, Sara had asked Gladys to baby-sit outside with little Joe.

In a letter to me, Gladys recalled that day. She had wanted, of course, to hear the recordings made; but, as is usual with the older sister, it fell her lot to watch after the younger children. She was only nine years old at the time, and baby Joe was only a few months old, big enough to walk, though by holding onto her hand. He was a heavy little youngster, so heavy that the little girl could hardly lift him. Joe cried, wanting his mother and father. Gladys pacified him with ice cream and continued walking with him up and down the street in front of the building housing the make-shift studio.

Back in the studio, Maybelle had her guitar ready. Standing next to her was Sara, also with her guitar, and just behind them was A. P. who was to sing bass. The blank wax record was ready, the recording machine was all set to cut the master copy. Ready. Signal! Go! And the Carter Family trio started off on their first song—the first of more than 250 songs to be recorded in the future.

That first song they recorded was none other than a rendition of an old ballad that had been handed down in one form or another for years in the Appalachian areas, "Bury Me Under the Weeping Willow." This was to become one of the Carter Family's most popular numbers. Significantly enough, the number is still popular today in the country field of music, nearly 40 years later.

This ballad was one of the songs of frustrated love affairs, and had been common in folk music for several hundred years. The stories of unrequited lovers were told over and over in ballads and music of the country and mountains. "Barbara Allen" was one of these. The "weeping willow" had been symbolic of sorrow, and was

often connected with disappointed love affairs that ended in death. Shakespeare had mentioned the willow in some of his plays. The Old Testament had mentioned those who, disappointed in some of life's experiences, had "hung their harps on a willow."

(Nine years later, the Carter Family would record "Answer to Weeping Willow," this time in more modern studios, and far removed from Bristol, Tennessee-Virginia. This time they would be in the modern Decca studios in the heart of New York.)

Sara's voice rang clear as a bell in that first recording. The particular rhythmic style of the Carters would keep the instrumentation going in a smooth beat. This song was to establish the Carter Family as musicians of great potentialities. Fortunately, too, it indicated that the Carter's voices "took" well on the wax masters, thus passing one of the most difficult tests for singing and musical try-outs.

The next number to be recorded was "Little Log Cabin by the Sea." This was a combination sentimental-religious type song, telling about "an old and faded volume, all finger worn and old," that volume being the Bible "that my mother gave to me." The song was centered more on the well-worn Bible, held precious and dear, than it was on the log cabin, the title of the song. The picture is clear and vivid: a weather-stained log cabin by the sea, an aging mother, lamplight, the storms on the ocean, and in the midst of it all, a precious calmness brought about by the precious Bible from which came faith and hope. In that home one could see more than the simple cabin and home: there was love and faith and hope and things that make life really worthwhile. This type ballad was typical of many of the Carter songs — songs of childhood memories mixed with sentimental and religious overtones.

"The Poor Orphan Child" was the next recording. This was a touching sentimental song, with religious connotations. In those days there was not the group interest, such as the welfare and state, that one finds today in the orphan and underprivileged child. It was true that orphans were often neglected and had a hard time in this world. The neglected orphan child had been the theme for many songs and poems. "The Little Match Girl" was a story of this type that most people will remember in their earlier school readings. "Motherless Children," was another song of this nature the Carter family were to record at a later time. Sara could well sing this song, for she had known sorrow in her own life when her mother died when Sara was a small girl. She knew what it was to grow up without a mother's tender

care and concern. Fortunately, though, a kind uncle and aunt took her in and reared her and helped her. This song was sung with deep feeling, as only Sara could sing, because it was born out of her own trying experiences as a child.

"I hear a low, faint voice that says,

'Papa and Mama's dead.'

It's coming from the orphan child
That must be clothed and fed."

Perhaps this song contributed at least in part in many people becoming more concerned about neglected, orphan children, and trying to do something to help them. Perhaps the prayer of that song, "Saviour, lead them by the hand, 'til they all reach that glittering strand," has been answered in more ways than one.

The fourth song to be recorded was another ballad that had been handed down in one way or another over the years, "The Storms Are on the Ocean." No one knows exactly where this song came from, but some versions of it are found in different folk songs in various parts of the English-speaking world.

"Oh, who will dress your pretty little feet?

Oh, who will glove your hand,
And who will kiss your pretty little lips

When I'm in the far off land?"

"Oh, have you seen those mournful doves,

Flying from pine to pine?
A mourning for their own true love,

Just like I pine for mine?"

Those verses had been mentioned similarly in various ballads of the hills. "Mournful doves," like "weeping willows," seemed to have cropped up often in ballads of disappointed and broken love affairs.

This ballad, like many others that the Carters were to record in future years, would tell of adventurers departing for unknown lands across the ocean, leaving behind their lonely sweethearts. "I Have No One to Love Me (But the Salor on the Deep Blue Sea)," "Sailor Boy," "I'm Thinking Tonight of My Blue Eyes," are but a few of this type ballad.

The fifth song to be recorded that memorable day was a kind of humorous, yet sad song, "Single Girl, Married Girl." Sara would remember this song years later as one that tipped off that recording session. She considered it even more popular than "Bury Me Under the Weeping Willow." Sara would sing this song with deep feeling, clear and strong, and with her whole heart back of it. While the song

continued on page 60

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Continued from page 57

was probably written for humorous overtones, there was much truth in that immature country and mountain girls did have a difficult time during their early marriage years.

"Single girl, single girl,
Going where she please;
Married girl, married girl
Baby on her knees."

The last song of that session was "Wandering Boy." This is one of the most touching songs the Carters recorded, I feel. It is the picture of the aged mother left behind, thinking of her boy in some distant place, she knows not where. She waits, she hopes, she longs for him to return. She remembers the vacant chair, the shoes he used to wear—her heart is sad, as she remembers. She prays that God will keep him and bring him home to her.

It is significant that of all six of the Carters' songs to be recorded that day, each one speaks of some sad experience in life. These songs were popular because they presented the realities that so many people knew. Life for many was not so easy; there were those who knew poverty, hardship, loneliness, broken engagements, disappointments. One can see the girl whose heart is broken because her lover left her on her wedding day, as in "Bury Me Under the Weeping Willow." One can see the "old and faded" Bible in the little log cabin by the sea; the orphan child, with no mother, no father, crying for bread. One can see the "wandering boy" far from home, the mother waiting his return. Poets, artists, and songwriters had been featuring these for many years, but it was the Carter Family that first brought them to the world in permanent recordings. They gave a picture of a very true part of American life, a picture that will forever be a part of our tradition. It is a picture we do not want to forget.

When the Carter Family was through with their recordings, Ralph Peer knew that the Carters would make country music history. Of all those who tried out that day, only the Carter Family and Jimmie Rodgers were accepted for contract. Both would leave the studio that day to go on to country music fame.

The Carter Family packed their musical instruments in their car and headed back the 25 miles to Maces Springs. They did not know at that time that they had made songs that would soon be reproduced by the tens of thousands and would be heard in nearly every city, village and hamlet over the nations. They did not know that the demand for their records would so increase that recording session

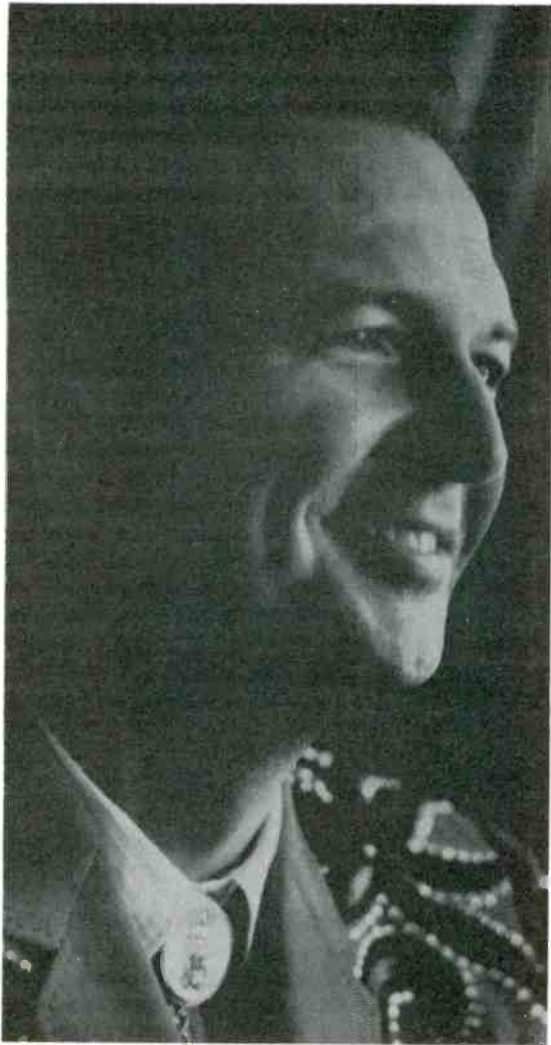
after recording session would be conducted by them in the years ahead. They could not know that the future would mean recording sessions and dates in some of the largest studios in the United States, in some of the largest cities. The future would mean recording sessions in such cities as Camden, N. J.; Atlanta, Memphis, Louisville, New York and Chicago.

Neither could the Carter Family know on that trip back to Maces Springs, following their first recording session, that within 10 years from that time, their songs and music would be carried over one of the most powerful radio stations in North America, reaching into nearly every section of the nation.

A. P., Sara, and the three children went back to their farm at Maces Springs. Maybelle went back to her home just a little farther up the road at Poor Valley. They would continue to sing their songs—for singing and playing their instruments was a part of their life. They would attend the little white, wood frame Mount Vernon Methodist Church in Maces Springs, the church that A. P., as a young man, had helped build. He had cut down the trees, and hauled the logs and timber that went into the building.

Crops were to soon be harvested as the fall approached. The Carters would stay close to the people in the valley they loved, close to the good earth, close to nature, and close to the mountains and the valley. In fact, those mountains, such as Clinch, and those valleys and green fields of old Virginia, would be the inspiration for a multitude of songs. Such an environment made their songs ring with freshness, a reality, and a spontaneity that could not help endearing their songs to the people who heard them, and would make their songs to become classics in the country music field.

Yes, Aug. 1, 1927, was a memorable day not only for the Carter Family, but for the entire music world. It is a day that made history. If you visit Bristol nowadays, you can go downtown, and over on the Tennessee side you can still see the three-story officelike building where the Carters conducted their first recording session—on the third floor of that building. The ground floor is a shoe store, the other stories are used for offices and storage. That building cannot but be somewhat hallowed by folk and country music lovers—for it was there on that Monday, Aug. 1, 1927, stars were born: The Carter Family and Jimmie Rodgers. From that starting point they were to carry their songs of the mountains, the railroads, the valleys, and plains, to a world that would be waiting for the distinct music and message they had to offer.



Hank Tompson's First on Warner Bros.

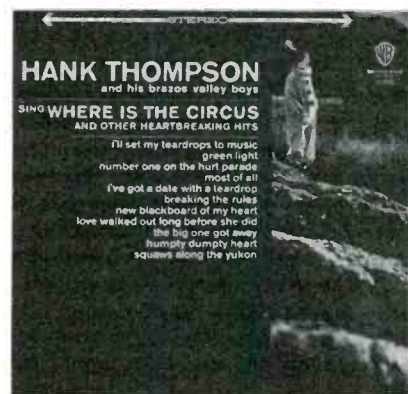
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PARKING LOT SITE WAS SCENE OF GLORY



Where this building once stood is now only a parking lot in Bristol on the border of Virginia and Tennessee. This was the site, upstairs, of the first recording sessions of Jimmie Rodgers and the Carter Family.

EDITOR'S NOTE: Alton Waters, a reporter on The Herald-Courier in Bristol, Va., was assigned by Billboard to track down a building that, for all of its historic qualities, had faded into the past—the building where Ralph Peer, the man who later founded Southern-Peer International, first recorded Jimmie Rodgers and the Carter Family. Here's the story:

By **ALTON WATERS**

Although it is certainly not the most likely place for such an occurrence, a location now occupied by a parking lot in Bristol, Va.-Tenn., was the site of the first recording session for four of the greats of country music.

Monday, Aug. 1, was an anniversary of the 1927 session which saw yodeling cowboy Jimmie Rodgers and the original singing Carter Family cut their first records in one of the upper stories of a building on the Tennessee side of a street which also serves as a State line.

The building, at 410 State Street, later housed a radio station until it was partially destroyed by fire in February 1945. It was razed several months later.

According to Bristol music store

owner Cecil M. McClister, A. P. Carter, his wife Sarah and her sister Maybelle, who later took the name Carter for professional purposes, often came to his firm from their Maces Springs, Va., home.

When McClister learned that a representative for the Victor Record Co. was to come to Bristol for a 10-day recording session, he persuaded the Carters to audition for him.

The representative, says McClister, was Ralph Peer, who was recording for Victor for one of the first times. He had formerly worked for Okeh Records, which operated then in the vicinity of Atlanta, Ga.

While employed by the Okeh Recording Co., Peer had become acquainted with a singer from Asheville, N. C. Since the singer had never recorded, Peer asked Jimmie Rodgers to come to Bristol to cut some records.

At the time, Victor made records by the acoustical method.

This entailed the use of several draperies and a great deal of machinery, all of which Peer set up in a room in the second or third story of the State Street building. No one was ever allowed to see the recording equipment, which was hidden behind the draperies in such a way as to expose only a Victrola horn.

Records were sometimes remade as many as five or six times before the

desired quality of sound was achieved, with the entire operation being run on an experimental basis until the proper effect was achieved.

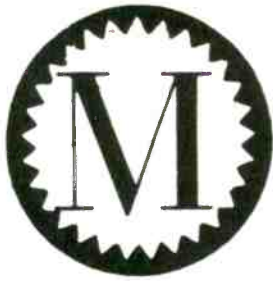
The original disk was made of wax, and from it a steel die was made from which all the other records were pressed. The 10-inch disks were made of lampblack mixed with a shellac base, then hardened. They were played at 78 r.p.m. and sold for 75 cents.

Since the public could audition for the chance to record, the Carter Family did so with the result that they made two records during the session. Jimmie Rodgers also cut several records during this time.

The Carter Family records were successful, as were those of Jimmie Rodgers and later, McClister believes, the Carters' records outsold all other in the Victor catalog.

After they had made their first recordings, McClister says, Peer sent him a check on two or three occasions and told him to put the Carters on a train for Philadelphia. There someone would meet them and take them to Victor's Camden, N. J., headquarters, where the singers later recorded many other songs.

Peer also returned to Bristol nearly a year later and again recorded the singing family in a building near the one where the original session was held.

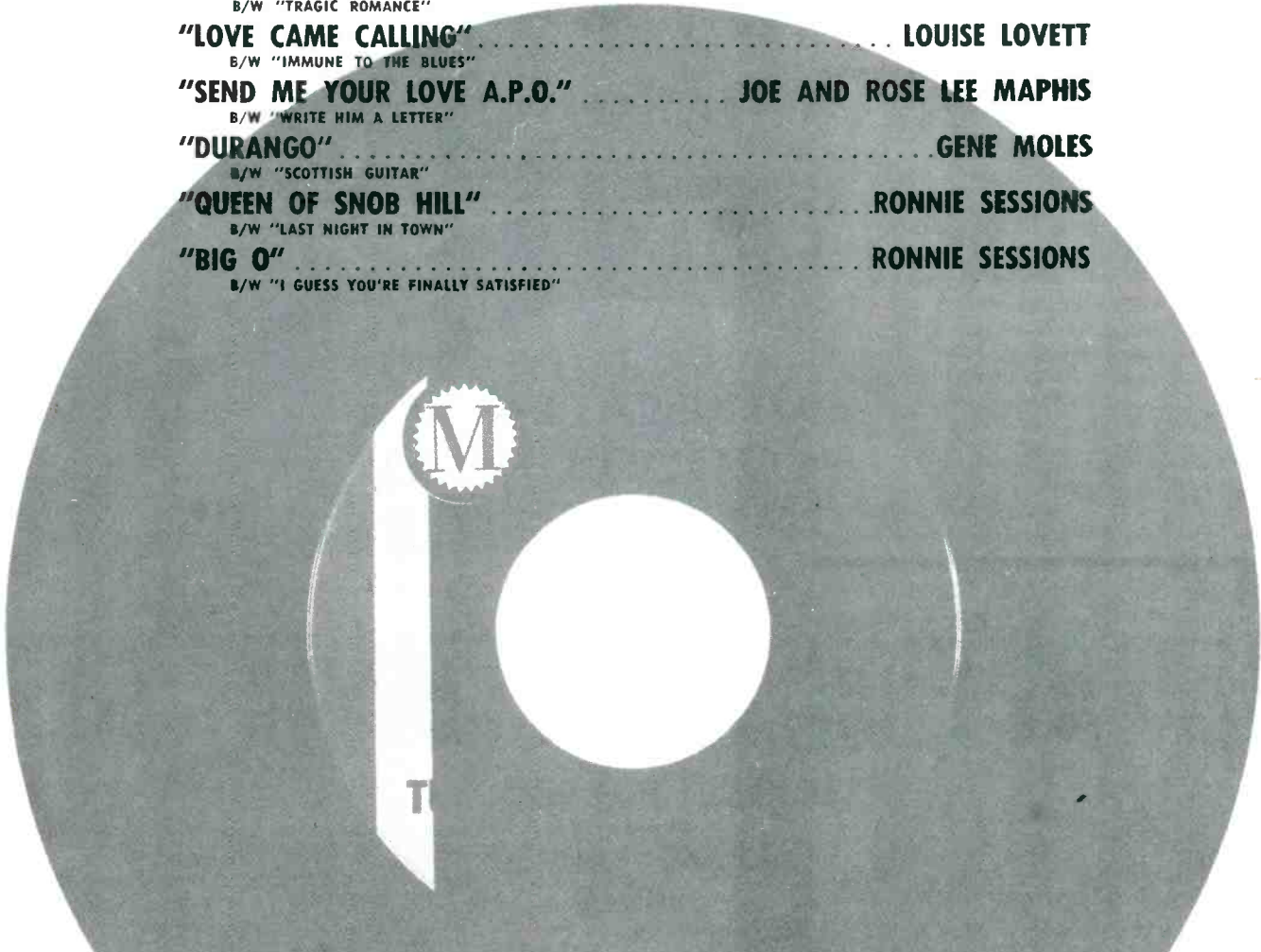


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Karon Rondell looks every bit a farmer's daughter as she does a song on her half-hour KLPR-TV show, which the station is syndicating. A record, nightclub artist, Miss Rondell has received national exposure via TV commercials, including one for *Seven Up*.

Country music with a zing is offered by Jim Bybee and the Bravados each Saturday night over KLPR-TV, Oklahoma City. With the exposure on a show like this, a group can receive many job offers to fill up the rest of the week.



KLPR-TV PIONEERS IN COUNTRY VIDEO

Right now, KLPR-TV is probably the only one of its kind. But not for long. The UHF TV station is so successful that owner Jack Beasley, a veteran performer and country music impresario, has applied for UHF TV permits in Tulsa and Fort Smith, Ark. They, too, will be country music TV stations.

KLPR-TV went on the air in Oklahoma City June 1, 1966. By August it was in the black with a \$35,000-a-month operating budget. The station's broadcast day is 4 p.m. to midnight daily, a total of 56 hours. And, of this, 25 hours is live from the station. Music makes up 75 per cent of the total programming and nearly all of it is country music.

Beasley actually refers to his station as a "country and western" station; the programs that aren't music are predominantly westerns like the Gene Autry and Roy Rogers series or western movies. Tim Holt, the cowboy movie hero, is host for a western movie segment.

But it's the station's live country music that makes the station not only unique, but profitable. Beasley feels that country TV is "the greatest thing since button shoes."

"In the first place," he said "I think it's a service the people in this part of the country had been waiting for. But also, I think that live local TV is the answer for any UHF or even a local station in trouble."

The networks, he said, do not take into consideration the Midwest in their programming. "Take the Jimmy Dean Show on ABC. It carried the No. 1 rating here, but the network canceled it because it did not do that well in the East. Local stations have the greatest opportunity ever with live programming. Our results have been fantastic because people like live talent shows."

Beasley is a natural for a country music TV station—he owns full-time country music radio stations KLPR, Oklahoma City; KTCS-AM-FM, Fort Smith, Ark.; KTOW, Tulsa; and has

purchased KFAY, Fayetteville, Ark., subject to FCC approval.

Live music shows include a three-hour "Salathiel's Barn Dance" each Saturday night.

"The crowds turning out for this show, which features the best local country music talent, became so great that we had to hire an off-duty policeman to handle them," said TV station manager Jerry Wiedenkiller. "We had over 300 people in the studio at one time."

Owner Jack Beasley does an interview show of his own Monday through Thursday evenings. Besides a staff band, Beasley occasionally interviews a country music artist and plays their records. His interviews range from a local girl who made national news for being arrested for cutting her lawn in a bikini to having a local restaurant set up shop in the studio and fry chicken for the entire audience.

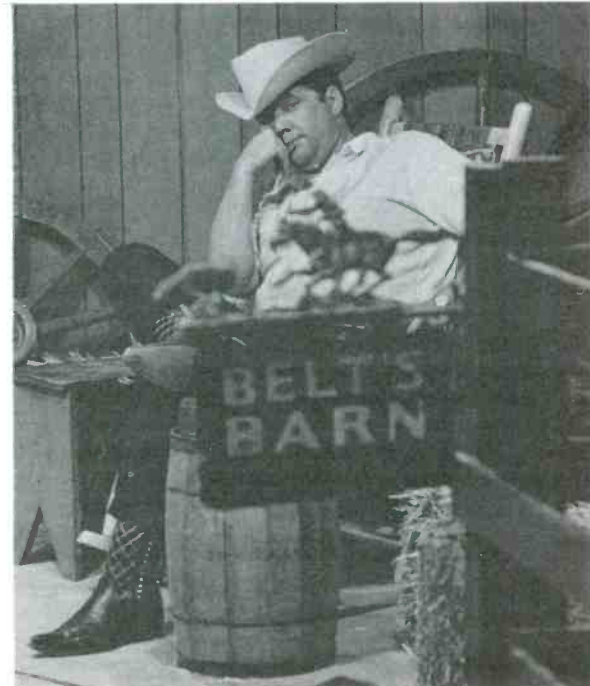
Wiedenkiller said that Beasley "deals in controversy, entertainment, and show business . . . and it's not



The Conway Twitty show seen live on KLPR-TV is now being offered to other TV stations via syndication by Big Chief Broadcasting. Twitty is just one of the many country music performers who've pitched in and helped launch the country music TV station in Oklahoma City.



Everybody from country music artists to clowns are fair game for Jack Beasley's interview-music show, "Oklahoma Tonight," a local version in a country music sort of way of NBC-TV's "Tonight" show. Besides KLPR-AM-TV in Oklahoma City, Beasley owns three other country music radio stations.



Jim Belt hosts a TV version of a radio deejay show, only he introduces taped songs of country music performers singing instead of records. KLPR-TV obtains many of its video "singles" from the Music Capital of the World—Nashville.

unusual for a crowd of 50 people to gather in the studio."

Jim Scott's "Hopalong" show is a teen-oriented live half-hour Monday through Friday at 5:30 p.m. featuring local rock 'n' roll bands and dancers. Then, the Jim Belt show at 6:30 p.m. daily is a TV version of a good deejay show.

"We have an agreement with a Nashville station wherein they provide us video tape for single numbers of their performers. And we do the same for them," Wiedenkiller said. "On Belt's show, he introduces the single numbers on video much as a deejay would introduce records on radio. Belt also brings in good country music talent appearing in the various clubs and dances in Oklahoma to have them perform live."

At 7 p.m. on Tuesday is a show called "Guitars Unlimited," on Thursday at the same time is a half-hour show featuring Conway Twitty live. The Twitty show is one of three that Beasley is syndicating for national distribution; the station already has

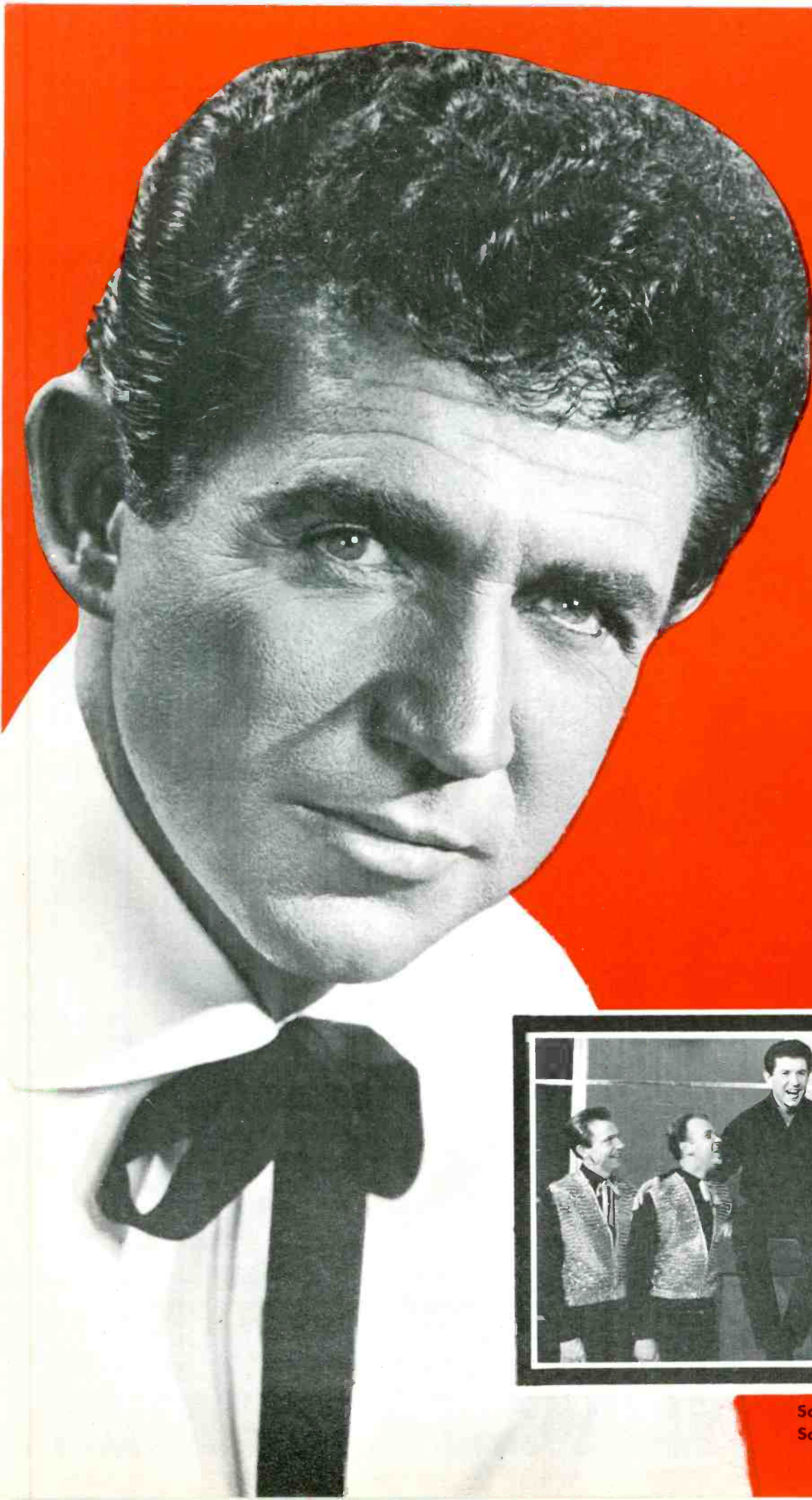
more than a dozen shows in the can. Other half-hour country music shows that Beasley is syndicating include a Faron Young show and a show featuring Karon Rondell.

At 7:30 p.m. Mondays is a Melvin Nash show which has a popular local following. The Kinsmen perform in this time slot Fridays. At 8 p.m. Wednesdays is a half-hour polka music show. Wiedenkiller said, "On the outskirts of Oklahoma City, in a suburb called Yukon, there is a large settlement of people of Bohemian and Polish extractions. They have their own polka band, dancers, and an emcee who can out-Welk Lawrence. The show is lively, features a great deal of broken English, and has as much mail as almost any other show we're telecasting."

The live Dee Page Show occupies this time slot each Thursday. At 8:30 p.m. each Friday is an hour country teen style music show. "Oklahoma Country Gentlemen" and "The Bill Anderson Show," via tape, are shown at 9 p.m. Monday and Tuesday.

Sunday also has a definite country music flavor. The Imperials Quartet has a 5:45 p.m. show. The Bob Poole show is 6-7 p.m. The Jim Bybee show comes on at 8:30 p.m. Yvonne Devaney has a 9:30 p.m. show.

Wiedenkiller said that, from TV set distributors and TV repair organizations, "50 per cent of all TV sets in our 60-mile coverage radius are equipped to receive UHF. In our selling, however, we quote only sets with the metropolitan area which consists of Oklahoma County, Canadian County, and Cleveland County. The UHF sets within this area alone amount to 96,600 homes. Another less accurate, but extremely heartening sign of our reception is audience acclaim. Daily the station receives letters; I would say that the mail pull averages 50 letters per day telling us of programs they like best within our schedule. No program goes without fans." Via carriage on three different cable systems, and others in the offing, the station has a widespread coverage of Oklahoma.



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When Bob McCluskey turned in his California music business credentials last year for a one-way ticket to Nashville, it became the fruition of a 20-year romance carried on for most of that time from the distant points of either New York or Hollywood.

But the distance never really got in the way. McCluskey, a tall, swarthy, mustached man who loved the California life, also had powerful Music City ties stemming back to the mid '40's. At that time he became acquainted with such legendary Nashville figures as Jim Bullet, Randy Wood, Wesley Rose and Wesley's late father, Fred Rose.

It is, in fact, on such names as these that McCluskey's personal recollections of the country music capital are built. For, in a very real sense, Nashville is a story of the names of people whose big, little and medium-sized contributions helped transform the rough-edged, but simple and honest music of the Southern hills into the broadly based music with the Nashville sound that in 1966 knows no geographical boundaries.

McCluskey once served as an advertising salesman for *Billboard* in the mid and late '40's and it was in that period that he broadened his acquaintance of Nashville music. It was people like the Roses and the Randy Woods and the Jim Bullets "who got me hooked on country music and eventually more involved in the field," McCluskey reminisced recently.

"Almost 20 years ago, in 1948, I took a job handling pop promotion and advertising for Victor. One of the things I remember best was taking Perry Como out on a long road trip visiting disk jockeys, one-stops and distributors. It was quite an experience, and Perry and I both learned something about what goes on out there. When we finally got back, Perry up and recorded a country song, Slim Willet's 'Don't Let the Stars Get in Your Eyes,' which turned out to be quite a hit. Not too long after that I got much more involved with country when I got the job of sales manager for country records at Victor. I got pretty familiar with the whole Nashville thing and even worked a little with WSM setting up its annual jockey convention."

In those days, McCluskey says, "the big names were Tubb, Foley, Roy Acuff, Eddy Arnold, Cowboy Copas and Hank Williams, and pretty soon we saw pop artists like Joni James and Tony Bennett cutting Hank Williams' country songs. You also had the country bluegrass band with fellows like Bill Monroe and Bill Carlisle with those hoedown fiddlers.

"The bluegrass stuff was really

A 20-Year Love Affair With Nashville



Bob McCluskey

country jazz because there was a lot of improvising, and even now this kind of group is terribly popular, especially with the college kids. And today, you have a lot of the traditional types of artists, singing in that undiluted country tone with the steel guitar and the other guitars and bass. People like Carl Smith, Webb Pierce, Lefty Frizzell, Bill Anderson, Ernest Ashworth, Roy Acuff and Kitty Wells all work this way in just the same style.

"In those times," McCluskey continued, "there were things they just never did that sort of characterized the music. You'd never hear horns, never! They'd say 'get those bugles out of here' if you ever tried to bring in any brass. Well, the main difference today probably is that there are no taboos left. Out of all the earlier stylings, you have what they now call the Nashville sound. Well, what is it really?"

"First of all, you've got a loose feel to it all. There's a driving bass, and it can be a string bass or a bass guitar. You can have a Floyd Cramer playing piano, which is good piano but much different than a traditional country piano. You can even hear horns now and you certainly almost always have a choral background which you'd never have heard in the old days."

McCluskey can rattle off dozens of the big names who did the big things with country music down the years. One of the first that comes up is Eddy Arnold. "Eddy helped broaden the base like few others did," said McCluskey. "He was the king in terms of sales. He wanted to reach out beyond the pure country belt to the people who just appreciated country. And he did it with records like 'I Really Don't Want to Know' and a lot of others. Eddy also had the Purina radio show that was broadcast all over the country.

"Frank Walker was also one of the great men of country music. He was very close to Hank Williams and to Fred Rose. He was so impressed with Fred that he had him cut a lot of the records that his company, MGM Records, put out. Fred himself was one of the really important contributors. A great writer who was from Chicago but when he moved to Nashville he eventually became one of the greatest song doctors of them all. Of course, his friendship with Roy Acuff brought about Acuff-Rose when Roy insisted that Fred set up a publishing company and Roy put up the money to do it.

Mitch Miller helped spread the word about country music too by getting

Continued on page 70

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Continued from page 68

his artists to record country songs, particularly those written by Hank Williams. You could never under-rate what Hank did for the field with his songs which practically every pop artist does at some time or other. Chet Atkins is another man you can't ever forget. As an a&r man, he's tops, and he's made a lot of his country artist pop records that became big hits. I mean people like Jim Reeves, Skeeter Davis, Bobby Bare, Eddy Arnold and others, too.

"Chet has always been a great musician and I can remember how he used to dig guitarists like Django

Reinhardt. I got him a set of Django's records once.

"Fellows like Don Gibson have helped spread the country gospel too with good records and wonderful songs like 'Oh Lonesome Me.' But there were other influences too in making country go big-time. A lot of it started with World War II when our Southern boys took their harmonicas all over the world singing those country songs. And what they didn't spread around, WSM in Nashville did. And then Jimmy Dean did so much in the more recent years with network television. He educated people a little to the fact that country music could also be professional and good entertainment."

McCluskey himself goes back to the earlier Nashville days when Hugh Cherry was still on WMAK as a country deejay; when Uncle Joe Allison was on the same station and when Bill Lowery was known simply as Uncle Eb on WGST, Atlanta. That's all a long time ago, and McCluskey moved on into artist management, back to Billboard as West Coast advertising manager and eventually into West Coast representation for various publishers, including Acuff-Rose.

Now, like the long absent traveling salesman, the pull of an adopted home is too strong, and McCluskey has succumbed to the lure of Nashville, where he has become assistant to Acuff-Rose President Wesley Rose. And so, country music—and Bob McCluskey—have moved on to bigger things.

"Country music will continue to change subtly," McCluskey added, "but it's always going to be around. Right now it's sometimes hard to draw a clear line between what's country and what's more purely pop. This will change, I think. Gradually, people will come to know better the real nature of the music and they'll be able to say, 'this is country, and this is not.' But believe me, there'll always be country music."

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COUNTRY MUSIC

What's in a Name?

By JOHN LAIR

Editor's Note: John Lair, who produced local radio and network shows in the 1920's, was with the WLS "National Barn Dance" 1928-1937, and later produced the "Renfro Valley Barn Dance," Renfro Valley, Ky. He's been with WLW, Cincinnati, and WHAS, Louisville.

With the attention being given to new things to do for and to country music, it is to be hoped that somebody will come up with a new and better name for it.

None of the names given it so far have been definitive enough. First we called it "mountain" music, which covered only one division of it. Next somebody labeled it "hillbilly," which had the same limitation, plus intended belittlement. "Country" music came next and seemed the best title at the time but has an implied geographical distinction that no longer exists. Country people read the same newspapers, see the same TV and movies and listen to the same radio programs as city folks do. There is no difference in their musical tastes.

Making it "Town and Country" did nothing for it. The renewed popularity of the five-string banjo evolved a new name, "bluegrass" music, definitely a misnomer. This was exactly the old mountain grouping of fiddle, banjo and guitar, the original country music of earliest radio, typical of the Kentucky mountains and the direct opposite of anything connected with the Bluegrass region.

Lately the appellation of "American" music has been suggested. It has a nice sound but no definite meaning. Any song produced in America is American music and could not be limited to any one type or division.

What is needed is a name that would fit our music and no other. When we speak of operatic music everybody knows exactly what we mean. Classical, patriotic, religious, rhythm and blues—all these titles clearly indicate a definite type of music. When we mention country music it could mean anything from Chubby Parker's "Stern Old Bachelor," the first of its kind ever sung on radio, to Eddy Arnold's or Ray Price's latest chart topper.

We should have a sound name for a hard core center of country mu-

sic. Progress and change, fad and fancy, will continue to lead away from it temporarily, but the pendulum of proper regard will always swing back to it. Country music, like other kinds, will endure many surface changes. The present highly touted swing toward fancy arrangements, loud instrumental backgrounds and a direct bid for a place in popular music is one of these. I have no fault to find with anyone's preference in music or ideas of change. So far as I know I was the first, some 30 years or more ago, to add a bass fiddle to a typical folk and mountain music group, and certainly the first to add the Hawaiian guitar, now with steel strings and electrification with which I claim no connection.

The point I want to make is this. Everybody who comes up with any change in country music that will sell a record or attract a dollar to the box office is going to lead off with a new trend. If it doesn't succeed, the swing will be back to fundamental country music. If it does succeed, it may carry so far that it will go into a new category. In any case we need to preserve a recognized basic form for the many thousands of quiet listeners who never leave it, as well as for those who will eventually find their way back to it.

It's the enduring form of country music with which I am concerned, not the come-and-go variety. I was greatly encouraged some time back when college students and teen-agers in general started showing a decided interest in genuine folk music. It looked as though a cultural revival might be in the making. Then some of our overly ambitious and overly confident youngsters started substituting for the folk songs their own compositions and ran the whole thing into the ground.

Anyone who thinks he can write a folk song has the wrong conception of the whole thing. It is not a folk song until it has gone through due process in the hands of the masses and proved its right to the title. It takes time to make a song a folk song.

In more than 30 years' radio work confined strictly to folk and country music, I have formed my own idea of what country music really is. The conclusions are not entirely my own. I have been governed not only by my own experience but by the find-

ings of others. Occupying a place of honor in my really extensive source music library here at Renfro Valley is a five-volume set of "The General History of Music," by Charles Burney. This is the very rare first edition of 1776 and purports to give the history of music from the beginning of mankind up to that date.

Dr. Burney in this work attempts to get at the fundamentals of music appreciation by the question and answer method. Among other things he asks: "What kind of musical tones are most grateful to the ear?" In answering his own question he says, "Such as are produced by the vocal chords, and next to singing, those which approach the nearest to vocal."

His next question is "What kind of music is most pleasing to mankind?" In his answer to this he declares that trained musicians like best music with novelty and refinement and intricate arrangements, then goes on to say that the untrained masses prefer the music which is most familiar and common.

The good doctor's answer to these questions are as applicable today as they were when he first made them 190 years ago. You have only to study Shakespeare and the Bible to know that fundamentals of human nature do not change. Styles, fads and fancies change with the seasons, but certain traits and reactions do not. It is well enough to change with changing times and tastes but equally important to not close the door behind you on fundamentals.

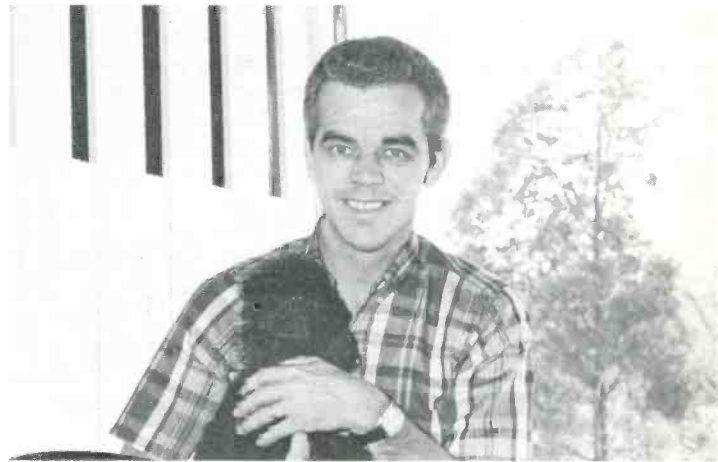
Here is my idea, for what it is worth, of what for lack of a better name we call presently country music. It must be natural. A singer with a good natural voice, without the arty phrases and artificial enunciation of the trained professional. A song based on natural emotions, be they tragedy or comedy, and sung with feeling. Accompaniment by natural musicians, not so adept and professional that they are striving to impress other musicians and to heck with the listener. Also they must fully realize that the song and the singer are the focal point of the whole performance. Their duty is to back him up, not drown him out. If instrumental music is programmed, then get the singer out of the way and turn loose and give the musicians their chance at the spotlight.

We need a descriptive, definitive name for this kind of music and those who wish to stay with it. It's a free world. Anybody is entitled to do what he pleases with his musical abilities and preferences. Those who wish to go off on various tangents and experimental ventures are free to do so, only let's not try to fit one name to all these varied fields of music.

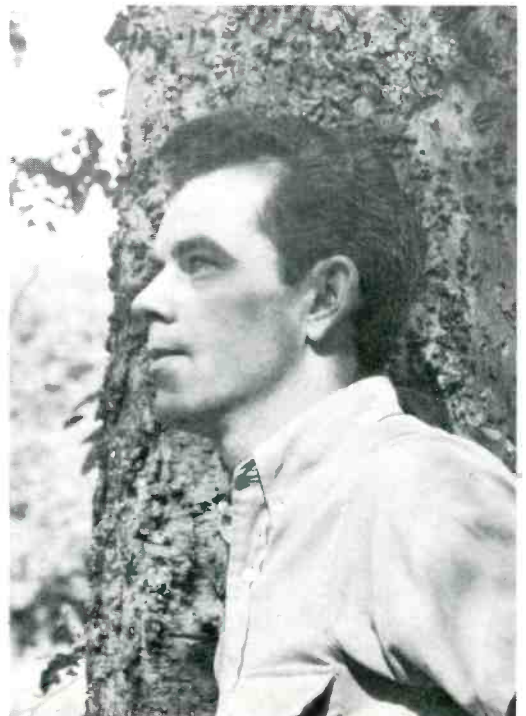
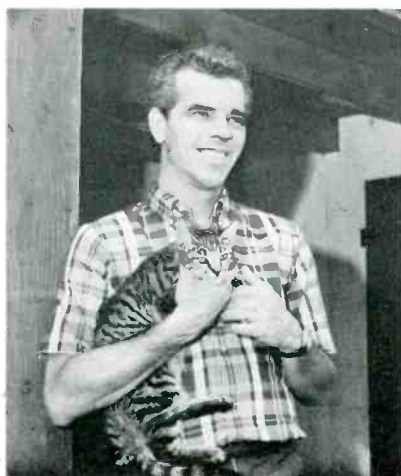
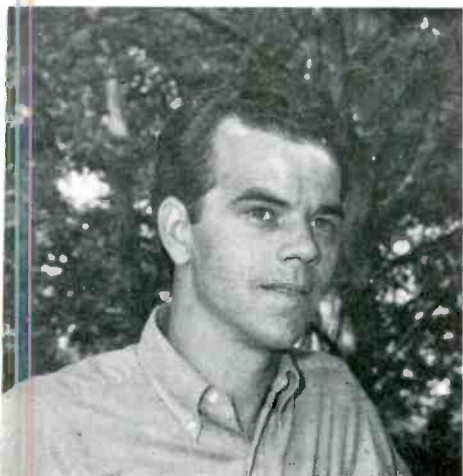
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Through the Years with MIDWESTERN HAYRIDE

By **BILL McCLUSKEY**
WLW, Cincinnati

A short time ago my old friend Bill Sachs, who has covered many of the top country shows for more years than he is willing to admit, asked me to do a nostalgic story for the World of Country Music.

I didn't know quite where to begin—Gene Autry, Lulu Belle and Scotty, Red Foley, the Girls of the Golden West, Millie and Dolly Good, Aunt Ida (Margaret Lillie) and Little Clifford, George Goebel, Bradley Kincaid, Homer and Jethro and Bonnie Lou.

Mentioning George Goebel brings to mind his first road show. George in those days was the boy cowboy star of the "National Barn Dance" and was a great show stopper with his yodeling and western songs. Earl Kurtze, WLS Artist Bureau, decided George was ready to headline a road show of which I was in charge as emcee during a school vacation, I guess he was about 14 at that time.

Well George's mother was a little worried about him going on the road, so I was called in to meet Mrs. Goebel and told by Earl Kurtze to watch over George. We left on the road show scheduled to play the Butterfield circuit in Michigan, which was big time in those days. Being George's senior by 12 or 13 years, I took my assignment seriously, George and yours truly have laughed about this since on his periodic appearances in and around Cincinnati. I guess Old Man McCluskey was a little bit too strict.

My first experience with c&w shows was in 1933, when George Biggar, then program director at WLS, Chicago, hired me to sing Scotch and Irish ballads, which I had done on Pittsburgh radio for a number of years. Biggar was responsible for the success of a lot of country and western talent and programs. In those days, he was directing the granddaddy of them all, the "WLS National Barn Dance," packing them in every Saturday night for two shows at the Eighth Street Theater, Chicago, and making personal appearances during the year at theaters, auditoriums and fairs under the able direction of Earl Kurtze and George Ferguson, who formed the WLS Artist Bureau.

Among some of the top names we remember of those days in addition to those already mentioned were Hezzie and the Hoosier Hotshots, Uncle Ezra, Mac and Bob the great singing team both of whom were blind and had to be led on and off stage, the Prairie Ramblers, The Arkansas Woodchopper, Otto and the Novolodeans, and John Lair with Slim Miller and the Cumberland Ridge Runners. This is the same John Lair who later formed the nationally known "Renfro Valley Barn Dance."

I could go on and on with contemporaries of those days like Patsy Montana, Hugh Cross, and Rube Transon and His Texas Cowboys featuring an accordion player named Buddy Ross who is still going great guns today, 30 years later with the Hometowners on the WLW "Midwestern Hayride."

In addition to working the "National Barn Dance," these personalities were also featured doing guest spots on other network shows. I remember one in particular when Millie



Bill McCluskey, who began his career as booker, manager and agent of country music talent with the WLS "National Barn Dance," Chicago. In the early 1930's, McCluskey switched his allegiance to WLW, Cincinnati, where for many years he served as manager of the station's talent department and booker of WLW's "Boone County Jamboree" at fairs and celebrations, chiefly in the Midwest territory. At present, McCluskey is client service director with the Avco Broadcasting Corp., WLW's parent company, in Cincinnati.

and Dolly and the Girls of the Golden West, were invited to appear on what was in those days one of the top radio shows in the country, the Thursday night "Fleischman Yeast Hour" conducted by Rudy Vallee.

This was in 1936 and the reason I remember so well is that Rudy Vallee paid for a duet but actually had a trio, as Millie who was and still is Mrs. William McCluskey, was pregnant with our oldest boy, Capt. Bill McCluskey. As I write this he is on his way to Vietnam to fly reconnaissance for the U. S. Army.

Winding up WLS "National Barn Dance" days would not be complete without mentioning the masters of ceremonies, Jolly Joe Kelly, of "Quiz Kid" fame, Happy Hal O'Halloran, Jack Holden and Howard Chamberlain, who still announces for WLW radio and television.

Well, enough of that era. Then came WLW and the start of John Lair's "Renfro Barn Dance" originating in Cincinnati Music Hall in September 1937, with the nucleus coming from WLS. It included Red Foley, the Girls of the Golden West and Slim Miller. To this group John brought in Aunt Ida from the vaudeville stage and created the team of Aunt Ida and Little Clifford, one of the top box-office attractions of all time in the vast area covered by WLW Radio, as we can attest as we were handling all personal appearances of the Renfro show which also included the Coon Creek Girls, the Duke of Paducah and others.

Then in 1938, WLW started its own western-country show under the direction of George Biggar whom James D. Shouse, vice-president of the then Crosley Broadcasting Corp. brought to Cincinnati from WLS Chicago. This was known as the "Boone County Jamboree" and was broadcast from Emery Auditorium in downtown Cincinnati over WLW.

In those days, the "Jamboree" featured Lazy Jim Day, Helen Diller the Canadian Cowgirl, Louise Massey and the Westerners, Merle Travis and the Drifting Pioneers, Pa and Ma McCormick and the Brown County Revelers, Lafe Harkness, Roy Starkey,



The roster of regulars on WLW's 20-year-old "Midwestern Hayride," produced by Avco Broadcasting and seen weekly in color on its WLW television stations in Cincinnati, Dayton and Columbus, Ohio; Indianapolis, and San Antonio, as well as in 41 additional markets in which the show is syndicated. In its appearance at the Ohio State Fair, Columbus, Aug. 27, "Midwestern Hayride" played to a record-breaking grandstand crowd of 45,000, including some 22,000 standees. Included in the photo above are such "Hayride" stalwarts as Kenny Price and the Hometowners, Charlie Gore, Dean Richards and the Lucky Pennies, Helen and Billy Scott, Zeke and Bill, Bonnie Lou, and the Midwesterners.

Red and Lige Turner, the Delmore Brothers and Grandpa Jones. So at that time, there were two successful shows originating in Cincinnati over WLW, the Nation's Station.

Then in 1939, John Lair fulfilled a dream of many years standing and with Red Foley and the Duke of Paducah established his "Renfro Valley Barn Dance" at Renfro Valley, Ky.

In the meantime, George Biggar scored another 10 strike and brought Lulu Belle and Scotty, the great box-office attraction from WLS, Chicago, to join the "Boone County Jamboree." Yours truly joined WLW to head up the WLW Artist Bureau covering the searching for and hiring new talent and expand the personal appearances of WLW talent over the vast area covered by this 50,000 clear-channel giant of the airwaves.

With the talent which then and later included such well-known personalities as Hal O'Halloran formerly WLS, Bradley Kincaid the perennial favorite, Hugh Cross and His Radio Pals, the Girls of the Golden West, the Lucky Pennies, Captain Stubby and the Buccaneers, Natchee the Indian, Rome Johnstone and the Trailblazers, Curly Fox and Texas Ruby, Hank Penny and His Band, Dean Richards and Judy Perkins, Little

Jimmy Dickens, Chet Atkins, and Homer and Jethro.

In 1945, we changed the name of the "Jamboree" to "WLW Midwestern Hayride" changed the format somewhat as we wanted a higher type corn, "Twenty Gallons to the Acre."

It was then that one of the greatest natural performers and still the sweetheart of the "Hayride" joined the show and therein lies an interesting story of how Bonnie Lou came to WLW. In December 1944, Bill Sachs of Billboard and yours truly from WLW, were on our way on the afternoon train to Chicago to cover the International Showman's Convention at the Sherman.

Bill and I were in the club car having a light refreshment or two when we fell into conversation with a young salesman from Kansas City and naturally we exchanged information regarding our respective occupations. This gentleman proceeded to rave about a young teen-age country and western singer named Sally Carson who in his opinion was the best in the business and was heard over KMBC, Kansas City.

We asked him to get Sally Carson to send a transcription of various songs and pictures. She did and then we asked her to send another recording singing "Freight Train Blues," a

number made famous by our old friend Red Foley. She did, we hired her at WLW, changed her name to Bonnie Lou and today, 20 some years later, she is still riding the top waves of popularity on the "Midwestern Hayride."

So you see a star was born because two guys got thirsty on a train trip to Chicago.

No town or spot was too small for these shows to appear, all we required was a theater, auditorium, grandstand or tent big enough to seat the public as they would flock from all over to see and meet their favorites of the airwaves.

Then came television, and WLW, through its Cincinnati outlet WLW-T, officially went commercial Tuesday, Feb. 9, 1948, if my memory serves me correct and the "Midwestern Hayride" became a commercial television operation the following Saturday, Feb. 13, has continued to be a weekly television must and down through the years has never gone on the air unsponsored making it to my knowledge the oldest uninterrupted TV commercial show in the country.

It is now syndicated on 41 TV stations throughout the country plus the five Avco stations in Cincinnati, Dayton, Columbus, Indianapolis and San Antonio.

NASHVILLE MAJOR BEVERLY BRILEY, left, was a guest of the show one night. **Tex Ritter**, a co-host of the show as well as a performer on the *Grand Ole Opry*, chats with the major above while **Grant Turner**, right, waits for a cue to spin another country music record.



WSM SPOTLIGHT

EDITOR'S NOTE: WSM's "Opry Star Spotlight"—heard all night long on the 50,000-watt clear channel Nashville station—is the friend of truck drivers and night owls throughout the South and Southwest and Northwest. But, even more important, it's a country music deejay's deejay show; it's probably listened to by more disk jockeys than any other country music radio show in the world. The total import of the show would be difficult to estimate, but it has probably been responsible for a large part of the country programming of several hundred country music radio stations through the years—because of the DJs who listen to it to see what's new in the field of country records.

February 17, 1952, was a monumental night for WSM and for country music. It's a virtually forgotten date, but it marked the night that the 50,000 watt, clear channel station went full-time, operating on a 24-hour basis, and the overnight programming was designated country music time.

The program, later to become "Opry Star Spotlight," was slotted after the 10 p.m. fifteen-minute newscast into

the early morning, when live entertainment took over. There was a live segment of music by the late Dee Simmons (of the old trio of Jack, Nap and Dee), and 30 minutes of staggered "Grand Ole Opry" talent. This, in turn, was followed by a 15-minute question-and-answer period involving country music performers, and then WSM worked its way back toward the daytime format, geared toward the urban audience of "pop and conversation" devotees.

But the cold night was for country music, and that strong signal beamed it throughout the Continent. The first host of the show (not yet called "Opry Star Spotlight") was "Smilin'" Eddie Hill, who had come to the "Grand Ole Opry" a few weeks earlier as a performer, only to make the sudden transition to country jock. Hill succeeded Uncle Joe Allison who, until then, had hosted a less ambitious but certainly successful pre-midnight undertaking.

Over the succeeding years, the show was to have a multitude of hosts: Tom Perryman, Ralph Emery, Grant Turner, Bill Claiborne, Tex Ritter and ultimately the team of Ritter and Emery. Additionally, most staff announcers pulled the shift from time to time, and

a handful of "Opry" stars of others connected with country music occasionally filled the role. But in the beginning, it was "Smilin' Eddie."

Hill was born in Delano, Tenn., in the Smoky Mountains, not far from Knoxville. As a youngster, the old biographies indicate, Eddie became a buck dancer to the fiddling of his father. He later played with his family at country dances, and won an amateur contest at the age of 17 in Chattanooga. In the ensuing years he worked at radio stations in Knoxville, Chattanooga and Memphis, and came to the "Opry" in January, 1952. His first disk jockey effort was an hour-long show beginning at 1:00 Sunday morning, titled "Opry Echoes." The all night program was "The Eddie Hill Show."

Eddie Hill was the corn-pone type country disk jockey, addressing his remarks to all the "hand-spanked, corn-fed" young'uns. Eddie built the all-night show into a program with a formidable following, and became the first of several WSM disk jockeys to be named "number one" in the country field. That was in the Billboard poll of 1956.

With the demise of live early morning talent and the subsequent increase

in length of the "all-night" show, Eddie Hill announced his departure in February, 1957, to join the "Phillip Morris Caravan." About that same time, Dee Kilpatrick joined WSM as director of the Artist's Service Bureau, and he recommended an old friend, a young Texan, as Hill's successor. That's when Tom Perryman took over the job—and it's when the show got its name.

Perryman was promotion minded. He and Kilpatrick decided to stage a contest to name the program, the winner to receive a gold-plated, lifetime pass to the "Grand Ole Opry." Literally thousands of name-ideas poured in. The winner (whose name has been lost in the records) was a "lady in the Upper Midwest," who—so far as is known—has never made use of her pass. She was the first to submit the title: "Opry Star Spotlight." Thus, the name was adopted.

Perryman stayed one year to the day, and then branched out. He purchased (with Jim Reeves) a station of his own, KGRI in Henderson, Tex. Again the clarion call went out for a successor. The show already had attained incredible popularity; the need was for a man who would retain it. Ralph Emery came along not only to retain it, but to build it to heights never before realized.

Emery had joined WSM in October, 1957, some five months before Perryman's departure. On March 1, 1958, he took over the "Opry Star Spotlight" and maintained the host spot for seven years. He left in September of 1964 for a 15-month period, only to return at the beginning of 1966. In his absence, the show was hosted by T. Tommy Cutrer and Grant Turner.

But the greatest identity of the show has been that of Emery. A native of McEwen, Tenn., he attended schools in Nashville and studied at Belmont College. He began his radio career in Paris, Tenn., and then worked briefly with other Nashville stations. After taking over the "Opry Star Spotlight," the visits of stars became legend. They all came: Burl Ives, Johnny Cash, Roger Miller, the late Buddy Holly, Homer and Jethro, Buck Owen (in his unknown days), Marty Robbins, ad infinitum.

The stories of incidents on the show also became legend. There was the time the jet aircraft, approaching Nashville, radioed the control tower with a request for Ralph Emery to play a specific song. The control tower called Ralph, he put the tune on the air, and the jet pilot heard it as he soared overhead. There was the promotional undertaking involving pre-paid long-distance calls for a brochure on the State of Tennessee. More than 3,300 calls were received . . . from all 50 States, Canada, Puerto Rico, and ships at sea. And there was the story of Dorothy Ridgeway.

This 11-year-old youngster, who lived in a small town near Roanoke, Va., was dying. Her mother wrote Emery, requesting that she receive



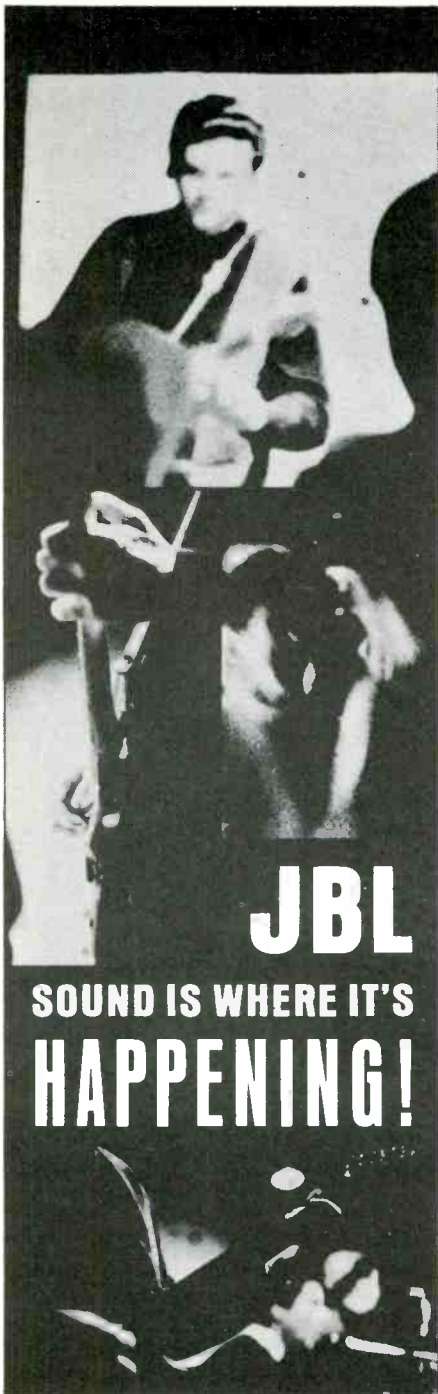
BILL WILLIAMS of WSM radio station, right, and the Wilburn Brothers greet some young country music fans.



GRANT TURNER, a former host of the "Opry Star Spotlight" on WSM, chats with two guests, deejay Fred Lehner of WYAM in Birmingham, Ala., left, and record artist Marion Worth. Artists big and small drop by the show nearly every night and often go on the air via interview or, sometimes, taking over as temporary deejay.



RALPH EMERY, co-host of the present "Opry Star Spotlight" with Tex Ritter, is on his second time around as host of the show. He helped build the show into one of the most influential country music radio shows in the world.



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some correspondence. Ralph read the letter on the air. The story subsequently was picked up by the wire services. The little girl received thousands of responses, including gifts. One gift was a doll, made by British factory workers, and flown to the United States by BOAC.

Emery, in September, 1964, left the "Opry Star Spotlight" to go into the recording and publishing business, and to iron out personal matters. Once again Grant Turner, one of the most capable airmen in the business, was called in to fill the void.

In mid-1965, the world of country music was started when WSM announced that Tex Ritter, veteran of scores of movies and long-time Capitol Recording star, was starting his "third career." He had been signed to join Turner as co-host of "Opry Star Spotlight." It was a new role for Ritter, but he filled it capably.

Six months later, with all problems solved, Emery returned to co-host the show with Ritter. Turner returned to his old time slot. During one brief gap in the Emery-interim Bill Claiborne assume the job of host. He gave it up for the publishing business.

Since January 1, 1966, Emery and Ritter have brought a new concept of entertainment to the all-night listeners. Ritter's knowledge of show business, his multitudes of friends, his wry sense of humor, his story-spinning have complemented Emery's rapid-fire approach, his judgment of songs, and his ability to interview.

Every night the stars pour in. Any one within a stone's throw of Nashville's record row makes his way to the WSM studios to appear on "Opry Star Spotlight." Although known by that name for only nine years, the show actually is 15 years old. Today guests who appear through the night frequently make the short trek down the hall to appear with Emery on his "Opry Almanac" show on WSM Television. It's an hour-long effort, 6 to 7 a.m.

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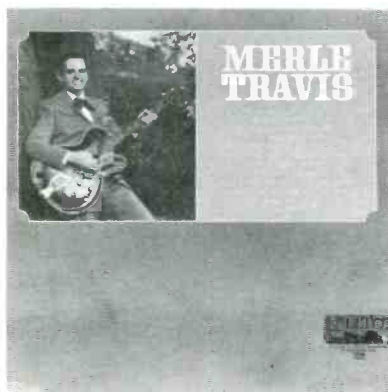
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Keep 'Opry'

Out of the Space Age

BY JOSEPH SWEAT

I JUST love 'em, every single one of them. A lot of times we come in from road tours dog-tired, but as soon as we hit the "Opry" stage and they start applauding and taking pictures, we feel like we have all the energy in the world.

"These people bring presents—I've got a whole houseful of stuffed animals and a huge oil portrait of myself given by fans—and they come to have a good time. They're the greatest people in the world."

Skeeter Davis, commenting upon the "Grand Ole Opry" audience. Every moon or so some sage observes that Radio Station WSM, Nashville, should really do something to tailor the "Grand Ole Opry" more to the space age.

"The show itself is quaint and delightful," this critic will say. "but they should streamline it, cut out all the unprofessionalism, put it in a modern building, and appeal to people who will spend big money to be entertained."

This type fellow is like the Widow Douglas, who adopted the unruly but lovable boy Huckleberry Finn in Mark Twain's novel, "Tom Sawyer." Huck Finn had this to say about the Widder Douglas:

"She makes me wash, they comb me all to thunder. . . . The widder eats by a bell; she goes to bed by a bell; she gits up by a bell—everything's so awful reg'lar a body can't stand it."

Well, that's something like it is with the "Opry" and the "Opry" audience. Getting in a car and driving half way across the country after working all week in some noisy factory is all part of it, and so is standing in a long ticket line, sitting on hard church pews, enduring another summer night in air-conditionless Ryman Auditorium, and being distracted while performers and

non-performers alike wander across the stage as the show goes on. Most of the "Opry" audience knows that the show is not really slapped together at the last minute, but still most get a warm feeling when it looks that way.

There is a good argument that if all the rough edges were smoothed off the "Opry" and it became a slick, totally professional production it would lose a great deal of its appeal. Like the widow's house where Huck Finn stayed, it would become "so awful reg'lar a body can't stand it."

It's obvious that television can bring the sight and sound of the "Opry" to a large number of people, but no amount of television can bring a loyal "Opry" fan that good feeling he gets in his bones when he goes into Ryman Auditorium for the live show. That experience involves a great deal more than simply sight and sound of the show.

Suppose we take a look at the typical "Opry" audience, the backbone of what has become one of America's great institutions.

Country music is, for the most part, the music of America's working people; so it's no surprise to find that the regular fans of the "Opry," the nation's headquarters for country music, are overwhelmingly working people. WSM has found through surveys that factory workers make up the largest occupational group, followed by truck drivers, housewives, mechanics, farmers, welders, students and servicemen. But there is always a sprinkling of numerous other vocations, from interior decorators, to bankers to baseball players.

The radio station has found that the typical "Opry" fan is a 29-year-old

city dweller and that he and three other people in his party traveled an average of 480 miles to see the show. Back home this mythical fan listens to the "Opry" on the radio, and wishes they would increase the power so he could hear it better.

Nothing bespeaks the fierce loyalty of the "Opry" fan any more than the figures on how far some of them travel, time and time again, to see the show. On one particular night recently, one fan came from London, England, another had traveled 3,000 miles (one way) overland. The typical fan has visited the "Opry" four times; on the particular night mentioned above, a St. Louis family was making its 20th trip.

Country music artists swear by the loyalty of their fans, and this is one of the big reasons why so many "Opry" stars will endure hardships to maintain their "Opry" contracts. A singer who can draw \$600 a night on the road will still jump at the chance to appear on the "Opry" for a pittance.

The reason is clear: that chubby lady who goes running down to the front of the "Opry" stage to snap her favorite star's picture often will go back home and buy every record he puts out. And she certainly will go to see him—and probably take along a carload of her friends—when he appears at the fairgrounds in her county. In other words, "Opry" fans represent one of the true solid markets in the entertainment world.

So the next time you hear someone talking about all the changes that should be made in the "Opry," suggest that he take up with Huck's "Widder Douglas." Most of the folks who count around the "Opry"—the artists, and especially the fans—would just as soon keep it on the free and easy and slightly unprofessional level of good working people.

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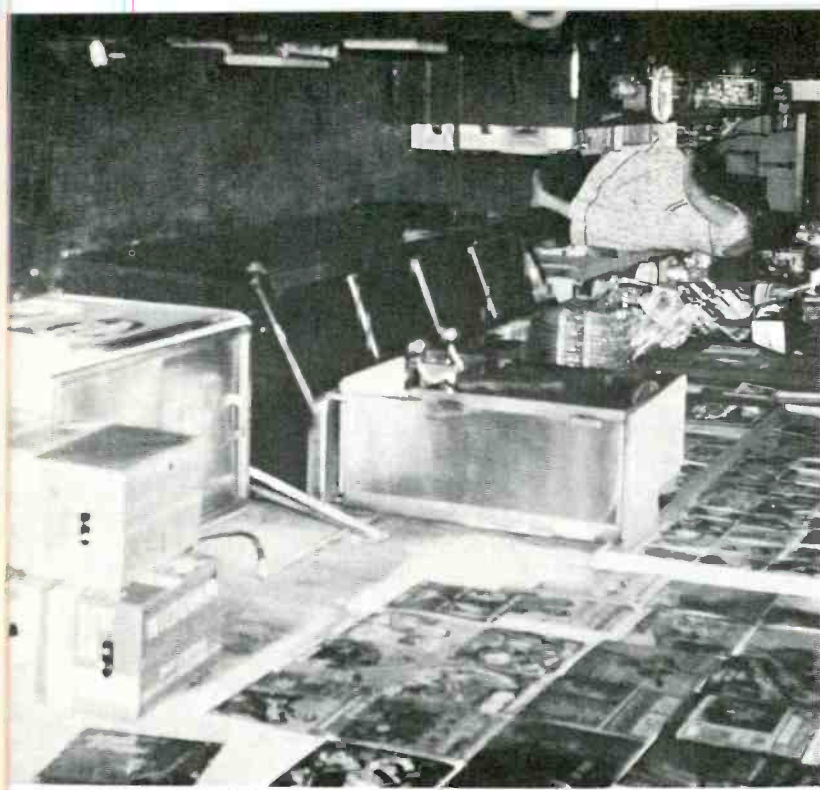
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You can go down some steps leading from the back room to the front of the bar. How long the bar has been a hangout for "Opry" artists and fans-in-the-know, few people know, but . . .



Tootsie Bess, behind the bar, says she took over the lease about six years ago from "Mom." "Mom was Louise, and John and Louise had the place before I got it. I don't know how long it's been a hangout. Sometimes here on a Saturday night you don't even have standing room." And that's the hangout of the "Opry" stars.



And that's the hangout of the "Opry" stars.

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Jack Stapp: *Many Fingers in Many Pies*

Jack Stapp—Jack of many trades.



ONE of the most colorful careers in the country field is that of Jack Stapp, currently head of Tree Music and Dial Records. Stapp has amazed people by keeping so many fingers in so many pies at one time, and by being able to adapt himself to the continuing changes in the broadcasting and music industries.

Stapp was born in Nashville and grew up in Atlanta. His chief interests were music and broadcasting, and he began his radio career at the age of 16 at WGST, Atlanta. Loving music as he did, he was announcer for many of the name bands playing Atlanta in the big band era. Stapp soon became manager of WGST, and it is believed he was the youngest program manager in the nation.

As program manager he began a lifelong friendship with Atlantan Bert Parks, whom he hired as staff announcer. When Parks moved to New York to get a job with CBS, Stapp followed, landing a spot as a program producer.

In five years Stapp rose to become evening network manager, assistant production manager and then production manager.

But country music was calling. Stapp resigned from the network to move to Nashville and take over the post of WSM program manager, and this, of course, meant being in charge of "Grand Ole Opry."

His career was interrupted during World War II when he went to Europe for Uncle Sam as head of Radio Special Events for Psychological Warfare.

Word of Stapp's activities continued to spread during the WSM days as he established a pop orchestra and produced many pop shows for the network (sometimes eight per week with different formats). He brought many of the great names of the country field to the Opry.

Stapp also served as producer of the Prince Albert NBC network show after returning to WSM; and he continued to produce the show until six months before it left the air. In 1957 Stapp was also producer of the ABC coast-to-coast Jim Reeves show, and he handled the preparation for the giant country music festivals in Nashville, acting as master of ceremonies. For these deejay conventions he also set up the speakers, arranged the dinners, etc.

He is currently very active in the Country Music Association, where he serves as a vice-president and member of the board of directors. Several years ago he was selected to deliver the organizational speech before an audience of top figures in country music; and this speech set the stage for the organization of CMA.

Seeking new challenges, Stapp decided to try the independent radio route. After leaving WSM he served as president and general manager of the pop-format outlet WKDA, Nashville, where he kept the station No. 1 in all surveys during his tenure of nine years. In 1965 he resigned to devote full time to what is closest to his heart, Tree Publishing Company. He had formed Tree in 1953 while still at WSM.

Tree, which publishes the songs of Roger Miller and many others, is one of the most successful publishing firms. Stapp is president. His right-hand man is W. D. (Buddy) Killen, executive vice-president. Both formed Dial Records. More recently, they made news by buying into the Bob Neal talent agency and into the Wilderness Music Publishing Company.

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IT WAS T. Texas Tyler who taught Don Pierce, president of Starday, the power of country music.

Don likes to tell the story, and it goes back to the days when Don was with Bill McCall's 4-Star Record label. Don was on the road, selling records, and when he visited Booth's shop at Bakersfield, Calif., he found that Booth wanted only country records—particular products by T. Texas Tyler. "I found a similar situation all over the West Coast. The year was 1957 and Tyler, who came from Mena, Ark., had gotten hot on KXLA, Pasadena. Of Anglo-Indian descent, Tyler had a sexy growl in his voice and had a smash with "Remember Me." Then he recorded "Deck of Cards," "Filipino Baby," "Divorce Me C.O.D." "Bummin' Around" and "Dad Gave My Dog Away."

Don Pierce helped produce these and then sold them, and the product was influential in dissipating 4-Star's indebtedness.

Another who learned a lot about

the power of country music from T. Texas Tyler was Pappy Daily of Houston, who was a 4-Star distributor for the entire Texas area. Pierce says: "Both Pappy and I got a lesson—we decided to devote our careers to the country field, and this never would have happened were it not for Tyler."

Tyler in his early years worked as a country and western entertainer in West Virginia. He booked himself through popularity of his radio appearances. He also learned a lot of folk-lore as well as the sacred aspect of country music. Then he became a Western band leader and went to Hollywood for 4-Star.

Pierce, of course, ultimately left 4-Star and started Starday with Daily. Tyler subsequently entered the ministry. Pierce added: "He preaches and sings. . . . Last year he visited Nashville, signed with Starday and cut an album. The circle is joined!"

Pierce added: "Once country music is in your blood, you cannot get it out . . . and you'll be back."



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Country Music by Mail

By DON PIERCE

Record clubs, with huge sales of albums by mail, have become almost a way of life in America and the trend is spreading throughout the world. A phenomenon of record club sales is the tremendous demand for country music albums.

There are several basic reasons for this. In the first place, country music fans are often Sears, Roebuck or Montgomery Ward mail-order catalog buyers. Secondly, they often live in rural areas where it is difficult to find a wide selection of their favorite country albums. As a result, they have to rely on mail-order sources.

These people just love to get mail and therefore they are quite willing to carry on considerable correspondence with record clubs and they look forward to receiving mail from record clubs frequently. Also, the country music buyer is intensely loyal, has good strong purchasing power and is very reliable. The percentage of uncalled for C.O.D. packages, unpaid for bills, etc., is very low among the country music fans.

The joining of record clubs as far as the country music fan is concerned was preceded by many years of radio mail-order offers. One of the earliest and most successful operators of a radio mail-order business was Randy Blake with his "Supper-time Frolic Show" on Radio WJJD, 500,000 watts, Chicago. With a vast following and a powerful signal, Randy built up a big mail-order business with country and sacred records following World War II.

Randy made up special sets and special offers and accumulated a vast array of country and sacred recordings from all available labels. He printed a special catalog with special inducements to buy. His mailing list ran into the hundreds of thousands when he was selling country records on 78-r.p.m. Randy would probably still be going strong if it weren't for the change in format when WJJD went from country music to rock and roll a few years ago. The experiment was notably unsuccessful and in the last year WJJD returned to an all-country music format with fantastic success.

Another pioneer in the sale of country and sacred records by mail-

order was the Jimmie Skinner Record Shop under the direction of the late Lou Epstein. Using Radio WCKY, Cincinnati, and Radio WWVA, Wheeling, W. Va., the Jimmie Skinner Record Shop helped pioneer the sale of country music albums by radio mail-order.

Another important operator was Wayne Raney on Radio WCKY, Cincinnati, WWVA in West Virginia and on several Mexican border stations. Raney still specializes in the sale of country-sacred records in album form by mail-order.

The Starday label, specializing completely in country and sacred records, with a Nashville base of operations, was an immediate success. In the meantime, established record clubs operated by Columbia, Victor and Capitol, noting that a great percentage of their sales went to country music buyers, and noting the success of the Starday club, made special efforts to develop country music album sales through their respective clubs.

It is significant that most of the larger record clubs started with pop, jazz, rock and classical departments in their clubs. They have now moved to make country and western a separate specialized department and the results have been rewarding.

At Starday, in the development of its Country Music Record Club, a folksy homespun approach was used to identify with country music fans. Such policies as "no contract," "satisfaction guaranteed," "buy what you want, when you want it," with Minnie Pearl as honorary president, and with a Nashville location, has been successful. The Starday Club utilizes a country music personality in the form of Miss Cindy Lou who sends out folksy newsletters, loaded with pictures, and handles all the club correspondence as a sort of personal working secretary that each Country Music Record Club member feels they are attached to.

Membership cards, auto decals, special albums available only to club members, special free bonuses with regular record offers, bronze guitar lapel pins for wearing apparel use, and many other bonus premiums are used so that the club member feels that he belongs to something substantial together with many other people of similar musical interests.

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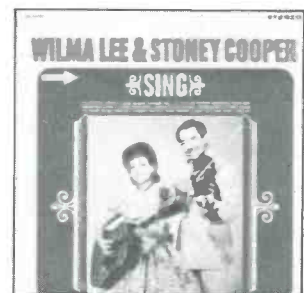


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JACK RENO WEARS TWO HATS

Jack Reno
wearing his
performer's hat.



EDITOR'S NOTE: The performing disk jockey is peculiar to country music. Some of the well-known country music artists got their start as jockeys, performing at night or on weekends. They include Buck Owens, Jim Reeves, Bill Anderson and Charlie Walker. Slim Willet, whose "Don't Let the Stars Get in Your Eyes" became a world hit, was a deejay until he died last year. Nat Stuckey, a star of the "Louisiana Hayride," recently gave up his duties as deejay with KWKH in Shreveport.

The list of country music deejays who're not only capable, but professional country musicians, would be too long to feature. Most are recording artists; many pay for their own records, hoping something great will happen to it in sales and a major record company will notice them. Some of the deejays are on fairly big labels. All are hoping for a break. Jack Reno, music director and air personality at country music station WXCL in Peoria, Ill., falls in this category. The only difference is that Reno has tasted fame. He was a performer with Red Foley's "Ozark Jubilee" show when it was on ABC-TV a few years ago. Then the army came along. While in the service, he had a record that sold very well nationwide—"Blue," on the Fono Graf Records label. But now he's seeking that second big break.

Jack Reno's workday on a typical Thursday begins usually at 9 a.m. when he arrives at the downtown studios of WXCL. There's a stack of mail on his desk, mostly records; he gets 25 or more each day and says "I don't dare let the stack build up." After looking at the other mail, he heads for the country music station's

audition room and gives each record a "thorough listen."

Twenty-five thorough listens later, he goes back to his desk to telephone five local record outlets. He has a trade-out deal arranged with the stores—they tell him what's selling and, in return, he supplies them with the name and record number of new releases going on the playlist for the coming week, which begins on Friday. He also tells the dealers his country pick hit record and the pick album of the week.

Already, while he's checking out the record dealers, other calls are coming through. Some from listeners; others from artists or other deejays; others from promotion men. Val Camiletti of Capitol Records may drop by, or Frank Scardino of Decca Records, or Ric Blackburn of Mercury Records.

After the music survey has been tabulated Reno calls the big K-Mart Discount Store to give it a complete list of his station's top 30. The store relies on the list for its weekly record orders.

In between, Reno has been producing commercials. By this time, it's usually 1 p.m. If he has time, he goes out for a quick lunch, but often he settles for a sandwich brought in by a secretary and begins to pull records for his 2-6 p.m. radio show. He sometimes take the sandwich with him to the control room and finishes it there between records. Besides records and commercials, his chores may include announcements about lost dogs or children. One of the members of his band may call later in the show to find out when they're leaving for the live club engagement that night. Once in a while, a record artist like Buck Owens will call. "These

are the calls a guy needs to complete his day," said Reno.

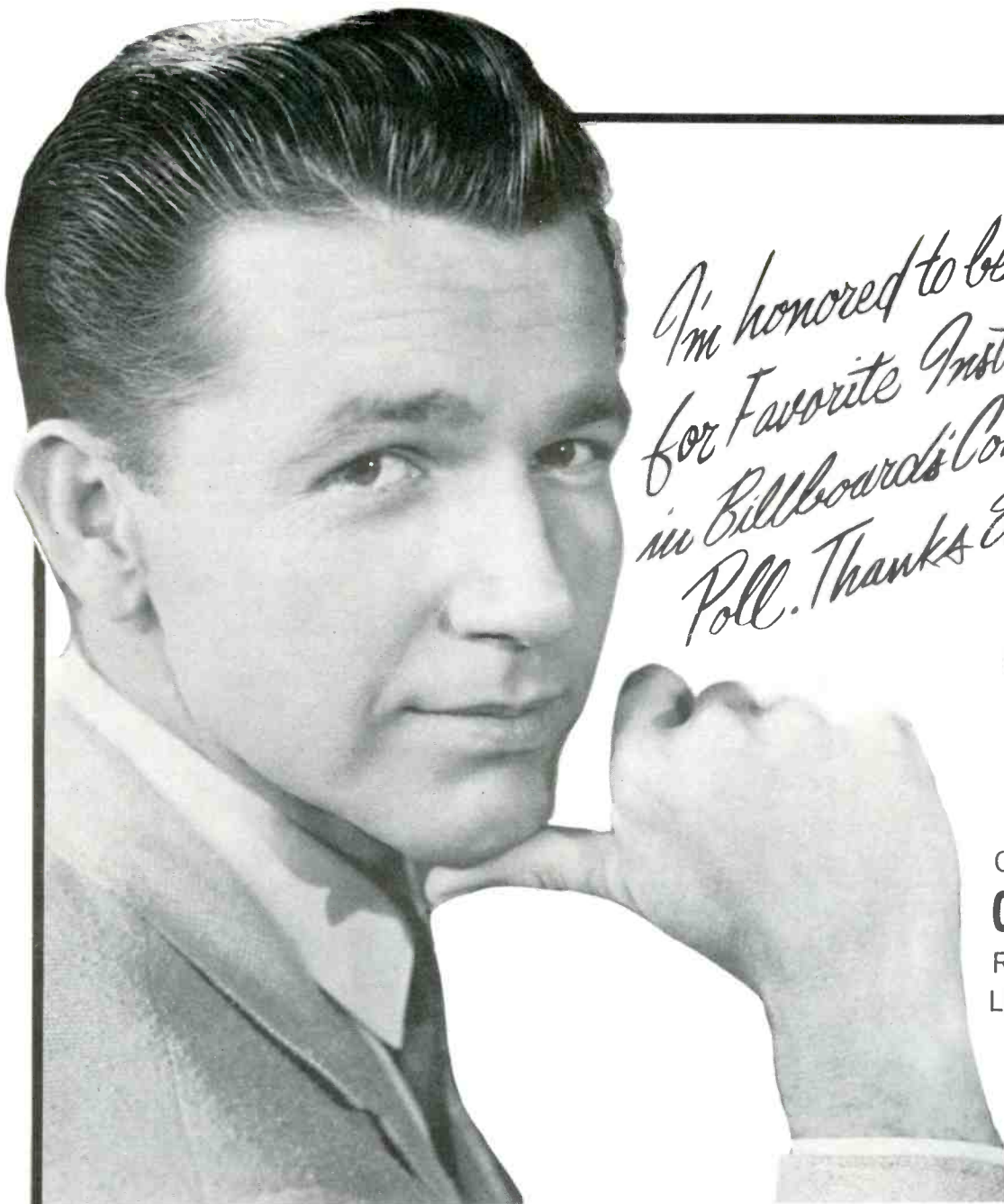
At 6 p.m. he wraps up the radio show and telephones his wife, Beverly, that he's leaving to pick up the rest of his band and he'll be home after the show.

Reno has a four-piece country band that performs with him. They book for about \$200 for a four-hour show. The four hours is his maximum, he said. He's been performing since a kid. He won many of the talent shows in his home town of Ottumwa, Ia. While in high school during the 1951 Christmas vacation, he visited a friend in Phoenix. They performed on a TV station's talent contest and won it. An offer came for them to play at a dance and they accepted.

"It was somewhere outside of Phoenix, out in the middle of nowhere. We went out there to do a one-hour show. But they wouldn't let us leave. Everybody was drunk. Every time we tried to step off the stage, some guy would grab us and make us get back up there, saying, "Play!" They were all tougher than we were, Tex-Mex types, I think. Midnight came and went. Seven hours later, they finally let us leave. Paid us pretty well for it, but never again!"

Today, Reno and his band play in fairly nice places, some even plush. Of course there are shows in parks, too, and he usually performs as one of the preliminary acts in every "Grand Ole Opry" artist package show that comes into the area. Reno's band played two months in a row at the Flame Club, North Pekin, Ill., which is operated by Bruce Gordon; three months in a row at the Harmony Lounge, East Moline, Ill., operated by Don Barr; and the West Room,

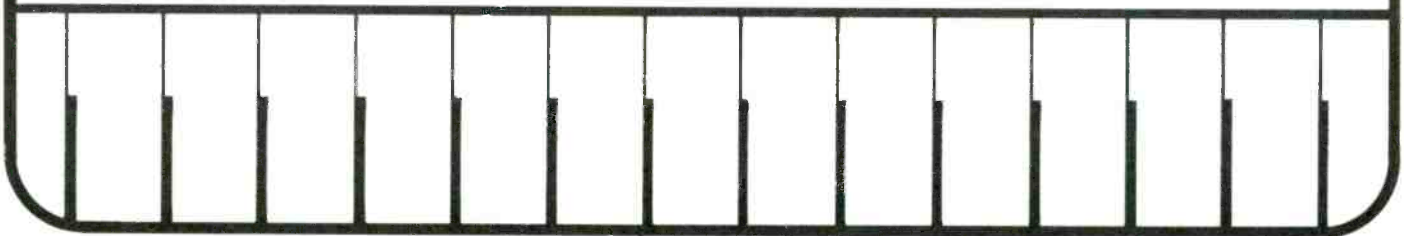
continued on page 92



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Floyd*

CURRENT ALBUM
CLASS OF "66"
RCA VICTOR
LPM 3650

FLOYD CRAMER



Continued from page 90

Bloomington, Ill., operated by Gene Roth. The Harmony Lounge is a supper club and probably the nicest showcase in the area. With an "Opry" show coming through every month, Reno winds up performing about six times on the average a month.

On May 30, Monticello, Ill., holds a jamboree. Last year, 11,000 fans attended to sit on the ground and hear country music at the all-day affair. This is the biggest event of the year for Reno and he makes it every year. He usually manages to sell about 100 of his singles records and 50-60 pictures at the event.

In all, he has cut six records. "Blue" was listed by BMI in 1963 as being played on more than 3,000 radio stations and Reno said, "I did pretty well on it in both the pop and the country field." He's also a songwriter, and Leon McAuliff recorded his "Playboy, Page 14," while LeRoy Van Dyke did his "Leather Jacket."

Iowa State Rep. John Kyle of Bloomfield was instrumental in getting Reno his first important singing job on radio Station WNAK, Yankton, S. D. He worked personal appearances in this area with Billy Dean and the WNAX Band and recalls singing a Webb Pierce hit, "It's

Been So Long," at his first live show with the group.

In 1951, Jack did live shows on KCOG in Centerville, Ia. The station gave him his first job as a deejay. He later worked on KBIZ and KLEE, Ottumwa, Ia.; KDRO, Sedalia, Mo.; KTHS, Berryville, Ark.; KDKD, Clinton, Mo.; KCKN, Kansas City, Kan.; WHOW, Clinton, Ill.; KWNT, Davenport, Ia, and KLLL, Lubbock, Tex. While in Lubbock he was signed with Banner Records, located there. But he has since got out of the contract, he said.

His real love is performing. He learned to play the guitar out of a 10-cent instruction book. To this day, he can't read music. "But I can play a tune if I hear it about six times."

His big record break came when he was in the army stationed at Fort Leonard Wood, Mo. Songwriter Bob Tubert, whom he met when he was on the "Ozark Jubilee," telephoned him one day from Nashville, saying, "I've got a recording contract for you."

Reno said he left camp the same day and drove down to Nashville. "Blue" was cut that night in a recording session lasting from 11 p.m. to 2 a.m. Ray Stevens arranged and conducted the tune, which was written by Bill Lindsey.

The five guys travel in two cars. At the club, they set up their instruments and, at 9 p.m. the show begins. Jack sings some of his own tunes and he'll sing some of the current hits; he also fills requests. People dance, and there's anywhere from 200 to 400 in the club on a good night. When the band takes a break, Reno mingles with the fans, most of him know him because of his radio show. "There are no finer people than country fans."

Then it's quitting time; he collects his pay and, with the band, heads back for Peoria and home.

WXCL (formerly WAAP) broadcasts country music 24 hours a day, beaming 1,000 watts. It's a modern country music station aimed at a metropolitan audience. Station manager Syl Binkin says, "We don't wear overalls around here and there's no reason to believe our listeners do. We've taken the modern approach to country music, and we're out to show people there's a cosmopolitan twist to country these days."

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COUNTRY SHOWS GO FIRST CLASS

COUNTRY music road shows, once a helter-skelter sort of thing with an artist and his band piling into a car and zooming off to some little schoolhouse or movie theater or tent, have changed. Just how much they've changed—for most country music artists—is obvious from following Eddy Arnold on a typical weekend. His wife drove him to the airport in Nashville where he met Bill Walker, his accompanist. Together they flew to Toronto, arriving in time for an hour of rehearsal (Bill plays piano and directs the musicians). Then the show. Everything has been arranged by the firm of Gerard W. Purcell Associates, even the hotel reservations. He played a week there before returning home by first-class jet. The theater featured perfect acoustics and even a carpeted dressing room.

Some artists still use cars for short hops, but the demand for name country music acts across the nation is so great that more and more artists are having to rely on planes to get them to their destinations—everywhere from Alaska to Boston to Los Angeles to Miami, even to Germany and England. Today, many groups use fancy, plush homelike buses to make short trips in luxury.

All of this is a far cry from 1943 when Eddy Arnold quit the Pee Wee King band to go out on his own. The Pee Wee King band was then on the "Grand Ole Opry"; Arnold played rhythm guitar.

Arnold grew up on a farm near Henderson, Tenn. "I knew in my late teens that working that farm wasn't for me. I used to listen to Gene Autry, Carson Robison, Jimmie Rodgers and Gene Austin. I wanted to be a singer."

So Arnold went to see Harry Stone, general manager of WSM and "I told him I wasn't getting anywhere. If I'm ever going to make my money I'll have to work for myself. I said that I was going to resign from the Pee Wee King band, but I wanted to work for him. He said, 'My young man, I don't see any reason why I can't use you.' He put me on the 'Opry' and gave me some daily shows on the station." Judge Hay invented the term "Tennessee Plowboy" for him.

In those days, artists performed anywhere they could get an audience. One of the roughest dates Arnold can remember playing was in Dothan, Ala., in 1944 (he couldn't remember the name of the town until he looked it up on a map). "The fellow who was doing the booking at WSM put me into a little theater there. When I went there I found they had me doing 12 shows a day. There was

nothing in the contract about it; I was just expected to grind away like a team of mules in a sorghum mill. Now I needed the money, but pride was worthwhile. I finally went out and saw the manager and said, 'Friend, I ain't doing any more shows.'"

That summer Arnold performed in a tent show owned by Jam Up and Honey, a black-face team. There were four acts in the show. The owners hired an advance man named Thomas A. Parker because of his knowledge of the carnival business. "That's how I got to know him," Arnold said. "I was young and trying to get started in the business, so when warm weather ended, Parker and I decided to go into business together. He was an aggressive businessman. I was never beat out of a penny. When Parker booked a show, one thing was certain: He had the business arrangements so I was never left holding the bag. It seems like now we're closer friends than when we were in business together. We were together until 1953 and I was his only act." Arnold's other managers have included Joe Csida, Ed Burton and Gerard Purcell.

Arnold felt that exposure on records was the key to his success. His first record was "Momma Please Stay Home With Me." He'd auditioned for several labels without success until being signed by RCA Victor. One of the early records he cut was "Cattle Call," but it wasn't until "That's How Much I Love You" in 1946 that fame came. "I guess I'd had five records before that that sold nicely. All made money, but I needed that big hit."

In 1945 and 1946, Arnold was on the road six nights a week besides doing his regular "Opry" stint. "I played Birmingham, Jacksonville, Galveston, Murfreesboro in everything from municipal auditoriums to high schools." In those days, Arnold and his band drove to engagements in cars. "I don't drive much any more, except for a short jump. Planes are a convenience I allow myself to keep from killing me. This mileage thing can kill you."

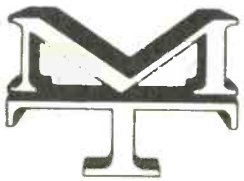
In 1946, after his hit "That's How Much I Love You," Arnold was signed to a daily 15-minute radio network show for Purina. He did this show until the early 1950's, then was star of a half-hour radio show until 1952.

It was in 1947 that he dropped his five-piece band and began using only two musicians. Another band accompanied him, but it wasn't his own.

"I was the first out of Nashville to start using a charter plane to travel to shows. It was a twin-engine Cessna. I'd started getting offers to appear in places like Pennsylvania,



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and pretty good money for 1947." He left the "Opry" in 1948.

Today, Arnold limits himself to about a week of shows a month because "I can only do so much physically. There's a difference now than when I used to go out. There was a time when only the public knew me. Now the organizations know about me—the hospitals, the schools, charities. I'm going all day long and still doing a show at night."

Most of the time he takes just pianist Bill Walker with him on his road trips, though sometimes he'll take a Nashville guitarist and a drummer. He uses local musicians wherever he goes, up to and including sometimes a symphony orchestra.

"For the kind of act I do now, I need good musicians . . . musicians who read arrangements. My show runs from an hour to an hour and 10 minutes. Musicians trying to fake a show that long would spoil it for me."

He felt that his way of performing had changed somewhat recently—"my image has broadened. This has been a goal with me, the broadened image of being able to do well in both the country music field and the popular music field. I never wanted to desert the country field, but I wanted to be accepted by both.

"There's something in me that says I'm not going to be second class." But being a good performer is like becoming a doctor . . . takes years of experience, he said. You've got to have the experience of playing the hinky-dinky places.

Arnold, though not a songwriter himself, is noted for consistently coming up with top-caliber tunes. He claims

that he lives on his theory that a singer is only as strong as his material. For his last album, he listened to about 150 songs, going down to his office at night to listen to demos and tapes when the phones couldn't bother him. He credited Steve Sholes of RCA Victor with sending him some choice tunes in the past.

"To me, the most important part is when I hear a song that gives me chills. I know then that I've got a good number."

It was his "I Really Don't Want to Know" record, he felt, that had been the bridge between the country music field and popular music. "That was really, I thought, the first record I made where we used a background not-quite-country. We eliminated the fiddle and use acoustic guitars."

Since his first record, Arnold has shied away from sad tunes. "I'd rather do pretty love songs." His grasp of a song, however, is so commanding that he made tears flow at a recent performance in O'Keefe Auditorium in Toronto when he sang "Tennessee Waltz."

Arnold operates a real estate business in Brentwood outside Nashville. With the income from his records he doesn't have to perform road trips for a living.

But he performs, he said, because "I don't know of any business where you can be half way in, half way out. You have to love this business. As I look back on everything, I realize you have to have a lot of ambition—like I thought I had—to make it."

His most luxurious road trip? During the airline strike this year he chartered a private Lear jet to reach a show at Asbury Park, N. J., then went on the next day to a State fair in North Dakota for four days. It was a "honey" of a trip, he said, and wished that "I could afford to travel that way all the time."



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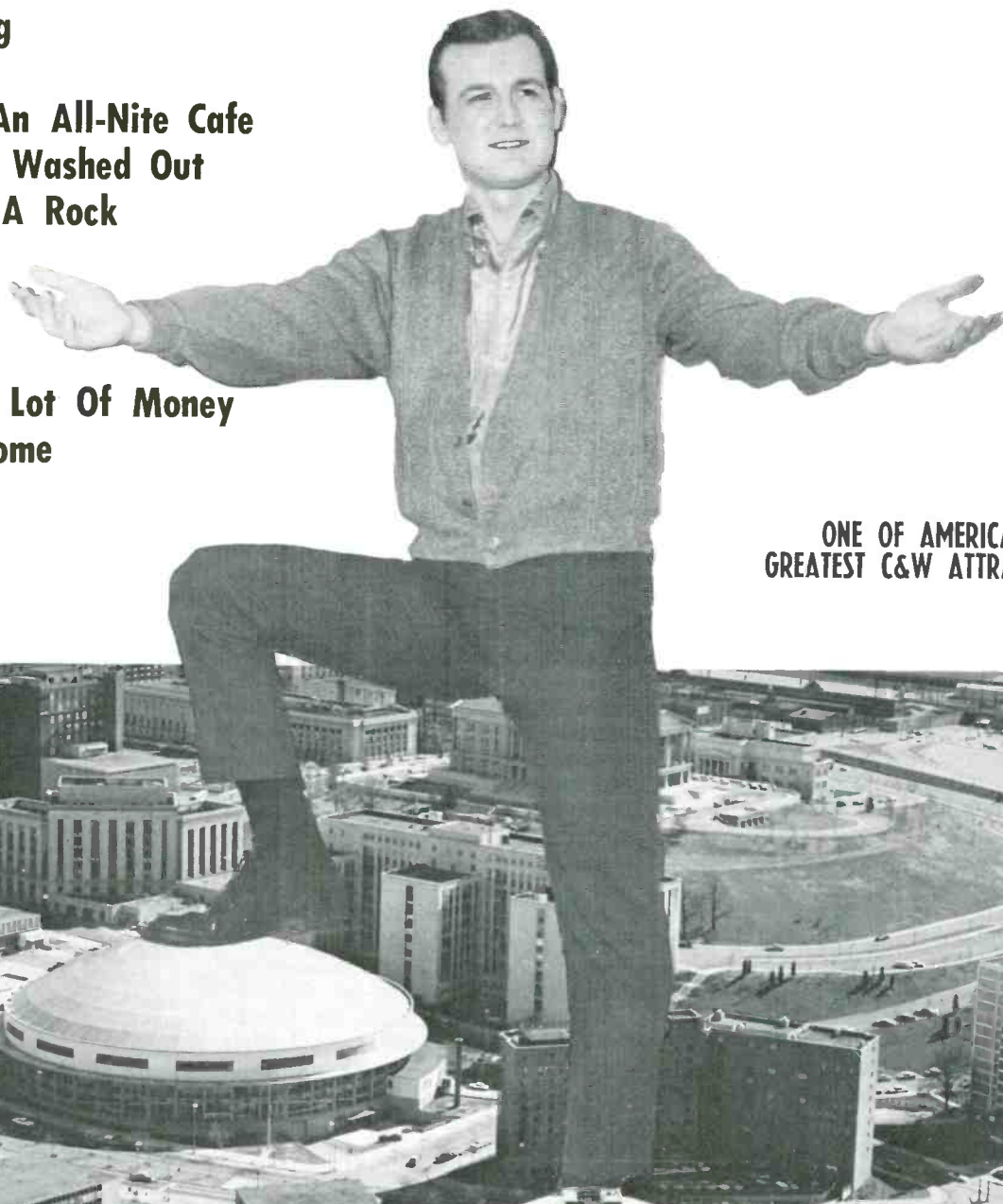
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SOME of the most important innovations in music in our time have come out of Memphis—the “soul” or Negro influence—and Nashville—the country music influence. Jack Clement, musician, songwriter and one of the hottest independent record producers in country music, has operated in both scenes. He worked with Sun Records in Memphis from 1956 to 1959, arriving right after Elvis Presley had moved on to RCA Victor Records. But Clement helped produce many hits for Sun Records; he even wrote some of them; he played guitar on many others. He produced some of the early Johnny Cash hits before Cash shifted to Columbia Records. Other artists on Sun Records in those days included Jerry Lee Lewis, Roy Orbison, Carl Perkins and Charlie Rich.

Today, Clement produces records for Monument, Mercury, MGM, RCA Victor, Little Darlin', and Smash. He, too, is an innovator. Among the 12 artists he produces is Charlie Pride, a Negro country music artist.

“He’s sincere about it,” said Clement. “Country music is all he knows. He grew up listening to the ‘Grand Ole Opry.’ Ask him about Ray Charles and he won’t know who you’re talking about.”

It was Jack Johnson who discovered Pride. He had some tapes. “Nobody would buy them,” Clement said. “He played them one night for me. I decided to cut Pride. We did ‘Snakes Crawl at Night’ and I took the song to Chet Atkins. It was daring on the part of RCA Victor, and I didn’t really think they’d release it. But they did and they say they’re going to stick with him and promote him until he’s a big artist. But the guy is one of the best country singers I’ve ever heard in my life.”

The thing “that bothers me about Nashville is that it’s becoming a mill,” he said. “That’s what was so wonderful

about Memphis. Those cats would come in and sing their hearts out. They hadn’t learned what not to do. I don’t think anybody but Sam Philips, who headed Sun Records, would have attempted to put out those records we made.”

Country music songs are growing more and more complex, Clement felt, because of the new sounds of today. “There’s no such thing as the country music I heard when I was growing up. There are a lot of innovators like Gordon Lightfoot in Canada. And we need the new blood. There’s still an innate quality about the music that makes it country music, but the songs have evolved into a hybrid thing.

“I think some forms of country music are on the wrong track. For instance, I don’t like strings in the background. I like to hear the open guitar. I try to maintain a certain honesty in the records I make—keep them country. You can put other instruments with a guitar, but I want to hear that ringing guitar sound. With some of the records produced today, a non-country music fan would never know he was listening to country music.

“I really don’t consider myself a country music producer. I consider myself more in the folk music vein. The things I do, I feel, are more a combination of folk-hillbilly and popular music. I was on that folk kick before it got to be a trend. Once I tried to do bluegrass and rock. That was in 1956. But the combination never came off, even though we tried.” He still loved bluegrass music, he said, though he realized it could only be merchandised on a limited basis.

Clement began performing professionally after getting out of the Marines in 1952. Then he quit to go back to college where he majored in English. He began playing at recording sessions at Sun Records and even-

tually began to produce sessions. Sun, he said, was responsible for “a coming together of blues and country music—especially with Elvis. I don’t think anything can explain Cash. He just happened.”

It was Cash who recorded “Guess Things Happen That Way,” written by Clement—his biggest money-maker today. Cash not only featured three of Clement’s songs on his “Everybody Loves a Nut” album, but the title tune, a Clement song, was released as a single, as was “The One on the Right Is on the Left” and both were hits. “Little Folks,” featured on several albums, is Clement’s own personal favorite of the tunes he’s written, “but it’s never done anything.”

He gets his ideas for a song by driving a car. “Sometimes I’ll be sitting at home trying to do a song and get bugged and go get in the car and drive, out where I can sing uninhibitedly. Who’s gonna hear you. Usually I just get a title line to start with. The words and music flow out together. Later at home I’ll fiddle around with a guitar until I get the song going. Usually I have to sing it enough so I don’t forget it.”

For a recording session, he hunts for the best tunes he can find. “Good songs are always hard to find. That’s one reason I don’t produce any more records than I do. I very seldom hear a song that I know is going to be a hit. If I find a song like that, I’ll find somebody to record it; doesn’t matter who. In the popular music field, I don’t think anybody can tell when a record is going to be a hit, but in the country field there are more tangible things that indicate if a song has it, especially the lyric. Usually when I’ve had a country song I’ve liked, I’ve been right about it being a hit. But not so in the pop field.”

Clement produces for the pop field, but 80 per cent of his records are country music, he said, and many reach the charts.

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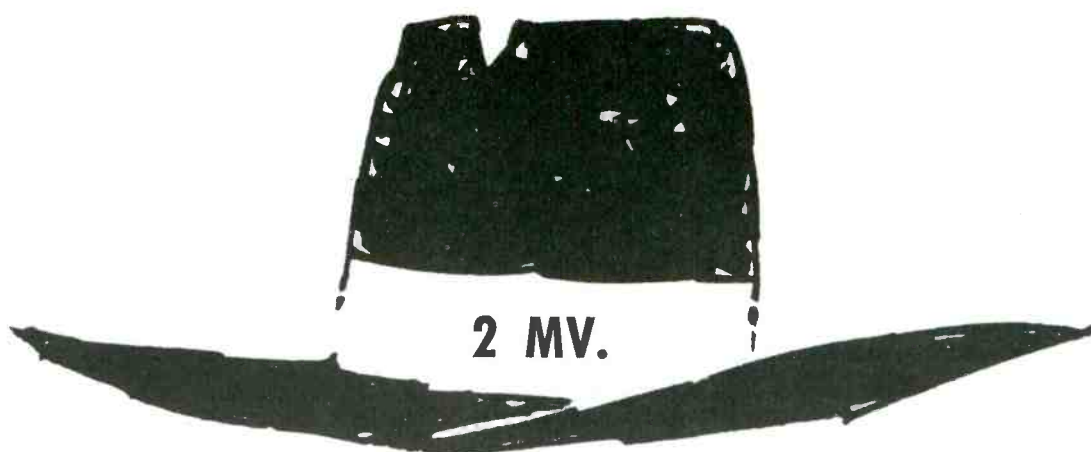
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It Pays to Think Country

How do you manage to come up with hit after hit record in the popular-standard music field in spite of the craze among teen-agers for rock 'n' roll? Well, first you need, of course, a super star. But more than that, it helps today to "think country," according to producer Ernie Altschuler, one of the most successful record a&r producers in the popular-standard field.

Altschuler has just switched from a&r producer for Columbia Records to become division vice-president and

executive producer for RCA Victor Records.

Altschuler produced Columbia sessions of such singers as Tony Bennett, Ray Conniff, Robert Goulet and Bobbi Norris. A recent Bobbi Norris single was definitely country-oriented, he said.

"Country's in all of us," Altschuler said, "whether we know it or not. It's the biggest influence today on popular good music. I've never made an out-and-out country record in my life . . . never been to Nashville. But

you can put a country feel to a record and about the strongest way for an adult singer to get into the popular single record charts with a hit record is through the country field. The song starts to live again."

Altschuler has been producing records "officially" since 1954, but his experience in the record-producing field goes back even farther.

Many artists in the popular-standard field have capitalized on the country feeling or upon country material in the past few years. Mitch Miller, when he was head of popular artist and repertoire for Columbia Records in the early 1950's, created a milestone by producing a hit record in the popular field with "Cold, Cold Heart," a country song written and recorded by the late Hank Williams. The artist on that session was Tony Bennett.

Among the other popular artists who recorded hit country material were Peggy Lee, Patti Page and Frankie Laine. But the list of popular artists who've sung country material—and recorded it at one time or another—would be too long to print. But in previous years, only the great country songs made the pop music field. Now, everybody is doing country music.

Dean Martin has lately been very successful with country material. His first country music album sold so well Reprise Records came up with a second one of country songs. He's still doing quite well with the country sound; his hit record of "Houston" was as country as a pair of leather boots.

Some of the popular artists who've done well with country material in the past year and a half include Ray Charles, the Supremes, Gene Pitney, and—yes, even them!—the Beatles, who recorded "Act Naturally," which was a hit by country music star Buck Owens.



Ernie Altschuler, right, a&r producer, listens to a playback at a recording session. Though Altschuler does not produce any country artists, he "thinks country" when producing such big pop stars as Tony Bennett and Robert Goulet.

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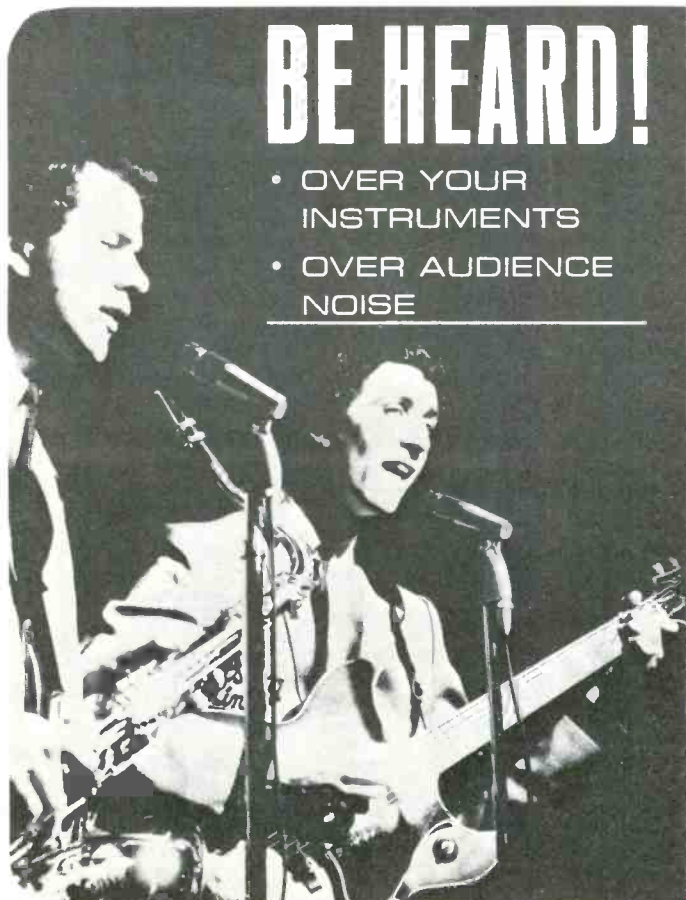


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TOP COUNTRY ARTISTS

ARTIST	LABEL	PERSONAL MANAGER/ BOOKING OFFICE	ARTIST	LABEL	PERSONAL MANAGER/ BOOKING OFFICE
ACRON SISTERS	Boone	Wil-Helm Agency	FLATT & SCRUGGS	Columbia	Mrs. Earl Scruggs
ROY ACUFF	Hickory	Acuff-Rose	RED FOLEY	Decca	Dub Allbritten/ One Nitters, Inc.
ROY ACUFF JR.	Hickory	Acuff-Rose	TENNESSEE ERNIE FORD	Capitol	James Loakes
KAY ADAMS	Tower	Omac Artist Corp.	CURLY FOX	Starday	Buddy Lee
CARMON ALEXANDER		Gerard W. Purcell	DALLAS FRAZIER	Capitol	Ray Baker
BARBARA ALLEN		Wil-Helm Agency	LEFTY FRIZZELL	Columbia	Moeller Talent, Inc.
CLAY ALLEN	Longhorn	Dewey Groom	BOB GALLION	Hickory	Acuff-Rose
BILL ANDERSON	Decca	Hubert Long	DON GANT	Hickory	Acuff-Rose
LIZ ANDERSON	RCA		THE GEEZINSLAW BROTHERS	Capitol	Stan Greeson Assoc. (S. Greeson or S. Brodsky)
LYNN ANDERSON	Chart	County Talent Agency	GEORGE & GENE	Musicor	
DON ARGO	Hickory	Acuff-Rose	DON GIBSON	RCA	Acuff-Rose
EDDY ARNOLD	RCA	Gerard W. Purcell	RUBE GOLLIHER	Hickory	Acuff-Rose
ASHER-SIZEMORE & LITTLE JIMMY	Decca		BILL GOODWIN	Kapp	Hubert Long
ERNEST ASHWORTH	Hickory	Moeller Talent, Inc.	DAWN GLASS	Columbia	Buddy Lee
CHET ATKINS	RCA		BILLY GRAMMER	Epic	Key Talent
GLENN BARBER	Skill	Slick Norris	CLAUDE GRAY	Columbia	
WILEY BARKDULL	Skill	Slick Norris	JACK GREENE	Decca	Hal Smith
DON BAILEY	Decca	Wil-Helm Agency	LORNE GREENE	RCA	
BOBBY BARE	RCA	Key Talent	BONNIE GUITAR	Dot	Gerard W. Purcell
JACK BARLOW	Epic	Wil-Helm Agency	MERLE HAGGARD	Capitol	Jack McFadden/ Omac Artist Corp.
PHIL BAUGH	Longhorn		CONNIE HALL	Musicor	Bob Neal Agency
CLYDE BEAVERS	Hickory	Acuff-Rose	ROYCE HALL & HALLMARKS		Wil-Helm Agency
CARL BELEW	RCA	Bob Neal Agency	GEORGE HAMILTON IV	RCA	Acuff-Rose
IRENE BELLE	Stadiou	Americana Corporation	KIRK HANSARD	Columbia	Hal Smith
THE BLUE BOYS	RCA	Mary Reeves/Key Talent	THE HARDEN TRIO	Columbia	Moeller Talent, Inc.
THE BLUE SKY BOYS	Capitol	Ed Kahn	TED HARRIS	Philips	
JACK BOLES & HOME FOLDS	Wizzard	Wil-Helm Agency	FREDDIE HART	Kapp	Jack McFadden/ Omac Artist Corp.
JOHNNY BOND	Starday	Americana Corporation	BOBBY HELMS	Kapp	Bob Neal Agency
MARGIE BOWES	Decca	Hubert Long	BILLY HENSON	Epic	Wil-Helm Agency
DON BOWMAN	RCA	Gerard W. Purcell	JOHN HENRY JR.	Capitol	
THE BOYS FROM SHILOH	Kapp	Wil-Helm Agency	HOMER AND JETHRO	RCA	Jimmy Richards
BOOMER AND TRAVIS	Columbia	Don Sessions	THE HOMESTEADERS	Little Darlin'	Moeller Talent, Inc.
NORMA LEE BOWLING	Capitol	Cliffie Stone	DAVID HOUSTON	Epic	Tillman Franks/ Hubert Long
BILL BROCK	Sincere	Wil-Helm Agency	JAN HOWARD	Decca	Hubert Long
THE BROWNS	RCA	Hubert Long	SHIRLEE HUNTER	Mercury	Key Talent
JIM EDWARD BROWN	RCA	Hubert Long	TOMMY HUNTER	Capitol	
JIMMY BRYANT	Imperial		FERLIN HUSKY	Capitol	Hubert Long
THE BUCKAROOS	Capitol		SHERRY JACKSON		Gerard W. Purcell
WILMA BURGESS	Decca	Hubert Long	SHOT JACKSON	Kapp	Hubert Long
CARL & PEARL BUTLER	Columbia	Moeller Talent, Inc.	STONEWALL JACKSON	Columbia	Bob Neal Agency
BUDDY CAGLE	Imperial	Don Sessions	WANDA JACKSON	Capitol	GAC (Jim Halsey)
ARCHIE CAMPBELL	RCA	Moeller Talent, Inc.	SONNY JAMES	Capitol	Bob Neal Agency
BILL CARLISLE	Hickory	Acuff-Rose	NORMA JEAN	RCA	Moeller Talent, Inc.
MARTHA CARSON		Wil-Helm Agency	JIMMY DAY	Hickory	Acuff-Rose
JUNE CARTER	Columbia	Saul Holiff	BOB JENNINGS	Jubilee	Country Talent Agency
THE CARTER FAMILY	Various Labels	Hubert Long	WAYLON JENNINGS	RCA	Moeller Talent, Inc.
JOHNNY CASH	Columbia	Saul Holiff	JIM & JESSE & THE VIRGINIA BOYS	Epic	Hal Smith
TOMMY CASH	United Artists	Buddy Lee	BOBBY JOHNSON	K-Ark	Wil-Helm Agency
ROY CLARK	Capitol	GAC (Jim Halsey)	LOIS JOHNSON	Epic	Hal Smith
HANK COCHRAN	RCA	Hal Smith	GEORGE JONES	Musicor	Hubert Long
TOMMY COLLINS	Columbia	Jack McFadden/ Omac Artist Corp.	GRANDPA JONES	Monument	Moeller Talent, Inc.
COUNTRY GENTLEMEN	Rebel		JIM KANDY	K-Ark	
COUSIN JODY		Wil-Helm Agency	GENE KENNEDY	Hickory	Acuff-Rose
FLOYD CRAMER	RCA		GEORGE KENT	Starday	Key Talent
DICK CURLESS	Tower	Jack McFadden/ Omac Artist Corp.	MERLE KILGORE	Epic	Buddy Lee
JOHNNY DARRELL	United Artists	Moeller Talent, Inc.	CLAUDE KING	Columbia	
JIMMY DAVIS	Decca		LAGARDE TWINS		Americana Corporation
SKEETER DAVIS	RCA	Hubert Long	WILMA LEE AND STONEY COOPER	Decca	Acuff-Rose
JIMMY DEAN	Columbia	Hubert Long	LINDY LEIGH	Kash	Wil-Helm Agency
JIMMY DAY & DONNA DARLENE	Kapp	Hubert Long	BOBBY LEWIS	United Artists	Hal Smith
EDDIE DEAN	Mozart	Americana Corporation	HUGH X. LEWIS	Kapp	Hubert Long
JOHNNY DOLLAR	Dot	Dick Heard	LITTLE JIMMY DICKENS	Columbia	Moeller Talent, Inc.
LEON DOUGLAS		Wil-Helm Agency	PEGGY LITTLE	Philips	
EDDIE DOWNS	Capitol	Cliffie Stone	HANK LOCKLIN	RCA	Wil-Helm Agency
EDDIE DRAKE	Tower	Americana Corporation	BOBBY LORD	Hickory	Joe Taylor Agency
PETE DRAKE	Smash	Bob Neal Agency	JOHN D. LOUDERMILK	RCA	
ROY DRUSKY	Mercury	Hubert Long	CHARLIE LOUVIN	Capitol	Hubert Long
DAVE DUDLEY	Mercury	Key Talent	IRA LOUVIN	Capitol	
DUKE OF PADUCAH	Starday	Moeller Talent, Inc.	BOB LUMAN	Hickory	Acuff-Rose
TOMMY DUNCAN	Mozart	Americana Corporation			
BOBBY DURHAM	Capitol	Jack McFadden/ Omac Artist Corp.			
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Continued on page 106

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TOP COUNTRY ARTISTS (Continued)

ARTIST	LABEL	PERSONAL MANAGER/ BOOKING OFFICE	ARTIST	LABEL	PERSONAL MANAGER/ BOOKING OFFICE
JUDY LYNN	United Artists		HANK SNOW	RCA	Hank Snow Enterprises/ Moeller Talent, Inc. Jack Murrah Talent
LORETTA LYNN	Decca	Wil-Helm Agency	THE SONS OF THE PIONEERS		
JANET McBRIDE	Longhorn	Dewey Groom	RED SOVINE	Starday	Moeller Talent, Inc.
SKEETS McDONALD	Columbia		BOBBI STAFF	RCA	
WARNER MACK	Decca	Bob Neal Agency	BOBBY STARCHER	Decca	Wil-Helm Agency
LINDA MANNING	Roulette	Key Talent	PENNY STARR	Band Box	Dick Heard
JOE & ROSE LEE MAPHIS	Mosrite	Jack McFadden/ Omac Artist Corp.	STATLER BROTHERS QUARTET	Columbia	Saul Holiff
BENNY MARTIN	Monument		LARRY STEELE	K-Ark	
JIMMY MARTIN & THE SUNNY MT. BOYS	Decca	Buddy Lee	OTT STEPHENS	ABC	Country Talent Agency
BUDDY MEREDITH	Guyden	Key Talent	RANDY STEWART		Jack Murrah Talent
JODY MILLER	Capitol		WYNN STEWART	Capitol	Cliffie Stone
NED MILLER	Capitol	Cliffie Stone	STONEMANS	MGM	
ROGER MILLER	Smash		VERN STOVALL	Longhorn	Dewey Groom
HANK MILLS	Decca	Hubert Long	TEXAS BILL STRENGTH	Starday	Wil-Helm Agency
PRISCILLA MITCHELL	Mercury		STRINGBEAN	Starday	Wil-Helm Agency
BILLY MIZE	Columbia	Jack McFadden/ Omac Artist Corp.	TOM TALL	Chart	Americana Corporation
BILL MONROE	Decca		MARY TAYLOR	Capitol	GAC (Jim Halsey)
MELBA MONTGOMERY	Decca	Hubert Long	GORDON TERRY		Wil-Helm Agency
GEORGE MORGAN	Musico	Moeller Talent, Inc.	TEXAS TROUBADOURS	Decca	Hal Smith
BOB MORRIS & FAYE HARDIN	Columbia	Jack McFadden/ Omac Artist Corp.	HANK THOMPSON	Capitol	
HAROLD MORRISON	Decca	Wil-Helm Agency	HAYDEN THOMPSON	Kapp	Don Chapman
JOHNNY & JONIE MOSBY	Columbia	Americana Corporation	MEL TILLIS	Kapp	Hubert Long
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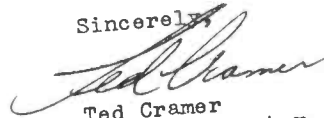
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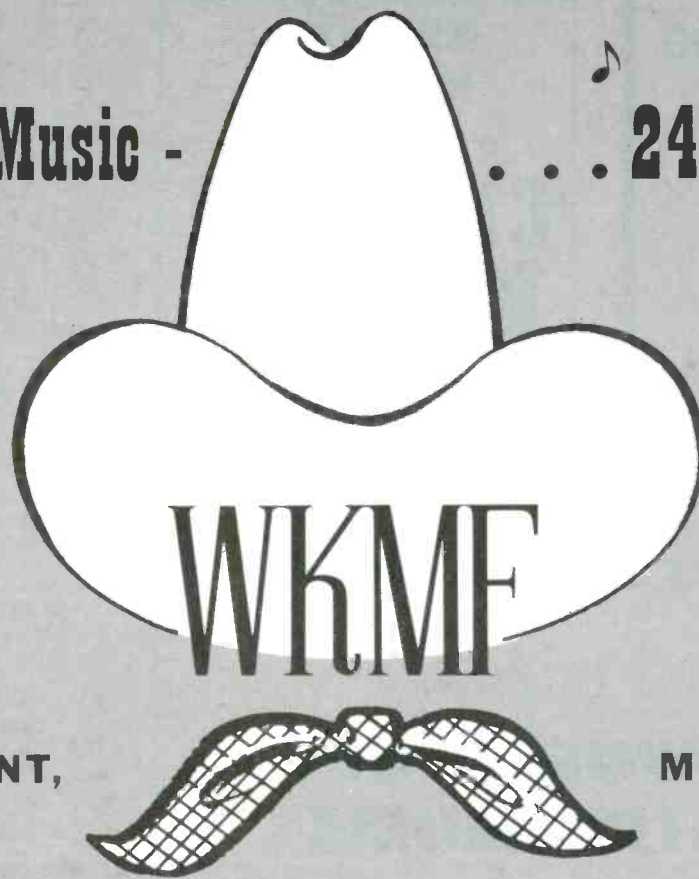
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continued on page 114

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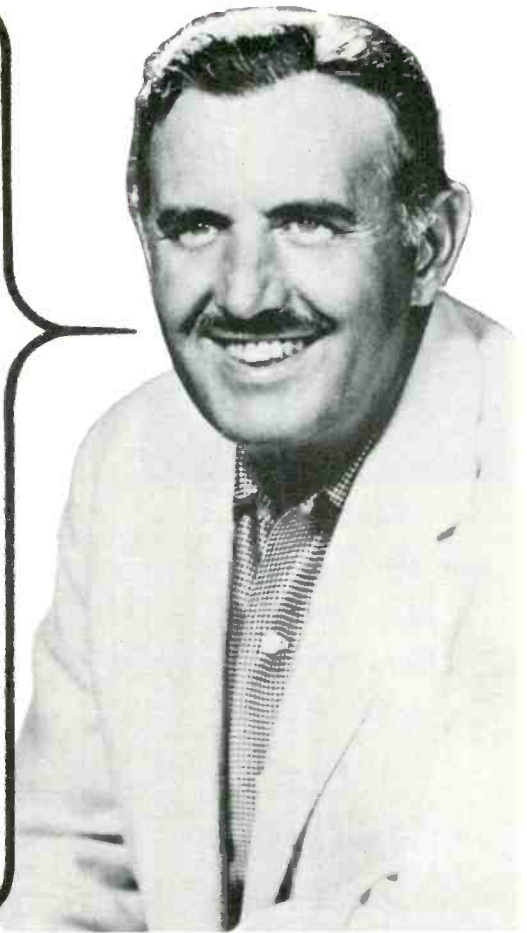
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John MacManaman (London)
Marcel Martel (London)
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Fred McKenna (Arc)
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Ron McMunn (Banff)
Paul Menard (Point)
Don Messer (Apex)
Roger Miron (Rusticana)
Earl Mitton (Arc)
Lee Moore (Arc, Point)
Johnny Mooring (Banff)
Vic Mullen (Banff)
Spade Nielsen (RCA Victor)
Dick Nolan (Arc)
Gerri O'Brien (Arc)
Jimmy Arthur Orde (Point)
Marg Osborne (Arc)
George & June Pasher (Arc)
Victor Pasowisty (RCA Camden)
Roy Penney (Arc)
Bunty Petrie (Arc)
Clarence Ploof (London)
Solomon Plourde (Rusticana)
Ernie Prentice (London)
Irwin Prescott (Banff)
Lonnie Price (Banff)
Orval Prophet (Point)
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Rhythm Sweethearts (Arc)
Ti-Blanc Richard (London)
Royce Riehl (Arc)
Kenny Roberts (Point)
Rodgers Brothers (Banff)
Denis Roland (Rusticana)
Raymond Rouleau (Rusticana)
Harry Rusk (Point)
Scotians (Tom, Jim & Garth)
(Melbourne)
Shamrocks (Banff)
Shirley Ann (Banff)
Gene Siebert (London)
Hank Smith (Point)
Joyce Smith (Point)
La Famille Soucy (Dominion)
Scotty Stevenson (Arc, London)
Sharon Strong (Arc)
Billy Stoltz (Banff)
Olaf Sveen (Banff)
George Sveen (Banff)
Yvonne Terry (Arc)
Ti-Jean le Violoneux (London)
Dave Todd (London)
Graham Townsend (Arc)
Doug Trineer (Point)
Angus Walker (Banff)
Jeannie Ward (Arc)
Pete Williams (Arc)
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GUIDE TO COUNTRY MUSIC RECORDS

TOP COUNTRY SINGLES-1966

Leading country singles and LP's listed below are based on Billboard charts for the first eight months of 1966. They do not reflect sales after Sept. 1. The complete compilation of 1966 country records will appear in the next edition of The World of Country Music.

Pos. TITLE — Artist (Label)

- 1 TAKE GOOD CARE OF HER—Sonny James (Capitol)
- 2 TIPPY TOEING—Harden Trio (Columbia)
- 3 I LOVE YOU DROPS—Bill Anderson (Decca)
- 4 WAITIN' IN YOUR WELFARE LINE—Buck Owens (Capitol)
- 5 DON'T TOUCH ME—Jeannie Seely (Monument)
- 6 DISTANT DRUMS—Jim Reeves (RCA Victor)
- 7 WOULD YOU HOLD IT AGAINST ME—Dottie West (RCA Victor)
- 8 SWINGING DOORS—Merle Haggard (Capitol)
- 9 I WANT TO GO WITH YOU—Eddy Arnold (RCA Victor)
- 10 GIDDYUP GO—Red Sovine (Starday)
- 11 TALKIN' TO THE WALL—Warner Mack (Decca)
- 12 THE ONE ON THE RIGHT IS ON THE LEFT—Johnny Cash (Columbia)
- 13 SNOWFLAKE—Jim Reeves (RCA Victor)
- 14 THINK OF ME—Buck Owens (Capitol)
- 15 NOBODY BUT A FOOL—Connie Smith (RCA Victor)
- 16 THE LAST WORD IN LONESOME IS ME—Eddy Arnold (RCA Victor)
- 17 TRUE LOVE'S A BLESSING—Sonny James (Capitol)
- 18 EVIL ON YOUR MIND—Jan Howard (Decca)
- 19 PUT IT OFF UNTIL TOMORROW—Bill Phillips (Decca)
- 20 A WAY TO SURVIVE—Ray Price (Columbia)
- 21 FLOWERS ON THE WALL—Statler Brothers (Columbia)
- 22 BABY—Wilma Burgess (Decca)
- 23 WHAT KINDA DEAL IS THIS—Bill Carlisle (Hickory)
- 24 SKID ROW JOE—Porter Wagoner (RCA Victor)
- 25 I'M A PEOPLE—George Jones (Musicor)
- 26 HISTORY REPEATS ITSELF—Buddy Starcher (Boone)
- 27 (YES) I'M HURTING—Don Gibson (RCA Victor)
- 28 I'LL TAKE THE DOG—Jean Shepard & Ray Pillow (Capitol)
- 29 SOMEONE BEFORE ME—Wilburn Brothers (Decca)
- 30 DON'T TOUCH ME—Wilma Burgess (Decca)
- 31 DEAR UNCLE SAM—Loretta Lynn (Decca)
- 32 THE BALLAD OF THE GREEN BERETS—S/Sgt. Barry Sadler (RCA Victor)
- 33 HUSBANDS AND WIVES—Roger Miller (Smash)
- 34 MAKE THE WORLD GO AWAY—Eddy Arnold (RCA Victor)
- 35 AIN'T HAD NO LOVIN'—Connie Smith (RCA Victor)
- 36 YOU AIN'T WOMAN ENOUGH—Loretta Lynn (Decca)
- 37 I'M LIVING IN TWO WORLDS—Bonnie Guitar (Dot)
- 38 SITTING ON A ROCK—Warner Mack (Decca)
- 39 STANDING IN THE SHADOWS—Hank Williams Jr. (MGM)
- 40 WHAT WE'RE FIGHTING FOR—Dave Dudley (Mercury)
- 41 BACK POCKET MONEY—Jimmy Newman (Decca)
- 42 ENGLAND SWINGS—Roger Miller (Smash)
- 43 GOLDEN GUITAR—Bill Anderson (Decca)
- 44 IF YOU CAN'T BITE, DON'T GROWL—Tommy Collins (Columbia)
- 45 THE LOVIN' MACHINE—Johnny Paycheck (Little Darlin')
- 46 MANY HAPPY HANGOVERS TO YOU—Jean Shepard (Capitol)
- 47 ALMOST PERSUADED—David Houston (Epic)
- 48 TAKE ME—George Jones (Musicor)

Pos. TITLE — Artist (Label)

- 49 STOP THE START (OF TEARS IN MY HEART)—Johnny Dollar (Columbia)
- 50 STEEL RAIL BLUES—George Hamilton IV (RCA Victor)
- 51 GIDDYUP GO—ANSWER—Minnie Pearl (Starday)
- 52 A BORN LOSER—Don Gibson (RCA Victor)
- 53 CATCH A LITTLE RAINDROP—Claude King (Columbia)
- 54 WOMEN DO FUNNY THINGS TO ME—Del Reeves (United Artists)
- 55 TIME TO BUM AGAIN—Waylon Jennings (RCA Victor)
- 56 VIET NAM BLUES—Dave Dudley (Mercury)
- 57 A MILLION AND ONE—Billy Walker (Monument)
- 58 DON'T YOU EVER GET TIRED OF HURTING ME—Ray Price (Columbia)
- 59 THE STREETS OF BALTIMORE—Bobby Bare (RCA Victor)
- 60 A WOMAN HALF MY AGE—Kitty Wells (Decca)
- 61 COUNT ME OUT—Marty Robbins (Columbia)
- 62 BUCKAROO—Buck Owens & His Buckaroos (Capitol)
- 63 RAINBOW AND ROSES—Roy Drusky (Mercury)
- 64 ANITA, YOU'RE DREAMING—Waylon Jennings (RCA Victor)
- 65 BORN TO BE IN LOVE WITH YOU—Van Trevor (Band Box)
- 66 I'VE CRIED A MILE—Hank Snow (RCA Victor)
- 67 DAY FOR DECISION—Johnny Sea (Warner Bros.)
- 68 I JUST CAME TO SMELL THE FLOWERS—Porter Wagoner (RCA Victor)
- 69 BABY AIN'T THAT FINE—Gene Pitney & Melba Montgomery (Musicor)
- 70 I'VE BEEN A LONG TIME LEAVIN'—Roger Miller (Smash)
- 71 THANK YOU MA'AM—Ray Pillow (Capitol)
- 72 WRITE ME A PICTURE—George Hamilton IV (RCA Victor)
- 73 THE SHOE GOES ON THE OTHER FOOT TONIGHT—Marty Robbins (Columbia)
- 74 I'M A NUT—Leroy Pullins (Kapp)
- 75 THE TWELFTH OF NEVER—Slim Whitman (Imperial)
- 76 THE COUNT DOWN—Hank Snow (RCA Victor)
- 77 YOU FINALLY SAID SOMETHING GOOD—Charlie Louvin (Capitol)
- 78 HAPPY TO BE WITH YOU—Johnny Cash (Columbia)
- 79 MORE THAN YESTERDAY—Slim Whitman (Imperial)
- 80 GUESS MY EYES WERE BIGGER THAN MY HEART—Conway Twitty (Decca)
- 81 MY DREAMS—Faron Young (Mercury)
- 82 EVERYBODY LOVES A NUT—Johnny Cash (Columbia)
- 83 ARTIFICIAL ROSE—Jimmy Newman (Decca)
- 84 MAY THE BIRD OF PARADISE FLY UP YOUR NOSE—"Little" Jimmy Dickens (Columbia)
- 85 THE BOX IT CAME IN—Wanda Jackson (Capitol)
- 86 LONELYVILLE—Dave Dudley (Mercury)
- 87 BEFORE THE RING ON YOUR FINGER TURNS GREEN—Dottie West (RCA Victor)
- 88 THE MEN IN MY LITTLE GIRL'S LIFE—Archie Campbell (RCA Victor)
- 89 I'D JUST BE FOOL ENOUGH—Browns (RCA Victor)
- 90 GO NOW PAY LATER—Liz Anderson (RCA Victor)

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Pos. TITLE — Artist (Label)

- 91 LITTLE BUDDY—Claude King (Columbia)
- 92 I WISH—Ernie Ashworth (Hickory)
- 93 THE TIP OF MY FINGERS—Eddy Arnold (RCA Victor)
- 94 WHEN THE SHIP HIT THE SAND—"Little" Jimmy Dickens (Columbia)
- 95 I CAN'T KEEP AWAY FROM YOU—Wilburn Brothers (Decca)
- 96 THE MINUTE MEN (ARE TURNING IN THEIR GRAVES)—Stonewall Jackson (Columbia)
- 97 IF THIS HOUSE COULD TALK—Stonewall Jackson (Columbia)
- 98 IT'S ANOTHER WORLD—Wilburn Brothers (Decca)
- 99 PRIVATE WILSON WHITE—Marty Robbins (Columbia)
- 100 GET YOUR LIE THE WAY YOU WANT IT—Bonnie Guitar (Dot)

TOP COUNTRY LP's-1966

Pos. TITLE — Artist (Label)

- 1 ROLL OUT THE RED CARPET FOR BUCK OWENS AND HIS BUCKAROOS—(Capitol)
- 2 I WANT TO GO WITH YOU—Eddy Arnold (RCA Victor)
- 3 MY WORLD—Eddy Arnold (RCA Victor)
- 4 BEHIND THE TEAR—Sonny James (Capitol)
- 5 I LIKE 'EM COUNTRY—Loretta Lynn (Decca)
- 6 ROGER MILLER/ GOLDEN HITS—Smash
- 7 MISS SMITH GOES TO NASHVILLE—Connie Smith (RCA Victor)
- 8 DISTANT DRUMS—Jim Reeves (RCA Victor)
- 9 EVERYBODY LOVES A NUT—Johnny Cash (Columbia)
- 10 CUTE 'N' COUNTRY—Connie Smith (RCA Victor)
- 11 DUST ON MOTHER'S BIBLE—Buck Owens & His Buckaroos (Capitol)
- 12 FOLK-COUNTRY—Waylon Jennings (RCA Victor)
- 13 THE OTHER WOMAN—Ray Price (Columbia)
- 14 TRUE LOVE'S A BLESSING—Sonny James (Capitol)
- 15 GIDDY-UP GO—Red Sovine (Starday)
- 16 MEAN AS HELL!—Johnny Cash (Columbia)
- 17 BALLADS OF THE GREEN BERETS—S/Sgt. Barry Sadler (RCA Victor)
- 18 JUST BETWEEN THE TWO OF US—Bonnie Owens & Merle Haggard (Capitol)
- 19 BEST OF JIM REEVES, VOL. II—(RCA Victor)
- 20 PRETTY MISS NORMA JEAN—(RCA Victor)
- 21 I'M A PEOPLE—George Jones (Musicor)
- 22 TALK ME SOME SENSE—Bobby Bare (RCA Victor)
- 23 CHET ATKINS PICKS ON THE BEATLES—(RCA Victor)
- 24 COUNTRY FAVORITES—WILLIE NELSON STYLE—(RCA Victor)
- 25 DON GIBSON WITH SPANISH GUITARS—(RCA Victor)
- 26 DOTTIE WEST SINGS—(RCA Victor)
- 27 HELLO VIETNAM—Johnny Wright (Decca)
- 28 MANY HAPPY HANGOVERS TO YOU—Jean Shepard (Capitol)
- 29 HYMNS—Loretta Lynn (Decca)
- 30 DON'T TOUCH ME—Wilma Burgess (Decca)
- 31 PLEASE DON'T TOUCH ME—Norma Jean (RCA Victor)
- 32 LONELYVILLE—Dave Dudley (Mercury)
- 33 THE MANY MOODS OF CHARLIE LOUVIN—(Capitol)
- 34 LOVE BUG—George Jones (Musicor)
- 35 BRIGHT LIGHTS AND COUNTRY MUSIC—Bill Anderson (Decca)
- 36 BEFORE YOU GO/NO ONE BUT YOU—Buck Owens (Capitol)
- 37 ROLL, TRUCK, ROLL—Red Simpson (Capitol)
- 38 THE COUNTRY TOUCH—Warner Mack (Decca)
- 39 THE INSTRUMENTAL HITS OF BUCK OWENS AND HIS BUCKAROOS—(Capitol)
- 40 TIPPY TOEING—Harden Trio (Columbia)
- 41 FLOWERS ON THE WALL—Statler Brothers (Columbia)
- 42 THE LAST WORLD IN LONESOME—Eddy Arnold (RCA Victor)
- 43 MAY THE BIRD OF PARADISE FLY UP YOUR NOSE—"Little" Jimmy Dickens (Columbia)
- 44 SUFFER TIME—Dottie West (RCA Victor)
- 45 THE BUCK OWENS SONG BOOK—Buckaroos (Capitol)
- 46 ARTIFICIAL ROSE—Jimmy Newman (Decca)
- 47 COUNTRY ALL THE WAY—Kitty Wells (Decca)
- 48 A DEVIL LIKE ME NEEDS AN ANGEL LIKE YOU—Dick Curless & Kay Adams (Tower)
- 49 MORE OF THAT GUITAR COUNTRY—Chet Atkins (RCA Victor)
- 50 ALONE WITH YOU—Jim Edward Brown (RCA Victor)

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ARTIST DISCOGRAPHY SINGLES

Below is an up-to-date tabulation, by artist, of the country discography that appears in this issue. The discography contains all records that made top 10 in Billboard's Country Singles chart from May 15, 1948, through August 26, 1966—a total of almost 1,000 records in the 18-year period. Artists are ranked according to the greatest number of top 10 tunes for the period involved. It also lists the number of tunes that made No. 1 on the charts.

NOTE: The totals contain 38 listings where the tune was recorded by two artists on the same recording (e.g., Kitty Wells and Red Foley)—each known in his or her own right. Each artist received full credit for the record involved. In two instances the record contained three artists, and the same credit procedure was followed. The total of No. 1 listings contains seven records where two stars were on the same recording, and the same crediting was applied.

Artist	Top 10 Tunes	No. 1 Tunes	Artist	Top 10 Tunes	No. 1 Tunes
Eddy Arnold	60	16	David Houston	3	1
Webb Pierce	42	9	Red Sovine	3	1
Jim Reeves	33	6	Rex Allen	3	—
Hank Snow	33	5	Elton Britt	3	—
Red Foley	31	5	Carlisle	3	—
Hank Williams	28	7	Claude Gray	3	—
Johnny Cash	28	5	Stuart Hamblen	3	—
Ray Price	27	3	Wanda Jackson	3	—
Carl Smith	25	4	Rose Maddox	3	—
Kitty Wells	23	2	Rick Nelson	3	—
Faron Young	23	2	Floyd Tillman	3	—
Buck Owens	21	10	T. Texas Tyler	3	—
Ernest Tubb	21	1	Dottie West	3	—
Marty Robbins	20	9	Tex Williams	3	—
Hank Thompson	20	1	Carl Butler & Pearl	2	1
George Jones	18	2	Hawkshaw Hawkins	2	1
Elvis Presley	13	6	Leroy Van Dyke	2	1
Lefty Frizzell	13	3	Andrews Sisters	2	—
Jimmy Wakely	13	3	Carl Bellew	2	—
Don Gibson	12	2	Bonnie Lou	2	—
Tennessee Ernie Ford	11	2	Jack Cardwell	2	—
Bill Anderson	10	2	Tommy Duncan	2	—
Porter Wagoner	10	1	Betty Foley	2	—
Sonny James	9	3	Bob Gallion	2	—
Stonewall Jackson	9	2	Merle Haggard	2	—
Roger Miller	9	2	Goldie Hill	2	—
Roy Drusky	9	1	Homer & Jethro	2	—
Wilburn Brothers	9	—	Eddie Kirk	2	—
Patsy Cline	8	2	Charlie Louvin	2	—
Cowboy Copas	8	2	Skeets McDonald	2	—
George Morgan	8	1	Frankie Miller	2	—
Ernest Ashworth	8	—	Ned Miller	2	—
Skeeter Davis	8	—	Willie Nelson	2	—
Loretta Lynn	8	—	Norma Jean	2	—
Johnny Horton	7	2	Carl Perkins	2	—
Hank Locklin	7	1	Lewis Pruitt	2	—
Margaret Whiting	7	1	Jimmie Skinner	2	—
Jimmy Newman	7	—	Warren Smith	2	—
Everly Brothers	6	4	Texas Troubadours	2	—
Jimmy Dean	6	2	Justin Tubb	2	—
(Little) Jimmy Dickens	6	1	Charlie Walker	2	—
Jean Shepard	6	1	Hank Williams Jr.	2	—
Connie Smith	6	1	Marion Worth	2	—
Billy Walker	6	1	Ginny Wright	2	—
Bobby Bare	6	—	Davis Sisters	1	1
Dave Dudley	6	—	George James	1	1
Johnny & Mack	6	—	Priscilla Mitchell	1	1
Slim Whitman	6	—	Johnny Norton	1	1
Ferlin Husky	5	3	Wayne Raney	1	1
Gene Autry	5	1	Hugo Winterhalter	1	1
Lester Flatt & Earl Scruggs	5	1	Sheb Wooley	1	1
Claude King	5	1	Eddy Anderson	1	—
Moon Mullican	5	1	Chet Atkins	1	—
George Hamilton IV	5	—	Benny Barnes	1	—
Warner Mack	5	—	Les Baxter	1	—
Jimmy Rodgers	5	—	Jeanne Black	1	—
Jerry Lee Lewis	4	2	Johnny Bond	1	—
Pee Wee King	4	1	Margie Bowes	1	—
Del Reeves	4	1	Owen Bradley Quintet	1	—
Tommy Collins	4	—	Walter Brennan	1	—
Stoney Cooper & Wilma Lee	4	—	Wilma Burgess	1	—
Burl Ives	4	—	Jimmy "C" Cannon	1	—
Louvin Brothers	4	—	Bill Carlisle	1	—
Tex Ritter	4	—	June Carter	1	—
Bobby Helms	3	2	Roy Clark	1	—
Browns	3	1	Shirley Collie	1	—

Continued on page 124

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Continued from page 122

Artist	Top 10 Tunes	No. 1 Tunes	Artist	Top 10 Tunes	No. 1 Tunes
Orville Couch	1	—	Johnny Paycheck	1	—
Floyd Cramer	1	—	Leon Payne	1	—
Simon Crum	1	—	Minnie Pearl	1	—
Dick Curless	1	—	Bill Phillips	1	—
Jimmy Dolan	1	—	Charlie Phillips	1	—
Rusty Draper	1	—	Ray Pillow	1	—
Delmore Brothers	1	—	Pinetoppers	1	—
Arlie Duff	1	—	Marvin Rainwater	1	—
Bobby Edwards	1	—	Kenny Roberts	1	—
Ralph Emery	1	—	Carson Robison	1	—
Bill Franklin	1	—	Roy Rogers	1	—
Darryl Glenn	1	—	Rusty & Doug	1	—
Roy Godfrey	1	—	S/Sgt. Barry Sadler	1	—
Billy Grammer	1	—	Earl Scott	1	—
Billy Gray	1	—	Jeannie Seely	1	—
Bonnie Guitar	1	—	Mervin Shiner	1	—
Tommy T. Hall	1	—	Margie Singleton	1	—
Harden Trio	1	—	Kay Smith	1	—
Jimmie Heap	1	—	Lou Smith	1	—
Tiny Hill	1	—	Sons of the Pioneers	1	—
Jan Howard	1	—	Buddy Starcher	1	—
Jimmy & Johnny	1	—	Kay Starr	1	—
Grandpa Jones	1	—	Statler Brothers	1	—
Bill Justis	1	—	Wynn Stewart	1	—
Merle Kilgore	1	—	Johnny Tillotson	1	—
Dave Landers	1	—	Mitchell Torok	1	—
Jim Lowe	1	—	Gene Vincent	1	—
Bcb Luman	1	—	Billy Edd Wheeler	1	—
Judy Lynn	1	—	Slim Willet	1	—
Marlin Sisters	1	—	Bob Willis	1	—
Leon McAuliff	1	—	Willis Brothers	1	—
Bud Messner	1	—	Hal Willis	1	—
Jody Miller	1	—	Johnnie Lee Wills	1	—
Vaughn Monroe Ork	1	—	Don Winters	1	—
Melba Montgomery	1	—	Mac Wiseman	1	—
Clyde Moody	1	—	Del Wood	1	—
Al Morgan Ork	1	—	Gene Woods	1	—
Jim Nesbitt	1	—	Johnny Wright	1	—
James O'Gwynn	1	—	Frankie Yankovic	1	—
Coleman O'Neal	1	—			
T. Osborn	1	—			
Patti Page	1	—			
			TOTALS	999	159



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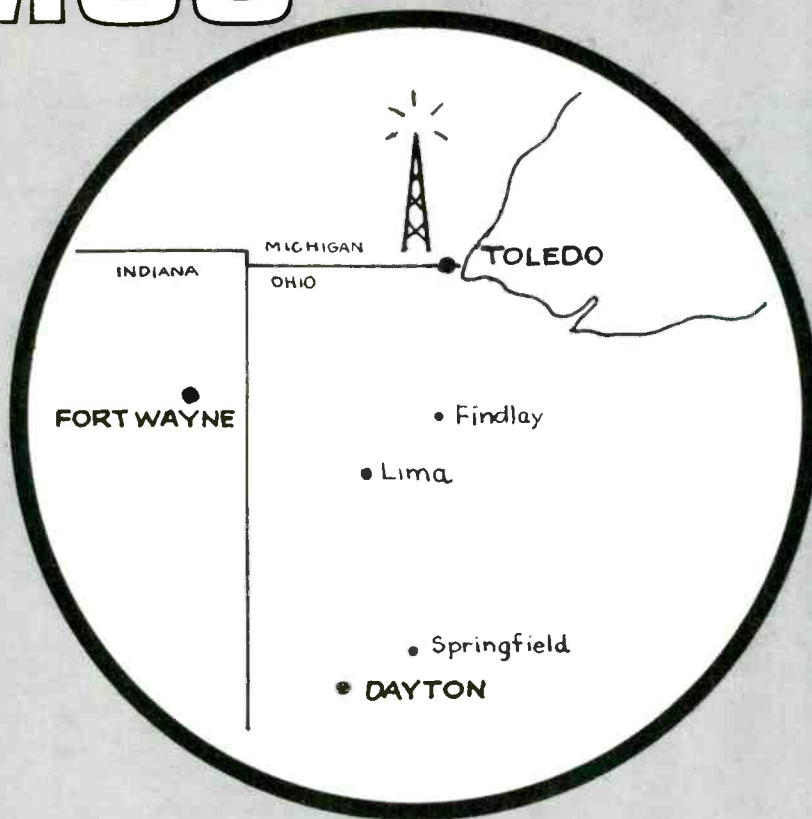
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"THE SOUND OF THE COUNTRY"

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, and through the issue of August 27, 1966. Artists are ranked below according to the greatest number of top 10 LP's for the period involved. It also lists the number of those LP's that made No. 1 on the chart.

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

Artist	Top 10 Tunes	No. 1 Tunes	Artist	Top 10 Tunes	No. 1 Tunes
Buck Owens	11	6	Floyd Cramer	1	—
George Jones	9	1	Skeeter Davis	1	—
Jim Reeves	7	3	"Little" Jimmy Dickens	1	—
Eddy Arnold	6	3	Roy Drusky	1	—
Johnny Cash	6	2	Lefty Frizzell	1	—
Buckaroos	4	2	Don Gibson	1	—
Ray Price	4	1	Harden Trio	1	—
Bill Anderson	4	—	Stonewall Jackson	1	—
Sonny James	4	—	Wanda Jackson	1	—
Loretta Lynn	4	—	Waylon Jennings	1	—
Roger Miller	4	—	Warner Mack	1	—
Kitty Wells	4	—	Melba Montgomery	1	—
Connie Smith	3	2	George Morgan	1	—
Chet Atkins	3	1	Willie Nelson	1	—
Bobby Bare	3	—	Jimmy Newman	1	—
Dave Dudley	3	—	Bonnie Owens	1	—
Lester Flatt & Earl Scruggs	3	—	Webb Pierce	1	—
Hank Snow	2	1	Gene Pitney	1	—
Carl Butler & Pearl	2	—	Jean Shepard	1	—
Merle Haggard	2	—	Red Simpson	1	—
Charlie Louvin	2	—	Carl Smith	1	—
Norma Jean	2	—	Red Sovine	1	—
Del Reeves	2	—	Statler Brothers	1	—
Marty Robbins	2	—	Hank Thompson	1	—
Hank Williams Jr.	2	—	Ernest Tubb	1	—
Faron Young	2	—	Porter Wagoner	1	—
Jimmy Dean	1	1	Dottie West	1	—
S/Sgt. Barry Sadler	1	1	Billy Edd Wheeler	1	—
Phil Baugh	1	—	Johnny Wright	1	—
Wilma Burgess	1	—			
Patsy Cline	1	—			
			TOTALS	134	24

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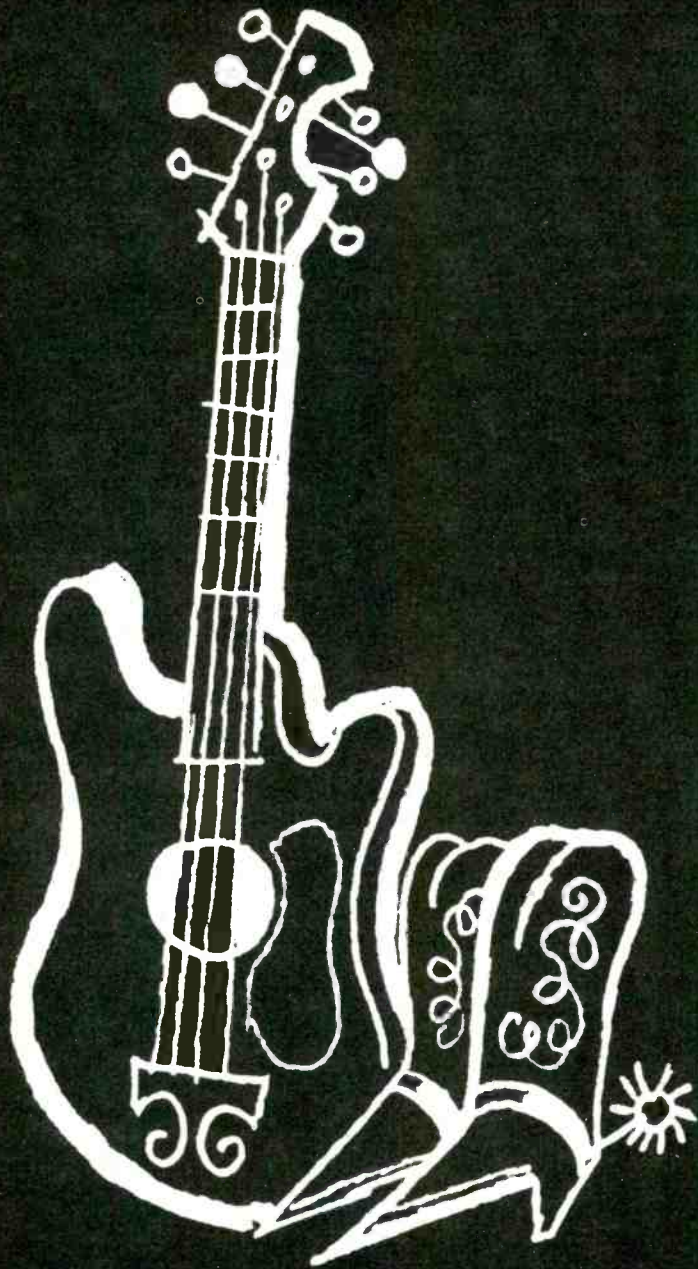
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PUBLISHER DISCOGRAPHY

Below is an up-to-date tabulation, by publisher, of the Country discography. The publishers are ranked according to the greatest number of records making the top 10.

NOTE: The figures in parenthesis denote 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 the number indicates the times each publisher was involved in a split copyright on a top 10 tune.

Publisher	Licensee	Top 10 Tunes	Splits	Publisher	Licensee	Top 10 Tunes	Splits
ACUFF-ROSE	BMI	107		SILVER STAR	BMI	3	
HILL AND RANGE	BMI	81	(2)	SOUTHERN	ASCAP	3	
CEDARWOOD	BMI	56	(3)	STARRITE	BMI	3	
TREE	BMI	47	(15)	WILDERNESS	BMI	3	
PEER	BMI	32		WINDOW	BMI	3	(2)
PAMPER	BMI	30		WITMARK	ASCAP	3	
CENTRAL	BMI	28	(1)	BAYOU	BMI	2	(1)
FOUR STAR	BMI	23	(1)	GEE/GEE	BMI	2	
STARDAY	BMI	21	(4)	BLUE CREST	BMI	2	(1)
CHAMPION	BMI	16	(4)	BOURNE	ASCAP	2	
MOSS-ROSE	BMI	16		CAROLINTONE	BMI	2	
SURE-FIRE	BMI	16		DANDELION	BMI	2	
AMERICAN	BMI	15		E & M	BMI	2	
GLAD	BMI	14	(5)	FRANK	ASCAP	2	
LOIS	BMI	12		GLADYS	ASCAP	2	
BLUE BOOK	BMI	11	(1)	GLASER	BMI	2	
BRAZOS VALLEY	BMI	11		HARMS	ASCAP	2	
FAIRWAY	BMI	9	(1)	HAWTHORNE	ASCAP	2	
MILENE	ASCAP	9		LUDLOW	BMI	2	
NEWKEYS	BMI	9	(5)	MARKS, E. B.	BMI	2	
CASH, J.	BMI	8		MELODY LANE	BMI	2	
PRESLEY	BMI	8	(2)	MIMOSA	BMI	2	
ROBBINS-MILLER	ASCAP	8		PEACH	SESAC	2	
TUBB, E.	BMI	8		PLAINVIEW	BMI	2	
TUCKAHOE	BMI	8		REMICK	ASCAP	2	
HI-LO	BMI	7	(1)	SHELDON	BMI	2	
JACK	BMI	7	(3)	TRINITY	BMI	2	
KNOX	BMI	7		WARDEN	BMI	2	
LOWERY	BMI	7		ALDON	BMI	1	
BRENNER	BMI	6		ALGON	BMI	1	
CENTRAL SONGS	BMI	6		ALMO	BMI	1	
GALLICO	BMI	6	(1)	ANGEL	BMI	1	
MORRIS, E. H.	ASCAP	6		ANWAY	BMI	1	
TRAVIS	BMI	6	(1)	ARC & CONRAD	BMI	1	
YONAH	BMI	6	(2)	AROOSTOCK	BMI	1	
ALAMO	ASCAP	5		ASBURY	BMI	1	
CENTURY	BMI	5		BABB	BMI	1	(1)
MARTY'S	BMI	5		BE ARE	BMI	1	
TUNE	BMI	5	(5)	BENTLEY	BMI	1	
VALLEY	BMI	5		BIG D	BMI	1	(1)
ADAMS, VEE & ABBOTT	BMI	4		BLUE ECHO	BMI	1	
BEECHWOOD	BMI	4		BLUE GRASS	BMI	1	
BUNA	BMI	4	(1)	BLUE RIVER	BMI	1	
COMMODORE	BMI	4	(1)	BRIARCLIFF	BMI	1	
PAINTED DESERT	BMI	4		BRONZ	SESAC	1	
RED RIVER SONGS	BMI	4	(1)	BRUMLEY, ALBERT E.	SESAC	1	
RIDGEWAY	BMI	4		BULLET	BMI	1	
SCREEN GEMS-COLUMBIA	BMI	4	(1)	BUTTERCUP	BMI	1	
SHAPIRO-BERNSTEIN	ASCAP	4		CACHELLA	ASCAP	1	
ARK-LA-TEK	BMI	3		CAPITOL	BMI	1	
BARTON	BMI	3		CARRETTA	BMI	1	
CAJUN	BMI	3	(1)	CHANNEL	ASCAP	1	
COMBINE	BMI	3		CHERU	BMI	1	
COPAR	BMI	3		CHOICE	ASCAP	1	
FAMOUS	ASCAP	3		CIGMA	BMI	1	
GOLDEN WEST MELODIES	BMI	3		CIRCLE O	BMI	1	
HAMBLÉN	BMI	3		COLONIAL	BMI	1	
JAT	BMI	3		CONRAD	BMI	1	
LANCASTER	BMI	3		COPPER CREEK	BMI	1	(1)
MARIZONA	BMI	3		CROSS	BMI	1	
MARSON	BMI	3		DELMORE	ASCAP	1	
MILLS	ASCAP	3		DENNY	BMI	1	
NEILLRAE	BMI	3	(2)	DISNEY, WALT	ASCAP	1	
OPEN ROAD	BMI	3	(2)	DIXIE	BMI	1	
OWENS	BMI	3	(2)	DOSS	BMI	1	(1)
PICKWICK	ASCAP	3		EDVILLE	BMI	1	
PLANETARY	ASCAP	3		ERIC	BMI	1	
RONDO	BMI	3	(1)	EXCELOR	BMI	1	
ROSE, FRED	BMI	3		FOLKWAY	BMI	1	
ROSS-JUNGNICKLE	BMI	3		FOREST HILLS	BMI	1	
RUMBLERS	BMI	3		FORREST	BMI	1	
SAMOS ISLAND	BMI	3	(2)	FORSTER	ASCAP	1	
SANTLY-JOY	ASCAP	3		FRED	BMI	1	

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PUBLISHER DISCOGRAPHY *Continued*

Publisher	Licensee	Top 10 Tunes	Splits	Publisher	Licensee	Top 10 Tunes	Splits
FRIENDSHIP	BMI	1	(1)	PREST CO.	BMI	1	
GAYLORD	BMI	1		PROGRESS	BMI	1	
HEN-TEN	BMI	1		RALPH'S RADIO	BMI	1	
HOLLIS	BMI	1		RECHERCHE	ASCAP	1	(1)
HUSKEY	BMI	1	(1)	REG-COM	BMI	1	
ISLAND	BMI	1	(1)	REGENT	BMI	1	
JAMIE	BMI	1		REPORT	BMI	1	
JAN-PAT	BMI	1		RETTOR	BMI	1	
JEFFERSON	BMI	1		RIDGE	BMI	1	
JENKINS	ASCAP	1		ROBERTSON	ASCAP	1	
KANGAS, LES	BMI	1	(1)	SAGE & SAND	SESAC	1	
KELLEM, MILTON	ASCAP	1		ST. LOUIS	BMI	1	
KEYS	ASCAP	1		ST. NICHOLAS	ASCAP	1	
LAUREL	BMI	1		SANGA	BMI	1	
LASALLE	ASCAP	1		SAVOY	BMI	1	
LE BILL	BMI	1		SCORE	BMI	1	
LE JEAN	BMI	1		SEASHELL	BMI	1	
LIN-DA	BMI	1		SHALIMAR	BMI	1	(1)
LION-PRE	BMI	1		SMITH, RANDY	BMI	1	
LONGHORN	BMI	1	(1)	SOUTH COAST	BMI	1	
LONZO & OSCAR	SESAC	1		SOUTHWIND	BMI	1	
LORING	BMI	1		SPITZER	BMI	1	
LY-RANN	BMI	1		STALLION	BMI	1	
MAIDEN FAIR/CUCULU	BMI	1		SUMMIT	ASCAP	1	
MALLORY	BMI	1		SYCAMORE	BMI	1	
MARIPOSA	BMI	1		SYLVIA	BMI	1	
MARLYN	BMI	1		TALENT HOUSE	SESAC	1	
MASSEY	ASCAP	1		TANNEN	BMI	1	
MATAMOROS	BMI	1	(1)	TEXONE	ASCAP	1	
MAYHEW	BMI	1		TIDELAND	BMI	1	(1)
METRIC & GLO MAC	BMI	1		TNT	BMI	1	
MELROSE	ASCAP	1		TOBI-ANN	BMI	1	
MILTON	BMI	1		TRIO	BMI	1	
MIXER	BMI	1	(1)	TROY-MARTIN	BMI	1	
MOUNTAIN CITY	BMI	1		TWENTIETH CENTURY	ASCAP	1	
MUSIC, MUSIC, MUSIC	ASCAP	1		VANADORE	BMI	1	
OCEANIC	BMI	1		VANGUARD	BMI	1	
OLD CHARTER	BMI	1		VECTOR	BMI	1	
PAGEBOY	SESAC	1		VILLAGE	BMI	1	
PAM-WAK	BMI	1		WARD, BILLY	BMI	1	
PAXTON	ASCAP	1	(1)	KITTY WELLS	BMI	1	
PEAR D.	BMI	1		WONDERLAND	BMI	1	
PIC	ASCAP	1		WORMWOOD	BMI	1	
PINELAWN	BMI	1		WRITERS	BMI	1	

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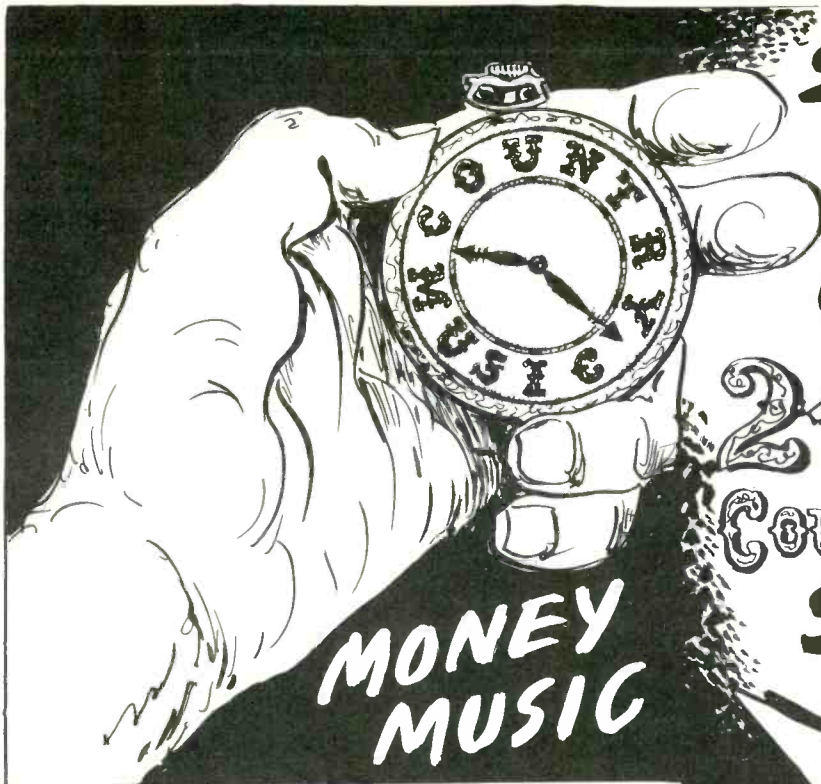
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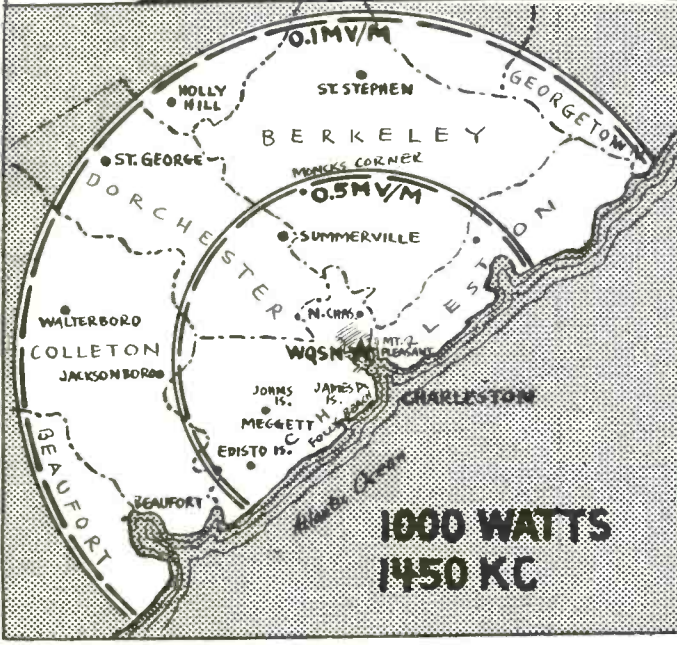


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LABEL DISCOGRAPHY

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 Singles charts from May 15, 1948, through August 26, 1966. 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	Top 10 Records	No. 1 Records	Label	Top 10 Records	No. 1 Records
RCA Victor	220	38	ABC-Paramount	1	—
Decca	183	21	Bandera	1	—
Columbia	174	35	Boone	1	—
Capitol	135	25	Bullet	1	—
MGM	36	8	Challenge	1	—
Mercury	31	4	Chancellor	1	—
King	19	3	Chart	1	—
Sun	18	5	Chess	1	—
Hickory	15	—	Golden Disc	1	—
Starday	13	1	Golden Wing	1	—
United Artists	9	2	Groove	1	—
Imperial	9	1	Guyden	1	—
Smash	8	2	Hap	1	—
Cadence	7	4	Hi-Lo	1	—
Liberty	7	—	J & T	1	—
Dot	5	—	KRCO	1	—
Four Star	5	—	Little Darlin'	1	—
Epic	4	1	London	1	—
Crest	4	—	Peach	1	—
Fabor	4	—	Phillips-International	1	—
Monument	4	—	Sims	1	—
Musicor	4	—	Tally	1	—
Roulette	4	—	Tennessee	1	—
Abbott	3	—	Tower	1	—
Coral	3	—	Valley	1	—
Kapp	2	—	Vee Jay	1	—
Savoy	1	1	Warner Bros.	1	—
Abbey	1	—			
			TOTALS	955	151

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 26, 1966. 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	Top 10 Records	No. 1 Records	Label	Top 10 Records	No. 1 Records
RCA Victor	33	12	Smash	4	—
Capitol	25	6	MGM	2	—
Columbia	24	4	Kapp	1	—
Decca	19	—	Longhorn	1	—
United Artists	7	—	RCA Camden	1	—
Mercury	6	—	Starday	1	—
Musicor	4	1			
			TOTALS	128	23

MEMO:

As we come to the close of our first year as a Country Music station, we take this opportunity to thank the many thousands of loyal country music fans who have made this station the leader in Richmond—the many artists, promoters, and booking agencies for their help and support—and the many record companies who have kept our turntables busy with the latest releases—to the thousands and thousands of country music lovers who have packed the Richmond Mosque to see WEET's Country-Wide Cavalcade of Stars (largest attendance ever at the Mosque) and we have 5 big Cavalcades set for 1967.

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COUNTRY MUSIC DISCOGRAPHY

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

TITLE	Artist, Label, Publisher, Licensee, Writer(s)	TITLE	Artist, Label, Publisher, Licensee, Writer(s)
1948 (5/15/48 thru 12/25/48 only)		5/15/48	
• A HEART FULL OF LOVE —Eddy Arnold, RCA Victor, Hill & Range, BMI, Soehnel & Nelson.		SWEETER THAN THE FLOWERS —Moon Mullican, King, Lois, BMI, Mann & Rouse & Burns.	
• ANYTIME —Eddy Arnold, RCA Victor, Hill & Range, BMI, H. Lawson.		TENNESSEE MOON —Cowboy Copas, King, Acuff-Rose, BMI, J. Branch & Cowboy Copas.	
BLUE SHADOWS ON THE TRAIL —Roy Rogers, RCA Victor, Santly Joy, ASCAP, J. Lange & E. Daniel.		TENNESSEE SATURDAY NIGHT —Red Foley, Decca, Hill & Range, BMI, B. Hughes.	
• BOUQUET OF ROSES —Eddy Arnold, RCA Victor, Hill & Range, BMI, Hillaird Nelson.		TENNESSEE WALTZ —Cowboy Copas, King, Acuff-Rose, BMI, Pee Wee King & Redd Stewart.	
BUTTONS AND BOWS —Gene Autry, Columbia, Famous, ASCAP, J. Livingston & R. Evans.		TENNESSEE WALTZ —Pee Wee King, RCA Victor, Acuff-Rose, BMI, Pee Wee King & Redd Stewart.	
CHIME BELLS —Elton Britt, RCA Victor, Bob Miller, BMI, B. Miller & E. Britt.		• TEXARKANA BABY —Eddy Arnold, RCA Victor, Milene, ASCAP, C. Clark & F. Rose.	
COOL WATER —Sons of the Pioneers, RCA Victor, American Music, BMI, B. Nolan.		THEN I TURNED AND SLOWLY WALKED AWAY —Eddy Arnold, RCA Victor, Adams, Vee & Abbot, BMI, Fortner & Eddy Arnold.	
DAD GAVE MY DOG AWAY —T. Tex Tyler, Four Star, American Music, BMI, Schurtz-T. T. Tyler.		WHAT A FOOL I WAS TO CRY OVER YOU —Eddy Arnold, RCA Victor, Hill & Range, BMI, J. & M. Rollins.	
DECK OF CARDS —Tex Ritter, Cap. Americana, American Music, BMI, T. T. Tyler.		WHO? ME? —Tex Williams Western Caravan, Capitol, American, BMI, Riley Shepard.	
DECK OF CARDS —T. Tex Tyler, Four Star, American Music, BMI, T. T. Tyler.			
FOGGY RIVER —K. Smith, Milene, ASCAP, F. Rose.		1949	
FOREVER IS ENDING TODAY —Ernest Tubbs, Decca, E. Tubbs, BMI, Ernest Tubbs & Cargill & Bond.		BABY, IT'S COLD OUTSIDE —Homer & Jethro, J. Carter, RCA Victor, E. H. Morris, ASCAP, F. Loesser.	
HERE COMES SANTA CLAUS —Gene Autry, Columbia, Remick & Western, ASCAP, Gene Autry & O. Haldeman.		BEFORE YOU CALL —D. Landers, MGM, Milene, ASCAP, F. Rose.	
HUMPTY DUMPTY HEART —Hank Thompson, Cap. Americana, Hill & Range, BMI, Hank Thompson.		BLUE CHRISTMAS —Ernest Tubbs, Decca, Choice, ASCAP, B. Hayes & J. Johnson.	
I LOVE YOU SO MUCH IT HURTS —Floyd Tillman, Columbia, Melody Lane (Peer) Pub., BMI, F. Tillman.		BLUES IN MY HEART —Red Foley, Decca, Hill & Range, BMI (Red Foley & Carson).	
• I LOVE YOU SO MUCH IT HURTS —J. Wakely and Cowboy Copas, Capital, Melody Lane (Peer) Pub., BMI, F. Tillman.		BLUE SKIRT WALTZ —F. Yankovic & His Yanks, The Marlin Sisters, Columbia, Mills Pub.-ASCAP, M. Parrish & V. Blaha & R. Dvorsky.	
I'LL HOLD YOU IN MY HEART —Eddy Arnold, RCA Victor, Adams Vee & Abbot, BMI, E. Arnold-Horton & Dilbeck.		BLUES STAY AWAY FROM ME —Delmore Brothers, King, Lois Pub., BMI, A. Delmore & W. Raney & H. Glouer.	
• JUST A LITTLE LOVIN' WILL GO A LONG WAY —Eddy Arnold, RCA Victor, Hill & Range, BMI, Eddy Arnold & Jack Clements.		BUT I'LL GO CHASIN' WOMEN —S. Hamblen, Columbia, Hamblen Music, BMI, S. Hamblen.	
LET'S SAY GOODBYE LIKE WE SAID HELLO —Ernest Tubbs, Decca, Ernest Tubbs, BMI, Ernest Tubbs.		CANDY KISSES —E. Britt & the Skytoppers, RCA Victor, Hill & Range, BMI, George Morgan.	
LIFE GETS TEE-JUS, DON'T IT —Carson Robison, MGM, Bob Miller, ASCAP, C. Robison.		CANDY KISSES —Cowboy Copas, King, Hill & Range, BMI, George Morgan.	
LIFE GETS TEJUS, DON'T IT —T. Williams, Capitol, Bob Miller, ASCAP, C. Robison.		CANDY KISSES —E. Kirk, Capitol, Hill & Range, BMI, George Morgan.	
MY DADDY IS ONLY A PICTURE —Eddy Arnold, RCA Victor, Peek, BMI, T. Dilbeck.		• CANDY KISSES —George Morgan, Columbia, Hill & Range, BMI, George Morgan.	
• ONE HAS MY NAME, THE OTHER HAS MY HEART —Jimmy Wakely, Capitol, Peer, BMI, D. & E. Dean & Blair.		CANDY KISSES —Red Foley, Decca, Hill & Range, BMI, George Morgan.	
RED ROSES TIED IN BLUE —Clyde Moody, King, E. H. Morris, ASCAP, W. Fowler & Z. Turner.		C-H-R-I-S-T-M-A-S —Eddy Arnold, RCA Victor, Hill & Range, BMI, J. L. Carson, Eddy Arnold.	
ROCK AND RYE RAG —Tex Ritter, 4 Capitol, Hill & Range, BMI, Al Dexter.		COUNTRY BOY —J. (Little) Dickens, Columbia, Milene, ASCAP, B. & F. Bryant.	
SEAMAN BLUES —Ernest Tubbs, Decca, E. Tubbs, BMI, E. & B. Tubbs.		CRY-BABY HEART —George Morgan, Columbia, Acuff-Rose, EMI, L. Payne.	
SIGNED, SEALED AND DELIVERED —Jimmy Wakely, Cap. Americana, Lois, BMI, Copas & Mann.		• DON'T ROB ANOTHER MAN'S CASTLE —Eddy Arnold, RCA Victor, Hill & Range, Jerry L. Carson.	
SUSPICION —Tex Williams, Cap. Americana, Bob Miller, ASCAP, F. Movak.		DON'T ROB ANOTHER MAN'S CASTLE —Ernest Tubbs & Andrews Sisters-Tex Troubadors, RCA Victor, Hill & Range, BMI, Jerry L. Carson.	
		GAMBLIN' POLKA DOT BLUES —T. Duncan, Capitol, Peer, BMI, J. Rodgers & R. Hall.	
		GREEN LIGHT —Hank Thompson, Capitol, Brazos Valley Music, BMI, Hank Thompson.	
		HAVE YOU EVER BEEN LONELY? —Ernest Tubbs, Decca, Shapiro Bernstein-ASCAP, P. DeRose & W. Hill.	
		I NEVER SEE MAGGIE ALONE —K. Roberts, Coral, Bourne, ASCAP, H. Nicholls & H. Tilsley.	
		I'LL NEVER SLIP AROUND AGAIN —F. Tillman, Columbia, Peer, BMI, F. Tillman.	
		I'LL NEVER SLIP AROUND AGAIN —Margaret Whiting & Jimmy Wakely, Capitol, Peer, BMI, F. Tillman.	

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James K. Richey V.P. and General Manager, Salt Lake City

* Feb. 66 Salt Lake Metro Pulse 6 A.M. to 9 P.M.

COUNTRY MUSIC DISCOGRAPHY (Continued)

TITLE	Artist, Label, Publisher, Licensee, Writer(s)
I'M BITIN' MY FINGERNAILS & THINKING OF YOU	Ernest Tubb & Andrews Sisters & Texas Troubadors, Decca, Hill & Range, BMI, West & Benedict & Sanders & Tubb.
I'M THROWING RICE AT THE GIRL I LOVE	Eddy Arnold, RCA Victor, Hill & Range, BMI, S. Nelson & E. Nelson & Eddy Arnold.
JEALOUS HEART	A. Morgan Ork, London, Acuff-Rose, BMI, Carson.
LOVE SICK BLUES	Hank Williams, MGM, Mills, ASCAP, C. Friend & I. Mills.
MARRIAGE VOW	Hank "The Singing Ranger" & Rainbow Ranch Boys, RCA Victor, Hill & Range, BMI, Carson.
MIND YOUR OWN BUSINESS	Hank Williams, MGM, Fred Rose Pub., BMI, Hank Williams.
MULE TRAIN	Tennessee Ernie Ford, Capitol, Walt Disney, ASCAP, H. Heath & F. Glickman & J. Lance.
MY BUCKET'S GOT A HOLE IN IT	Hank Williams, MGM, Pickwick, ASCAP, C. Williams.
ONE KISS TOO MANY	Eddy Arnold, RCA Victor, Hill & Range, BMI, E. Nelson Jr. & S. Nelson & Eddy Arnold.
PANHANDLE RAG	L. McAuliffe & Western Swing Band, Columbia, Peer, BMI, L. McAuliffe.
PLEASE DON'T LET ME LOVE YOU	G. Morgan, Columbia, Acuff-Rose, BMI, R. Jones.
RAINBOW IN MY HEART	G. Morgan, Columbia, E. Tubb, BMI, G. Morgan.
RIDER IN THE SKY	Vaughn Monroe Ork, RCA Victor, E. H. Morris, ASCAP, S. Jones.
ROOM FULL OF ROSES	G. Morgan, Columbia, Hill & Range, BMI, Spencer.
RUDOLPH THE RED-NOSED REINDEER	Gene Autry, Columbia, St. Nicholas, ASCAP, J. Marks.
SHOW ME THE WAY TO YOUR HEART	Eddy Arnold, RCA Victor, Lin-Da Pub., BMI, M. Laruer.
SLIPPING AROUND	M. Whiting & J. Wakely, Capitol, Peer, BMI, Tillman & Franklin.
SLIPPING AROUND	Ernest Tubb, Decca, Peer, BMI, Tillman & Franklin.
SLIPPING AROUND	F. Tillman, Columbia, Peer, BMI, Tillman & Franklin.
SMOKEY MOUNTAIN BOOGIE	Tennessee Ernie Ford, Capitol, Century, BMI, Ford & Stone.
SUNDAY DOWN IN TENNESSEE	Red Foley, Decca, Pic, ASCAP, B. Smith.
TAKE AN OLD COLD 'TATER	J. Dickens, Columbia, Albert E. Brumley, SESAC, E. Bartlett.
TENNESSEE BORDER	Red Foley, Decca, Hill & Range, BMI, Work.
TENNESSEE BORDER NO. 2	Ernest Tubb-Red Foley, Decca, Hill & Range, BMI, Burns & Work & Haunes.
TENNESSEE POLKA	Red Foley, Decca, Hill & Range, BMI, King.
THE DEATH OF LITTLE KATHY FISCUS	J. Osborne, King, Lois, BMI, J. Osborne & G. Nigh.
THE ECHO OF YOUR FOOTSTEPS	Eddy Arnold, RCA Victor, Hill & Range, BMI, J. L. Carson.
THE GODS WERE ANGRY WITH ME	E. Kirk & String Band, Capitol, Century.
THERE'S NOT A THING I WOULDN'T DO FOR YOU	Eddy Arnold, RCA Victor, Hill & Range, BMI, B. Hughes, BMI, Bill Foreman & Roma.
'TIL THE END OF THE WORLD	J. Wakely, Capitol, Southern, ASCAP, V. Horton.
WARM RED WINE	Ernest Tubb, Decca, Asbury, BMI, P. Foster.
WEDDING BELLS	Hank Williams, MGM, E. H. Morris, ASCAP, C. Boone.
WEDDING BELLES	M. Whiting & J. Wakely, Capitol, E. H. Morris, ASCAP, C. Boore.
WHY DON'T YOU HAUL OFF AND LOVE ME	W. Raney, King, Lois Pub., BMI, Raney & Glosson.
WILL SANTA COME TO SHANTY TOWN?	Eddy Arnold, RCA Victor, Hill & Range, BMI, Nelson & Nelson Jr. & Eddy Arnold.
WHOA SAILOR	Hank Thompson, Capitol, E. Tubb, BMI, Hank Thompson.
YOU'RE GONNA CHANGE	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.

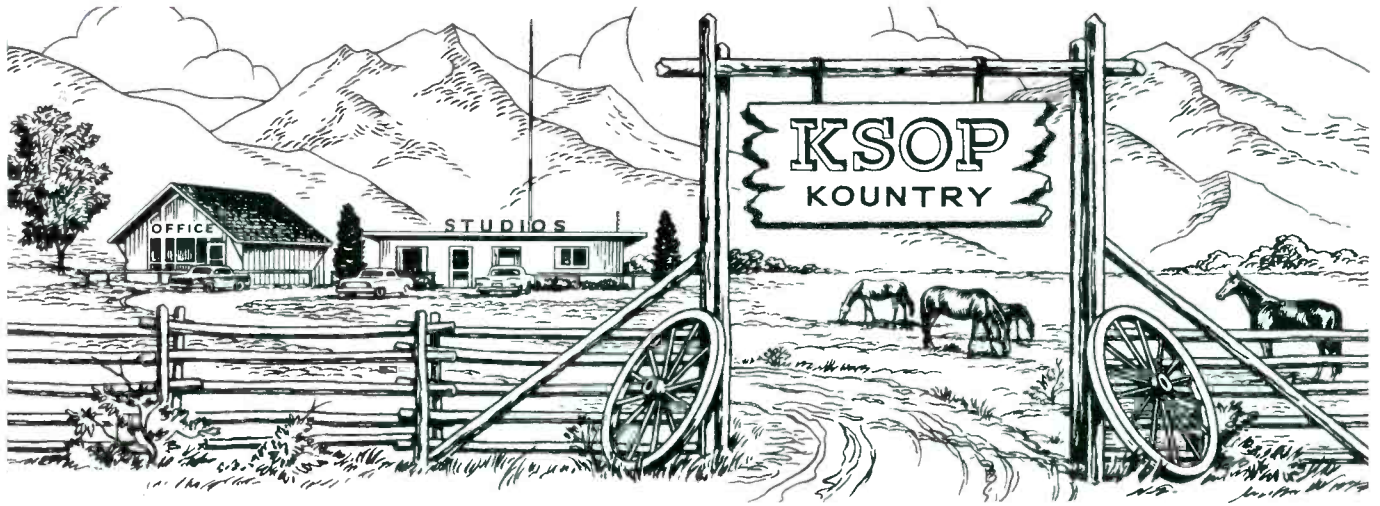
1950

ANTICIPATION BLUES	Tennessee Ernie Ford, Capitol, Century, BMI, E. Ford & Stone.
A-SLEEPING AT THE FOOT OF THE BED	Jimmy (Little) Dickens, Columbia, Acuff-Rose, BMI, H. Wilson & L. Patrick.
BIRMINGHAM BOUNCE	Red Foley, Decca, Bullet Music, Home Town Songs, BMI, S. Gunter.
BLUES STAY AWAY FROM ME	O. Bradley Quintet, Coral, Lois Pub., A. Delmore & W. Raney & H. Glover & R. Delmore.
BROKEN DOWN MERRY-GO-ROUND	M. Whiting & J. Wakely, Capitol, Travis, BMI, Arthur Herbert & Fred Stryker.
BUSHEL AND A PECK	M. Whiting & J. Wakely, Capitol, Frank, ASCAP, F. Lesser.
CHATTANOOGIE SHOE SHINE BOY	Red Foley, Decca, Acuff-Rose, BMI, H. Stone & J. Stopp.
CHOC'LATE ICE CREAM CONE	Red Foley, Decca, Spitzer, BMI, F. Lashua.
CINCINNATI DANCING PIG	Red Foley, Decca, Milton, ASCAP, G. Wood & A. Lewis.
CUDDLE BUGGIN' BABY	Eddy Arnold, RCA Victor, Hill & Range, BMI, Rowe.
DADDY'S LAST LETTER	Tex Ritter, Capitol, Beechwood, BMI, J. McCormick & H. Cook.
ENCLOSED, ONE BROKEN HEART	Eddy Arnold, RCA Victor, Hill & Range, BMI, Eddy Arnold & Sallis.
FROSTY THE SNOW MAN	Gene Autry, Columbia, Hill & Range, BMI, S. Nelson & J. Rollins.
GOLDEN LOCKET	H. Snow, RCA Victor, Hill & Range, BMI, Hank Snow.
GOODNIGHT IRENE	Moon Mullican, King, Ludlow, BMI, Ledbetter & Lomay.
GOODNIGHT IRENE	Ernest Tubb & Red Foley, Decca, Ludlow, BMI, Ledbetter & Lomay.
HILLBILLY FEVER	J. Dickens, Columbia, Cheru, BMI, Vaughn.
I JUST DON'T LIKE THIS KIND OF LIVIN'	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.
I LOVE YOU A THOUSAND WAYS	Lefty Frizzell, Columbia, Peer, BMI, L. Frizzell.
I LOVE YOU BECAUSE	L. Payne, Capitol, Acuff-Rose, BMI, L. Payne.
I LOVE YOU BECAUSE	Ernest Tubb, Decca, Acuff-Rose, BMI, L. Payne.
IF YOU GOT THE MONEY I'VE GOT THE TIME	Lefty Frizzell, Columbia, Peer, BMI, L. Frizzell.

TITLE	Artist, Label, Publisher, Licensee, Writer(s)
I'LL NEVER BE FREE	Kay Starr & Tennessee Ernie Ford, Capitol, Laurel, ASCAP, S. Weiss & B. Benjamin.
I'LL SAIL MY SHIP ALONE	Moon Mullican, King, Lois Pub., BMI, Mann, & Bernard & Burns, & Thurston.
I'M MOVING ON	H. Snow, RCA Victor, Hill & Range, BMI, Hank Snow.
JUST A CLOSER WALK WITH THEE	Red Foley-The Jordanaires, Decca, Hill & Range, BMI, Red Foley.
LET'S GO TO CHURCH NEXT SUNDAY MORNING	J. Wakely, M. Whiting, Capitol, Beechwood, BMI, S. Allen.
LETTERS HAVE NO ARMS	Ernest Tubb, Decca, Hill & Range, BMI, A. Gileson & Ernest Tubb.
LITTLE ANGEL WITH THE DIRTY FACE	Eddy Arnold, RCA Victor, Hill & Range, D. Parkes.
LONG GONE LONESOME BLUES	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.
LOVEBUG ITCH	Eddy Arnold, RCA Victor, Hill & Range, BMI, J. Carson.
MAMA AND DADDY BROKE MY HEART	Eddy Arnold, RCA Victor, Hill & Range, BMI, Cooley.
M-I-S-I-I-S-I-P-P-I	Red Foley, Decca, Acuff-Rose, BMI, Williams & Simmons.
MONA LISA	Moon Mullican, King, Famous, ASCAP, J. Livingston & R. Evens.
MOANING THE BLUES	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.
OUR LADY OF FATIMA	Red Foley, Decca, Robbins, ASCAP, B. Gollahan.
PETER COTTONTAIL	Gene Autry, Columbia, Hill & Range, BMI, S. Nelson & J. J. Rollins.
PETER COTTONTAIL	M. Shiner, Decca, Hill & Range, BMI, S. Nelson & J. Rollins.
QUICKSILVER	E. Britt-R. Allen, RCA Victor, E. H. Morris, ASCAP, Irving Taylor-George Wile-Eddy Pola.
RAG MOP	J. L. Wills, Bullet, Hill & Range, BMI, J. L. Wills & D. Anderson.
(REMEMBER ME) I'M THE ONE WHO LOVES YOU	S. Hamblen, Columbia, Hill & Range, BMI, S. Hamblen.
(REMEMBER ME) I'M THE ONE WHO LOVES YOU	Ernest Tubb, Decca, Hill & Range, BMI, S. Hamblen.
SHOTGUN BOOGIE	Tennessee Ernie Ford, Capitol, Century, BMI, Ernie Ford.
SLIPPING AROUND WITH JOE BLOW	B. Franklin-B. Messner, Abbey, Peer, BMI, B. Franklin & F. Tillman.
STEAL AWAY	Red Foley, Decca, Hill & Range, BMI, Red Foley.
TAKE ME IN YOUR ARMS AND HOLD ME	Eddy Arnold, RCA Victor, Hill & Range, BMI, C. Walker.
THE CRY OF THE WILD GOOSE	Tennessee Ernie Ford, Capitol, American Music, BMI, T. Gilkyson.
THE GODS WERE ANGRY WITH ME	M. Whiting & J. Wakeley, Capitol, Century, BMI, Bill Foreman & Roma.
THREW YOUR LOVE MY WAY	Ernest Tubb, Decca, E. Tubb Music, BMI, E. Tubb & L. Southerland.
WHY DON'T YOU LOVE ME	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.
WHY SHOULD I CRY	Eddy Arnold, RCA Victor, Hill & Range, BMI, Zeke Clements.
WHY SHOULD WE TRY ANYMORE	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.

1951

ALABAMA JUBILEE	Red Foley, Decca, Remick, ASCAP, G. Cobb & J. Yeller.
ALWAYS LATE	Lefty Frizzell, Columbia, Hill & Range, BMI, Lefty Frizzell & B. Crawford.
BABY WE'RE REALLY IN LOVE	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.
BEAUTIFUL BROWN EYES	J. Wakely-Les Baxter Chorus, Capitol, American Music, BMI, (A. Smith & A. Delmore).
BLUEBIRD ISLAND	Hank Snow, RCA Victor, Hill & Range, BMI, Hank Snow.
CHEROKEE BOOGIE	Moon Mullican, King, Lois Pub., BMI, Moon Mullican & W. C. Redbird.
COLD, COLD HEART	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.
CRAZY HEART	Hank Williams, MGM, Billy Ward Music, BMI, Billy Ward.
CRYING HEART BLUES	Johnnie & Jack, RCA Victor, Hill & Range, BMI, J. Brown.
DEAR JOHN	Hank Williams, MGM, Retter Music, J. Retter & A. Guss.
DOWN THE TRAIL OF ACHIN' HEARTS	Hank Snow, RCA Victor, Gallico, ASCAP, J. Kennedy & N. Simion.
DOWN YONDER	D. Wood, Tennessee, La Salle, ASCAP, L. Gilbert.
HEART STRINGS	Eddy Arnold, RCA Victor, Hill & Range, BMI, M. Moore.
HEY GOOD LOOKIN'	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.
HOT ROD RACE	J. Dolan, Capitol, 4 Star, BMI, G. Wilson.
HOT ROD RACE	Red Foley, Decca, 4 Star, BMI, G. Wilson.
HOT ROD RACE	Tiny Hill, Mercury, 4 Star, BMI, G. Wilson.
HOWLIN' AT THE MOON	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.
I CAN'T HELP IT	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.
I WANT TO BE WITH YOU ALWAYS	Lefty Frizzell, Columbia, Hill & Range, BMI, Lefty Frizzell & J. Beck.
I WANT TO PLAY HOUSE WITH YOU	Eddy Arnold, RCA Victor, Alamo, ASCAP, C. Cohen.
IF TEARDROPS WERE PENNIES	Carl Smith, Columbia, Peer, BMI, Butler.
KENTUCKY WALTZ	Eddy Arnold, RCA Victor, Peer, BMI, Monroe.
LET OLD MOTHER NATURE HAVE HER WAY	Carl Smith, Columbia, Peer, BMI, L. Southerland & L. Clark.
LET'S LIVE A LITTLE	Carl Smith, Columbia, Peer, BMI, R. E. Colthrop & V. McAlpin.
LOOK WHAT THOUGHTS WILL DO	Lefty Frizzell, Columbia, Peer, BMI, Lefty Frizzell.
MAY THE GOOD LORD BLESS AND KEEP YOU	Eddy Arnold, RCA Victor, Pickwick, ASCAP, M. Wilson.
MISTER AND MISSISSIPPI	Tennessee Ernie Ford, Capitol, Shapiro-Bernstein & Co., ASCAP, I. Gordon.
MOCKIN' BIRD HILL	Pinetoppers, Coral, Southern, ASCAP, V. Horton.
MOM AND DAD'S WALTZ	Lefty Frizzell, Columbia, Hill & Range, BMI, Lefty Frizzell.



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KSOP

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Larry Hunter

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COUNTRY MUSIC DISCOGRAPHY (Continued)

TITLE	Artist, Label, Publisher, Licensee, Writer(s)
MR. MOON	Carl Smith, Columbia, Hill & Range, BMI, C. Curry.
MUSIC MAKIN' MAMA FROM MEMPHIS	Hank Snow, RCA Victor, Hill & Range, BMI, Hank Snow.
MY HEART CRIES FOR YOU	J. Wakely, Capitol, Massey Music, ASCAP, P. Faith, C. Sigman.
PEACE IN THE VALLEY	Red Foley, Decca, Algon, BMI, J. Cotton.
POISON LOVE	Johnny and Jack, RCA Victor, Hill & Range, BMI, (Laird).
RHUMBA BOOGIE	Hank Snow, RCA Victor, Beechwood, BMI, Hank Snow.
SLOW POKE	Pee Wee King, RCA Victor, Ridgeway, BMI, Pee Wee King, C. Price.
SOMEBODY'S BEEN BEATING MY TIME	Eddy Arnold, RCA Victor, Hill & Range, BMI, (Z. Clements).
SOMETHING OLD, SOMETHING NEW	Eddy Arnold, RCA Victor, Bantley Joy, Inc., ASCAP, P. Wenrich & M. Smith.
STRANGE LITTLE GIRL	Cowboy Copas, King, Frank Music, BMI, R. Adler.
TENNESSEE WALTZ	Patti Page, Mercury, Acuff-Rose, BMI, Pee Wee King, R. Stewart.
THERE'S BEEN A CHANGE IN ME	Eddy Arnold, Alamo, ASCAP, Cy Cohen.
TRAVELIN' BLUES	Lefty Frizzell, Columbia, Hill & Range, BMI, Williams, Brown & Moore.
UNWANTED SIGN UPON YOUR HEART	Hank Snow, RCA Victor, Hill & Range, BMI, Hank Snow.

1952

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

1953

BIMBO	J. Reeves, Fairway, BMI, R. Morris.
BUMMING AROUND	Jimmy Dean, Four Star, 4 Star, BMI, P. Graves.
BUMMING AROUND	T. Tex Tyler, Decca, 4 Star, BMI, P. Graves.
CARRIBEAN	N. Torok, Abbott, American, BMI, N. Torok.

TITLE	Artist, Label, Publisher, Licensee, Writer(s)
CRYING IN THE CHAPEL	Rex Allen, Decca, Valley, BMI, A. Glen.
CRYING IN THE CHAPEL	D. Glean, Valley, Valley, BMI, A. Glen.
DEAR JOAN	J. Cardwell, King, American, BMI, J. Carwell & B. Barton.
DEAR JOHN LETTER	J. Shepard, F. Husky, Capitol, American, BMI, B. Lubert & B. Barton & C. Owne.
DEATH OF HANK WILLIAMS	J. Cardwell, King, Lois, BMI, J. Cardwell.
DON'T LET THE STARS GET IN YOUR EYES	Red Foley, Decca, 4 Star, BMI, S. Willett.
EDDY'S SONG	Eddy Arnold, RCA Victor, Delmore, ASCAP, Cy Cohen & C. Green.
FREE HOME DEMONSTRATION	Eddy Arnold, RCA Victor, Hawthorne, ASCAP, Cy Cohen & C. Green.
FORGIVE ME JOHN	J. Shepard & F. Husky, Capitol, American, BMI, B. Barton & J. Shepard.
GAMBLER'S GUITAR	Rusty Draper, Mercury, Fred Music, BMI, J. Lowe.
GOIN' STEADY	F. Young, Capitol, Central, BMI, F. Young.
HEY JOE	Carl Smith, Columbia, Acuff-Rose, BMI, B. Bryant.
HONEYMOON ON A ROCKET SHIP	Hank Snow, RCA Victor, Peer, BMI, J. Masters.
HOT TODDY	Red Foley, Decca, Coachella, ASCAP, R. Flanagan & H. Handler.
I COULDN'T KEEP FROM CRYING	M. Robbins, Columbia, Acuff-Rose, BMI, Marty Robbins.
I FORGOT MORE THAN YOU'LL EVER KNOW	Davis Sisters, Savoy, Fairway, BMI, C. Mule.
I LET THE STARS GET IN MY EYES	G. Hill, Decca, 4 Star, BMI, S. Willett.
I WON'T BE HOME NO MORE	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.
I'LL GO ON ALONE	W. Pierce, Decca, Acuff-Rose, BMI, Marty Robbins.
I'LL GO ON ALONE	M. Robbins, Columbia, Acuff-Rose, BMI, Marty Robbins.
(I'M) PAYING FOR THAT BACK STREET AFFAIR	Kitty Wells, Decca, Valley, BMI, B. Wallace & J. Ruhl.
I'M WALKING THE DOG	W. Pierce, Decca, Ark-La-Lex Pub., BMI, E. Grimsley & W. Grimsley.
IS ZAT YOU MYRTLE	Carlisles, Mercury, Acuff-Rose, BMI, Bill Carlisle & I. & C. Louvin.
IT'S BEEN SO LONG	W. Pierce, Decca, Cedarwood, BMI, A. Grisham.
JUST WAIT TILL I GET YOU ALONE	Carl Smith, Columbia, Acuff-Rose, BMI, F. Bryant & B. Bryant.
KAW-LIGA	Hank Williams, MGM, Milene, ASCAP, F. Rose & H. Williams.
KNOTHOLE	Carlisles, Mercury, Acuff-Rose, BMI, Carlisle.
LAST WALTZ	Webb Pierce, Decca, Ark-La-Lex Pub., BMI, Webb Pierce & M. Freeman.
LET ME BE THE ONE	H. Locklin, Four Star, 4 Star, BMI, D. L. Smith & J. Hobson & R. Blevins.
MAMA, COME GET YOUR BABY BOY	Eddy Arnold, RCA Victor, Adams, Vee & Abbott, BMI, Merritt & A. Altan.
MEXICAN JOE	J. Reeves, Abbott, American, BMI, M. Torok.
NO HELP WANTED	Carlisles, Mercury, Acuff-Rose, BMI, B. Carlisle.
NO HELP WANTED	H. Thompson, Capitol, Acuff-Rose, BMI, B. Carlisle.
NO HELP WANTED NO. 2	Red Foley, Ernest Tubb, Decca, Acuff-Rose, BMI, B. Carlisle.
NORTH WIND	S. Whitman, Imperial, Fairway, BMI, R. Morris.
RUB-A-DUB-DUB	Hank Thompson, Capitol, Brazos Valley Music, BMI, Hank Thompson.
SATISFACTION GUARANTEED	Carl Smith, Columbia, Circle O, BMI, D. F. Owens.
SEVEN LOVELY DAYS	B. Lou, King, Jefferson Music, BMI, B. Marshall & E. Shuman & A. Sherman.
SHAKE A HAND	Red Foley, Decca, Angel, BMI, J. Morris.
SPANISH FIRE BALL	Hank Snow, RCA Victor, Lowery, BMI, D. Welch.
TAKE THESE CHAINS FROM MY HEART	Hank Williams, MGM, Milene, ASCAP, F. Rose & Hy Heath.
TENNESSEE WIG-WALK	Bonnie Lou, King, Village, BMI, L. Coleman.
THAT HOUND DOG IN THE WINDOW	Homer and Jethro, RCA Victor, Joy Music, ASCAP, B. Merrill.
THAT'S ME WITHOUT YOU	W. Pierce, Decca, Sycamore, BMI, R. Graves Jr.
THERE STANDS THE GLASS	W. Pierce, Decca, Cedarwood, BMI, Shurtz & Hull.
THIS ORCHID MEANS GOODBYE	Carl Smith, Columbia, Travis, BMI, B. Bryant & M. Webb.
TRADEMARK	Carl Smith, Columbia, Hill & Range, BMI, P. Wagoner Walker.
WAKE UP IRENE	Hank Thompson, Capitol, Brazos Valley, BMI, J. Harcock, & W. Allard.
WEARY BLUES FROM WAITIN'	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.
WHEN MEXICAN JOE MET JOLE BLOW	Hank Snow, RCA Victor, Brenner, BMI, S. Wooley.
YESTERDAYS GIRL	Hank Thompson, Capitol, Brazos Valley, BMI, Hank Thompson & B. Gray.
YOU ALL COME	A. Duff, Starday, Starday, BMI, A. Duff.
YOUR CHEATIN' HEART	Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams.

1954

BACK UP BUDDY	Carl Smith, Columbia, Acuff-Rose, BMI, B. Bryant.
BEWARE OF IT	Johnnie & Jack, RCA Victor, Keys, ASCAP, C. Cohen.
BIMBO	Pee Wee King, RCA Victor, Fairway, BMI, R. Morris.
BREAKIN' THE RULES	Hank Thompson, Capitol, Texone Music Corp., ASCAP, Hank Thompson, B. Gray, A. Blasingame.
CRY CRY DARLING	J. Newman, Dot, Acuff-Rose, BMI, J. Newman & J. Miller.
DOG GONE IT BABY, I'M IN LOVE	Carl Smith, Columbia, Anway, BMI, A. Keifer & J.
EVEN THO	W. Pierce, Decca, Acuff-Rose, BMI, W. Jones, C. Peoples & Webb Pierce.
GO, BOY, GO	Carl Smith, Columbia, Beechwood, BMI, V. White.
GOODNIGHT, SWEETHEART, GOODNIGHT	Johnnie & Jack, RCA Victor, Arc & Conrad, BMI, J. Hudson & C. Carter.
HEP CAT BABY	Eddy Arnold, RCA Victor, Alamo, ASCAP, C. Cohen.
HONKY TONK GIRL	Hank Thompson, Capitol, Brazos Valley, BMI, Hank Thompson & C. Harding.



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COUNTRY MUSIC DISCOGRAPHY (Continued)

- | TITLE | Artist, Label, Publisher, Licensee, Writer(s) |
|--------------------------------|---|
| • I DON'T HURT ANYMORE | Hank Snow, RCA Victor, Rumlbers, Hill & Range, BMI, J. Rollins & D. Robertson. |
| I GET SO LONELY (OH BABY MINE) | Johnnie & Jack, RCA Victor, Melrose Music Corp., ASCAP, Pat Ballard. |
| I LOVE YOU | G. Wright & J. Reeves, Fabor, American, BMI, B. Grimes. |
| I REALLY DON'T WANT TO KNOW | Eddy Arnold, RCA Victor, Rumlbers, BMI, D. Robertson & H. Barnes. |
| IF YOU AIN'T LOVIN' | F. Young, Capitol, Central, BMI, T. Collins. |
| IF YOU DON'T SOMEONE ELSE WILL | Jimmy & Johnny, Chess, Acuff-Rose, BMI, J. Mathis & J. Lee & B. Hamilton. |
| IF YOU DON'T SOMEONE ELSE WILL | R. Price, Columbia, Acuff-Rose, BMI, J. Mathis & J. Lee & B. Hamilton. |
| I'LL BE THERE | R. Price, Columbia, Golden West Melodies, BMI, Dave Burgess. |
| JILTED | Red Foley, Decca, Sheldon, BMI, R. Colby & D. Manning. |
| LET ME GO LOVER | Hank Snow, RCA Victor, Rumlbers, BMI, J. L. Carson & A. Hill. |
| LOOKING BACK TO SEE | Justin Tubb, & G. Hill, Decca, Dandelion, BMI, James Brown, Maxine Brown. |
| • LOOSE TALK | Carl Smith, Columbia, Central, BMI, A. Lucis & F. Hart. |
| • MORE AND MORE | W. Pierce, Decca, Commodore & Cedarwood, BMI, M. Kilgore. |
| MY EVERYTHING | Eddy Arnold, RCA Victor, Hill & Range, BMI, J. Wilson & M. Lacy. |
| NEW GREEN LIGHT | Hank Thompson, Capitol, Brazos Valley, BMI, Hank Thompson. |
| ONE BY ONE | Kitty Wells & Red Foley, Decca, Acuff-Rose, BMI, J. Wright & J. Anglin. |
| RELEASE ME | J. Heap, Capitol, 4 Star, BMI, E. Muller & W. S. Stevenson. |
| RELEASE ME | R. Price, Columbia, 4 Star, BMI, E. Muller & W. S. Stevenson. |
| RIVER OF NO RETURN | Tennessee Ernie Ford, Capitol, Writers, BMI, L. Newman & K. Darby. |
| ROSE MARIE | S. Whitman, Imperial, Harms, ASCAP, R. Friml & O. Hammerstein & O. Harbach & H. Stothart. |
| SECRET LOVE | S. Whitman, Imperial, Colonial, BMI, G. Vitali. |
| • SLOWLY | W. Pierce, Decca, Cedarwood, BMI, Webb Pierce & T. Hill. |
| • SPARKLING BROWN EYES | W. Pierce, Decca, Dixie, BMI, B. Cox & C. Hobbs. |
| THIS IS THE THANKS I GET | Eddy Arnold, RCA Victor, Hill & Range, BMI, T. Dilbeck & Eddy Arnold. |
| THIS OLD HOUSE | S. Hamblen, RCA Victor, Hamblen, Music, BMI, S. Hamblen. |
| WATCHA GONNA DO NOW? | T. Collins, Capitol, Central, BMI, T. Collins. |
| WE'VE GONE TOO FAR | H. Thompson, Capitol, Hill & Range, BMI, B. Gray & H. Thompson. |
| YOU BETTER NOT DO THAT | T. Collins, Capitol, Central, BMI, T. Collins. |
| YOU CAN'T HAVE MY LOVE | W. Jackson & B. Gray, Decca, Brazos Valley, BMI, B. Gray, Hank Thompson, C. Harding & M. Roberts. |
| YOU'RE NOT MINE ANYMORE | W. Pierce, Decca, Cedarwood, BMI, Webb Pierce & Wilburn Brothers. |

1955

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| ARE YOU MINE | G. Wright & T. Hall, Fabor, Dandlion, BMI, J. Amadeo & M. Petrunka & D. Grashey. |
| AS LONG AS I LIVE | K. Wells & Red Foley, Decca, Acuff-Rose, BMI, R. Acuff. |
| BABY, LET'S PLAY HOUSE | Elvis Presley, Sun, Excelor, BMI, A. Gunter. |
| BALLAD OF DAVY CROCKETT | Tennessee Ernie Ford, Capitol, Wonderland Music, BMI, T. Blackburn & G. Bruns. |
| BEAUTIFUL LIES | J. Shepard, Capitol, Central, BMI, J. Rhodes. |
| • CATTLE CALL | E. Arnold & H. Winterhalter, RCA Victor, Forster, ASCAP, T. Owens. |
| CRYING, PRAYIN', WAITIN', HOPIN' | Hank Snow, RCA Victor, Cedarwood, BMI, J. Smith & D. Dil & C. Stewart. |
| DON'T TAKE IT OUT ON ME | Hank Thompson, Capitol, Brazos Valley, BMI, Hank Thompson. |
| EAT, DRINK AND BE MERRY | P. Wagoner, RCA Victor, Barton, BMI, C. & L. Ferguson. |
| GO BACK YOU FOOL | F. Young, Capitol, Brenner, BMI, D. Robertson & H. Blair. |
| HEARTS OF STONE | Red Foley, Decca, Reg-Com, BMI, R. Jackson & E. Ray. |
| • I DON'T CARE | W. Pierce, Decca, Cedarwood, BMI, Webb Pierce & C. Walker. |
| • IN THE JAILHOUSE NOW | W. Pierce, Decca, Peer, BMI, J. Rodgers. |
| • IN THE JAILHOUSE NOW, NO. 2 | J. Rodgers, RCA Victor, Peer, BMI, J. Rodgers. |
| IT TICKLES | T. Collins, Capitol, Central, BMI, T. & W. Collins. |
| IT'S A GREAT LIFE | F. Young, Capitol, Central, BMI, J. & A. Allison & F. Young. |
| I'VE BEEN THINKING | Eddy Arnold, RCA Victor, Acuff-Rose, BMI, B. Bryant. |
| KISSES DON'T LIE | Carl Smith, Columbia, Cedarwood, BMI, P. Butler, G. Sherry. |
| LIVE FAST, LOVE HARD AND DIE YOUNG | F. Young, Capitol, Central, BMI, J. Allison. |
| LONELY SIDE OF TOWN | Kitty Wells, Decca, Tree, BMI, R. Bodkin. |
| • LOVE, LOVE, LOVE | W. Pierce, Decca, Cedarwood & Babb Music, BMI, T. Jarrett. |
| MAINLINER | Hank Snow, RCA Victor, Hamblen, BMI, S. Hamblen. |
| MAKING BELIEVE | K. Wells, Decca, Acuff-Rose, BMI, J. Work. |
| • MYSTERY TRAIN | Elvis Presley, Sun, Hi-Lo, BMI, S. Phillips & H. Parker Jr. |
| RICHEST MAN | Eddy Arnold, RCA Victor, Acuff-Rose, BMI, B. Bryant. |
| SATISFIED MIND | R. & B. Foley, Decca, Starday, BMI, R. Hays, J. Rhodes. |
| SATISFIED MIND | J. Shepard, Capitol, Starday, BMI, R. Hays, J. Rhodes. |
| SATISFIED MIND | P. Wagoner, RCA Victor, Starday, BMI, R. Hays, J. Rhodes. |
| • SIXTEEN TONS | Tennessee Ernie Ford, Capitol, American, BMI, M. Travis. |
| THAT DO MAKE IT NICE | Eddy Arnold, RCA Victor, T. M. Music, BMI (Trinity), Ed Arnold, Fred Ebb, Paul Klein. |
| THAT'S ALL RIGHT | M. Robbins, Columbia, St. Louis, BMI, A. Crudup. |
| THERE SHE GOES | Carl Smith, Columbia, Hill & Range, BMI, Twomey, Wise, Weisman & Odette. |
| TWO KINDS OF LOVE | Eddy Arnold, RCA Victor, Oceanic, BMI, J. Starkes, M. Smith, H. Grafton, J. Johnson, J. A. Sewell, V. Vales. |
| WHY, BABY, WHY | G. Jones, Starday, Starday, BMI, G. Jones & D. Edwards. |
| WILDWOOD FLOWER | Hank Thompson, Capitol, Peer, BMI, Hank Thompson. |

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- | TITLE | Artist, Label, Publisher, Licensee, Writer(s) |
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| YELLOW ROSES | Hank Snow, RCA Victor, Fairway, BMI, K. Devine & S. Nichols. |
| YONDER COMES A SUCKER | J. Reeves, RCA Victor, Tree, BMI, Jim Reeves. |

1956

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| ACCORDING TO MY HEART | J. Reeves, RCA Victor, Cedarwood, BMI, G. Walker. |
| ANY OLD TIME | W. Pierce, Decca, Peer, BMI, J. Rodgers. |
| BE-BOP-A-LULA | G. Vincent, Capitol, Lowery, BMI, Gene Vincent, T. Davis. |
| BLUE SUEDE SHOES | C. Perkins, Hi-Lo, Hilo, Hill & Range, BMI, C. L. Perkins. |
| BOPPIN' THE BLUES | C. Perkins, Sun, Hilo, BMI, C. L. Perkins & C. Griffin. |
| 'CAUSE I LOVE YOU | W. Pierce, Decca, Cedarwood, BMI, Webb Pierce & D. Dil. |
| CONSCIENCE, I'M GUILTY | Hank Snow, RCA Victor, Central, BMI, J. Rhodes. |
| • CRAZY ARMS | R. Price, Columbia, Pam-Wak BMI, R. Mooney, & C. Seals. |
| GO AWAY WITH ME | Wilburn Bros., Decca, Lowery, BMI, D. Welch. |
| • HEARTBREAK HOTEL | Elvis Presley, RCA Victor, Tree, BMI, M. Axton. |
| HOPING THAT YOU'RE HOPING | Louvin Bros., Capitol, Cedarwood, BMI, B. E. Harrison. |
| • HOUND DOG | Elvis Presley, RCA Victor, Lion-Pre, BMI, Mike Lieber & Jerry Stoller. |
| I DON'T BELIEVE YOU'VE MET MY BABY | Louvin Bros., Capitol, Tree, BMI, A. Inman. |
| I TAKE THE CHANCE | J. E. & M. Brown, RCA Victor, Acuff-Rose, BMI, I. & C. Lovin. |
| I WALK THE LINE | J. Cash, Sun, Hi-Lo, BMI, Johnny R. Cash. |
| I'M A ONE-WOMAN MAN | J. Horton, Columbia, Cedarwood, BMI, T. Franks & H. Johnny. |
| I'M NOT MAD, JUST HURT | Hank Thompson, Capitol, Brazos Valley, BMI, L. De Rushe & O. Proctor. |
| I'VE GOT A NEW HEARTACHE | R. Price, Columbia, Cedarwood, BMI, W. Walker. |
| I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT | F. Young, Capitol, Peer, BMI (T. Daffan). |
| LITTLE ROSA | R. Sovine & W. Pierce, Decca, Cedarwood, BMI, R. Sovine & Webb Pierce. |
| LOVE ME TENDER | Elvis Presley, RCA Victor, Presley, BMI, Elvis Presley, Vera Watson. |
| • MY BABY LEFT ME | Elvis Presley, RCA Victor, Presley, BMI, A. Crudup. |
| MY LIPS ARE SEALED | J. Reeves, RCA Victor, Hill & Range, BMI, B. Weisman & H. Blair & B. Peppers. |
| POOR MAN'S RICHES | B. Barnes, Starday, Starlite, BMI, B. Barnes, D. Morais. |
| SEARCHING SOUL | K. Wells Decca, Valley, BMI, M. Maddox. |
| • SINGING THE BLUES | M. Robbins, Columbia, Acuff-Rose, BMI, M. Endsley. |
| • SO DOGGONE LONESOME | J. Cash, Sun, Knox, BMI, Johnny Cash. |
| STOLEN MOMENTS | Hank Snow, RCA Victor, Sylvia, BMI, O. Jones & I. J. Hunter. |
| SWEET DREAMS | F. Young, Capitol, Acuff-Rose, BMI, Don Gibson. |
| TEEN-AGE BOOGIE | W. Pierce, Decca, Cedarwood, BMI, Webb Pierce. |
| THERE YOU GO | J. Cash, Sun, Knox, BMI, Johnny Cash. |
| THESE HANDS | Hank Snow, RCA Victor, Hill & Range, BMI, E. Moack. |
| TROUBLE IN MIND | Eddy Arnold, RCA Victor, Jenkins, ASCAP, R. Jones. |
| WASTED WORDS | R. Price, Columbia, Acuff-Rose, BMI, Gond Gibson. |
| WHAT WOULD YOU DO IF JESUS CAME TO YOUR HOME? | P. Wagoner, RCA Victor, Barton, BMI (H. Ashley-L. Blanchard). |
| • WHY, BABY, WHY | W. Sovinet & W. Pierce, Decca, Starday, BMI, G. Jones, D. Edwards. |
| WICKED LIES | Carl Smith, Columbia, Golden West Melodies, BMI, Carl Smith & J. H. Brewster & P. O. Jones. |
| YOU AND ME | Red Foley & K. Wells, Decca, Brenner, BMI, J. Wright & J. Anglin. |
| YOU ARE THE ONE | Carl Smith, Columbia, Starday, BMI, P. Patterson. |
| YOU DON'T KNOW ME | Eddy Arnold, RCA Victor, Brenner, BMI, C. Walker & Eddy Arnold. |
| YOU'RE FREE TO GO | Carl Smith, Columbia, 4 Star, BMI, Hobson & Bleuins. |
| YOU'RE RUNNING WILD | Louvin Bros., Capitol, Acuff-Rose, BMI, R. Edenton & D. Winters. |

1957

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| ALL SHOOK UP | Elvis Presley, RCA Victor, Shal-Presley, BMI, Otis Blackwell & Elvis Presley. |
| AM I LOSING YOU | J. Reeves, RCA Victor, Rondo, BMI, Jim Reeves. |
| • BYE BYE LOVE | Everly Bros., Cadence, Acuff-Rose, BMI, F. B. Bryant. |
| BYE BYE LOVE | Webb Pierce, Decca, Acuff-Rose, BMI, F. & B. Bryant. |
| FALLEN STAR | Ferlin Huskey, Capitol, Tree, BMI, J. Joiner. |
| FALLEN STAR | J. Newman, Dot, Tree, BMI, J. Joiner. |
| FIRST DATE, FIRST KISS, FIRST LOVE | S. James, Capitol, Lowery, BMI, M. Stovall & D. Welch. |
| FOUR WALLS | J. Reeves, RCA Victor, Sheldon, BMI, M. Moore & G. Campbell. |
| • FRAULEIN | Bobby Helms, Decca, Fairway, BMI, L. Williams. |
| GEISHA GIRL | Hank Locklin, RCA Victor, Fairway, BMI, L. Williams. |
| GONNA FIND ME A BLUEBIRD | M. Rainwater, MGM, Acuff-Rose, BMI, Marvin Rainwater. |
| • GREAT BALLS OF FIRE | Jerry Lee Lewis, Sun, Hill & Range, BMI, Hammer & Blockwell. |
| HOLIDAY FOR LOVE | Webb Pierce, Decca, Cedarwood, BMI, Webb Pierce & W. Walker & A. R. Peddy. |
| HOME OF THE BLUES | Johnny Cash, Sun, Hi-Lo, BMI, John Cash & S. Douglas & L. McAlpin. |
| HONEYCOMB | Jimmie Rodgers, Roulette, Hawthorne, ASCAP, B. Merrill. |
| HONK TONK SONG | W. Pierce, Decca, Tree, Cedarwood, BMI, M. Tillis & B. Peddy. |
| I MISS YOU ALREADY | F. Young, Capitol, Tree, BMI, Marvin Rainwater & Farin Young. |
| I'LL ALWAYS BE YOUR FRAULEIN | Kitty Wells, Decca, Travis, BMI, R. Botkin & W. Jarvis & L. Williams. |
| I'M TIRED | W. Pierce, Decca, Cedarwood, BMI, Ray Price & M. Tillis & A. R. Peddy. |

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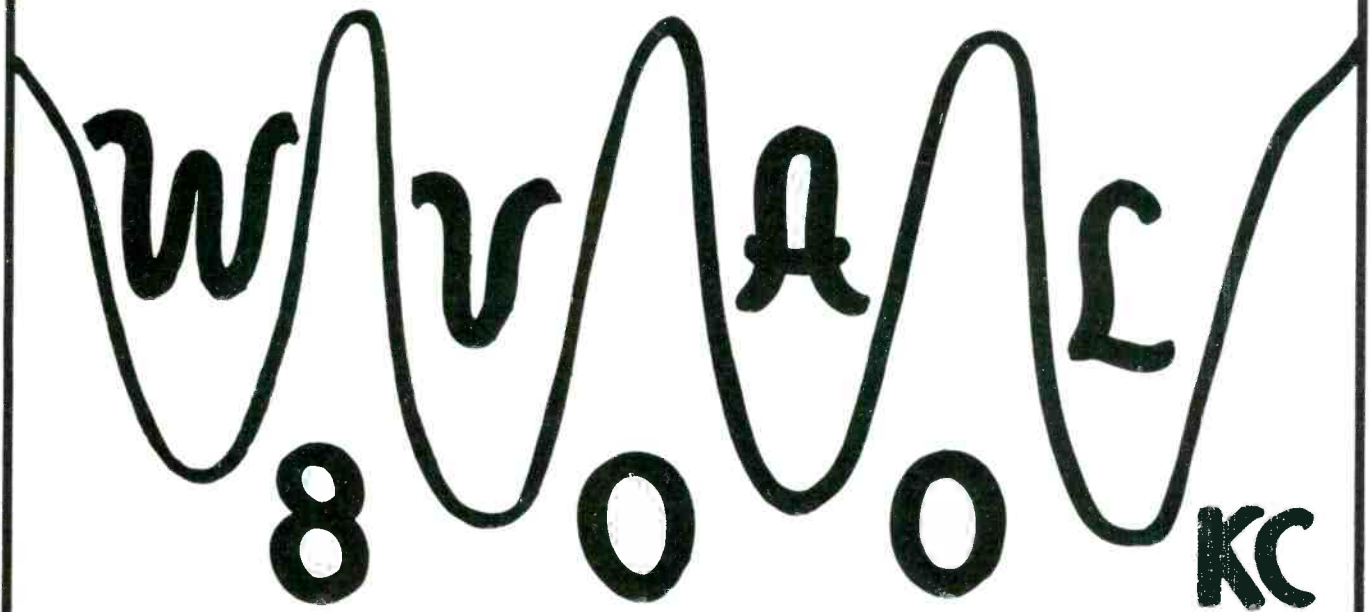
COUNTRY MUSIC DISCOGRAPHY (Continued)

TITLE	Artist, Label, Publisher, Licensee, Writer(s)	TITLE	Artist, Label, Publisher, Licensee, Writer(s)
• JAILHOUSE ROCK—Elvis Presley, RCA Victor, Presley, BMI, Jerry Lieber & Mike Stoller.		• TUPELO COUNTY JAIL—Webb Pierce, Decca, Cedarwood, BMI, Webb Pierce & Tillis.	
KISSES SWEETER THAN WINE—Jimmie Rodgers, Roulette, Folkways, BMI, J. Newman & P. Campbell.		WAITIN' IN SCHOOL—Rick Nelson, Imperial, Travis, BMI, J. Burnette & D. Burnette.	
KNEE DEEP IN THE BLUES—M. Robbins, Columbia, Acuff-Rose, BMI, M. Endsley.		WEAR MY RING AROUND YOUR NECK—Elvis Presley, RCA Victor, Presley-Pinelawn-Tideland, BMI, Carroll & Moody.	
MY SHOES KEEP WALKING BACK TO YOU—Ray Price, Columbia, Copar, BMI, (L. Rose & B. Willis).		WHAT DO I CARE—Johnny Cash, Columbia, J. Cash, BMI, Johnny Cash.	
• MY SPECIAL ANGEL—Bobby Helms, Decca, Blue Grass Music, BMI, J. Duncan.		YOUR NAME IS BEAUTIFUL—Carl Smith, Columbia, Denney Music, BMI, D. Lampert, J. Gluck.	
NEXT IN LINE—Johnny Cash, Sun, Knox, BMI, Johnny Cash.		YOU'RE MAKING A FOOL OUT OF ME—Jimmy Newman, MGM, Be Are, BMI, T. Glaser.	
RAUNCHY—Bill Justis, Phillips-International, Hi-Lo, BMI, Manker, Bill Justis, Jr.		YOU'RE THE NEAREST THING TO HEAVEN—Johnny Cash, Sun, E. & M. Pub. Co., J. Johnson, J. Atkins, John R. Cash.	
REPEATING—K. Wells, Decca, Old Charter Pub., BMI, G. Walker.			
• (SINCE YOU'VE) GONE—Ferlin Huskey, Capitol, Hill & Range, BMI, S. Rodgers.			
TALKIN' TO THE BLUES—Jim Lowe, Dot, Trinity, BMI, Jim Lowe, M. Moore.			
TANGLED MIND—Hank Snow, RCA Victor, Hill & Range, BMI, T. Daffan & Hank Snow.			
• TEDDY BEAR—Elvis Presley, RCA Victor, Gladys, ASCAP, K. Mann & B. Lowe.			
• THE STORY OF MY LIFE—Marty Robbins, Columbia, Tobi-Ann, BMI, T. Luis.			
TOO MUCH—Elvis Presley, RCA Victor, Presley & Sou, BMI, Weinman & Rosenberg.			
TRAIN OF LOVE—Johnny Cash, Sun, Knox, BMI, Johnny Cash.			
• WAKE UP LITTLE SUSIE—Everly Bros., Cadence, Acuff-Rose, BMI, B. & F. Bryant.			
WALKIN' AFTER MIDNIGHT—Patsy Cline, Decca, 4 Star, BMI, A. Block, O. Hecht.			
• WHITE SPORT COAT—M. Robbins, Columbia, Acuff-Rose, BMI, Marty Robbins.			
• WHOLE LOTTA SHAKIN' GOIN' ON—Jerry Lee Lewis, Sun, Marilyn, BMI, D. Williams & S. David.			
WHY WHY—Carl Smith, Columbia, Cedarwood, BMI, W. Walker & A. R. Peddy.			
YOUNG LOVE—S. James, Capitol, 4 Star, Lowery, BMI, C. Joyner & R. Cartly.			
1958		1959	
• ALL GROWN UP—Johnny Horton, Columbia, Bona, BMI, H. Hausey.		• A WOMAN'S INTUITION—Wilburn Brothers, Decca, Sure Fire, BMI, M. Burroughs.	
• ALL I HAVE TO DO IS DREAM—Everly Brothers, Cadence, Acuff-Rose, BMI, B. Bryant.		A THOUSAND MILES AGO—Webb Pierce, Decca, Cedarwood, BMI, W. Pierce, Mel Tillis.	
ALL OVER AGAIN—Johnny Cash, Columbia, J. Cash, BMI, Johnny Cash.		AM I THAT EASY TO FORGET—Carl Belew, Decca, 4 Star, BMI, Carl Belew, Stevenson, Singleton.	
ALONE WITH YOU—Faron Young, Capitol, Lancaster, BMI, R. Drusky & L. Vanadore.		AMIGO'S GUITAR—Kitty Wells, Decca, Cedarwood, BMI, Bodkin, John D. Loudermilk, Kilty Wells.	
ANNA MARIE—Jim Reeves, RCA Victor, Open Road, BMI, Walker.		• BATTLE OF NEW ORLEANS—Johnny Horton, Columbia, Warden, BMI, (Jimmy Driftwood).	
• BALLAD OF A TEENAGE QUEEN—Johnny Cash, Sun, Know, BMI, Clement.		BIG MIDNIGHT SPECIAL—Wilma Lee & Stoney Cooper, Hickory, Acuff-Rose, BMI, W. L. Cooper.	
• BILLY BAYOU—Jim Reeves, RCA Victor, Tree, BMI, R. Miller.		BLACKLAND FARMER—Frankie Miller, Starday, Peer, BMI, Frank Miller.	
• BIRD DOG—Everly Brothers, Cadence, Acuff-Rose, BMI, B. Bryant.		CABIN IN THE SKY—Lester Flatt & Earl Scruggs, Columbia, SESAC.	
BLUE BOY—Jim Reeves, RCA Victor, Acuff-Rose, BMI, B. Bryant.		CHASIN' A RAINBOW—Hank Snow, RCA Victor, Silver Star, BMI, T. Harris.	
• BLUE BLUE DAY—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.		COME WALK WITH ME—Stoney Cooper & Wilma Lee, Hickory, Acuff-Rose, BMI, B. Graves.	
BREATHLESS—Jerry Lee Lewis, Sun, Hill & Range, BMI, Otis Blackwell.		• COUNTRY GIRL—Faron Young, Capitol, Lancaster, BMI, R. Drusky.	
• CITY LIGHTS—Ray Price, Columbia, TNT, BMI, B. Anderson.		DARK HOLLOW—Jimmy Skinner, Mercury, Starday & Island, BMI, B. Browning.	
COUNTRY MUSIC IS HERE TO STAY—Simon Crum, Capitol, Bee Gee, BMI, Ferlin Husky.		• DON'T TAKE YOUR GUNS TO TOWN—Johnny Cash, Columbia, J. Cash, BMI, John Cash.	
CURTAIN IN THE WINDOW—Ray Price, Columbia, Pamper, BMI, L. Boss.		DON'T TELL ME YOUR TROUBLES—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.	
FALLING BACK TO YOU—Webb Pierce, Decca, Cedarwood, BMI, Webb Pierce-Phillips.		• EL PASO—Marty Robbins, Columbia, Marlys, BMI, Marty Robbins.	
GIVE MYSELF A PARTY—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.		FAMILY MAN—Frankie Miller, Starday, Starday, Bona, BMI, B. Balthrop.	
• GUESS THINGS HAPPEN THAT WAY—Johnny Cash, Sun, Knox, BMI, J. Clement.		FRANKIE'S MAN JOHNNY—Johnny Cash, Columbia, J. Cash, BMI, John Cash.	
HALF A MIND—Ernest Tubbs, Decca, Tree, BMI, R. Miller.		GRIN AND BEAR IT—Jimmy Newman, MGM, Cedarwood, BMI, John D. Loudermilk, Wilkin.	
HARD HEADED WOMAN—Elvis Presley, RCA Victor, Gladys, ASCAP, C. Demetrius.		GOTTA TRAVEL ON—Billy Grammer, Monument, Sanga, BMI, P. Clayton, L. Ehrlich, D. Lazar, T. Six.	
HIGH SCHOOL CONFIDENTIAL—Jerry Lee Lewis, Sun, Penson, BMI, R. Hargrave & Jerry Lee Lewis.		HEARTACHES BY THE NUMBER—Ray Price, Columbia, Pamper, BMI, H. Howard.	
I BEG OF YOU—Elvis Presley, RCA Victor, Presley, BMI, R. M. McCoy & K. Owens.		• HE'LL HAVE TO GO—Jim Reeves, RCA Victor, Central, BMI, J. Allison & A. Allison.	
I CAN'T STOP LOVING YOU—Kitty Wells, Decca, Acuff-Rose, BMI, Don Gibson.		HOME—Jime Reeves, RCA Victor, Tree, BMI, R. Miller.	
I FOUND MY GIRL IN THE USA—Jimmie Skinner, Mercury, Starday, BMI, Jimmie Skinner.		I GOT STRIPES—Johnny Cash, Columbia, J. Cash, BMI, Williams & J. Cash.	
IS IT WRONG—Warner Mack, Decca, Copar, BMI, W. MacPherson.		IGMOO—Stonewall Jackson, Columbia, Cedarwood, BMI, Wilkin, Walker.	
IT'S A LITTLE MORE LIKE HEAVEN—Hank Locklin, RCA Victor, E & M, BMI, H. Johnson & Jimmy Atkins.		I'M IN LOVE AGAIN—George Morgan, Columbia, Acuff-Rose, BMI, V. McAlpin, George Morgan.	
JACQUELINE—Bobby Helms, Decca, Prest Co., BMI, G. Melle.		I'VE RUN OUT OF TOMORROWS—Hank Thompson, Capitol, Brazos Valley, BMI, H. Thompson & L. Compton & V. Mizi.	
LIFE TO GO—Stonewall Jackson, Columbia, Starrite, BMI, G. Jones.		JIMMIE BROWN THE NEWSBOY—Mac Wiseman, Dot, Peer, BMI, A. P. Carter, JOHNNY REB—Johnny Horton, Columbia, Bayou State & Cajan, BMI, M. Kilgore.	
MY BUCKET'S GOT A HOLE IN IT—Rick Nelson, Imperial, Pickwick, ASCAP, C. Williams.		LONG BLACK VEIL—Lefty Frizzell, Columbia, Cedarwood, BMI, Wilkin & Dill.	
• OH LONESOME ME—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.		LUTHER PLAYED THE BOOGIE—Johnny Cash, Sun, Hi-Lo, BMI, John Cash.	
OH-OH I'M FALLING IN LOVE AGAIN—Jimmie Rodgers, Roulette, Planetary, ASCAP, A. Hoffman-D. Manning, M. Markwell.		MOMMY FOR A DAY—Kitty Wells, Decca, Fairway, BMI, Howard & Owens.	
PICK ME UP ON YOUR WAY DOWN—Charlie Walker, Columbia, Pamper, BMI, H. Howard.		MY BABY'S GONE—Louvain Brothers, Capitol, Central, BMI, H. Houser.	
POOR LITTLE FOOL—Rick Nelson, Imperial, Eric, BMI, S. Sheeley.		OLD MAN—Betty Foley, Bandera.	
SECRETLY—Jimmie Rodgers, Roulette, Planetary, ASCAP, A. Hoffman, D. Manning, M. Markwell.		POOR OLD HEARTSICK ME—Margie Bowes, Hickory, Acuff-Rose, BMI, H. Carter.	
SEND ME THE PILLOW YOU DREAM ON—Hank Locklin, RCA Victor, 4 Star, BMI, Hank Locklin.		RIVERBOAT—Faron Young, Capitol, Commodore, BMI, A. Domino & Dave Bartholomew.	
SHE WAS ONLY SEVENTEEN—Marty Robbins, Columbia, Acuff-Rose, BMI, Marty Robbins.		• SAME OLD ME—Ray Price, Columbia, Pamper, BMI, F. Owen.	
SQUAWS ALONG THE YUKON—Hank Thompson, Capitol, Cross Music, BMI, S. C. Smith.		SCARLET RIBBONS—The Browns, RCA Victor, Mills Music, ASCAP, Jack Segal, E. Danzig.	
STAIRWAY OF LOVE—Marty Robbins, Columbia, Planetary Music, BMI, G. Tepper & R. C. Bennett.		SET HIM FREE—Skeeter Davis, RCA Victor, Gaylord, BMI, Davis, Wilson, Mayers.	
STOP THE WORLD—John & Mack, RCA Victor, 4 Star, BMI, C. Belew & W. S. Stevenson.		SOMEBODY'S BACK IN TOWN—Wilburn Brothers, Decca, Sure Fire, BMI, D. & T. Wilburn & D. Helms.	
THAT'S THE WAY I FEEL—Faron Young, Capitol, Starday, BMI, Jones & Miller.		TENNESSEE STUD—Eddy Arnold, RCA Victor, Warden, BMI, J. Driftwood.	
THE WAYS OF A WOMAN IN LOVE—Johnny Cash, Sun, Knox, BMI, Rich, Bill Justis Jr.		TEN THOUSAND DRUMS—Carl Smith, Columbia, Cedarwood, BMI, Tillis & Carl Smith.	
THIS LITTLE GIRL OF MINE—Everly Brothers, Cadence, Progress, BMI, Rich, Charles.		THAT'S WHAT IT'S LIKE TO BE LONESOME—Ray Price, Columbia, Tree, Champion, BMI, B. Anderson.	
TREASURE OF LOVE—George Jones, Mercury, Starrite, BMI, Richardson.		THE LAST RIDE—Hank Snow, RCA Victor, Silver Star, BMI, Ted Daffon & Robert Halcomb.	
		• THE THREE BELLS—Browns, RCA Victor, Southern Music, ASCAP, Reisfeld & Villard.	
		THERE'S A BIG WHEEL—Wilma Lee & Stoney Cooper, Hickory, Acuff-Rose, BMI, Don Gibson.	
		(TILL) I KISSED YOU—Everly Brothers, Cadence, Acuff-Rose, BMI, Don Everly, UNDER YOUR SPELL AGAIN—Buck Owens, Capitol, Central, BMI, Buck Owens, Rhodes.	
		UNDER YOUR SPELL AGAIN—Ray Price, Columbia, Central, BMI, Buck Owens, Rhodes.	
		• WATERLOO—Stonewall Jackson, Columbia, Cedarwood, BMI, Wilkin & John D. Loudermilk.	
		• WHEN IT'S SPRINGTIME IN ALASKA—Johnny Horton, Columbia, Cajun, BMI, T. Frank.	
		WHICH ONE IS TO BLAME—Wilburn Brothers, Decca, Ridgeway, BMI, R. Stewart & S. Dull.	
		• WHITE LIGHTNING—George Jones, Mercury, Brenner, BMI, Sheb Wooley.	
		WHO CARES?—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.	
		WHO SHOT SAM?—George Jones, Mercury, Glad, BMI, Edwards & Jackson & Jones.	

(NO "BULL")

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CONTACT: Herbert Hoppe, Mgr., WVAL, Sauk Rapids, Minn.

COUNTRY MUSIC DISCOGRAPHY (Continued)

TITLE	Artist, Label, Publisher, Licensee, Writer(s)	TITLE	Artist, Label, Publisher, Licensee, Writer(s)
1960		HAPPY BIRTHDAY TO ME —Hank Locklin, RCA Victor, Tree, Champion, BMI, B. Anderson.	
A LOVELY WORK OF ART —Jimmy Newman, MGM, New Keys Music & Tune Pub., BMI, J. Joiner.		HEARTBREAK U.S.A. —Kitty Wells, Decca, Pamper, BMI, Harlan Howard.	
A SIX PACK TO GO —Hank Thompson, Capitol, Brazos Valley, BMI, H. Thompson, J. Lowe & D. Hart.		HEART OVER MIND —Ray Price, Columbia, Cedarwood, BMI, M. Tillis.	
ABOVE AND BEYOND —Buck Owens, Capitol, Jat Music, BMI, H. Howard.		HELLO FOOL —Ralph Emery, Liberty, Pamper, BMI, Willie Nelson & Jim Coleman.	
ALABAM —Cowboy Copas, Starday, Starday, BMI, Cowboy (Lloyd) Copas.		HELLO WALKS —Faron Young, Capitol Pamper, BMI, Willie Nelson.	
AM I LOSING YOU —Jim Reeves, RCA Victor, Rondo, BMI, Jim Reeves.		HOW DO YOU TALK TO A BABY —Webb Pierce, Decca, Cedarwood, BMI, Wayne P. Walker & Webb Pierce.	
ANOTHER —Rusty Drusky, Decca, Moss Rose Pub., BMI, Roy Drusky, V. McAlpin.		I DREAMED OF A HILLBILLY HEAVEN —Tex Ritter, Capitol, Sage & Sand, BMI, E. Dean, H. Sothorn, T. Ritter.	
ANYMORE —Roy Drusky, Decca, Hollis, BMI, Oscar Brand.		I FALL TO PIECES —Patsy Cline, Decca, Pamper, BMI, Hank Cochran, Harlan Howard.	
BALLAD OF THE WILD RIVER —Gene Woods, Hap, Mountain City, BMI, Marshall T. Pack.		I WENT OUT OF MY WAY —Roy Drusky, Decca, Moss Rose, BMI, V. McAlpin & R. Drusky & J. Felrod.	
BEFORE THIS DAY ENDS —George Hamilton IV, ABC-Paramount, Moss Rose, BMI, R. Drusky, V. McAlpin, M. Wilson.		I'D RATHER LOAN YOU OUT —Roy Drusky, Decca, Moss Rose, BMI, R. Drusky, L. Vanadore.	
BIG IRON —Marty Robbins, Columbia, Martys, BMI, Marty Robbins.		(I'LL BE OUT WITH YOU) RIGHT OR WRONG —Wanda Jackson, Capitol, Combine, BMI, Wanda Jackson.	
CRUEL LOVE —Lou Smith, KRCO, Lois, BMI, A. Smith.		I'LL JUST HAVE A CUP OF COFFEE —Claude Gray, Mercury, Mexer, Tree, BMI, William Brook.	
EACH MOMENT SPENT WITH YOU —Ernest Ashworth, Decca, Acuff-Rose, BMI, Billy Worth, Billy Hogan.		IN THE MIDDLE OF A HEARTACHE —Wanda Jackson, Capitol, Central, BMI, Laurie Christenson, Pat Franzese, Wanda Jackson.	
EXCUSE ME (I THINK I'VE GOT A HEARTACHE) —Buck Owens, Capitol, Briarcliff, BMI, H. Howard & B. Owens.		IT'S YOUR WORLD —Marty Robbins, Columbia, Marizona, BMI, Marty Robbins.	
FACE TO THE WALL —Faron Young, Capitol, Tree, Champion, BMI, Anderson & Faron Young.		LET FORGIVENESS IN —Webb Pierce, Decca, Copar, BMI, Rex Griffin.	
FALLEN ANGEL —Webb Pierce, Decca, E. B. Marks, BMI, B. Weisman-B. Raleigh.		LOOSE TALK —Buck Owens & Rose Maddox, Capitol, Central, BMI, Hart & Lucas.	
FAMILY BIBLE —Claud Gray, Decca, Glad, BMI, Breeland, Gray, Buskirk.		LOUISIANA MAN —Rusty & Doug, Hickory, Acuff-Rose, BMI, Davy Kershaw.	
HEART TO HEART TALK —Bob Willis & Tommy Duncan, Liberty, Loring Music, BMI, Ross.		LOVING YOU —Bob Gallion, Hickory, Acuff-Rose, BMI, Helen Carter.	
HE'LL HAVE TO STAY —Jeanne Black, Capitol, Central Songs, BMI, J. Allison A. Allison, Charles Green.		MENTAL CRUELTY —Buck Owens & Rose Maddox, Capitol, Les Kangas & Blue Book, BMI, Larry & Dixie Davis.	
(I CAN'T HELP YOU) I'M FALLING TOO —Skeeter Davis, RCA Victor, Ross, Jungnickle, BMI, D. Robertson & H. Blair.		MY EARS SHOULD BURN —Claude Gray, Mercury, Tree, BMI, Roger Miller.	
I DON'T BELIEVE I'LL FALL IN LOVE TODAY —Warren Smith, Liberty, Central, BMI, Harlan Howard.		MY LAST DATE —Skeeter Davis, RCA Victor, Acuff-Rose, BMI, Floyd Cramer, Boudleaux Bryant, Mary F. Depew & Skeeter Davis.	
I KNOW ONE —Jim Reeves, RCA Victor, Jack Music, BMI, Jack Clement.		ODDS & ENDS —Warren Smith, Liberty, Central, BMI, Harlan Howard.	
I MISSED ME —Jim Reeves, RCA Victor, Tree, Champion, BMI, B. Anderson.		OKLAHOMA HILLS —Hank Thompson, Capitol, Capitol Songs, Inc.; ASCAP, Leon Guthrie.	
I THINK I KNOW —Marion Worth, Travis, Fairway, BMI, Claude Putman.		OPTIMISTIC —Skeeter Davis, RCA Victor, Big O & Meillrae, BMI, Aubrey Freeman.	
I WISH I COULD FALL IN LOVE TODAY —Ray Price, Columbia, Central, BMI, Harlan Howard.		PO' FOLKS —Bill Anderson, Decca, Tree & Champion, BMI, Bill Anderson.	
I'M GETTING BETTER —Jim Reeves, RCA Victor, Tuchahoe, BMI, Jim Reeves.		SAN ANTONIO ROSE —Floyd Cramer, RCA Victor, Bourne, BMI, B. Wills.	
JUST ONE TIME —Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.		SEA OF HEARTBREAK —Don Gibson, RCA Victor, Shapiro-Bernstein, BMI, H. David, P. Hampton.	
LEFT TO RIGHT —Kitty Wells, Decca, Sure Fire, BMI, Lerene Mann.		SIGNED, SEALED & DELIVERED —Cowboy Copas, Starday, Lois Pub., BMI, (Copas & Mann).	
LET'S THINK ABOUT LIVING —Bob Luman, Warner Bros., Acuff-Rose, BMI, Boudleaux & Felice Bryant.		SLEEPY-EYED JOHN —Johnny Horton, Columbia, Vanguard, BMI, Tex Atcheson.	
LOVE HAS MADE YOU BEAUTIFUL —Merle Kilgore, Starday, Bayou State, BMI, Merle Kilgore.		SOFT RAIN —Ray Price, Columbia, Pamper, BMI, Ray Price.	
MILLER'S CAVE —Hank Snow, RCA Victor, Jack Music, BMI, Jack Clement.		SWEET DREAMS —Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.	
NO LOVE HAVE I —Webb Pierce, Decca, Central, BMI, T. Collins.		SWEET LIPS —Webb Pierce, Decca, Cedarwood, BMI, Webb Pierce, Davy Tubb, Wayne P. Walker.	
NORTH TO ALASKA —Johnny Morton, Columbia, 20th Century, ASCAP, M. Phillips.		TENDER YEARS —George James, Mercury, South Coast Music, BMI, Darrell Edwards.	
ON THE WINGS OF A DOVE —Ferlin Husky, Capitol, Bee Gee, BMI, Robert B. Ferguson.		THE BLIZZARD —Jim Reeves, RCA Victor, Red River Songs & Tuckahoe, BMI, H. Howard.	
ONE MORE TIME —Ray Price, Columbia, Cedarwood, BMI, Mel Tillis.		THE COMMANCHEROS —Claude King, Columbia, Robbins Music Corp., ASCAP, Tillman Franks.	
PLEASE HELP ME, I'M FALLING —Hank Locklin, RCA Victor, Ross-Jungnickle, BMI, D. Robertson & H. Blair.		THREE HEARTS IN A TANGLE —Roy Drusky, Decca, Lois, BMI, Ray Pennington, Sonny Thompson.	
SEASONS OF MY HEART —Johnny Cash, Columbia, Starday, BMI, Jones & Edwards.		THREE STEPS TO A PHONE —George Hamilton IV, RCA Victor, Acuff-Rose, BMI, Harlan Howard.	
SINK THE BISMARCK —Johnny Horton, Columbia, Cajun, BMI, Tillman Franks & Johnny Horton.		TOO MANY TIMES —Don Winters, Decca, Tannen, BMI, D. Winters.	
SOFTLY AND TENDERLY (I'LL HOLD YOU IN MY ARMS) —Lewis Pruitt, Decca, Savoy, BMI, L. Roberts.		UNDER THE INFLUENCE OF LOVE —Buck Owens, Capitol, Central, BMI, Harlan Howard & B. Owens.	
THAT'S MY KIND OF LOVE —Marion Worth, Guyden, Travis, BMI, M. Worth.		WALK ON BY —Leroy Van Dyke, Mercury, Lowery, BMI, K. Hayes.	
THE PICTURE —Roy Godfrey, J & J, Yonah, BMI, Jim Howell.		WALK OUT BACKWARD —Bill Anderson, Decca, Champion-Tree, BMI, B. Anderson.	
TIMBROOK —Lewis Pruitt, Feach, Ralph's Radio Music, BMI, James A. Howell & Don Pierce.		WALKING THE STREETS —Webb Pierce, Decca, Bune, BMI, Evans, Fields, Littlejohn.	
TIPS OF MY FINGERS —Bill Anderson, Decca, Tree, Champion, BMI, Bill Anderson.		WHEN TWO WORLDS COLLIDE —Roger Miller, RCA Victor, Tree, BMI, Roger Miller & Bill Anderson.	
WHY I'M WALKIN' —Stonewall Jackson, Columbia, Tubb, BMI, Stonewall Jackson.		WINDOW UP ABOVE —George Jones, Mercury, Glad & Starday, BMI, George Jones.	
WISHFUL THINKING —Wynn Stewart, Challenge, Jat Music, BMI, Wynn Stewart.		WRECK ON THE HIGHWAY —Wilma Lee & Stoney Cooper, Hickory, Acuff-Rose, BMI, Dorsey Dixon.	
YOU CAN'T PICK A ROSE IN DECEMBER —Earnest Ashworth, Decca, Fred Rose Music, BMI, L. Payne.		YOUR OLD LOVE LETTERS —Porter Wagoner, RCA Victor, Red River Songs, BMI, Johnny Bond.	
YOUR OLD USED TO BE —Faron Young, Capitol, Lancaster, BMI, Faron Young, Hilda M. Yoimd.		YOU'RE THE REASON —Bobby Edwards, Crest, American, BMI, M. Ines, F. Healey, T. Fell.	
YOU'RE THE ONLY GOOD THING —George Morgan, Columbia, Golden West Melodies, BMI, A. C. Reed, Mr. & Mrs. Frank Innocenti, Chuck Gregory, Clarence M. Bealy Jr., Toombs.			

1961

- BACKTRACK**—Faron Young, Capitol, Vanadore, BMI, F. Young & A Zanetis.
- BEGGAR TO A KING**—Hank Snow, RCA Victor, Starrite, BMI, J. P. Richardson.
- BE QUIET MIND**—Del Reeves, Decca, Yonah, BMI, Liz Anderson.
- BIG BAD JOHN**—Jimmy Dean, Columbia, Cigma, BMI, Jimmy Dean.
- BIG RIVER, BIG MAN**—Claude King, Columbia, Robbins, BMI, M. Phillips & S. Watson.
- CRAZY**—Patsy Cline, Decca, Pamper, BMI, Willie Nelson.
- DON'T WORRY (LIKE ALL THE OTHER TIMES)**—Marty Robbins, Columbia, Marty's, BMI, Marty Robbins.
- FLAT TOP**—Cowboy Copas, Starday, Starday, BMI, Cowboy (Lloyd) Copas, Tommy Hill.
- FOOLIN' AROUND**—Buck Owens, Capitol, Central, BMI, Alvis E. Buck Jr., Owens, Harlan Howard.
- GO HOME**—Lester Flatt & Earl Scruggs, Columbia, 4 Star, BMI, O. Wheeler.

1962

- A GIRL I USED TO KNOW**—George Jones & the Jones Boys, United Artists, Glad & Jack, BMI, Jack Clement.
- A LITTLE BITTY TEAR**—Burl Ives, Decca, Pamper, BMI, Hank Cochran.
- A LITTLE HEARTACHE**—Eddy Arnold, RCA Victor, Cedarwood, BMI, Wayne P. Walker.
- A WOUND TIME CAN'T ERASE**—Stonewall Jackson, Columbia, Buna, BMI, B. Johnson.
- ACHING, BREAKING HEART**—George Jones, Mercury, Jan-Pat Music, BMI, Bill Wilson.
- ADIOS AMIGOS**—Jim Reeves, RCA Victor, Randy Smith, BMI, R. Freed, J. Livingston.
- AFTER LOVING YOU**—Eddy Arnold, RCA Victor, Red River Songs, BMI, Eddie Miller, Johnny Lantz.
- ALLA MY LOVE**—Webb Pierce, Decca, 4 Star, BMI, Flo Wilson, Ray Baker.
- BALLAD OF JED CLAMPETT**—Lester Flatt & Earl Scruggs, Columbia, Hen-Len Corp., BMI, Paul Henning.
- CALL ME MR. IN-BETWEEN**—Burl Ives, Decca, Pamper, BMI, Harlan Howard.
- CHARLIE'S SHOES**—Billy Walker, Columbia, Pamper, BMI, Roy Baham.

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COUNTRY MUSIC DISCOGRAPHY (Continued)

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

COLD DARK WATERS BELOW—Porter Wagoner, RCA Victor, Owens Music, BMI, Don Owens.

COW TOWN—Webb Pierce, Decca, Le Bill, BMI, J. Padgett.

CRAZY WILD DESIRE—Webb Pierce, Decca, Cedarwood, BMI, Mel Tillis, Webb Pierce.

DAY INTO NIGHT—Kitty Wells, Decca, Acuff-Rose, BMI, Don Gibson

DEAR IVAN—Jimmy Dean, Columbia, Plainview, BMI, J. Dean.

DEVIL WOMAN—Marty Robbins, Columbia, Marty's, BMI, Marty Robbins.

DOES HE MEAN THAT MUCH TO YOU—Eddy Anderson, RCA Victor, Ross-Jungnickel, ASCAP, G. Robertson, J. Rollins.

DON'T GO NEAR THE INDIANS—Rex Allen, Mercury, Buttercup, BMI, Mann.

DON'T LET ME CROSS OVER—Carl Butler, Columbia, Troy Martin Pub., BMI, P. Jay.

EVERYBODY BUT ME—Ernest Ashworth, Hickory, Jat Music, BMI, Dave Burgess.

FOOTSTEPS OF A FOOL—Judy Lynn, United Artists, Glad, BMI, Danny Harrison.

FUNNY WAY OF LAUGHIN'—Burl Ives, Decca, Pamper, BMI, Hank Cochran.

HAPPY JOURNEY—Hank Locklin, RCA Victor, Regent, BMI, Charles Nowa, Fred Jerry.

HELLO OUT THERE—Carl Belew, RCA Victor, Cedarwood, BMI, Kent Westberry, Wayne P. Walker.

HELLO TROUBLE—Orville Couch, Vee Jay, Edville, BMI, Orville Couch.

(HOW CAN I WRITE ON PAPER) WHAT I FEEL IN MY HEART—Jim Reeves, RCA Victor, Tuckshoe, BMI, J. Lewis, D. Harrison, D. Carter, S. King.

I CAN MEND YOUR BROKEN HEART—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.

I GUESS I'LL NEVER LEARN—Charlie Phillips, Columbia, Neillrae, BMI, J. Hathcock, Weldon Allard.

IF A WOMAN ANSWERS—Leroy Van Dyke, Mercury, Aldon, BMI, Barry Mann & Cynthia Weil.

IF YOU DON'T KNOW I AIN'T GONNA TELL YOU—George Hamilton IV, RCA Victor, Bentley, BMI, G. Hamilton.

I'M GONNA CHANGE EVERYTHING—Jim Reeves, RCA Victor, Tuckshoe, BMI, Alexander Zanetis.

IN THE JAILHOUSE NOW—Johnny Cash, Columbia, Peer, BMI, J. Rodgers.

IT KEEPS RIGHT ON A-HURTIN'—Johnny Tillotson, Cadence, Ridge, BMI, Johnny Tillotson.

I'VE BEEN EVERYWHERE—Hank Snow, RCA Victor, Hill & Range, BMI, Geoffrey Mack.

KICKIN' OUR HEARTS AROUND—Buck Owens, Capitol, Central, BMI, Wanda Jackson.

LEONA—Stonewall Jackson, Columbia, Cedarwood, BMI, Cindy Walker.

LITTLE BLACK BOOK—Jimmy Dean, Columbia, Cedarwood, BMI, W. Pierce, Walker, Polly Harrison.

LONESOME NUMBER ONE—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.

LOSING YOUR LOVE—Jim Reeves, RCA Victor, Tree-Champion, BMI, Bill Anderson, Buddy Killer.

MAMA SANG A SONG—Bill Anderson, Decca, Tree, Champion, BMI, Bill Anderson.

MISERY LOVES COMPANY—Porter Wagoner, RCA Victor, Lowery, BMI, Jerry Reed.

MY NAME IS MUD—James O'Gwynn, Mercury, Tree-Champion, BMI, Bill Anderson.

OLD RIVERS—Walter Brennan, Liberty, Metric Music & Glo-Mac, BMI, Clifton Crofford.

PRIDE—Ray Price, Columbia, Cedarwood, BMI, Wayne P. Walker, Irene Stanton.

P.T. 109—Jimmy Dean, Columbia, Cedarwood, BMI, Marijohn Wilkin, Fred Burch.

RUBY ANN—Marty Robbins, Columbia, Marizona, BMI, Lee Bellamy.

SHE THINKS I STILL CARE—George Jones, United Artists, Glad & Jack Music, BMI, Dicky Lee & Lipscomb & Steve Duffy.

SHE'S GOT YOU—Patsy Cline, Decca, Pamper, BMI, Hank Cochran.

SING A LITTLE SONG OF HEARTACHE—Rose Maddox, Capitol, Yonah, BMI, Del Reeves.

SUCCESS—Loretta Lynn, Decca, Sure-Fire, BMI, Johnny Mullins.

TAKE TIME—Webb Pierce, Decca, Cedarwood, BMI, Mel Tillis & Marijohn Wilkin.

TEARS BROKE OUT ON ME—Eddy Arnold, RCA Victor, Pamper, BMI, Hank Cochran.

THAT'S MY PA—Sheb Wooley, MGM, Channel Music, ASCAP, Sheb Wooley-P. Cooper.

THE BURNING OF ATLANTA—Claude King, Columbia, Conrad, BMI, Chuck Taylor.

THE COMEBACK—Faron Young, Capitol, Cedarwood, BMI, Danny Dill.

THE VIOLET & THE ROSE—"Little" Jimmy Dickens, Columbia, Cedarwood, BMI, Mel Tillis, B. Ange, J. Reinfield.

THEN A TEAR FELL—Earl Scott, Kapp, Valley, BMI, W. McPherson.

THREE DAYS—Faron Young, Capitol, Pamper, BMI, Willie Nelson, Faron Young.

TOUCH ME—Willie Nelson, Liberty, Pamper, BMI, W. Nelson.

TROUBLE'S BACK IN TOWN—Wilburn Brothers, Decca, Sure-Fire, BMI, Dick Flood.

UNLOVED, UNWANTED—Kitty Wells, Decca, Cedarwood, BMI, Wayne P. Walker, Irene Stanton.

WALL TO WALL LOVE—Bob Gallion, Hickory, Acuff-Rose, BMI, Helen & June Carter.

WE MISSED YOU—Kitty Wells, Decca, Tree-Champion, BMI, Bill Anderson.

WHEN I GET THROUGH WITH YOU YOU'LL LOVE ME TOO—Patsy Cline, Decca, Pamper, BMI, H. Howard.

WHERE I OUGHT TO BE—Skeeter Davis, RCA Victor, Red River, BMI, H. Howard.

WILL YOUR LAWYER TALK TO GOD—Kitty Wells, Decca, Pamper, BMI, H. Howard, R. Johnson.

WILLIE THE WEEPER—Billy Walker, Columbia, Score, BMI, the Kartunes.

WILLINGLY—Shirley Colie & Willie Nelson, Liberty, Pamper, BMI, Hank Cochran.

WOLVERTON MOUNTAIN—Claude King, Columbia, Painted Desert, BMI, Merle Kilgore, Claude King.

1963

ABILENE—George Hamilton IV, RCA Victor, Acuff-Rose, BMI, John Loudermilk.

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

ACT NATURALLY—Buck Owens, Capitol (Blue Book, BMI), John Russell-V. Morrison.

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

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

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

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

DETROIT CITY—Bobby Bare, RCA Victor (Cedarwood, BMI), Danny Dill-Mel Tillis.

DOWN BY THE RIVER—Faron Young, Capitol (Sure-Fire, BMI), J. Crutchfield-T. Wilburn.

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

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

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

FROM A JACK TO A KING—Ned Miller, Fabor (Jamie, BMI), Ned Miller.

GUILTY—Jim Reeves, RCA Victor (Samos Island & Tuckshoe, BMI), Alex Zanetis.

I TAKE THE CHANCE—Ernest Ashworth, Hickory (Acuff-Rose, BMI), Ira & Charles Louvin.

I'M SAVING MY LOVE—Skeeter Davis, RCA Victor (Samos Island, BMI), Alex Zanetis.

IS THIS ME?—Jim Reeves, RCA Victor (Window & Open Road, BMI), Bill West-Pattie West.

I'VE ENJOYED AS MUCH OF THIS AS I CAN STAND—Porter Wagoner, RCA Victor (Moss-Rose, BMI), Bill Anderson.

LEAVIN' ON YOUR MIND—Patsy Cline, Decca (Cedarwood, BMI), W. Walker-Webb Pierce.

LONESOME 7-7203—H. Hawkins, King (Cedarwood, BMI), Justin Tubb.

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

MAKE THE WORLD GO AWAY—Ray Price, Columbia (Pamper, BMI), Hank Cochran.

MR. HEARTACHE MOVE ON—Coleman O'Neal, Chancellor (Ridgeway, BMI), C. Bellamy.

MOUNTAIN OF LOVE—David Houston, Epic (Gallico, BMI), Laura Martin-Venita Dellrio.

NINETY MILES AN HOUR (Down a Dead End Street)—Hank Snow, RCA Victor (Robertson, ASCAP), Don Robertson-Hal Blair.

NOT WHAT I HAD IN MIND—George Jones, United Artists (Glad & Jack, BMI), J. Clement.

OLD SHOWBOAT—Stonewall Jackson, Columbia (Cedarwood, BMI), Marijohn Burch-F. Burch.

PEARL, PEARL, PEARL—Lester Flatt & Earl Scruggs, Columbia (Carolintone, BMI), P. Henning.

RING OF FIRE—Johnny Cash, Columbia (Painted Desert, BMI), June Carter-Merle Kilgore.

ROLL MUDDY RIVER—Wilburn Brothers, Decca (Sure-Fire, BMI), Betty Sue Perry.

SANDS OF GOLD—Webb Pierce, Decca (Cedarwood, BMI), Cliff Parman-Hal Eddy-Webb Pierce.

SECOND-HAND ROSE—Roy Drusky, Decca (Pamper, BMI), Harlan Howard.

SIX DAYS ON THE ROAD—Dave Dudley, Golden Wing (New Keys-Tune, BMI), Carl Montgomery-Earl Greene.

STILL—Bill Anderson, Decca (Moss-Rose, BMI), Bill Anderson.

SWEET DREAMS (OF YOU)—Patsy Cline, Decca (Acuff-Rose, BMI), Don Gibson.

T FOR TEXAS—Grandpa Jones, Monument (Peer, BMI), Jimmie Rogers-George Thorn.

TAKE A LETTER MISS GRAY—Justin Tubb, Groove (Tree, BMI), Justin Tubb.

TALK BACK TREMLIN' LIPS—Ernest Ashworth, Hickory (Acuff-Rose, BMI), John Loudermilk.

TELL HER SO—Wilburn Brothers, Decca (Combine, BMI), Glen Douglas Tubb.

THANKS A LOT—Ernest Tubb, Decca (Yonah, BMI), Liz Anderson.

THE END OF THE WORLD—Skeeter Davis, RCA Victor (Summitt, ASCAP), A. Kent-S. Dee.

THE MAN WHO ROBBED THE BANK AT SANTA FE—Hank Snow, RCA Victor (Tree, BMI), Jerry Lieber-Mike Stoller-B. E. Wheeler.

THE MATADOR—Johnny Cash, Columbia (Cash, BMI), Johnny Cash-June Carter.

THE YELLOW BANDANA—Faron Young, Mercury (Screen Gems, BMI), Al Sorgoni-S. Karliski-L. Koluer.

THOSE WONDERFUL YEARS—Webb Pierce, Decca (Cedarwood, BMI), Webb Pierce-Don Schroeder.

TIPS OF MY FINGERS—Roy Clark, Capitol (Tree-Champion, BMI), Bill Anderson.

WALK ME TO THE DOOR—Ray Price, Columbia (Pamper, BMI), Conway Twitty.

WE MUST HAVE BEEN OUT OF OUR MINDS—George Jones & Melba Montgomery, United Artists (Glad, BMI), Melba Montgomery.

YOU COMB HER HAIR—George Jones, United Artists (Pamper, BMI), Hank Cochran.

YOU'RE FOR ME—Buck Owens, Capitol (Central, BMI), Tommy Collins-E. A. Owens.

1964

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

- B. J. THE D. J.**—Stonewall Jackson, Columbia, Cedarwood, BMI, Hugh X. Lewis.
- BAD NEWS**—Johnny Cash, Columbia, Acuff-Rose, BMI, John D. Loudermilk.
- BALTIMORE**—Sonny James, Capitol, Acuff-Rose, BMI, Boudleaux & Felice Bryant.

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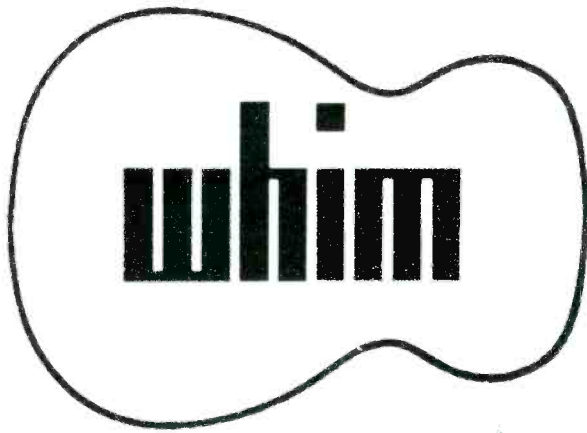
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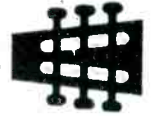
TITLE	Artist, Label, Publisher, Licensee, Writer(s)
BURNING MEMORIES	Ray Price, Columbia, Cedarwood, BMI, Mel Tillis, Wayne P. Walker.
CHUG-A-LUG	Roger Miller, Smash, Tree, BMI, Roger Miller.
CIRCUMSTANCES	Billy Walker, Columbia, Champion, BMI, Ronnie Self.
CROSS THE BRAZOS AT WACO	Billy Walker, Columbia, 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, Wilmark, 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 SET ALONG WITHOUT YOU NOW	Skeeter Davis, RCA Victor, Milton Kellm, ASCAP, Milton Kellm.
HERE COMES MY BABY	Dottie West, RCA Victor, Tree, BMI, D & B West.
I DON'T CARE	Buck Owens, Capitol, Bluebook, BMI, Buck Owens.
I DON'T LOVE YOU ANYMORE	Charlie Louvin, Capitol, Moss-Rose, BMI, Bill Anderson.
I GUESS I'M CRAZY	Jim Reeves, RCA Victor, Mallory, BMI, Werly Fairburn.
I LOVE TO DANCE WITH ANNIE	Ernest Ashworth, Hickory, Acuff-Rose, BMI, Boudleaux & Felice Bryant.
I THANK MY LUCKY STARS	Eddy Arnold, RCA Victor-Cedarwood (BMI) Walker
IT AIN'T ME, BABY	Johnny Cash, Columbia, Witmark, ASCAP, Bob Dylan.
KEEPING UP WITH THE JONES	Margie Singleton & Faron Young, Mercury, Tree, BMI, Justin Tubb.
LAST DAY IN THE MINES	Dave Dudley, Mercury, Newkeys, BMI, Jimmy Kay.
LONG GONE LONESOME BLUES	Hank Williams Jr., MGM, Rose Music, BMI, Hank Williams.
LOOKING FOR MORE IN '64	Jim Nesbitt, Chart, Peach, SESAC, Moore.
LOVE IS NO EXCUSE	Jim Reeves & Dottie West, RCA Victor, Tree, BMI, Justin Tubb.
MAD	Dave Dudley, Mercury-Newkeys (BMI) Hall
ME	Bill Anderson, Decca, Acclaim, Somos Island, BMI, Zanetis.
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 Kariski.
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, Mariposa Music, BMI, Marty Robbins.
THE LUMBERJACK	Hal Willis, Sims, English, BMI, H. & G. 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, Pear 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, Mimosas, 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.

1965

TITLE	Artist, Label, Publisher, Licensee, Writer(s)
A TOMBSTONE EVERY MILE	Dick Curless, Tower (Aroostook, BMI), Dan Fulkerson.
ARTIFICIAL ROSE	Jimmy Newman, Decca (New Keys, BMI), Hall.
BEFORE YOU GO	Buck Owens, Capitol (Blue Book, BMI), D. Rich-B. Owens.
BEHIND THE TEAR	Sonny James, Capitol (Central Songs, BMI), Ned & Sue Miller.
BLUE KENTUCKY GIRL	Loretta Lynn, Decca (Sure-Fire, BMI), J. Mullins.
BUCKAROO	Buck Owen & His Buckaroos, Capitol (Blue Book, BMI), Bob Moeris.
DO WHAT YOU DO DO WELL	Ned Miller, Fabor (Central Songs, BMI), Ned Miller.
ENGINE, ENGINE NO. 9	Roger Miller, Smash (Tree, BMI), Roger Miller.
FLOWERS ON THE WALL	Stallier Brothers, Columbia (Southwind, BMI), De Witt.
(FROM NOW ON ALL MY FRIENDS ARE GONNA BE) STRANGERS	Roy Drusky, Mercury (Yonah-Owen, BMI), Bill Anderson.
(FROM NOW ON ALL MY FRIENDS ARE GONNA BE) STRANGERS	Merle Haggard, Tally (Yonah-Owen, BMI), Bill Anderson.
GIDDYUP GO	Red Sovine, Starday (Starday, BMI), Hill-Sovine.
GIRL ON THE BILLBOARD	Del Reeves, United Artists (Moss-Rose, BMI), H. Mills-W. Haynes.
GONNA HAVE LOVE	Buck Owens, Capitol (Central Songs, BMI), Simpson-Owens.
GREEN, GREEN GRASS OF HOME	Porter Wagoner, RCA Victor (Tree, BMI), Putnam.
HAPPY BIRTHDAY	Loretta Lynn, Decca (Sure-Fire, BMI), Ron Kitson.
HELLO VIETNAM	Johnny Wright, Decca (New Keys, BMI), Hall.
HICKTOWN	Tennessee Ernie Ford, Capitol (Central Songs, BMI), Turner-Williams.
I CAN'T REMEMBER	Connie Smith, RCA Victor (Moss-Rose, BMI), B & B Anderson.
I WON'T FORGET YOU	Jim Reeves, RCA Victor (Tuckahoe, BMI), Howard.
I WOULDN'T BUY A USED CAR FROM HIM	Norma Jean, RCA Victor (Wilderness, BMI), Howard.
I'VE GOT A TIGER BY THE TAIL	Buck Owens, Capitol (Blue Book, BMI), Howard-Owens.
I'LL KEEP HOLDING ON	Sonny James, Capitol (Marson, BMI), R. F. Tubert.
IF I TALK TO HIM	Connie Smith, RCA Victor (Victor, BMI), Mitchell-Edgie.
IS IT REALLY OVER	Jim Reeves, RCA Victor (Tuckahoe, BMI), Jim Reeves.
IT'S ALRIGHT	Bobby Bare, RCA Victor (Wormwood, BMI), Gayden-Tuttle.
IT'S ANOTHER WORLD	Wilburn Brothers, Decca (Bronz, SESAC), Stallier.
KANSAS CITY STAR	Roger Miller, Smash (Tree, BMI), Roger Miller.
KING OF THE ROAD	Roger Miller, Smash (Tree, BMI), Roger Miller.
LIVIN' IN A HOUSE FULL OF LOVE	David Houston, Epic (Gallico, BMI), Sherrill-Sutton.
LOVE BUG	George Jones, Musicor (Glad, BMI), Kemp-Wayne.
MAKE THE WORLD GO AWAY	Eddy Arnold, RCA Victor (Pamper, BMI), Cochran.
MATAMOROS	Billy Walker, Columbia (Doss-Matamoros, BMI), K. Arnold.
MA THE BIRD OF PARADISE FLY UP YOUR NOSE	Little Jimmy Dickens, Columbia (Central Songs, BMI), Merritt.
MEANWHILE, DOWN AT JOE'S	Kitty Wells, Decca (Wilderness, BMI), Howard.
MORE THAN YESTERDAY	Slim Whitman, Imperial (Maiden Fair/Cuculu, BMI), L. Dickens.
ODE TO THE LITTLE BROWN SHACK OUT BACK	Billy Edd Wheeler, Kapp (Sleepy Hollow, ASCAP), Billy Edd Wheeler.
ONE DYIN' AND A BURYIN'	Roger Miller, Smash (Tree, BMI), Roger Miller.
ONLY YOU (Can Break My Heart)	Buck Owens, Capitol (Blue Book, BMI), Buck Owens.
ORANGE BLOSSOM SPECIAL	Johnny Cash, Columbia (Leeds, ASCAP), Rouse.
QUEEN OF THE HOUSE	Jody Miller, Capitol (Tree, BMI), H. Miller-M. Taylor.
RIBBON OF DARKNESS	Marty Robbins, Columbia (Witmark, ASCAP), G. Lightfoot.
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.
SITTING ON A ROCK	Warner Mack, Decca (Talent House, SESAC), Louis-Melshee.
TAKE ME	George Jones, Musicor (Glad, BMI), Jones-Payne.
10 LITTLE BOTTLES	Johnny Bond, Starday (Red River, BMI), Johnny Bond.
THE BELLES OF SOUTHERN BELL	Del Reeves, United Artists (Tree, BMI), Wayne.
THE BRIDGE WASHED OUT	Warner Mack, Decca (Peach, SESAC), Louis-Smith-Melshee.
THE DJ CRIED	Ernest Ashworth, Hickory (Acuff-Rose, BMI), Allsup.
THE FIRST THING EVERY MORNING	Jimmy Dean, Columbia (Plainview, BMI), Dean-Roberts.
THE HOME YOU'RE TEARIN' DOWN	Loretta Lynn, Decca (Sure-Fire, BMI), Perry.
THE OTHER WOMAN	Ray Price, Columbia (Pamper, BMI), Don Rollins.
THE SONS OF KATIE ELDER	Johnny Cash, Columbia (Famous, ASCAP), Sheldon-Bernstein.
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), Anderson-Todd.
TIGER WOMAN	Claude King, Columbia (Gallico, BMI), King-Kilgore.
TRUCK DRIVIN' SON-OF-A-GUN	Dave Dudley, Mercury (Raleigh, BMI), D. Dean-R. King.
WALK TALL	Faron Young, Mercury (Painted Desert, BMI), Wayne.
WATCH WHERE YOU'RE GOING	Don Gibson, RCA Victor (Acuff-Rose, BMI), Don Gibson.
WHAT'S HE DOING IN MY WORLD	Eddy Arnold, RCA Victor (Four Star, BMI), Belue-Moore-Bush.
WHAT WE'RE FIGHTING FOR	Dave Dudley, Mercury (New Keys, BMI), Hall.
WILD AS A WILDCAT	Charlie Walker, Epic (Tree, BMI), Taylor Carmel.
YAKETY AXE	Chet Atkins, RCA Victor (Tree, BMI), Boots Randolph-James Rich.



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COUNTRY MUSIC DISCOGRAPHY (Continued)

TITLE	Artist, Label, Publisher, Licensee, Writer(s)	TITLE	Artist, Label, Publisher, Licensee, Writer(s)
• YES, MR. PETERS —Roy Drusky & Priscilla Mitchell, Mercury (Screen Gems-Columbia, BMI), S. Karliski-L. Kolber.		NOBODY BUT A FOOL —Connie Smith, RCA Victor (Stallion, BMI), Anderson.	
YOU DON'T HEAR —Kitty Wells, Decca (Cash, BMI), T. Cash-J. Huffman.		PUT IT OFF UNTIL TOMORROW —Bill Phillips, Decca (Combine, BMI), Parton-Owens.	
1966		SKID ROW JOE —Porter Wagoner, RCA Victor (Carreta, BMI), Hart.	
A WAY TO SURVIVE —Ray Price, Columbia (Pamper, BMI), Carpenter-Cochran.		SNOW FLAKE —Jim Reeves, RCA Victor (Open Road-Rondo, BMI), Miller.	
A MILLION AND ONE —Billy Walker, Monument (Silver Star, BMI), Yvonne Devaney.		SOMEONE BEFORE ME —Wilburn Brothers, Decca (Sure-Fire, BMI), Hicks.	
AIN'T HAD NO LOVIN' —Connie Smith, RCA Victor (Blue Crest, BMI), Dallas Frazier.		STANDING IN THE SHADOWS —Hank Williams Jr., MGM (Ly-Rann, BMI), Williams.	
• ALMOST PERSUADED —David Houston, Epic (Gallico, BMI), Sutton-Sherill.		SWINGING DOORS —Merle Haggard, Capitol (Bluebook, BMI), Merle Haggard.	
BABY —Wilma Burgess, Decca (Blue Echo, BMI), Ray Griff.		• TAKE GOOD CARE OF HER —Sonny James, Capitol (Paxton-Recherche, ASCAP), Kent-Warren.	
BACK POCKET MONEY —Jimmy Newman, Decca (Newkeys, BMI), Tom Hall.		TALKIN' TO THE WALL —Warner Mack, Decca (Pageboy, SESAC), McPherson-Montague.	
BALLAD OF THE GREEN BERETS —S/Sgt. Barry Sadler, RCA Victor (Music, Music, Music, ASCAP), Sadler-Moore.		THE LAST WORD IN LONESOME IS ME —Eddy Arnold, RCA Victor (Tree, BMI), Roger Miller.	
DEAR UNCLE SAM —Loretta Lynn, Decca (Sure-Fire, BMI), L. Lynn.		THE LOVIN' MACHINE —Johnny Paycheck, Little Darlin' (Mayhew, BMI), L. Kingston.	
• DISTANT DRUMS —Jim Reeves, RCA Victor (Champion, BMI), Cindy Walker.		THE ONE ON THE RIGHT IS ON THE LEFT —Johnny Cash, Columbia (Jack, BMI), Clement.	
DON'T TOUCH ME —Jeannie Seely, Monument (Pamper, BMI), Hank Cochran.		THE SHOE GOES ON THE OTHER FOOT TONIGHT —Marty Robbins, Columbia (Mariposa, BMI), B. Mize.	
ENGLAND SWINGS —Roger Miller, Smash (Tree, BMI), Miller.		THE STREETS OF BALTIMORE —Bobby Bare, RCA Victor (Glaser, BMI), Glaser-Howard.	
EVIL ON YOUR MIND —Jan Howard, Decca (Wilderness, BMI), Harlan Howard.		• THINK OF ME —Buck Owens, Capitol (Bluebook, BMI), Rich-Olsen.	
GIDDYUP GO—ANSWER —Minnie Pearl, Starday (Starday, BMI), Hill.		THE TIP OF MY FINGERS —Eddy Arnold, RCA Victor (Tree & Champion, BMI), Bill Anderson.	
HAPPY TO BE WITH YOU —Johnny Cash, Columbia (Copper Creek & Gallico, BMI), Carter-Cash-Kilgore.		TIPPY TOEING —Harden Trio, Columbia (Window, BMI), B. Harden.	
HISTORY REPEATS ITSELF —Buddy Starcher, Boone (Glaser, BMI), B. Starcher.		TRUE LOVE'S A BLESSING —Sonny James, Capitol (Marson, BMI), James-Smith.	
HUSBAND AND WIVES —Roger Miller, Smash (Tree, BMI), Miller.		• WAITIN' IN YOUR WELFARE LINE —Buck Owens (Central Songs, BMI), Stuckey-Aich-Owens.	
I LOVE YOU DROPS —Bill Anderson, Decca (Moss Rose, BMI), B. Anderson.		WHAT KINDA DEAL IS THIS —Bill Carlisle, Hickory (Lonzo & Oscar, BMI), Gilbert.	
• I WANT TO GO WITH YOU —Eddy Arnold, RCA Victor (Pamper, BMI), Cochran.		WOMEN DO FUNNY THINGS TO ME —Del Reeves, United Artists (Window & Starday, BMI), Kingston.	
I'M A PEOPLE —George Jones, Musicor (Blue Crest-Huskey, BMI), Frazier.		WOULD YOU HOLD IT AGAINST ME —Dottie West, RCA Victor (Tree, BMI), West.	
I'LL TAKE THE DOG —Jean Shepard & Ray Pillow, Capitol (Mimosa, BMI), Macrea-Barton.		(YES) I'M HURTING —Don Gibson, RCA Victor (Acuff-Rose, BMI), Don Gibson.	
I'M LIVING IN TWO WORLDS —Bonnie Guitar, Dot (Gorest Hills, BMI), Crutchfield.		YOU AIN'T WOMAN ENOUGH —Loretta Lynn, Decca (Sure-Fire, BMI), Lynn.	
IF YOU CAN'T BITE, DON'T GROWL —Tommy Collins, Columbia (Seashell, BMI), T. Collins.			

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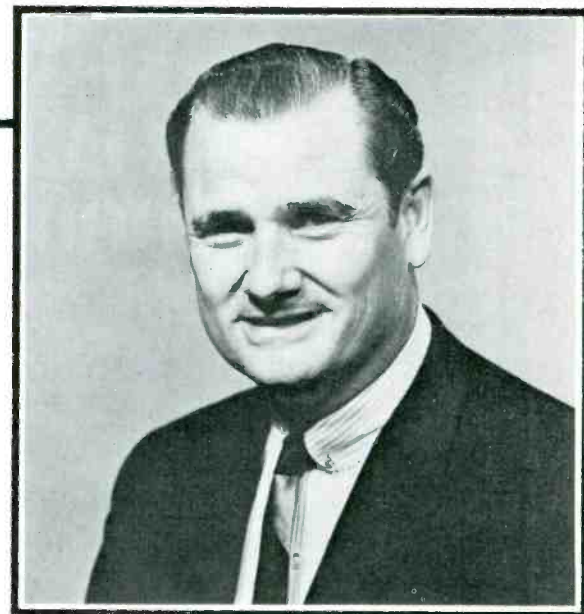
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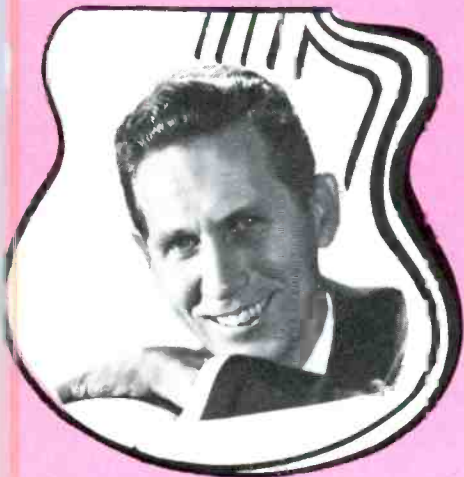
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Margie Lee	86	WXCL	109
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