

# Billboard

## THE WORLD OF COUNTRY MUSIC

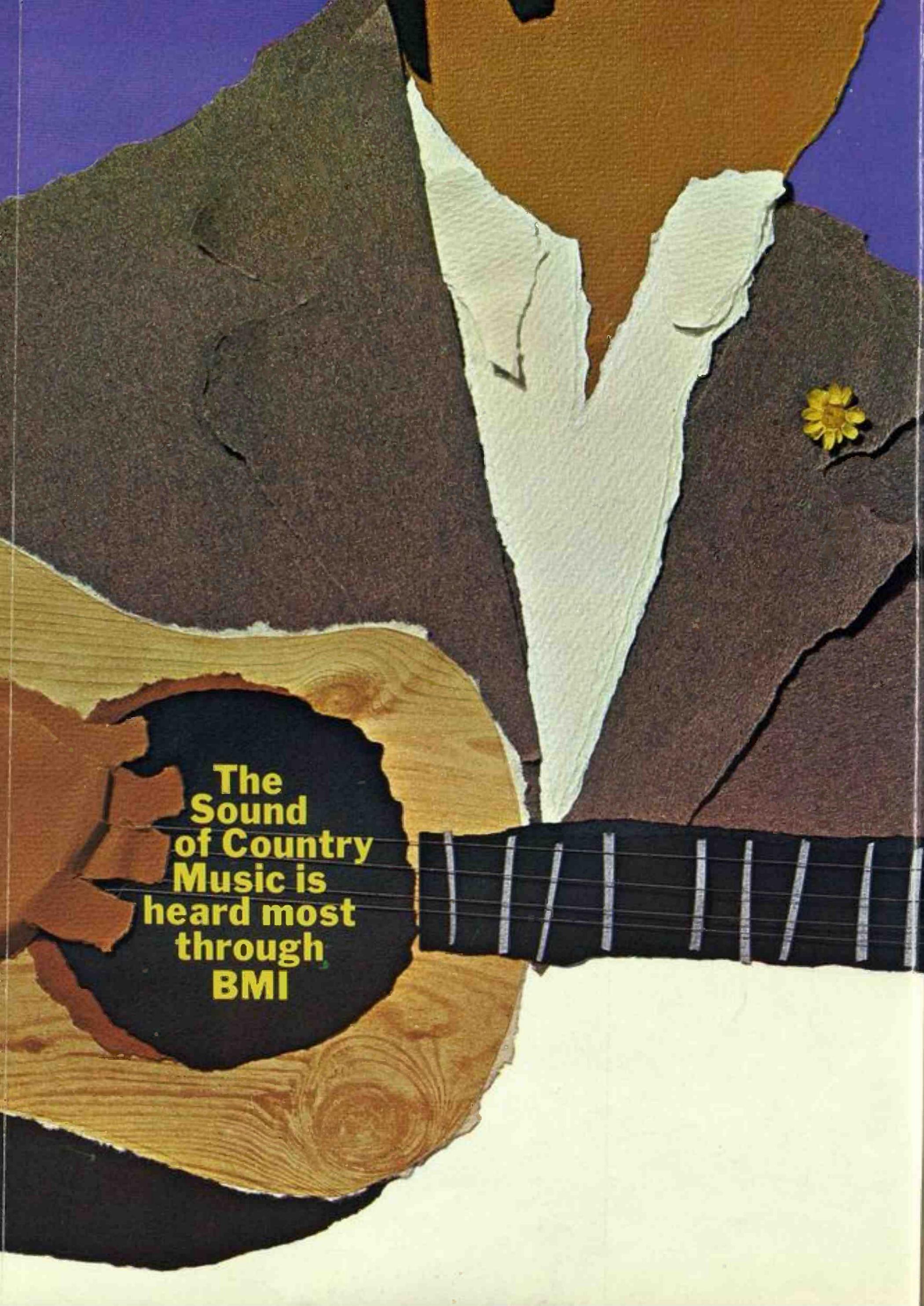


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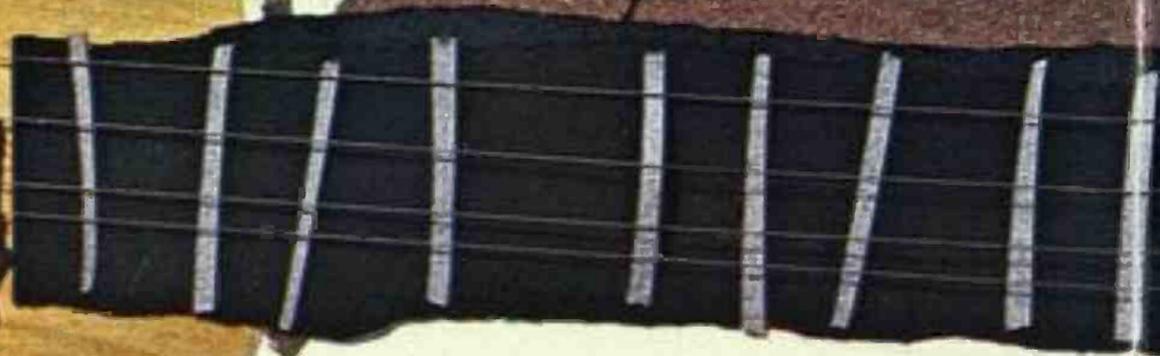
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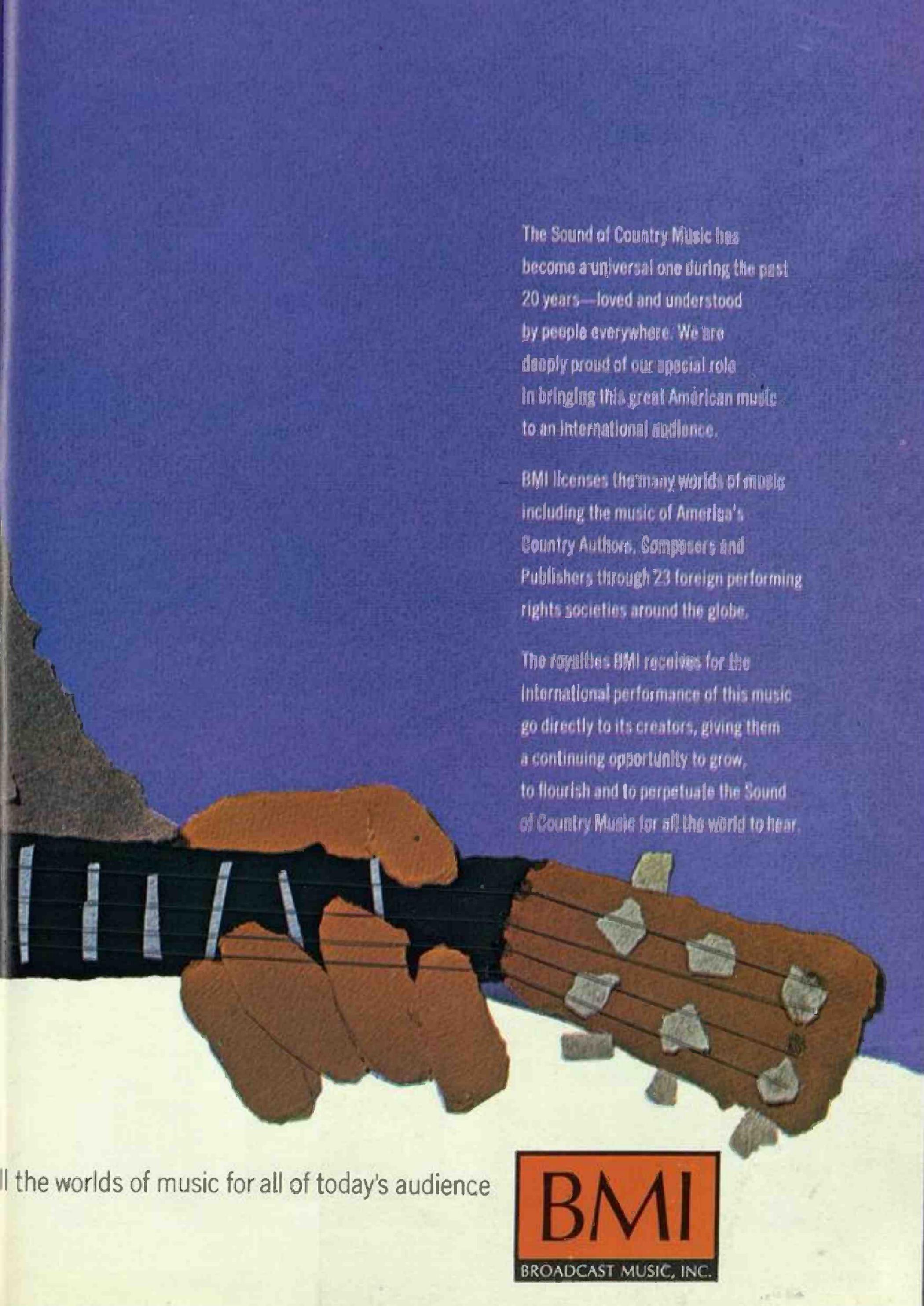
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- Country Music Artist Directory
- International Country Music Report
- Living Legends in Country Music





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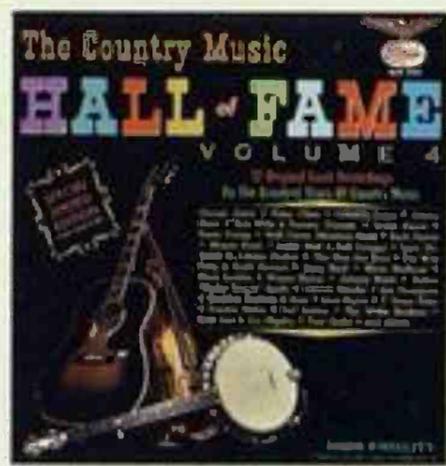
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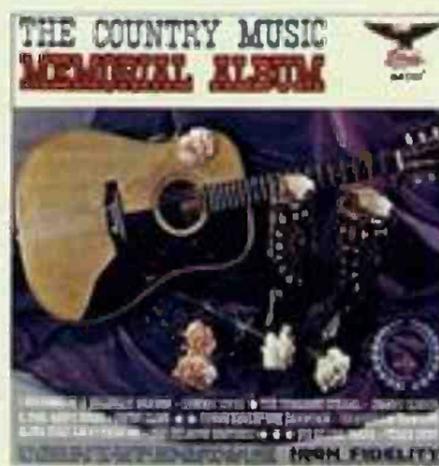




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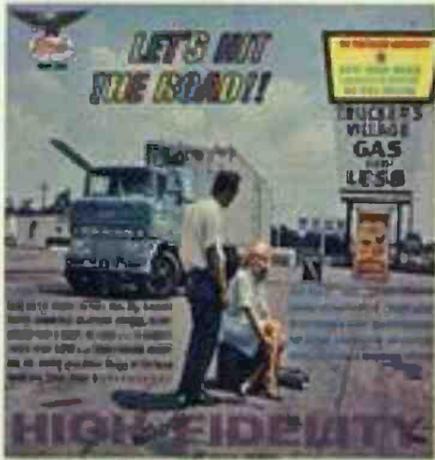
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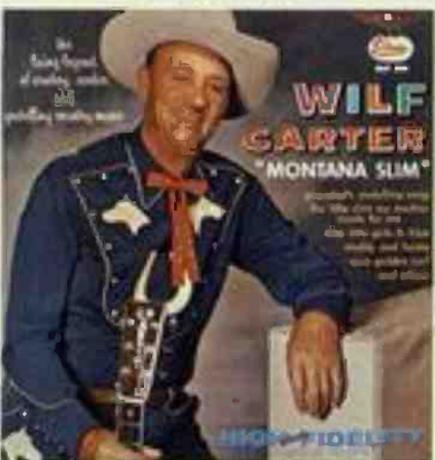
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BLP 203



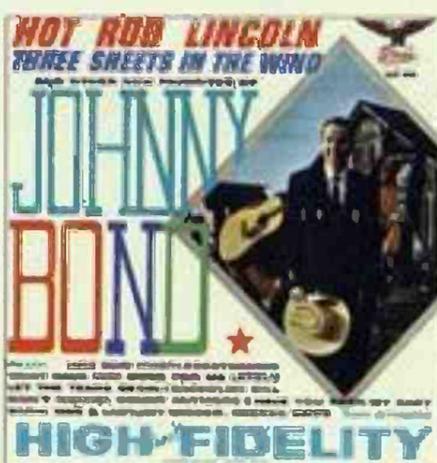
TRUCKDRIVER SONGS  
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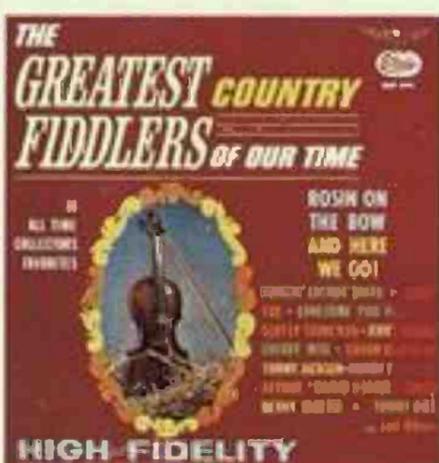
THE LIVING LEGEND  
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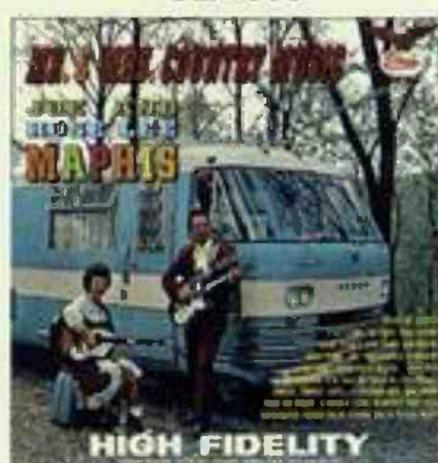
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BLP 298



BLP 294



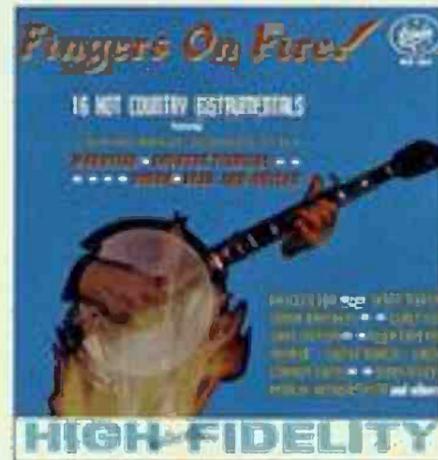
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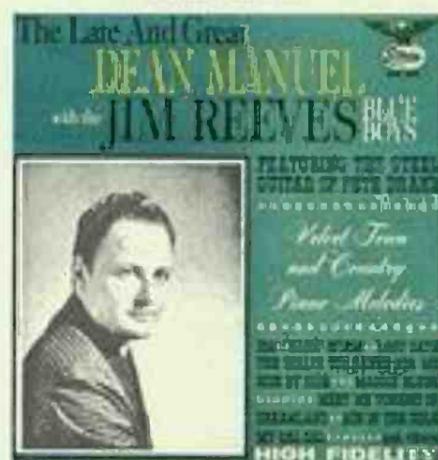
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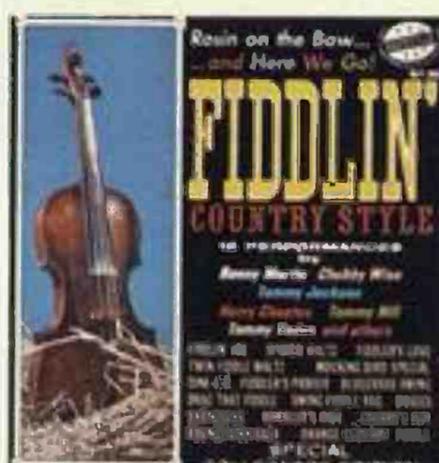


WITH JIM REEVES BAND  
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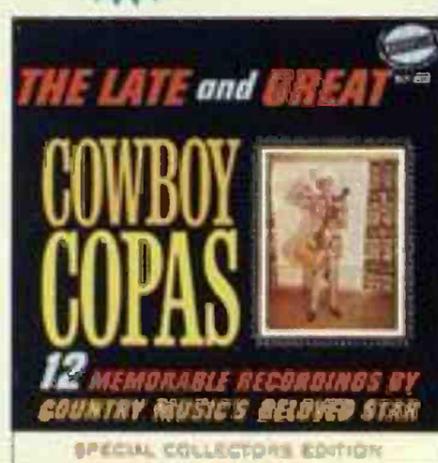
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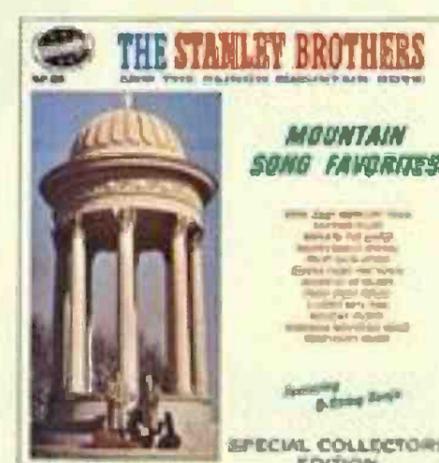
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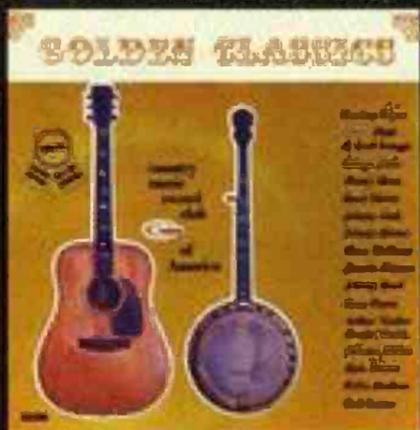
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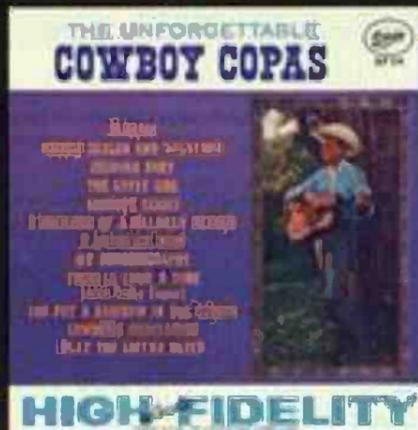
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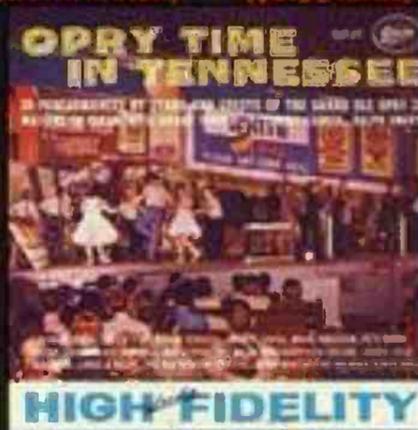
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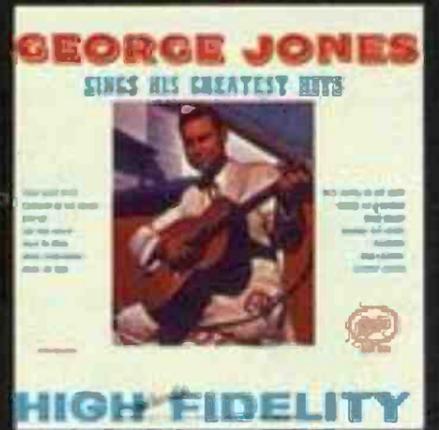
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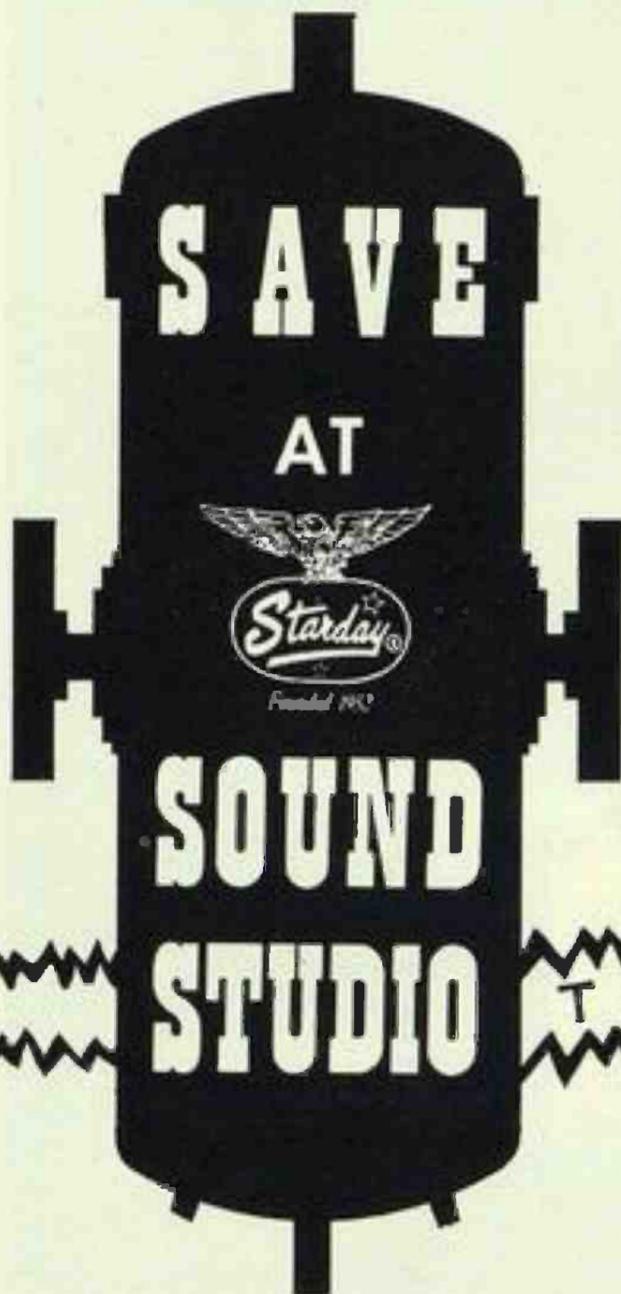
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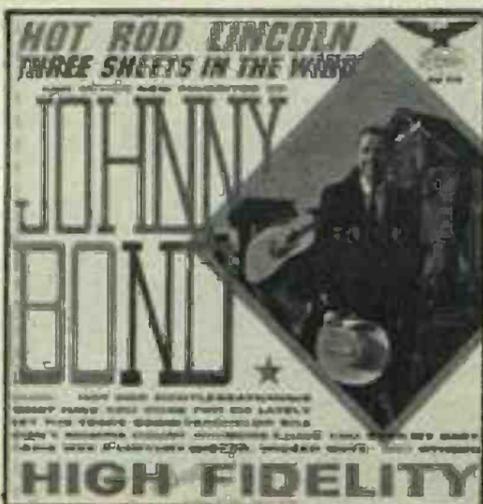
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DANCING SHOES



CURRENT SINGLE

HOW THE OTHER HALF LIVES

STOLEN PARADISE

COLUMBIA 4-43100

*Soon*

STRAWBERRY WINE

WRONG COMPANY

### ADRIAN ROLAND

CURRENT SINGLE

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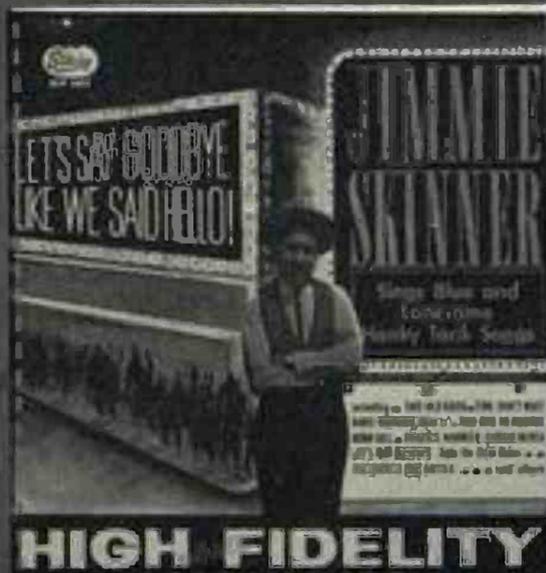




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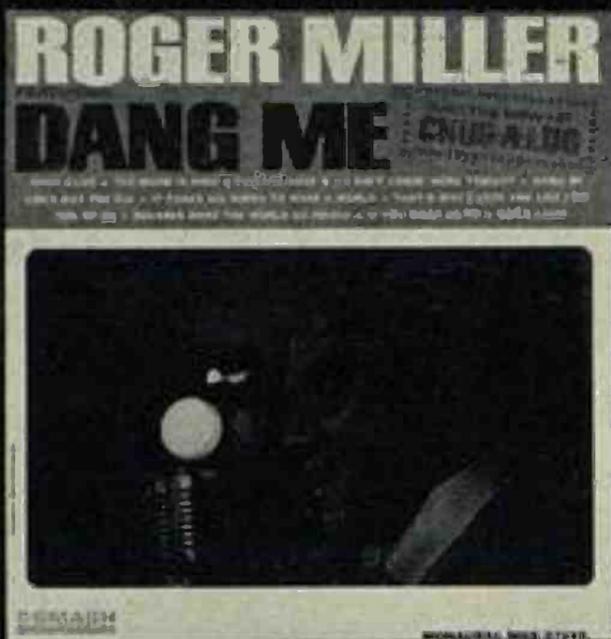
b/w

**"CHUG-A-LUG"**

#S-1926



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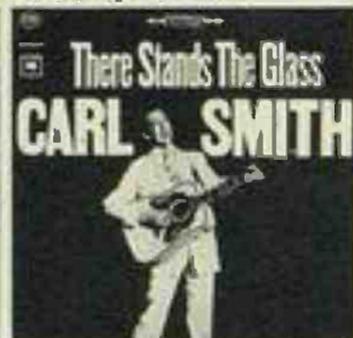
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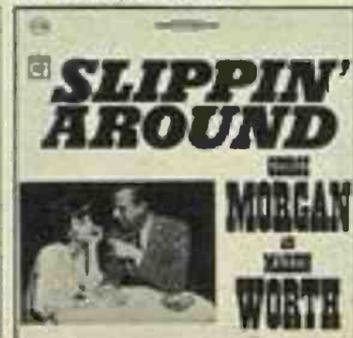
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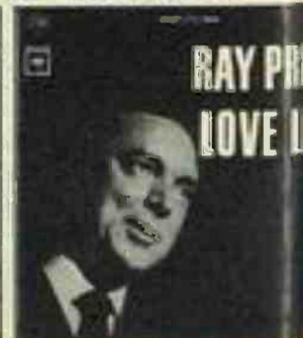
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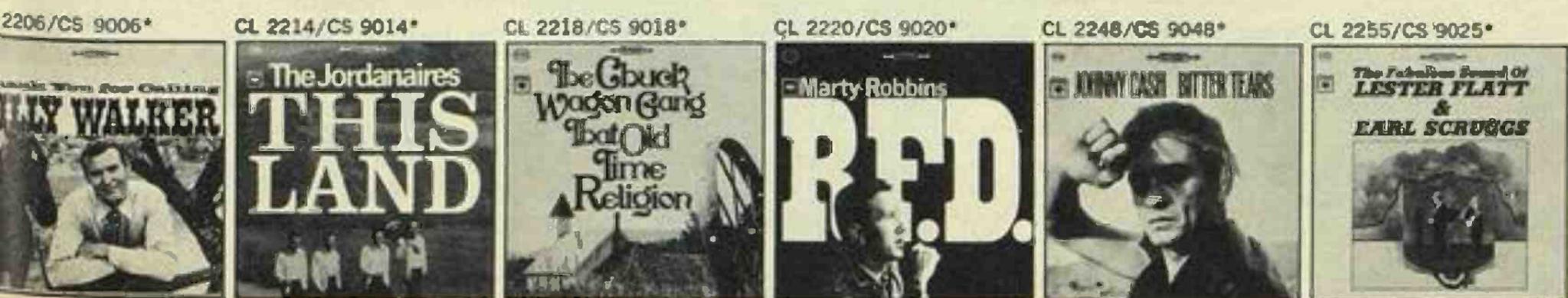


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# COUNTRY MUSIC'S MISSION:

## *Preserve Basic Elements, Embrace New Influences*

As we go to press with the second annual "The World of Country Music," it is well to pause and briefly to note some very important facts:

First, country music, it is obvious, is at a tremendously powerful peak of influence, and in the opinion of many is headed for even bigger things. This despite the popularity of the many British groups.

Country music, it is widely believed, is too basic a heritage ever to recede from its present position as a major factor in the domestic and international music business.

Let all of us who love country music, however, take heed of the admonitions of the country field's pioneers—of Wesley Rose's statement that quality in songs and recordings must be maintained even if it means less profit; of Steve Sholes' warning to the country field to maintain its own image rather than becoming an outpost of Broadway; and Don Law's urging that country writers must remain close to the great themes of country music.

These admonitions, indeed, are well taken. The country field reached its present eminence because of the unique quality of its songs and the stylistic excellence of its artists.

Let us preserve those basic elements.

No art form can, or should, hold itself all aloof from new influences. But while keeping up with the new, it must revere and maintain the basics. The roots.

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Billboard's second annual World of Country Music is the fruit of the entire staff's efforts with a considerable assist from country artists, publishers, record companies and all the other elements that go to make up The World of Country Music.

This second annual edition is divided into four parts—Historical, Current, International and Discography.

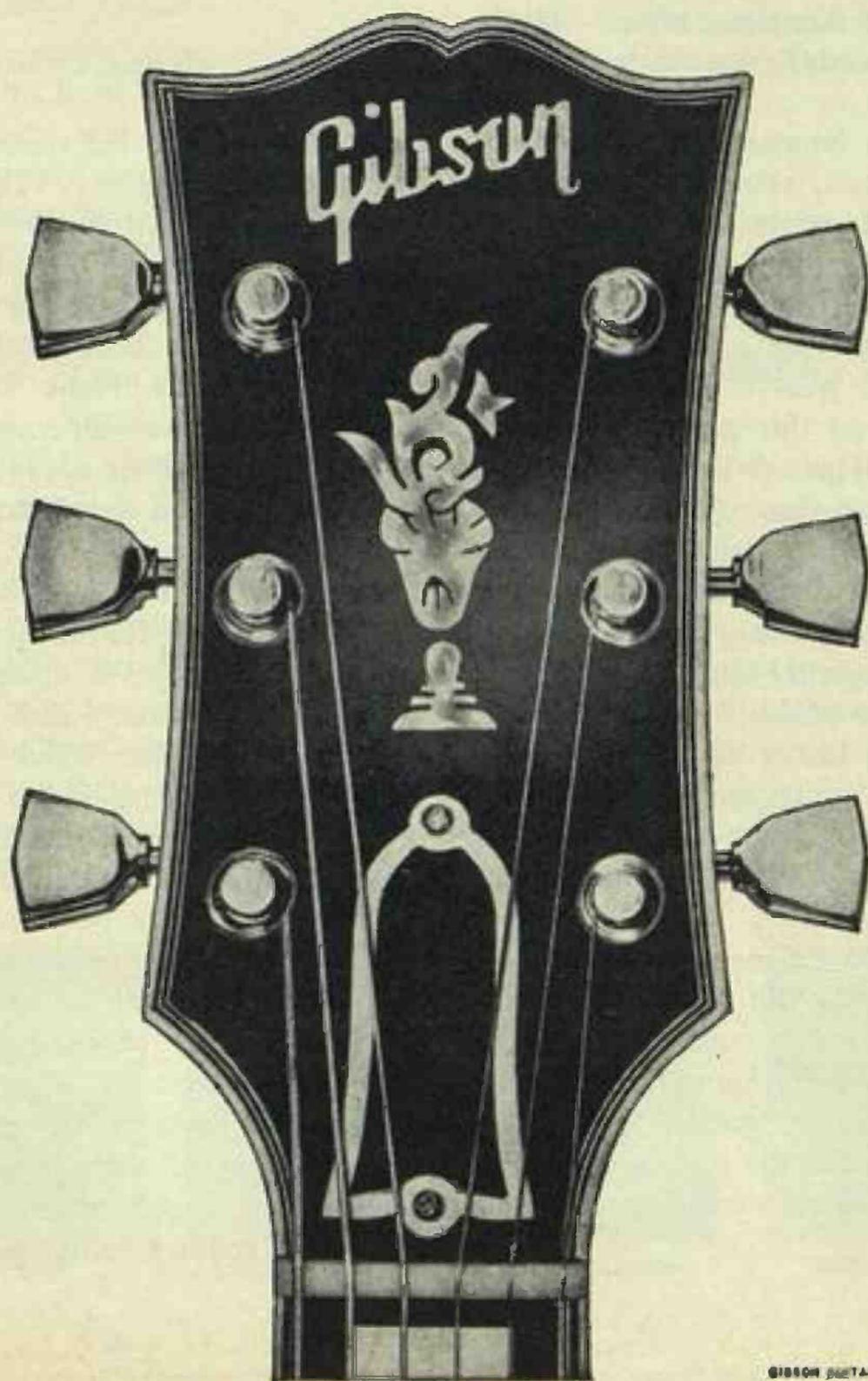
More than any other man, Editor Paul Ackerman is responsible for what you will read in the following pages. Assisting him was Aaron Sternfield. Art direction, layout and typographical style were conceived and executed by Virgil Arnett. Tom Noonan provided and compiled all the research material, including the Country Artist Directory.

But all the work of Billboard staffmen would have been for naught were it not for the cooperation of the men and women who inhabit The World of Country Music.

*Hal B. Cook*

Hal B. Cook, Publisher

Probably,  
the most important thing  
about country singers  
is the music they make.  
And they usually make it  
on a Gibson.



GIBSON GUITARS ARE A PRODUCT OF CHICAGO MUSICAL INSTRUMENT CO.

# A Living Legend Enriches Country Music Field

By PAUL ACKERMAN

In last year's issue of the World of Country Music, Billboard documented the history and growth of the country field—tracing it from its beginnings as a self-contained cultural entity to its present status as a broadly popular segment of American music—important artistically and commercially on both domestic and international levels.

Much of this evolution happened in a relatively brief period. Jimmie Rodgers, often regarded as the father of the country field, wrote and recorded his great Blue Yodels, his train songs and other pieces in the 1920's and early 1930's, and by 1933 he had joined the immortals. In the 1930's and 1940's were laid the foundations of the great country catalogs—both songs and records—and this process continued into the 1950's. In 1948 Hank Williams signed an exclusive contract with Acuff-Rose Publications, and by New Year's Day, 1953, he too had joined the immortals—creating in a brief five years a catalog of songs and records considered by many to be the brightest jewel in the treasury of country music.

The passing of Williams marked, in a subtle way, the end of an era. During his career country music reached its peak—in the purist sense; and it was during this period that a country artist, once he achieved popularity, could count on steady and large record sales with virtually every release. And these sales were generally made “within the field.”

It was during this period—the 1940's and early 1950's—that the brightest array of country artists and songs came to the fore; it was during this period that the country genre experienced its “golden” epoch; and it was this era that developed the great stylists who set the mode for what we now call “traditional country music.”

This era, assuredly, is not very far in the past. And so it is that many of the legendary country artists—who were monumental in establishing “traditional” country music—are still with us today.

## Happy Circumstance

To the fan and the student of the c&w field, this is a happy circumstance. The artists—many of them—who were so instrumental in building the field are presently recording, playing live shows, radio and TV. They are, in brief, living legends. The definitive work of many of them—such as Eddy Arnold, Ernest Tubb, Red Foley, Hank Snow, Lefty Frizzell, etc., falls within this era—an era when the recording process was, and is, relatively advanced. Therefore, their great disks possess good sound, are readily available and are easily studied.

In this informal essay we propose to do just that and have a bit of fun in the process, and our readers, we believe, will get a nostalgic kick out of it. And perhaps some country disk jockeys will be reminded of a record or two which had slipped their minds and which might be dusted off and played today for the pleasure of the fans; and perhaps an a&r executive or an artist might be reminded of an old country song or two which might be revived in a new version.

To show in a dramatic and simple way how much of the past lives with us today, we will use as a point of departure the last half year of 1948—when The Billboard started its country charts—and we will analyze the years as they roll by until we reach the present. We will attempt to touch the highlights, as indicated by records making the Top 10 in the charts.

Many country names who are still with us domi-

# A LIVING LEGEND

nated The Billboard country charts during that half year. RCA Victor's Eddy Arnold scored with no less than nine sides, six of which scored No. 1. These titles were "Anytime," "A Heart Full of Love," "Bouquet of Roses," "Just a Little Lovin' Will Go a Long Way" and "Texarkana Baby."

Decca's Ernest Tubb and Red Foley, giants today, were giants then. The former scored with "Forever Is Ending Today," "Let's Say Goodbye Like We Said Hello" and "Seaman Blues," and the latter with "Tennessee Saturday Night."

Capitol, the youngest of the majors, had already made its mark strongly in the country field and was on the charts with Tex Ritter's "Deck of Cards" and "Rock and Rye Rag," Jimmy Wakely's "One Has My Name, the Other Has My Heart," "Signed, Sealed and Delivered" and others.

Columbia, of course, was solidly represented with such records as Gene Autry's "Here Comes Santa Claus" and "Buttons and Bows" and Floyd Tillman's "I Love You So Much It Hurts."

## Indie Label Artists

The aforementioned notable disks indicate the strong grip of the majors in those early years. Yet, a number of disks by artists on indie labels were on the charts—although quantitatively these did not approach the majors. Moon Mullican, for instance, had a hit with that great weeper, "Sweeter Than the Flowers," and Cowboy Copas scored with "Tennessee Waltz"—both on the King Label.

Another important indie of the day was Four Star Records, and the label's T. Texas Tyler was on the charts with the great "Deck of Cards."

## Cover Records

The phenomenon of the cover record was very much in evidence, an example being "Life Gets Tee-Jus, Don't It"—the Carson Robison novelty recorded by Robison on MGM and by Tex Ritter on Capitol. "The Tennessee Waltz"—in addition to the Patti Page version which was to sell millions—had strong versions in 1948 by Cowboy Copas on King and Pee Wee King on RCA Victor. A similar battle was being waged by competing recordings of "I Love You So Much It

Hurts," Floyd Tillman's own version on Columbia battling it out with a Capitol version by Wakely and Copas.

Other big acts of the period were Elton Britt, Hank Thompson, Tex Williams and Clyde Moody.

Assuredly, it was an era of great artists, great writers and great personalities. It's interesting to note that the current and preceding presidents of the Country Music Association—Tex Ritter and Gene Autry—were at that time top acts. And it's interesting to note that some of the greatest names of the period were combination writer-artists—such as Tubb, who in his career penned such hits as "Walking the Floor Over You," "Filipino Baby" and many more.

Another great writer-artist, represented in this 1948 rundown, is Floyd Tillman, who went on to pen "Slippin' Around" and its answer song, "I'll Never Slip Around Again." Connoisseurs of country music have always regarded Tillman as not only a great writer, but as a most interesting stylist. He still records—on the Sims label—and knowledgeable jockeys and fans still get a tremendous kick out of his old sides on the Columbia label.

Still another of the great writer-artists—already on top in that era and still with us today—is Pee Wee King. Imagine, if you can, a writer talented enough to give the world of music such songs as "Tennessee Waltz," "Bonaparte's Retreat" and "Slow Poke!" That's what Pee Wee did, with the help of his colleague and collaborators, Redd Stewart and C. Price.

## Hank Williams Ushers in an Era

A look-see at the country field in 1949 provides a kaleidoscope of great names, great records and personalities. In the opinion of this analyst, the most significant development was the appearance of Hank Williams on the best-selling charts in strength. The year before—in 1948—Fred Rose had signed him to an exclusive pact; he quickly placed him with MGM Records under the wing of Frank Walker—and under the guidance of Rose and Walker the raw talent of Williams was channeled and struck with startling impact both in the performing and writing fields.



TEX RITTER



HANK SNOW



LEFTY FRIZZELL



FLOYD TILLMAN



MINNIE PEARL



EDDY ARNOLD

# A LIVING LEGEND

The early Williams releases are certainly a fascinating group of disks. In 1949 they included "Lovesick Blues," "Mind Your Own Business," "My Bucket's Got a Hole in It," "Wedding Bells" and "You're Gonna Change." They were all hits—and the titles prove that Williams, the great writer who had so many hits with his own songs, could also make the charts with songs by other composers. "Love Sick Blues," for example, is a Mills Music copyright credited to Cliff Friend and Irving Mills. Another example is "My Bucket's Got a Hole in It"—one of Clarence Williams' classic Negro blues published by Pickwick, a Leeds firm. Still another is "Wedding Bells," an E. H. Morris copyright credited to C. Boone. "You're Gonna Change" was Hank's own. In another year the Hank Williams saga was to move into even higher gear.

## Weepers, Duets, Answer Songs

Beyond a doubt, 1949 was the era of the "weeper"; and it was the era of the duet, the answer song and the cover record. In 1949 Floyd Tillman's masterpiece, "Slipping Around," was recorded by himself on Columbia, by Ernest Tubb on Decca and by the team of Margaret Whiting and Jimmy Wakely on Capitol. The Whiting-Wakely disk, remembered to this day as one of the greatest of country duets, hit No. 1 on the charts—and a lot of deejays would be doing a lot of fans a favor today to give it a spin—along with the Tillman and Tubb disks. Every one of the disks had the touch of greatness, and the reaction was so strong that Tillman turned out the answer: "I'll Never Slip Around Again"—which also had competing versions.

"Candy Kisses" and "Tennessee Border," Nos. 1 and 2 were, respectively, additional examples of cover activity and answer songs. There were five competing versions of "Kisses"—Elton Britt on RCA Victor, Cowboy Copas on King, George Morgan on Columbia, Red Foley on Decca and E. Kirk on Capitol.

In this year Eddy Arnold continued with unabated strength—as did Foley, Tubb, George Morgan, etc. A number of other artists were selling records also—such as Little Jimmy Dickens, with "Take an Old Cold Tater" on Columbia; and the wonderful Delmore Brothers, with the haunting "Blues Stay Away From Me" on King.

## Western Artists

Western bands were active at this time and among the Western artists hitting high up on the charts were Hank Thompson and Leon McAuliff, the former with "Green Light" on Capitol and the latter with "Panhandle Rag" on Columbia.

Perhaps one of the most significant developments at this time might be termed the overlapping of categories; that is, the phenomenon whereby some records sold in both the country and pop markets. Coupled with this was an increased tendency on the part of country artists to record an occasional pop tune. The reverse was also true: pop artists began to record country tunes, and this trend, of course, had profound results which are spelled out in last year's issue of *The World of Country Music*. But for our purpose now, we may note that although c&w music was at its peak as a pure form, there were some interesting auguries. For example:

1) Gene Autry's Columbia recording of "Rudolph, the Red-Nosed Reindeer" crossed all barriers, proving a smash in all fields. The song was written by Johnny Marks, who published it in St. Nicholas Music; 2) "Blue Skirt Waltz," the Mills Music song cut by Frank Yankovic on Columbia, hit the country charts; 3) quasi-folk type material illustrated by such songs as "Mule Train" and "Riders in the Sky" were providing a field day for imaginative a&r men, and were scoring both pop and country. Vaughn Monroe's Victor disk of "Riders" hit the country chart, whereas "Mule Train" made it via Tennessee Ernie Ford, an artist who was to prove many times that he could crack both the country and pop idioms. Examples of the future would be such sides as "Cry of the Wild Goose," "Sixteen Tons," etc.

4) But despite these departures from the c&w norm, the traditional pattern continued solidly. In addition to the records already noted, there were such outstanding songs as "Jealous Heart" and "Don't Rob Another Man's Castle." "Jealous Heart," in the great tradition of country weepers, was clefled by the great writer Jennie Lou Carsons, and was recorded on the Universal label by Al Morgan, well known for his stylized piano playing and poignant vocalizing. Lon-



ERNIE FORD



ROY ACUFF



WEBB PIERCE



KITTY WELLS



RED FOLEY



RAY PRICE

# A LIVING LEGEND

don Records, realizing the power of the number, brought the master and issued it on the London label. Sir E. R. (Ted) Lewis, currently chairman of the board of English Decca, parent of London Records, recalls that Bill Putnam made disk in Chicago. It proved a smash in both the country and pop fields.

To round out the picture of 1949, there were Homer and Jethro satirizing the song business in general. They had a big one with their version of the pop hit, "Baby, It's Cold Outside," on RCA Victor. And to complete the transition from comedy to tragedy, 1949 produced Jimmy Osborne's version of "The Death of Little Kathy Fiscus" on the King label—one of the great examples of the country songwriter's penchant for memorializing epic moments of sadness. Osborne, by the way, is sometimes referred to as "The Legendary Jimmy Osborne." He, like T. Texas Tyler, Molly O'Day, the Delmore Brothers, etc., are ripe for rediscovery by astute disk jockeys.

## Hank's Golden Years

Hank Williams, who loomed so large a chart contender in 1949, moved into higher gear in 1950. From this period to his death on New Year's Day, 1953, his progress through the country field was meteoric. His alliance with Acuff-Rose and MGM Records brought him the guidance of Fred and Wesley Rose on the one hand, and Frank Walker on the other. The hits from the man who Walker termed a "hillbilly Shakespeare" tumbled out in amazing profusion. The apt phrasing and technical perfection of many of the songs reflected the editorship of Fred Rose—and on some, as "Kaw-Liga," Rose was actually a co-writer.

In 1950 some of the hits were "I Just Don't Like This Kind of Livin'," "Long Gone Lonesome Blues" (which started the career of Hank Jr. the past year), "Why Don't You Love Me," "Why Should We Try Anymore." In 1951 hits of his own writing included "Baby We're Really in Love," "Cold, Cold Heart," "Hey Good Lookin'," "Howlin' at the Moon," "I Can't Help It." In 1952 hits of his own compositions included "Half as Much," "Honky Tonk Blues," "I'll Never Get Out of this World Alive," "Jambalaya," "Settin' the Woods on Fire." And in 1953 were issued posthumously such hits as "Your Cheatin' Heart," "I

Won't Be Home No More," "Weary Blues From Waiting" and others.

The aforementioned is by no means his complete catalog—but it hits the high spots of what many consider the greatest country talent of them all.

## Key Artists Hit Stride

It was during these few years—1950 through 1953—that many of the other key country artists hit their greatest stride and developed into the great stylists of the traditional era.

At this point a good question might be: What is the traditional style?

The so-called traditional style was made up of many elements—all of which fused into a "general traditional style"—but within that general traditional style there were great individual stylists. The general traditional style on the instrumental side was marked by an emphasis on string instruments: fiddles, guitars, dobro, banjo (notably in bluegrass), etc. There was an absence of horns and drums. On the vocal side, the performance was marked by a "twang"—a quality of voice. Good country records, like good cheese, have that twang along with proper instrumentation. Thirdly, the traditional style encompassed the quality of sincerity in the delivery. Fourthly, a good traditional record required proper country material—songs which would lend itself to a sincere rendition.

Within this framework of traditional elements there was ample room for stylistic individualism.

One of the greatest of the country stylists was Jimmie Rodgers, the "Father of the Country Field." Rodgers assuredly was an "original"—but a study of his disks with regard to their bearing on the traditional country field must be accompanied by considerable insight. Rodgers was most closely akin to the country field when he recorded with his own guitar accompaniment. The late Ralph Peer, pioneer music publisher and recording executive who discovered Rodgers, realized this—and had him record in this simple style the great Rodgers yodels—"T for Texas," "Frankie and Johnny," etc. Rodgers' orchestral recordings—such as "My Blue-Eyed Jane"—were jazz-touched and of great interest, but they were not nearly as close to the country field as the others.



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AND HIS BUCKEROOS

TOGETHER AGAIN / MY HEART SKIPS A BEAT



# A LIVING LEGEND

Vocally, the Rodgers style was marked by a haunting voice and a facile yodel, and like Hank Williams, he was a prolific writer.

Many of the leading stylists of today were influenced by the Rodgers tradition. Among them are Ernest Tubb of Decca, and Hank Snow of RCA Victor. The late Carrie Rodgers, who was the widow of Jimmie, realized that Tubb was carrying on the tradition of her husband—and when the latter died she presented Tubb with Jimmy's guitar.

Hank Snow has recorded for Victor many of the Rodgers songs and reflects that tradition. But none would deny that both Snow and Tubb are great stylists in their own right—Tubb with that emotional catch-in-the-throat style of vocal and Snow with his individualized enunciation.

In the decade of the 1950's, many more of the great stylists "made it" in the sense that they were consistent sellers, and each represented something essentially his or her own—yet they all fell within the common designation of traditional. As examples, other than those mentioned, there are Red Foley, Kitty Wells, Lefty Frizzell, Carl Smith and countless others. On the novelty and comedy side there were the Carlisles, with Bill Carlisle, with such hits on Mercury as "No Help Wanted," and any number of lampoons by Johnny and Jack and Homer and Jethro on Victor, and Lonzo and Oscar, Grandpa Jones, etc.

Foley, one of the greatest of "natural" singers; Kitty Wells, queen of country music; Lefty Frizzell, one of the most compelling of performers, Snow—all continue to function today, keeping alive the country tradition and funneling many of its greatest elements into the mainstream of pop music.

## The New Breed: Giant Personalities, Great Writers

In the early 1950's, new and giant personalities were coming into the picture, and a crop of great country songwriters were adding to the repertoire. Webb Pierce of Decca was already launched on his

fabulous run of hits. Ray Price, the Columbia artist, was strongly in the groove. In 1952 Pierce had "Back Street Affair" and "That Heart Belongs to Me," and Price had such items as "Talk to Your Heart" and "Don't Let the Stars Get in Your Eyes." The latter tune, incidentally, was one of the most talked of songs of the decade. It was in Bill McCall's Four Star catalog, and was written by Slim Willet, who also recorded it on the Four Star label. Many will remember that it subsequently became a big hit for Perry Como on Decca. Monument Record's Johnny Sippel, at that time headquartered with The Billboard, in Chicago, whence he kept in touch with the world of country music through his Folk Talent and Tunes column, commented on the tune's unusual meter. Many have felt it had a touch of ranchera influence. Country hipsters call this the "Tex-Mex" sound.

In the early 1950's, another artist who made a big splash in the country field—and internationally—was Slim Whitman on the Imperial label. Although country-oriented in many ways, Whitman had a liking for some of the great pop-standard and operetta tunes, and his version of "Indian Love Call," by Rudolf Friml and Oscar Hammerstein and Otto Harbach, was released in 1952 and proved a smash. He did others of the same type.

Meanwhile, the country songwriting field was not being completely monopolized by men. Jessie Mae Robinson was turning out such great ones as "Keep It a Secret" and "I Went to Your Wedding"—to give some competition to Jennie Lou Carson, who had written the smash "Jealous Heart" a couple of years earlier. Cindy Walker of "The Night Watch" fame, and others of the distaff side, have added to the lustre of the country field. Also in 1952 the great Kitty Wells recorded one of the greatest of weepers, "It Wasn't God Who Made Honky Tonk Angels."

In 1952 the credits on some records proved very interesting indeed—particularly on the writer-composer end. The haunting tune "Midnight," which hit the top of the chart with Red Foley on Decca, was clefted by Boudleaux Bryant and Chet Atkins. Boudleaux and Mrs. Bryant (Felice) were to become increasingly successful—right up to current times; and Atkins, of



FARON YOUNG



MARTY ROBBINS



JEAN SHEPARD



SLIM WHITMAN

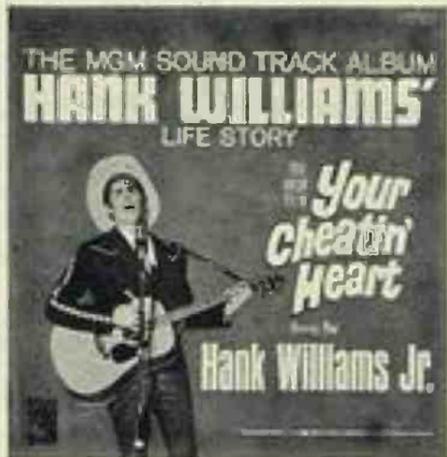


JIMMY SKINNER



HANK LOCKLIN

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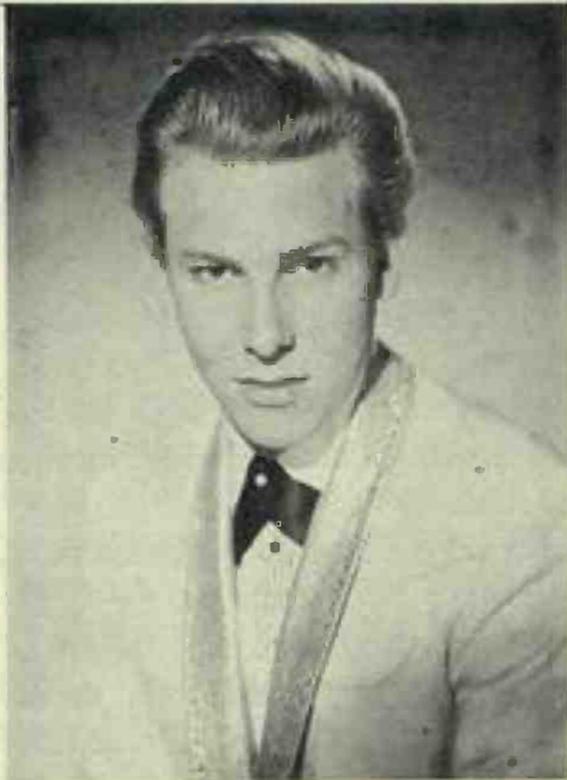


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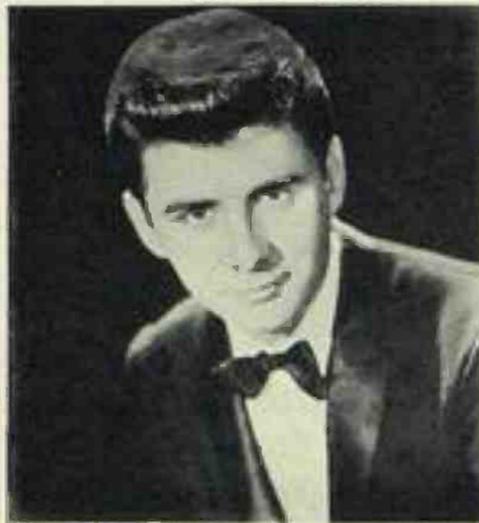
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**MGM**



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# A LIVING LEGEND

course was to become not only a great guitarist but chief of Victor's Nashville operation. Steve Sholes, RCA Victor exec, discovered Atkins. He heard him on a transcription titled "Canned Heat" and set about finding him.

In 1952 the great traditionalists were as powerful as ever, and a number of newer artists were achieving popularity. An outstanding example of the latter was Jim Reeves, who had smash on the Abbott label with "Mexican Joe." Fabor Robinson, head of the label, believed in the release and took great satisfaction in seeing it become No. 1 in territory after territory. Also shaping up as an important artist was Jimmy Dean. The star of today's ABC-TV Jimmy Dean show, Dean in 1953 had a big one titled "Bumming Around," on the Four Star label. T. Texas Tyler also cut the tune on Decca. Also coming up strong was Hank Locklin with "Let Me Be the One" on Four Star.

More artists were becoming powerful in the country parade, such as Columbia's Marty Robbins with "I'll Go On Alone," also cut by Webb Pierce on Decca, and Goldie Hill, Decca's Golden Hillbilly, with such hits as "I Let the Stars Get in My Eyes"—Slim Willet's answer song. In fact, answer songs came at a rapid pace. There were: "I Forgot More Than You'll Ever Know," cut by the Davis Sisters on Savoy; "I'm Paying for that Back Street Affair," by Kitty Wells on Decca, and "When Mexican Joe Met Jole Blon," by Hank Snow on Victor.

Meanwhile, Hank Williams had already gone to Hillbilly Heaven but his records kept marching on: There were "Your Cheatin' Heart," "Kaw-Liga," "Take These Chains From My Heart" and others.

## Blues Influence Felt on Country Music

The great traditional artists continued dominating the charts during this year, and the prominent names had a familiar ring: Carl Smith, Faron Young, Stuart Hamblen, Hank Snow, Hank Thompson, Ray Price, Eddy Arnold, Red Foley, Webb Pierce, Jimmy Newman—also Wanda Jackson and Justin Tubb. But a storm was gathering which was to create tremendous

controversy within the country field and influence the general course of American music. This was the influence of the blues and its offshoots—rock 'n' roll and rockabilly. The latter was specific genre of American music which represented a fusion of both blues and country elements.

That such a fusion could and should occur was entirely natural, for a blues tradition had always existed in the country field, and it is known by the cognoscenti that country artists—to a greater degree than pop artists—understood the blues. How could it be otherwise, for the blues belonged to the great heritage of American music that sprang from the Southland. Indeed, despite the controversy occasioned by the spread of rockabilly and rock 'n' roll, it is to the credit of key country artists that they could absorb the meaning and significance of blues.

We are giving this background and analysis so that the reader might be better prepared for what we may term the "Age of Elvis Presley," which was on the verge of occurring.

We have mentioned the fact that the country field had a tradition of blues. This is easily documented by several pertinent examples. We have already noted Hank Williams' facility with the blues. Jimmy Rodgers, often considered the Father of the Country Field, was profoundly blues-oriented and many of his songs were blues and made liberal use of what we may call "blues images." For instance, in his so-called blue yodels he used such images as:

"I woke up one morning . . . the blues all 'round my bed," and another:

"I'd rather drink muddy water, sleep in a hollow log."

Both these blues images are steeped in the Negro blues heritage, and they have been used by both Negro and country personalities. Harry Belafonte, for instance, in a side titled "Memphis, Tennessee," uses the image:

"When I got up this morning, blues was walking 'round my bed." Belafonte, on the same LP (titled "Midnight Special"), on a side titled "Crawdad Song," uses the blues image:

"You don't miss water till the well runs dry . . .



JIMMY NEWMAN



SKEETER DAVIS



PEE WEE KING



MARTHA CARSON



PORTER WAGONER



THE WILBURN BROTHERS

# A LIVING LEGEND

And you don't miss your man till he says goodbye . . ."

The same image is used by Bill Monroe in his "Rocky Road Blues," wherein he sings:

"You never miss your water till the well runs dry (repeat) You never miss your woman till she says goodbye."

The blues singer, Jimmy Witherspoon, in a Reprise album titled "Roots" sings a blues titled "I'd rather drink muddy water," and the song fills out the image as used by Rodgers:

"I'd rather drink muddy water, sleep in a hollow log . . ."

Such instances of the transfer of material—from blues to country and vice versa—are countless: For instance, Bill Monroe's version of "New John Henry Blues." A very interesting example occurs in the Capitol album of years ago titled "The Louvin Brothers Sing the Delmore Brothers," wherein the song, "Blues Stay Away From Me" is sung to the backing of a Yancey bass line plucked on strings. (Yancey was an important influence in the development of piano blues styles; his era was the 1920's in Chicago's South Side.)

One of the most fascinating channels for the interchange of blues and country material is the Cajun musical culture, deriving from Southern Louisiana. An excellent specific example is Luderin Darbone's Hackberry Ramblers album on the Arhoolie label (F5003). The sound and instrumentation are typically country, and among the repertoire is the title "Fais Pas Ca"—which is a Cajun version of the classic blues, "Trouble in Mind." The Ramblers sing it both in Cajun French and English.

## Presley Makes Scene

This background has been presented to document the view that the country field has always had a blues tradition. With this in mind, it is therefore not hard to understand how an exciting blues record titled "Mystery Train," by a newcomer named Elvis Presley, on the Sun label, could hit the No. 1 spot on the country chart in the year 1955.

Sam Phillips, head of Sun Records, has a profound understanding of the blues; and it is no exaggeration to state that Phillips struck a vein which brought some-

thing rich into the mainstream of American pop music. But the controversy over Presley derived from the fact that he topped all the charts—pop, country and rhythm and blues; and traditional country artists therefore regarded him, and the kind of music he represented, as a threat to the status quo.

It is a tribute to the country field that it ultimately rode out the storm; and it is a tribute to Sam Phillips and Presley and Col. Tom Parker, Presley's manager, that they were able to consummate their contributions to the pattern of American music.

In 1956 and the following years Presley, on the Victor label, had one smash after another—"Heartbreak Hotel," "Hound Dog" and myriad others. Under the guidance of Victor's Steve Sholes and Colonel Parker, Presley's scope was broadened so that he could handle many types of repertoire: ballads, sacred songs, etc. And this development of his talents was so successful that it is safe to state at this writing that he is RCA Victor's top international artist.

## Other Sun Artists

Sam Phillips of Sun, meanwhile, developed many more artists of a similar vein. Thus, while managing his broadcasting interests he found the time and energy to launch the careers of Carl Perkins, Jerry Lee Lewis, Johnny Cash, Roy Orbison and others.

These artists were initially Memphis—or blues-oriented—rather than from the Nashville musical milieu. But, as indicated, the traditions of one were, in reality, part and parcel of the musical heritage of the other.

## Ten-Ten-Tennessee

When one analyzes the situation, one must come to the conclusion that it is indeed remarkable how much the State of Tennessee gave to the world of music. It gave it the fusion of blues and country music—as represented by the aforementioned artists; and it also contributed to pop music so much of the traditional country influence. At the turn of the new decade, the 1960's, all these contributions to the world of music could be traced and spelled out—and the remarkable thing was that the country influence remained stronger and more dominant than ever.

Thus, to retrace our steps briefly, we may point



HANK THOMPSON



PATSY CLINE



JOHNNY AND JACK



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HAWKSHAW HAWKINS



JOHNNY HORTON



# KRAK / SACRAMENTO



17 . . .

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REPRESENTED NATIONALLY BY ADAM YOUNG**

# A LIVING LEGEND

out that during the later middle 1950's—1956, 1957 and 1958—the country field faced and successfully met the challenge of the rockers—call them rockabilies, rock and rollers or whatever—for they were essentially the same; that is, blues-derived. And in those years the country artists holding the spotlight on the country charts included such names as Jim Reeves, Webb Pierce, Ernest Tubb, Hank Snow, Hank Thompson, Wilburn Brothers, Benny Barnes, Faron Young, Eddy Arnold, Carl Smith, Everly Brothers, Marty Robbins, Kitty Wells, Marvin Rainwater—all in addition to the aforementioned rockers.

## Folk Music Influence

Meanwhile, as the 1950's drew toward a close, a flock of new artists and new writers came to the fore . . . and there was a strong revival of an old type of country material—the folk-type or history-based song represented by such hits as John Loudermilk's "Waterloo," a big one for Stonewall Jackson on Columbia; and Johnny Horton's Columbia disk of the Jimmy Driftwood song, "The Battle of New Orleans." These occurred in 1959. Since then, such solid country artists as Flatt and Scruggs have received their proper accolade as giants in the folk revival.

During 1959, certain country-oriented artists, it was clear, were having outstanding success in the pop market too. Such records as the "Battle of New Orleans" and "Waterloo," and many others such as Marty Robbins with "El Paso," Ferlin Husky's "On the Wings of a Dove," Johnny Cash's "Don't Take Your Guns to Town," the Three Browns' "The Bells," illustrate this trend. The process continued into 1960, wherein country-oriented artists enjoyed an equal amount of success in the pop field—such as Don Gibson, Jim Reeves, etc.

## Country and Pop

Indeed, a gradual but subtle change had occurred over the years in the marketability of country material, both songs and artists. In the early traditional period, it was exceptionally rare for a country record to sell in the pop market. A record which was considered to have both country and pop elements was considered a poor commercial risk. Critics and reviewers were prone to say of such a record: "It's a hybrid; it won't sell."

This attitude has vanished. The rigid categorical lines which separated one musical type from another have largely been erased. Better communications—the ease of travel—the development of radio and television have all played their part in the interchange of musical cultures.

This process has also been hastened by knowledgeable artists and repertoire executives. Years ago, a Mitch Miller, for instance, secured pop hit after pop hit by having his pop artists record country songs, notably Hank Williams songs. Some examples were Jo Stafford's "Jambalaya," Rosemary Clooney's "Half as Much," Tony Bennett's "Cold, Cold Heart." But as the years passed, the country artist himself could have the pop hit—such as a Marty Robbins with "El Paso," or a Bobby Bare with "Detroit City," or a Ned Miller with "From a Jack to a King." And country-oriented writers, such as Merle Kilgore, Hank Cochran and many others could also enjoy smashes which crossed all categories, such as Kilgore's "Wolverton Mountain" smash by Claude King on Columbia.

In fact, at the turn of the decade country music was still country music in the sense that its themes were the great themes of the country field. Also, the country field's artists retained their country flavor and understanding of country material. What was the difference, then, compared with the old days?

Several changes had occurred: The country field—its artists and writers had achieved national and international acceptance. The importance of Nashville assumed giant importance to the total music industry, with the result that pop artists, pop a&r men, pop labels all tried to immerse themselves in the Nashville scene—which was important not only culturally but also economically.

All this, of course, has had some effect on Nashville-made records. As befits a recording center of international renown, the musicians and artists and a&r men have broadened the spectrum of material which they can and do produce. Nashville is, beyond a doubt, capable of turning out virtually any kind of record—pure country, urban or sophisticated, or whatever. But the basic feeling for country material, and the basic



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MARGIE BOWES

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The World of Country Music • Billboard

# A LIVING LEGEND

ability of the Nashville writers to turn out material making use of the traditional themes and subjects of country songs, and the ability of the artists to interpret this material—this is what keeps alive the vital country tradition.

Another major factor in keeping the tradition alive is the fact that the public wants product which derives from this tradition. The importance of this cannot be overestimated—for it is proof of the validity of country songs and country artists, and it ensures the continuance of the tradition.

The last several years—from 1961 to 1963—supports the theory that country music is, in a real sense, a living legend inasmuch as so many of its traditional artists and writers are with us and continue to function. Too, the newer artists and writers are imbued with the traditions of the country field, so the legend, and its vitality, persists. A listing of the records which made No. 1 on the country charts during these years provide this thesis. A detailed analysis of 1964, as to artists, songs, labels is handled in another story.

No. 1 Disks of 1961: "Big Bad John," Jimmy Dean, Columbia; "Don't Worry (Like all the Other Times)," Marty Robbins, Columbia; "Heartbreak U. S. A.," Kitty Wells, Decca; "Hello Walls," Faron Young, Capitol; "I Fall to Pieces," Patsy Cline, Decca; "Tender Years," George Jones, Mercury; "Walk on By," Leroy Van Dyke, Mercury.

No. 1 Disks of 1962: "Ballad of Jed Clampett," Flat and Scruggs, Columbia; "Charlie's Shoes," Billy Walker, Columbia; "Devil Woman," Marty Robbins, Columbia; "I've Been Everywhere," Hank Snow, RCA Victor; "Mama Sang a Song," Bill Anderson, Decca; "Misery Loves Company," Porter Wagoner, RCA Victor; "Ruby Ann," Marty Robbins, Columbia; "She Thinks I Still Care," George Jones, United Artists; "That's My Pa," Sheb Wooley, MGM; "Wolverton Mountain," Claude King, Columbia.

No. 1 Disks of 1963: "Act Naturally," Buck Owens, Capitol; "Lonesome 7-7203," Hawkshaw Hawkins, King, "Ring of Fire," Johnny Cash, Columbia; "Still," Bill Anderson, Decca.



JOHNNY CASH



MELBA MONTGOMERY



BENNY BARNES



CHET ATKINS



GEORGE JONES



CLAUDE KING



JIM REEVES



BILL ANDERSON



FLOYD CRAMER



DON GIBSON



CARL & PEARL BUTLER



ROY DRUSKY



DOTTIE WEST



WILBURN BROTHERS



JIMMY DEAN



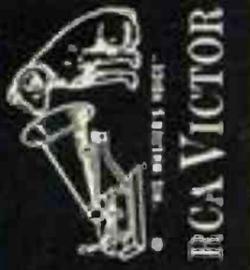
BOBBY BARE



BILLY WALKER



ERNEST ASHWORTH



# mr. guitar

# "GRAND OLE OPRY" PRESERVES COUNTRY MUSIC HERITAGE

By Robert Evans Cooper  
General Manager, WSM

Caesar Augustus often boasted that he found Rome a city of brick, and left it a city of marble. Few others, in a lifetime, have seen a city take on a completely new face. Residents of Nashville, however, in the past 39 years have witnessed the development of a city—a music city.

Proud of its glorious past, Nashville has made the transition gracefully, thoughtfully; and it has not sacrificed its heritage in the process. Music was always part of the heritage. It needed only the impetus to put it in the fore-



Roy Acuff, center, was an early WSM performer. With him are, left to right, Oswald Acuff, Jess Esterday, Little Rachel and Pop Wilson.

front perspective. November, 1925, is when it all started. Just as the architects and construction men reach into the hills and woods for the timber for building, men with creative talent also found a wealth of resources there in folk music.

### "Grand Ole Opry"

Folk music became the product of what was to become the "Grand Ole Opry." The "Grand Ole Opry" became the vehicle which built Music City. The city now has some 1,500 professional musicians, hundreds of amateur musicians, some 1,600 singers and sidemen, 181 BMI and ASCAP publishers who employ nearly 500 song writers; some 20 recording studios, two of which operate on a seven-day around-the-clock basis, plus hundreds of administrative and clerical workers whose living is provided directly by music.

In an average week, Nashville publishers receive in the mail and, for the most part, promptly return an estimated 5,000 lead sheets for original songs. This is the scene of the city which still is in the building stages. On Nashville's Music Row, top recording artists in the pop and country fields may be seen entering or leaving studios any time of the day or night.

### Fruits of Labor

There are the fruits of the labor. The seeds were planted that night, 39 years ago, when George D. Hay, a one time newspaperman, presented himself as the solemn ole judge and launched what he called the "WSM Barn Dance." His lone artist was 80-year-old Uncle Jimmy Thompson, who boasted he could fiddle a thousand tunes. Were it not for time commitments he would have done it. Even in that day of the headphones and the crystal set, the response was overwhelming. The foundation for the city was laid. Without embellishments, the structure began to form with simple lines and utilitarian conveniences. One of these was an acoustically perfect tabernacle replete with pews which had been built by a rough river boat captain who got religion.

The Ryman Auditorium, later to become the "Grand Ole Opry" House, became the permanent home of the "Opry" during the developmental stages. Each Saturday night nearly 5,000 persons from all over the world shout from its rafters and its Amen Corner.

The rapport between entertainers and audience is magnetic, and the magnetism is noisy. The audience stomps and applauds through 270 minutes of the most successful radio show in America which has played live to



"Grand Ole Opry" has the rustic feeling. Seated, left to right, are Walt Liggett, Doctor Humphrey Bates, Buster Bates and Charlie Walker. Standing, left to right, are Oscar Stone and Oscar Albright.



WSM artists in 1937 were, left to right, Doug Dalton, Texas Ruby, Curley Fox and Jimmy Brown.

more than 7,000,000 visitors and over the air to many many millions more.

This is the heart of the city—the city which grosses \$35,000,000 annually through the music business.

### Early Problems

The construction of course had its pitfalls. There were few who believed in the early days that "Grand Ole Opry" performers one day would sell 40 and 50 million records a year; that \$5,000,000 in tourist money would make the rounds of downtown Nashville every year; or that the Opry artists would travel billions of miles over the years playing personal appearances from county fairs to Carnegie Hall.

Among the few was Edwin W.

Craig, chairman of the board of the National Life and Accident Insurance Company, the parent corporation of WSM. He had the faith and the vision and as Judge Hay once said, "He's the man who kept me from being run out of town and the "Opry" with me during those strenuous early days when we did not know from week to week whether this community would let the "Opry" live to become a great civic asset for Nashville."

If the "Opry" had not lived, country music would not be the big business it is today. It got a tremendous boost when Roy Acuff, young and from the East Tennessee hills, sang the "Great Speckled Bird."

Then there were the Delmore Brothers, Smiling Jack and His Mis-



Other "Opry" favorites are the Delmar Brothers, Alton and Raymond, standing, and Kurt Poulton.



Asher and Little Jimmy registered with "Opry" audiences.



Sarah and Sally, left and right, capture that "Opry" feeling.

souri Mountaineers, The Singing Sizemores, Jack, Nap and Dee, Bill Monroe and The Blue Grass Boys, Pee Wee King and the Golden West Cowboys (one of whom was a guitar player named Eddie Arnold), Ernest Tubb and the Texas Troubadours, Cowboy Copas, Hank Williams (whose life story has just been made into a movie), Red Foley, Minnie Pearl, George Morgan, Little Jimmie Dickens, Faron Young, Lester Flatt & Earl Scruggs, Jimmy Newman, Kitty Wells, Del Wood, The Wilburn Brothers, The Everly Brothers, Hank Snow, Marty Robbins, Jim Reeves, Patsy Cline, Ferlin Husky, ad infinitum.

#### Show Goes On

Eight members of the "Opry" lost their lives in four separate accidents in a little over a year; the show went on. It's the sort of show which has always gone on, through troubled times, through the lean years and through the more prosperous years.

The "Opry" is the fulfillment of every country singer's desire. It is attained by relatively few and sought by thousands. And it attracts those beyond the realm of this type of music. It has hosted genuine grand opera stars as well as noted pop singers. Basically however it remains country.

The purists who shunned anything electrical finally gave in to the amplifiers a few years back, but this has only enriched the sound. Many of the songs now sung are inter-changeably and find their way into the pop field. This, the artists claim, is because pop music has adapted some of the country sound.

#### Packed Houses

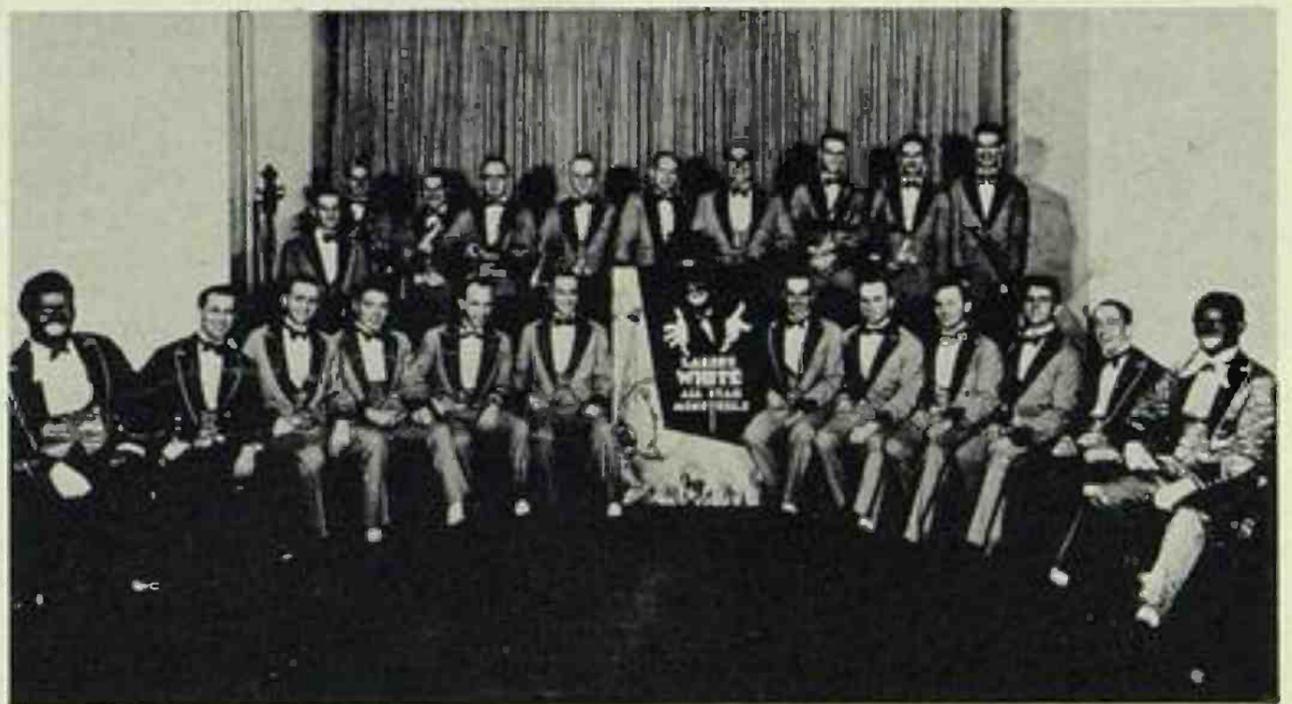
Currently the "Grand Ole Opry" plays to packed houses every Satur-

day night, with an extra studio show on Friday night to take care of some of the overflow. Additional hundreds, sometimes thousands, stand in line outside the Opry house on Saturday night hoping for a general admission seat. Most of the seats are reserved six and eight weeks in advance. They have come from each of our 50 States from the Orient and from Europe. Special tour buses are run on Saturday just to show visitors the homes of the Opry stars. New recording and publishing companies spring up overnight. Everywhere there is music, music, music.

WSM is one of the few remaining of the original 48 clear channel radio stations. Even though it is located in

the comparatively small city of Nashville, it is generally conceded to have one of the largest audiences in the world . . . probably the largest radio audience of all on Saturday night. With little or no interference on Clear Channel 650, it is not surprising that more than half the station's mail comes from north of the Ohio River or west of the Mississippi River . . . more than 85 percent of it outside of Tennessee.

When an unauthorized signal on the 650 frequency came out of Cuba, the protests from the listeners in the Southeast were loud and clear. Mr. Craig, board chairman, and Jack DeWitt, president of WSM, have played leading roles in a development of clear



Lasses White's All Star Minstrels features such performers as Honey Wilds, left end, and Lasses, right end. Others in the group were Jack, Nap and Dee; Tiny Stowe and Beasley Smith.

channel radio service and opposition to the gradual inroads on the few remaining clear channels.

Man-made noises, such as those created by television antennas, and high voltage transmission lines have also made inroads on the effectiveness of clear channel broadcasting. WSM has applied to the Federal Communications Commission for permission to build a 750-KW station. This would increase WSM's present signal strength by about four times, making it a much more reliable service. DeWitt has pointed out that this improved signal would enable WSM to deliver a reliable night-time radio service to some 10,000,000 persons who now have no night-time ground wave radio service. The unique demand for WSM's live programming is further evidenced by the 400 markets who carry the delayed "Grand Ole Opry" broadcasts. This is a 55-minute per day, five-day-a-week program produced by "Opry" Manager Ott Devine from the stage of the "Grand Ole Opry" House in Nashville. The placing of the programs exclusive to one station in each market is handled by Len Hensel WSM's national sales manager. A single letter announcing the availability of the program brought wires, phone calls and letters from some 300 markets. Within a matter of weeks the broadcast had spread to 400 markets from Anchorage, Alaska to Miami, Detroit, Los Angeles, Washington, Denver and throughout Canada. WSM's TV studios are just turning out a heavy schedule of "Grand Ole Opry" telecast for more than 100 markets. WSM TV programs the live "Opry Almanac" from 6:00 to 7:00 A.M. and the live "Bobby Lord Show" from 4:30 to 5:30 P.M.'s, plus a two and one-half hour block of "Opry" programming each Saturday afternoon. The pressure of visitors to the "Opry" and the demand for "Opry" tickets is at an all-time high. In September, WSM began opening the "Grand Ole Opry" House on Friday nights in an effort to accommodate the visitors who could not get in to Studio C to see the Friday night "Opry".

The future consequently is unlimited. Acceptance of country music is evidenced in the bombardment of mail from around the nation telling of new country programs being aired. Record sales continue to soar. Bookings of the artists become more numerous. New buildings go up to house publishing firms and recording companies. Books, magazine articles and movies are devoted to country music and the "Opry" which are synonymous.

WSM has seen its city grow, its Music City and there are no fences.



## VITO PELLETTIERI-- *an Opry Fixture*

Age has not mellowed Vito Pellettieri, at least outwardly. He still growls with the best of them. But, as often is the case, under this facade of scowling and growling, there beats that heart of warmth, understanding and affection, and it beats in the meter normally associated with music.

Vito Pellettieri and music are practically synonymous. Not long after the turn of this century the famous Pellettieri 14-piece band was playing at the firemen's ball at the State Capitol in Nashville. In 1934, Vito put down his baton and violin, and became a member of the "Grand Ole Opry," an assistant to George D. Hay, the Solemn Old Judge. Pellettieri was 45 years old at the time. He had been a band leader for 28 of those 45 years. The "Opry," at that moment, was nine years old.

Now, 30 years later, both Vito and the "Opry" have aged, but both have retained the vigor and enthusiasm of youth.

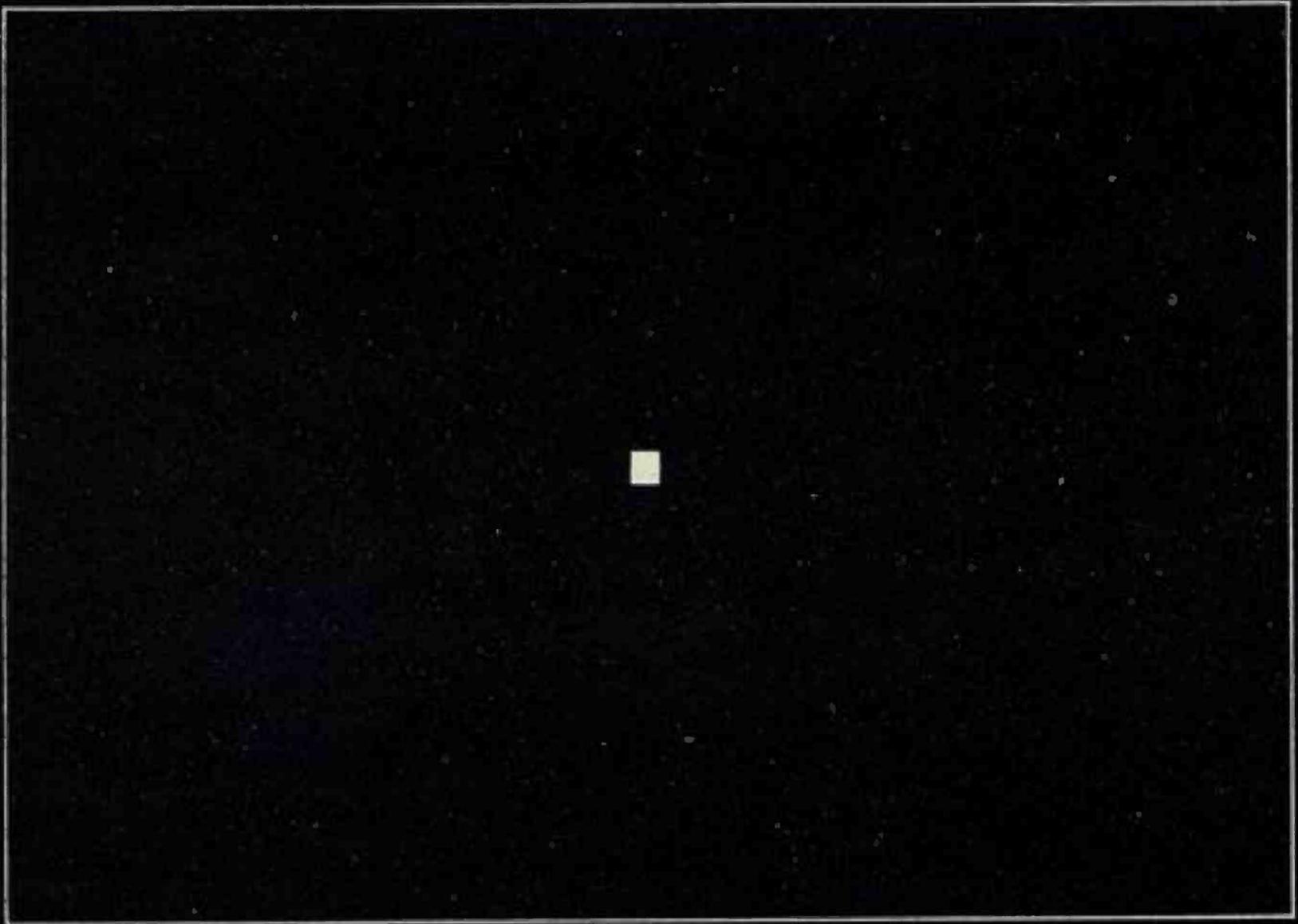
### An "Opry" Fixture

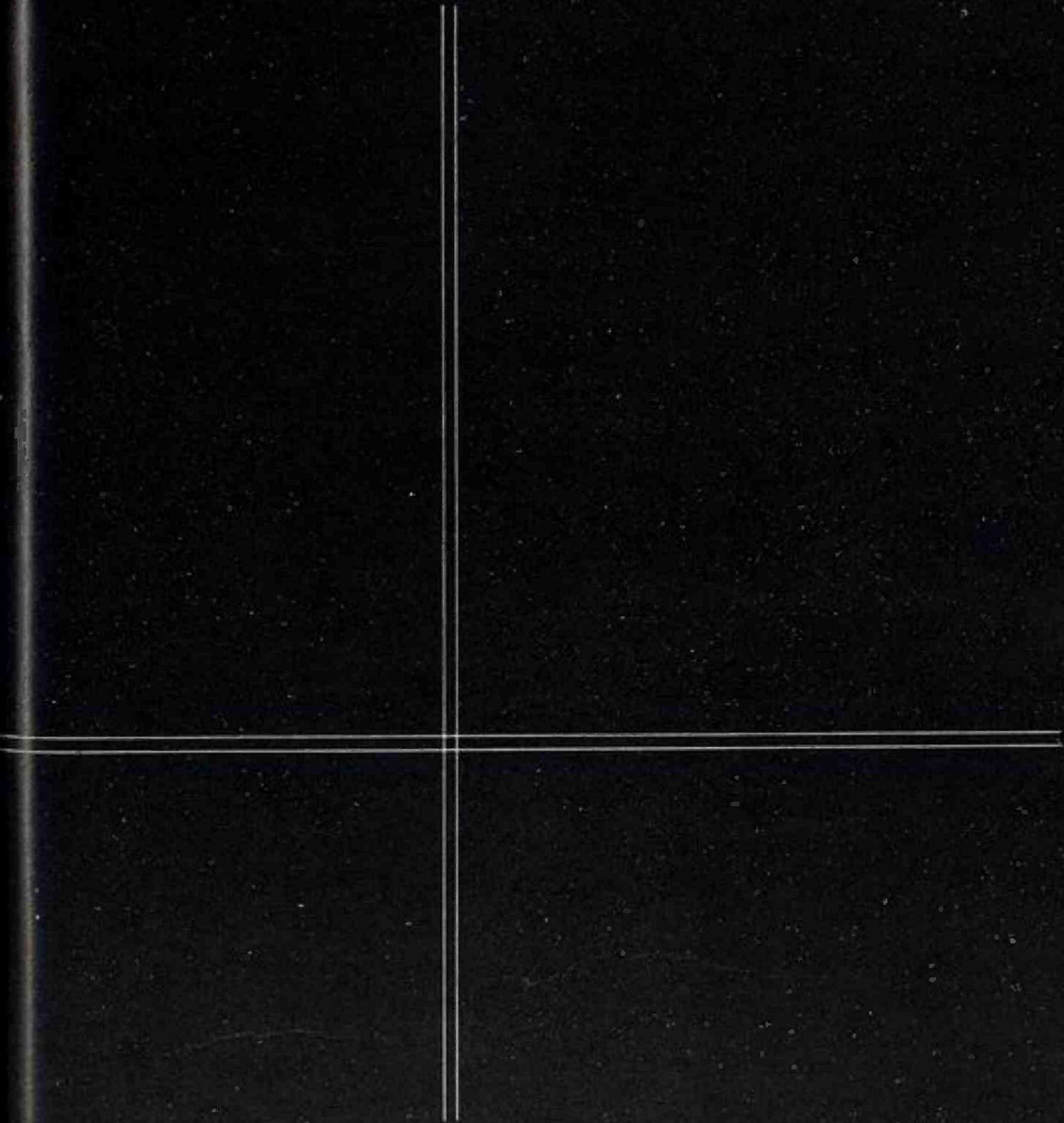
Pellettieri, as one of his close friends once put it, is a "cantankerous old coot." A fixture at the Grand Ole Opry House, this white-haired gentleman probably has more friends in the field of country music than any person around. He speaks to all of them irreverently, even punctuating his sentences with salty phrases, but they love him all the more for it.

Some years ago, Vito retired. That is, he ceased his daily trips to WSM's music library; but he has never stopped his weekly trips to the "Opry." Always backstage, always running the show, he has been called everything from indispensable and lovable to gruff and unpredictable. He is possessed of an uncanny memory, particularly in regard to music, and can tell in an instant if any country music tune is clear of copyright infringements.

Officially, his job is to help "Opry" Manager Ott Devine work out each week's show, and make sure each performer is in the right place at the right time. He telephones his schedules to Lorene Connor, Devine's capable secretary. Long before showtime, he is backstage, fussing and worrying, and barking orders. Aside from the white hair, his features are easily recognizable. Always there is a checked sport coat, a green plaid shirt, and a tan necktie. He is one of the few persons who usually makes it on to the stage for every act.

The "great godfather" of the "Opry" probably will be around another 30 years. Seemingly indestructible, he'll keep showing up as long as he can growl.





**COUNTRY-WESTERN MUSIC IN THE HEART OF AMERICA**

**KCKN — KANSAS CITY**

# Pappy Daily Speaks His Mind

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Editor's note: H. W. (Pappy) Daily is Mr. Country Music to many in the record business. At the request of Paul Ackerman, Billboard's Music Editor, Pappy taped some of his reminiscences dating back to his early years in the field. The main elements are presented herewith, in Pappy's own style. The pioneer, incidentally, had intended to retire in November, 1963—but his family would not permit it, that is, his recording family consisting of George Jones, Melba Montgomery, Judy Lynn, Ray Baker, Sonny Burns and others. We join with others in gratitude that Pappy will continue active in the field.

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PAPPY DAILY

By H. W. (Pappy) Daily

Hello Paul. You told me to ramble and that's what I'm gonna do. I'll start at the beginning and give you as good a story as I possibly can as to what brought me into the Country and Western field and also what made me continue in the field. About 25 years ago some local boys wanted to put out a record and there was no way for them to get to the manufacturers. At that time I was operating quite a lot of coin operated phonographs—juke boxes they call them today.

The boys were Jerry Jericho and Ben Christian. Jerry's still in the business doing quite well not as a recording artist but on personal appearances he continues to be booked quite regularly. Ben Christian, of course, has passed on. Ben had a band called the Texas Cowboys, and he did the backing of most of the artists I recorded. And if my memory serves me correctly, I believe that we called the label "Country Melody". And the fact that I did have these phonographs or juke boxes made it possible for me to give exposure in this area to the records that we produced.

I continued to produce these records for quite a long time and then of course the war came on and it was impossible for anybody to make any records, but I did the best I could, putting out a record here and there whenever the material was available so that the record could be processed.

After the war I became the distributor for Four Star records. They wanted me to produce records also. I would produce the records and buy a sufficient quantity of them in order for the artist to get a release on the record. And some of the artists that I can think of at that time on the Four Star label were Hank Locklin, Rocky Belford and Eddie Nowak. I could name you a lot of people that didn't happen but at the same time they had the opportunity.

I felt that everybody should have opportunity and I started out with that in mind, rather than making money. Of course, you've got to make money to be successful. But I did it from the standpoint of trying to give as many people the opportunity they wanted.

I can go back to the time of Hank Locklin. He was a good friend of Webb Pierce. And at that time Pierce was a clerk at Sears & Roebuck in Shreveport, Louisiana. Course Webb talked to Hank and Hank told Webb to get in touch with me and Webb called me and told me that he had made a dub that he would like me to hear. After hearing it I thought that Webb deserved a chance. I agreed to take Webb's record and invest my money in a sufficient number of disks, in order that Four Star would press the record. Webb went on to become one of the great stars of the Country and Western field of all times.

I continued to produce records for Four Star. Understand, I did this at my expense. I put my money into it,

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Loretta Lynn  
Leon McAuliff  
George Morgan  
Jim Nesbitt  
Coleman O'Neal  
Lewis Pruitt  
Del Reeves  
Marty Robbins  
Earl Scott  
Charlie Smith  
Frank Taylor  
Bill Wesley  
The Wilburn Brothers  
Marion Worth

## our sincerest thanks

To all of these great artists, the writers and publishers, Music City personnel and especially to the nation's deejays who have made this first year in our Nashville office such a huge success.

**Roy Drusky**

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Some of Pappy Daily's favorite country artists. Top left, Hank Thompson; bottom left, Hank Locklin; top center, Judy Lynn; bottom center, Jim Reeves; right, Webb Pierce.

buying sufficient number of quantities so that the boys would get all the exposure that I could give them through the media of juke boxes which I operated throughout the South Texas area.

You realize in those days the radio stations didn't play many records.

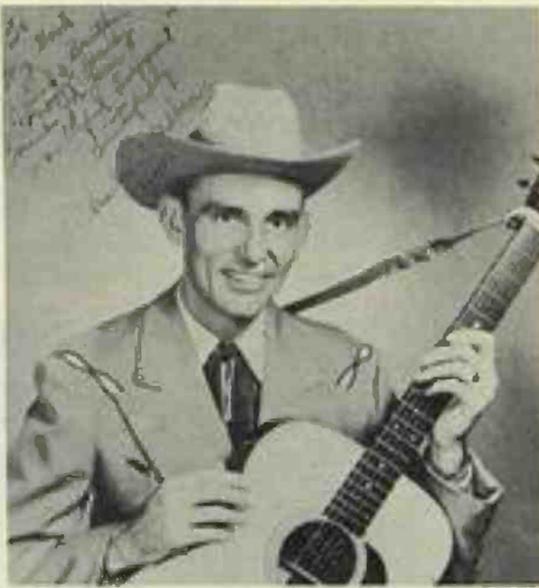
I continued to produce records for Four Star until 1953, at which time Jack Storms and myself started Starday records. And at that time there was a young boy that came along my the name of George Jones, and George as you know, went to the top in c&w. I never will forget when George came to me. He had a burning desire to imitate Lefty Frizzell. I got him off of that kick and then he sang like Roy Acuff. And I said: "George, can you sing like George Jones?" And he says "Yessir." And I said "Well, let me hear you." And he did. I was so sold on George that I stuck with him when a lot of other people wanted to give up on him. And course my faith was justified.

In the beginning of Starday we also had artists Benny Barnes, James O'Gwynn, Johnnie Mathis, and course Eddie Nowak, Jerry Jericho and many others. Most of these boys are still recording wherever I go. When I went to Mercury I took George Jones and James O'Gwynn, Johnny Mathis and probably one or two more. And when

I left Mercury and went to United Artists they went to United Artists. And now that I'm going over to Musicor why they are going over to Musicor.

When we first started recording, someone came in and said he was told to see "Pappy" because he could put out a record if anybody could. That's how I got the name. I consider it a name of affection because I do feel that I am these people's Pappy. They become a part of my family when they start recording for me . . . I just adopt 'em. And, believe me, I do have some wonderful girls and some wonderful boys in my family by having had this association.

We were fairly successful with Starday. After a while Rock and Roll came into being and Country and Western music seemed to dwindle. But being the hillbilly that I am I continued to produce Country and Western records. I continued on with Starday until 1958 actually, but in 1956 we made a deal whereby we cut Country and Western records for Mercury, which I produced. The line was known as Mercury Starday in those days. In 1958 I disassociated myself from Starday records. Shortly thereafter I didn't stand in the good graces of the Mercury people and they kicked me out. Course they kicked me out after Art Talmadge left Mercury and Art went to United Artists. He approached me about taking over the



Pappy Daily recalls—top left, Sonny Burns; bottom left, Benny Barnes; top center, Charlie Walker; bottom center, George Jones; right, Big Bopper.

Country and Western division for United Artists records. I started the Country and Western for United Artists in 1961. In moving over to United Artists I took with me George Jones, James O'Gwynne, Johnny Mathis who had been recording on Mercury, and began to look for new talent.

I got Judy Lynn, Ray Baker, Melba Montgomery, etc., and if I might sound a bit braggadocious—docio—or however you say that, I think that United Artists did come to the fore, not because of anything that I did, but on account of the fact that could people came to me soliciting an opportunity to be heard, which I gave them.

#### Names and Names

There are a lot of other artists who recorded on labels other than those that I've had anything to do with that I have attempted to help. Some may claim that I have and some that I haven't, but I can go back to the time when Jim Reeves was recording on Abbott and we were the only distributor they had in the whole United States. We did our best for Jim as well as for Hank Thompson when he was recording on Blue Bonnet, before he went to Capitol. You will note that Hank Thompson's picture is dated 1948. Also, note that Webb Pierce was a skinny boy and hungry; now he's fat and wealthy. And a few

of the others that I gave an opportunity and they made good . . . Roger Miller, for instance. When I first heard Roger Miller he was an elevator operator or bellboy at the Andrew Jackson Hotel. And his first records were on Starday. Margie Singleton—her first record was on the Dee label, a label which I started here in Houston after leaving Mercury.

Today it's a whole lot harder to start an artist than it used to be. Even back before the days when radio stations played phonograph records it was easier to get an artist off the ground. The Country and Western disk jockeys have adopted the same policy as have the pop. In other words, they have the top 10, 20, 30, 40, 50 or what have you. For an established artist there is no problem. But it's almost an impossibility to get unknowns played on stations. I believe that all radio stations should give every record an opportunity to be heard a time or two. And this probably won't help me for saying it but I'm the type of person that opens my mouth and puts my foot in. The disk jockeys today have set themselves up as experts. I don't believe anybody is qualified to say whether a record is good or bad. In my 30-some-odd-years I have learned that there are no experts. The public decides as to whether or not a record is good or bad—the people that spend the money for the record.

# DALLAS - K P COUNTRY RECORD



**NEWTON**



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# FIVE STRING BANJO

## Vogue Hits New High As a Result of Earl Scruggs' Influence

*As told by Earl Scruggs  
to his wife, Louise.*

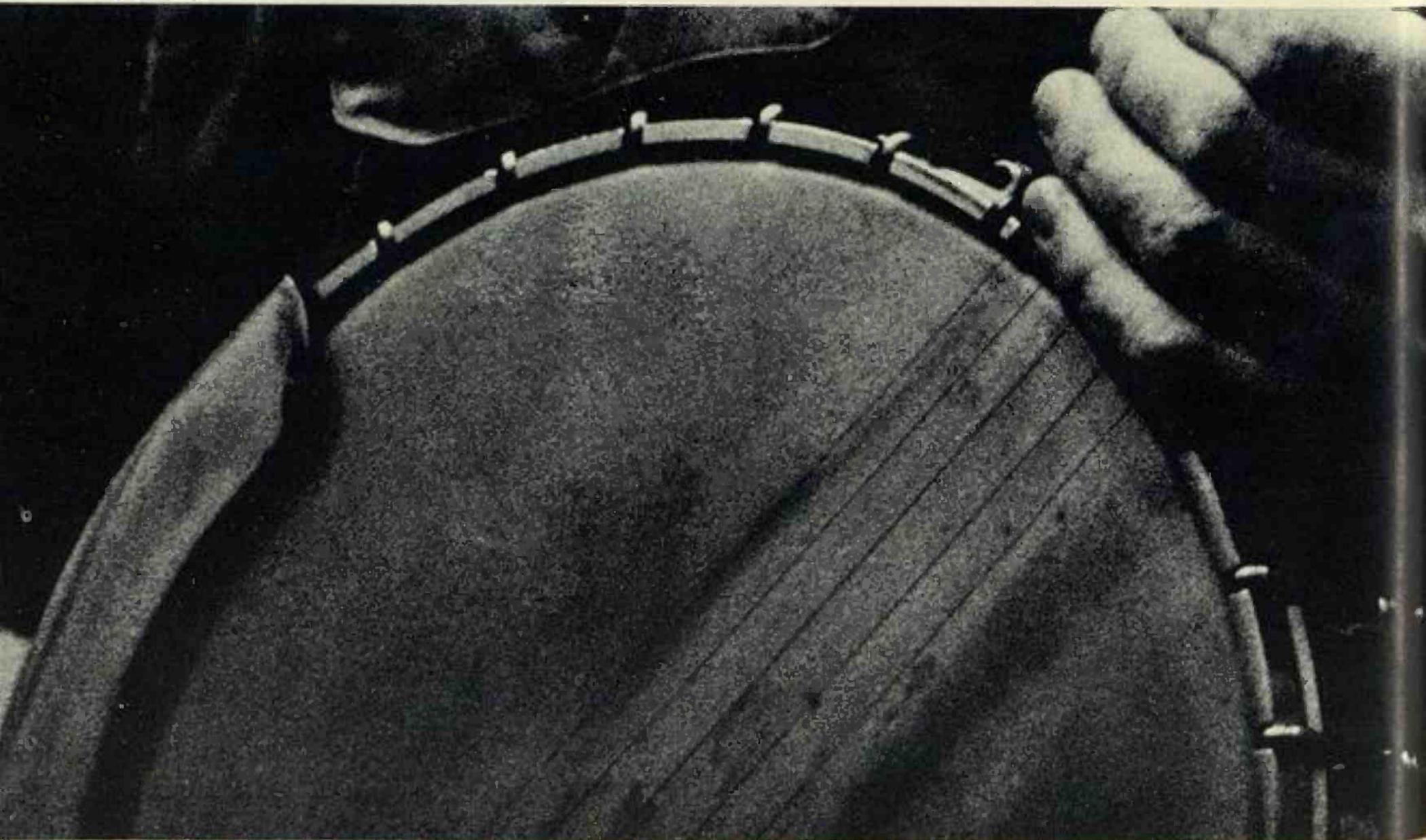
No sound is more deeply rooted in American history than the ring of a five-string banjo. Our national instrument 75 or a 100 years ago was played by thousands of people; yet, by 1940, the instrument had almost died out. Today, the picture shines with new brilliance, the five-string banjo and the music once played on it is experiencing a new vogue. This art was saved principally by musicians in the Southern Appalachian region and a small group in the North Carolina area.

Historically, the ancient ancestor of the banjo originated in Arabia a thousand years ago. It consisted of a skin head stretched over a hollow body and strung with three strings. This instrument was carried East and West with the spread of Islam. Negro slaves brought it to the United States from Africa. Thomas Jefferson, in his "Notes on the State of Virginia," published in 1785, said: "The 'banjar' was the principal musical instrument of the American Negroes."

The true "American Banjo," how-

ever, was invented in 1830. A banjo enthusiast, Joel Sweeney from Apomattox, Va., made a revolutionary modification by adding a fifth string, higher in pitch and next to the lowest pitched string, and secured by a peg halfway up the neck. This odd instrument captured the heart of America. Sweeney, with his instrument, made a hit on the New York stage after touring the South and Pennsylvania. His fame carried him to England where he appeared before Queen Victoria.

What makes this instrument unique





Earl Scruggs, left, with Lester Flatt during a concert at Carnegie Hall

is the blend produced by the fifth string and no instrument is strung like the five-string banjo.

Thousands of Americans developed new playing methods during evenings in log cabins, river steamboats, and gold mining boom towns as the banjo was carried West. A tremendous amount of lore developed and was passed on from player to player, and the banjo became an individualist instrument.

#### The Decline

Throughout the nineteenth century the banjo held its place in America's affections. But, around the turn of the century a decline set in. Sweeney's fifth string was eliminated, the neck was shortened, the head enlarged, and its distinctiveness was gone. This new version became known as a tenor banjo and was used in jazz bands. Only a few natives of the South kept the original five-string banjo in use. By 1930, the four-string banjo began to fade out. It was rarely used in jazz or popular music. During the lean years, a few performers stuck by the five-string. The most popular performer in the country at this time was Uncle Dave Macon of "Grand Ole Opry" fame. Later came such performers as Stringbean, Grandpa Jones and Bashful Brother Oswald; except for these performers the country bands had dropped the banjo. The instrument was no longer being manufactured.

#### Enter Scruggs-Style

In 1945, Earl Scruggs, who had developed a new and sparkling playing style, introduced his banjo-playing technique commercially. His style spread rapidly and soon the demand for banjos became so great they were

being manufactured again. Consequently, it was Scruggs who is credited with creating a veritable banjo epidemic. In 1952, he designed a tuning device that made banjo playing even more versatile. The tuners are a pitch-changing device that enable the player to change the pitch while playing. Earl uses the tuners on such numbers as "Flint Hill Special," "Earl's Break-down," etc. A new version of these tuners is now on the market and rather than having to install them on the peg head of the banjo, they fit into the peg holes on the second and third strings. They are being manufactured by Beacon Banjo Company in Weston, Mass., and are called Scruggs-Keith pegs.

Pages and pages of articles have been written about "Scruggs-style" banjo playing. Pete Welding said: "Few men have it within their power to dominate, let alone singlehandedly alter the entire course of an artistic discipline or tradition. Yet 38-year-old, North Carolina-born Earl Scruggs is just such a person. Scruggs has become the undisputed master of bluegrass music. He brought to perfection a smooth, flowing, arpeggio three-finger picking style that gave new dimension to the instrument."

#### Stylistic Development

Earl grew up in a family atmosphere of traditional banjo stylings. His father played the banjo in the drop-thumb, or frailing style. However, he died when Earl was only four years old but Earl's older brother played in a similar style as did his other brother and sisters. At the time when Earl first started playing the banjo he used the two-finger method. (This style is played with the thumb

and forefinger.) He accidentally stumbled upon the three-finger approach and has used this style since. He recalls that the tune he was playing when he discovered the three-finger style was an old folk song called "Reuben." This song has become an outstanding show piece on his concert performances.

Later, Scruggs worked out a method that by using a capo, a banjo could be played in any key. Up until then, almost all banjo tunes were played in G, C or D. He also found, that by inserting a small hook under the fifth string, this would serve as a capo for the fifth string.

The Flatt and Scruggs group, organized in 1948, attained an astonishing degree of popularity. Their recordings in the earlier days, though not considered hits at the time, have been consistent sellers and are rarely deleted from Columbia's catalog. Their music has become identified as a traditional art form, and the group is very much in demand for college performances across the country.

#### Variations

There are a number of variations of banjo stylings being played today. The frailing or drop-thumb style of the artists mentioned earlier such as Stringbean, Grandpa Jones and Oswald, who use the five-string banjo. There is also the Pete Seeger style of playing. Seeger uses the long neck banjo which has become an important playing method and highly influential in the folk field.

And, the five-string banjo which almost passed from the American scene, could be called a status symbol for collegians and intellectuals all across the country.

# WORDS OF COWBOY COPAS HAD PROPHETIC RING

*I dreamed I was there,*

*In Hillbilly Heaven*

*Oh, what a beautiful sight*

*I met all the stars,*

*In Hillbilly Heaven*

*Oh, what a star-studded night\**

**By Frank Luppino**

When Cowboy Copas sang the words to the song, "I Dreamed of a Hillbilly Heaven," it is doubtful that he had any inkling that he would so soon be walking the streets of that Heaven in company with Patsy Cline, Hawkshaw Hawkins and Randy Hughes, his son-in-law. All died in a tragic airplane crash. Just a few days later, Jack Anglin, of the Johnnie and Jack duo, was killed en route to the prayer service for Miss Cline. And that same month, veteran country performer Texas Ruby, of the Curly Fox & Texas Ruby duo, died in a fire in her trailer while her husband was performing on stage at the Grand Ole Opry.

All of these tragic deaths took place in March, 1963. Certainly there had been deaths among the greats of country music, like the great singing brakeman, Jimmie Rodgers, who died in 1933, and Jack Guthrie and the legendary Vernon Dalhart who both died in 1948. Then in 1952, Uncle Dave Macon and Rabon Delmore, of the Delmore Brothers, died and the following year, in 1953, one of the greatest performers to grace the country music scene, Hank Williams, died. That same year, Betty J. Davis, no relation to Skeeter Davis, but who worked with her in the act known as the Davis Sisters, died.

Songwriter Fred Rose, whose musical compositions live on as part of our country music heritage died in 1954. Carson Robison died in 1957. So did Jimmie Osborne. In 1958, Comedian Rod Brasfield, known to Opry fans and country humor lovers, died. Lazy Jim Day died in 1959.

But it was in 1960, when country music fans demanded appearances of their artists all over the country, that more violent deaths began diminish-

ing the ranks of the country music performers. For to keep the ever-increasing personal appearances that their fans demanded, performers began more and more to drive incredible distances by car to keep engagements.

The chain of tragic accidents began with the death of Johnny Horton who, at the age of 35, was killed in an automobile accident near Milano, Tex., November 5, 1960. His guitarist, Gerald Tomlinson, was with him in the car as was his manager Tillman Franks. Tomlinson died of injuries sustained in the crash. Franks, although injured, recovered. Horton had just recorded the title song for the motion picture, "North To Alaska," and had enjoyed tremendous success with his waxing of the "Battle of New Orleans."

Two days later, A. P. Carter, one of the original Carter Family, died. His death was not a violent one. He left behind some great musical compositions, among them the great train song, "Wabash Cannonball," and "Wildwood Flower." Also in 1960, a pioneer country music publisher, Ralph Peer, died. Peer originally had been in charge of field recording for the RCA Victor company and had recorded Jimmie Rodgers and the Carter Family, among others. The next year, Mrs. Rodgers died as did Karl Farr and Lew Childre, Opry comedian known as "That Boy From Alabam." Tex Owens was 70 when he died in 1962, the same year that Lonnie Irving, who had a hit record, "Pinball Machine," died.

But it was in 1963 that the more violent accidents rose to the fore as artists began to use more airplanes to keep their engagements and, in many cases, to fly in their own or in other private planes, as they found commercial plane schedules unable to meet their personal appearance needs. And so it was that Miss Cline, Hawkshaw

Hawkins, Cowboy Copas and Randy Hughes met their death in the crash of a private plane that Hughes was piloting. The crash took place in the Tennessee hills as they were returning from a benefit performance for a country disk jockey, Cactus Jack Call of Kansas City.

Jim Denny, who developed the Jim Denny Artist Bureau into the biggest booking and management firms in the country field, lost his fight with cancer and died in August at the age of 52. It was also a year of more violent deaths when Don Owens died in an automobile accident.

In 1963, the deaths continued as Sleepy McDaniel, bass player for many years with Hank Snow, died. Jack Newman, who came from Canada to help with the Ralph Peer music publishing firm in New York, also died.

Many thought the run of tragic accidents and deaths were all the marks of a single year, 1963. When 1964 arrived, both performers and fans alike hoped that the string had run out. But such was not to be the case.

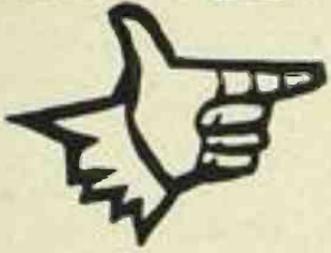
Little Joe Carson was killed early in 1964 in an automobile accident. Polly Johnson died at 24. The Delmore Brothers were joined once again as Alton died. Then the staggering news flashed across the country—and the world. Jim Reeves was dead.

Reeves, returning from a business conference in Arkansas, was 40 when he met his death in the crash of the private plane he was piloting. The plane crashed just a few miles from its destination, the Nashville Municipal Airport. With Reeves was his pianist-road manager, Dean Manuel. Many of the top names in country music joined in the search for the wreckage of the plane, among them Eddy Arnold, Chet Atkins, Ernest Tubb and Stonewall Jackson. It wasn't until two days after the crash that the plane was found in a heavily wooded area less than a mile from the home of Marty Robbins.

Those who remember tragic plane crashes remember the one in which the great Will Rogers was killed with his pilot, Wiley Post. In the song, "I Dreamed of a Hillbilly Heaven," Cowboy Copas tells of meeting Will and Wiley up there. Now they have been joined by many more of the great people of country music. Fortunately for us, their memory lives on in the rich heritage of songs and records they have left to our keeping.

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# BUCK OWENS

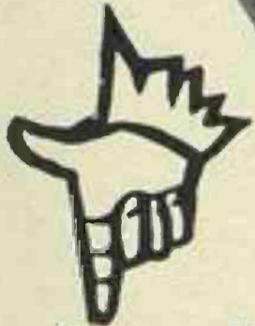


*Current Single:*

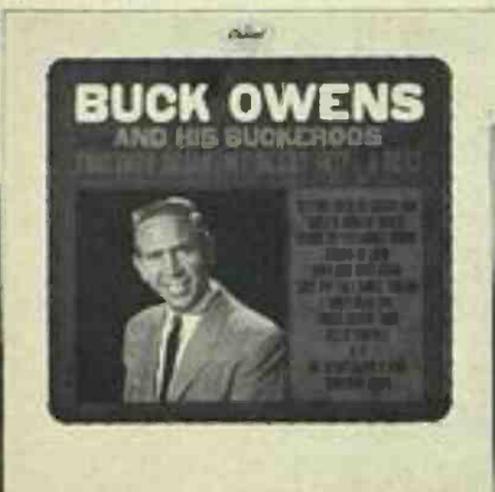
*"I Don't Care" c/w "Don't Let Her Know"*

#5240

Thanks to the  
C&W dee jays



*Current Album:*  
ST-2135



# BIG LEAGUE by any standard

Contrary to what many tradesters may think, country music is not Nashville's principal industry. It's second to the printing industry which is responsible for the lion's share of high school and college yearbooks.

But Nashville's second industry is big league by any standard.

Nashville, ranked only by New York and Los Angeles as a recording center, is also home for "Grand Ole Opry," radio Station WSM (the nation's top country station), the Country Music Association and for most country artists.

Some 73 music publishers are listed in the Nashville classified telephone directory. About 30 per cent of the nation's hit singles are Nashville products.

It's a city of paradoxes. The classified telephone directory lists 39 record firms and distributors, but only two phonograph retailers. It also lists 21 recording studios (10 of which may be considered major) and only 12 retail record stores.

All major record companies, publishing firms and the three performing rights societies have Nashville offices. And 14 of the 30 booking agencies handling country talent are Nashville-based. But these 14 firms, for the most part, are the big ones.

The "Nashville Sound" has made the grade in pop as well as in country music. Nashville a&r men and sidemen are the lures which cause record companies to send their top names to Music City to record. Arrangers, writers, producers and recording facilities all add up to make Nashville Music City in fact as well as in nickname.

In September, Nashville-recorded singles were at one time No. 1, No. 2 and No. 4 on the Billboard's Hot 100.

The disks were Roy Orbison's "Oh Pretty Woman" (Monument), "Bread and Butter," with the Newbeats on Hickory, and "G.T.O.," with Ronny and the Daytonas on Mala.

# ASCAP'S 50th Anniversary

## The Music of America 1914-1964

1964 marks the 50th Anniversary of the founding of the American Society of Composers, Authors and Publishers.

Organized in 1914 by Victor Herbert and his colleagues, ASCAP has always been an unincorporated, non-profit, membership association which today numbers 10,000 outstanding men and women who write and publish our nation's musical works.

Members of ASCAP represent every phase of musical literature:

the popular songs of today, the standards of yesterday, the Broadway and motion picture hits, the finest symphonic, concert and religious works, jazz, folk, country and band music.

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# COUNTRY MUSIC PACESETTERS SINGLES

## Buck Owens Tops in Singles

Buck Owens of Capitol Records proved to be the strongest country singles artist during the first eight months of 1964. An artist's position or rank, as indicated in the adjacent listing of the top 50 country singles artists, depends upon the number of his recordings which made the c&w singles chart during the eight months, and the position and longevity of those records. Thus, it is entirely conceivable that an artist in a relatively low rank could actually have had more records on the chart than an artist ranking above him.

An asterisk appended after the number of an artist's chart records indicates that one of those records was shared with another artist. For instance, the late Jim Reeves, of RCA Victor, is in second place, immediately following Buck Owens. Reeves had as many disks on the chart as Owens—four—but did not score as many points. The asterisk denotes that one of Reeves' disks was shared—in this instance with Dottie West, who cut "Love Is No Excuse."

Johnny Cash of Columbia is in third rank, followed

by Loretta Lynn, of Decca, fourth; Bill Anderson, Decca, fifth; Marty Robbins, Columbia, sixth; Kitty Wells, Decca, seventh; George Jones, United Artists-Mercury, eighth; Ernest Ashworth, Hickory, ninth and Webb Pierce, Decca, 10th.

The specific chart records of each artist listed here may be ascertained by referring to the Top Country Singles chart for the first eight months of 1964. This chart is carried in this section of this issue.

An analysis of the artists leads to some interesting conclusions. Some of those on top are relatively new to the front rank of the country field—that is, they have made it big within the last several years—such as Buck Owens, Loretta Lynn, etc. Too, it is interesting to note the great number of country artists who derive from the great traditional period—and are still powerhouses today. These include artists such as Marty Robbins, Kitty Wells, Jim Reeves, George Jones, Webb Pierce, Hank Snow, Lefty Frizzell, Eddy Arnold, Carl Smith, Faron Young and many, many more.

## Top Country Singles Artists

POS.	ARTIST, LABEL	NO. OF RECORDS	POS.	ARTIST, LABEL	NO. OF RECORDS
1.	BUCK OWENS, Capitol	4	26.	BOBBY BARE, RCA Victor	3
2.	RAY PRICE, Columbia	4	27.	JIM NESBITT, Chart	1
3.	JIM REEVES, RCA Victor	4*	28.	NORMA JEAN, RCA Victor	3
4.	JOHNNY CASH, Columbia	5	29.	HANK WILLIAMS, JR., MGM	2
5.	LORETTA LYNN, Decca	3*	30.	ERNEST TUBB, Decca	3*
6.	BILL ANDERSON, Decca	4	31.	DAVE DUDLEY, Mercury - Golden Ring	2
7.	MARTY ROBBINS, Columbia	3	32.	FERLIN HUSKY, Capitol	1
8.	KITTY WELLS, Decca	3	33.	JIMMY "C" NEWMAN, Decca	3
9.	GEORGE JONES, United Artists— Mercury	6*	34.	NED MILLER, Faber	1
10.	ERNEST ASHWORTH, Hickory	3	35.	CARL BUTLER & PEARL, Columbia	3
11.	WEBB PIERCE, Decca	4	36.	ROGER MILLER, Smash	1
12.	HANK SNOW, RCA Victor	3	37.	THE BROWNS, RCA Victor	2
13.	LEFTY FRIZZELL, Columbia	2	38.	JEAN SHEPARD, Capitol	1
14.	ROY DRUSKY, Mercury	2	39.	JOHNNY & JONIE MOSBY, Columbia	2
15.	BILLY WALKER, Columbia	4	40.	GEORGE HAMILTON IV, RCA Victor	4
16.	STONEWALL JACKSON, Columbia	3	41.	CHARLIE LOUVIN, Capitol	1
17.	PORTER WAGONER, RCA Victor	2	42.	DOTTIE WEST, RCA Victor	2*
18.	EDDY ARNOLD, RCA Victor	3	43.	HANK LOCKLIN, RCA Victor	2
19.	SONNY JAMES, Capitol	4	44.	JIMMY MARTIN, Decca	1
20.	CARL SMITH, Columbia	4	45.	JOHNNY WRIGHT & THE TENNESSEE MOUNTAIN BOYS, Decca	1
21.	DAVID HOUSTON, Epic	4	46.	BOB LUMAN, Hickory	1
22.	FARON YOUNG, Mercury	5*	47.	GEORGE MORGAN, Columbia	3*
23.	MARGIE SINGLETON, Mercury	3*	48.	JOE CARSON, Liberty	2
24.	LESTER FLATT & EARL SCRUGGS, Columbia	4	49.	MARION WORTH, Columbia	2*
25.	SKEETER DAVIS, RCA Victor	2	50.	BILL PHILLIPS, Decca	1

# COUNTRY MUSIC PACESETTERS

## Other Outstanding Singles Artists

The adjacent chart merits considerable study. It is a list of those artists who, during the first eight months of 1964, appeared on the country singles chart but whose rank falls below artists in the top 50 positions.

This list includes some of the great oldtimers in the field, such as Homer & Jethro, Rose Maddox, Leon McAuliff; it includes such noted personalities as Jimmy Dean, Tillman Franks, John D. Loudermilk, Margie Bowes,

Leroy Van Dyke, Slim Whitman, Wilburn Brothers, etc.

But what is perhaps most significant is that it indicates the activity of many country artists attached to indie labels, or to labels who are relatively new to the country field.

Thus, while many artists here are attached to the majors and such well known country indies as Hickory, Starday, etc., there are many associated with labels such as Sims, Rice, Del-Mar, Songs of Faith, etc.

ARTISTS & LABEL	NO. OF RECORDS	ARTISTS & LABEL	NO. OF RECORDS
REX ALLEN, Mercury	1	WARNER MACK, Decca	1
GLENN BARBER, Sims/Starday	3	ROSE MADDOX, Capitol	3
BOBBY BARNETT, Sims	1	LEON McAULIFF, Capitol	2
MARGIE BOWES, Decca	2	SKEETS McDONALD, Columbia	1
DON BOWMAN, RCA Victor	1	FRANKIE MILLER, Starday	1
CARY BUCK, Petal	1	MELBA MONTGOMERY, United Artists	2
CANADIAN SWEETHEARTS, A & M	1	WILLIE NESBITT, Liberty	1
ROY CLARK, Capitol	1	BONNIE OWENS, Capitol	1
PATSY CLINE, Decca	1	JOE PENNY, Sims	1
TOMMY & WANDA COLLINS, Capitol	1	DAVID PRICE, Rice	1
JIMMY DEAN, Columbia	1	DEL REEVES, Columbia	1
KATHY DEE, United Artists	1	EARL SCOTT, Mercury	1
TILLMAN FRANKS, Starday	2	JOHNNY SEA, Phillips	1
BILLY GRAMMER, Decca	1	SEGO BROTHERS & NAOMI, Songs of Faith	1
CLAUDE GRAY, Mercury	1	WARREN SMITH, Liberty	3
MERLE HAGGARD, Tally	2	RED SOVINE, Starday	1
HOMER & JETHRO, RCA Victor	1	OTT STEPHENS, Reprise	1
JIM HOWARD, Del-Mar	1	TOM TALL, Petal	1
WANDA JACKSON, Capitol	2	HANK THOMPSON, Capitol	1
BOB JENNINGS, Sims	1	LEROY VAN DYKE, Mercury	2
JIM & JESSE, Epic	1	SLIM WHITMAN, Imperial	1
CLAUDE KING, Columbia	2	WILBURN BROTHERS, Decca	1
BOBBY LORD, Hickory	1	SHEB WOOLEY, MGM	1
JOHN D. LOUDERMILK, RCA Victor	1		

*For Country Music,*

*Artist and Record Pacesetters*

*Each Week All Year Around . . .*

*Read **WEEKLY Billboard***

# COUNTRY MUSIC PACEMAKERS

## "My Heart Skips a Beat" Top Country Single

Here is a listing of the top country singles during the first eight months of 1964. The powerhouse disks on the various labels—they are all here. Other charts in this section of *The World of Country Music* are devoted to the 1964 singles picture. For instance the top ranking artists, top ranking labels, etc., are listed in separate charts. But this particular chart, in a sense, is the daddy of them all—for it shows the rank or position of the individual records.

It is interesting to note that Buck Owens, who is ranked in another chart as the top country singles artist during the first eight months of 1964, also had the most powerful country single during this period. This disk was "My Heart Skips A Beat." Its top rank, and the rank of every other disk on the chart, is predicated upon the factors of longevity and the position it achieved during its run.

The late Jim Reeves, of RCA Victor, came up with the second most powerful country disk, "Welcome To My World," and Lefty Frizzell, the veteran Columbia artist, had the third strongest with "Saginaw, Michigan."

Columbia's Johnny Cash's disk, "Understand Your

Man," took the fourth spot with another Buck Owens disk, "Together Again," fifth.

The Queen of country music, Decca's Kitty Wells, cut the disk in sixth place, "This White Circle on My Finger." And just to prove that the duet is a living part of the country tradition, there's the seventh-ranking disk, "Keeping Up With the Joneses." It will be noted that one of the greatest of country duets, "Slipping Around," was also one of the hot records this year. It is in 57th position on the list, in a version by Marion Worth and George Morgan on Columbia. Old-timers will remember that the tune was written by Floyd Tillman, who made the original version—also on Columbia.

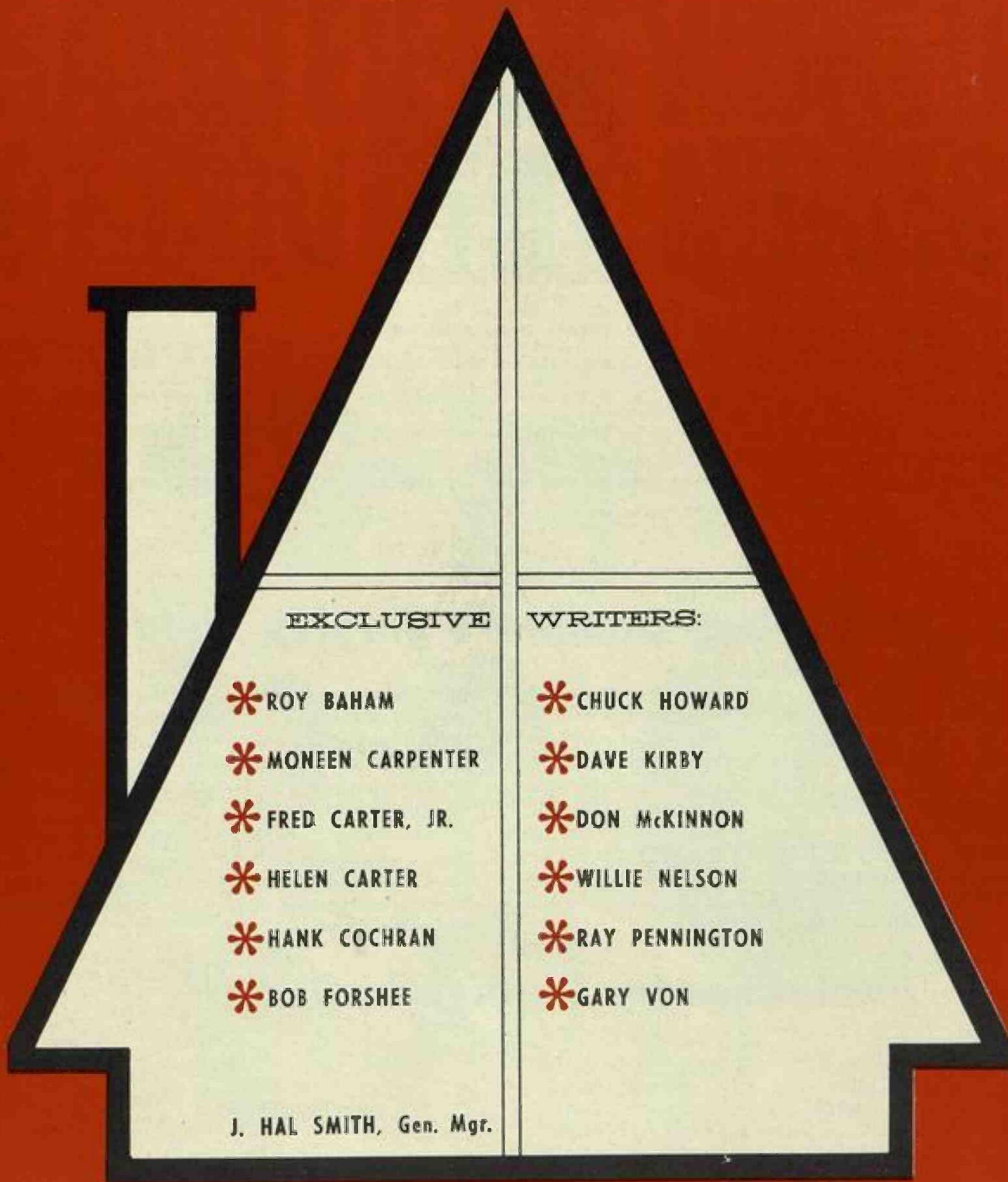
In positions eight and nine are a couple of sides by two veterans—"B.J. The D.J." by Stonewall Jackson and "Begging To You" by Marty Robbins—both on Columbia. In 10th spot is Jim Nesbitt's disk of "Looking For More In '64" on Chart.

As one runs down the charts, one can see at a glance the rank of individual singles and note the relative frequency of sides by traditional and more recent artists.

## Top Country Singles

POS.	TITLE, ARTIST, LABEL	POS.	TITLE, ARTIST, LABEL	POS.	TITLE, ARTIST, LABEL
1.	MY HEART SKIPS A BEAT, Buck Owens, Capitol	19.	YOUR HEART TURNED LEFT (AND I WAS ON THE RIGHT), George Jones, U.A.	39.	THE COWBOY IN THE CONTINENTAL SUIT, Marty Robbins, Columbia
2.	WELCOME TO MY WORLD, Jim Reeves, RCA Victor	20.	MEMORY # 1, Webb Pierce, Decca	40.	BREAKFAST WITH THE BLUES, Hank Snow, RCA Victor
3.	SAGINAW, MICHIGAN, Lefty Frizzell, Columbia	21.	LOVE'S GONNA LIVE HERE, Buck Owens, Capitol	41.	GONNA GET ALONG WITHOUT YOU NOW, Skeeter Davis, RCA Victor
4.	BURNING MEMORIES, Roy Price, Columbia	22.	TIMBER I'M FALLING, Ferlin Husky, Capitol	42.	I'M HANGING UP THE PHONE, Carl Butler & Pearl, Columbia
5.	UNDERSTAND YOUR MAN, Johnny Cash, Columbia	23.	MOLLY, Eddy Arnold, RCA Victor	43.	OLD RECORDS, Margie Singleton, Mercury
6.	TOGETHER AGAIN, Buck Owens, Capitol	24.	BALTIMORE, Sonny James, Capitol	44.	I DON'T LOVE YOU ANYMORE, Charlie Louvin, Capitol
7.	THIS WHITE CIRCLE ON MY FINGER, Kitty Wells, Decca	25.	CIRCUMSTANCES, Billy Walker, Columbia	45.	THANKS A LOT, Ernest Tubbs, Decca
8.	KEEPING UP WITH THE JONESES, Margie Singleton & Faron Young, Mercury	26.	INVISIBLE TEARS, Ned Miller, Faber	46.	LET'S GO ALL THE WAY, Norma Jean, RCA Victor
9.	B.J. THE D.J., Stonewall Jackson, Columbia	27.	DANG ME, Roger Miller, Smash	47.	WHERE DOES A LITTLE TEAR COME FROM, George Jones, United Artists
10.	BEGGING TO YOU, Marty Robbins, Columbia	28.	PEEL ME A NANNER, Roy Drusky, Mercury	48.	I LOVE TO DANCE WITH ANNIE, Ernest Ashworth, Hickory
11.	LOOKING FOR MORE IN '64, Jim Nesbitt, Chart	29.	MILLER'S CAVE, Bobby Bare, RCA Victor	49.	HE SAYS THE SAME THINGS TO ME, Skeeter Davis, RCA Victor
12.	BEFORE I'M OVER YOU, Loretta Lynn, Decca	30.	D.J. FOR A DAY, Jimmy "C" Newman, Decca	50.	CHICKASHAY, David Houston, Epic
13.	WINE, WOMAN AND SONG, Loretta Lynn, Decca	31.	YOU ARE MY FLOWER, Lester Flatt & Earl Scruggs, Columbia	51.	WIDOW MAKER, Jimmy Martin, Decca
14.	FIVE LITTLE FINGERS, Bill Anderson, Decca	32.	EASY COME—EASY GO, Bill Anderson, Decca	52.	THE MORNING PAPER, Billy Walker, Columbia
15.	LONG GONE LONESOME BLUES, Hank Williams, Jr., MGM	33.	THEN I'LL STOP LOVING YOU, Browns, RCA Victor	53.	YOU'LL DRIVE ME BACK (INTO HER ARMS AGAIN), Feron Young, Mercury
16.	LOVE IS NO EXCUSE, Jim Reeves & Dottie West, RCA Victor	34.	PICK OF THE WEEK, Roy Drusky, Mercury	54.	FOLLOWED CLOSELY BY MY TEARDROPS, Hank Locklin, RCA Victor
17.	SORROW ON THE ROCKS, Porter Wagoner, RCA Victor	35.	NINETY MILES AN HOUR (DOWN A DEAD-END STREET), Hank Snow, RCA Victor		
18.	A WEEK IN THE COUNTRY, Ernest Ashworth, Hickory	36.	SECOND FIDDLE (TO AN OLD GUITAR), Jean Shephard, Capitol		
		37.	PASSWORD, Kitty Wells, Decca		
		38.	LAST DAY IN THE MINES, Dave Dudley, Mercury		

# HOUSE OF HITS



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## PAMPER MUSIC, INC.

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# COUNTRY MUSIC PACESETTERS

55. **THE MATADOR**, Johnny Cash, Columbia
56. **THE PILLOW THAT WHISPERS**, Carl Smith, Columbia
57. **TAKE MY RING OFF YOUR FINGER**, Carl Smith, Columbia
58. **SLIPPING AROUND**, Marion Worth & George Morgan, Columbia
59. **I GUESS I'M CRAZY**, Jim Reeves, RCA Victor
60. **WALKIN' TALKIN' CRYIN' BARELY BEATIN' BROKEN HEART**, Johnny Wright & The Tennessee Mountain Boys, Decca
61. **THE FILE**, Bob Luman, Hickory
62. **HOWDY NEIGHBOR, HOWDY**, Porter Wagoner, RCA Victor
63. **MOUNTAIN OF LOVE**, David Houston, Epic
64. **THE BALLAD OF IRA HAYES**, Johnny Cash, Columbia
65. **BE BETTER TO YOUR BABY**, Ernest Tubb, Decca
66. **JEALOUS HEARTED ME**, Eddy Arnold, RCA Victor
67. **KEEP THOSE CARDS AND LETTERS COMING IN**, Johnny & Jonie Mosby, Columbia
68. **WAITING A LIFETIME**, Webb Pierce, Decca
69. **PETTICOAT JUNCTION**, Lester Platt & Earl Scruggs, Columbia
70. **MY TEARS ARE OVERDUE**, George Jones, United Artists
71. **GIRL FROM SPANISH TOWN**, Marty Robbins, Columbia
72. **I CAN STAND IT (AS LONG AS SHE CAN)**, Bill Phillips, Decca
73. **DREAM HOUSE FOR SALE**, Red Sovine, Starday
74. **PUT YOUR ARMS AROUND HER**, Norma Jean, RCA Victor
75. **500 MILES AWAY FROM HOME**, Bobby Bare, RCA Victor
76. **I STEPPED OVER THE LINE**, Hank Snow, RCA Victor
77. **TALK BACK TREMBLING LIPS**, Ernest Ashworth, Hickory
78. **COWBOY BOOTS**, Dave Dudley, Golden Ring
79. **BE QUIET MIND**, Ott Stephens, Reprise
80. **ME**, Bill Anderson, Decca
81. **TROUBLE IN MY ARMS**, Johnny & Jonie Mosby, Columbia
82. **ONE IF FOR HIM, TWO IF FOR ME**, David Houston, Epic
83. **IF THE BACK DOOR COULD TALK**, Webb Pierce, Decca
84. **BAD NEWS**, Johnny Cash, Columbia
85. **TRIANGLE**, Carl Smith, Columbia
86. **MY BABY WALKS ALL OVER ME**, Johnny Sea, Phillips
87. **GOING THROUGH THE MOTIONS**, Sonny James, Capitol
88. **NOT MY KIND OF PEOPLE**, Stonewall Jackson, Columbia
89. **LINDA WITH THE LONELY EYES**, George Hamilton, IV, RCA Victor
90. **LIFE CAN HAVE MEANING**, Bobby Lord, Hickory
91. **HELPLESS**, Joe Carson, Liberty
92. **THE FIRST STEP DOWN**, Bob Jennings, Sims
93. **THOSE WONDERFUL YEARS**, Webb Pierce, Decca
94. **THERE'S MORE PRETTY GIRLS THAN ONE**, George Hamilton IV, RCA Victor
95. **DOUBLE LIFE**, Joe Carson, Liberty
96. **TOO LATE TO TRY AGAIN**, Carl Butler & Pearl, Columbia
97. **ONE DOZEN ROSES**, George Morgan, Columbia
98. **I'M A WALKIN' ADVERTISEMENT (FOR THE BLUES)**, Norma Jean, RCA Victor
99. **SUGAR LUMP**, Sonny James, Capitol
100. **WHEN THE WORLD'S ON FIRE**, Tillman Franks, Singers, Starday
101. **YOU TOOK HIM OFF MY HANDS**, Marion Worth, Columbia

## Majors Dominate Singles Field

An analysis of labels which appeared on the country singles chart during the first eight months of 1964 proves beyond a doubt that the major record companies, which traditionally have been the powerhouses in the country field, still hold that status. Of 190 singles which appeared on the chart during those months, Columbia is credited with 42, as against 32 for RCA Victor, 28 for Decca and 21 for Capitol. Mercury, which has had a long tradition in the field garnered a strong 15 sides.

The rank or position of a label is dependent not only

upon the number of sides on the chart, but also upon longevity of the record and the spot it reached on the chart. Thus, Hickory, with five on the chart, nevertheless outranks United Artists with seven and Epic with five. Similar examples will be found in the lower reaches of the chart.

While the chart shows the strength of the majors in c&w, it also shows the activity of many indie labels—some of them such old timers as Fabor, or such country labels as Hickory and Starday, and relatively new entries as Petal, A&M, etc.

## Country Singles by Label

POS.	LABEL	NO. OF RECORDS	POS.	LABEL	NO. OF RECORDS	POS.	LABEL	NO. OF RECORDS
1	COLUMBIA	42	9	M-G-M	3	17	SIMS	4
2	RCA VICTOR	32	10	CHART	1	18	PHILLIPS	1
3	DECCA	28	11	FABOR	1	19	TALLY	3
4	CAPITOL	21	12	SMASH	1	20	RICE	1
5	MERCURY	15	13	STARDAY	6	21	DEL-MAR	1
6	HICKORY	5	14	LIBERTY	6	22	PETAL	2
7	UNITED ARTISTS	7	15	GOLDEN RING	1	23	A&M	1
8	EPIC	5	16	REPRISE	1	24	IMPERIAL	1
						25	SONGS OF FAITH	1

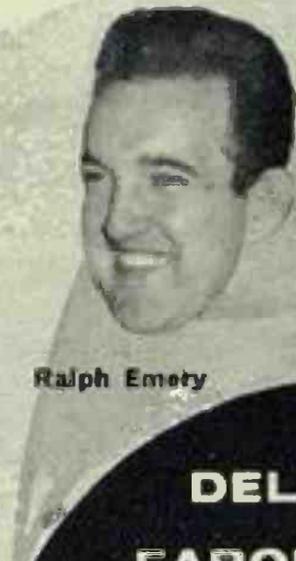
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# COUNTRY MUSIC PACESETTERS

## Leading Country Publishers

RANK	PUBLISHER	NO. OF SONGS	RANK	PUBLISHER	NO. OF SONGS
1.	Cedarwood (BMI)	17	17.	Blue Look (BMI)	3
2.	Central Songs (BMI)	14	18.	Cash (BMI)	3
3.	Acuff-Rose (BMI)	13	19.	Norris (BMI)	3
4.	Tree (BMI)	10	20.	Peach (SESAC)	3
5.	Moss-Rose (BMI)	8	21.	Raleigh (BMI)	3
6.	Pamper (BMI)	8	22.	Acclaim-Samos (BMI)	2
7.	Four Star Sales (BMI)	7	23.	Dutchess (BMI)	2
8.	Gallico (BMI)	7	24.	Forest Hills (BMI)	2
9.	Glad (BMI)	6	25.	Howl (BMI)	2
10.	New Keys (BMI)	5	26.	LeJean (BMI)	2
11.	Peer International (BMI)	5	27.	Lyn-Lon (BMI)	2
12.	Screen Gems-Col. (BMI)	5	28.	Martyr (BMI)	2
13.	Sure Fire (BMI)	5	29.	Pearl D (BMI)	2
14.	Yonah (BMI)	5	30.	Regent (BMI)	2
15.	American (BMI)	4	31.	Robertson (ASCAP)	2
16.	Starday (BMI)	4	32.	Rose (BMI)	2

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# COUNTRY MUSIC

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**TORONTO  
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# COUNTRY MUSIC PACESETTERS ALBUMS

## Buck Owens Scores on Albums

Buck Owens, Capitol artist who topped the list of 1964 singles list, scored similarly as top album artist. The period covers the first eight months of 1964. In the adjacent listing are given the ranking of artists and the number of albums they had on the Billboard country album chart during 1964. Rank is strongly affected by longevity and position on the chart. Thus, it will be noted that an artist with more LPs which hit the chart can nevertheless be in lower rank than an artist with less LPs.

Following Owens in rank are Johnny Cash, Columbia; Hank Snow, RCA Victor; Loretta Lynn, Decca; Chet Atkins, RCA Victor; Ray Price, Columbia; George Jones, Mercury; Jim Reeves, RCA Victor; Flatt and Scruggs, Columbia; and Faron Young, Mercury. These respectively, cover the ranks from one to 10.

Note that the list contains quantitatively a strong group of traditional c&w artists—such as Kitty Wells, Porter Wagoner, Carl Smith, Lefty Frizzell, etc., as well as a goodly number of newer country artists.

## Top Country Album Artists

POS.	ARTIST, LABEL	NO. OF LP'S ON CHART	POS.	ARTIST, LABEL	NO. OF LP'S ON CHART	POS.	ARTIST, LABEL	NO. OF LP'S ON CHART
1.	BUCK OWENS, Capitol	3	9.	LESTER FLATT & EARL SCRUGGS, Columbia	2	17.	CARL SMITH, Columbia	2
2.	JOHNNY CASH, Columbia	2	10.	FARON YOUNG, Mercury	2	18.	PORTER WAGONER, RCA Victor	3
3.	HANK SNOW, RCA Victor	2	11.	STONEWALL JACKSON, Columbia	1	19.	MARTY ROBBINS, Columbia	1
4.	LORETTA LYNN, Decca	2	12.	GEORGE JONES & MELBA MONTGOMERY, United Artists	2	19.	KITTY WELLS, Decca	2
5.	CHET ATKINS, RCA Victor	1	13.	EDDY ARNOLD, RCA Victor	2	21.	CARL BUTLER & PEARL, Columbia	1
6.	RAY PRICE, Columbia	1	14.	LEFTY FRIZZELL, Columbia	1	22.	PATSY CLINE, Decca	1
7.	GEORGE JONES, United Artists (1 on Mercury) (See # 12 below)	3	15.	BILL ANDERSON, Decca	2	23.	ROY DRUSKY, Mercury	1
8.	JIM REEVES, RCA Victor (1 on RCA Camden)	4	16.	BOBBY BARE, RCA Victor	2	24.	ROGER MILLER, Smash	1
						25.	DON BOWMAN, RCA Victor	1

Other artists below position 25 (in alphabetical order): Ernest Ashworth, Hickory (1), Skeeter Davis, RCA Victor (1), Dave Dudley, Mercury—Golden Ring (2), Don Gibson, RCA Victor (1), George Hamilton IV, RCA Victor (1), George Morgan, Columbia (1), Webb Pierce, Decca (2), Hank Thompson, Capitol (1), Ernest Tubb, Decca (1), Hank Williams, Jr. MGM (1)

# IN COUNTRY MUSIC



## JIM & JESSE

SINGLE: "WILD GEORGIA BOYS" C/W  
"BETTER TIMES ARE A'COMIN' "  
5-9716

LP's: "THE OLD COUNTRY CHURCH" LN 24107/BN 26107  
"BLUEGRASS CLASSICS" LN 24074/BN 26074  
"BLUEGRASS SPECIAL" LN 24031/BN 26031



## DAVID HOUSTON

SINGLE: "LOVE LOOKS GOOD ON YOU" 5-9720  
LP: "NEW VOICE FROM NASHVILLE"  
LN 24112/BN 26112



## SCOTTY MOORE

LP: "THE GUITAR THAT  
CHANGED THE WORLD"  
LN 24103/BN 26103

## CHARLIE WALKER

SINGLE: "CLOSE ALL THE HONKY TONKS"  
"TRUCK DRIVING MAN"  
5-9727

## OTHER LEADING EPIC COUNTRY ARTISTS



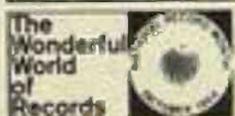
## LINDA BRANNON



## SHIRLEY RAY



## STAN HITCHCOCK



# COUNTRY MUSIC PACESETTERS

## "Ring of Fire" Top Album

This listing of top country LPs covers the first eight months of 1964. The rank of each album reflects a combination of position and longevity—that is, the position the album achieved on The Billboard's country album chart and the length of time it held the position.

Top rank is Johnny Cash's "Ring of Fire" on Columbia, followed by Buck Owens' Capitol package, "On The Bandstand." "Loretta Lynn Sings on Decca, scored third, with "Guitar Country" by Chet Atkins, fourth.

This album can be profitably studied in conjunction

with the companion listings on 1964's top album artists and labels.

A glance at the listing beyond the first four aforementioned indicates the strength of the solid traditional-type artists—such as Ray Price, Kitty Wells, George Jones, Stonewall Jackson, Carl Smith, Faron Young, Hank Snow, Lefty Frizzell, etc. A good touch of the country-folk influence is also present in this listing also—as indicated by packages by Flatt and Scruggs and other bluegrass material.

## Top Country Albums

POS.	TITLE	ARTIST	LABEL
1.	RING OF FIRE,—THE BEST OF JOHNNY CASH,	Cash	Col.
2.	ON THE BANDSTAND,	Buck Owens	Capitol
3.	LORETTA LYNN SINGS,	Lynn	Decca
4.	GUITAR COUNTRY,	Chet Atkins	RCA Victor
5.	BUCK OWENS SINGS TOMMY COLLINS,	Owens	Capitol
6.	NIGHT LIFE,	Ray Price	Columbia
7.	MORE HANK SNOW SOUVENIRS,	Snow	RCA Victor
8.	THE BEST OF GEORGE JONES,	Jones	United Artists
9.	I LOVE A SONG,	Stonewall Jackson	Columbia
10.	STORY SONGS FOR COUNTRY FOLKS,	Faron Young	Merc.
11.	RAILROAD MAN,	Hank Snow	RCA Victor
12.	MOONLIGHT AND ROSES,	Jim Reeves	RCA Victor
13.	FOLK SONG BOOK,	Eddy Arnold	RCA Victor
14.	GEORGE JONES & MELBA MONTGOMERY SINGING WHAT'S IN OUR HEART,	Jones & Montgomery	United Artists
15.	SAGINAW, MICHIGAN,	Lefty Frizzell	Columbia
16.	BILL ANDERSON SINGS,	Anderson	Decca
17.	BESTER FLATT & EARL SCRUGGS AT CARNEGIE HALL,	Flatt & Scruggs	Columbia

POS.	TITLE	ARTIST	LABEL
18.	FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY,	Lester Flatt & Earl Scruggs	Col.
19.	I WALK THE LINE,	Johnny Cash	Columbia
20.	BEST OF BUCK OWENS,	Owens	Capitol
21.	RETURN OF THE GUNFIGHTER,	Marty Robbins	Col.
22.	KITTY WELLS STORY,	Wells	Decca
23.	LOVING ARMS,	Carl Butler & Pearl	Columbia
24.	500 MILES AWAY FROM HOME,	Bobby Bare	RCA Victor
25.	PORTER WAGONER IN PERSON,	Wagoner	RCA Victor
26.	PATSY CLINE STORY,	Cline	Decca
27.	TALL TALL GENTLEMAN,	Carl Smith	Columbia
28.	BLUE GRASS HOOTENANNY,	George Jones & Melba Montgomery	United Artists
29.	THERE STANDS THE GLASS,	Carl Smith	Columbia
30.	DETROIT CITY & ELEVEN OTHER HITS,	Bobby Bare	RCA Victor
30.	GOOD 'N' COUNTRY,	Jim Reeves	RCA Camden

## Majors Lead in Country Album Sales

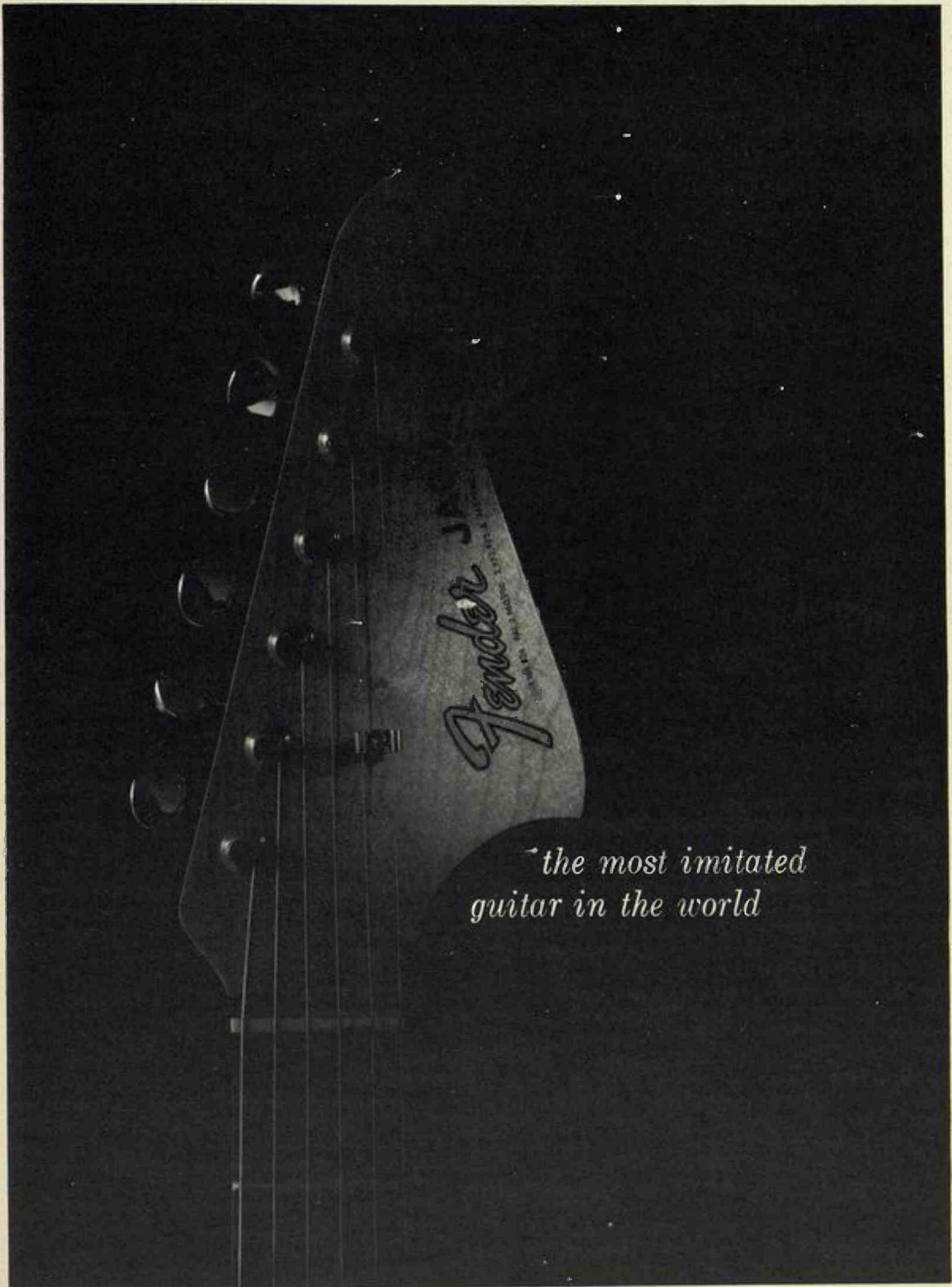
Analysis of the country album chart for the first eight months of 1964 gives top rank to Columbia, with RCA Victor, Capitol and Decca respectively second, third and fourth. United Artists and Mercury were fifth and sixth.

The rank of a label is dependent not only upon the number of albums which made the chart, but is also strongly affected by longevity and position. Thus, a label which landed more albums on the chart could conceivably be in lower rank than one with less.

The adjacent listing is strong testimony to the power of the majors in the country field. Chart activity by indie labels is much more prevalent in the singles field than in the album field.

## Country Album Sales by Label

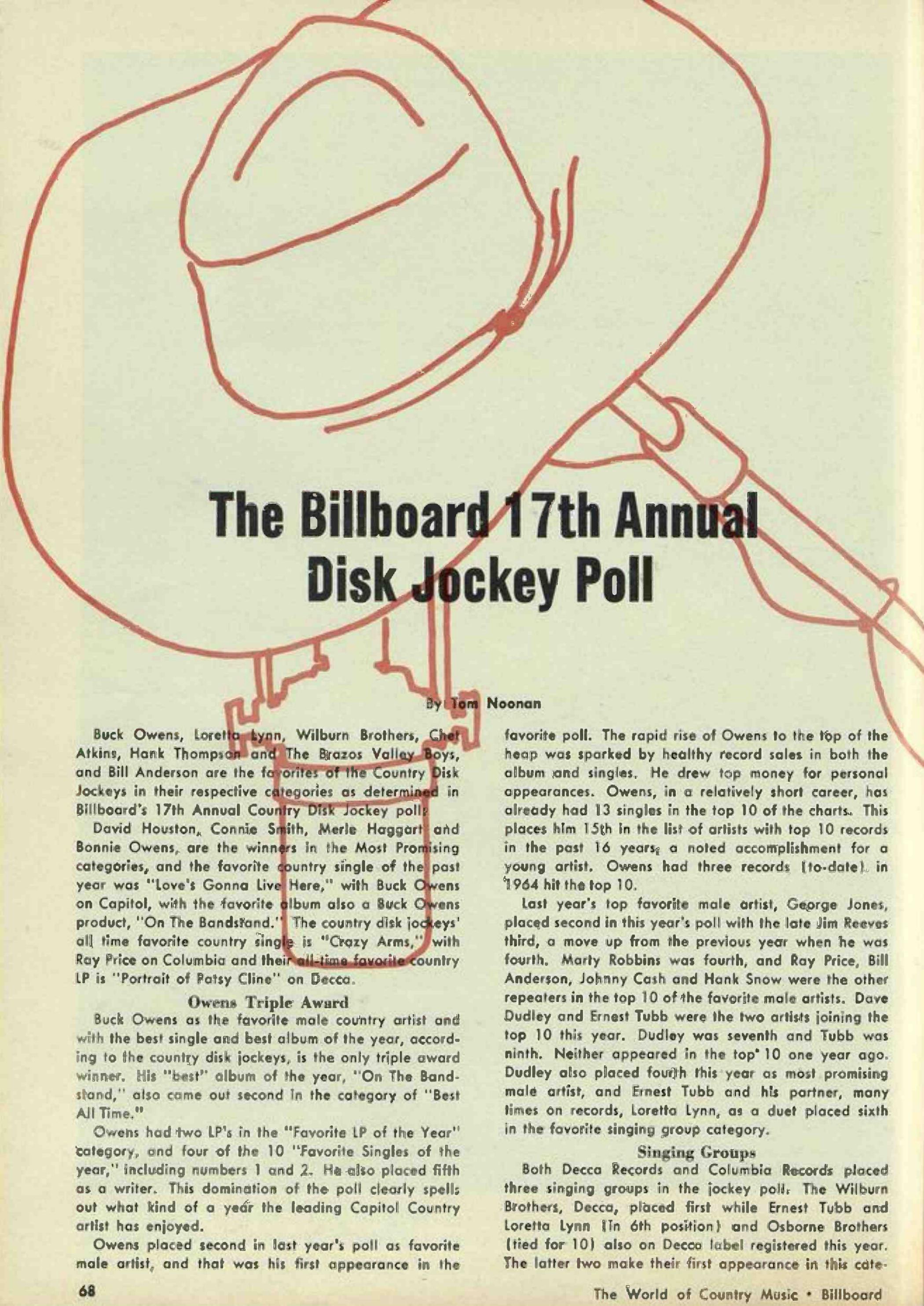
RANK	LABEL	NUMBER OF LP'S ON CHART
1.	COLUMBIA	13
2.	RCA VICTOR	17
3.	CAPITOL	5
4.	DECCA	10
5.	UNITED ARTISTS	4
6.	MERCURY	5
7.	RCA CAMDEN	1
8.	SMASH	1
9.	M-G-M	1
10.	HICKORY	1
11.	GOLDEN RING	1
Total		59



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# The Billboard 17th Annual Disk Jockey Poll

By Tom Noonan

Buck Owens, Loretta Lynn, Wilburn Brothers, Chet Atkins, Hank Thompson and The Brazos Valley Boys, and Bill Anderson are the favorites of the Country Disk Jockeys in their respective categories as determined in Billboard's 17th Annual Country Disk Jockey poll.

David Houston, Connie Smith, Merle Haggart and Bonnie Owens, are the winners in the Most Promising categories, and the favorite country single of the past year was "Love's Gonna Live Here," with Buck Owens on Capitol, with the favorite album also a Buck Owens product, "On The Bandstand." The country disk jockeys' all time favorite country single is "Crazy Arms," with Ray Price on Columbia and their all-time favorite country LP is "Portrait of Patsy Cline" on Decca.

## Owens Triple Award

Buck Owens as the favorite male country artist and with the best single and best album of the year, according to the country disk jockeys, is the only triple award winner. His "best" album of the year, "On The Bandstand," also came out second in the category of "Best All Time."

Owens had two LP's in the "Favorite LP of the Year" category, and four of the 10 "Favorite Singles of the year," including numbers 1 and 2. He also placed fifth as a writer. This domination of the poll clearly spells out what kind of a year the leading Capitol Country artist has enjoyed.

Owens placed second in last year's poll as favorite male artist, and that was his first appearance in the

favorite poll. The rapid rise of Owens to the top of the heap was sparked by healthy record sales in both the album and singles. He drew top money for personal appearances. Owens, in a relatively short career, has already had 13 singles in the top 10 of the charts. This places him 15th in the list of artists with top 10 records in the past 16 years, a noted accomplishment for a young artist. Owens had three records (to-date) in 1964 hit the top 10.

Last year's top favorite male artist, George Jones, placed second in this year's poll with the late Jim Reeves third, a move up from the previous year when he was fourth. Marty Robbins was fourth, and Ray Price, Bill Anderson, Johnny Cash and Hank Snow were the other repeaters in the top 10 of the favorite male artists. Dave Dudley and Ernest Tubb were the two artists joining the top 10 this year. Dudley was seventh and Tubb was ninth. Neither appeared in the top 10 one year ago. Dudley also placed fourth this year as most promising male artist, and Ernest Tubb and his partner, many times on records, Loretta Lynn, as a duet placed sixth in the favorite singing group category.

## Singing Groups

Both Decca Records and Columbia Records placed three singing groups in the jockey poll. The Wilburn Brothers, Decca, placed first while Ernest Tubb and Loretta Lynn (in 6th position) and Osborne Brothers (tied for 10) also on Decca label registered this year. The latter two make their first appearance in this cate-

gory this year, while the Wilburn Brothers are repeat winners, having been number 1 in last year's poll as well. Johnny and Jonie Mosby, Columbia, placed third both this year and last year, and Flatt and Scruggs of the same label placed fourth, with Carl and Pearl Butler repeating at position seven.

The Browns, RCA Victor, placed second as the favorite country singing group, moving up from position four last year. George Jones and Melba Montgomery made their first appearance in this category this year in position 5 while Jones, last year's top favorite male artist placed second this year in that same category, and Miss Montgomery was sixth in the favorite female artist category this year and last.

Starday Records had two first-time registering groups as disk jockey favorites this year with the Willis Brothers placing eighth and the singing group of Tompall and the Glaser Brothers placing 9th. Jim and Jesse of Epic tied for 10th position this year, an exact repeat of this group when compared to last year's poll, when they also placed tenth.

### Groups, Duets

This year there were six singing groups or duets voted as most promising and five of the six were among the 10 favorite groups above. Merle Haggart and Bonnie Owens were the winners this year and the only group not mentioned in the favorite category—undoubtedly because each artist individually placed in other sections of the poll. The Osborne Brothers (both as favorites) placed second as most promising. Willis Brothers, on Starday (and eighth as favorites) placed third and Starday's other favorite group (ninth as favorite), Tompall and the Glaser Brothers tied for fifth as most promising along with Jim and Jesse of Epic (tied for 10th as favorites). Johnny and Jonie Mosby on Columbia placed fourth as most promising this year and third as the disk jockeys favorite group.

### Atkins Wins

Chet Atkins, sometimes referred to as the dean of Country a&r men, was voted in heavily as the number 1 instrumentalist. Lester Flatt and Earl Scruggs were in the follow-up slot, followed by Floyd Cramer, Pete Drake and Glen Campbell. Thus, RCA Victor had the number 1 and 3 favorite instrumentalists with Columbia, Smash and Capitol each having one.

### Thompson's Win

Hank Thompson and the Brazos Valley Boys were voted winners as the disk jockey's favorite country band. Of the six finalists, three are on the Capitol label. Besides the winner, there are the Leon McAuliff and Buck Owens bands. Ernest Tubb and His Texas Troubadors were the third favorite country band followed by Ray Price's Cherokee Cowboys and tied for fifth position is Bob Will's Texas Playboys.

### Anderson Top Writer

Bill Anderson was voted as the jockey's favorite songwriter, repeating his victory in this same category last year. Anderson, the Decca recording artist, as well as the discoverer and manager of Connie Smith, has written many top country tunes, including six that made the top 10 of the country singles chart in the last year and a half. Most noted for the single smash in both the country and pop field of last year, "Still," as sung by Anderson himself on his Decca single and hit LP of the

same title, he has written many other fine tunes. These include "Five Little Fingers," "I Don't Love You Anymore," "Peel Me A Nanner," "I've Enjoyed As Much Of This As I Can Stand," and "Tips Of My Fingers."

Harland Howard repeated as the runner-up to Anderson this year, having placed second last year as well. Roger Miller climbed to the number 3 spot this year, followed by John D. Loudermilk, Willie Nelson, Buck Owens, with the latter two tying for fifth. New to the list of favorite songwriters this year are Wayne Walker, Boudleaux and Felice Bryant (who just didn't place last year but return this year), Mel Tillis and George Jones. Don Gibson ties with Jones for the 10th position and Gibson placed ninth in last year's poll. (For writer credits of all tunes that made the top ten of the country singles chart in the year of 1963 and the first eight months of 1964, see the up-dating of the country discography in another section of this issue. Please refer to contents of issue page for quick page reference.)

### Favorite Single

"Love's Gonna Live Here" by Buck Owens on Capitol was voted by the disk jockeys as the favorite country single of the past year. Another Buck Owens single placed second, "Together Again," and his records of "My Heart Skips A Beat" and "Act Naturally" placed seventh and eighth, giving the favorite artist of the year four of the top ten singles of the year, according to the jockeys.

### Favorite Album

"On The Bandstand" by Buck Owens on Capitol was the leading Country LP of the past year and this package is still riding Billboard's country LP chart weekly, having chalked up more than 40 weeks on the chart to-date, an enviable feat if one considers that the chart is only 20 positions each week. Thus, this LP has been among the best selling 20 country LP's for more than 10 months to-date, and it rode the top of the charts, including position 1 for numerous consecutive weeks. It has made such an impact on the country disk jockeys that they voted it their second all time favorite country album as well.

"Night Life," with Ray Price on Columbia, was tied for first place with the Buck Owens entry. This LP has been a best-seller since its release many, many months ago. It too enjoyed an extremely long life on the best selling charts.

Ray Price tied for the number one LP of the past year and walked away with the number one all time favorite single with "Crazy Arms."

### Patsy Cline Triumph

Patsy Cline placed two in the top 10 all time favorite country LP's list this year, with her "Portrait of Patsy Cline" the winner and the "Patsy Cline Story" placing fifth. Buck Owens' current hit LP and tied for first as favorite of this year placed a surprisingly high second in the all time favorite country LP category. Marty Robbins' "Gunfighter Ballads" was third, with "Don't Let Me Cross Over" with Carl and Pearl Butler fourth. The love and adoration of the country disk jockeys for the artistry of Jim Reeves was in evidence with the "Moonlight And Roses" package being voted into the seventh position, and the "Best Of Jim Reeves" LP being tied for 10th.

# Billboard's 17th Annual Country Disk Jockey Poll

## FAVORITE MALE COUNTRY ARTIST

This Year	Last Year	Artist	Label
1	2	Buck Owens	Capitol
2	1	George Jones	United Artists
3	4	Jim Reeves	RCA Victor
4	6	Marty Robbins	Columbia
5	7	Ray Price	Columbia
6	3	Bill Anderson	Decca
7	—	Dave Dudley	Mercury
8	5	Johnny Cash	Columbia
9	—	Ernest Tubb	Decca
10	8	Hank Snow	RCA Victor

## FAVORITE FEMALE COUNTRY ARTIST

This Year	Last Year	Artist	Label
1	4	Loretta Lynn	Decca
2	2	Kitty Wells	Decca
3	1	Patsy Cline	Decca
4	3	Skeeter Davis	RCA Victor
5	7	Jean Shepard	Capitol
6	6	Melba Montgomery	United Artists
7	—	Dottie West	RCA Victor
8	—	Norma Jean	RCA Victor
9	8	Marion Worth	Columbia
10	5	Rose Maddox	Capitol

## MOST PROMISING MALE COUNTRY ARTIST

Position	Artist	Label
1	David Houston	Epic
2	Roger Miller	Smash
3	Merle Haggart	Tally
4	Dave Dudley	Mercury
5	Ernest Ashworth	Hickory
6	Bob Gallion	Hickory
7	Del Reeves	Columbia
8	Gary Buck	Petal
9	Charlie Louvin	Capitol
10	Bill Phillips	Decca
10	Hank Williams, Jr.	MGM

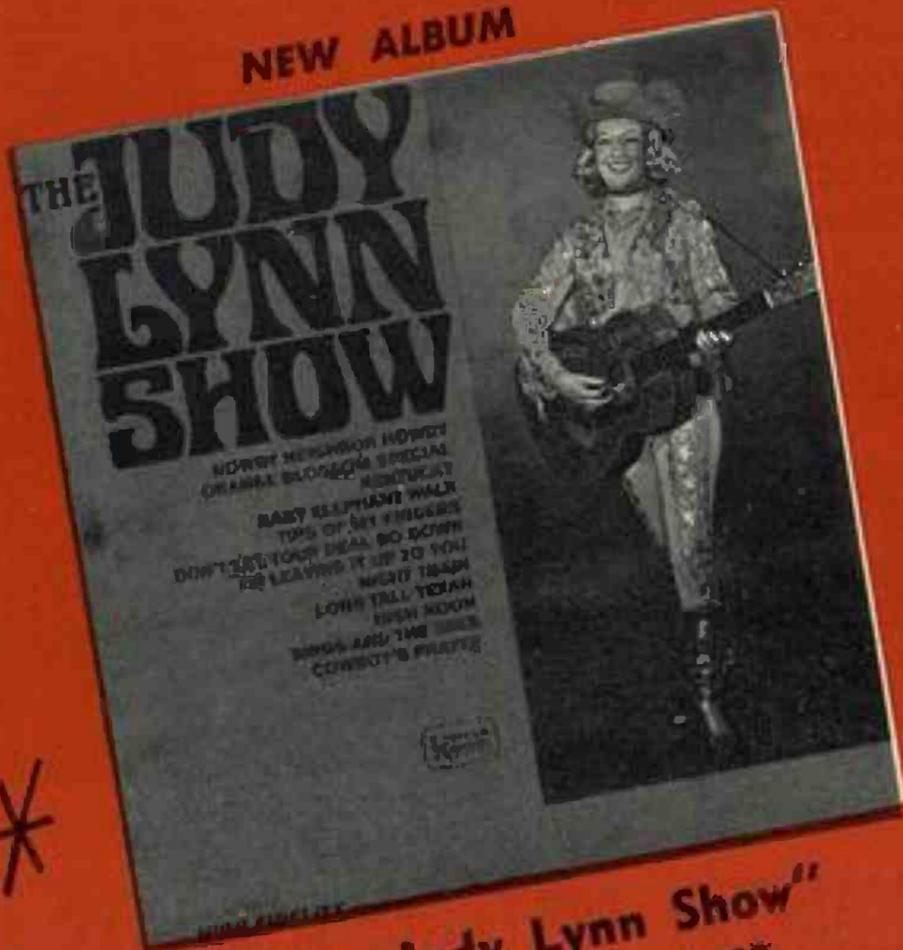




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# Billboard's 17th Annual Country Disk Jockey Poll

## MOST PROMISING FEMALE COUNTRY ARTIST

Position	Artist	Label
1	Connie Smith	RCA Victor
2	Norma Jean	RCA Victor
3	Dottie West	RCA Victor
4	Ruby Wright	Ric
5	Marion Worth	Columbia
6	Bonnie Owens	Tally
7	Laura Sue York	Phillips
8	Margie Bowes	Decca
9	Wilma Burgess	Decca
10	Judy Lynn	United Artists

## FAVORITE COUNTRY SINGING GROUP

This Year	Last Year	Artist	Label
1	1	Wilburn Brothers	Decca
2	4	The Browns	RCA Victor
3	3	Johnny and Jonie Mosby	Columbia
4	2	Flatt and Scruggs	Columbia
5	—	George Jones and Melba Montgomery	United Artists
6	—	Ernest Tubb and Loretta Lynn	Decca
7	7	Carl and Pearl Butler	Columbia
8	—	Willis Brothers	Starday
9	5	Tompall and the Glaser Brothers	Starday
10	10	Jim and Jesse	Epic
10	—	Osborne Brothers	Decca

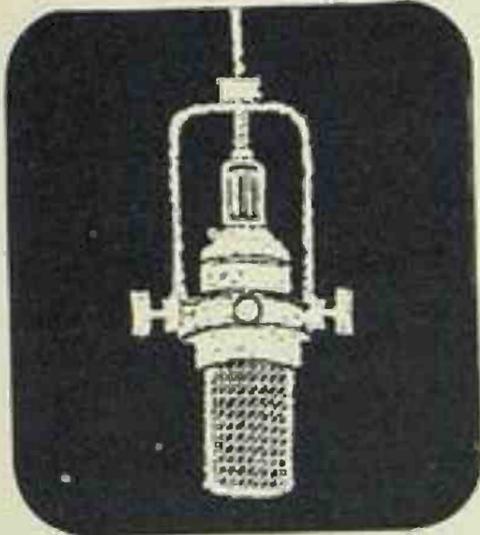
## MOST PROMISING COUNTRY SINGING GROUP

Position	Artist	Label
1	Merle Haggart and Bonnie Owens	Tally
2	Osborne Brothers	Decca
3	Willis Brothers	Starday
4	Johnny and Jonie Mosby	Columbia
5	Tompall and the Glaser Brothers	Starday
5	Jim and Jesse	Epic

## FAVORITE COUNTRY INSTRUMENTALISTS

Position	Artist	Solo or Small Group	Label
1	Chet Atkins		RCA Victor
2	Flatt and Scruggs		Columbia
3	Floyd Cramer		RCA Victor
4	Pete Drake		Smash
5	Glen Campbell		Capitol





My thanks to everybody in the world...



(of country music!)

*Bobby Bare*

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

## TIDEWATER, VA.

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

# Billboard's 17th Annual Country Disk Jockey Poll

## FAVORITE COUNTRY SONGWRITER

This Year	Last Year	Writer
1	1	Bill Anderson
2	2	Harland Howard
3	6	Roger Miller
4	7	John D. Loudermilk
5	5	Willie Nelson
5	4	Buck Owens
7	—	Wayne Walker
8	—	Boudleaux and Felice Bryant
9	—	Mel Tillis
10	—	George Jones
10	9	Don Gibson

## FAVORITE COUNTRY BAND

Position	Artist	Label
1	Hank Thompson and The Brazos Valley Boys	Capitol
2	Leon McAuliff and His Swingin' Western Band	Capitol
3	Ernest Tubb and His Texas Troubadors	Decca
4	Ray Price's Cherokee Cowboys	Columbia
5	Bob Will's Texas Playboys	Longhorn
5	Buck Owens' Buckeroos	Capitol

## FAVORITE COUNTRY SINGLE 1963-64

Position	Title	Artist	Label
1	Love's Gonna Live Here	Buck Owens	Capitol
2	Together Again	Buck Owens	Capitol
3	Dang Me	Roger Miller	Smash
4	Understand Your Man	Johnny Cash	Columbia
5	Begging To You	Marty Robbins	Columbia
6	I Guess I'm Crazy	Jim Reeves	RCA Victor
7	My Heart Skips a Beat	Buck Owens	Capitol
8	Act Naturally	Buck Owens	Capitol
9	B.J. The D.J.	Stonewall Jackson	Columbia
10	Burning Memories	Ray Price	Columbia

## FAVORITE COUNTRY ALBUM 1963-64

Position	Title	Artist	Label
1	On The Bandstand	Buck Owens	Capitol
1	Night Life	Ray Price	Columbia
3	Dang Me/Chug-A-Lug	Roger Miller	Smash
4	Ernest Tubb Presents The Texas Troubadors		Decca
5	Best of Jim Reeves		RCA Victor
6	R.F.D.	Marty Robbins	Columbia
7	Best of Buck Owens		Capitol
8	Best of George Jones		United Artists
9	Porter Wagoner Show		RCA Victor
10	Moonlight and Roses	Jim Reeves	RCA Victor
10	I Walk The Line	Johnny Cash	Columbia



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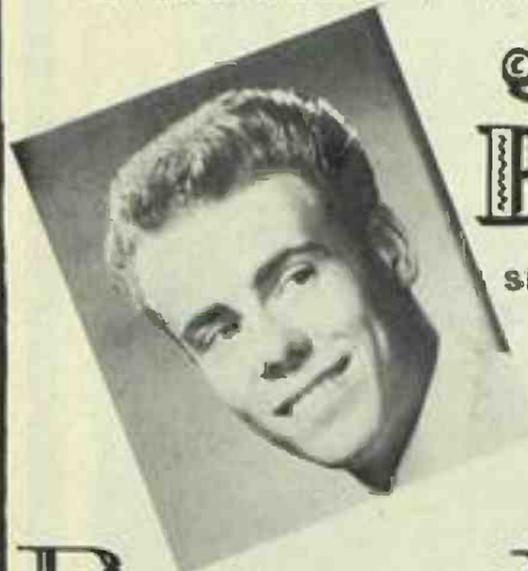
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### PATSY MONTANA

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## Jim Boyd

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### DEVVY DAVENPORT

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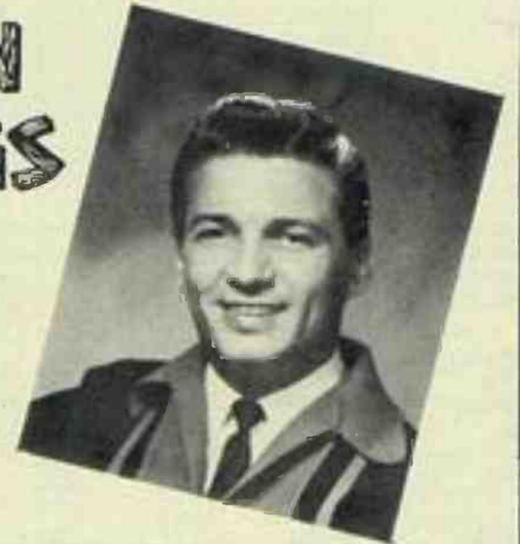


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# Billboard's 17th Annual Country Disk Jockey Poll

## ALL-TIME FAVORITE COUNTRY SINGLES

Position	Title	Artist	Label
1	Crazy Arms	Ray Price	Columbia
2	He'll Have To Go	Jim Reeves	RCA Victor
3	Green Light	Hank Thompson	Capitol
4	El Paso	Marty Robbins	Columbia
5	Cattle Call	Eddy Arnold	RCA Victor
6	I'm Movin' On	Hank Snow	RCA Victor
7	San Antonio Rose	Bob Wills	Decca
8	City Lights	Ray Price	Columbia
9	Your Cheatin' Heart	Hank Williams	MGM
10	I Fall To Pieces	Patsy Cline	Decca

## ALL-TIME FAVORITE COUNTRY ALBUMS

Position	Title	Artist	Label
1	Portrait of Patsy Cline		Decca
2	On The Bandstand	Buck Owens	Capitol
3	Gunfighter Ballads	Marty Robbins	Columbia
4	Don't Let Me Cross Over	Carl and Pearl Butler	Columbia
5	Patsy Cline Story		Decca
6	I Walk The Line	Johnny Cash	Columbia
7	Moonlight and Roses	Jim Reeves	RCA Victor
8	Anytime	Eddy Arnold	RCA Victor
9	Ernest Tubb Story		Decca
10	Still	Bill Anderson	Decca
10	Best of Jim Reeves		RCA Victor

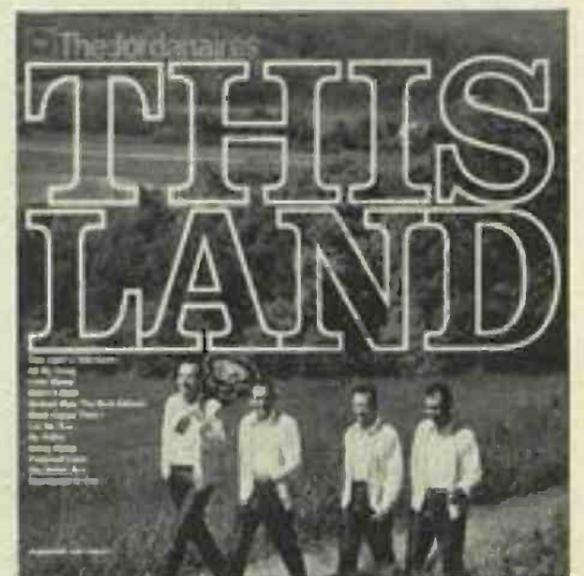
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## **BUCK OWENS**

**1964's TOP COUNTRY ARTIST**

**Hit Jackpot on the West Coast of USA**

**BUCK OWENS**, Billboard's top country singles and album artist for 1964, hit the music world's jackpot far from the heart of Nashville and the country music industry. This 35-year-old vocalist moved away from his Western environment of Sherman, Texas, when he was 20 years old and struck paydirt in Sunny California.

Living in Bakersfield, he began playing with other country musicians, which led to his traveling with the Bill Wood's band and initial television appearances. In moving around, he ventured to Hollywood where he began playing studio dates for many of the top country artists recording for Capitol Records.

In 1956 Capitol signed the guitarist-singer which launched his career as a new and promising name in the country music field. In 1960, through hard work and his own writing talents, he was voted the Country Music Association's "Most Promising Male Artist Of The Year."

Before emerging as a featured performer, Buck had worked on recording sessions for Faron Young, Jean Shepard, Tommy Sands, Wanda Jackson and Sonny James.

He has appeared on the "Grand Ole Opry," "Chuck Wagon Gang" and "Red Foley Jubilee USA" shows as well as earlier stints on radio stations in Phoenix, Ariz.; Bakersfield, Calif. and Puyallup, Wash.

Among Buck's own compositions which have been recorded by other country artists are the following: "Under Your Spell," "There Goes My Love," "Down On The Corner Of Love" and "Mommy For A Day."

For the past six years, Buck and his family have lived in Bakersfield. He not only commutes to Hollywood for his recording sessions but is on the road a good portion of the time, proving that the voice on records is equally as exciting in person. His personal manager is Jack McFadden, who arranges his tours, guides the promotional activities, etc. McFadden recently returned from a European tour, the purpose of which was to solidify Owens' position as an international artist.

The World of Country Music • Billboard

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All time Pee Wee King  
Hits on one album

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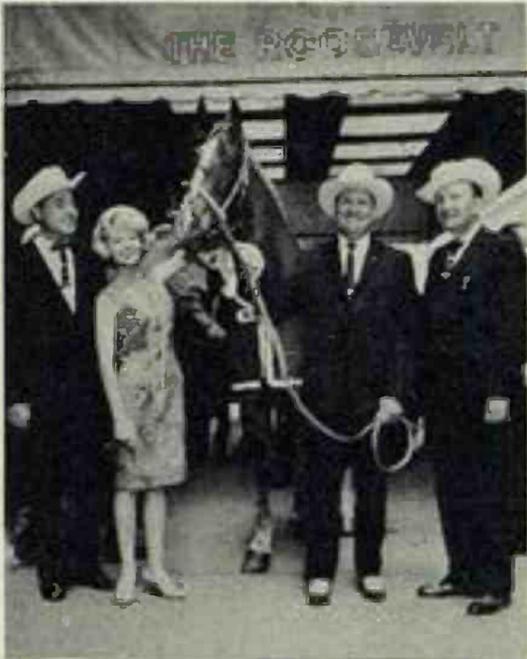
*D.J.'s, Write for complimentary records.*

*Distributorships open in some areas*

**CUCA RECORD CORPORATION**

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# Championing the Cause of Country



(Left) Star of the "Sound of Country Music show," presented to members of the New York Sales Executives club at the Hotel Roosevelt in May 1963 was a Tennessee walking horse. Others, left to right, are Earl Scruggs, Sue Thompson, Gene Autry and Lester Flatt.



(Center) Gene Autry, 1963 CMA president, talks before more than 1,200 top businessmen at the meeting of the New York Sales Executive Club at the Hotel Roosevelt.



Tex Ritter studies the script for the "Sound of Country Music" show.



CMA presented a country music show for members of the auto industry at the Adcrafters Club, Detroit, April 17, 1964. More than 300 advertising and sales executives attended. Jimmy Dean, left chats with Tex Ritter, CMA president, center, and E. Dawson (Duke) Fisher, vice-president of advertising, Hudson's, Detroit.



(Right) Taking a bow at Detroit's "Story of Country Music" show in Detroit are, left to right, Jan Howard and Hershell Wiginton of the Marjohn Singers, Sue Thompson, Roy Clark, Wayne Gray, Tex Ritter, Jimmy Dean and Tommy Floyd.

# Music

## CMA membership nears 1,200

By Lee Zhitto

In its short, six-year history, the Country Music Association has emerged as the prime moving force behind the world-wide expansion of country music.

The music which once belonged to Nashville and the country field alone, is today enjoyed by people everywhere to a far wider extent than before.

The non-profit organization was able to attract 225 members during its first year. Today, its membership stands close to the 1,200 mark. In addition to these individuals, approximately 50 firms in the record-music-broadcasting-talent fields have joined CMA as organizational members. All work diligently in championing the cause of country music.

The Association serves the full spectrum of the entertainment industry. Its scope embraces all facets of show business—artists, composers, writers, music publishers, talent bookers, disk jockeys, radio and television broadcasters, newspapers and other publications, sponsors and advertising agencies, and many others with a business interest in the field. In addition, CMA serves the countless fans as a fountain of information concerning country music.

### National Campaign

During 1964, CMA continued its drive to expose the universal appeal of country music to the nation's leading sponsors and advertising agencies. This campaign was waged to follow the highly successful presentation made by CMA on May 14, 1963 before a meeting of the New York Sales Executives Club.

On that day, in the Grand Ballroom

of the Roosevelt Hotel, CMA presented its memorable production, "The Sounds of Country Music," featuring some of the leading talent in the country field. Those who attended the meeting included many influential advertising agency executives and program directors of the television and radio networks.

In April of this year, CMA once again brought "The Sounds of Country Music" to prospective sponsors. This time, CMA staged its presentation before the Adcraft Club of Detroit. In so doing, the Association brought the country music message to the automotive industry, one of the prime talent and time buyers on television and radio. It also presented its program before the Canadian Radio and Television Executives Club in

Toronto. CMA's efforts in exposing country music to sponsors and ad agencies have paid off handsomely for the country field. Today, more sponsors use country performers and buy more country music shows on radio and television than at any other time in history.

This year will be remembered for the great strides made by the Association toward the establishment of the Country Music Hall of Fame and Museum Building Fund. A charter was granted for the Country Music Foundation, Inc., and the building fund was launched with a goal of \$300,000. Land for the building had been donated to CMA by Nashville and Davidson County.

The building fund is underway with



Joe Allison (left) is the recipient of CMA's 1964 Connie B. Gay President's Award. Honor was bestowed in recognition of Allison's contribution in writing and producing the top flight country music shows presented before the New York Sales Executives and the Detroit Adcrafters clubs. Nashville Attorney Richard H. Frank, Jr., (right) received the coveted Award in 1963 in appreciation for his service to country music and CMA. Frank serves as CMA at no charge. Connie B. Gay President's Award is made annually to an individual who is not a member of the CMA board for contributions to country music field.

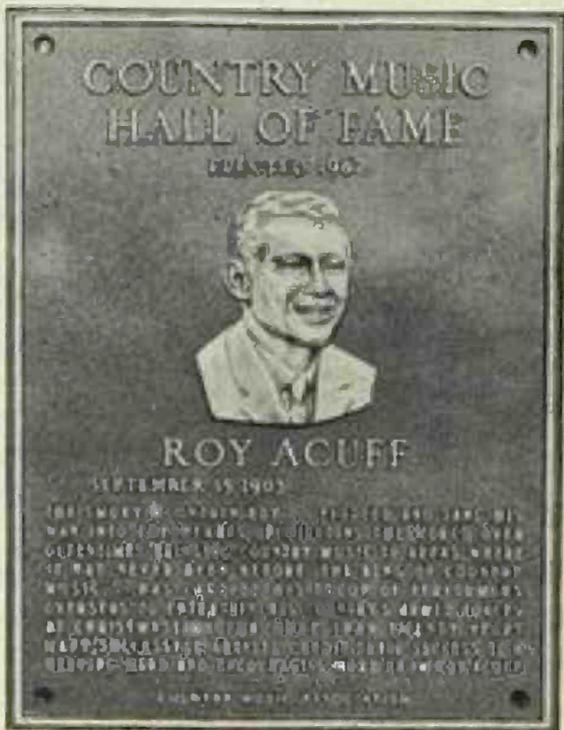
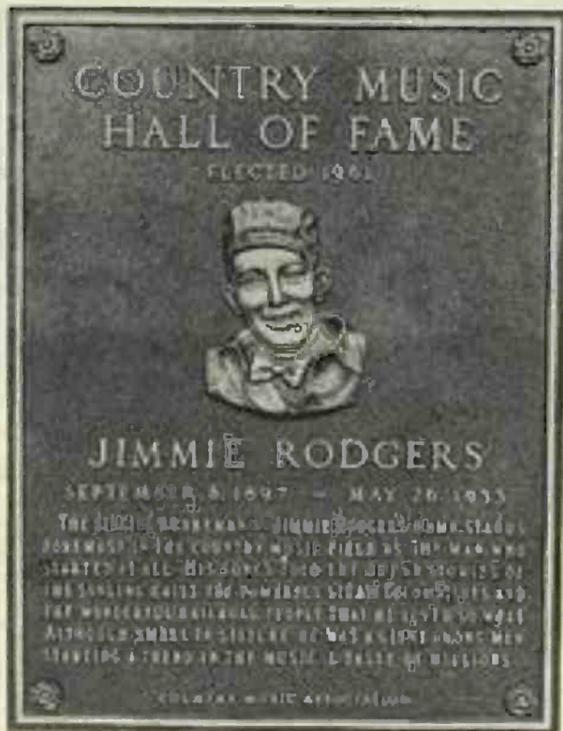
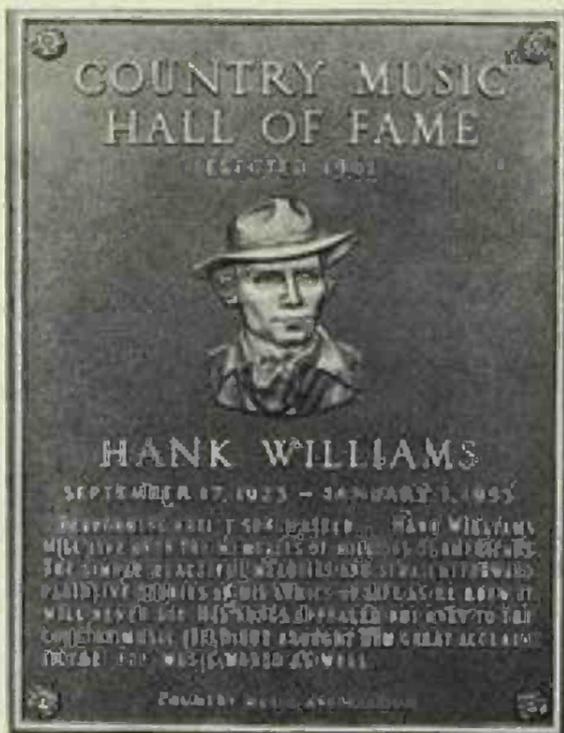
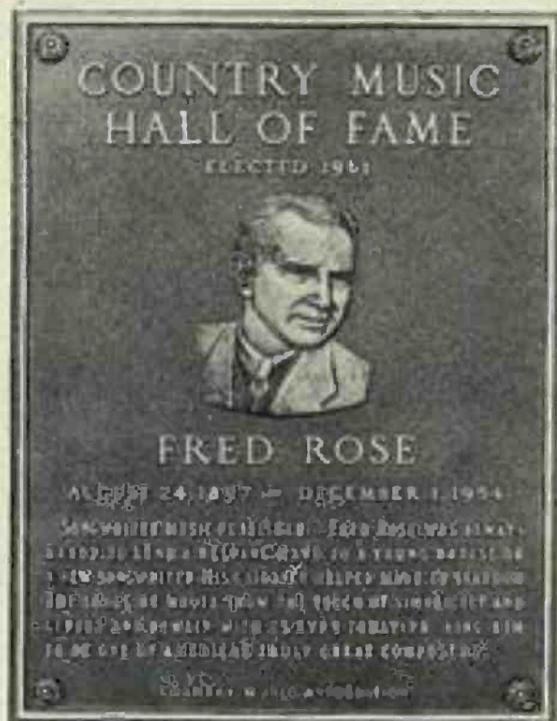
pledges of \$10,000 made by Acuff-Rose Publishing, Inc., Broadcast Music, Inc., BMI Canada, Ltd., Central Songs, Inc., Columbia Records, Decca Records, Denny-Moeller Talent Agency, Connie B. Gay, Hill & Range Songs, Hubert Long, Mercury Records, Painted Desert Music, Pamper Music, Peer International, RCA Victor Records, and Tree Publishing Company.

The building fund will derive additional revenue from premieres of MGM's film based on the Hank Williams life story, "Your Cheatin' Heart." Proceeds from three premieres of the film—in Montgomery, Nashville, and Atlanta—are being contributed to the fund.

The success of CMA is a tribute to its dynamic, and hard-working executive director, Mrs. Jo Walker. Her talents and drive, coupled with the selfless efforts of the organization's board members, have placed CMA in the forefront of trade associations who can get a job done.



This CMA-sponsored window display is at the Nashville Municipal Airport.



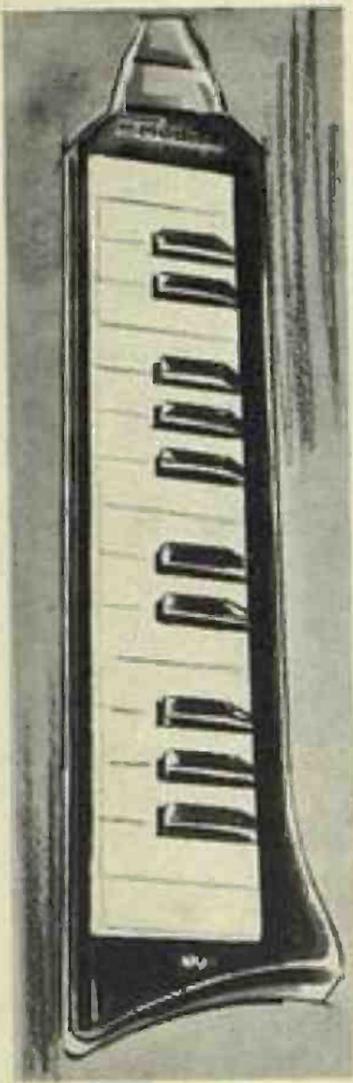
## Country Music Hall of Fame

To be named to the Country Music Hall of Fame is the highest honor that can be bestowed upon any one in the realm of country music.

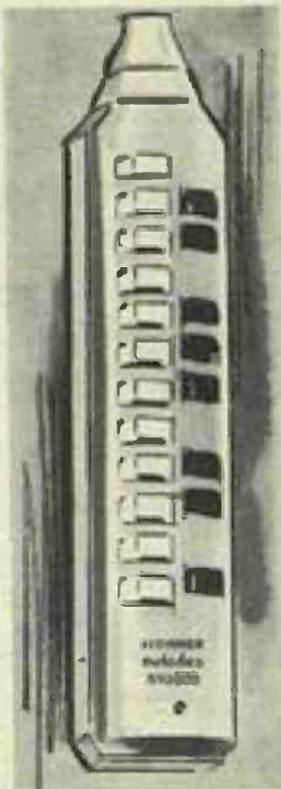
The CMA founded the Country Music Hall of Fame in 1961. Candidates are screened and considered with extreme care. The selection is made by a CMA committee of 100 of the foremost figures in the field, each with at least 10 years in country music.

Those who have been so honored are: Fred Rose, Hank Williams, Jimmie Rodgers, and Roy Acuff. It is significant to note that Acuff is the only one of the four to be so honored while still living.

The Hall of Fame is temporarily located in the Tennessee State Museum, on the lower floor of the War Memorial Building in Nashville.



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*everyone!*

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# ROBERT JAY BURTON

## Country Man of the Year

Robert Jay Burton, president of Broadcast Music, Inc., has been named "Country Man of the Year" in recognition of his outstanding contribution to the development of the country field.

In making this award, Billboard takes due consideration of the fact that Burton's efforts on behalf of country music span more than two decades. In the last year he sparked the fundraising drive for the CMA Museum and Hall of Fame Building.

But his total contribution to country and western music defies simple measurement—for he has been a champion and a battler on its behalf ever since the formation of BMI.

Burton has, both in his mind and in his heart, understood the broad cultural value of country music. This indeed, is the unique nature of his achievement; and in order that country music might receive its just recognition, both culturally and economically, he has brought to bear all the power and persuasiveness of his personality and character. This power and influence has, of course, been tremendous—deriving from his education, his talents as an attorney, and his notable service within BMI.

An expert in copyright and American music, Burton has also had an outstanding career as a public servant. On January 1, 1960, he was named Acting City Judge of his home city, New Rochelle, N.Y. He served in that capacity until his resignation late in 1963 because of the increasing demands BMI made on his time. He also served as a member of the New Rochelle Board of Education and was its vice-president for year 1958-9. He has been a director of the

Urban League of Westchester and a member of its advisory committee since 1958.

A graduate of Columbia University in 1935 with a B.S. degree, Burton in 1937 received his law degree from the Columbia Law School. He then joined the law firm headed by Arthur Garfield Hays. He joined BMI in 1940. In 1963 he was named executive vice-president, and in 1964 he was elected president.

Burton is a member of the American Bar Association, the New York Bar Association, the Association of the Bar of the City of New York, the Federal Bar Association of New York, New Jersey and Connecticut, the American Patent Law Association and the New Rochelle Bar Association. He has served on seven different committees of the American Bar Association. Currently, he is chairman of the Copyright and Nominating Committees of the American Patent Law Association.

He is a member of the Copyright Society of the United States and a member of its board of trustees. He is also a member of the Patent, Trademark and Copyright Foundation of George Washington University. These are only a portion of his various honors and activities.

For more than two decades, Burton has been in close touch with publishers and writers. He has participated in a major way in the great musical evolution which resulted in country music achieving international recognition and becoming a major influence in American music generally.

In sum: He has brought to the field the elements of Knowledge, Courage and Leadership.

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Regional Representative: Mario Messina Co., Dallas, Texas

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Regional Representative: Mario Messina Co., Dallas, Texas

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1000 watts  
**SAN ANGELO, TEXAS**

General Manager: Bill Nicholson

National Representative: Broadcast Sales

Regional Representative: Mario Messina Co., Dallas, Texas

- **KZIP** 1310kc  
1000 watts  
**AMARILLO, TEXAS**

General Manager: Robert Clark

National Representative: M A Sales

Regional Representative: Mario Messina Co., Dallas, Texas

## THE DAVE STONE STATIONS

Hosts to the Grand Ole Opry Stars

# Tex Ritter cites **'GOIN' JESSE'** airers

"The appeal of country music seems to be on the increase. Why even the country radio stations are helping promote touring country shows," related the ever-travellin' Tex Ritter.

His comments reveal his delight in the healthy state of the music. Radio stations are changing their formats to country music, more performers are playing outside of Nashville and country music seems to flow along "just like ole man river."

A new revelation is for country radio stations to promote actively touring shows in their area, Ritter reveals. Those successful country stations are called "Goin' Jesse" stations by the performers.

## C&W Boosts Ratings

Ritter, current president of the Country Music Association and an active performer, says radio stations which have been floundering have found healthier ratings when they've changed their formats to country music.

"The performers aren't sticking to the old ideas, yet you can never get away from the fact that country music is the music of America. Why even the British rock and roll acts are borrowing from country artists.

"Most of the country artists are from rural America, not from Greenwich Village. If I wanted to teach my son about the coal mines, I'd want him to learn from Merle Travis, not from some group who got it out of the library. When we sing the simple songs, we know what we're talking about because we've lived through these experiences."

## Honesty Pays Off

This ground roots honesty is the reason people appreciate country music, Ritter believes. While he says there's nothing wrong with the modern folk music which comes more or less from the big cities, Ritter thinks people tend to overlook this fact. Country music comes from the people who

have lived and worked in rural America and known the hardships of which they sing.

Ritter, very active at 56, thinks there are more performers making personal appearances now than ever before. Country artists now tour Canada, Alaska and Japan. He thinks there are around 90 acts working in Nashville alone.

He says the booking agents in New York aren't aware of this, nor are they aware of the strong packages of country artists which play to such great success outside Nashville.

Ritter calls himself "one of the last country holdouts" recording in Hollywood for Capitol. He estimates he's travelled over 60,000 miles by car alone.

Another new area which has opened for country artists has been state and county fairs. "Times have changed so much. The success of country music has exceeded my expectations," he said before departing recently on a whistle stop tour.



CMA's board of directors, 1963-64, at meeting at Capitol Park Motel, Nashville, November, 1963. Standing, left to right: Jim McConnell, Nashville; Biff Collie, Long Beach, Calif.; Doug Mayes, Charlotte, N.C.; Jack Loetz, New York; George Crump, Norfolk, Va.; Hal Cook, New York; Hal Smith, Nashville; Boudleaux Bryant, Nashville; Johnny Bond, Burbank, Calif.; Paul Ackerman, New York; Bob Jennings, Nashville, Tenn.; Roy Acuff, Nashville, Tenn.; Steve Sholes, New York; Harold Moon, Toronto, Ont. Seated, left to right: Dick Schofield, Long Beach, Calif.; Ken Nelson, Hollywood, Calif.; W. E. (Lucky) Moeller, Nashville; Tex Ritter, Hollywood, Calif.; Mrs. Frances Preston, Nashville; Bill Denny, Nashville; Mrs. Jo Walker, Nashville; Mrs. Juanita Jones, Nashville; Roy Horton, New York. Board members who were absent were Connie B. Gay and Roy Drusky of Nashville and Ben Rosner of New York.

The Second  
Season

# “THE JIMMY DEAN SHOW”

Congratulations, Jimmy, for your great contribution to the promotion of country music on the second season of “The Jimmy Dean Show”

Proud to be associated with you!

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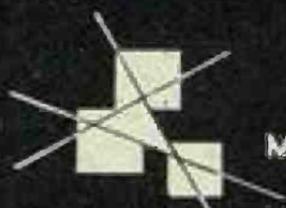
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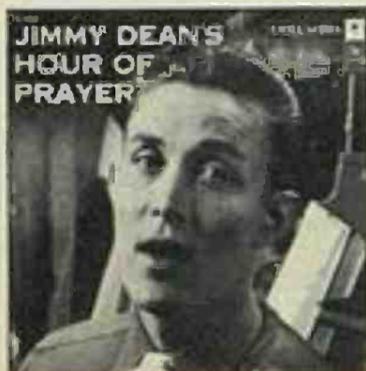


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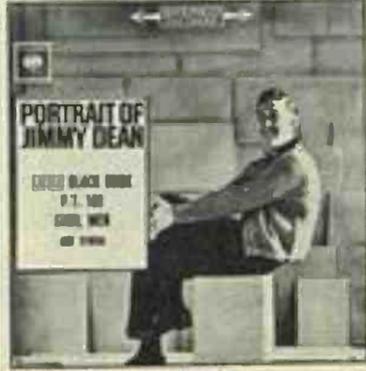
**JIMMY DEAN ON COLUMBIA RECORDS** 



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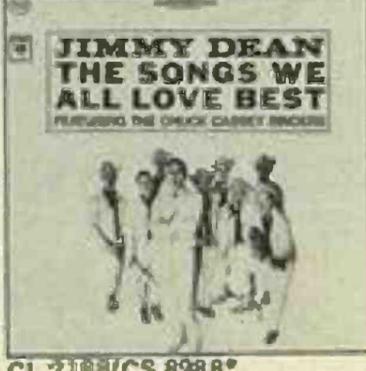
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CL 1894/CS 8694\*



CL 2027/CS 8827\*



CL 2182/CS 8988\*

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## Jimmy Dean Brings Country

**T**HE "DEAN OF COUNTRY MUSIC today is Jimmy Dean. His one hour-weekly television show on the ABC Television Network has earned him the title.

Jimmy closely supported by the show's producer, Julio DiBenedetto, and Associate Producer Tom Egan, along with the top program executive, Bob Banner, have turned the show into one of the most potent vehicles for country music to hit the national scene since The Grand Ole Opry.

The show creates an atmosphere of warm conviviality. Jimmy's tasteful, down-to-earth hosting has shot the show into the must class for family viewing—despite the somewhat awkward 10 to 11 p.m. time slot.

A guest shot on the Dean show usually means a big shot in the arm for a country artist's records and personal appearances. Never an on and off appearance, the guests on the show become an integral part of it and Jimmy willingly shares the spotlight.

So far this season Roger Miller, Buck Owens, Roy Drusky, Ernest Tubb, Roy Clark, Grandpa Jones, Johnny Tillotson, Homer & Jethro and Molly Bee have guested on the show. Molly, one of the loveliest country artists to grace a TV screen, has virtually become a regular on the show.

Country artists scheduled for upcoming Dean shows include Eddy Arnold, Minnie Pearl, The Jordanaires, Stony Mountain Cloggers, Johnny Cash, George Kirby, and Porter Wagoner.

Dean plans to take his entire show to Nashville October 29 for taping. Audiences will have an opportunity of seeing it November 5.



The back porch setting and Jimmy's warm charm never fails to get the best performance from an artist. Here Eddie Arnold breaks him up.

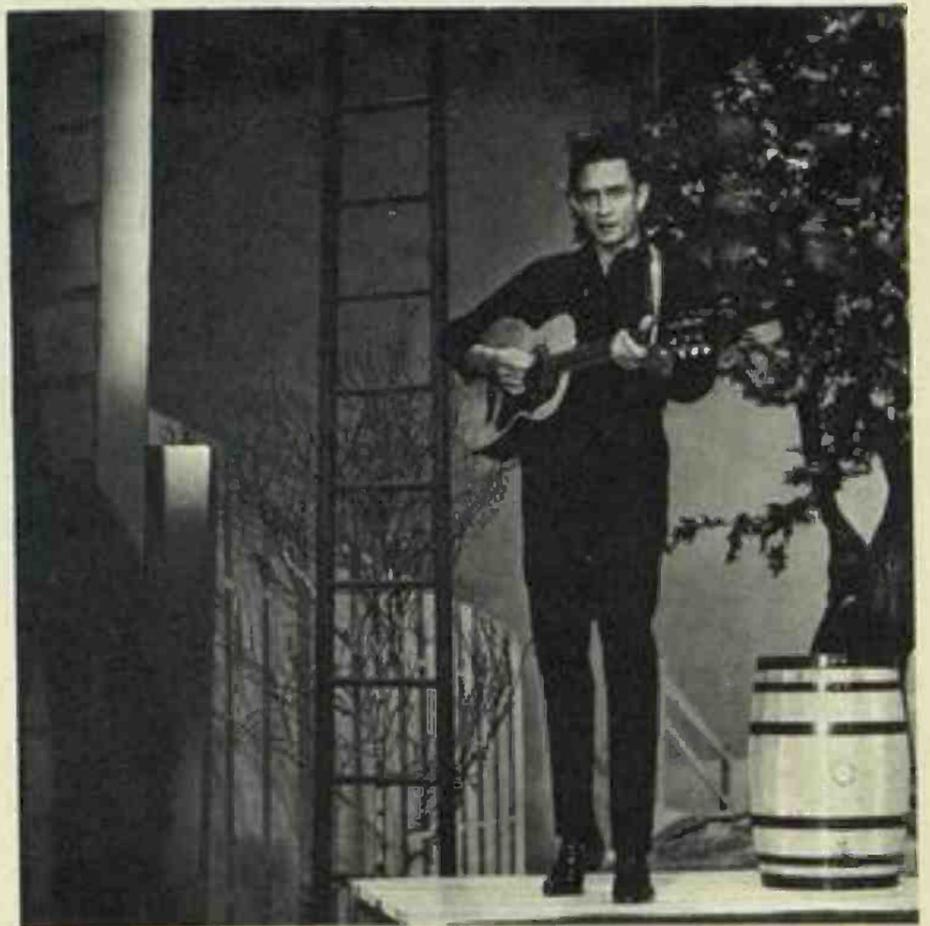


Hank Thompson (with guitar) accompanies Roy Clark (left), Dean and Molly Bee in a country rouser.

# Music to the Millions



Columbia Records Carl Smith and Jimmy share the spotlight.



Columbia Records hit-maker Johnny Cash performs his latest release.



Roy Drusky, Decca recording artist and manager of SESAC Nashville office guests with Jimmy.



Country comedian-singers, Homer & Jethro clown it up with Dean.



Cracker Barrels for chairs, Smash Records powerhouse Roger Miller does one of his satirical take-offs to the delight of Dean.



MGM's Hank Williams Jr. and trio represent the new generation of country artist. The new and the old are well represented on the show.

Among the new features this season is the "Mail Bag" with Jimmy and guest sitting on the front porch set answering viewers written-in questions. The bit is done cold and only DiBenedetto and Egan prescreen the letters. The results are always hilarious.

Egan has had to add another girl to the staff of gals sorting the more than 2,000 pieces of mail sent to the show each week.

Dean has again this season picked up the option of "Rowlf," the seemingly human K-9 muppet created by Jim Henson.

Another popular segment is the country medley, "Songs We All Love," which spotlights the vocal talent of the show's star. Supporting Dean and his guests a mixed chorus of 12 voices and eight dancers.

Also supporting Jimmy and the whole show is a host of important sponsors from Armour to Sunoco.

Another outfit lending valuable promotional assistance to Dean and his show is Columbia Records, Dean's record home. The label works closely with the TV show in cross-promotional efforts.

The future of any television show these days is speculative. However, there is little doubt that Dean's country music emphasis coupled with the best artists in the field is making it a tight three-way race against formidable competition.

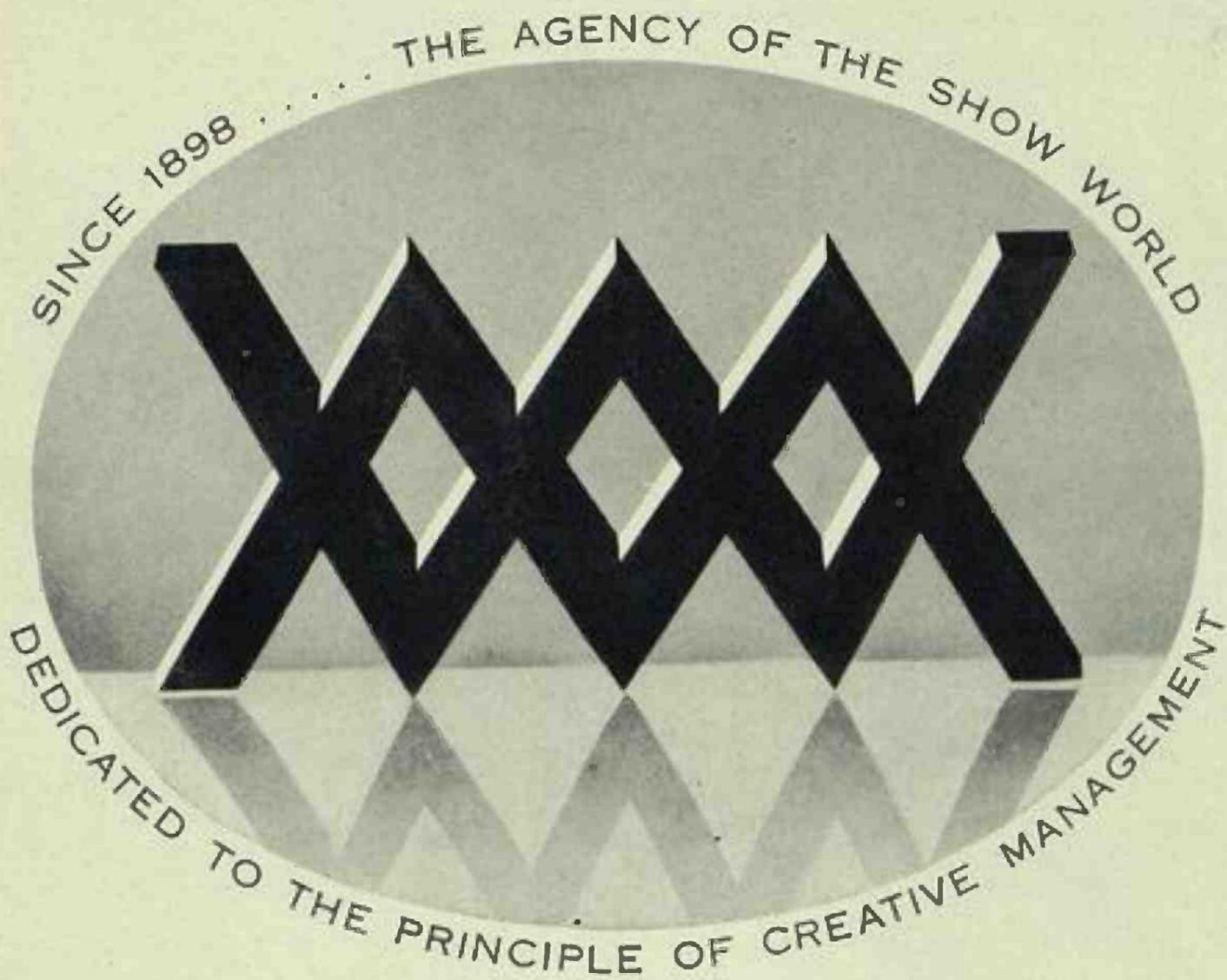
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*Jimmy*

## Starday's Album Marketing Philosophy:

# "Superiority Via Specialization"

**By Don Pierce**

**President of Starday Records**

I think the phrase "Superiority by Specializing" might describe Starday's approach to the country music album market. We strive for superiority and the only way we can successfully compete against the larger and better established labels is by specialization.

Starday is a pioneer in the field of country music albums. Considerable success has been achieved by working hard with a small group who are devoted to country music, by experimenting with new concepts, and above all by specializing in our chosen field.

Country music has been a growing trend for several decades and Starday recognized this. The country music buyer was slower to change from the 78 rpm speed to 45 rpm speed. Likewise, being largely rural, he was a little late in accepting the longplay album. The reluctance to accept the longplay album when it first became popular in the early 1950s, when coupled with the advent of rock and roll and the subsequent decline of country music singles sales (as many teenagers switched to the rock and roll sound) made most of the major firms feel that issuing country music albums was like "throwing good money after bad." The feeling in some quarters seemed to be that if country singlesales were down, then why fool around with albums.

### Basic Attitude

Starday took a different viewpoint. We felt the reason that the dollar volume in country singles was down in the early 1950's was because part of the country music teenage market had been lost to the rock sound, part had been lost in the transition from 78 to 45 to 33½ speed, and a great deal more had been lost because no one was endeavoring to supply the natural preference of the country music fan to buy longplay albums for home use. The basic error derived from not having a real "profile" of the average country music buyer as he existed. The average country music buyer is an adult with a home, with a family; he's probably a so-called "blue collar" worker rather than a farmer, although farmers will always be a strong backbone for the country music field.

Our first album issues at Starday were amateurish but they sold beyond our greatest expectations. Our distribu-

tors gave us advice and we learned how to make jackets. One of the reasons we were able to learn is because we knew how to appeal to people who prefer country music. We knew how because we understood their "profile."

Then, as country music got more and more popular, spreading into the pop field, with network radio and TV exposure, Starday grew with the trend by supplying an album line, in depth, with the most dazzling and colorful jackets that we were able to make.

### Variety of Products

We issued railroad albums, drinking albums, bluegrass albums, truck driver albums, live performance albums, comedy albums, steel guitar albums. When we didn't have a strong enough name artist to do an entire album, we used combinations of artists so that the total array of artists plus 14 to 18 songs per album constituted an overwhelming value to the country music customer. Then, we pioneered the concept of the double pocket albums, which we called Country Music Spectaculars and Country Music Hall of Fame albums. We were fortunate to have the co-operation of such other firms as Mercury Records, Liberty Records, Sun, Design, and others, who were willing to lease us a few selected masters. These were not gifts. We had to give up something to get something. Besides the royalties involved, besides the necessity of promoting artists who are not controlled by our company, we had to offer material from our catalog in exchange. Our distributors understood and approved this arrangement and it benefited all, including the entire country music field. At least we like to feel that way.

Then, we issued some samplers and these were well accepted in the budget priced field. Our Economy Line is an outgrowth of these samplers and now we have regular album issues that spotlight other albums as well as a complete Economy Series on our affiliated Nashville label.

We did not start the penetration of country music into the budget field. Other firms did this and we followed reluctantly because it was necessary to do so in order to compete.

A lot of credit is due to Terry Tomlin, the staff pho-

tographer of the Nashville Tennessean, who takes many of the color pictures seen on Starday album jackets. Additional credit is certainly due to Mr. Dan Quest, who runs a very creative art department at Royal Plastics in Cincinnati where our albums are created and fabricated. Credit is also due to the Royal Plastics plant for doing a fine job in producing, warehousing, and drop shipping our albums, with Johnnie Miller in charge.

#### Promotion Sales Aspects

Specialization in manufacturer must be followed by specialization in promotion and sales.

Starday has never asked for a subscription fee from radio stations. Our single service is free. We cannot hope to give all of our albums free to all of the disk jockeys who would like to have them. We wish it were possible to do so, but it isn't. Therefore, to enable disk jockeys and radio stations to acquire "what they wanted—when they wanted it," we regularly send bonus album offers. The first three albums are free. Thereafter, the station can get Starday albums at \$1.00 per album. For each five albums that are purchased, the station qualifies for an additional two free. Starday considers the nominal cost as offsetting postage, packaging, and handling only. Starday is providing the albums practically free of charge to the stations sufficiently interested to take advantage of our offer. We feel that this plan has obtained much needed exposure for our albums and it has given jockeys a vast catalog of real country music to select from.

Specialization in sales is now being achieved through the addition of Chuck Chellman as our National Sales Manager. Chuck started with Decca in Pittsburgh, then managed their branch in Cleveland.

Without going into detail, we can say that Starday swings with the dealers, with the distributors, with the salesmen, with the rack jobbers, and with the one stops and we have made a considerable penetration saleswise. We have two major sales plans each year with special effort in between time devoted to certain segments of

the catalog. For example, we will have a 30 day plan where we push on one artist, 30 days when we push on double pocket albums, 30 days where we push on comedy albums, 30 days where we push on sacred albums, etc.

#### Foreign Market

The export and foreign market is important. A separate article on the penetration of albums in the foreign market covers that phase of the story. In addition, an increasing amount of Starday albums are being exported to the Armed Force exchanges overseas and to other exporters.

Emphasis on point of sale aids is always a prime objective at Starday. Our Country Corner all metal display racks, window streamers, illustrated listings, Oldies but Goodies prepacks, when augmented by Chuck Chellman's newsletter, have given us a solid one-two punch.

1964 saw the 5th Annual Starday Country Music Spectacular album sales plan. January of 1965 will witness the 4th Annual "Wonderful World of Country Music" sales plan. Rather than come up with different names, just like country music, we try to be traditional in many ways. We feel that a good selling plan concept should be perpetuated.

100% exchange privilege, special incentives to the salesmen, a close communication between Starday and its distributors and salesmen, co-ordinated promotion, and protection on inventory, are other key features that enabled Starday to achieve "superiority by specialization." Starday expects to continue to grow with the growing trend for country music in the future. We feel the future is for those who will mold it by leading and by adapting according to changing conditions. We want to help develop a wider and deeper country music market with new ideas, with enthusiasm, and with a fresh but specialized approach. We never apologize for offering real country music because country music is the native music of our beloved country and it should be cherished as such. Country music makes money, but more importantly it is the music of our people, for our people, and by our people.



**Don Pierce**

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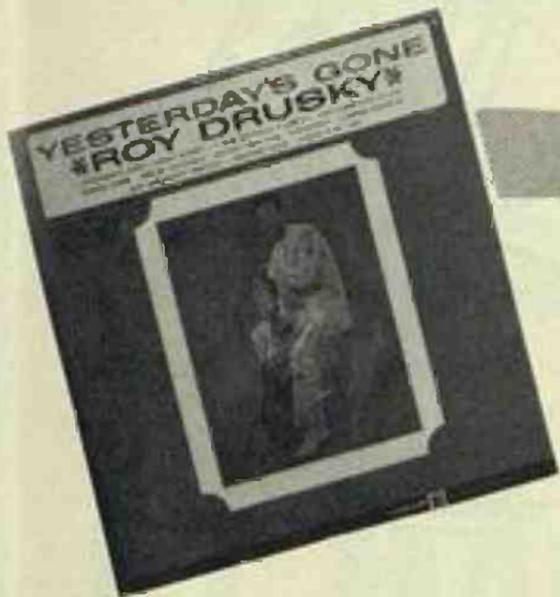
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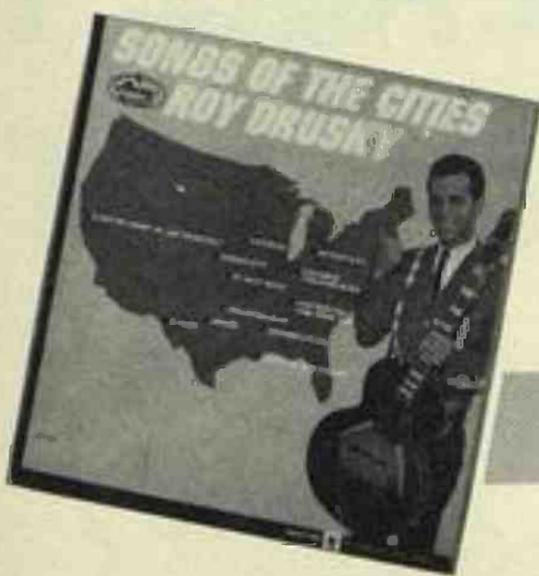
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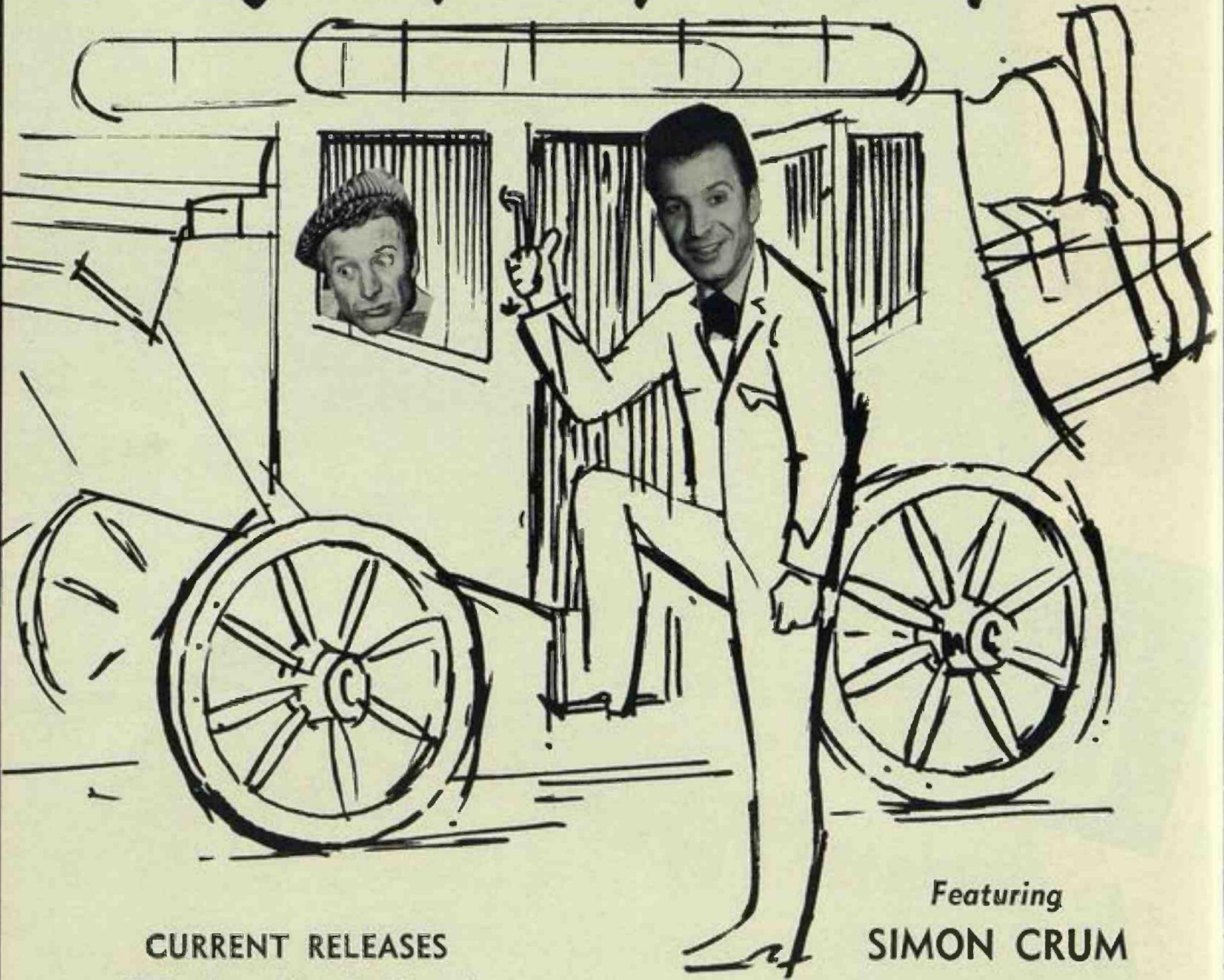
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- ★ ONE MORE TIME
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- ★ TWENTY FOURTH HOUR
- ★ HEART OVER MIND
- ★ SOFT RAIN
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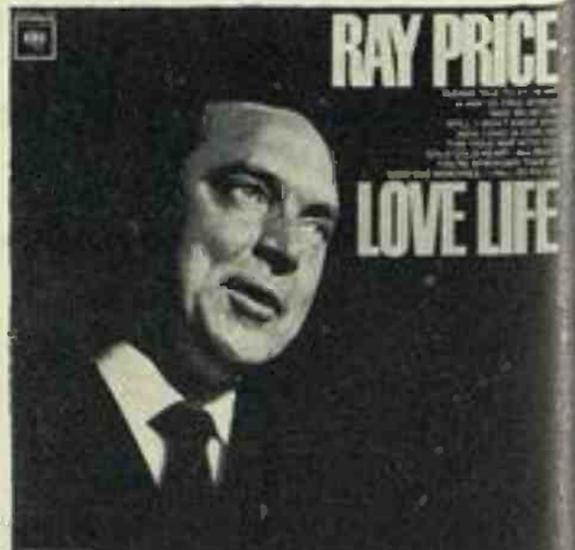
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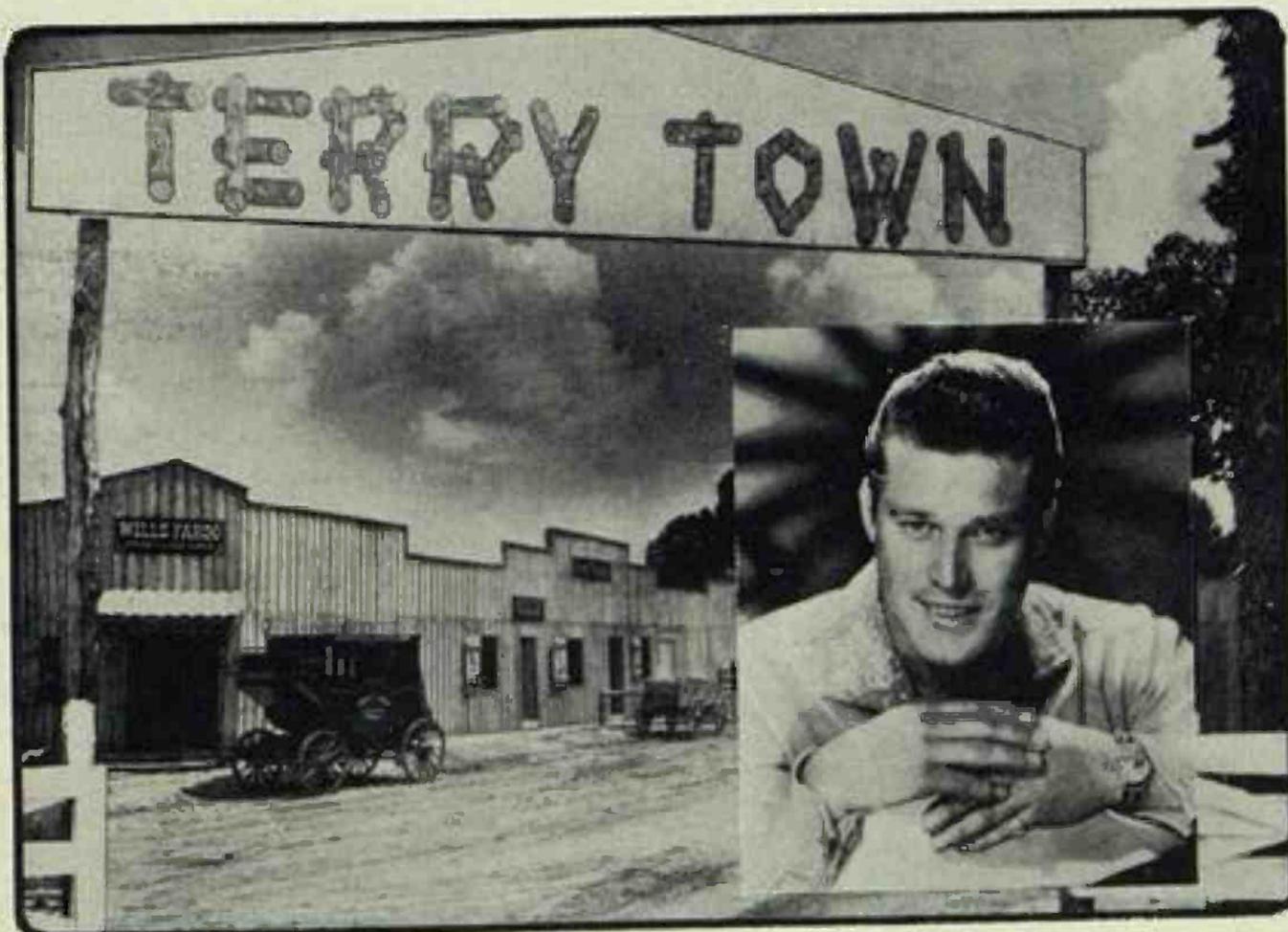
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# SHOLES: *Remain 'Unhip'*

"Guard against going Broadway or Tin Pan Alley!"

This is the admonition to the country field by one of its great pioneers and developers—Steve Sholes, division vice-president, pop a&r. Sholes, who is also acting West Coast operations manager, played a key role in building the RCA Victor c&w roster and is in constant touch with the field.

In elaborating his thesis, Sholes explained "I do not mean to indicate that Nashville is going Broadway—but the danger is increasingly present, and it is proper at this time to sound a warning." The country field, in the opinion of Sholes, is currently at the peak of its influence on the international level—and he is of the opinion that the way to keep it there is to maintain the basic qualities of the country repertoire.

## Great Culture

"As New York and Hollywood music personalities and executives descend upon Nashville, it behooves Nashville to remain 'unhip'—that is, to avoid losing the attitudes and points of view which have made country music the great culture it is," Sholes added.

The executive pointed out that much depends upon the country writer, artist and arranger. "Especially the writer," Sholes said. "The more he goes for the June-Moon type of song, the more danger he, and country music, are in, because the strength of country music depends upon its facing up to reality."

Writers, more than any other facet of the country music are the key to the maintenance of the present strong influence of the country field. Sholes added: "Writers must be careful that they do not lose their attitude and their ear for the problems of the day; they must keep their feeling for the great themes of country music, the great story ideas which are implicit in the song material—ideas which a Tin Pan Alley writer would discard, but which nevertheless has great appeal to the common man." Sholes added that "melodically, the danger is minimal."

Sholes continued: "The country field's contribution to the world of music will continue strong as long as there are writer talents such as Boudleaux and Felice Bryant,

Harland Howard, Hank Cochran, Don Robertson, John Loudermilk, Don Gibson, Cindy Walker, Willie Nelson and others of that stamp." He added: "Writers continue to drift into the Nashville music business complex either in person, or via the mail. They come from Mississippi, Arkansas and other areas where the roots of the indigenous American culture persist . . . It is necessary to develop these writers . . . Much of the future depends upon them."

The RCA Victor executive wrapped up his views with the telling remark: "Nashville and the country field could 'blow it all' if they became an annex of New York and the Brill Building."

While stressing the necessity of safeguarding country tradition, Sholes at the same time noted that Nashville was now the home of a great number of "sophisticated" musicians and artists. These are artists—and a&r men—who can record and arrange in any category—be it pop, country or folk." But we can be grateful that some of these sophisticated Nashvillians—such as the Anita Kerr Singers, or Chet Atkins or Owens Bradley—are perceptive enough to safeguard the country tradition.

## Standard Material

In discussing the growing importance of the country field, Sholes noted that more and more country album product was becoming standard Victor catalog material. "Some of our best long term product is Nashville product," the executive said. He added, too, that the RCA Victor Record club was using increasingly more Nashville product—in the club's pop and country departments.

In general, Sholes believes that the Nashville scene, and the country music scene with which it is identified, is here to stay; that Nashville-made records and Nashville songs will continue to exercise a major influence in the music world, even though occasional fads may temporarily diminish that influence. But the guarantor of this long-term influence lies in the continuation of the country tradition, especially by the writers. It is they who must resist the blandishments of New York, Hollywood, and—to paraphrase Polyonius' advice to his son—to thine own selves be true.

# NELSON: *Blend of Talent and Professional Know-How Needed*

Country music is broadening its horizons because audiences have come to appreciate the sincerity and simplicity of country artists. This is a major reason for the growing acceptance of country music according to Ken Nelson, a veteran country music producer at Capitol Records and a director at large with the Country Music Association.

Nelson analyzes the strength of country music in many parts of the country outside the normal Southern and Western regions because of a shifting population. He says people who have grown up listening to country music, with the performers speaking directly and honestly to audiences, seek out country music when they move to large metropolitan areas.

Nelson says country artists have learned they won't sell if they're not themselves, so their records and performances are un-gimmicked. The 16-year Capitol veteran believes "we are experiencing a greater integration of country and popular musics." He cites better recording techniques and the addition of strings, drums and voices on country record sessions which have given the music a broader sound. "The beat in the music is also different," he reports. "We're using more intricate rhythms," he notes, "not the straight two beat anymore."

Twelve years ago when he began using drums on his country records, Nelson was told by died-in-the-wool country fans that "he was nuts." For a long time the "Grand Ole Opry" program wouldn't allow musicians to

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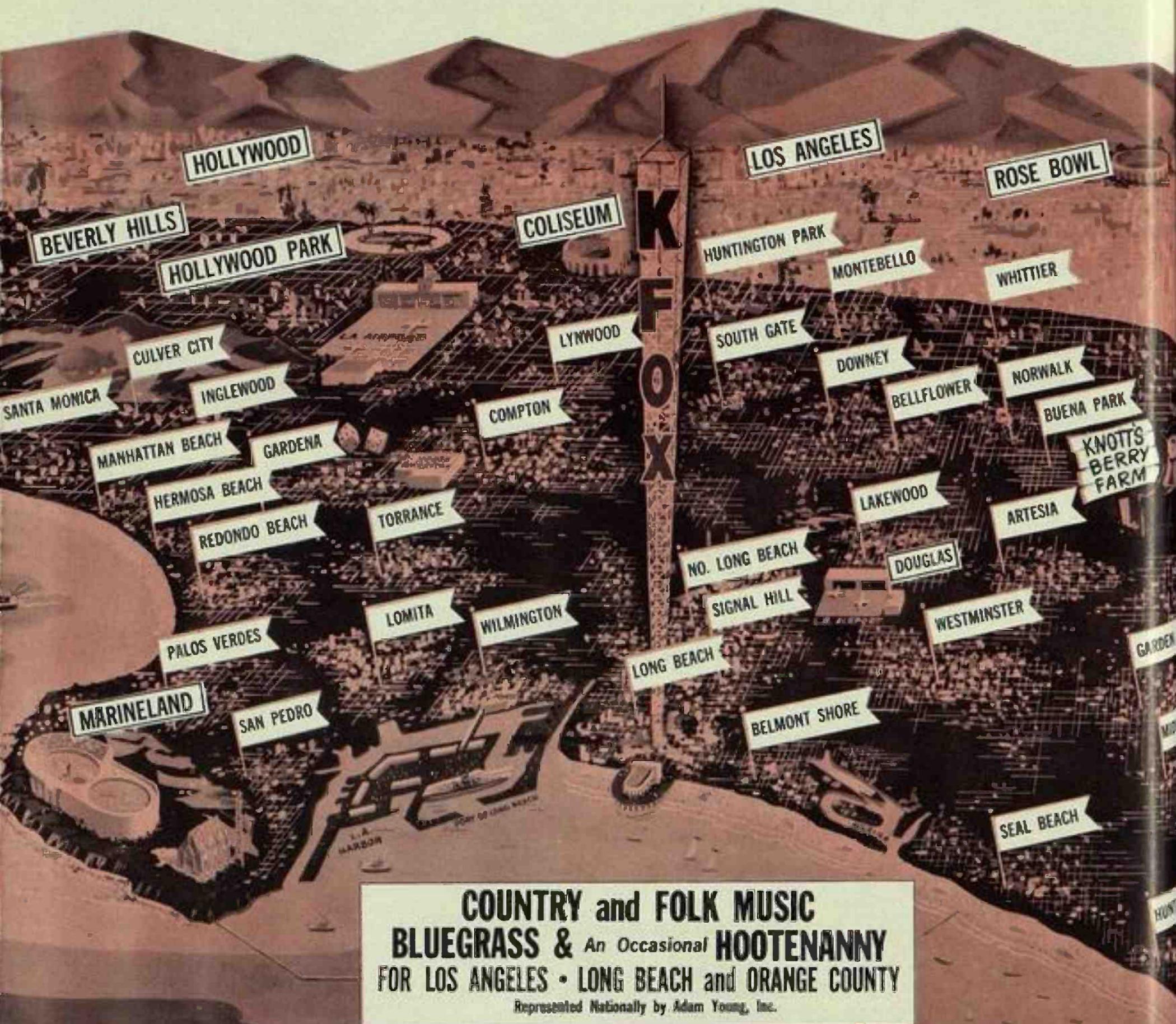
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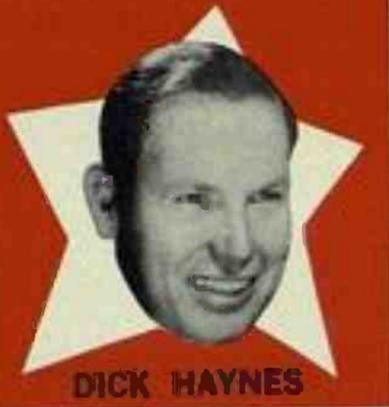
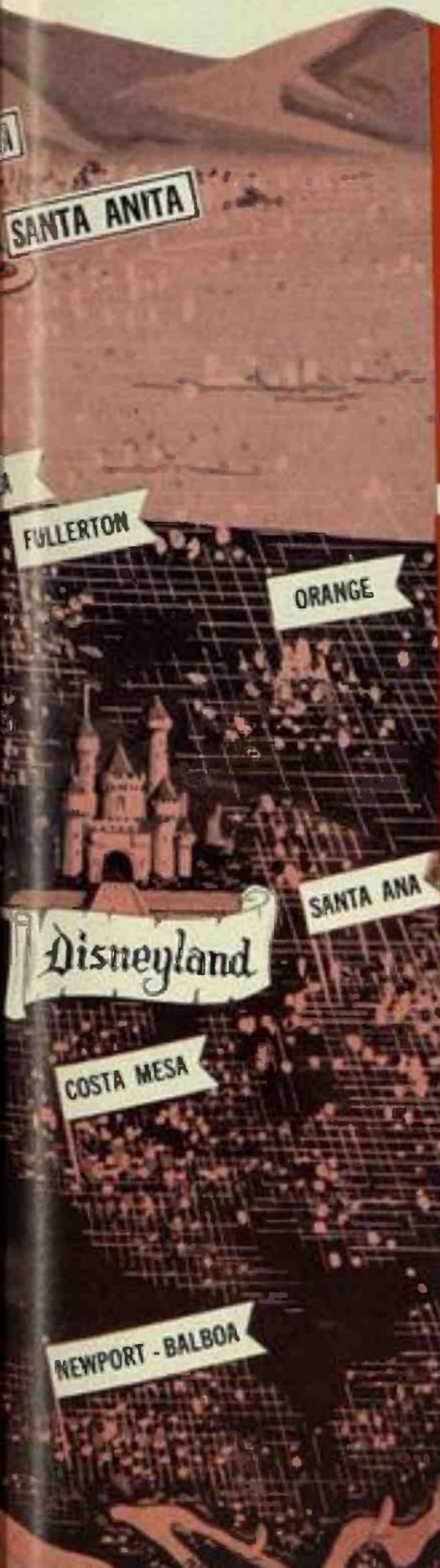
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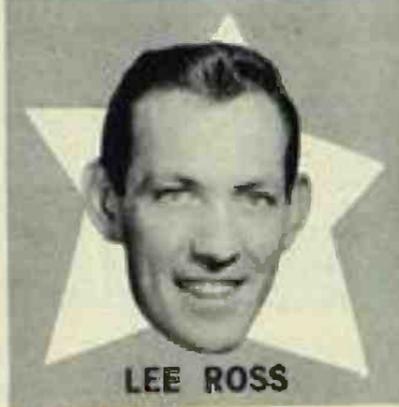
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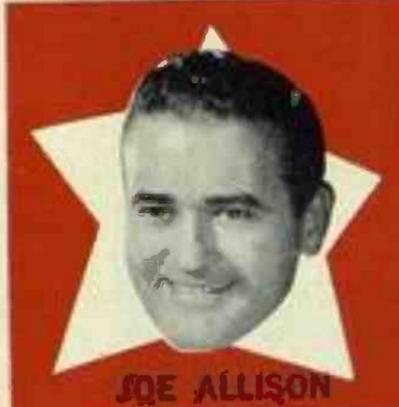
CLIFFIE STONE



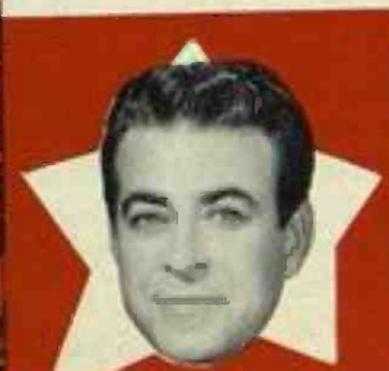
LEE ROSS



SQUENKIN DEASON



JOE ALLISON



DICK SCHOFIELD



play drums, Nelson said, but the show had to give in because all the musicians were using the instrument.

### Better Songs

Nelson feels the country writers are producing better songs these days. He feels they have been listening to the pop writers and this studiousness has rubbed off. Country songs today have a greater variety in their melodic lines and the lyrics often tell a good story. The key, of course, is for the country writer to be a country artist, believes Nelson. Otherwise, he can't be true to his audience. Nelson thinks the pop writers are often too ethereal in their thoughts, hence the country artists stay away from this type of material.

In recent times country music has become quite strong in big city regions because the music is getting greater exposure on radio and TV and the very people who liked the music but were afraid to admit this, are

now emerging as true fans. For years country music had the taint of pure hillbilly, Nelson said, and this kept people from admitting they liked the music. Today the country artists have washed away this association and are getting confidence in themselves as true entertainers. "Today the country artist is well respected by his fan," says Nelson, "and as a result, he has greater respect for himself."

After working in the country field 20 years, Nelson philosophizes that "entertainment provides a vital emotional release in life." He sees people all over the country enjoying country sounds and obviously obtaining this emotional release through the music. "I try to impart to my artists that they're giving of themselves," Nelson says. "Many artists aren't aware of their role."

"When they are sincere and genuine, they give of themselves and give well. Country fans appreciate this and show it in their loyalty."

## WESLEY ROSE: *Need for Leadership*

The country music field—as influential as it currently is—is nevertheless headed for bigger things on both the domestic and international levels; but fullest realization of this will depend upon proper leadership.

Such is the opinion of Wesley Rose, head of Acuff-Rose. The noted publisher and long-time pioneer in the development of the country field, said bluntly:

"The best days are yet to come . . . the simple song with honest lyrics exerts an ever stronger appeal on the record buyer . . . we may even note the effect of country music on such acts as the Beatles, who are really third cousins of country music and may be regarded as offshoots of the Everlys and the Crickets.

Rose noted that one of the biggest songs in England this year was Leon Payne's "I Love You Because"—a giant hit for Al Martino and Jim Reeves among others . . . and he added: "The public which is interested in a good country song obviously never tires of it. A "Cold, Cold Heart," for instance, holds its audience, just as do other great country songs.

In view of the impact and spread of this material, Rose adds: "I feel therefor, that we have merely scratched the surface."

In order that the influence of country music be maintained and expanded, Rose urged that leaders in the field shoulder their responsibility.

### Urges Leadership

"Leaders in the c&w field must set an example by stressing quality—quality songs, quality artists, quality records—even if this entails a loss of profit . . . The qualitative element must be stressed above the quantitative . . ."

Rose continued, "If a leader does not adhere to these principles, then he cannot qualify as a true leader because he lacks the true faith."

"One who is imbued with the true spirit of the country field," Rose points out, "will never panic in the face of fads which make momentary headway—because he knows in his heart that nothing matches true country material."

Rose said that early in life he had learned to say "no" to things which would have spelled dollars in the till, but which would have entailed a lowering of standards. "We must all guard against this if country music is to reach its maximum worldwide impact," Rose said.

He added: "Many Johnny-come-latelies profess to be staunch c&w people . . . but in reality they give the field very little . . . they try to remain pop." In connection

with this Rose noted that some artists began as pop performers and switched to country—such as George Hamilton IV who years ago had a pop smash, "A Rose and A Baby Ruth."

It is an interesting aside, of course, to note that in the writing field, Wesley Rose's father, Fred Rose, had a noted career as a pop songwriter ("Red Hot Mama" and many others) and then embraced the country field because he believed in the greatness of it.

"Present-day country leaders must have this kind of faith," Wesley continued. A true leader must be ready to forego profit in order to maintain standards of quality—otherwise he should abdicate his so-called leadership."

### The Song's The Thing

The reporter presented to Wesley Rose the thesis that the country song was perhaps the most important single element in the field; that its unique qualities must be maintained. Rose agreed and went one step farther: "The song is the most important factor today in the entire music business . . . A hit song will create a hit artist, but a hit artist cannot record a bad song and make it a hit."

Rose then emphasized that it is the publisher's responsibility to select his writers' best material and submit this for recording. "Sincere, good product sells," he pointed out, adding that it was a disservice to every segment of the field, including the consumer, to try to palm off inferior product. "The latter practice is taking money under false pretenses," Rose added.

### Editorial Function

Rose also spelled out his belief that the publisher should exercise the editorial function—as great publishers once did. Such a publisher, through the exercise of the editorial function, can guide a writer on matters of taste, style, etc., the executive declared.

Acuff-Rose has presently under contract such writers as Don Gibson, Roy Orbison, Boudleaux and Felice Bryant, John Loudermilk, Don and Phil Everly, Joe Melson, Bill Dees, Ernest Ashworth, Wilma Lee Cooper, Larry Parks, Larry Henley and many others. The catalog, of course, includes what many consider the jewel of the country field—the compositions of the late Hank Williams, and many noted compositions by Leon Payne, Ira and Charlie Louvin, Marty Robbins—not to mention such smashes as Pee Wee King and Red Stewart's "Tennessee Waltz" and "Bonaparte's Retreat."



*Ever see a hash-slinger who didn't enjoy his calling?*

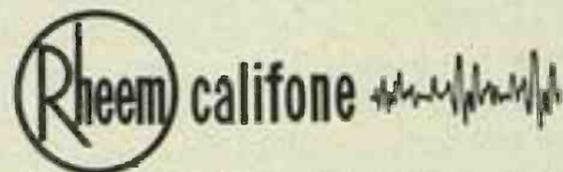
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# LAW: Cites Writer Need

Don Law, veteran Columbia country a&r chief, in assaying the expanded influence of country music, said: "The greatness has been there all the time—but it is only relatively recently that the consumer began to realize its basic strength and appeal."

The Columbia pioneer feels the rising popularity of folk music in the last couple of years acted as a catalyst in making people aware of the true validity of the country field, which has a strong folk orientation.

Law, however, issued a sombre warning note. He said that much of the strength of the country field depended on song material, and he urged that the writers in their compositions hew close to the great themes of country music. Law feels the continuation of the country influence as a major influence in the world of music generally, depends upon the excellence of the song material. Artists, of course, are important too, Law said; but good songs are basic.

Law said that despite the fact that there are some fine

country writers—such as Johnny Cash, Marty Robbins (both c&w and pop), there is nevertheless a weakness in the writer segment of the field.

"I feel," Law explained, "that many of the writers are pretty sterile. A difficult problem today is to find good material."

Despite the current problem of finding enough good material, Law feels the country field will never recede as a major influence in music. "It is too basic" he pointed out. He recalled that in the early 1930's, when the depression and the incursions of the radio industry hurt the record business, it was the country field which proved to be the most stable economic factor in the industry.

Law has been in the record business nearly 40 years; and for many years was associated with Art Satherlee in creating the Columbia country catalog. When Satherlee retired years ago, Law succeeded to the top post in the country department.

## ALLISON: Sincerity, Simplicity— Acceptance

"Hollywood and New York need the country boy and he in turn needs their know-how in such things as lighting and staging to make him a quality product without tampering with his talent. When these professional people come up with the right blending, it will be the biggest thing to hit the entertainment industry."

That's the attitude of Joe Allison, songwriter, record producer and all-around observer of the country music scene. Hollywood-based Allison, who began in the country field in 1945 as master of ceremonies for Tex Ritter's traveling shows, thinks the music has made great strides within the last several years. The greatest stride has been in the radio and TV area with the people empowered to hire country and western talent. "They're beginning to discern between the talented and non-talented country artists," Allison says. "For the first time these people have a little inkling that country and western artists have talent which they can use."

Allison thinks today it's more difficult for the country artist to get started. Years ago he could get by by imitating Ernest Tubb, he says. "It's different now," he reports. "The country exposure in the past has not given the correct image of the country artist."

### C&W Is "In"

Years ago it wasn't "sociable to like country music." Now digging country music is the thing with the college kids, who enjoy anything which gives them a chance for intellectual discussion, Allison believes.

"Country music fostered the folk craze," Allison related, "just like it set up the Elvis and rock 'n' roll crazes." Most harmonies today come from country songs, the songwriter who has penned over 100 titles says. "Very few folk artists portray the pure folk musician," Allison believes. "They may put on their button down collar shirts but they're playing country music whether they realize it or not. Flatt and Scruggs are the rage of the coffee

house set because their music is as pure today as when it was first sung. This gives the college kids something they can apply an intellectual approach to and study."

Allison feels that TV shows like the Jimmy Show outing, the Tennessee Ernie Ford daytimer and the Sunday Ed Sullivan show are all presenting the right country image by presenting authentic country artists.

### Selling Pop

He says country people are selling in the pop market for the first time and cites Jim Reeves, Marty Robbins, Jimmy Dean and Buck Owens as prime examples. "The country showmen are being discovered for the first time also," he adds. Vocalist-comic-guitarist Roy Clark recently broke up the audience on the Jimmy Dean Show, Allison pointed out. "Roger Miller was always contained in the country field until he went on national TV. Buck Owens is the best around. He infiltrates the popular charts because he's got so many fans. Yet he sings pure country music and he may rejuvenate the pure country field."

The former country producer at Liberty Records, Allison wrote and produced in association with the Country Music Association presentations given before the Executive Sales Club of New York, the Auto Club in Detroit and the Nashville Chamber of Commerce.

Allison feels the show for New York advertising men helped create a favorable atmosphere which resulted in the Jimmy Dean show going on national evening TV. He says the "smoke still hasn't cleared in Detroit" where the advertising people are considering using country artists. In Nashville, the Chamber of Commerce donated ground for a country museum and hall of fame and is currently collecting funds for its construction.

Over-all, Allison sees the country music business gaining new devotees all the time and the end is no where in sight.

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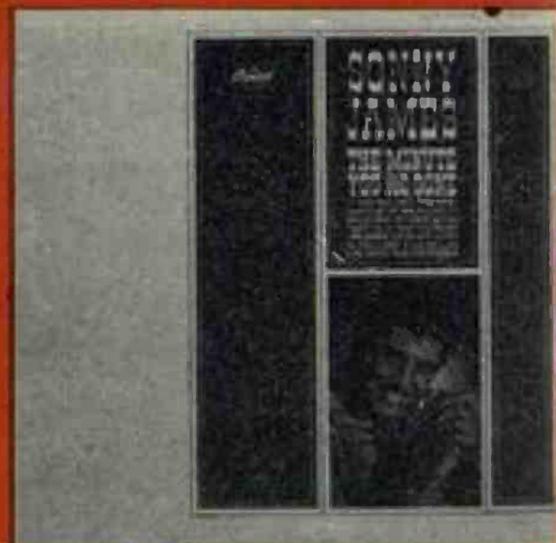
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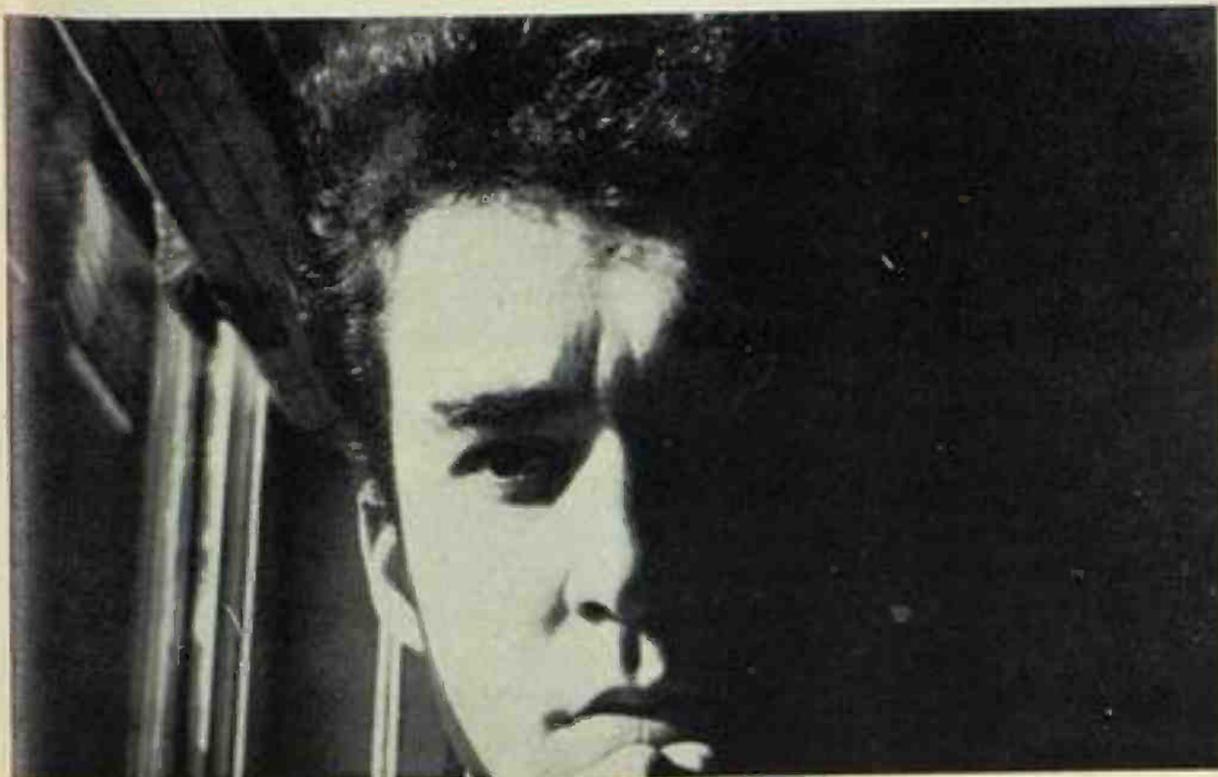
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# BRADLEY: *Assesses Influence of Country Music on Music World*

Country music, as an influence on the music business generally, is stronger than ever, according to Owen Bradley, head of the Decca Records Nashville operation.

"The Beatles have not injured country music in any way," Bradley declared. He added: "And as for the international aspect of country music, Jim Reeves and other artists recently—and Ernest Tubb years ago—have proven its power.

"I would say," Bradley remarked, "that if a country artist has the right appeal, there are no limits to what he can achieve in popularity and sales power."

The Decca recording executive agreed that the bedrock of the power of the country field was the country song. "The writer," Bradley said, "is the backbone . . . and when you get a country song that is right, it is right for the whole world rather than for just the country field."

Queried whether there was a shortage of good song material, Bradley remarked: "It's like goin' fishin' . . . Good material comes and goes. Some writers seem to be pointing for that real Big one and may miss a couple of moderate hits along the way . . . But I still come across very good material."

## CHET ATKINS:

### Country Field Is in Healthy Shape

Chet Atkins, chief of RCA Victor's Nashville operation and noted both as an a&r executive and artist, feels the country field is bigger and better than ever. Both male and female artists, Atkins said, are selling more records.

However, the country-pop type of record is somewhat down because of the market incursions made by the various British groups. As opposed to this, however, Atkins noted that in the various overseas markets, country artists are experiencing their best period ever.

Atkins said the greatest problem of any a&r executive is the finding of good material. In his view, this problem has eased off somewhat because Nashville now has many more writers than in years past.

## GREAT ARTISTS—GREAT NEW SOUND IN COUNTRY & WESTERN MUSIC



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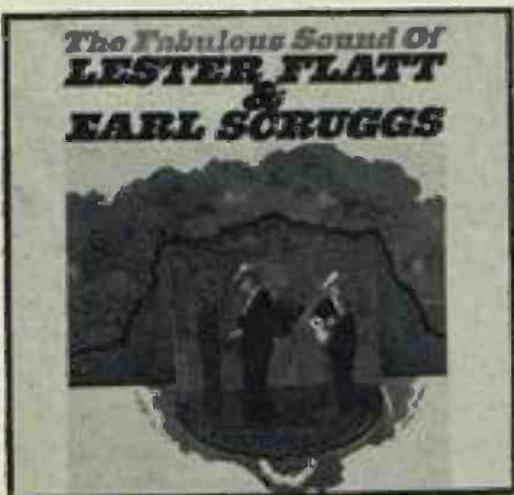
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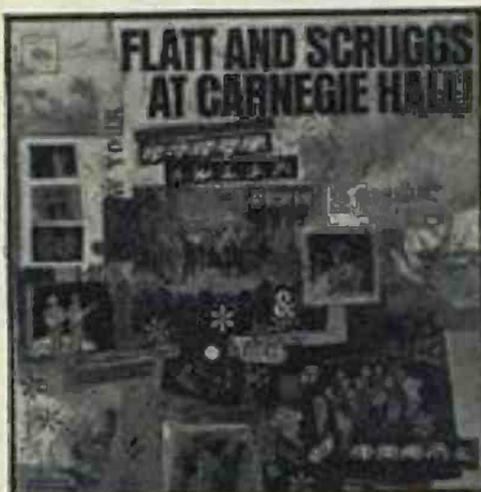
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## Neal Books Major Country Artists

The Bob Neal Agency, headed by Bob Neal, books some of the biggest artists in the business—including George Jones, Charlie Louvin, Marion Worth, Merle Kilgore, Claude King, Melba Montgomery and many others. Neal himself brings to his agency a wealth of experience in radio, management, booking, retailing and artist relations—all of which spells know-how.

From 1942 through 1956, Neal functioned on WMPS, Memphis, in many capacities—including newsman, announcer, assistant manager. During these years he also produced country shows and ran the Bob Neal Record Shop.

It was in 1954 that Neal met Presley and for the coming year helped manage and book Elvis.

Neal relates that in Presley's initial years many resented him as not true "country". Yet when audiences saw him in a show they demanded his records. Leading country artists soon found that it was impossible to try and follow Presley's act.

Neal notes that Presley had always been interested in the blues and gospel fields, and at one point in his

early years he considered joining the Junior Blackwoods singing group.

After his year with Presley, Neal turned over the complete management of the artist to Col. Tom Parker, who had been working with Presley during this same period. In 1956, Neal opened his own agency in Memphis—handling Johnny Cash, Carl Perkins, Roy Orbison and Warren Smith. These artists—many will recall—got their start on the Sun label—the same label that started Presley.

In a brief period, Cash became a big artist and Neal devoted all of his time to him—moving to California with him too. In 1960, Neal moved to Shreveport, La., and resumed radio work. In 1962 he went to Nashville where he spent a year with the Wilburn Brothers at their Wil-Helm Agency. In 1963 he opened the Bob Neal agency.

Neal expects his billings during 1964 will double his gross in 1963.

Neal feels there is a tremendous future in country music; and that record-breaking audiences indicate the growing acceptance for country artists.

## Key Has Faith in Country Music Future

"A booking agency," says Jimmy Key, head of the Jimmy Key Talent Agency, "must build buyers . . . We are doing that, and we have great faith in the future of country music." He added, "In the next 10 years Nashville's music industry will grow tremendously."

Key started in the country field as a fiddler and guitarist. That was in Alabama in 1951. He also served stints as disk jockey and radio entertainer, columnist, radio time salesman, etc. Today, Jimmy says that he is "happier than ever with his activity as an agent."

Key's philosophy is to merchandise all his artists, and to select the artists he wants. He has set up music publishing firms and producing firms to earn additional income both for his

own operation and his artists. The talent agency owns the Newkeys Publishing firm, the Rice label, and the Circle Dot Publishing firm. The purpose of Rice Records, Key points out, is to expose new artists and aid in their promotion. In brief, Key does not conceive of the record business as an end in itself, but rather as an exploitation medium for his clients.

Artists today, according to Key, demand professional guidance. "They are more business-minded than they used to be . . . and this is good for the industry," he said.

Artists booked by Key include Jimmy Newman, Dave Dudley, Billy Walker, Linda Manning, Ralph Emory, David Price, George Kent, Buddy Meredith, Bobby Dyson and Lattie Moehler.

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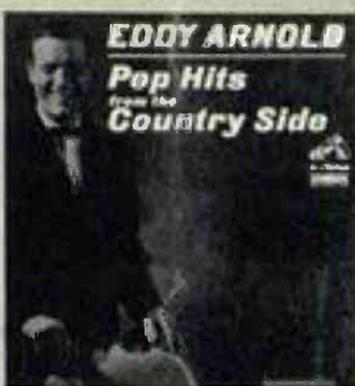


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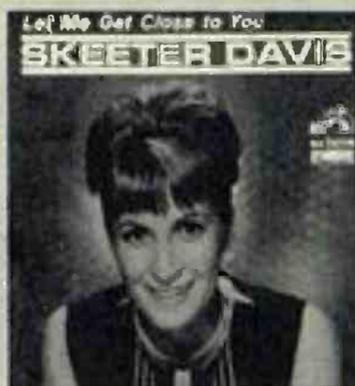
Eddy sings songs that were favorites with country music fans before becoming national pop hits. You'll hear some fine vocalizing as Eddy does "I Can't Help It (If I'm Still in Love with You)," "Faded Love," "Oh, Lonesome Me," "Half As Much," "Your Cheatin' Heart," 7 others. LPM/LSP-2951.



Hank doesn't sing on this one; but joins Chet on guitar as they both play some favorite country tunes. They do "Indian Love Call," "Beautiful Dreamer," "Sonny Boy," "Vaya con Dios," "In an Old Dutch Garden (By an Old Dutch Mill)," 7 others. LPM/LSP-2952.



Top-hotch material by one of the best gal singers in the business, some of it familiar, all of it sure to click with Skeeter's fans. The tunes include "Let Me Get Close to You," "My Happiness," "Gonna Get Along Without You Now," "Ladder of Success," 8 others. LPM/LSP-2980.



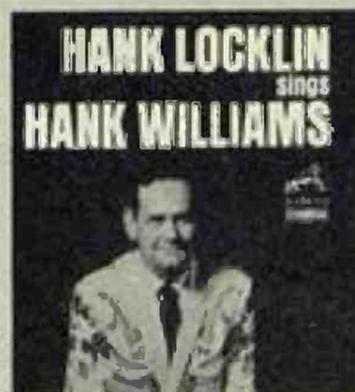
This album is one of George's best to date. It's geared for teens but should make it big with the older set too. The title tune made the country charts and is accompanied by the hit, "A Rose and a Baby Ruth," plus "If You Want Me To," "Candy Apple Red," and 9 others. LPM/LSP-2972.



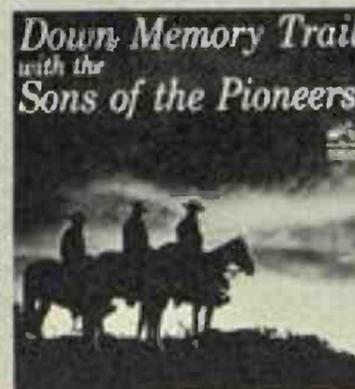
An exciting new first album by a young singer who's really going places — and fast. Contains many of Norma Jean's biggest hits: the provocative title tune plus "Unloved, Unwanted," "Lonesome Number One," "Why?" and nine more. LPM/LSP-2961.



This album of songs made famous by Hank Williams is timed just right to tie in with the release of his film biography. Hank Locklin does a fine job on "Your Cheatin' Heart," "Hey, Good Lookin'," "Jambalaya," "Cold, Cold Heart," "You Win Again," 7 others. LPM/LSP-2997.



Here's a real money-maker — an unbeatable combination of two favorites! The Sons of the Pioneers plus a collection of well-remembered tunes. Includes "Memories," "Bonaparte's Retreat," "Gone," "Sleepy Rio Grande," "Born to Lose," "Vaya con Dios," 6 others. LPM/LSP-2957.



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# HUBERT LONG

*See Country Music  
at Peak*

---

*Now big above  
Mason-Dixon Line*



Hubert Long, head of the talent agency bearing his name, is of the firm belief that the country field at the present time is at the height of its prestige and influence. The well-known packager and talent manager pointed to the tremendous grosses being racked up by packages in major metropolitan markets North of the Mason-Dixon line as indicative of this view. The Kroger food chain, Long points out, is typical of large companies which stage large country packages in such areas as Detroit, Indianapolis, Cleveland, Columbus, Pittsburgh, St. Louis and other markets.

"Wherever there are people, they want country and western shows—provided the shows are packaged right," Long stated.

Long added that in these big metropolitan markets, tickets to the packaged shows sell for as high as \$3.50. "And these high-priced tickets are the first ones which sell out," Long said, adding, "this amounts to lush business."

As an example of how lush the grosses can be, Long noted that one of his packages, which played April 5 at Cobo Hall, Detroit, grossed \$40,000 for a one day show. The occasion was a tie-in with the Kroger food chain.

Promoter Marshall Roland, of WQIK, Jacksonville, uses several of Long's packages annually, and some of his grosses are as high as \$23,000—such as the figure achieved last April on the occasion of his station's anniversary party.

Long notes that in the big packages which play northern markets, he uses about 10 acts, of which six are big names. The top ticket prices of \$3.50, which is about one dollar higher than the regular package show admission in other parts of the country, is justified by the extra talent cost.

Big promoters using shows of this type, in addition to the aforementioned Marshall Roland, include Phil Simon of Grand Rapids, Mich., a user of seven or eight packages a year in key cities of his area; Dick Blake, of Indianapolis; Bob Martin, Tampa; Jim Brooker, Miami; Paul Buck and Bill Waugh, of Charlotte, N.C.

"It has been a fantastic year—our biggest to date—," Long notes. "Country music knows no boundaries any more," he adds. It has become a powerful force not only on the American scene, but also on the international level. In Japan, for instance, the artists mimic the leading American country artists.

The acceptance of country music and country artists overseas, according to Long, has gained momentum in the past 18 months, and this acceptance is a fact both in Europe and in the Orient.

The Long stable of talent includes such artists as Chet Atkins, Bill Anderson, Ferlin Husky, Ray Price, Skeet Davis, Roy Drusky, The Carter Family, The Browns, Tompall and the Glaser Bros., Leroy Van Dyke, Del Reeves, Mel Tillis, Connie Smith, Simon Crum, Gordon Terry and others.

Long, of course, is also in the publishing business with Moss Rose Publications.

As a final and important example of how strongly country music has taken over the nation, Long points out that c&w has now reached the White House. Ferlin Husky and his band, Long stated, have been set for a series of appearances tying in with the election campaign of President Lyndon B. Johnson. Similarly, Long noted, Marty Robbins was doing some campaigning for Senator Barry B. Goldwater's election campaign. Long averred that heretofore country artists had often been used in gubernatorial and other election campaigns, but never in a Presidential campaign.



# HANK THOMPSON

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A NEW CHRISTMAS ALBUM

**"IT'S CHRISTMAS TIME"**

HANK THOMPSON WAS SEEN THIS PAST SEASON ON . . . THE JIMMY DEAN SHOW, ABC-TV JOHNNY CARSON TONIGHT SHOW, NBC-TV



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AND

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**"HAPPY TO BE UNHAPPY"**

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# Pamper's Hal Smith Comes Close To Typical Publisher Example

## Began as Fiddler

Hal left his native Birmingham in 1943 for Nashville, where he caught on as a fiddler with the Pee Wee King band, then working the "Grand Ole Opry" on a weekly basis.

After a decade with top country bands and acts, Smith signed Carl Smith (no relation), a country singing artist, to a personal management contract.

The arrangement lasted for only a year, but by 1955 Smith began amassing a talent roster which included the late Jim Reeves, Ernest Tubb, Ray Price, Buck Owens, Skeeter Davis, George Jones, and Jimmy Newman. All these artists worked the "Opry" and toured the U.S. and Canada.

## Enters Publishing

When Nashville began to blossom as a recording center in the late 1950's, Smith formed his first pub-

lishing firm, Gaylord Music. A year later he founded his present firm, Pamper Music.

Since it was formed in 1959, Pamper has won some 25 awards.

Pamper writers have included Harland Howard ("I Fall to Pieces"), Hank Cochran ("A Little Bitty Tear"), Willy Nelson ("Funny"), and Helen Carter ("What Am I Supposed to Do"). Harland Howard's "Busted," recorded by Ray Charles, won a major BMI award in 1963. About half of the songs published by Pamper are recorded pop style and are geared for the pop record audience.

Music is a hobby as well as a business for Smith. His wife Velma is a top rhythm guitarist and is used on many of the big Nashville recording sessions. Smith is a board member of the Country Music Association. CMA activities keep him and a number of other music personalities in Nashville on the move in their untiring efforts

to promote a more effective image for country music. A herd of black angus steers on Smith's farm provides an additional outlet for his management skills. While there's no such thing as a typical country music publisher, Nashville's Hal Smith, 41-year-old head of Pamper Music, probably comes closest to the norm. Smith also heads Hal Smith Artist Productions, a talent bureau, and runs various other enterprises. They're all listed on his RFD mailbox in a homey farmhouse a few miles from Nashville. His story is like that of many other Nashville publishers. His father was a musician and a music teacher. Smith, who does not read music, began playing professionally as a 16-year-old with the Delmore Brothers. Unable to read music, he had to feel the song. Hence his early jobs involved the use of head arrangements, still a favorite technique for many Nashville singles.

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## Personal Service Key to Agency Success

The Denny-Moeller Talent agency revolves around the know-how of one man. He is Walter Ernest Moeller, known since his high school basketball days as Lucky.

Lucky Moeller spent his early years as a bank executive in Oklahoma City, becoming vice-president of a bank. In 1943 he quit that to manage a night club he had acquired. Soon thereafter he bought a ballroom too, and subsequently managed Bob Wills and Hank Thompson.

By 1954 Lucky was handling such artists as Red Sovine and Webb Pierce, and at their insistence he moved to Nashville. He then started to handle all talent on the Red Foley TV show, originating in Springfield.

Lucky and the late Jim Denny formed their partnership in 1957, and the agency since then has grown to be the largest booking organization in the country field. It is estimated that

annual bookings are in excess of \$2,000,000.

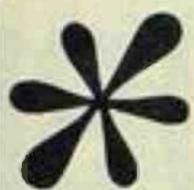
He feels the agency's success is predicated upon personal service—that is—putting the right artist in the right show. A constant study is carried on so as to obtain information on audience acceptance of different artists all over the nation. Moeller claims that country artists can appear anywhere and make money—but peculiarities must be taken into account. This extra service makes the agency more proficient.

Important factors are a knowledge of what grosses may be expected in different cities and towns at different seasons of the year. Also, what funds should be allocated to advertising and publicity, and in what media. Lucky points out that if the promoters or buyers of talent make money, they will book additional shows, and in this way the city becomes established as a good location for the entire country field.

Moeller says, however: "You must always be on the watch for poor promoters, since a bad show hurts the entire industry within a 200 mile area . . . and hurts future shows."

"Today", Moeller adds, "there is more sincerity in the talent business than in other phases of the music business . . . and there is a great future in it for the type of ethical agencies which we fortunately have in Nashville."

The Denny-Moeller agency handles such noted artists as Webb Pierce, Minnie Pearl, Carl Smith, Hank Snow, Kitty Wells, Jimmy Dean, Lefty Frizzell, Jimmy Dickens, Granpa Jones, Stonewall Jackson, Carl and Pearl Butler, Bobby Bare, Porter Wagoner, Johnny Wright, Red Sovine, Carl Perkins, Billy Walker, Justin Tubb, Duke of Paducah, Willis Brothers, Norma Jeans, Bill Phillips, Dottie West, Archie Campbell and Cousin Jody.



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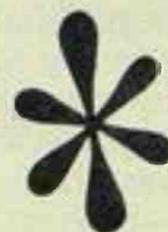
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GOTTA TRAVEL ON DL74542



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# COUNTRY MUSIC INTERNATIONAL

While country music is in the American idiom and primarily Nashville based, its acceptance has been international and its influence of music from many lands has been considerable. The following stories chart the progress of country music throughout the world.

## Country Music: The Basic Music of Canada

By **HAROLD MOON**  
BMI Canada

Country music has long been the basic music of Canada and its recognition as such probably happened in Canada well before country music gained this same recognition in the United States. Whether it be in English or French Canada, almost every locality in the country long had its own country performers and favorites who equally shared the loyalty of the respective regions with the touring groups, both Canadian and American, that played one-night engagements throughout Canada. The Canadian public and performers alike have always welcomed the touring American performers, and Canada has always been the prime international territory for these U. S. artists and musicians.

Until very recently, Canada has not had a music trade paper, but if it had, it is rather interesting to conjecture how much internationally better known many of these Canadian country artists might have been. The widespread fallacy has grown in the U. S. A. with those who have thought that Canadian tastes and preferences were identical to those reflected in U. S. popularity charts and polls. This fallacy becomes quickly obvious when any interested research takes place. It may be surprising south of the border that several U. S. singers and performers rate much higher in Canada than they do in their native land, a fact that many Canadian talent buyers have used to their own advantage and will point out to anyone interested.

Additionally, many Canadian country performers have their strong loyalties and real star stature in their regional territories. Since they are generally unknown and seldom booked by the U. S. talent offices, the opportunities of exposure in other parts of Canada or in the United States are precluded them. This, to a large degree, explains the nub of their basic problem. Those who have made it their business to find out have learned that there is top-flight Canadian talent that could have national and international stature in every one of Canada's 10 provinces. Unfortunately, these people are not in the talent booking business, and for the most part are songwriters and music publishers. Since the U. S. talent offices usually wait for talent to find them, rather than searching it out, at least in this part of North America, this worthwhile Canadian talent is isolated, borderbound and often overlooked!

Naturally record companies, be they Canadian or American, gear themselves for national sales, so that these Canadian regional stars find their isolation compounded by the fact that in many cases they are unrecorded, at least on any regular basis, and so do not get needed air or dealer exposure that would help them to break out nationally or internationally.

The foregoing situation is fairly historic one in Canada, but it has been slowly and slightly improving. Some touring U. S. performers have caught certain of the Canadian regional stars

and have begun to mention them where it matters—to their bookers, managers and recording officials.

Too, the Country Music Association has always been an international organization and since its inception has had Canadian members, and here again, the knowledge of these active, capable Canadian performers is beginning to be heard beyond their own immediate areas and outside of Canada.

### Breakthrough?

Guest appearances on Canadian network television shows is now providing national exposure and helping broaden the professional horizons for some of these Canadian artists, but a lot more must be expected of the future. Expectations are that the 1964-1965 season may well be the breakthrough period for many of these regional Canadian country performers. If and when the American booking offices recognize the existing and available Canadian country artists and musicians and regularly include some of them in the packaged shows that they book throughout Canada and the U. S., this battle may well be won; and such progressive, open-minded U. S. A. talent houses may indeed find that they have tapped a talent bonanza that will add to their coffers, and greatly increase their Canadian booking activities. North of the border, loyalties are usually unmentioned but nevertheless intense!

Every phase of country music was bigger and better in Canada in 1964 than ever before. Every sign points

## COUNTRY MUSIC INTERNATIONAL (cont'd)

that 1965 will again top these current activities. The last quarterly directors meeting (Aug. 5, 6, 7) of the Country Music Association was held in Canada. This was the third time that the prestige and stature of the powerful and important international trade organization has turned the spotlight on country music in Canada. The results have been quick to show themselves, and the Canadian country contingent aspires to play host to their trade association whenever future opportunities present themselves.

Coincidentally with the CMA's board meetings in Toronto, President Tex Ritter and his board and officers were the head table guests of the Radio and Television Executives Club for the second annual country music luncheon at which past President Connie B. Gay was the speaker. An impressive country show was provided by Bill Long and his group from CHCH-TV, Hamilton, Ont.; Diane Leigh, CTV Network, Toronto, and Carl Smith, Columbia Records, Nashville. This August luncheon caught the hotel serving staff and kitchen unaware with its over-capacity turnout

of advertising agency officials, broadcasting brass and entertainment executives. All in all, another important achievement for CMA and country music in Canada, and one that is already breaking new territory for country talent and tunes in this country.

On Aug. 1, radio Station CFOX went all country. Already an important and successful voice in the Greater Montreal area, CFOX is off to greater radio heights as it fills a long-felt void for country music in Canada's metropolis. It is confidently expected in trade circles that CFOX's success pattern will quickly follow the form chart established a year earlier when high-riding CFGM brought country music full time to metropolitan Toronto's radio listenership.

The fact that Canada's two largest cities now each have a successful full-time country station points up the difference between the North American living in Canada and the U. S. A. For a long time "country music has gone to town" in Canada whereas New York City, the U. S. metropolis, is still without a full-time country music station.

In Canada "country music" seems to denote that the music belongs to the whole country rather than having an exclusively bucolic connotation!

The Canadian sales of country music records are estimated to be better than 10 per cent greater in 1964 than the year previous!

Radio revenue generally is up better than 5 per cent and country music is sharing greater proportions than ever in radio programming!

Canadian TV continues to grow and here again country music is increasing its share of the TV programming!

This year two new network TV shows have been added to the three national TV network shows already riding high in Canada!

Personal appearances, one-nighters, night club engagements, have held or surpassed their previous high volume and at most of these the attendances in 1964 have been even better than before!

The past year has been a great year for country tunes and talent in Canada and 1965 looks even better!

### CFGM's C&W Promotion Uses Smart "In-Type" Tactics

**EXTREMISM IN DEFENSE OF  
COUNTRY MUSIC  
IS NO VICE"  
CFGM-1310**

By **KIT MORGAN**

Seeking to shatter the "strictly for the hicks" image of country music with sophisticated "in" type promotions, country music Station CFGM, Toronto, is running a month-long billboard campaign capitalizing on the international publicity given to that certain U. S. election campaign speech. "Extremism in defense of country music is no vice," proclaim 70 billboards, in blazing dayglo yellow and red letters on a black background.

Backing up the billboards on the air is the same message, and its companion-piece, "moderation in defense of country music is no virtue," voiced by top country music stars, who taped the promos while in town for engagements over the past few weeks. Local politicians and sports figures have also recorded the messages for use in the campaign.

In a long-shot bid for a real coup, the station has contacted Senator Goldwater's public relations staff to

request the Presidential candidate himself to tape the paraphrases for use on the air.

Cashing in on another current catch-phrase with the hip set, CFGM is offering membership in Country Music Anonymous, for people who dig the country sounds but are reluctant to admit it to pops, jazz or classics-loving friends. If the promotion catches on, the station will set up a panic number where counseling will be available for those who are struck by the urge to listen to country music, establish clinics for group therapy, and print car bumper stickers substituting CMA for the usual "Country Music" so that only other Country Music Anonymous members will recognize the driver's musical tastes.

#### Audience Survey

An audience composition study this spring showed that 35 per cent of CFGM's listeners have only elementary school education, but 29.5 per cent have attended universities. (Interestingly enough, CHFI, the good music station in the market, came up with only 30 per cent of its listeners in the upper educational bracket in the same study, topping the country music outlet by only a fraction.)

With both these groups well represented—the above average group which is confident enough in its above-averageness to admit its weakness for

## COUNTRY MUSIC INTERNATIONAL (cont'd)

country music, and the hard core country music devotees—the station is aiming its current promotions at the middle ground up-and-coming junior sophisticates.

"I think a chronic problem with all country music stations is the 'hick' image of the music and its fans," says CFGM President John Graham. "Country music has a wider potential audience than even many of the coun-

try-oriented stations recognize, and though some stations are content to stay with only the typical country music fans, we're trying to attract new listeners from the group that has never listened to country music or those who like it but are reluctant to say so. We hope these promotions will make country music the thing to listen to."

## Country Music In Britain

By CHRIS WILLIAMS

In Britain, country music is still regarded as something of a specialist interest field. Its general popularity is expanding from a hard core of fans, but it is only accepted by the pop disk buying public to a limited extent. There have been exceptions to this—far and away the most notable being Jim Reeves.

The major influence on most of the current domestic disk stars remains rhythm and blues. This has been the situation since the drawing of the British big beat boom, early in 1963.

This doesn't mean that local country talent is scarce. There are many fine exponents of the style who continue to score in clubs, ballrooms and over the air. But country and western hit disk breakthroughs into the pop charts are rare.

### British C&W Talent

Leading British artists in the field include the Lorne Gibson Trio, the Malcolm Price Trio, Miki and Griff, Houston Wells and the Marksmen, the Strawberry Hill Boys, and Johnny Duncan and His Blue Grass Boys.

Country music received a big boost in 1962, when Frank Ifield hit the No. 1 spot with his million-selling "I Remember You," and continued to score with such disks as "Lovesick Blues," the Mills copyright which was one of Hank Williams' early big hits.

Perhaps the most flourishing aspect of British country music is to be found in the clubs. There has been a terrific upsurge in country and folk clubs—the two still go hand and hand in Britain. This can be traced directly back to the days of skiffle, when clubs mushroomed into existence. As the popularity of skiffle declined in the late 1950's, many clubs closed, others adapted to feature a more country-

oriented kind of music. This development has continued, and thrives in many major cities.

### U. S. the Source

Country disk releases in Britain originate almost entirely from American sources. All the major companies, and several small indies, have regular country releases.

Perhaps the only country-based artist to emerge here as a regular hit disk star in recent years was Jim Reeves. Although his early U. S. hits such as "He'll Have to Go" registered in the British charts, it was toward the end of the last year—at the height of the Liverpool boom—that he became established as a regular hit maker.

At the time of his death, Reeves was featured in the British charts with two disks simultaneously—"I Love You Because" and "I Won't Forget You."

Immediately following his death, sales of "I Won't Forget You" rocketed from 16,000 in the week prior to his death to a weekly total of more than 85,000.

During the same period, sales of "I Love You Because" soared from 10,000 to 45,000.

### Reeves' LP's

Within weeks, no less than seven Jim Reeves LP's figured in the album chart compiled by Record Retailer, the leading record dealer's trade publication in Britain.

Reeves died without fulfilling one of his prime ambitions—to make a concert tour of Britain. Details were in the process of being franchised, and it was hoped that the tour would take place in late 1964 or early 1965.

He had, in fact, visited Britain several times, had mimed to his records on promotional TV appearances, and toured clubs in Ireland.



Andre de Vekey, left, Billboard's European director, talks country music with the late Jim Reeves.

Philip Solomon, promoter and music publisher, has played a large part in furthering the popularity of country music in Britain, by bringing over Jim Reeves and Hank Locklin for promotional work, appearances in Ireland, and at U. S. bases. He believes that there is still a big chance for country and western here.

He says: "I'm sure that its popularity will grow. Jim Reeves proved that there is a market in Britain, and I feel confident that pop-country music in particular will emerge as a strong disk-selling force."

Murray Kash, Canadian-born disk jockey with a weekly lunch time disk show over BBC radio, is one of the most influential voices speaking out for country music.

"The popularity of country music is undoubtedly growing," he says. "The change has been marked over the past six months.

"In the past there was a vicious circle—virtually no air time, therefore few disk releases because the companies were dubious of its commercial potential, and so only specialist interest.

"Now the situation is improved immensely—and I can't help wondering how much the 'Beverly Hillbillies' has influenced it.

"Strange as it may seem, this show, which has drawn top viewing ratings in Britain since screening began, brought true Blue Grass music into British homes for the first time in many cases.

"I believe that this may well be helping to sway the scale a little, though I qualify this by saying that undoubtedly the biggest and most obvious single boost for country music was the huge British success of Jim Reeves," which has so far shown no signs of abating since his death.

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Left: Jim Reeves, Floyd Cramer and Chet Atkins in Rome.

Above: Jim Reeves (greeting the audience) pictured in Njaardhallen concert — and sportshall in Oslo, Norway during the concert given here April 17th, 1964. Left Anita Kerr and two of her singers, next to them one of the German musicians playing on the Scandinavian tour, to the right Bobby Bare.

Right: Jim Reeves and the Blue Boys inside the Coliseum in Rome.



## C&W Unifies World's Musical

By JIM REEVES

This story by Jim Reeves on the internationalization of country music is quite conceivably the last piece he ever wrote, for his untimely death in a plane crash occurred on Friday, July 28, shortly after the article was mailed to Billboard.

Few artists have been as literate as Reeves about the status of country music internationally, and rarely has anyone so adequately expressed the challenge facing the country artist and the record manufacturer.

Reeves' own career in a sense paralleled the growth of the c&w field; for although he was country-based as an artist, he achieved the broadest popular recognition. In other words: by dedication to his heritage, by expanding his talent within the country idiom, did he become great enough to appeal to pop music lovers all over the world. And in this way did he prove the validity of c&w as a musical genre of broad appeal.

Along with jet travel and telstar, there is something else that has contributed in bringing the people of the entire world closer together. This has been the internationalization of music, especially the simple, sincere, straightforward country and western tunes. I have been aware of the gigantic world-wide growth of country and western music for some five years through correspondence with fans around the globe; however, my first personal contact with our fans outside the U. S. came in 1962 when, along with Chet Atkins, Floyd Cramer and the Blue Boys, I visited South Africa. This story has already been told in our trade magazine; however, I would like to repeat that we were met in Johannesburg by many thousands of people who were there to thank us for bringing to them in person the sounds that they had listened to and enjoyed on records for some time. I saw a repeat of this sincere and enthusiastic acceptance some 10 months later when I returned to South Africa for the filming of a motion picture.

### Disk Availability a Key

Nearly all country and western artists would be accepted and welcomed in almost any country of the world; however, their popularity and record sales could be magnified tenfold should their respective recording companies become interested enough in these



Left: Jim Reeves and a Young fan, Deidre Van Niekerk, in Bloemfontein, South Africa.

Above: Jim Reeves and the Blue Boys embarking for Europe.

Right: Jim Reeves, performing in Nashville at Centennial Park with the Nashville Symphony Orchestra.



## Heritage--Jim Reeves

artists to make their recordings readily available throughout the world. Kenya is no different from New Jersey with respect to music. Neither is South Africa different from Texas in this respect. The people there want, search for and buy our recordings whenever they are able to find them. In several countries around the world, there are clubs made up of country and western music fans who make tape recordings of their libraries and lend them to their friends so they might enjoy the works of their favorite artists. I know of clubs around the world where country and western fans have monthly meetings so that they might trade stories about their favorite stars.

In April 1964, RCA Victor, with the help of their International department and interested parties throughout Europe and Scandinavia, co-ordinated a tour by the following artists: Chet Atkins, Bobby Bare, the Anita Kerr Singers, the Blue Boys and Jim Reeves. On our visits to Berlin, Hamburg, Oslo, Stockholm, Copenhagen, Vienna and other cities throughout these countries, our receptions were overwhelming. We received flowers, standing ovations, friendly handshakes and a genuine interest in country and western music and the people who make it.

### C&W a Cultural Export

Our State Department has sent and continues to send jazz groups to all parts of the world, including

Communist countries. Let us not forget the Polish or the Russian farmer, the rancher in Argentina, the cowboy in Australia. The simple folk around the world need country and western music. Country and western music has never failed to fulfill its mission—to make people happy.

Yes, there is money to be made in country and western music outside the United States, lots of money, but equally important is the fact that there is a chance to solidify a friendship between the U. S. and other countries throughout the world through country and western music. A country boy strumming a guitar and singing a story in which an American and a Russian share a common interest will do more to ease tension between the U. S. A. and the USSR than all the threats and counterthreats of the past decade.

We in country and western music are offered a great chance and a great challenge. I feel the greatest challenge lies with the recording companies who must insist that their artists have a chance everywhere. There is also the challenge to the artist to visit other countries and to sing as we've never sung before, to be congenial, warm and friendly. This is what most people throughout the world think of the country and western entertainer.

Remember, as the world grows smaller country and western music gets bigger.

## C&W Popularity Soars In Germany

BONN—When CBS Germany decided to produce a disk with Marika Kilius, the Olympic ice skating champion, CBS's General Manager Bernhard Mikulski shrewdly selected a Western title for Marika's disk debut.

"Wenn die Cowboys traumen"—"When Cowboys Dream"—was written at Mikulski's order by a German songwriter, and although it was the skating star's first singing effort, the disk was a hit.

The success of the Kilius disk illustrates the soaring popularity of country and western music in Germany—and the trend toward national production of c&w by the Germans.

Most of the c&w played in this country is pure Nashville, but more and more German singers of c&w product are appearing, and more of what they sing was written west of the Rhine.

### Big C&W Sales

For example, the hottest c&w disk in West Germany at midsummer was a German title, "Oh My Darling Caroline," sung by the German male vocalist Ronny. Teldec, the No. 1 c&w diskery in this country, reports that the Ronny "Caroline" title sold 500,000 pressings—colossal for this country. Teldec has brought out another Teutonic c&w title, "Kein Gold im Blue River"—"There's No Gold in Blue River."

For Teldec, c&w is good business: c&w disk sales in the first half of 1964 spurted 70 per cent over sales for the same period in 1963. This surge was assisted by the tour of Germany of the RCA Victor Nashville group, including Chet Atkins, Jim Reeves, Bobby Bare, Anita Kerr and her singers.

In every German city, the Nashville group played to capacity crowds; in Munich, for example, the 5,000-capacity auditorium was sold out. Teldec rates as other especial c&w favorites with German fans Hank Locklin, George Hamilton IV, Eddy Arnold, John D. Loudermilk, Hank Snow, Jimmy Driftwood, Don Gibson,

Montana Slim, Porter Wagoner and the Sons of the Pioneers.

West Germany's ZDF (Second) TV network carried three programs on the Nashville group's tour.

Philips reports that it produced and sold 30 per cent more c&w and the German equivalent in the first half of 1964. Philips is following the trend toward nationalizing c&w — Chris Reinhard sings "Bald blueht der Mohn in Kentucky," and Rolf Simson twangs a Teufonic banjo in "Gruen war das Tal"—"Green Was the Valley."

Electrola reports steady sales of c&w, and the Cologne diskery is importing considerable U. S. product. Titles include "The Best of Hank Thompson," "The Hits of Ferlin Husky," "Roy Acuff," Ernie Ford's "Long, Long Ago," "The Best of Jean Shepard," and "Buck Owens Sings Tommy Collins."

German radio stations are playing more c&w than ever before. To the horror of the Bach-Brahms-Beethoven set, German stations now broadcast solid c&w programs, and the stations are under pressure to expand Western music.

Roots of the c&w boom in Germany are embedded in the Karl May Western stories. Karl May, a Teutonic James Fenimore Cooper, was a fabulously successful author of books about the U. S., Old West and American Indians, despite the fact that May never ventured farther west than the Rhine. Nevertheless, his books are still treasured as classics, and a German film company has made several Karl May stories into box office hits. They are filmed in the "Wild West" of Yugoslavia's Adriatic coast with two authentic Hollywood gunslingers, in starring roles—Lex Barker and Stewart Granger.

Two disks have been made from Karl May films, "The Treasure of Silver Lake" and "Old Shatterhand Melodies." The West Berlin radio station RIAS gave "Shatterhand" top 10 billing.

The German c&w surge undoubtedly gains some of its momentum from the tremendous popularity of country and western music among the U. S. Armed forces in Europe. The Armed Forces Network's c&w programs occupy about 35 per cent of programming, and network officials are under constant pressure to expand c&w exposure.

### C&W Big at PX

The post exchange has a similar problem of meeting almost literal insatiable demand. Sales of c&w account for well over 70 per cent of pop music sales, and PX music sales officials say their problem is not selling but procuring. Nashville isn't producing enough to meet the PX's demand.

In this connection, PX music procurement executives are counseling would-be music composers and lyricists to investigate the country music field. One executive observed, "If I were a young fellow wanting to compose music, I would turn my back on Tin Pan Alley and set my sights on Nashville. There just isn't enough good country music to meet the demand by our people over here."

The presence of the U. S. forces in Europe has had enormous promotional value for Nashville music. As was true for the RCA Victor Nashville tour of Europe, and as is true for all of the numerous other c&w groups touring the Continent, the standard procedure is for c&w artists to play at U. S. military installations in Britain, France, Italy, and West Germany.

This huge audience (there are half a million U. S. servicemen and their families stationed in Europe) makes any c&w tour of Europe an automatic financial success, irrespective of European audiences. In fact, however, Europeans flock to the c&w groups' appearances.

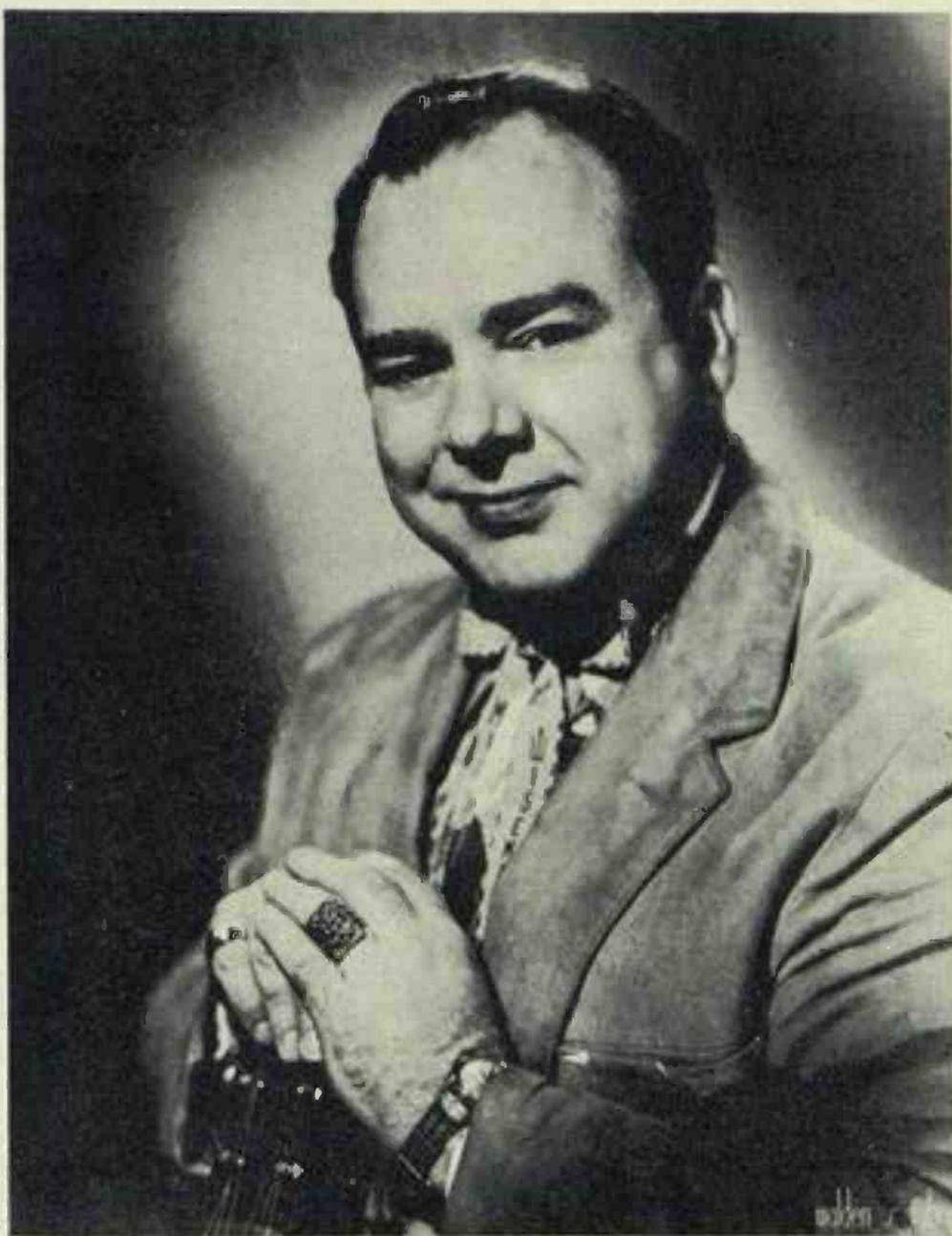
By the same token, the U. S. Armed Forces Network (AFN) is a tremendous promotional force for c&w AFN, which in theory serves only U. S. military personnel, has an eavesdropping audience of 50 million Europeans extending from the Bay of Biscay to Norway. They listen in the main to AFN's music and, in the process, they become c&w fans.

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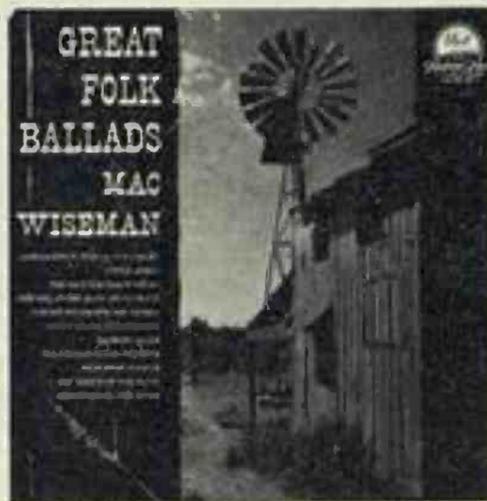
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Slim Dusty, left, and Reg Lindsay, Australia's leading country artists, are both under contract to E.M.I. (Australia). Dusty's biggest hit, "The Pub With No Beer," racked up sales of more than 160,000 copies and is still on the best seller list. Lindsay's biggest hit, "Geisha Girl," was released in 1937 and is still selling.



## Australian C&W Influence Traces Back to the Era of Vernon Dalhart, Jimmie Rodgers

By **GEORGE HILDER**

The history of c&w music in Australia goes right back to the first records, back as far as 1923 when we had "It Ain't Gonna Rain No More." Then we had Vernon Dalhart's records made under his own name and many aliases. The late Jimmie Rodgers was one of the strongest forces in c&w music in the late 20's and the early 30's until his death in 1933. During the second world war records were in short supply and the few Australian artists who had begun recording from 1938 onward were very eagerly sought after. After the war, records once again became available in quantity and variety to the thousands of fans.

One of the main factors in the promotion of c&w music in Australia has been the radio session. Programs on radio have mostly been composed of listeners' requests and have been conducted by a staff announcer who may or may not be a c&w follower. One of the few exceptions to this rule has been Reg Lindsay, who has conducted his own c&w deejay shows on radio constantly for several years.

EMI's catalog of country material is without doubt the biggest in Australia. However, with the forming of new companies over the last few years, we now have W&G, Festival, Philips, Coronet, and other companies releasing a great deal of material from c&w artists. The local c&w artist has been very strong in Australia for many years and local artists have outsold imported releases by 10 to one. How-

ever, overseas artists who have bridged the gap from country to pop have had very good sales.

### C&W Live Shows

There have been c&w shows on tour here for some 28 years or more and presently up to five c&w shows are touring the year-round with a cast of several well-known recording stars. The largest of these would be the Reg Lindsay Show, which employs up to 10 top record stars on tour and about 30 on big shows in the cities. Others are Rick and Thel Show, Slim Dusty Show and Buddy Williams Show. These shows are presented in theaters and town halls. The Le Garde Twins are showing on show-grounds and in halls also. Most of the shows on long-term tours have an advance road manager who remains ahead of the show at all times, booking and arranging the itinerary. About the only time some of these shows visit the city of Sydney or the city of Melbourne is to record once or twice a year. These cities, by the way, are the only headquarters of the recording companies.

### Modes of Operation

There are two main avenues to follow in the c&w field of exploitation for a singer. Several are their own manager-promoters and tour almost the full year doing one-night stands. The whole show travels in large caravans or house trailers. The other c&w singers do part-time touring and spend the rest of the time doing shows in the main cities, TV, night clubs, etc.

There are several part-time country singers who hold a regular work job in the day and appear at nearby shows at night. In Australia, there is a distinct difference between the real c&w disk jockey and the spinner of country records. Most of the radio stations just use a regular station staff man to spin the disks, which are mostly requests. However, c&w recording artist Reg Lindsay has been a regular c&w deejay for several years, doing both live broadcasts and remote shows, which come from mobile equipment he takes on tour. There are over a hundred commercial radio stations in Australia and most program some c&w music or have regular disk request programs. The most requested Australian artists are Reg Lindsay, Kevin Shegog, Slim Dusty, Tex Morton. Most requested U. S. artists are Hank Snow, Jim Reeves, Don Gibson, Marty Robbins, Ned Miller, Jean Shepard and Hank Williams.

Television as yet has not looked at c&w with interest. At the time of writing, Australia has one c&w TV show and this is laced with folk singers. It has taken six years to get a local c&w show on the screen although there have been two imported shows viewed in that time. All c&w shows have been very popular with the viewing public. Most of the top c&w recording stars have appeared regularly on the top television variety programs. Names include Reg Lindsay, Slim Dusty, Tim McNamara, Kevin Shegog, LeGarde Twins, and Johnny Ashcroft.



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## Don Pierce Analyzes Spread Of C&W Among European and Asian Audiences

By DON PIERCE

President, Starday Records

The appetite for c&w music by Europeans and Asians began with World War II when American soldiers took with them overseas their taste for American c&w music.

During the war, the "Grand Ole Opry" was one of the most popular programs beamed to the troops. The sincerity and the excitement of the "Opry" had its effect on people of all languages and cultures, despite language barriers.

However, when the people in England and Europe and other countries developed an interest in country music and tried to buy country records, they found none available.

The fans turned to the American mail-order record shops such as Jimmie Skinner Music Center in Cincinnati, Ernest Tubb Record Shop, Nashville and Randy Blake's mail-order operation in Chicago. Individual soldiers and fans would often order more than \$100 at retail at a time from these firms!

### C&W Clubs

The next development was the formation of Country Music Appreciation Clubs in foreign countries. Several country music magazines appeared including Hillbilly, published by Chuck Steiner of Basle, Switzerland; Country and Western put out by



Japanese Bluegrass Band At a Teahouse in Tokyo

George Hazell and Dave Barnes of England, and Hayride by B. W. Schippen of Holland.

As the demand for records overseas grew, U. S. firms exported some country and western records. Armed forces exchanges have been of great importance in distributing the c&w product with some exchange officers reporting that up to 80 per cent of their volume is in country music.

### Int'l Lease Deals

Master leasing deals have been closed in the last few years with English and European firms. From Starday Records catalog alone some 65 long-playing albums have been re-

leased in England.

A major problem that needs to be solved is that of personal appearances overseas. Many times country artists have obtained bookings overseas and then had to appear in business suits backed by foreign musicians.

The unique country music sound and color was lacking.

More and more country music stars are turning to the overseas markets as these problems are solved. Stars who have completed recent trips are Hank Snow, Roy Acuff, Carl Perkins, Marty Robbins and Jim Reeves, Anita Kerr, Chet Atkins and Bobby Bare.

## Elements of C&W Similar To Norway's Native Music

By ESPEN ERICKSEN

American country and western music has long been present in Norway, and from time to time somebody breaks through and has a big hit. The reason, it is believed, is that c&w music has many elements also found in our native pop music.

Rolv Wesenlund, the a&r man who just left Norsk Phonogram to move over to Arne Bendiksen, told Billboard:

"It is my firm belief that Norway is one of the few countries that has always sold c&w records, regardless of what's the latest fashion in pops. In this country, we, of course, sell everything that's hot in other countries, but besides that we also sell c&w music and have done so for many years.

Norwegian record industry leaders feel that c&w music is the only kind

of popular music that they can sell independently of the Top 10 music. They issue a c&w record and it sells and sells, in small amounts, during a long, long period. The disks seldom reach the hit parade, but nevertheless these records more than pay. Also, many Norwegian pop artists work in the same style, many without actually knowing that they are influenced by the American c&w music, but the fact remains that they have the same attitude to their music as American c&w artists have to theirs. Harald Pettersen is one of these who has been successful in a field that reminds one of c&w. On the other hand, many artists purposely sing in the established c&w way, like Arne Bendiksen, who has been successful singing like a Norwegian cowboy. The c&w music has a large and thankful crowd of followers here.

### Favorites

Among the American c&w artists popular in Norway, one reckons—besides Jim Reeves, who is outstandingly popular here—is the series of c&w artists that have sung for years. These include Hank Thompson, Hank Williams, Hank Snow, Bobby Bare and Chet Atkins, Marty Robbins, Carl Smith, Ray Price, Slim Whitman, Roger Miller ("Dang Me"), Buck Owens and Johnny Cash.

The Norwegian c&w sales never follow the American c&w hit parades. In fact, it is a common complaint here that the Norwegian diskeries never issue the c&w platters as quickly as desired, and many records topping American charts are not even issued at all here. Artists mistreated here in this way include Ernest Ashworth, George Jones and Bill Anderson.

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# Competition Among Performing Rights Societies

By Mike Gross

With more and more new writers and new publishing firms coming into the country & western field every year, the three performing rights societies have become highly competitive in their efforts to bring the new copyrights into their fold. BMI continues to pace the licensing field in Nashville but ASCAP is now entrenched there with an office a little more than a year old and early in January of 1964 SESAC opened a branch office to step up its drive into the c&w field.

Each in its own way is trying to make its pitch most attractive to the unaffiliated newcomers. BMI, which has the longest and closest relationship with the country music field recently attested to its belief in Nashville as the center of country music by moving its headquarters into a new building that cost an estimated \$200,000. It's a complex that's modern in respects and that serves as a country music showplace as well as an office holding the intricate mechanics necessary to a licensing organization.

The societies are also banking on personalities to win over writers and publishers who are undecided in which direction to go. The three organizations have chosen people to head their Nashville operations who have a long history of achievement and respect in the country field. BMI has Frances Preston, who is also a vice-president in the organization; ASCAP has Juanita Jones, and SESAC has Roy Drusky.

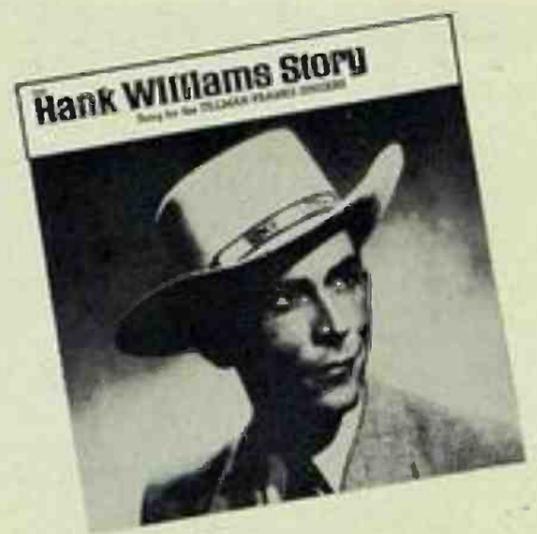
Their jobs, in addition to overseeing the over-all interests of its writers and/or publishers, is to help the newcomers determine in favor of their particular organization.

Each has an open-door policy and each attempts to explain the intricacies of its operation which includes the logging of radio and TV song performances, as well as performances in clubs, concerts, etc. Also, each society clues the young writer-publisher on its payoff system, an economical factor of interest to all.

## Overlaps Into Pop

The heightening of the performance rights societies' interest in country music can be credited to the fact that it is no longer limited to rural tastes. It has overlapped into the pop field making the copyrights and its creators more valuable than ever before.

An indication of how far-reaching is the Nashville-based operation is the area covered by BMI. It services 15 Southern states, has about 2,620 writers on its rolls and several hundred publishing firms. ASCAP, a comparative youngster in the territory, has about a dozen publishing firms handled through its Nashville office and SESAC too, counts about 12 publishers in its operation. Both ASCAP and SESAC have a long way to go to close in on BMI's lead. But the fact that they are trying and that there are now three performing rights societies operating in Nashville bodes well for the entire country music scene.



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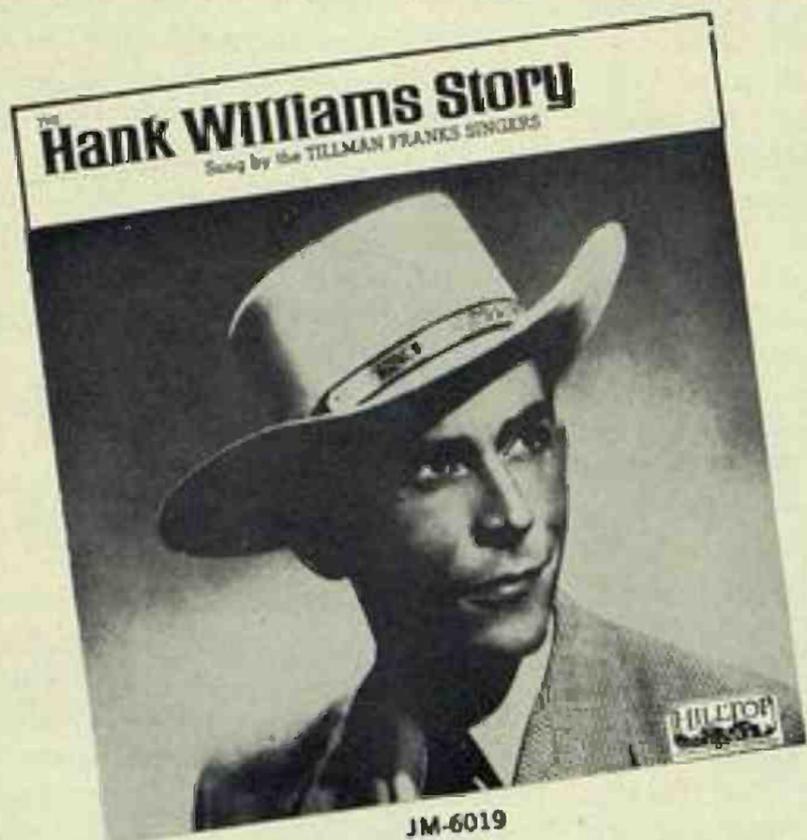
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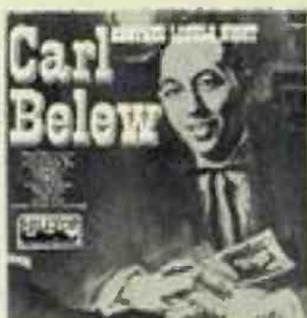
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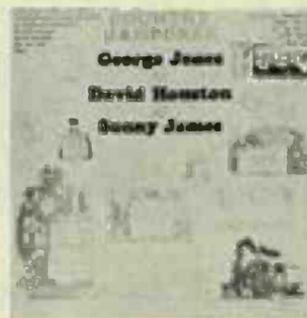
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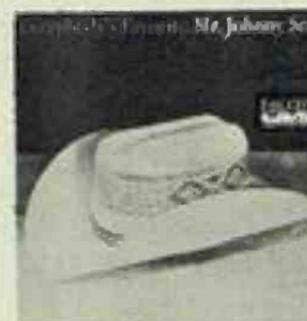
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## Stir on Nashville Booking Front

The growing interest in country music around the world is causing a stir on the Nashville booking front. Agencies and managers of country & western artists are finding new areas of employment for their talents, and they are hitting the global trail from England to South Africa across the Atlantic, and from Japan to Australia across the Pacific.

According to Dub Allbritton, president of One-Nighters, Inc., the process of getting country artists accepted overseas has been slow and arduous. In the past year or so, however, a breakthrough has been made and Allbritton expects that within the next couple of years country music will be very big internationally. "It is especially strong in England and Germany," said Allbritton, "and the public there is becoming as familiar with the country names as it is here in the States." He also pointed out that foreign promoters are now making more inquiries than ever before about the availabilities of c&w talent.

### Perkins and Foley

Allbritton noted that Carl Perkins is now a big star in England and that Red Foley is set to play Ireland for the first time. "It's an indication that their records have stimulated interest," he

said, "and that there's a ready-made audience for them when they finally get around to making personal appearances over there."

Allbritton also noted that the impact of country music has been so great that it has overcome the language barriers. In Germany, for instance, where, in the past, the country artists limited themselves to U.S. Army bases, they are now being booked into concert halls and singing their songs in English to packed houses.

One concession to the language difference that some promoters make is having a German translation of the English lyrics printed on the program.

### Home Front

On the home front, Allbritton said that country music packages have been successful all over the country and it's anticipated that it will be even bigger in the coming year.

This bullish attitude is attributed to the spread of country music on TV. Such shows as Jimmy Dean's ABC-TV show, Porter Wagoner's syndicated TV show, now showing in about 200 markets, have been potent factors. And now, Red Foley is preparing a syndicated TV series that's bound to add to country music's onward and upward beat.

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# SHOWS SET STAGE

by George A. Crump

Specialized programming, such as Country-Western-Folk Music exclusively, poses many great advantages and an equal number of disadvantages to a radio station. Specialized programming, in most cases, is aimed at a minority taste group. However, proper market evaluation can turn this into a tremendous advantage when it is found that half-a-dozen other stations are competing for and splitting the majority. Often in such cases, the specialized station can then have a potential place among those at the top of the rating pile. And most important, this station can build upon a basic core of listeners which are enthusiastic and highly loyal supporters of the specialty . . . a factor the mass appeal station cannot boast. But remember we said a "potential" place at the top.

That climb can only be built with consistent top flight programming, respected and powerful air personalities and live-wire promotions. With these three briefly named areas, the Country-Western-Folk specialty station can solidify the loyalty and enthusiasm of the core and start building a big bonus audience from the ranks of "pop" listeners who tire of the large rhythm and blues sound of the "mass appeal" stations; and these recruits find that the Nashville Uptown Sound makes for "right good listening" after all! It is most important to the CWF specialty station that this general principal is well understood.

## Open Door

In today's competitive broadcasting picture, there is no longer room for the station that just sits and plays records. Today it's polish . . . per-



*Mr. Crump is President and General Manager of radio stations WCMS and WCMS FM in Norfolk, Virginia. He is a member of the Country Music Association's Board of Directors.*

fect . . . and promote or be swallowed. The current widening appeal of the new sound of country music has opened the door for a Country station to become a dynamic radio force in a market but at the same time, has brought to Country Music a vast formerly pop audience that expects the color, excitement and action of the format stations which have been in power during past years.

When all is said and done, the overall purpose among every broadcast team I know is to make money! This then is the fourth major area of concentration and while by nature is the most important, we are more interested during this discussion with the means rather than the end. On the assumption then that we have a polished and perfected program lineup including dynamic air personalities, how do we promote to build this greater enthusiasm and loyalty among our hard core, to recruit this bonus audience from the pop ranks and to bally-

hoo the impact of our CWF station to the sponsor and potential advertiser?

## The Stage Show

The usual lineup of air contests, special program events, advertising and publicity is commonplace and considered to be very basic foundations to any station including the CWF outlet. However, there is one outstanding area of promotion that is custom made for the CWF station. This is the stage show.

Again we point to the extreme loyalty and support uniquely realized at the CWF station. At WCMS in Norfolk, Virginia, we feel that these are not only advantages but responsibilities. We have a philosophy that when one of our "Four Horsemen" has the opportunity to personally speak face-to-face with a listener, it's equal to an advertising budget of \$100 since it locks up that listener and makes him or her a walking publicity agent for the station as he is now a "personal friend" of the WCMS personality. Unfortunately, however, it is impractical to send our personalities out on street corners to meet the listener and impossible to invite each and every one to the station. Plus the atmosphere of this meeting must be such that a celebrity air is maintained around the air personality and ideally, the meeting is so significant to the listener that he or she will pay for the opportunity. What else can fill these ground rules best than a stage show? True, remote broadcasts also are advantageous, but it places the personality in a position (obliged to the sponsor of the remote) of actually asking and in effect *begging* the listener to come on out. Very few re-

# FOR STATION SUCCESS

motes from places of business can be result-getting for the sponsor without falling into this lowering status of the personality's position.

## Meet The People

Our WCMS "Four Horsemen" spend as much time as possible in the lobby of the auditorium as people are coming in for a live show. You'd think Joe Hoppel, Sheriff "Tex" Davis, "Carolina" Charlie Wiggs and Jesse Travers were politicking for office as you watch them off to the side of the lobby shaking hands, signing autographs and patting children on the head. A few minutes before curtain, they move backstage and are only seen onstage introducing acts during the performances. After the show, they move to the front of the stage for more autographs. Under normal circumstances, they have the opportunity to shake hands personally with about one-third of the entire audience. Meanwhile, our entire staff, in matching attire, circulates to the lobby.

I discuss various editorial stands with listeners and do a little politicking of my own. Our sales people greet sponsors, businessmen and city officials who are all on a mailing list for passes and make sure they find their seats and enjoy the show.

Thus we realize these personal contacts in just the right atmosphere both with listeners and persons who can be of financial and influential value to the station. More than one contract has been sold and signed during a show intermission.

## The Crowd

Our second, and closely related advantage to the station sponsored and

promoted stage show is the crowd. Other stations can show ratings sheets and make great promises all day, but one sponsor visit to one of the WCMS shows lets him see, talk with, and count actual listeners and potential customers. The enthusiasm toward country music in the audience is invariably a shocking surprise to the client despite all we may tell him during sales presentations. Having his picture taken with a star never hurts at all and crowd photo blow-ups make a tremendous sales tool. While WCMS is most fortunate in its rating position, nobody but nobody can question the pulling power of a station that can give them a jumbo photo showing 7,000 cheering people who were sold by and paid the station hard earned money to participate in a station activity!

## Leadership

Our third point is leadership. If the audience and sponsors are to become loyal and enthusiastic in their support of the QWF station, they must be shown leadership. This takes many forms from editorials to public service projects and must include leadership in bringing the talent to the people. If you don't, someone else will. In Tidewater, Virginia, the population has grown to know that WCMS is the focal point of activity in every form in the Country-Western-Folk field. They look to and look up to WCMS. We also realize an obligation to the talent. Surely the station pays dearly for the rights to use material whether music, news, sports or features on the air, but if you are specializing in one area, such as country-western-folk music, true success is

only possible with a working knowledge of the artist, their cooperation and support in their own way. We like to feel at WCMS that the country artists are just as much a part of our staff as our air personalities and just as in the case of the latter, we expect to pay for their services at a fair rate when their time and talents are requested on stage. In return for this further financial support, we expect them to cooperate eagerly and freely when interviews, station breaks, news items, etc. are needed for the enhancement of our image and programming.

Our fourth point concerns income. If you can make additional income on a stage show, more power to you. At WCMS, however, we look upon stage shows strictly as promotions fully justified by the previously outlined benefits. Very important is a *full house*. Keep those ticket prices low enough to fill the seats. That crowd will sell more sponsors than any amount of net receipts at the box office. WCMS also sells packages to sponsors in connection with the shows. This includes participation in show spot announcements; ad space in our newsletter which is mailed to over 18,000 listeners prior to each show, credit line on the show set as well as posters and other advertising. Here again, the benefit is in underwriting promotional expenses to guarantee success and further build the station. We always keep in mind that we are in the broadcasting business and building our station is of utmost primary importance. While we may realize small profits in other areas, we are not in the booking, publishing or other businesses to make a killing . . . only to augment the base station.

## Pay Dirt for Sidemen

# New studios provide work bonanza for musicians

A couple of years ago, a handful of Nashville sidemen had it made. The small group, which included Grady Martin, Hank Garland and Harold Bradley, guitarists; Ray Edington, rhythm guitar; Bob Moore, bass; Floyd Cramer, piano, and Buddy Harman, drums, did just about all the recording sessions in Music City.

This talented group still gets all the work it can handle, but it no longer monopolizes the recording sessions. With the influx of recording companies to Nashville during the last two years, the market for musicians has been booming.

The diskeries opened up their own studios and facilities. This move brought in new producers and stimulated the building of still more studios.

With these additional studios, musicians began flocking to Nashville where they knew they had a good chance of working.

Popular artists came to Nashville to record, and this brought in arrangers, strings and horns, although strings and horns are not used too much today.

Currently, Nashville has four major recording studios—Columbia, RCA Victor, Fred Foster and Starday—and about a half dozen smaller ones.

The group of sidemen that dominated the scene a couple of years ago has been augmented by Henry Strickle, Roy Husky Jr., Lightnin' Chance and Joe Zinkin, all bass players; Willie Ackerman and Jack Grubel, drums; Bill Pursell, Pig Robbins and Jerry Smith, piano, and Jerry Kennedy, Jerry Reed, Fred Carter, Kelso Her-

ston, Walter Haines and Wayne Moss, guitar.

All of the backing is done by two vocal groups—The Jordanaires and the Anita Kerr Singers. These groups have been doing Nashville sessions for more than a decade each. The Jordanaires do all of Presley's work and also work movies on the West Coast.

Nashville is rich in versatile sidemen. Ray Stevens plays piano, organ, vibes, reed and brass instruments, writes arrangements and sings in back-up groups. He's a Mercury recording artist and songwriter for good measure.

Charlie McCoy is best known as a harmonica player, but he also plays electric bass and guitar. He's also a recording artist.

Pete Drake, talking guitar, and Boots Randolph, Monument artist who plays sax and vibes, are two other examples of all-around musicians.

### Recording Artists

Most of the more-than-30 top sidemen are recording artists on their own right, and most of the string instrumentalists are members of the Nashville Symphony Orchestra.

Producers generally pick a select group of sidemen and work with them consistently. If strings or horns are used in recording sessions, the sidemen will work with written arrangements. Otherwise the sidemen will pick up the music in what are called "head sessions."

Here's the usual procedure: The recording artist runs over his part with a pianist or guitar player, with the sidemen listening. They get their chords after a couple of runthroughs.

Sidemen will often make suggestions for their own parts, for other instruments, or for the recording artist. These suggestions can make or break the record.

### Wage Scale

According to union rules, Nashville session leaders are paid double, although sometimes he does nothing more than count off the beginning of each take.

Nashville sidemen are proud of their talents and the reputation they've established. They're also happy over the money they can make. If the caliber of the sessions cut here and the sales of the records that emanate from Nashville continue in the highly successful vein they've been following, these sidemen know they will be busy working sessions around the clock for many years to come.

But more than the money is the community esprit-de-corp that exists here regarding the cutting of records and the continuance of "the Nashville sound."

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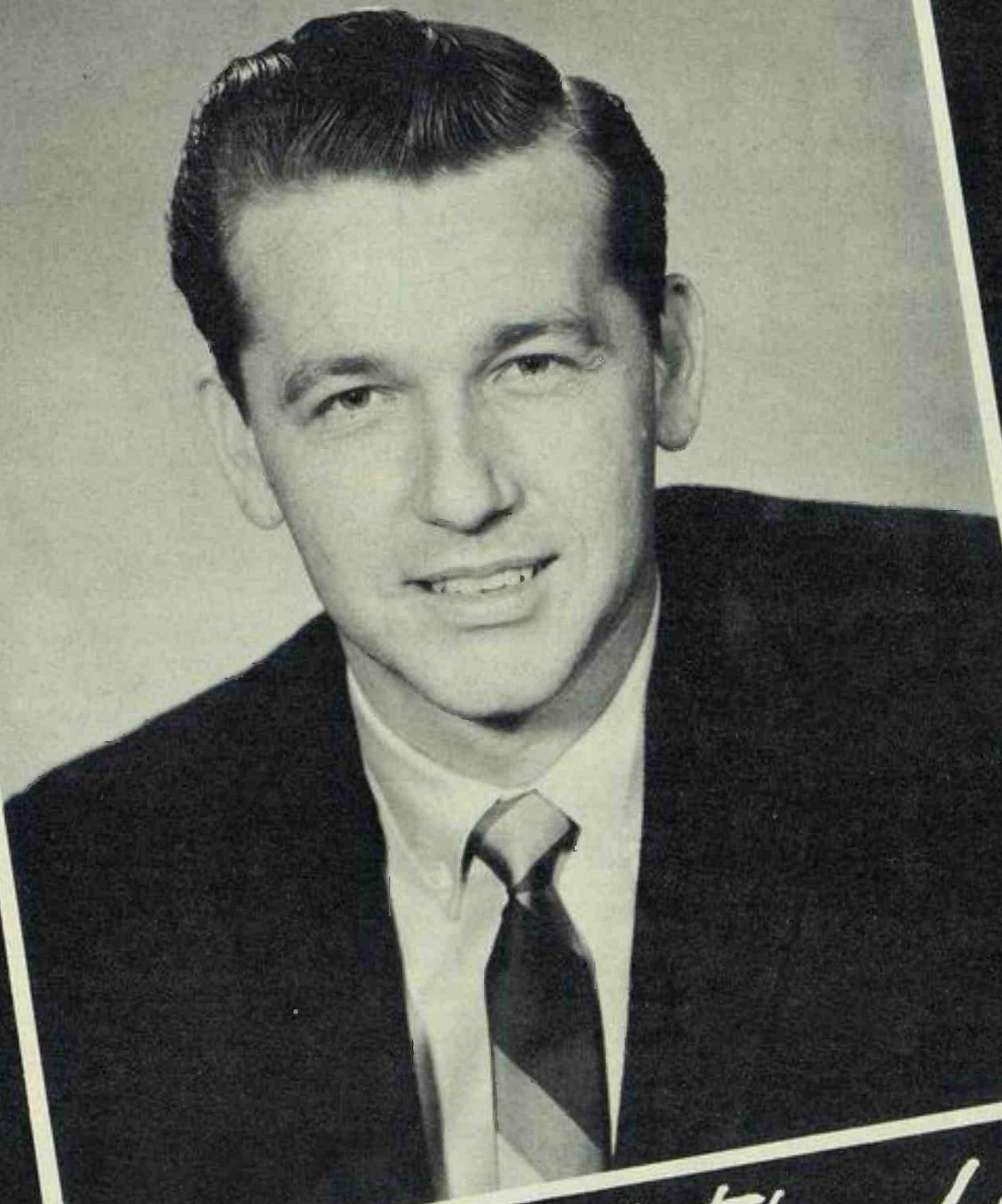
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Floyd Cramer*



RCA VICTOR

# personal appearances bread and butter

By **BILL SACHS**

The country music personal appearance field, the bread-and-butter department for countless c&w artists, bookers and promoters, rose to a new high in dollar volume in 1964, thanks to increasing interest in country music in the larger cities from coast to coast. Over-all bookings by the talent agencies handling this facet of the amusement business are estimated this year to have risen some 17 per cent over 1963, with the combined dollar volume expected to hit around \$5,350,00.

No longer are country music shows relegated to the smaller communities largely in the Southland. The shift in population, from the largely rural South to the industrial centers of the East, Midwest and Far West, has created a vastly fertile field for country talent bookers and promoters. So-called country music spectaculars, drawing crowds in excess of 10,000 have become commonplace in these areas. Interest among the younger element, particularly the collegiate set, in folk and country music, especially bluegrass, has opened still another field—the college or so-called campus circuit in recent years. College and university bookings of country talent is estimated to have risen around 15 per cent during 1964. With country music bookings on the increase, many of the agencies frequently have found themselves with not enough topnotch headliners to go around.

## Foreign Bookings

While country talent bookings in this country showed a healthy increase in 1964, foreign bookings, especially in the European theater, have just about held their own. This is especially true on the Continent, where bookings are largely confined to American military installations. Here country music has proved extremely popular with the audiences, and profitable, too,

to the artist and booker. However, the civilian audiences in the European countries, while having shown an interest in American jazz artists in recent years, still haven't cottoned up to country music in sufficient strength to make a native booker want to gamble. Here, the language barrier is the chief opposing factor.

In England, where the language offers no barrier, country music has taken a firm hold in recent years, with the result that several promoters and bookers have found it profitable to use country talent on limited tours. There is vast room for expansion in country bookings in the British Isles, and much progress can be expected in that area over the next several years. Surprising is the great interest which country music has generated among the younger element in the large cities of Japan in recent years, apparently a follow up to the great popularity that jazz and rock 'n' roll has enjoyed in that area. There the language barrier

has apparently meant little or nothing. Most recent to show their wares in Japan were Hank Snow and His Rainbow Boys—their third visit there. The Snow group played to turnaway crowds at 12 stands there several months ago, despite the fact that few in the audience had the faintest idea of what the lyrics were all about.

## Canada Flourishes

Interest in country music has grown in leaps and bounds in Canada in recent years, with bookings following in the same vein. Personals by country artists in Canada are estimated to have risen nearly 20 per cent during 1964. Stimulating interest in country music in Canada these days is the new hour-long show, featuring Hank Snow and Wilf Carter, which made its bow in October under Kraft Cheese sponsorship over the CBC network. Another major network show offering major country music exposure is the new TV seg, "The Carl Smith Country Music Hall," sponsored by Lever Bros., which made its bow Sept. 17. It is



**PA AND MA McCORMICK**, folk and country music singers and musicians, who for many years held down a featured slot on WLW Radio, starting back in the late 1930's. They were among the first to work personals out of the station, covering the vast WLW listening area.



WLW's "Boone County Jamboree," one of the real pioneers of the personal-appearance field, snapped as it appeared at the Ohio State Fair, Columbus, in 1941, as one of the features of Station WLW's "Star-Spangled Revue," the grandstand attraction for the 10-day run of the fair. Among the veteran c&w artists shown in the above photo are such names as Buddy Ross, Shug Fisher, Hugh Cross, George Biggar, Merle Travis, Hal

O'Halloran, Curly Fox and Texas Ruby, Lulubelle and Scotty, Millie and Dolly Good, Pa and Ma McCormick, Captain Stubby and the Buccaneers, Lazy Jim Day and Roy Starkey. Many are still active in the business today. Managing the above attraction at the time was Bill McCluskey, who is still associated with WLW in an executive capacity. George Biggar was PD at WLW at the time.

slated to run 39 weeks on 11 major Canadian TV stations across Canada, covering a market estimated at 2 million people. The video-taped series featured a guest, along with Smith, each week. Among guests already seen in the series are Kitty Wells, Grandpa Jones, Stonewall Jackson, Tex Ritter and Faron Young.

Fair bookings, one of the major outlets for country and western talent for many years, continued to prosper in 1964, with bookings at fair grandstand shows reported up some 10 per cent. It was back in the late 1930's that bookings of country talent at county and State fairs became a growing factor, until today hardly a State fair in the country is without its country talent at fair time. Many of the county and regional fairs have been using this kind of entertainment on a regular basis year after year, and to bang-up results. One of the pioneers in the fair booking field was the late Jim Denny, of the Jim Denny Talent Agency, Nashville, now the Moeller-Denny office. Denny tackled the fair field late in the 30's and in a few years had a long string of major fairs in the East, Midwest and South featuring c&w acts. Today fair bookings constitute a good 30 per cent of the Moeller-Denny office's bookings.

Possibly the most concentrated string of fair bookings ever held down by a single attraction was that of WLW "Boone Country Jamboree," starting in the early 40's and running for many years. Bill McCluskey, formerly with the WLS "National Barn Dance," Chicago, left there at that time to handle the talent office for WLW, Cincinnati. Under McCluskey's direction, the "Boone Country Jamboree" played some 72 fairs in the area covering Ohio, West Virginia, Pennsylvania, Indiana and Kentucky. Forty-two of the fairs were in Ohio alone. This operation continued for a period of more than 10 years.

The booking of country music talent is a healthy business—one that is destined to flourish for many years to come. However, all too frequently there creeps into the picture the illegitimate promoter who relies on misrepresentation and fraud to peddle an inferior attraction. Greatest victim of the unscrupulous promoter is WSM's "Grand Ole Opry." Hardly a day passes that WSM doesn't learn of some phony promoter using the "Grand Ole Opry" title to further his needs. In these instances the promoter has no connection whatsoever with WSM or the "Grand Ole Opry," falsely represents, in billing and otherwise, the

talent as being "direct from" "Grand Ole Opry," ties in with a local civic organization, and then proceeds to flim flam the public with a high-pressure phone solicitation commonly known as boiler room tactics.

WSM officials make every effort to stop these illegitimate promotions whenever possible, but so rampant and widespread are these fraudulent activities that 100 per cent policing becomes virtually impossible. Civic groups approached by promoters who offer second-rate country talent under billing of the "Grand Ole Opry" could do much to protect themselves against the unscrupulous promoter by checking with WSM officials in Nashville before offering support to such a venture.

There is nothing wrong with phone solicitation to promote a country music attraction. It has long been used successfully by other forms of amusement and entertainment, particularly the circus, to promote legitimate attractions. It isn't the phone solicitation idea that is wrong, it is the promoter using fraudulent tactics and misrepresentation to fool the sponsor and the public who can give the business a bum rap. Before getting caught in a jackpot, check the promoter you're doing business with.

# country music discography



The discography of the country field presented here is a continuation of the complete discography (1948-1963) that was printed in last year's World Of Country Music. The first eight months of 1964 are covered.

The complete discography was printed for the first time last year and contains every country record that made the top 10 of the charts. Those that made number 1 are specially indicated. The period covered, 1948 thru 1963, is one of the brightest chapters in country and popular music, the era when country music literally burst upon the world record scene and received international acceptance.

This discography has been compiled by the Record Market Research Division of The Billboard under the direction of Thomas Noonan, research director.

## Singles Discography

Following is a list of all Country Singles that attained a position in the top 10 of Billboard's Country Chart since the start of the chart in 1948. Listings below include every record that reached the top 10 and those that made position 1 are noted by a bullet preceding the title. The listings for 1964 include only the first eight months of the year.

Note: Billboard's Country Chart began in the May 15, 1948 issue of Billboard. For information or complete discography from 1948-1962, please refer to last year's issue pages 187 thru 199. To obtain a copy of last year's issue, see coupons in this issue for ordering one or more copies.

*Title, Artist, Label, Publisher & Licensee & Writer*

- ABILENE—George Hamilton IV, RCA Victor—Acuff-Rose (BMI)  
(John Loudermilk)
- ACT NATURALLY—Buck Owens, Capitol—Blue Book (BMI)  
(John Russell, V. Morrison)
- BEFORE I'M OVER YOU—Loretta Lynn, Decca—Sure-Fire (BMI)  
(Betty Sue Perry)
- BEGGING TO YOU—Marty Robbins, Columbia—Marty's (BMI)  
(Marty Robbins)
- CALL ME MR. BROWN—Skeets McDonald, Columbia—LeJean  
(BMI) (Barbara Miller)
- COWBOY BOOTS—Dave Dudley, Golden Disc—4 Star Sales (BMI)  
(Baker Knight)
- D.J. FOR A DAY—Jimmy "C" Cannon, Decca—New-Keys (BMI)  
(Tom Hall)
- DETROIT CITY—Bobby Bare, RCA Victor—Cedarwood (BMI)  
(Danny Dill, Mel Tillis)
- DOWN BY THE RIVER—Faron Young, Capitol—Sure-Fire (BMI)  
(J. Crutchfield, T. Wilburn)
- 8 X 10—Bill Anderson, Decca—Moss-Rose (BMI)  
(Bill Anderson, Walter Haynes)
- FADED LOVE—Patsy Cline, Decca—Hill & Range (BMI)  
(John Wills, Bob Wills)
- 500 MILES AWAY FROM HOME—Bobby Bare, RCA Victor—Friend-  
ship & Central Songs (BMI) (Hedy West, Bobby Bare,  
Charlie Williams)
- FROM A JACK TO A KING—Ned Miller & Faber—Jamie (BMI)  
(Ned Miller)
- GUILTY—Jim Reeves, RCA Victor—Samos Island & Tuckahoe  
(BMI) (Alex Zanetis)
- 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)

*Title, Artist, Label, Publisher & Licensee & Writer*

- 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)  
(Wayne Walker, Webb Pierce)
- LONESOME 7-7203—Hawkshaw Hawkins, King—Cedarwood (BMI)  
(Justin Tubb)
- LOVE'S GONNA LIVE HERE—Buck Owens, Capitol—Bluebook  
(BMI) (Buck Owens)
- MAKE THE WORLD GO AWAY—Ray Price, Columbia—Pamper  
(BMI) (Hank Cochran)
- MR. HEARTACHE MOVE ON—Coleman O'Neal, Chancellor—Ridge-  
way (BMI) (C. Bellamy)
- MOUNTAIN OF LOVE—David Houston, Epic—Al Galligo (ASCAP)  
(Laura Martin, Venita Dellrio)
- NINETY MILES AN HOUR (Down A Dead End Street)—Hank Snow,  
RCA Victor—Don 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 Wilken, 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, Marle Kilgore)
- ROLL MUDDY RIVER—Wilburn Brothers, Decca—SureFire (BMI)  
(Betty Sue Perry)
- SANDS OF GOLD—Webb Pierce, Decca—Cedarwood (BMI)  
(Cliff Parman, Hal Eddy, Webb Pierce)
- SECOND HAND ROSE—Ray 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)

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**BILLY GRAMMER**

**GOLDIE HILL**

**JAN HOWARD**

**LUCKY LEE**

**LORETTA LYNN**

**WARNER MACK**

**GRADY MARTIN**

**JIMMY MARTIN**

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Title, Artist, Label, Publisher & Licensee & Writer

- T FOR TEXAS—Grandpa Jones, Monument—Peer (BMI)  
(Jimmy Rogers, George Thorn)
- TAKE A LETTER MISS GRAY—Justin Tubb, Groove—Tree (BMI)  
(Justin Tubb)
- TALK BACK TREMBLIN' LIPS—Ernest Ashworth, Hickory—Acuff-Rose (BMI) (John Loudermilk)
- TELL HER SO—Wilburn Bros., 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 Stroller, B. E. Wheeler)
- THE MATADOR—Johnny Cash, Columbia—Johnny Cash (BMI)  
(Johnny Cash, June Carter)
- THE MINUTE YOU'RE GONE—Sonny James, Capitol—Regent (BMI)  
(Jimmy Gately)
- THE YELLOW BANDANA—Faron Young, Mercury—Screen Gems (BMI) (Al Sorgoni, S. Karliski, L. Kalver)
- THOSE WONDERFUL YEARS—Webb Pierce, Decca—Cedarwood (BMI) (Webb Pierce, Don Schroeder)
- TIPS OF MY FINGERS—Roy Clark, Capitol—Champion-Tree (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)
- 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)
- BALTIMORE—Sonny James, Capitol—Acuff-Rose (BMI)  
(Boudleaux & Felice Bryant)
- BURNING MEMORIES—Ray Price, Columbia—Cedarwood (BMI)  
(Mel Tillis, Wayne P. Walker)

Title, Artist, Label, Publisher & Licensee & Writer

- CIRCUMSTANCES—Billy Walker, Columbia—Champion (BMI)  
(Ronnie Self)
- DANG ME—Roger Miller, Smash—Tree (BMI) (Roger Miller)
- FIVE LITTLE FINGERS—Bill Anderson, Decca—Moss Rose (BMI)  
(Bill Anderson)
- GONNA GET ALONG WITHOUT YOU NOW—Skeeter Davis, RCA Victor—Milton Kellern (ASCAP) (Milton Kellern)
- 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)
- KEEPING UP WITH THE JONESES—Margie Singleton & Faron Young, Mercury—Tree (BMI) (Justin Tubb)
- LAST DAY IN THE MINES—Dave Dudley, Mercury—Newkeys (BMI) (Jimmy Key)
- LONG GONE LONESOME BLUES—Hank Williams, Jr.—MGM—Rose Music (BMI) (Hank Williams)
- LOOKING FOR MORE IN '64—Jim Nesbitt, Chart (SeSAC)
- LOVE IS NO EXCUSE—Jim Reeves & Dottie West, RCA Victor—Tree (BMI) (Justin Tubb)
- MEMORY #1—Webb Pierce, Decca—Cedarwood (BMI)  
(Wayne P. Walker, Max Powell)
- MILLER'S CAVE—Bobby Bare, RCA Victor—Jack Music (BMI)  
(Jack Clement)
- MOLLY—Eddy Arnold, RCA Victor—Screen Gems—Columbia Music (BMI) (Steve Karliski)
- MY HEART SKIPS A BEAT—Buck Owens, Capitol—Bluebook Music (BMI) (Buck Owens)
- 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)
- SAGINAW MICHIGAN—Lefty Frizzell, Columbia—Tree (BMI)  
(Don Wayne)
- SECOND FIDDLE (To An Old Guitar)—Jean Shephard, Capitol—Starday Music (BMI) (Betty Amos)
- SORROW ON THE ROCKS—Porter Wagoner, RCA Victor—Screen Gems—Columbia Music (BMI) (Tony Moon)



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(Continued)

Title, Artist, Label, Publisher & Licensee & Writer

- THE COWBOY IN THE CONTINENTAL SUIT**—Marty Robbins, Columbia—Morizono Music (BMI) (Marty Robbins)  
**THIS WHITE CIRCLE ON MY FINGER**—Kitty Wells, Decca—Sure Fire Music (BMI) (Margie Bainbridge, Dorothy Lewis)  
 • **TOGETHER AGAIN**—Buck Owens, Capitol—Central Songs (BMI) (Buck Owens)  
**TOO LATE TO TRY AGAIN**—Carl Butler & Pearl, Columbia—Pearl Music (BMI) (Carl Butler)  
 • **UNDERSTAND YOUR MAN**—Johnny Cash, Columbia—Johnny Cash Music (BMI) (Johnny Cash)  
**WELCOME TO MY WORLD**—Jim Reeves, RCA Victor—Tuckahoe & Neilrae (BMI) (Ray Winkler, John Hathcock)  
**WHERE DOES A LITTLE TEAR COME FROM**—George Jones, United Artists—Mimosa (BMI) (John MacRae, Marge Barton)  
**WINE, WOMAN AND SONG**—Loretta Lynn, Decca—Sure Fire (BMI) (Betty Sue Perry)  
**YOU'LL DRIVE ME BACK (Into Her Arms Again)**—Ragon Young, Mercury—Al Gallico (BMI) (Marle Kilgore, Miriam Lewis)  
**YOUR HEART TURNED LEFT (And I Was On The Right)**—George Jones, United Artists—Glad (BMI) (Harlan Howard)

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## Label Discography

Below is an up-to-date tabulation by label of all of the country records appearing in the complete discography—those records making top 10 in Billboard's Country Charts from May 15, 1948 - August 29, 1964. 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 number 1 tunes on the chart.

Label	Number Top 10 Tunes	Number #1 Tunes	Label	Number Top 10 Tunes	Number #1 Tunes
RCA VICTOR	188	32	BANDERA	1	—
DECCA	161	21	BULLET	1	—
COLUMBIA	151	32	CHALLENGE	1	—
CAPITOL	117	16	CHANCELLOR	1	—
M-G-M	35	8	CHART	1	—
MERCURY	25	3	CHESS	1	—
KING	19	3	EPIC	1	—
SUN	18	5	GOLDEN DISC	1	—
HICKORY	13	—	GOLDEN WING	1	—
STARDAY	9	1	GROOVE	1	—
IMPERIAL	8	—	GUYDEN	1	—
CADENCE	7	4	HAP	1	—
LIBERTY	7	—	HI-LO	1	—
UNITED ARTISTS	5	1	J & T	1	—
FOUR STAR	5	—	KAPP	1	—
CREST	4	—	K R C O	1	—
DOT	4	—	LONDON	1	—
ROULETTE	4	—	PEACH	1	—
ABBOTT	3	1	PHILLIPS-INTERNATIONAL	1	—
CORAL	3	—	TENNESSEE	1	—
FABOR	3	—	VALLEY	1	—
MONUMENT	2	—	VEE JAY	1	—
SAVOY	1	1	WARNER BROS.	1	—
SMASH	1	1	UNKNOWN	1	—
ABBEY	1	—			
ABC-PARAMOUNT	1	—			
			<b>TOTAL</b>	<b>819</b>	<b>129</b>

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"WHERE DID YOU GO"

b/w

"13th DANCE"

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## Publisher Discography

Below is an up-dated tabulation by publisher of the country discography. The list is by publisher, by number of tunes that hit the top 10 of Billboard's country chart. Publishers are ranked according to the greatest number of records making the top 10.

Note: The figure in parenthesis denotes the number of tunes where two or more publishers were listed (split copyrights) for individual tunes. Each publisher received full credit for these split tunes and a figure is printed to indicate number of times each publisher was involved in a split copyright on a top 10 tune.

Publisher	Licensee	Top 10 Tunes	(Splits)	Publisher	Licensee	Top 10 Tunes	(Splits)
ACUFF-ROSE	BMI	101		FOLKWAY	BMI	1	
HILL AND RANGE	BMI	81	(2)	FORREST	BMI	1	
CEDARWOOD	BMI	54	(3)	FORSTER	ASCAP	1	
PEER	BMI	32		FRED	BMI	1	
TREE	BMI	31	(14)	FRIENDSHIP	BMI	1	(1)
CENTRAL	BMI	28	(1)	GAYLORD	BMI	1	
PAMPER	BMI	25		HEN-TEN	BMI	1	
FOUR STAR	BMI	22	(1)	HOLLIS	BMI	1	
STARDAY	BMI	17	(3)	ISLAND	BMI	1	(1)
AMERICAN	BMI	15		JAMIE	BMI	1	
CHAMPION	BMI	14	(3)	JAN-PAT	BMI	1	
LOIS	BMI	12		JEFFERSON	BMI	1	
BRAZOS VALLEY	BMI	11		JENKINS	ASCAP	1	
MOSS ROSE	BMI	10		KANGAS, LES	BMI	1	(1)
SURE FIRE	BMI	10		KELLEM, MILTON	ASCAP	1	
FAIRWAY	BMI	9	(1)	KEYS	ASCAP	1	
GLAD	BMI	9	(4)	LAUREL	BMI	1	
MILENE	ASCAP	9		LASALLE	ASCAP	1	
PRESLEY	BMI	8	(2)	LE BILL	BMI	1	
ROBBINS-MILLER	ASCAP	8		LE JEAN	BMI	1	
TUBB, E.	BMI	8		LIN-DA	BMI	1	
CASH, J.	BMI	7		LION-PRE	BMI	1	
HI-LO	BMI	7	(1)	LONGHORN	BMI	1	(1)
KNOX	BMI	7		LORING	BMI	1	
LOWERY	BMI	7		MALLORY MUS.	BMI	1	
BRENNER	BMI	6		MARKS, E. B.	BMI	1	
JACK	BMI	6	(3)	MARLYN	BMI	1	
MORRIS, E. H.	ASCAP	6		MASSEY	ASCAP	1	
TRAVIS	BMI	6	(1)	METRIC & GLO MAC	BMI	1	
TUCKAHOE	BMI	6	(1)	MELROSE	ASCAP	1	
ALAMO	ASCAP	5		MEXER	BMI	1	(1)
CENTURY	BMI	5		MILTON	BMI	1	
MARTY'S	BMI	5		MIMOSA	BMI	1	
VALLEY	BMI	5		MOUNTAIN CITY	BMI	1	
ADAMS, VEE & ABBOTT	BMI	4		OCEANIC	BMI	1	
BEECHWOOD	BMI	4		OLD CHARTER	BMI	1	
BLUE BOOK	BMI	4	(1)	OWENS	BMI	1	
BUNA	BMI	4	(1)	PAM-WAK	BMI	1	
COMMODORE	BMI	4	(1)	PEAR D MUSIC	BMI	1	
NEW KEYS & TUNE	BMI	4		PIC	ASCAP	1	
RED RIVER SONGS	BMI	4	(1)	PINELAWN	BMI	1	(1)
RIDGEWAY	BMI	4		PLAINVIEW	BMI	1	
SHAPIRO-BERNSTEIN	ASCAP	4		PREST CO.	BMI	1	
YONAH	BMI	4		PROGRESS	BMI	1	
ARK-LA-TEK	BMI	3		RALPH'S RADIO	BMI	1	
CAJUN	BMI	3	(1)	RUMBLERS	BMI	3	
COPAR	BMI	3		SANTLY-JOY	ASCAP	3	
GOLDEN WEST MELODIES	BMI	3		SCREEN GEMS-COLUMBIA	BMI	3	
HAMBLÉN	BMI	3		SOUTHERN	ASCAP	3	
JAT	BMI	3		STARRITE	BMI	3	
LANCASTER	BMI	3		BARTON	BMI	3	
MARIZONA	BMI	3		BAYOU	BMI	2	(1)
MILLS	ASCAP	3		BEE/GEE	BMI	2	
NEILLRAE	BMI	3	(2)	BOURNE	ASCAP	2	
PICKWICK	ASCAP	3		CAROLINTONE	BMI	2	
PLANETARY	ASCAP	3		COMBINE	BMI	2	
ROSE, FRED	BMI	3		DANDLION	BMI	2	
ROSS-JUNGNICKLE	BMI	3		E & M	BMI	2	
CROSS	BMI	1		FAMOUS	ASCAP	2	
DELMORE	ASCAP	1		FRANK	ASCAP	2	
DENNY	BMI	1		GALLICO	ASCAP	2	
DISNEY, WALT	ASCAP	1		GLADYS	ASCAP	2	
DIXIE	BMI	1		HARMS	ASCAP	2	
EDVILLE	BMI	1		HAWTHORNE	ASCAP	2	
ERIC	BMI	1		LUDLOW	BMI	2	
EXCELOR	BMI	1		MELODY LANE	BMI	2	

(Continued)

OPEN ROAD	BMI	2	(1)		REGENT	BMI	1
PAINTED DESERT	BMI	2			REPORT	BMI	1
REMICK	ASCAP	2			RETTER	BMI	1
RONDO	BMI	2			RIDGE	BMI	1
SAMOS ISLAND	BMI	2	(1)		ROBERTSON, DON	ASCAP	1
SHELDON	BMI	2			SAGE & SAND	SESAC	1
SILVER STAR	BMI	2			SANGA	BMI	1
TRINITY	BMI	2			SAVOY	BMI	1
WARDEN	BMI	2			SCORE	BMI	1
ALDON	BMI	1			SHALIMAR	BMI	1
ALGON	BMI	1			SMITH, RANDY	BMI	1
ALMO	BMI	1			SOUTH COAST	BMI	1
ANGEL	BMI	1			SPITZER	BMI	1
ANWAY	BMI	1			ST. LOUIS	BMI	1
ARC & CONRAD	BMI	1			ST. NICHOLAS	ASCAP	1
ASBURY	BMI	1			SUMMITT	ASCAP	1
BABB	BMI	1	(1)		SYCAMORE	BMI	1
BE ARE	BMI	1			SYLVIA	BMI	1
BENTLEY	BMI	1			TANNEN	BMI	1
BIG D	BMI	1	(1)		TEXOME	ASCAP	1
BLUE GRASS	BMI	1			TIDELAND	BMI	1
BLUE RIVER	BMI	1			TNT	BMI	1
BRIARCLIFF	BMI	1			TOBI-ANN	BMI	1
BRUMLEY, ALBERT E.	SESAC	1			TRIO	BMI	1
BULLET	BMI	1			TROY-MARTIN	BMI	1
BUTTERCUP	BMI	1			TWENTIETH CENTURY	ASCAP	1
CAPITOL	BMI	1			VANADORE	BMI	1
CHANNEL	ASCAP	1			VANGUARD	BMI	1
CHERU	BMI	1			VILLAGE	BMI	1
CHOICE	ASCAP	1			WARD, BILLY	BMI	1
CIGMA	BMI	1			KITTY WELLS MUSIC	BMI	1
CIRCLE O	BMI	1			WINDOW	BMI	1
COACHELLA	ASCAP	1			WONDERLAND	BMI	1
COLONIAL	BMI	1			WRITERS	BMI	1
CONRAD	BMI	1			UNKNOWN		3 (tunes)
REG-COM	BMI	1					

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# COUNTRY ARTISTS DIRECTORY

Below is a list of country artists in alphabetical order and is here presented as a service for disk jockeys, talent agents, bookers, record collectors, and talent buyers for any more than 290 artists listed.

Note: Anyone with information about artists not listed, managers, booking agencies or labels not listed below or changes are requested to send in the information in writing to Record Market Research, a Division of Billboard, 165 West 46th Street, New York.

NAME	Label	Management and/or Booking
ROY ACUFF	Hickory	Acuff-Rose Artists Corp.
REX ALLEN	Mercury	Mickey Gross
BILL ANDERSON	Decca	Hubert Long Talent, Inc.
EDDY ARNOLD	RCA Victor	Col. Tom Parker
ERNEST ASHWORTH	Hickory	Acuff-Rose Artists Corp.
CHET ATKINS	RCA Victor	Hubert Long Talent, Inc.
GENE AUTRY	Challenge	
GLENN BARBER	Starday	Slick Norris
BOBBY BARE	RCA Victor	Universal Talent Inc.
BOBBY BARNETT	Sims	Buena Vista Prod.
CLYDE BEAVERS	Kash	Self
BOB BECKHAM	Decca	Dub Albritten
MOLLY BEE		Mark Murdoch
CARL BELEW	RCA Victor	Denny-Moeller Talent, Inc.
BLACKWOOD BROTHERS	RCA Victor	James Blackwood
JOHNNY BOND	Starday	Jack McFadden
MARGIE BOWES	Decca	Wil-Helm Agency, Inc.
DON BOWMAN	RCA Victor	Bob Neal Agency, Inc.
JIM BOYD	Sims	Buena Vista Prod.
HAROLD BRADLEY	Columbia	
UNCLE CYP BRASFIELD	Decca	Si Simon
HYLO BROWN	Starday	Self
THE BROWNS	RCA Victor	Hubert Long Talent, Inc.
GARY BUCK	Petal	Bob Neal Agency, Inc.
WILMA BURGESS	Decca	
SMILEY BURNETTE	Starday	
SONNY BURNS	United Artists	Bob Neal Agency, Inc.
CARL & PEARL BUTLER	Columbia	Denny-Moeller Talent, Inc.
HILLOUS BUTRUM	Sims	Music City Talent Agency, Inc.
JERRY BYRD	Monument	
BUDDY CAGLE	Capitol	Don Sessions
CALLAWAY SISTERS	Look	Music City Talent Agency, Inc.
ARCHIE CAMPBELL	RCA Victor	Denny-Moeller Talent, Inc.
GLEN CAMPBELL	Capitol	Universal Talent, Inc.
THE CANTRELLS	Kash	
BILL CARLISLE	Hickory	Acuff-Rose Artists Corp.
MARTHA CARSON	Sims	Bob Neal Agency, Inc.
CARTER FAMILY	Columbia	Hubert Long Talent, Inc.
(Anita, Mother Maybelle & Helen)		
FRED CARTER	Monument	Wright Talent Agency, Inc.
JUNE CARTER	Columbia	Soul Holiff—Johnny Cash Enterprises
WILF CARTER (Montana Slim)	Starday	Self
JOHNNY CASH	Columbia	Saul Holiff
CHUCK WAGON GANG	Columbia	Howard Gordon
ROY CLARK	Capitol	Jim Halsey Enterprises
BILL CLIFTON	Starday	Self
HANK COCHRAN	RCA Victor	Hal Smith Artists Prod.
COLLINS KIDS		Universal Talent, Inc.
TOMMY COLLINS	Capitol	Jack McFadden
WILMA LEE & STONEY COOPER	Hickory	Acuff-Rose Artists Prod.
ORVILLE COUCH	Vee Jay	Wil-Helm Agency, Inc.
COUNTRY GENTLEMEN	Mercury	Harold Leventhal Management
COURIERS QUARTET	Warner Bros.	Don Baldwin
FLOYD CRAMER	RCA Victor	
SIMON CRUM	Capitol	Hubert Long Talent, Inc.
ALLEN CURTIS	Hickory	Okie Jones
BOZO DARNELL	Sims	Buena Vista Prod.
DEVVY DAVENPORT	Sims	Buena Vista Prod.
JIMMIE DAVIS	Decca	
SKEETER DAVIS	RCA Victor	Hubert Long Talent, Inc.
EDDIE DEAN	Capitol	Americana Corp.

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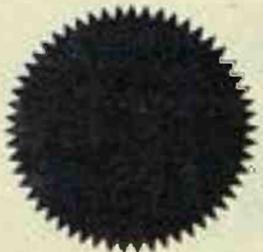
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Hugh X. Lewis



## THOSE WONDERFUL YEARS

Webb Pierce — Decca  
Webb Pierce, Don Schroeder



## HEART BE CAREFUL

Billy Walker — Columbia  
Jay Bovington, Billy Walker



## MEMORY #1

Webb Pierce — Decca  
Max Powell, Wayne P. Walker



## NOT MY KIND OF PEOPLE

Stonewall Jackson — Columbia  
Benny Joy, Hugh X. Lewis



## WAITING A LIFETIME

Webb Pierce — Decca  
Webb Pierce



## VIOLET AND A ROSE

Wanda Jackson — Capitol  
Mel Tillis, Bud Ager,  
John Reinfield, Jimmy Dickens



## TAKE MY RING OFF YOUR FINGER

Carl Smith — Columbia  
Benny Joy, Hugh X. Lewis

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NAME	Label	Management and/or Booking
JIMMY DEAN	Columbia	Al Bruno
KATHY DEE	United Artists	Quentin Welty
JIMMY DICKENS	Columbia	Denny-Moeller Talent, Inc.
TONY DOUGLAS	Sims	
JOE DOWELL	United Artists	Wright Talent Agency, Inc.
RUSTY DRAPER	Monument	
JIMMY DRIFTWOOD	Monument	Self
ROY DRUSKY	Mercury	Hubert Long Talent, Inc.
DAVE DUDLEY	Mercury	Key Talent, Inc.
DUKE OF PADUCAH	Starday	Denny-Moeller Talent, Inc.
TOMMY DUNCAN		Americana Corp.
BOBBY DURHAM	Capitol	Dusty Rhoades
BOBBY DYSON	Rice	Key Talent, Inc.
DUANE EDDY	RCA Victor	Lee Hazelwood
BOBBY EDWARDS	Capitol	Bob Neal Agency, Inc.
JIMMY ELLEDGE	Sims	
LEE EMERSON	Time	Marty Robbins Enterprises
RALPH EMERY	Mercury	Key Talent, Inc.
BARRY ETRIS	Sims	Cleve Warnock
JACK EUBANKS	Monument	Wright Talent Agency, Inc.
EVERLY BROTHERS	Warner Bros.	Page-Rael Associates
LESTER FLATT & EARL SCRUGGS	Columbia	Mrs. Earl Scruggs
DICK FLOOD	Nugget	Hemlock Music Co., Inc.
FOGGY RIVER BOYS	Songs of Faith	Hal Thornlinson
RED FOLEY	Decca	Dub Albritten
TENNESSEE ERNIE FORD	Capitol	James Loakes, Bedford Corp.
JOHNNY FOSTER	Capo	Gra-Mar Agency, Inc.
WALLY FOWLER	Songs of Faith	Self
CURLEY FOX	Starday	Bob Neal Agency, Inc.
LEFTY FRIZZELL	Columbia	Denny-Moeller Talent, Inc.
FROST BROTHERS QUARTET	Sims	Don Frost
BOB GALLION	Hickory	Acuff-Rose Artists Corp.
DON GIBSON	RCA Victor	Acuff-Rose Artists Corp.
BILLY GRAMMER	Decca	Gra-Mar Agency, Inc.
BILLY GRAY	Liberty	Curtis Potter
CLAUDE GRAY	Mercury	Denny-Moeller Talent, Inc.
ANDY GRIFFITH	Capitol	Richard Link Associates
MERLE HAGGARD	Tally	Fuzzy Owens
CONNIE HALL	Decca	Bob Neal Agency, Inc.
SPEEDY HALLSWORTH	Decca	
GEORGE HAMILTON IV	RCA Victor	Acuff-Rose Artists Corp.
ESCO HANKINS	Columbia	Self
FREDDIE HART	Monument	Bob Neal Agency, Inc.
KITTY HAWKINS	Capo	
BOBBY HELMS	Columbia	Wil-Helm Agency, Inc.
DON HELMS	Smash	Wil-Helm Agency, Inc.
GOLDIE HILL	Decca	Denny-Moeller Talent, Inc.
TOMMY HILL	Starday	
STAN HITCHCOCK	Epic	Gra-Mar Agency, Inc.
HOMER & JETHRO	RCA Victor	Jimmy Richards
HOMESTEADERS	Starday	Jerry Rivers
ALEX HOUSTON & ELMER		Self
DAVID HOUSTON	Epic	Hubert Long Talent, Inc.
JAN HOWARD	Capitol	Harlan Howard
FERLIN HUSKY	Capitol	Hubert Long Talent, Inc.
THE IMPERIALS	Heart Warming	Jake Hess
AUTRY INMAN	Sims	Russell Sims
IRVIN TWINS	Columbia	Bob Gunter
BURL IVES	Decca	
STONEWALL JACKSON	Columbia	Denny-Moeller Talent, Inc.
TOMMY JACKSON	Dot	
WANDA JACKSON	Capitol	Jim Halsey Enterprises
COUSIN JAKE & UNCLE JOSH	Cotton Town	
	Jubilee	
SONNY JAMES	Capitol	Bob Neal Agency, Inc.
PENNY JAY	Decca	Troy Martin
NORMA JEAN	RCA Victor	Denny-Moeller Talent, Inc.
BOB JENNINGS	Sims	
WAYLON JENNINGS	A&M	Buena Vista Prod.
KRIS JENSEN	Hickory	Acuff-Rose Artists Corp.
JIM & JESSE	Epic	Joe Taylor
COUSIN JODY	Starday	Denny-Moeller Talent, Inc.
JOHNSON SISTERS	Sing	A. O. Stinson
GEORGE JONES	United Artists	Bob Neal Agency, Inc.
GRANDPA JONES	Monument	Denny-Moeller Talent, Inc.
THE JORDANAIRE	Columbia	Gordon Stoker
RAMSEY KEARNEY	Hickory	Acuff-Rose Artists Corp.
GEORGE KENT	Rice	Key Talent, Inc.
ANITA KERR SINGERS	RCA Victor	
MERLE KILGORE	MGM	
CLAUDE KING		Al Gallico (Mgt.); Bob Neal Agency, Inc. (Bkg.)
PEE WEE KING	Columbia	Bob Neal Agency, Inc.
ROY LATHAM	Starday	King Enterprises
BRENDA LEE	Sims	
	Decca	Dub Albritten (Mgt.); Wm. Morris Agency, Inc. (Bkg.)
ROSE LEE & JOE MAPHIS	Starday	Jack McFadden

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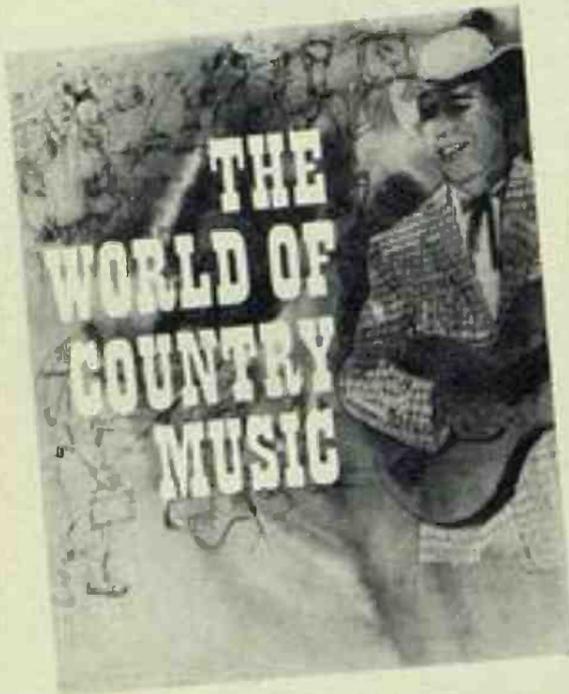
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Sims  
RCA Victor  
King  
Nugget  
Hickory  
RCA Victor  
Capitol  
Hickory  
Starday  
United Artists  
Decca  
United Artists  
Decca  
Capitol  
Rice  
Starday  
Decca  
Decca  
United Artists  
Capitol  
Phillips  
Hickory  
Columbia  
Rice  
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Fabor  
Smash  
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Decca  
Sims  
United Artists  
Smash  
King  
Columbia  
Columbia  
Hallaway  
Monument  
Chart  
Decca  
Epic  
Skylite  
Mercury  
Monument  
Decca  
Tally  
Capitol  
Sims  
Starday  
Decca  
Decca  
Columbia  
Columbia  
Decca  
Capitol  
Sims  
Sims  
RCA Victor  
Rice  
Columbia  
RCA Victor  
MGM  
Starday  
Caprice  
Epic  
Columbia  
United Artists  
King  
Groove  
United Artists  
Jed  
Capitol  
Columbia  
Dot  
Warner Bros.  
Starday  
RCA Victor  
King  
Liberty  
Decca  
Groove

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Pappy Daily  
Carlton Honey  
Wil-Helm Agency, Inc.  
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Art Rush  
Slick Norris  
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Self  
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MARGIE SINGLETON	Gillette	
JIMMIE SKINNER	Mercury	Denny-Moeller Talent, Inc.
DELORES SMILEY	Starday	Self
ARTHUR (GUITAR BOOGIE) SMITH	Nugget	Denny-Moeller Talent, Inc.
CARL SMITH	Dot	Self
CONNIE SMITH	Columbia	Denny-Moeller Talent, Inc.
WARREN SMITH	RCA Victor	Wil-Helm Agency, Inc.
HANK SNOW	Liberty	Slick Norris
RED SOVINE	RCA Victor	Denny-Moeller Talent, Inc.
SPEER FAMILY	Rice	Denny-Moeller Talent, Inc.
STANLEY BROTHERS	Skylite	Brock Spear
STATESMEN QUARTET	King	
OTT STEPHENS	RCA Victor	Hovie Lister
WYNN STEWART	Chart	Slim Williamson
STONEMAN FAMILY	Capitol	Don Sessions
CARL STORY	World-Pacific	Jack Clement
STRINGBEAN	Starday	Self
SUNSHINE BOYS	Starday	Wil-Helm Agency, Inc.
GORDON TERRY	Starday	Ace Goodman
BILLY THOMPSON	Rice	Hubert Long Talent, Inc.
HANK THOMPSON	Capitol	Key Talent, Inc.
SUE THOMPSON	Hickory	Jim Halsey Enterprises
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JUSTIN TUBB	Groove	Hubert Long Talent, Inc.
LEROY VAN DYKE	Mercury	Denny-Moeller Talent, Inc.
PORTER WAGONER	RCA Victor	Key Talent, Inc.
BILLY WALKER	Columbia	Hal Smith Artists Prod.
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CINDY WALKER	Monument	Earl Weatherford
WEATHERFORD QUARTET	Heart Warming	Acuff-Rose Artists Corp.
CHASE WEBSTER	Dot	Denny-Moeller Talent, Inc.
KITTY WELLS	Decca	Denny-Moeller Talent, Inc.
DOTTIE WEST	RCA Victor	Americana Corp.
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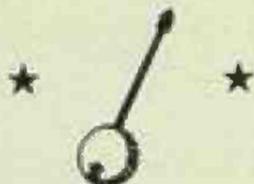
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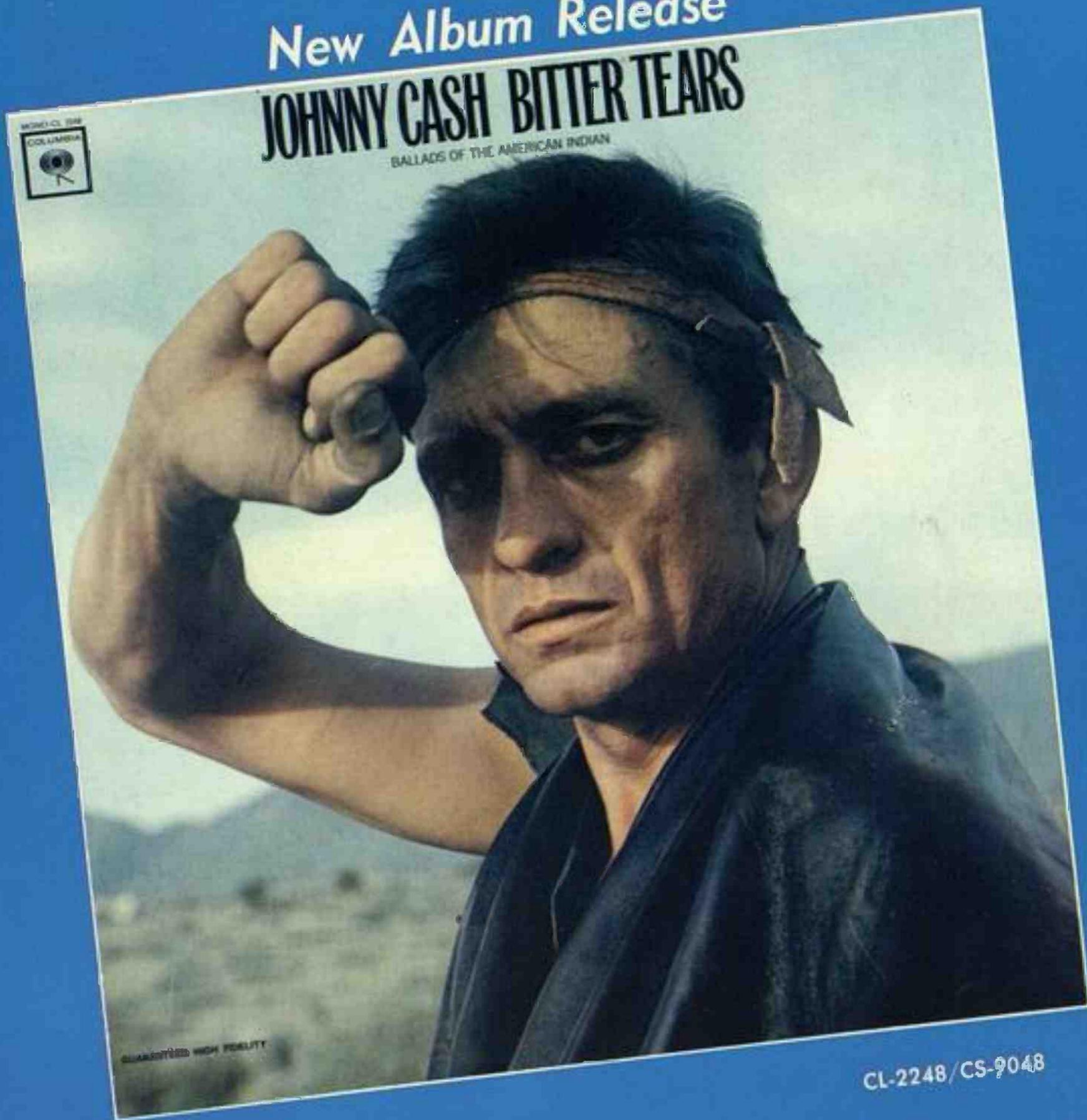
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