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

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

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

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

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

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

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

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

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

"I'd rather drink muddy water... Sleep in a hollow log... Than be in Atlanta Treated like a dirty dog."

Assuredly, colorful language creates an image.

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

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

"And my arms keep reaching for you... My eyes keep searching for you... My lips keep calling for you... And my shoes keep walking back to you."

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

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

Good language is apt to be brief; that is, the thought is well-expressed when it is shorn of excess verbiage. This is true of both poetry and prose; and it is even more noticeable in poetry (and verse) because the meter tends to discipline the writer. So—in a good song, as in a good poem, a tale is told in a minimum of words; action moves rapidly. Take, as an example, some lines from the song "The Long Black Veil," published by Cedarwood.
"Ten years ago on a cold, dark night... Someone was killed 'neath the town hall light.
There were few at the scene—but they all agreed—That the slayer who ran looked a lot like me.

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

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

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

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

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

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

The comparison is still valid and is pertinent to this article—for here, in the lyric of one song we have the basic elements we are talking about: poetic concept, color and unique expression or language. Let us quote an excerpt from the lyric, published by Milene Music, Inc., an Acuff-Rose subsidiary.

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

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

The idea of love being a factor in the "existence" of inanimate objects has always intrigued the creative mind.

In "Ode on a Grecian Urn," the lovers are the painted figures of a boy and girl—which are the chief decoration on the urn. An excerpt:

"Bold lover, never cast thou kiss
Though winning near the goal...
Yet do not grieve, though thou hast not thy bliss..."

"Forever wilt thou love and she be fair!"

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

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

Continued on page 16
do another chorus because the audience was not crying enough! And Williams, both as a songwriter and performer, could really make them cry.

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

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

"I tried so hard, my dear, to show that you're my every dream . . .
Yet you're afraid each thing I do is just some evil scheme . . .
A memory from your lonesome past keeps us so far apart.
Why can't I free your doubtful mind and melt your cold, cold heart?

"The news is out all over town
That you've been seen, a runnin' round . . .
I know that I should leave, but then . . .
I just can't go. You win again."

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

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

"Lord, I went to the doctor, he took one look . . .
He said the trouble with you ain't in my book . . .
I'll tell you what it is, but it ain't good news:
You've got an awful bad case of low-down blues."

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

"You've known so long that you were wrong,
But still you had you're way.
You told her lies and alibis
And hurt her more each day.
But now your conscience bothers you . . .
You've reached your journey's end . . .
You're asking me for sympathy . . .
I'm sorry for you, my friend."

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

"When you are sad and lonely
And have no place to go . . .
Just come to see me baby
And bring along some dough
And we'll go honky tonkin', honky tonkin', honky tonkin'"

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

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

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

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

"Jealous heart, Oh jealous heart stop beating. . . .
Can't you see the damage you have done. . . .
You have driven her away forever.
Jealous heart, now I'm the lonely one."

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

"You thought she cared for you and so you acted smart . . .
Go on and break, you crazy heart.
You lived on promises I knew would fall apart . . .
Go on and break, you crazy heart."

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

"Born to lose, I've lived my life in vain:
Every dream has only brought pain.
All my life I've always been so blue:
Born to lose and now I'm losing you."

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

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

For a life of sin I have paid the cost.
When I pass by all the people say . . .
Just another deck of cards and a jug of wine
And a woman's lies make a life like mine.
Oh, the day we met I went astray
I started rollin' down that Lost Highway."

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

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

"Portland, Maine, is just the same as sunny Tennessee (repeat)
Any old place I hang my hat is home sweet home to me . . .
and:

"I'll eat my breakfast here, and my dinner in New Orleans . . .
I'm gonna get me a mama I ain't ever seen.
Where was you, mama, when the train left the shed (repeat)
Standing in my front door wishing I was dead."

"I'm goin' where the water drinks like cherry wine . . .
The Georgia water tastes like turpentine."

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

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

Sample an excerpt, published by Tree Music:

"Railroad, steamboat, river and canal
Yonder comes a sucker and he's got my gal . . .
And she's gone, gone, gone
And she's gone, gone, gone
And I'll bid her my last farewell."

Continued on page 20
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Today, the tradition continues, with such great writing talents as Roger Miller turning out train songs which are directly in the Jimmie Rodgers vein. Here are several lines from another Miller song published by Tree:

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

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

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

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

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

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

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

Such is the language, imagery and poetry of country songs.
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LOUISIANA HAYRIDE
Springboard to Success

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

By HORACE LOGAN
For nearly 10 years, the "Louisiana Hayride" in Shreveport was responsible for developing more artists into national prominence than any other show. We called it the "Cradle of the Stars."
I was program director of KWKH. Radio and, though I didn't start it, I soon became producer of the "Hay-ride" and was in charge of all talent. The first "Hayride" was on April 3, 1948. It starred the Bailes Brothers, Johnny and Jack with Kitty Wells, the Four Deacons, Curley Kinsey and the Tennessee Ridge Runners, Harmie Smith and the Ozark Mountaineers, Pappy Covington's band, the Mercer Brothers and Tex Grinsey and His Texas Playboys. I was the emcee.
Hank Williams came to the show shortly after we got started—Aug. 7, 1948. His first song on the show was "Move It On Over." He left June 3, 1949, our first national star, and closed his show with "Lovesick Blues," which he encored seven times. As he left the stage, he promised the audience he would return some day and he did. I signed him to a three-year contract Sept. 4, 1952. Three months later his mother came to me and asked me to let him off so her boy could rest. I gave him a leave of absence. A week and a half later he died. But that old stuff about him wanting back on the "Grand Ole Opry" is so much malarkey. He was under contract to the "Louisiana Hay-ride."
He used to sit in the studio and sing for me, just fooling around. He could so lose himself in the emotion of a song that tears would drip on his guitar. He wrote most of his songs in the car. I remember him telling me he wrote "Six More Miles" after seeing a sign on the highway that read: "Mount Sinai Cemetery Six Miles.

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

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

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

ELVIS PRESLEY: Just fine... How are you, sir?
FRANK PAGE: You're all geared up with your band there
ELVIS PRESLEY: (Interrupts) Geared up!
FRANK PAGE: . . . to let us hear your songs!
ELVIS PRESLEY: Well... I'd like to say how happy we are to be out here. It's a real honor for us to get a chance to appear on the "Louisiana Hayride," and we're gonna do a song for you... (To Page) ...You got anything else to say, sir?
FRANK PAGE: No, I am ready?
ELVIS PRESLEY: We're gonna do a song for you we've got on Sun Records, and it goes something like this... . . . (Elvis sings . . . "That's All Right, Mama")
various artists. Even Elvis Presley was a deejay on the show. It was a good deal for them.

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

The "Louisiana Hayride" never got as much publicity as it deserved. The artists would leave and go to Nashville after they got bigger, because that was where the major talent bookers were. The point is, we didn't need the "Opry"; it needed us. Because as soon as one artist would leave for Nashville and the "Grand Ole Opry," another would get hot. Artists tried to outdo each other for applause. For instance, the band of Webb Pierce at one time included such people as Faron Young, Goldie Hill, Tommy Hill, Jimmy Day and Floyd Cramer. Webb Pierce had been a salesman at Sears, Roebuck in Shreveport before joining the "Hayride."

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

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

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

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

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

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

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

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

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

---

**SOME OF THE ARTISTS WHO GAINED FAME ON THE "LOUISIANA HAYRIDE"**

T. Texas Tyler
Jim Reeves
Hank Williams
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Tumbleweed Turner does a country show six nights a week over KPMC.

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

COUNTRY MUSIC CAPITOL OF THE WEST

By ED BRIGGS

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

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

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

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

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

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

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

Merle Haggard was actually born in Bakersfield.
In the early 1950's, Jimmy Thomason, center rear, had Bakersfield's first live country television show. Here's his gang.

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

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

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

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

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

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

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

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

continued on page 32
Jimmie's crew for the first telecast included Tommy Collins, Jean Shepard, Wanda Jackson, Bonnie Owens, Gene Moles, Cliff Crofford and Fuzzy Owen.

Red Simpson is a talented songwriter-singer who has collaborated with Buck Owens on many songs. Red records for Capitol Records. Joe and Rose Maphis, one of the nation's top husband-and-wife teams, have a home in Bakersfield. They record for Mosrite Records.

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

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

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

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

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

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

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

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

1. Staged an awards show, its first, before a sellout crowd of artists and celebrities at the Hollywood Palladium . . .
2. Attracted an additional 250 members without ever having a membership drive . . .
3. Has negotiated with a network to televise the second annual awards show which will be held in February 1967 . . .
4. Held its first election for officers (president, Tex Williams; vice-president, Eddie Dean; secretary, Bettie Azevedo; treasurer, Herb Eiseman) and board of directors (24 directors consisting of Southern California disk jockeys, program directors, artists, managers and publishers) . . .
5. Launched its first membership drive which is aimed at doubling the membership in the next six months.

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

The answer to those questions are best supplied by the Academy’s president, Tex Williams, who pointed out that although many of the Academy’s members belong to the CMA, “the CMA is located a long way from Southern California and many times, in the past, we have felt isolated; we felt that we should be doing more for country music in this area. One day someone came up with the idea of starting an association in this area. The more we talked about it, the better it sounded. So we organized the Academy.”

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

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

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

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

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

“I feel,” Tex said, “that last year was one in which we were just getting our feet wet. We didn’t have much time to prepare for anything. In fact, we operated most of the year without officers and with a temporary chairman (Dick Schofield, KFOX general manager). This year, however, I feel will be one of growth. In the next 12 months I think the Academy will show everyone that the Southern California area is just as country as any other place in America.”
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The Country Music Hall of Fame, an idea born five years ago, becomes a reality this year when the modern, barn-shaped structure opens its doors to the public. Conceived by the Country Music Foundation in 1961, the Hall of Fame and Museum will serve as a permanent educational and tourist center, housing the “sight and sound” of country music.

Located on the corner of 16th Avenue South and Division Street, at the entrance to “Music Row,” the Hall of Fame and Museum is perfectly situated to capture the attention of visitors to Nashville’s music center. Leading up to the ultramodern building is the impressive “Walkway of the Stars.” Brass emblems embedded in concrete blocks will salute the achievements of country music stars, past and present.

Inside the building, which was designed and built by W. B. Cambron of Nashville, will be housed a unique library of films, tapes and publications, with a research section containing material from the John K. Edwards Memorial Foundation, previously on display at UCLA’s Folklore and Mythology Center.

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

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

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

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

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

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

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

Three original members of the Country Music Hall of Fame, Jimmie Rodgers, Hank Williams and Fred Rose, are memorialized on these bronze plaques in the Country Music Hall of Fame and Museum.
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Fortunately, in the country field, there is an awareness of the importance of that basic commodity—the song.

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

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

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

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

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

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

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

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

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

Vic McAlpin

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

"The speaker is Vic McAlpin, now a songwriter for Jim Reeves Enterprises, which is headed by Mary Reeves, Jim's widow. "Vic started to write in 1943, and he had his first song continued on page 42"
recorded in 1945. It was "What Is Life Without Love," cut by Eddy Arnold on RCA Victor. This disk, Vic recalls, was Eddy's third Victor release, and it was a big one. "I still collect royalties on it," he says.

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

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

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

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

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

"Anymore" was cut by Teresa Brewer.

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

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

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

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

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

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

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

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

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

"He was great," concluded Vic.

DALLAS FRAZIER

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

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

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

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

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

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

Frazier, who lives in Nashville in a two-story log house on the Cumberland River with his wife and three daughters,
Everythings Swinging
Bill Anderson
has firmly established himself in the Music City enclave as a recording artist with Capitol Records and as a top source for song material. With a solid history of success as a singer-composer, there's no reason to believe that Dallas Frazier won't be just as successful as a producer.

JOHN D. LOUDERMILK

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

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

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

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

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

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

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

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

MERLE KILGORE

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

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

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

On this occasion of WSM’s Birthday and the Country Music get together, SESAC takes great pride in joining the celebration. Our Nashville office headed by Roy Drusky has made a global name for itself in just three years. This cause for celebration represents another milestone in the 35 year history of SESAC’s progress in developing its repertory of music for all.

We have seen SESAC, Nashville, copyrights recorded in almost every country in the world. To all our publishers and writers, congratulations as we look forward to the future with eager anticipation. To WSM and the Grand Ol Opry, may you enjoy a hundred more birthdays. To the Country Music Association, your effort and dedication has been an inspiration to the entire music industry. Yes, it is indeed a time with cause for celebration.
helped write and which was No. 1 on the country charts.

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

BILL MONROE

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

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

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

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

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

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

BUCK OWENS

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

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

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

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

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

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

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

FLOYD TILLMAN

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

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

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

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

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

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

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

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

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

LEON PAYNE

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

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

He considers himself "just a sideman at heart" and can play guitar, organ, piano, banjo, drums and trombone. He played with the Bob Wills and his Texas Playboys band in 1938. But he's virtually given up performing completely because of a heart attack a year ago and because he wants to concentrate on writing. Formerly with Hill & Range, he's just signed a 10-year contract with Acuff-Rose Music. To write, he sits in a rocking chair and "makes up the tune and the words. Then I go get my guitar to see if the chords fit. I can't write a song with a guitar in my hand, though. It seems to spook me." He once wrote 20 songs in one day, writing continuously from 6 a.m. to 6 p.m.; one of the tunes out of that session was "Doorstep to Heaven." His songs, he records into a tape recorder, then sends off to an artist or an a&r producer. The principal thing about a song, he said, is the idea behind it. His tapes, he keeps for his wife—"for her sake, because you never can tell about a man who's had a heart attack."

CINDY WALKER

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“\textit{Room Full of Roses}” was written as Spencer was driving his car in 1949 listening to Eddy Arnold sing “\textit{Bouquet of Roses.”} He said that he was going home from the office. “Peter Potter, the disk jockey, commented after the record finished that he used to have a girl and if he’d send her a bouquet of roses for every time she turned him down the girl would have a room full of roses. It just hit me.” Spencer wrote the song in 15 minutes.

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

BOB TUBERT

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

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

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

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

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

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

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

\textit{Billboard} • The World of Country Music

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SONGWRITER SERIES - PART II [Continued]

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

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

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

"And I thought oh, ho, ho, ho!" said Tubert. "If somebody stops and says that would make a good song, I feel obligated to cut them in, but if they don't stop..."

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

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

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

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

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The World of Country Music • Billboard

By Maj. Talmadge F. McNabb

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

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

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

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

A. P., his wife Sara; their three children, Gladys, the oldest daughter; Janette, and their baby son, Joe; along with Maybelle, who was Sara's first cousin, loaded in the old jalopy, and headed down the valley to take the winding road to Bristol. In those days the roads were made more for wagons and buggies than for cars. The roads were either dirt or gravel, and streams often were without bridges. Some streams had to be forded. On this trip the old car broke down right in the middle of the stream, and everyone had to get out and push, except, of course, baby Joe. (Maybelle, 37 years later, would remember that event, and would look back smiling about it.)

A. P. and his family knew the ruggedness of life in Southwestern Virginia, and they could not let a broken down car discourage them. The car was soon fixed and they were on their way again. For as long as any of the Carters could remember, they had carried songs of the mountains and valleys in their hearts. A. P. had taken an interest in music and singing as far back as he could remember. Sara had been singing the songs of the hills, accompanied with her autoharp, from the time she was a little girl when most girls her age would still be playing with dolls.

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

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

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

One young man, physically weak and frail, but full of life and enthusiasm, had arrived the day before in Bristol. This was Jimmie Rodgers, cow-
boy and road-yodeler from Mississippi. Jimmie had rented a cheap hotel room on the Virginia side, across the street from the offices where the make-shift recording studios had been set up.

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

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

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

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

This ballad was one of the songs of frustrated love affairs that ended in death. Shakespeare had mentioned the willow in some of his plays. The Old Testament had mentioned those who, disappointed in some of life's experiences, had "hung their harps on a willow."

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

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

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

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

"I hear a low, faint voice that says, 'Papa and Mama's dead.'" It's coming from the orphan child

That must be clothed and fed."

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

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

"Oh, who will dress your pretty little feet? Oh, who will glove your hand, And who will kiss your pretty little lips When I'm in the far off land?"

"Oh, have you seen those mournful doves, Flying from pine to pine? A mourning for their own true love, Just like I pine for mine?"

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

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

The fifth song to be recorded that memorable day was a kind of humorous, yet sad song, "Single Girl, Married Girl." Sara would remember this song years later as one that tipped off that recording session. She considered it even more popular than "Bury Me Under the Weeping Willow." Sara would sing this song with deep feeling, clear and strong, and with her whole heart back of it. While the song continued on page 60
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58
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★ "OPEN UP YOUR HEART"

Also on these albums:
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★ "ROLL OUT THE RED CARPET"
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Continued from page 57
was probably written for humorous overtones, there was much truth in
that immature country and moun-
tain girls did have a difficult time dur-
ing their early marriage years.

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

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

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

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

The Carter Family packed their
musical instruments in their car and
headed back the 25 miles to Maces
Springs. They did not know at that
time that they had made songs that
would be accepted. They did not know
that the demand for their records
would be increased that recording session
after recording session would be con-
ducted by them in the years ahead.
They could not know that the future
would mean recording sessions and
dates in some of the largest studios
in the United States, in some of the
largest cities. The future would mean
recording sessions in such cities as
Camden, N. J.; Atlanta, Memphis,
Louisville, New York and Chicago.

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

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

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

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

"WHERE IS THE CIRCUS"

(5858)

and a great album

1664

The World of Country Music • Billboard 61
PARKING LOT SITE WAS SCENE OF GLORY

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

By ALTON WATERS

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

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

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

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

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

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

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

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

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

Records were sometimes remade as many as five or six times before the desired quality of sound was achieved, with the entire operation being run on an experimental basis until the proper effect was achieved.

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

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

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

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

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

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

THANKS FOR PLAYING MOSRITE RECORDS!

"IT'S STARTING ALL OVER AGAIN" AL BRUMLEY
B/W "TRAGIC ROMANCE"

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B/W "IMMUNE TO THE BLUES"

"SEND ME YOUR LOVE A.P.O." JOE AND ROSE LEE MAPHIS
B/W "WRITE HIM A LETTER"

"DURANGO" GENE MOLES
B/W "SCOTTISH GUITAR"

"QUEEN OF SNOB HILL" RONNIE SESSIONS
B/W "LAST NIGHT IN TOWN"

"BIG O" RONNIE SESSIONS
B/W "I GUESS YOU'RE FINALLY SATISFIED"

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B/W "JUST TALKING"

"ONE MORE TIME AROUND" EDDIE DEAN
B/W "PLAYING BOTH ENDS AGAINST THE MIDDLE"

"MAGNOLIA WALTZ" TOMMY DUNCAN
B/W "PULL YOUR HEAD IN SHAME"

"DUMB THING" DOYLE HOLLY
B/W "THE BEST GIRL I EVER HAD"

"ROLL STEEL ROLL" LEO LE BLANC
B/W "BOIL THEM CABBAGE DOWN"

"QUEEN FOR A DAY" BARBARA MANDRELL
B/W "ALONE IN A CROWD"

"TUNIN' UP FOR THE BLUES" JOE AND ROSE LEE MAPHIS
B/W "A LIFETIME OF LOVE"

WE'RE SURE YOU'LL LIKE FORTHCOMING RECORDS BY/
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"COUNTRY MUSIC CAPITOL OF THE WEST"
Country music with a zing is offered by Jim Bybee and the Bravados each Saturday night over KLPR-TV, Oklahoma City. With the exposure on a show like this, a group can receive many job offers to fill up the rest of the week.

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

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

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

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

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

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

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

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

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

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

Wiedenkeller said that Beasley “deals in controversy, entertainment, and show business... and it's not
unusual for a crowd of 50 people to gather in the studio."

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

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

At 7 p.m. on Tuesday is a show called "Guitars Unlimited," on Thursday at the same time is a half-hour show featuring Conway Twitty live. The Twitty show is one of three that Beasley is syndicating for national distribution; the station already has more than a dozen shows in the can. Other half-hour country music shows that Beasley is syndicating include a Faron Young show and a show featuring Karon Rondell.

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

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

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

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

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

Nomination for Top Male Performer of the Year
9 Straight #1 Records
7 Consecutive Album Hits
3 Motion Pictures & Many TV Shows This Year

Thank You

Personal Management
BOB NEAL
809 18th Ave. South
Nashville, Tenn.
When Bob McCluskey turned in his California music business credentials last year for a one-way ticket to Nashville, it became the fruition of a 20-year romance carried on for most of that time from the distant points of either New York or Hollywood.

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

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

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

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

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

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

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

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

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

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

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

Continued on page 70
To The
INTERNATIONAL MUSIC INDUSTRY

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

"Chet has always been a great musician and I can remember how he used to dig guitarists like Django Reinhardt. I got him a set of Django's records once.

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

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

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

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

---

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COUNTRY MUSIC

What's in a Name?

By JOHN LAIR

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

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

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

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

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

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

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

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

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

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

In more than 30 years' radio work confined strictly to folk and country music, I have formed my own idea of what country music really is. The conclusions are not entirely my own. I have been governed not only by my own experience but by the findings of others. Occupying a place of honor in my really extensive source music library here at Renfro Valley is a five-volume set of "The General History of Music," by Charles Burney. This is the very rare first edition of 1776 and purports to give the history of music from the beginning of mankind up to that date.

Dr. Burney in this work attempts to get at the fundamentals of music appreciation by the question and answer method. Among other things he asks: "What kind of musical tones are most grateful to the ear?" In answering his own question he says, "Such as are produced by the vocal chords, and next to singing, those which approach the nearest to vocal." His next question is "What kind of music is most pleasing to mankind?" In his answer to this he declares that trained musicians like best music with novelty and refinement and intricate arrangements, then goes on to say that the untrained masses prefer the music which is most familiar and common.

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

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

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

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Has another winner!

"IF THE WHOLE WORLD STOPPED LOVIN""

(Mercury 72627)
Through the Years with MIDSWESTERN HAYRIDE

By BILL MCCLUSKEY
WLW, Cincinnati

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

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

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

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

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

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

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

In addition to working the "National Barn Dance," these personalities were also featured doing guest spots on other network shows. I remember one in particular when Millie and Dolly and the Girls of the Golden West, were invited to appear on what was in those days one of the top radio shows in the country, the Thursday night "Fleischman Yeast Hour" conducted by Rudy Vallee.

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

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

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

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

In those days, the "Jamboree" featured Lazy Jim Day, Helen Diller the Canadian Cowgirl, Louise Massey and the Westerners, Merle Travis and the Drifting Pioneers, Pa and Ma McCormick and the Brown County Revelers, Lafe Harkness, Roy Starkey, etc. etc.
Red and Lige Turner, the Delmore Brothers and Grandpa Jones. So at that time, there were two successful shows originating in Cincinnati over WLW, the Nation's Station.

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

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

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

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

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

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

We asked him to get Sally Carson to send a transcription of various songs and pictures. She did and then we asked her to send another recording singing "Freight Train Blues," a number made famous by our old friend Red Foley. She did, we hired her at WLW, changed her name to Bonnie Lou and today, 20 some years later, she is still riding the top waves of popularity on the "Midwestern Hayride."

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

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

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

It is now syndicated on 41 TV stations throughout the country plus the five Avco stations in Cincinnati, Dayton, Columbus, Indianapolis and San Antonio.
EDITOR’S NOTE: WSM’s “Opry Star Spotlight”—heard all night long on the 50,000-watt clear channel Nashville station—is the friend of truck drivers and night owls throughout the South and Southwest and Northwest. But, even more important, it’s a country music deejay’s deejay show; it’s probably listened to by more disk jockeys than any other country music radio show in the world. The total import of the show would be difficult to estimate, but it has probably been responsible for a large part of the country programming of several hundred country music radio stations throughout the years—because of the DJs who listen to it to see what’s new in the field of country records.

February 17, 1952, was a monumental night for WSM and for country music. It’s a virtually forgotten date, but it marked the night that the 50,000 watt, clear channel station went full-time, operating on a 24-hour basis, and the overnight programming was designated country music time. The program, later to become “Opry Star Spotlight,” was slotted after the 10 p.m. fifteen-minute newscast into the early morning, when live entertainment took over. There was a live segment of music by the late Dee Simmons (of the old trio of Jack, Nap and Dee), and 30 minutes of staggered “Grand Ole Opry” talent. This, in turn, was followed by a 15-minute question-and-answer period involving country music performers, and then WSM worked its way back toward the daytime format, geared toward the urban audience of “pop and conversation” devotees.

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

Over the succeeding years, the show was to have a multitude of hosts: Tom Perryman, Ralph Emery, Grant Turner, Bill Claborne, Tex Ritter and ultimately the team of Ritter and Emery. Additionally, most staff announcers pulled the shift from time to time, and a handful of “Opry” stars of others connected with country music occasionally filled the role. But in the beginning, it was “Smilin’ Eddie.”

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

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

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

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

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

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

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

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

This 11-year-old youngster, who lives in town near Roanoke, Va., was dying. Her mother wrote Emery, requesting that she receive...
some correspondence. Ralph read the letter on the air. The story subsequently was picked up by the wire services. The little girl received thousands of responses, including gifts. One gift was a doll, made by British factory workers, and flown to the United States by BOAC.

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

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

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

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

Every night the stars pour in. Anyone within a stone's throw of Nashville's record row makes his way to the WSM studios to appear on "Opry Star Spotlight." Although known by that name for only nine years, the show actually is 15 years old. Today guests who appear through the night frequently make the short trek down the hall to appear with Emery on his "Opry Almanac" show on WSM Television. It's an hour-long effort, 6 to 7 a.m.
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Los Angeles, Atlanta, London (England), Toronto (Canada)
I JUST love 'em, every single one of them. A lot of times we come in from road tours dog-tired, but as soon as we hit the "Opry" stage and they start applauding and taking pictures, we feel like we have all the energy in the world.

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

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

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

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

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

Well, that's something like it is with the "Opry" and the "Opry" audience. Getting in a car and driving half way across the country after working all week in some noisy factory is all part of it, and so is standing in a long ticket line, sitting on hard church pews, enduring another summer night in air-conditionless Ryman Auditorium, and being distracted while performers and non-performers alike wander across the stage as the show goes on. Most of the "Opry" audience knows that the show is not really slapped together at the last minute, but still most get a warm feeling when it looks that way.

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

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

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

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

The radio station has found that the typical "Opry" fan is a 29-year-old city dweller and that he and three other people in his party traveled an average of 480 miles to see the show. Back home this mythical fan listens to the "Opry" on the radio, and wishes they would increase the power so he could hear it better.

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

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

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

So the next time you hear someone talking about all the changes that should be made in the "Opry," suggest that he take up with Huck's "Widder Douglas." Most of the folks who count around the "Opry"—the artists, and especially the fans—would just as soon keep it on the free and easy and slightly unprofessional level of good working people.
STILL #1! AGAIN the Top BMI Award Winner!
Thank You! Thank You! Thank You!

THE BELLES OF SOUTHERN BELL
written by Don Wayne

ENGLAND SWINGS
written by Roger Miller

GREEN, GREEN GRASS OF HOME
written by Curley Putnam

HUSBANDS AND WIVES
written by Roger Miller

I'VE BEEN A LONG TIME LEAVIN'
written by Roger Miller

KANSAS CITY STAR
written by Roger Miller

THE LAST WORD IN LONESOME IS ME
written by Roger Miller

WOULD YOU HOLD IT AGAINST ME
written by Dottie and Bill West

*Top
EMI Award Winner
Again in 1966
SEE YOU AT TOOTSIE'S

Thousands of fans, some traveling from distant parts of the world converge on the "Grand Ole Opry" each week in Nashville. At the same time, the stars of the show tend to converge on another scene not too far distant. You get there by . . .

Leaving the back door of the Opry House. Only "Opry" performers, music business people, and close friends are allowed up these steps Friday and Saturday nights.

A few feet down the back alley, you turn right and go through this back entrance to find yourself . . .

In a back room of Tootsie's Orchid Lounge. The walls are decorated with hundreds and hundreds of names over the years—such country stars as Roger Miller and Lonzo & Oscar and Hank Cochran and pop artists like Chubby Checker. The tables are plain, chairs are difficult to locate and there are always people standing. Beer is the main refreshment.
You can go down some steps leading from the back room to the front of the bar. How long the bar has been a hangout for “Opry” artists and fans—in-the-know, few people know, but . . .

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

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

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

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

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

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

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

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

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

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

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

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

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

Don likes to tell the story, and it goes back to the days when Don was with Bill McCall's 4-Star Record label. Don was on the road, selling records, and when he visited Booth's shop at Bakersfield, Calif., he found that Booth wanted only country records—particular products by T. Texas Tyler.

"I found a similar situation all over the West Coast. The year was 1957 and Tyler, who came from Mena, Ark., had gotten hot on KXLA, Pasadena. Of Anglo-Indian descent, Tyler had a sexy growl in his voice and had a smash with "Remember Me." Then he recorded "Deck of Cards," "Filipino Baby," "Divorce Me C.O.D." "Bummin' Around" and "Dad Gave My Dog Away."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Membership cards, auto decals, special albums available only to club members, special free bonuses with regular record offers, bronze guitar lapel pins for wearing apparel use, and many other bonus premiums are used so that the club member feels that he belongs to something substantial together with many other people of similar musical interests.
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"A HERO’S DEATH"
b/w "THREE WIDOWS"
(DECCA 32032)

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WILMA LEE & STONEY COOPER SING
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In combination with some bright modern country sounds—"It’s Easier to Say Than Do" and "Almost Persuaded"—the team of Wilma Lee and Stoney Cooper presents some very excellent folk-flavored country tunes—"A Hero’s Death," "Three Widows"—as well as a couple of standards in the field. Literally something for everybody.

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try music artists very long to professional ride," recently Stuckey, a Your Owens, Jim Reeves, music. Some the service, he was on ABC-TV Foley's "Ozark Jubilee" fame. He country music director and All company pens, hoping something artists; many pay "I gets mail on his desk, mostly records; [52x64]"25 Thursday he's seeking Fono 90 The deejay until he died last year. [EDITOR'S NOTE: TWO WEARS HATS] [50x173]jack Reno's workday usually begins at 9 a.m. when he arrives at the downtown studios of WXCL. There's a stack of mail on his desk, mostly records; he gets 25 or more each day and says "I don't dare let the stack build up." After looking at the other mail, he heads for the country music station's audition room and gives each record a "thorough listen."

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

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

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

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

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

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

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

Today, Reno and his band play in fairly nice places, some even plush. Of course there are shows in parks, too, and he usually performs as one of the preliminary acts in every "Grand Ole Opry" artist package show that comes into the area. Reno's band played two months in a row at the Flame Club, North Pekin, Ill., which is operated by Bruce Gordon; three months in a row at the Harmony Lounge, East Moline, Ill., operated by Don Barr; and the West Room, continued on page 92
I'm honored to be nominated for Favorite Instrumentalist in Billboard's Country Music Poll. Thanks everyone.

Floyd

CURRENT ALBUM
CLASS OF "66"
RCA VICTOR
LPM 3650

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

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

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

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

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

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

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

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

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

Then it's quitting time; he collects his pay and, with the band, heads back for Peoria and home. WXCL (formerly WAAP) broadcasts country music 24 hours a day, beaming 1,000 watts. It's a modern country music station aimed at a metropolitan audience. Station manager Syl Binkin says, "We don't wear overalls around here and there's no reason to believe our listeners do. We've taken the modern approach to country music, and we're out to show people there's a cosmopolitan twist to country these days."

Proof of the station's ability? In a recent spot announcement schedule, Kentucky Fried Chicken reaped two and a half times more business than expected. General Finance expects business to be up 100 per cent this year due to WXCL advertising.
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COUNTRY music road shows, once a helter-skelter sort of thing with an artist and his band piling into a car and zooming off to some little schoolhouse or movie theater or tent, have changed. Just how much they've changed—for most country music artists—is obvious from following Eddy Arnold on a typical weekend. His wife drove him to the airport in Nashville where he met Bill Walker, his accompanist. Together they flew to Toronto, arriving in time for an hour of rehearsal (Bill plays piano and directs the musicians). Then the show. Everything has been arranged by the firm of Gerard W. Purcell Associates, even the hotel reservations. He played a week there before returning home by first-class jet. The theater featured perfect acoustics and even a carpeted dressing room.

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

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

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

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

In those days, artists performed anywhere they could get an audience. One of the roughest dates Arnold can remember playing was in Dothan, Ala., in 1944 (he couldn't remember the name of the town until he looked it up on a map). "The fellow who was doing the booking at WSM put me into a little theater there. When I went there I found they had me doing 12 shows a day. There was nothing in the contract about it; I was just expected to grind away like a team of mules in a sorghum mill. Now I needed the money, but pride was worthwhile. I finally went out and saw the manager and said, 'Friend, I ain't doing any more shows.'"

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

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

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

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

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

"I was the first out of Nashville to start using a charter plane to travel to shows. It was a twin-engine Cessna. I'd started getting offers to appear in places like Pennsylvania,
I'LL NEVER SELL THE RECORDS HE DID BUT THANKS ANYWAY

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

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

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

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

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

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

Arnold, though not a songwriter himself, is noted for consistently coming up with top-caliber tunes. He claims that he lives on his theory that a singer is only as strong as his material. For his last album, he listened to about 150 songs, going down to his office at night to listen to demos and tapes when the phones couldn't bother him. He credited Steve Sholes of RCA Victor with sending him some choice tunes in the past.

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

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

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

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

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

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

---

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96
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SOME of the most important innovations in music in our time have come out of Memphis—the "soul" or Negro influence—and Nashville—the country music influence. Jack Clement, musician, songwriter and one of the hottest independent record producers in country music, has operated in both scenes. He worked with Sun Records in Memphis from 1956 to 1959, arriving right after Elvis Presley had moved on to RCA Victor Records. But Clement helped produce many hits for Sun Records; he even wrote some of them; he played guitar on many others. He produced some of the early Johnny Cash hits before Cash shifted to Columbia Records. Other artists on Sun Records in those days included Jerry Lee Lewis, Roy Orbison, Carl Perkins and Charlie Rich.

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

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

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

The thing "that bothers me about Nashville is that it's becoming a mill," he said. "That's what was so wonderful about Memphis. Those cats would come in and sing their hearts out. They hadn't learned what not to do. I don't think anybody but Sam Philips, who headed Sun Records, would have attempted to put out those records we made."

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

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

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

Clement began performing professionally after getting out of the Marines in 1952. Then he quit to go back to college where he majored in English. He began playing at recording sessions at Sun Records and eventually began to produce sessions. Sun, he said, was responsible for "a coming together of blues and country music—especially with Elvis. I don't think anything can explain Cash. He just happened."

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

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

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

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

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

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

Altschuler produced Columbia sessions of such singers as Tony Bennett, Ray Conniff, Robert Goulet and Bobbi Norris. A recent Bobbi Norris single was definitely country-oriented, he said. "Country's in all of us," Altschuler said, "whether we know it or not. It's the biggest influence today on popular good music. I've never made an out-and-out country record in my life... never been to Nashville. But you can put a country feel to a record and about the strongest way for an adult singer to get into the popular single record charts with a hit record is through the country field. The song starts to live again."

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

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

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

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

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

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

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Continued on page 106
HOW COUNTRY CAN YOU GET?
### TOP COUNTRY ARTISTS (Continued)

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continued on page 114
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Gerald Caron (Rusticana)
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Will Carter (RCA Camden)
Rolly Chambers (Arc)
Al Cherry (RCA Camden)
Gisholm Brothers (Banff)
Johnny Clark (London)
Roland Croiseterie (Rusticana)
Burt Cuff (Arc)
Ted Daigle (London)
Dick Damron (RCA Victor)
June Davey Point
Stu Davis (London)
Petie Dawson (London)
Andy Desjarlais (London)
Wilf Doyle (London)
June Eikhard (Banff)
Shirley Field (Banff)
Neil Flanz (Arc)
Gordon Fleming (London)
Rita German (London)
Ted German (Banff)
Jack Greenough (Banff)
Billy Guest (Banff)
Ed Gyurki (Banff)
Gaby Haas (London)
Hachey Brothers (Point)
Gerry Hatton (Banff)
Earl Heywood (Dominion)
Hank Herman (London)
Reg Hill (Banff)
Dean Hutchinson (Arc)
Jimmy James (Arc)
Juliee Singers (Arc)
Bob King (Banff)
Dusty King (Arc)
Gino King (Arc)
Marie King (Banff)
Hubert Lacroix (London)
Willie Lamoth (London)
Neil Landry (Arc)
Eddie Legere (Arc)
Diane Leigh (Capitol)
Rheal Leroux (Rusticana)
Bill Long (Arc)
Bob Lucier (Arc)
MacKay Brothers (Arc)

Artie MacLaren (Arc)
Ruthie & Bernie MacLean (London)
Jim MacLellan (Banff)
John MacManaman (London)
Marcel Martel (London)
Mickey McGivern (Arc)
Fred McKenna (Arc)
Ron McLeod (Arc)
Ron McMurphy (Banff)
Paul Menard (Point)
Don Messer (Apex)
Roger Miron (Rusticana)
Earl Milton (Arc)
Lee Moore (Arc, Point)
Johnny Mooring (Banff)
Spade Nielsen (RCA Victor)
Dick Nolan (Arc)
Geri O'Brien (Arc)
Jimmy Arthur Ordge (Point)
Marg Osborne (Arc)
George & June Pashler (Arc)
Victor Pasowisty (RCA Camden)
Roy Penney (Arc)
Bunty Pether (Arc)
Clarence Ploor (London)
Solomon Prouche (Rusticana)
Ernie Prentice (London)
Irwin Prescott (Banff)
Lonnie Price (Banff)
Orval Prophet (Point)
Rhythm Pals (Melbourne)
Rhythm Sweethearts (Arc)
Ti-Blanc Richard (London)
Royce Riel (Arc)
Kenny Roberts (Point)
Rodgers Brothers (Banff)
Denis Roland (Rusticana)
Raymond Rouleau (Rusticana)
Harry Rush (Point)
Scottians (Tom, Jim & Garth)
(Melbourne)
Shamrocks (Banff)
Shirley Ann (Banff)
Gene Siebert (London)
Hank Smith (Point)
Joyce Smith (Point)
La Famille Soucy (Dominion)
Scotty Stevenson (Arc, London)
Sharon Strong (Arc)
Billy Stoltz (Banff)
Olaf Sweeney (Banff)
George Sweeney (Banff)
Yvonne Tevlin (Arc)
Ti-Jean le Violoneux (London)
Dave Todd (London)
Graham Townsend (Arc)
Doug Trineer (Point)
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# GUIDE TO COUNTRY MUSIC RECORDS

## TOP COUNTRY SINGLES - 1966

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

### Top Country Singles - 1966

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TAKE GOOD CARE OF HER</td>
<td>Sonny James (Capitol)</td>
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<tr>
<td>2</td>
<td>TIPPY TOEING</td>
<td>Hadden Trio (Columbia)</td>
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<tr>
<td>3</td>
<td>I LOVE YOU DROPS</td>
<td>Bill Anderson (Decca)</td>
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<td>4</td>
<td>WAITIN' IN YOUR WELFARE</td>
<td>Buck Owens (Capitol)</td>
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<tr>
<td>5</td>
<td>DON'T TOUCH ME</td>
<td>Jeannie Seely (Monument)</td>
</tr>
<tr>
<td>6</td>
<td>DISTANT DRUMS</td>
<td>Jim Reeves (RCA Victor)</td>
</tr>
<tr>
<td>7</td>
<td>WOULD YOU HOLD IT AGAIN</td>
<td>Dottie West (RCA Victor)</td>
</tr>
<tr>
<td>8</td>
<td>SWINGING DOORS</td>
<td>Merle Haggard (Capitol)</td>
</tr>
<tr>
<td>9</td>
<td>I WANT TO GO WITH YOU</td>
<td>Eddy Arnold (RCA Victor)</td>
</tr>
<tr>
<td>10</td>
<td>GIDDYUP GO</td>
<td>Red Sovine (Starday)</td>
</tr>
<tr>
<td>11</td>
<td>TALKIN' TO THE WALL</td>
<td>Warner Mack (Decca)</td>
</tr>
<tr>
<td>12</td>
<td>THE ONE ON THE RIGHT IS</td>
<td>Johnny Cash (Columbia)</td>
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<tr>
<td>13</td>
<td>SNOWFLAKE</td>
<td>Jim Reeves (RCA Victor)</td>
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<tr>
<td>14</td>
<td>THINK OF ME</td>
<td>Buck Owens (Capitol)</td>
</tr>
<tr>
<td>15</td>
<td>NOBODY BUT A FOOL</td>
<td>Connie Smith (RCA Victor)</td>
</tr>
<tr>
<td>16</td>
<td>THE LAST WORD IN LONESOME IS</td>
<td>Eddy Arnold (RCA Victor)</td>
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<td>17</td>
<td>TRUE LOVE'S A BLESSING</td>
<td>Sonny James (Capitol)</td>
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<td>18</td>
<td>EVIL ON YOUR MIND</td>
<td>Jan Howard (Decca)</td>
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<td>19</td>
<td>PUT IT OFF TIL TOMORROW</td>
<td>Bill Phillips (Decca)</td>
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<td>20</td>
<td>A WAY TO SURVIVE</td>
<td>Ray Price (Columbia)</td>
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<tr>
<td>21</td>
<td>FLOWERS ON THE WALL</td>
<td>Statler Brothers (Columbia)</td>
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<tr>
<td>22</td>
<td>BABY</td>
<td>Wilma Burgess (Decca)</td>
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<tr>
<td>23</td>
<td>WHAT KINDA DEAL IS THIS</td>
<td>Bill Carlisle (Hikary)</td>
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<tr>
<td>24</td>
<td>SKIP ROW JOE</td>
<td>Porter Wagoner (RCA Victor)</td>
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<tr>
<td>25</td>
<td>I'M A PEOPLE</td>
<td>George Jones (Musicor)</td>
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<tr>
<td>26</td>
<td>HISTORY REPEATS ITSELF</td>
<td>Buddy Starcher (Boone)</td>
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<tr>
<td>27</td>
<td>(YES) I'M HURTING</td>
<td>Don Gibson (RCA Victor)</td>
</tr>
<tr>
<td>28</td>
<td>I'LL TAKE THE DOG</td>
<td>Hank Sheppard &amp; Ray Pillow (Capitol)</td>
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<td>29</td>
<td>SOMEONE BEFORE ME</td>
<td>Wilburn Brothers (Decca)</td>
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<td>30</td>
<td>DON'T TOUCH ME</td>
<td>Wilma Burgess (Decca)</td>
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<td>31</td>
<td>DEAR UNCLE SAM</td>
<td>Loretta Lynn (Decca)</td>
</tr>
<tr>
<td></td>
<td>BEERS</td>
<td>RCA Victor</td>
</tr>
<tr>
<td>33</td>
<td>HUSBANDS AND WIVES</td>
<td>Roger Miller (Smash)</td>
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<td>34</td>
<td>MAKE THE WORLD GO AWAY</td>
<td>Eddy Arnold (RCA Victor)</td>
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<td>35</td>
<td>AIN'T GONNA LOVIN'</td>
<td>Connie Smith (RCA Victor)</td>
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<td>36</td>
<td>YOU AIN'T WOMAN ENOUGH</td>
<td>Loretta Lynn (Decca)</td>
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<td>37</td>
<td>I'M LIVING IN TWO WORLDS</td>
<td>Bonnie Guitar (Duf)</td>
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<td>38</td>
<td>SITTING ON A ROCK</td>
<td>Warner Mack (Decca)</td>
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<td>39</td>
<td>STANDING IN THE SHADOWS</td>
<td>Hank Williams Jr. (MGM)</td>
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<td>40</td>
<td>WHAT WE'RE FIGHTING FOR</td>
<td>Dave Dudley (Mercury)</td>
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<td>41</td>
<td>BACK POCKET MONEY</td>
<td>Jimmy Newman (Decca)</td>
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<td>42</td>
<td>ENGLAND SWINGS</td>
<td>Roger Miller (Smash)</td>
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<td>43</td>
<td>GOLDEN GUITAR</td>
<td>Bill Anderson (Decca)</td>
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<td>44</td>
<td>IF YOU CAN'T BITE, DONT' GROWL</td>
<td>Tommy Collins (Columbia)</td>
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<td>45</td>
<td>THE LOVIN' MACHINE</td>
<td>Johnny Paycheck (Little Darlin')</td>
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<td>46</td>
<td>MANY HAPPY HANGOVERS TO</td>
<td>Jean Shepard (Capitol)</td>
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<td>ALMOST PERSUADED</td>
<td>David Houston (Epic)</td>
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<td>48</td>
<td>TAKE ME</td>
<td>George Jones (Musicor)</td>
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<td>49</td>
<td>STOP THE START</td>
<td>Johnny Dollar (Columbia)</td>
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<td>50</td>
<td>STEEL RAIL BLUES</td>
<td>George Hamilton IV (RCA Victor)</td>
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<td>51</td>
<td>GIDDYUP GO-ANSWER</td>
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<td>A BORN LOSER</td>
<td>Don Gibson (RCA Victor)</td>
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<td>53</td>
<td>CATCH A LITTLE RAINDROP</td>
<td>Claude King (Columbia)</td>
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<td>54</td>
<td>WOMEN DO FUNNY THINGS TO ME</td>
<td>Del Reeves (United Artists)</td>
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<tr>
<td>55</td>
<td>TIME TO BUM AGAIN</td>
<td>Waylon Jennings (RCA Victor)</td>
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<td>56</td>
<td>VIET NAM BLUES</td>
<td>Dave Dudley (Mercury)</td>
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<td>57</td>
<td>A MILLION AND ONE</td>
<td>Billy Walker (Monument)</td>
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<td>58</td>
<td>DON'T YOU EVER GET TIRED OF HURTIN' ME</td>
<td>Ray Price (Columbia)</td>
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<td>59</td>
<td>THE STREETS OF BALTIMORE</td>
<td>Bobby Bare (RCA Victor)</td>
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<td>60</td>
<td>A WOMAN HALF MY AGE</td>
<td>Kitty Wells (Decca)</td>
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<td>61</td>
<td>COUNT ME OUT</td>
<td>Marty Robbins (Columbia)</td>
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<td>62</td>
<td>BUCKAROO</td>
<td>Buck Owens &amp; His Buckaroos (Capitol)</td>
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<td>63</td>
<td>RAINBOW AND ROSES</td>
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<td>64</td>
<td>ANITA, YOU'RE DREAMING</td>
<td>Waylon Jennings (RCA Victor)</td>
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<td>65</td>
<td>BORN TO BE IN LOVE WITH</td>
<td>Van Trevor (Band Box)</td>
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<td>66</td>
<td>I'VE CRIED A MILE</td>
<td>Hank Snow (RCA Victor)</td>
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<td>67</td>
<td>DAY FOR DECISION</td>
<td>Johnny Sea (Warner Bros.)</td>
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<td>68</td>
<td>I JUST CAME TO SMELL THE FLOWERS</td>
<td>Porter Wagoner (RCA Victor)</td>
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<td>69</td>
<td>BABY AIN'T THAT FINE</td>
<td>Gene Pitney &amp; Melba Montgomery (Musicor)</td>
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<td>70</td>
<td>I'VE BEEN A LONG TIME LEAVIN'</td>
<td>Roger Miller (Smash)</td>
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<td>71</td>
<td>THANK YOU MA'AM</td>
<td>Roy Pillow (Capitol)</td>
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<td>72</td>
<td>WRITE ME A PICTURE</td>
<td>George Hamilton IV (RCA Victor)</td>
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<td>73</td>
<td>THE SHOE GOES ON THE OTHER FOOT TONIGHT</td>
<td>Marty Robbins (Columbia)</td>
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<td>74</td>
<td>I'VE A NUT-Leroy Pullin (Kapp)</td>
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<td>75</td>
<td>THE TWELFTH OF NEVER</td>
<td>Slim Whitman (Imperial)</td>
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<td>76</td>
<td>THE COUNT DOWN</td>
<td>Hank Snow (RCA Victor)</td>
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<td>77</td>
<td>YOU FINALLY SAID SOMETHING GOOD</td>
<td>Charlie Louvin (Capitol)</td>
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<td>78</td>
<td>HAPPY TO BE WITH YOU</td>
<td>Johnny Cash (Columbia)</td>
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<td>79</td>
<td>MORE THAN YESTERDAY</td>
<td>Slim Whitman (Imperial)</td>
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<td>80</td>
<td>GUESS MY EYES WERE BIGGER THAN MY HEART</td>
<td>Conway Twitty (Decca)</td>
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<td>81</td>
<td>MY DREAMS</td>
<td>Faron Young (Mercury)</td>
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<td>82</td>
<td>EVERYBODY LOVES A NUT</td>
<td>Johnny Cash (Columbia)</td>
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<td>83</td>
<td>ARTIFICIAL ROSE</td>
<td>Jimmy Newman (Decca)</td>
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<td>84</td>
<td>MAY THE BIRD OF PARADISE FLY UP YOUR NOSE</td>
<td>&quot;Little&quot; Jimmy Dickens (Columbia)</td>
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<tr>
<td>85</td>
<td>THE BOX IT CAME IN</td>
<td>Wanda Jackson (Capitol)</td>
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<tr>
<td>86</td>
<td>LONELINESS</td>
<td>Dave Dudley (Mercury)</td>
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<td>87</td>
<td>BEFORE THE RING ON YOUR FINGER TURNS GREEN</td>
<td>Dottie West (RCA Victor)</td>
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<td>88</td>
<td>THE MEN IN MY LITTLE GIRL'S LIFE</td>
<td>Archie Campbell (RCA Victor)</td>
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<td>89</td>
<td>I'D JUST BE FOOL ENOUGH</td>
<td>Browns (RCA Victor)</td>
</tr>
<tr>
<td>90</td>
<td>GO NOW PAY LATER</td>
<td>Liz Anderson (RCA Victor)</td>
</tr>
</tbody>
</table>
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<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title — Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>91</td>
<td>Little Buddy — Claude King (Columbia)</td>
</tr>
<tr>
<td>92</td>
<td>I Wish — Ernie Ashworth (Hickory)</td>
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<td>93</td>
<td>The Tip of My Fingers — Eddy Arnold (RCA Victor)</td>
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<tr>
<td>94</td>
<td>When the Ship Hit the Sand — &quot;Little&quot; Jimmy Dickens (Columbia)</td>
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<td>95</td>
<td>I Can't Keep Away from You — Wilburn Brothers (Decca)</td>
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<tr>
<td>96</td>
<td>The Minute Men (Are Turning in Their Graves) — Stonewall Jackson (Columbia)</td>
</tr>
<tr>
<td>97</td>
<td>If This House Could Talk — Stonewall Jackson (Columbia)</td>
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<tr>
<td>98</td>
<td>It's Another World — Wilburn Brothers (Decca)</td>
</tr>
<tr>
<td>99</td>
<td>Private Wilson White — Marty Robbins (Columbia)</td>
</tr>
<tr>
<td>100</td>
<td>Get Your Lie the Way You Want It — Bonnie Guitar (Dot)</td>
</tr>
</tbody>
</table>

**TOP COUNTRY LP's 1966**

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<thead>
<tr>
<th>Pos.</th>
<th>Title — Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Roll Out the Red Carpet for Buck Owens and His Buckaroos — (Capitol)</td>
</tr>
<tr>
<td>2</td>
<td>I Want to Go with You — Eddy Arnold (RCA Victor)</td>
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**Billboard's Fourth Annual Edition of THE WORLD OF COUNTRY MUSIC**

For industry member and fan alike . . . here's all the color and excitement of the wonderful country music field.

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**COUNTRY ORDER FORM**

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Billboard • The World of Country Music
It takes plenty of S-T-R-E-T-C-H to reach everybody

...It takes WVOC

WVOC, 1500 kc, is reaching *30% of the lush Greater Battle Creek Radio Market. WVOC's 0.2 MV/M pattern reaches 301,100 people with one thousand watts of Power.

Spot announcement availabilities on WVOC after November 15, 1966. Ratings, rate card and coverage maps available upon request.

WVOC . . . the most respected call letters in Lower Michigan.

*Western Union survey, July 28, 1966, of Battle Creek Stations.
Below is an up-to-date tabulation, by artist, of the country discography that appears in this issue. The discography contains all records that made Top 10 in Billboard's Country Singles chart from May 15, 1948, through August 26, 1966—a total of almost 1,000 records in the 18-year period. Artists are ranked according to the greatest number of Top 10 tunes for the period involved. It also lists the number of tunes that made No. 1 on the charts.

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

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Continued on page 124
Broadcasting 24 hours of Country & Western Music a day. WHOK-FM rated as the number one Country Music Station for Central Ohio.

WHOK-FM programming stresses the "Modern Country Music Sound" with a balance of blue grass, gospel and juke material, using a Top 50 List, but drawing heavily from LP's and extra material to guarantee a maximum of good music.

WHOK-FM also carries a complete schedule of local and national sports events.

For rates and coverage information, Contact Paul Hyme, General Manager, or Clay Eager, Program Director.
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<th>No. 1 Tunes</th>
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**TOTALS** | 999 | 159

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"THE SOUND OF THE COUNTRY"
Below is an up-to-date tabulation, by artist, of the country LP discography that appears in this issue. The discography contains all LP's that made top 10 in Billboard's Country LP charts since their inception at the beginning of 1964, and through the issue of August 27, 1966. Artists are ranked below according to the greatest number of top 10 LP's for the period involved. It also lists the number of those LP's that made No. 1 on the chart.

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

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The World of Country Music • Billboard
# PUBLISHER DISCOGRAPHY

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

**NOTE:** The figures in parenthesis denote the number of tunes where two or more publishers were listed (split copyrights) for individual tunes. Each publisher received full credit for these split tunes and the number indicates the times each publisher was involved in a split copyright on a top 10 tune.

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WAZS

'The Great Country Signal'
for
Greater Charleston

980 on the Dial

Jim Brazzell, General Manager
P. O. Box 859
Summerville, South Carolina 29483

Art Barrett, Program Director
Phone 873-2691
Area Code 803
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# Label Discography

## Singles

Below is an up-to-date tabulation, by label, of all of the country records appearing in the complete discography—those records making top 10 in Billboard’s Country Singles charts from May 15, 1948, through August 26, 1966. Labels are ranked in order according to the greatest number of tunes making the top 10. The number of tunes making top 10 are listed along with the No. 1 chart tunes.

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<td>1</td>
<td></td>
</tr>
<tr>
<td>Kapp</td>
<td>2</td>
<td></td>
<td>Vee Jay</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Savoy</td>
<td>1</td>
<td>1</td>
<td>Warner Bros.</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Abbey</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td><strong>955</strong></td>
<td><strong>151</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## LP's

Below is an up-to-date tabulation, by label, of all the country LP’s appearing in the complete discography—those records making top 10 in Billboard’s Country LP Charts from their inception at the beginning of 1964 to August 26, 1966. Labels are ranked in order according to the greatest number of tunes making the top 10. The number of tunes making top 10 are listed along with the No. 1 chart tunes.

<table>
<thead>
<tr>
<th>Label</th>
<th>Top 10 Records</th>
<th>No. 1 Records</th>
<th>Label</th>
<th>Top 10 Records</th>
<th>No. 1 Records</th>
</tr>
</thead>
<tbody>
<tr>
<td>RCA Victor</td>
<td>33</td>
<td>12</td>
<td>Smash</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Capitol</td>
<td>25</td>
<td>6</td>
<td>MGM</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Columbia</td>
<td>24</td>
<td>4</td>
<td>Kapp</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Decca</td>
<td>19</td>
<td></td>
<td>Longhorn</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>United Artists</td>
<td>19</td>
<td></td>
<td>RCA Camden</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Mercury</td>
<td>4</td>
<td>1</td>
<td>Starday</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Musicor</td>
<td>4</td>
<td></td>
<td><strong>TOTALS</strong></td>
<td><strong>128</strong></td>
<td><strong>23</strong></td>
</tr>
</tbody>
</table>
MEMO:
As we come to the close of our first year as a Country Music station, we take this opportunity to thank the many thousands of loyal country music fans who have made this station the leader in Richmond—the many artists, promoters, and booking agencies for their help and support—and the many record companies who have kept our turntables busy with the latest releases—to the thousands and thousands of country music lovers who have packed the Richmond Mosque to see WEET's Country-Wide Cavalcade of Stars (largest attendance ever at the Mosque) and we have 5 big Cavalcades set for 1967.

And last, but not least, to the many local, regional, and national advertisers who have made this year the greatest of all.

We truly are grateful.

The "Southern Gentlemen"
and all your friends at WEET

Ask for your copy of the latest Richmond Pulse — Apr.-May-June 1966. Also see the WEET Demographic Survey made June 26, 1966.

WEET
1320 KC-1,000W
RICHMOND, VA.

Represented Nationally by
Venard, Torbet & McConnell, Inc.
New York - Chicago - St. Louis
Los Angeles - San Francisco - Detroit
Listed below are all the country music singles that have made the Billboard charts since 1948 and all the albums which have made the charts beginning in 1964. All records, albums and singles, marked with a * indicates that the record made the No. 1 position.

The list was compiled under the direction of Andy Tomko.

### 1948

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Artist, Label, Publisher, Licensee, Writer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1948</td>
<td>CHIME BELLS</td>
<td>Elton Britt, RCA Victor, Bob Miller, BMI, B. Miller &amp; E. Britt.</td>
</tr>
<tr>
<td>1948</td>
<td>COOL WATER</td>
<td>Son of the Pioneers, RCA Victor, American Music, BMI, B. Nolan.</td>
</tr>
<tr>
<td>1948</td>
<td>FOGGY RIVER</td>
<td>K. Smith, Milene, ASCAP, F. Rose.</td>
</tr>
<tr>
<td>1948</td>
<td>FOREVER IS ENDING TODAY</td>
<td>Ernest Tubb, Decca, E. Tubb, BMI, Ernest Tubb &amp; Cargill &amp; Bond.</td>
</tr>
<tr>
<td>1948</td>
<td>I LOVE YOU SO MUCH IT HURTS</td>
<td>Floyd Tillman, Columbia, Melody Lane (Peer) Pub., BMI, F. Tillman.</td>
</tr>
<tr>
<td>1948</td>
<td>LET'S SAY GOODBYE LIKE WE SAID HELLO</td>
<td>Ernest Tubb, Decca, Ernest Tubb, BMI, Ernest Tubb.</td>
</tr>
<tr>
<td>1948</td>
<td>LIFE GETS TEE JUS</td>
<td>Carson Robison, MGM, Bob Miller, ASCAP, C. Robison.</td>
</tr>
<tr>
<td>1948</td>
<td>LIFE GETS TEJS</td>
<td>T. Williams, Capitol, Bob Miller, ASCAP, C. Robison.</td>
</tr>
<tr>
<td>1948</td>
<td>SUSPICION</td>
<td>Tex Williams, Cap. Americana, Bob Miller, ASCAP, F. Movak.</td>
</tr>
</tbody>
</table>

### 1949

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Artist, Label, Publisher, Licensee, Writer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949</td>
<td>BLUE CHRISTMAS</td>
<td>Ernest Tubb, Decca, Choice, ASCAP, B. Hayes &amp; J. Johnson.</td>
</tr>
<tr>
<td>1949</td>
<td>COUNTRY BOY</td>
<td>L. Dickens, Columbia, Milene, ASCAP, B. F. Bryant.</td>
</tr>
<tr>
<td>1949</td>
<td>GAMBLIN' POLKA DOT BLUES</td>
<td>T. Duncan, Capitol, Peer, BMI, J. Rodgers &amp; H. Hall.</td>
</tr>
<tr>
<td>1949</td>
<td>GREEN LIGHT</td>
<td>Hank Thompson, Capitol, Brazos Valley Music, BMI, Hank Thompson.</td>
</tr>
<tr>
<td>1949</td>
<td>HAVE YOU EVER BEEN LONELY</td>
<td>Ernest Tubb, Decca, Shapiro Bernstein-ASCAP, F. DeRuse &amp; W. Hill.</td>
</tr>
</tbody>
</table>
K-MOR
UTAH'S FIRST AND ONLY 24 HOUR COUNTRY AND WESTERN AM STATION DELIVERS...

MORE

Women LISTENERS
Than any other SALT LAKE CITY station*

YOU GET THEM ALL AT THE LOWEST CPM IN THE MARKET

IT ALSO RATES:

1st with children
3rd with teens
4th with men

TRULY A TOTAL FAMILY STATION

CONTACT: Cal Pertno New York, J. A. Lucas Los Angeles
James K. Richley V.P. and General Manager, Salt Lake City

* Feb: 60 Salt Lake Metro Pulse 6 A.M. to 9 P.M.
Country and Western Music

REQUEST RADIO 36 HOURS A DAY

"Serving And Penetrating 90% Of The Population Of The State Of Utah"

“Hank” Hilton

Paul Bragg

KSOP
AM (1370 KC)
Salt Lake City, Utah

KSOP
FM-STÉREO (104.3 MC)

"The Finest Music
in
Western America"

“Dude” Williams

Larry Hunter

Represented Nationally By VENARD, TORBET & McCONNELL, INC.

The World of Country Music • Billboard
<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist, Label, Publisher, Licensee, Writer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MR. MOON</td>
<td>Carl Smith, Columbia, Hill &amp; Range, BMI, C. Curry</td>
</tr>
<tr>
<td>MUSIC MAKIN’ MAMA FROM MEMPHIS</td>
<td>Hank Snow, RCA Victor, Hill &amp; Range, BMI, Hank Snow</td>
</tr>
<tr>
<td>MY HEART CRIES FOR YOU</td>
<td>J. Wakely, Capitol, Massey Music, ASCAP, P. Faith, C. Sigmon</td>
</tr>
<tr>
<td>PLEASE IN THE VELVET</td>
<td>Red Foley, Decca, Algon, BMI, J. Cotton</td>
</tr>
<tr>
<td>POISON LOVE—Johnny and Jack</td>
<td>RCA Victor, Hill &amp; Range, BMI (Laird)</td>
</tr>
<tr>
<td>RHUMBA BOOGIE</td>
<td>Hank Snow, RCA Victor, Beechwood, BMI, Hank Snow</td>
</tr>
<tr>
<td>SLOW POND</td>
<td>Pee Wee King, RCA Victor, Ridgeway, BMI, Pee Wee King, C. Price</td>
</tr>
<tr>
<td>SOMEBODY’S BEEN BEATING MY TIME</td>
<td>Eddy Arnold, RCA Victor, Hill &amp; Range, BMI (2, Clement)</td>
</tr>
<tr>
<td>STRANGE LITTLE GIRL</td>
<td>Cowboy Copas, King, Frank Music, BMI, R. Adler</td>
</tr>
<tr>
<td>TAHITIAN LADY</td>
<td>Eddy Arnold, RCA Victor, Hill &amp; Range, BMI</td>
</tr>
<tr>
<td>THAT’S BEEN A CHANGE IN ME</td>
<td>Eddy Arnold, Alamo, ASCAP, Cy Cohen</td>
</tr>
<tr>
<td>TRAVELIN’ BLUES</td>
<td>Lefty Frizzell, Columbia, Hill &amp; Range, BMI, Williams, Rainbow</td>
</tr>
<tr>
<td>UNWANTED SIGN UPON YOUR HEART</td>
<td>Hank Snow, RCA Victor, Hill &amp; Range, BMI, Hank Snow</td>
</tr>
</tbody>
</table>

**1952**


ARE YOU TEASING ME? | Carl Smith, Columbia, Acuff-Rose, BMI, I. Louvin |

BACK STREET AFFAIR—W. Pierce, Decca, Forrest, BMI, B. Wallace

BLACKBALLED BOY | Tennessee Ernie Ford, Capitol, Central, BMI, Ernie Ford |

BUNDLE OF SOUTHERN SUNSHINE | Eddy Arnold, RCA Victor, Milene, ASCAP, C. Clapp |

JUST DON’T STAND THERE—Carl Smith, Columbia, T. Tubb, BMI, Ernest Tubb & J. H. Powers

DON’T LET THE STARS GET IN YOUR EYES | S. McDonald, Capitol, 4 Star, BMI, S. Willard |

DON’T LET THE STARS GET IN YOUR EYES—R. Price, Columbia, 4 Star, BMI, S. Willard |

DON’T LET THE STARS GET IN YOUR EYES—Slim Willett, Four Star, 4 Star, BMI, S. Willard |

DON’T STAY AWAY—Lefty Frizzell, Columbia, Hill & Range, BMI, Lefty Frizzell & B. Adelman |

EASY ON THE EYES—Eddy Arnold, RCA Victor, Alamo, ASCAP, E. Arnold |

FOR YOU AS I | Hank Snow, RCA Victor, Robbins & Miller, ASCAP, B. Trader |

FOREVER LEETY | Lefty Frizzell, Columbia, Hill & Range, BMI, Lefty Frizzell & B. Adelman |

FULL TIME JOB—Eddy Arnold, RCA Victor, Acuff-Rose, BMI, G. Teifer |

GAL WHO INVENTED KISSING | Hank Snow, RCA Victor, Hill & Range, BMI, C. de L. Grindrod |

GIVE ME MORE, MORE, MORE | Lefty Frizzell, Columbia, Hill & Range, BMI, Lefty Frizzell & R. Price |

GOLD RUSH IS OVER | Hank Snow, RCA Victor, Hill & Range, BMI, Walker |

HALF AS MUCH | Hank Williams, MGM, Acuff-Rose, BMI, C. Williams |

HANK SNOW | Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams |

I WENT TO YOUR WEDDING | Hank Snow, RCA Victor, Hill & Range, BMI, J. Robinson & B. Halligan |

I’LL NEVER GET OUT OF THIS WORLD ALIVE | Hank Williams, MGM, Milene, ASCAP, C. Williams |

I’M AN OLD MAN—Lefty Frizzell, Columbia, Peer, BMI, Lefty Frizzell |

INDIAN LOVE CALL—S. Whisman, Imperial, Harms, ASCAP, R. Friml & O. Hammerstein |

IT WASN’T GOD WHO MADE HONYK TONK ANGELS | Kitty Wells, Decca, Peer, BMI, D. Miller & C. Halligan |

IT’S A LOVELY, LOVELY WORLD | Carl Smith, Columbia, Acuff-Rose, BMI, Boudin & J. Bryan |

JAMALATA—Hank Williams, MGM, Acuff-Rose, BMI, Hank Williams |

KEEP IT A SECRET—S. Whisman, Imperial, Shapiro Bernstein Co., ASCAP, J. McEuen |

LADY’S MAN | Hank Snow, RCA Victor, Alamo, ASCAP, Cy Cohen |

MARKED BY THE T | Tex Tyler, Decca, 4 Star, BMI, P. Grow |


MIDNIGHT—Red Foley, Decca, Acuff-Rose, BMI, B. Bryant & Chef Atkins |

MISSING IN ACTION—Ernest Tubb, Decca, Peer, BMI, H. Kaye & A. O. Smith |

OLD DROVER | Eddy Arnold, RCA Victor, Almo Music, BMI, Cy Cohen |

OUR HONEYMOON—Carl Smith, Columbia, Peer, BMI, B. Bryant & C. Halligan |

SEVEN LITTLE WOMEN ON FIRE | Hank Williams, MGM, Milene, ASCAP, E. Nelson & F. Rose |

SILVER AND GOLD | Pee Wee King, RCA Victor, Blue River, BMI, H. Prichard, B. Crosby, D. Sharruff |

SLOW POKE | H. Hawkins, King, Ridgeway, BMI, Pee Wee King & C. Price, Sonny’s Stolen My Money—Ernest Tubb, Decca, Acuff-Rose, BMI, B. Bryant |

TALK TO YOUR HEART—R. Price, Columbia, Peer, BMI, L. Ulrick & C. M. Bradley |

THAT HEART BELONGS TO ME—W. Pierce, Decca, Ark-La-Tex Pub, BMI, Webb Peverly |

TOO OLD TO CUT THE JUZART—Red Foley & Ernest Tubb, Decca, Acuff-Rose, BMI, Nightingale |

WAITING IN THE LOBBY OF YOUR HEART—Hank Thompson, Capitol, Brenner, BMI, H. Thompson & E. Gray |

WILD CAT OF LITE BAIL | Decca, Commodore, BMI, W. Warren & A. Carter |

WILD SIDE OF LIFE | Hank Thompson, Capitol, Commodore, BMI, W. Warren & S. Carter |

WONDERIN’—W. Pierce, Decca, Hill & Range, BMI, Webb Peverly |

**1953**

BIMBO-J. Reeves, Fairway, BMI, R. Morris |

BUMPING AROUND—Jimmy Dean, Four Star, 4 Star, BMI, P. Grow |

BURNIN’ AROUND—J. Reeves, Fairway, BMI, P. Grow |

CARRIBBEAN—N. Torok, Abbott, American, BMI, N. Torok |

COUNTRY MUSIC DISCOGRAPHY (Continued)

**1954**

BACK UP BUDDY | Carl Smith, Columbia, Acuff-Rose, BMI, B. Bryant |

BREAKING UP OF JOHNNIE & JACK | RCA Victor, Keys, ASCAP, C. Cohen |

BIMBO—Pee Wee King, RCA Victor, Fairway, BMI, J. R. Nichols |

BREAKIN’ THE RULES | Hank Thompson, Capitol, Texone Music Corp., ASCAP, H. Thompson, B. Copas & M. Copas |


DOG CAME TO TOWN | Hank Williams, MGM, Acuff-Rose, BMI, H. Williams |

HEAR BLUES FROM WAITIN’—Hank Williams, MGM, Acuff-Rose, BMI, H. Williams |

HEAR WHEN MEXICAN JOE MET JOLLY BLOW | Hank Snow, RCA Victor, Brenner, BMI, S. Woolen |

ISN’T IT A LIE | Hank Thompson, Capitol, Brenner, BMI, H. Thompson & E. Gray |

MY HEART’S NOT STRONGER THAN YOUR HEART | M. Robbins, Columbia, Acuff-Rose, BMI, J. Robbins |

PEP CAT BABY—Eddy Arnold, RCA Victor, Alamone, ASCAP, C. Cohen |

SOUVENIR GIRL—Hank Thompson, Capitol, Brenner, BMI, H. Thompson & C. Harding |
KSON IN SAN DIEGO JOINED THE "HORSY SET" THREE YEARS AGO

And what a wonderful three years it has been! San Diego had never had a country-western music station and the "Nashville Sound" was an unknown quantity to our million size market. We started right off with a bang... mailers almost every month... billboards all over greater San Diego and "on the air" promotion straight through the day. We sifted and sorted until we arrived at a format and sound pattern that has captured tens of thousands of listeners. Matter of fact, the May-June-July Pulse showed #1 in male listenership 6 a.m. to 6 p.m. on ½-hour basis Monday thru Friday. And our long list of local, regional and national advertisers enjoy consistent tangible results.

America's Greatest Country Music Radio Station

College Grove Center
Highway 94 at College
San Diego, Calif. 92115
Phone (714) 286-1240

Represented nationally by
J. A. Lucas Co. - West and
Broadcast Time Sales - East

A McKinnon Enterprise
**1955**

**Title:** Love Me

**Artist:** Hank Williams

**Label:** MGM

**Publisher:** BMI

**License:** BMI

**Writer(s):** Hank Williams

---

**Title:** Love Me Tender

**Artist:** Elvis Presley

**Label:** RCA Victor

**Publisher:** BMI

**License:** BMI

**Writer(s):** s. J. Helms; B. B. Hargus; B. B. J. Hargus; R. E. Blackwell; J. E. Andris

---

**Title:** I Can't Help Myself (Sugar Lipps)

**Artist:** The Four Tops

**Label:** Motown

**Publisher:** BMI

**License:** BMI

**Writer(s):** H. G. Stewart; J. R. Williams

---

**Title:** We've Got a Thing Going

**Artist:** Jimmy Ruffin

**Label:** Motown

**Publisher:** BMI

**License:** BMI

**Writer(s):** J. J. Parton; J. D. P. Parton; J. C. Parton

---

**Title:** Beware

**Artist:** The Osmonds

**Label:** Epic

**Publisher:** BMI

**License:** BMI

**Writer(s):** D. DeVor; J. L. Devor; J. J. Devor; J. A. Devor

---

**Title:** I'll Never Love Again

**Artist:** Barbra Streisand

**Label:** Columbia

**Publisher:** BMI

**License:** BMI

**Writer(s):** L. B. Green; R. E. Green; J. R. Green

---

**Title:** I'm Tired

**Artist:** Hank Williams

**Label:** RCA Victor

**Publisher:** BMI

**License:** BMI

**Writer(s):** W. Wright; C. Wright; B. Wright; J. Wright

---

**Title:** Yellow Roses

**Artist:** Hank Snow

**Label:** RCA Victor

**Publisher:** BMI

**License:** BMI

**Writer(s):** W. Deaton; J. Deaton; W. Deaton; J. Deaton

---

**Title:** Needles and Pins

**Artist:** The Searchers

**Label:** Mercury

**Publisher:** BMI

**License:** BMI

**Writer(s):** C. Smith; J. Smith; C. Smith; J. Smith
Great-er CINCINNATI IS WCLU COUNTRY ALLODAY EVERYDAY

WCLU BROADCASTING CO., INC. 1320 RADIO
REPRESENTED NATIONALLY BY MEEKER RADIO, Inc.
REPRESENTED REGIONALLY BY MID-WEST TIME SALES
COUNTRY MUSIC DISCOGRAPHY

(Continued)

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist, Label, Publisher, Licensee, Writer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TUPELO COUNTY JAIL—Webb Pierce, Decca, Cedarmont, BMI, Webb Pierce</td>
<td></td>
</tr>
<tr>
<td>WAITIN' IN SCHOOL—Rick Nelson, Imperial, Travis, BMI, J. Burnett &amp; J. Bennett</td>
<td></td>
</tr>
<tr>
<td>WEAR MY RING AROUND YOUR NECK—Elvis Presley, RCA Victor, Presley-Thomas, Decca, Cadence, BMI, J. D. Crowe &amp; J. J. Johnson</td>
<td></td>
</tr>
<tr>
<td>WHAT DO I CARE—Johnny Cash, Columbia, BMI, Johnny Cash</td>
<td></td>
</tr>
<tr>
<td>YOUR NAME IS BEAUTIFUL—Carl Smith, Columbia, Demsey Music, BMI, D. Swain, J. Gluck</td>
<td></td>
</tr>
<tr>
<td>YOU'RE MAKING A FOOL OUT OF ME—Jimmy Newman, MGM, De Arne, BMI, Jimmy Newman</td>
<td></td>
</tr>
</tbody>
</table>

1959

A WOMAN'S INTUITION—Wirburn Brothers, Decca, Sure Fire, BMI, Don Gibson
A THOUSAND MILES AGO—Webb Pierce, Decca, Cedarmont, BMI, W. Pierce, Milt Wilbur
AM I THAT EASY TO FORGET—Carl Belew, 4 Star, BMI, Carl Belew, Cassian, Singleton
AMIGO'S GUITAR—Kitty Wells, Decca, Cedarmont, BMI, Bobkin, John D. Norment, Kitty Wells
BATTLE OF NEW ORLEANS—Johnny Horton, Columbia, Warden, BMI, Jimmie Driftwood
BIG MIDNIGHT SPECIAL—Wilma Lee & Stoney Cooper, Hickory, Acuff-Rose, BMI, W. I. Cooper
BLACKLAND FARMER—Frankie Miller, Starday, BMI, Frank Miller
CABIN IN THE SKY—Lester Flatt & Earl Scruggs, Columbia, SESAC
CHASIN'—Hank Snow, BMI, S. C., H. Snow, T. Harris
COME CRAWL WITH ME—Stoney Cooper & Wilma Lee, Hickory, Acuff-Rose, BMI, S. Graves
COUNTRY GIRL—Faron Young, Capitol, Lancaster, BMI, R. Drusky
DARK HOLLOW—Jimmie Skinner, Mercury, Starday & Island, BMI, B. Browning
DON'T TAKE YOUR GUNS TO TOWN—Johnny Cash, Columbia, J. Cash, BMI, J. Cash
DON'T TELL ME YOUR TROUBLES—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson
EL PASO—Martty Robbins, Columbia, BMI, Marty Robbins
FAMILY MAN—Frankie Miller, Starday, BMI, Frank Miller
FRANKIE'S MAN—Johnny Cash, Sony, BMI, A. Cash, A. Cash
GRIN AND BEAR IT—Johnnie Newman, MGM, Cedarwood, BMI, John D. Norment, Wilbur
GOTT'S TRAVELER—Billy Grammer, Monument, Sanga, BMI, P. Clayton, E. Larch, T. Six
HENADES BY THE RIVER—Johnny Cash, BMI, A. Cash
HE'M GONNA' GO—Jim Reeves, RCA Victor, Central, BMI, A. Allison & A. Allison
HOME—Jimmie Reeves, RCA Victor, BMI, R. Miller
I GOT STRIPES—Johnny Cash, J. Cash, BMI, Williams & J. Cash
IANOJOY—Stoney Jackson, Columbia, Cedarwood, BMI, Wilkin, Walker
I'M IN LOVE AGAIN—George Morgan, Columbia, Acuff-Rose, BMI, V. McAlpin, George Morgan
I'M RUN'G OUT OF TOMORROWS—Hanold Thompson, Capitol, Brazos Valley, BMI, H. Thompson & E. Compton & V. Milt
JIMMIE BROWN THE NEWSMAN—Mac Wiseman, Dot, BMI, A. Carter, J. Cash, BMI
JOHNNY REE—Johnny Horton, Columbia, Bayou State & Cajun, BMI, J. Cash
LONG BLACK VEIL—LeFey Frazell, Columbia, Cedarwood, BMI, Wilkin & Diff
LUTHER PLAYED THE BOOGIE—Johnny Cash, Sun, BMI, J. Cash
MONEY FOR A DAY—Don Gibson, BMI, Wilkin & Diff
MILES—Johnny Cash, BMI, Wilkin & Diff
MY BABY'S GONE—Lovel Louis, Capitol, Central, BMI, H. Nourse
OLD MAN—Bertie Foery, Endera
POOR OLD HEARTSICK MAN—Fred Bowers, Hickory, Acuff-Rose, BMI, H. Carter
ROCKETFAR—Faron Young, Capitol, Commodore, BMI, A. Domino & Dave Bartholomew
SAME OLD ME—Ray Price, Columbia, Pamper, BMI, F. Owen
SCARLETT RIBBONS—The Browns, RCA Victor, Mills Music, ASCAP, Jack Segal, E. Sargur
SET HIM FREE—Sheek Davis, RCA Victor, Gaylord, BMI, Davis, Wilson, Meyers
SOMEBODY'S BACK IN BROTHERS—Wirburn Brothers, Sure Fire, BMI, D. & T. Wirburn & D. Heims
TENNESSEE STUD—Eddy Arnold, RCA Victor, Warden, BMI, J. Driftwood
THREE THOUSAND DRUMS—Carl Smith, Columbia, Cedarwood, BMI, Billis & Carl Smith
WHAT IT'S LIKE TO BE LONESOME—Ray Price, Columbia, Tree, Champion, BMI, B. Anderson
THE THREE BELLS—RCA Victor, Southern Music, ASCAP, Rexfield & Vidal
THERE'S A BIG WHEEL—Wilma Lee & Stoney Cooper, Hickory, Acuff-Rose, BMI, Don Gibson
(TILL I KISSED YOU—Every Brothe, BMI, Acuff-Rose, BMI, Don Every
UNDER YOUR SPELL AGAIN—Buck Owens, Capitol, Central, BMI, Buck Owens & Artists
UNDER YOUR SPELL AGAIN—Ray Price, Columbia, Central, BMI, Buck Owens, Artists
WATERLOO—Stoney Jackson, Columbia, BMI, Wilkin & John D. Norment
WHEN IT'S SPRINGTIME IN ALASKA—Johnny Horton, Columbia, Cajun, BMI, J. Cash
WHICH ONE IS IT TO BLAME—Wirburn Brothers, Decca, Ridgeway, BMI, R. Stewart & S. Dool
WHY LIGHTNING—George Jones, Mercury, Breener, BMI, Sheb Wooley
WHO CARES—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson
WHO SHOT SAD—George Jones, Mercury, Glad, BMI, Edwards & Jackson & Jones
(NO "BULL")

MORE PULL
FROM A HALF-MILLION LISTENERS
IN THE NATION'S LARGEST
DAIRY PRODUCT MARKET

WVAL 800 KC

LEADING COUNTRY-WESTERN "MONEY-MILKER" OF
ST. CLOUD, SAUK RAPIDS AND RICH CENTRAL MINNESOTA
AREA WITH OVER 705 MILLION SPENDABLE DOLLARS

CONTACT: Herbert Hoppe, Mgr., WVAL, Sauk Rapids, Minn.
1960

ABOVE AND BEYOND—Buck Owens, Capitol, Jat Music, BMI, H. Howard.
A BALLAD FACING—Rusty Drusky, Decca, Moss Rose Pub., BMI, Roy Drusky, V. McAlpin.
ANYMORE—Roy Drusky, Decca, Hollis, BMI, Oscar Brand.
CRUEL LOVE—Lou Smith, KRCO, Los, BMI, A. Smith.
EACH MOMENT SPENT WITH YOU—Ernest Ashworth, Decca, Acuff-Rose, BMI, Billy Worth, Billy Hogan.
Erase Me (I Think I’ve Got A Heartache)—Buck Owens, Capitol, Biacrific, BMI, H. Howard & B. Owens.
FACE TO THE WALL—Faron Young, Tree, Capitol, Tree, BMI, Anderson & Faron Young.
FAMILY BIBLE—Clayton Gray, Decca, Glad, BMI, Bream, Grey, Buskirk.
HEART TO HEART TALE—Bob Willis & Tommy Duncan, Liberty, Loring Music, BMI, Roy.
HE’LL HAVE TO STAY—Jeanne Black, Capitol, Central Songs, BMI, J. Allison Raymond, Amanda Green.
(I Can’t Help It) I’m Falling Too—Skeeter Davis, RCA Victor, Ross, Jungnickle, BMI, D. Robertson & H. Blair.
I DON’T BELIEVE I’LL EVER FALL IN LOVE TODAY—Warren Smith, Liberty, Central, BMI, Harlan Howard.
I KNOW ONE—Jim Reeves, RCA Victor, Jack Music, BMI, Jack Clement.
I MISSED ME—Jim Reeves, RCA Victor, Tree, Champion, BMI, B. Anderson.
I THINK I KNOW—Marilyn Worth, Travis, Fairway, BMI, Claude Putman.
I THINK I COULD FALL IN LOVE TODAY—Ray Price, Columbia, Central, BMI, David P. Hampton, Harlan Howard.
I’M GETTING BETTER—Jim Reeves, RCA Victor, Tuchaloe, BMI, Jim Reeves.
JUST ONE TIME—Don Gibson, RCA Victor, Acuff-Rose, BMI, Don Gibson.
LEFT TO RIGHT—Kitty Wells, Decca, Sure Fire, BMI, Lenne Ranne.
LOVE HAS MADE ME BEAUTIFUL—Merle Kilgore, Starlay, Bayou State, BMI, H. Howard, Jack Lawrence.
NO LOVE HAVE I—Webb Pierce, Decca, Central, BMI, T. Collins.
ON THE WINGS OF A DOVE—Ferlin Husky, Capitol, Bee Gee, BMI, Robert B. Ferguson.
ONE MORE TIME—Ray Price, Columbia, Cedarwood, BMI, Mel Tillis.
SEASONS OF MY HEART—Johnny Cash, Columbia, Starday, BMI, Jones & Worth.
SOFTLY AND TENDERLY (I’LL HOLD YOU IN MY ARMS)—Leslie Pruitt, Decca, Savoy, BMI, L. Roberts.
THAT’S MY KIND OF LOVE—Marilyn Worth, Guyden, Travis, BMI, M. Worth.
TIPS OF MY FINGERS—Bill Anderson, Decca, Tree, Champion, BMI, Bill Anderson.
WHY I’M WALKIN’—Stonewall Jackson, Columbia, Tubb, BMI, Stonewall Jackson.
WISHFUL THINKING—Wynn Stewart, Challenge, Jat Music, BMI, Wynn Stewart.
YOU CAN’T PICK A ROSE IN DECEMBER—Earnest Ashworth, Decca, Fred Rose Music, BMI, L. Payne.
YOUR OLD USED TO BE—Faron Young, Capitol, Leicester, BMI, Faron Young, Bud Adams.
YOU’RE THE ONLY GOOD THING—George Morgan, Columbia, Golden West Melodies, BMI, A. C. Reed, Mr. & Mrs. Frank Innocenti, Chuck Gregory, Clarence M. Beery Jr., Tomoms.

1961

BACKTRACK—Faron Young, Capitol, Vanadore, BMI, F. Young & A. Zanetta.
BRIDGE TO A KINGDOM—Ray Price, Capitol, Martian, BMI, J. P. Richardion.
BE QUIET MIND—Del Reeves, Decca, Yonah, BMI, Liz Anderson.
BIG IRON—Jimmie Dean, Columbia, BMI, Jimmy Dean.
BIG RIVER—Big Man—Claude King, Columbia, Robbins, BMI, M. Phillips & Watson.
CRANKY—Patsy Cline, Decca, Palmer, Willie Nelson.
DON’T WORRY (LIKE THE OTHER TIMES)—Marty Robbins, Columbia, Marty’s, BMI, Marty Robbins.
FLAT TRACK—Cowboy Copas, Starlay, Starlay, BMI, Cowboy (Lloyd) Copas, Tom Houston.
FOOLIN’ AROUND—Buck Owens, Capitol, Central, BMI, Alvis E. Buck Jr., Owens, Harlan Howard.
GO HOME—Leslie Flatt & Earl Scruggs, Columbia, 4 Star, BMI, O. Wheeler.

1962

A GIRL I USED TO KNOW—George Jones & The Jones Boys, United Artists, Glad & Jack, BMI, Jack Clement.
A LITTLE BITTY TEAR—Burl Ives, Decca, Palmer, BMI, Hank Cochran.
A LITTLE HEARTACHE—Eddy Arnold, RCA Victor, Cedarwood, BMI, Wayne P. Walker.
A WOUND TIME CAN’T ERASE—Stonewall Jackson, Columbia, Buna, BMI, B. Anderson.
ACHING, BREAKING HEART—George Jones, Mercury, Jan-Pat Music, BMI.
ADIOS AMIGO—Jim Reeves, RCA Victor, Randy Smith, BMI, R. Freed, J. Livingston.
AFTER LOVING YOU—Eddy Arnold, RCA Victor, Mercury, BMI, Eddie étter Johnny Lantz.
ALL MY LOVE—Webb Pierce, Decca, 4 Star, BMI, Flo Wilson, Ray Baker.
CALL ME MR. IN-BETWEEN—Burl Ives, Decca, Palmer, BMI, Harlan Howard.
CHARLIE’S SHOES—Bobby Walker, Columbia, Pamela, BMI, Roy Bahnam.
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KGUD — RADIO 99 AM — Santa Barbara, Calif. — Telephone 963-1601
1963


1964

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

B.J. THE D.J.—Stonewall Jackson, Columbia, Cedarwood, BMI, Hugh L. Lewis.


BALTIMORE—Sonny James, Capitol, Acuff-Rose, BMI, Boudreau & Felice Bryant.

Billboard • The World of Country Music
### Biggest Country Music Audience in the West!

**Los Angeles Metropolitan Pulse**
March-April, 1966

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<th>Average Quarter Hour*</th>
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<tr>
<td>BAKERSFIELD</td>
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<td>DENVER</td>
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<td>FRESNO</td>
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<td>LOS ANGELES</td>
<td>No. 1 Country Music Station</td>
<td>46,300</td>
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*ADULT LISTENERS* per average quarter hour (6 a.m. to 9 a.m.)

**America's Greatest Country Music Stations**

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DIAL 1280

**KFOX-FM**
DIAL 100

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Audience measurement data of all media are estimates only, subject to defects and limitations of source material and methods. Hence, they may not be accurate measures of the true audience.
COUNTRY MUSIC DISCOGRAPHY (Continued)

1965

A TOMBSTONE EVERY MILE—Dick Curless, Tower (Aroostook, BMI), Dan Fulkerson.

ARTIFICIAL ROSE—Jimmy Newman, Decca (New Keys, BMI), Hall.

BEFORE YOU GO—Buck Owens, Capitol (Blue Book, BMI), Don R. & R. B. Owens.

BEHIND THE BAR—Sonny James, Capitol (Central Songs, BMI), Ned & Sue Miller.

BLUE KENTUCKY GIRL—Loretta Lynn, Decca (Sure-Fire, BMI), J. Mullins.

BUCKAROO—Buck Owens & His Buckaroos, Capitol (Blue Book, BMI), Bob Matties.

DO WHAT YOU DO WELL—Red Miller, Faber (Central Songs, BMI), Ned Miller.

ENGINE, ENGINE NO. 9—Rogers Miller, Smash (Tree, BMI), Roger Miller.

FLOWERS ON THE WALL—Starrl Brothers, Columbia (Southwind, BMI), E. Witt.

FROM NOW ON ALL MY FRIENDS ARE GONNA BE STRANGERS—Roy Drusky, Mercury (Yonah-Owen, BMI), Bill Anderson.

FROM NOW ON ALL MY FRIENDS ARE GONNA BE STRANGERS—Merle Haggard, Tallie (Yonah-Owen, BMI), Bill Anderson.

GIDDUP GO—Red Sovine, Starday (Starday, BMI), Hill-Sovine.

GOING BRIDGEHEAD—Del Reeves, United Artists (Moss-Rose, BMI), M. Mills-W. Haynes.

GONNA HAVE LOVE—Buck Owens, Capitol (Central Songs, BMI), Simpson-Owens.

GREEN, GREEN GRASS OF HOME—Porter Wagoner, RCA Victor (Tree, BMI), Putnam.

HAPPY BIRTHDAY—Loretta Lynn, Decca (Sure-Fire, BMI), Ron Kilson.

HELLO VIETNAM—Johnny Wright, Decca (New Keys, BMI), Hall.

HICKTOWN—Tennessee Ernie Ford, Capitol (Central Songs, BMI), Turner-Williams.

I CAN'T REMEMBER—Connie Smith, RCA Victor (Moss-Rose, BMI), B & B Anderson.

I WON'T FORGET YOU—Jim Reeves, RCA Victor (Tuckahoe, BMI), Howard.

WOULDN'T YOU BUY A USED CAR FROM HIM—Norma Jean, RCA Victor (Wilders-Miss, BMI), Howard.

I'VE GOT A TIGER BY THE TAIL—Buck Owens, Capitol (Blue Book, BMI), Howard-Owens.

I'LL KEEP HOLDING ON—Sonny James, Capitol (Marion, BMI), R. F. Tabor.

IF I CAN'T TALK TO HIM—Connie Smith, RCA Victor (Victor, BMI), Mitchell-Eddige.

IF YOU REALLY WANT A FIGHT—Bobbie Bare, RCA Victor (Tuckahoe, BMI), Jim Reeves.

IT'S ALRIGHT—Bobby Bare, RCA Victor (Wormwood, BMI), Gayden-Tuttles.

IT'S ANOTHER WORLD—Willburn Brothers, Decca (Bronz, SESAC), Statler-Wells.

KANSAS CITY STAR—Roger Miller, Smash (Tree, BMI), Roger Miller.

LIVIN' IN A WOOD SHACK—Loretta Lynn, Decca (Sure-Fire, BMI), Bob Matties.

MAKE THE WORLD GO AWAY—Eddy Arnold, RCA Victor (Pamper, BMI), Cochran.

MATTAMOROS—Billy Walker, Columbia (Doss-Matamoros, BMI), K. Arnold.

MAY THE BIRD OF PARADISE FLY UP YOUR NOSE—Little Jimmy Dickens, Columbia (Central Songs, BMI), Harrington.

MEANWHILE, DOWN AT JOE'S—Kitty Wells, Decca (Wilderness, BMI), Howard.-More Than Yesterday—Jim Whisman, Imperial (Macon Fair/Cocculo, BMI), Dickems.

ODE TO THE LITTLE BROWN SHACK OUT BACK—Bobby Wexler, Kapp (Sleepy Hollow, ASCAP), Billy & Ed Wexler (Bronz, ASCAP).

ONE DYIN' AND A BURYIN'—Roger Miller, Smash (Tree, BMI), Roger Miller.

ONLY YOU (Can Break My Heart)—Buck Owens (Blue Book, BMI), Buck Owens.

ORANGE BLOSSOM SPECIAL—Johnnie Cash, Columbia (ASCAP), Rose Music Company.


RIBBON OF DARKNESS—Marthy Robbins, Columbia (Witmark, ASCAP), G. Lightfoot.


SITTING IN AN ALL NITE CAFE—Walter Mack, Decca (Glaser, BMI), Glaser.

SITTING ON A ROCK—Walter Mack, Decca (Talent House, SESAC), Louis-Melshie.

TAKING ME—George Jones, Musicor (BMI), Jones-Painey.

TEN LITTLE BOTTLES—Johnny Bond, Starday (Red River, BMI), Johnny Bond.

THE BRIDGE WASHED OUT—Walter Mack, Decca (Peach, SESAC), Louis-Melshie.

THE DJ CRIED—Ernest Ashworth, Hickory (Accuff-Rose, BMI), Allsopp.

THE FIRST THING EVERY MORNING—Jimmy Dean, Columbia (Plainview, BMI), Dean-Roberts.

THE HOME YOU'RE TEARIN' DOWN—Loretta Lynn, Decca (Sure-Fire, BMI), Perry.

THE OTHER WOMAN—Ray Price, Columbia (Pamper, BMI), Don Rollins.

THE SONS OF KATIE ELDER—Johnny Cash, Columbia (Famous, ASCAP), Shelton-Bernstein.

THE WISHING WELL—Hank Snow, RCA Victor (Jasper-Silver Star, BMI), Strick.

THINGS HAVE GONE TO PIECES—George Jones, Musicor (Glad, BMI), J. Payne.

THIS IS IT—Jim Reeves, RCA Victor (Acclaim, BMI), C. Walker.

THREE AM—Bill & Earläm, Decca (Morris-Bose, BMI), Anderson-Todd.

TIGER WOMAN—Claude King, Columbia (Gallico, BMI), King-Kirgolpe.

DRIVING SCHOOL—Dion du Jour, Mercury (Yonah-Owen, BMI), Hall.

JAIR—Frank Young, Mercury (Latvian, BMI), Young.

WATCH WHERE YOU'RE GOING—Don Gibson, RCA Victor (Accuff-Rose, BMI), Don Gibson.

WHAT HE'S DOING IN MY WORLD—Eddy Arnold, RCA Victor (Four Star, BMI), Below-Montie Rush

WHAT WE'RE FIGHTING FOR—Dave Dudley, Mercury (New Keys, BMI), Hall.

WILD AS A WILDCAT—Charlie Walker, Epic (Tree, BMI), Taylor Carmell.

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<td>NOBODY BUT A FOOL</td>
<td>Connie Smith, RCA Victor (Stallion, BMI), Anderson</td>
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<td>PUT IT OFF UNTIL TOMORROW</td>
<td>Bill Phillips, Decca (Combine, BMI), Parton-Owens</td>
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<td>Porter Wagener, RCA Victor (Carrela, BMI), Hart</td>
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<td>STANDING IN THE SHADOWS</td>
<td>Hank Williams Jr., MGM (Ly-Rain, BMI), Williams</td>
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A WAY TO SURVIVE | Ray Price, Columbia (Pamper, BMI), Carpenter-Cochran |
| A MILLION AND ONE | Billy Walker, Monument (Silver Star, BMI), Yvonne DeVaneer |
| AIN'T NO LOVIN' | Connie Smith, RCA Victor (Blue Crest, BMI), Dallas Frazier |
| ALMOST PERSUADED | David Houston, Epic (Gallicco, BMI), Sutton-Sherill |
| BABY-WILMA BURGESS | Decca (Blue Echo, BMI), Ray Griff |
| BACK POCKET MONEY | Jimmy Newman, Decca (Newkeys, BMI), Tom Hall |
| DEAR UNCLE SAM | Loretta Lynn, Decca (Sure-Fire, BMI), L. Lynn |
| DISTANT DRUMS | Jim Reeves, RCA Victor (Champion, BMI), Cindy Walker |
| DON'T TOUCH ME | Jeannie Seely, Monument (Pamper, BMI), Hank Cochran |
| EVIL ON YOUR MIND | Jan Howard, Decca (Wilderness, BMI), Harlan Howard |
| GIDDYUP GO-ANSWER | Minnie Pearl, Starday (Starday, BMI), Hill |
| HAPPY TO BE WITH YOU | Johnny Cash, Columbia (Copper Creek & Gallico, BMI), Carter-Cash-Kilgore |
| HISTORY REPEATS ITSELF | Buddy Starcher, Boone (Glaser, BMI), B. Starcher |
| HUSBAND AND WIVES | Roger Miller, Smash (Tree, BMI), Miller |
| I WANT TO GO WITH YOU | Eddy Arnold, RCA Victor (Pamper, BMI), Cochran |
| I'M A PEOPLE | George Jones, Monument (Blue Crest-Huskey, BMI), Frazier |
| I'LL TAKE THE DOG | Jean Shepard & Ray Pillow, Capitol (Mimosa, BMI), Macks-Barton |
| I'M LIVING IN TWO WORLDS | Bonnie Guitar, Dot (Goreet Hills, BMI), Crutch |
| IF YOU CAN'T BITE, DON'T GROWL | Tommy Collins, Columbia (Seashell, BMI), T. Collins |

1966

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THE MASTERS
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CHET ATKINS  |  FLOYD CRAMER  |  BOOTS RANDOLPH

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