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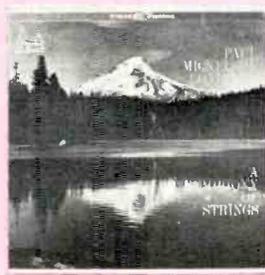
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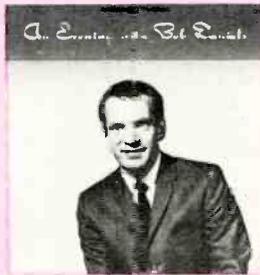
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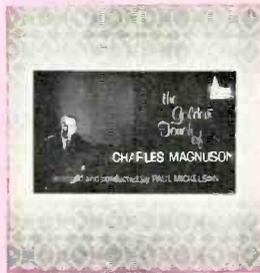
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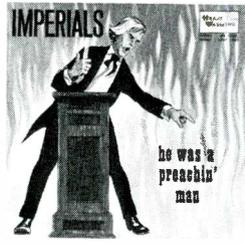
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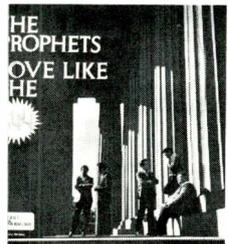
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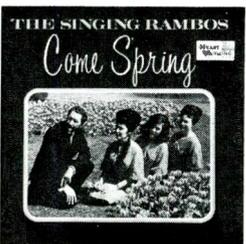
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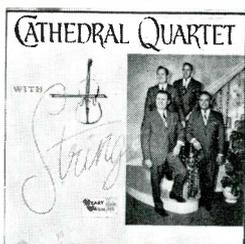
LPS 1884 LPHF 1885



LPS 1888 LPHF 1889



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LPS 1864 LPHF 1865



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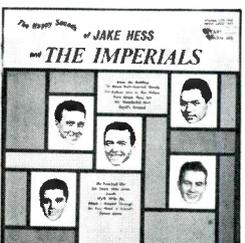
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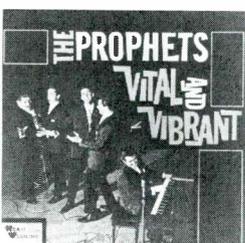
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# Billboard

## THE WORLD OF

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# MUSIC

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# Billy Graham Looks at the Entertainment Industry

By **BILLY GRAHAM**

America is considered the entertainment capital of the world. The theatrical fetes of our stage, screen and television are legend. Hollywood and Broadway are magic names.

The entertainment industry is one of the most democratic of our institutions. It favors no class, color or creed, and it welcomes with open arms anyone who can contribute to its rich tradition and accomplishments. Few, if any, American institutions make a greater impact upon the world for good or evil. The Greek word from which "theater" is derived is "theatron," which means "to see" or "to reflect." Thus our entertainers reflect the character of our people. In effect, they hold a mirror up to the world and say, "This is what we are like."

No institution can be better than the character of

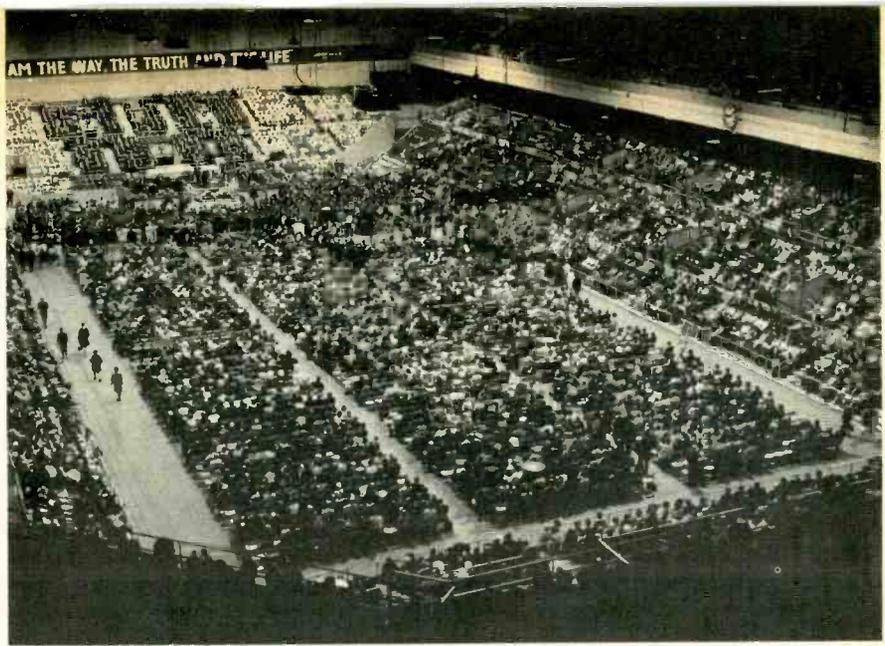
those who comprise it. The naive public is often unable to distinguish between the real and the fictitious. It tends to be influenced by—and even emulates—the bad behavior of a good actor, or the good behavior of a bad actor.

I have many friends in the entertainment world. Many of them are not only people of exceptional talent but have high moral standards and religious faith. They are conscious of their responsibility to a public which holds them up to a high degree of esteem. However, I know some who have told me, "My profession is one thing, but my private life is another"; thus divorcing themselves from personal responsibility.

Because of the nature of my work, I know something of the tension and rigorous demands of being a public figure. While there is a difference between being a preacher and an entertainer, there are also similarities. The loss of privacy, the demands on one's time, the drain of nervous



*Billy Graham talks to young people who attended a London Crusade meeting.*



*Londoners packed Earl's Court during Billy Graham's London Crusade in June.*

*Some 2,000 Londoners greet Mr. and Mrs. Graham at the start of their London Crusade.*



energy, are all to be coped with. But to me it is a part of gratitude—indeed, an indication of humility—to keep in mind one's responsibility to those of the public whose admiration and support make success possible. A popular entertainer carries tremendous influence for good or for bad. His words, his actions and "Would you believe" his private behavior, is copied by the public, young and old, who think of him as a hero.

However, behind every entertainer there are scores of people working in the industry. These, too, have a responsibility. I know that many of these people shrink from their responsibility, but I am convinced that the future of our world may well depend on the moral and spiritual character of those who comprise this industry. To be a part of the great entertainment world is the goal and ambition of thousands of young people, and they can be influenced for good or bad by members of this profession.

When King Henry IV was dying, his son, Hal, came into the death chamber, gazed at the bejeweled crown on his father's head, and said to himself: "Ah, it soon will be mine." Tiptoeing to the deathbed, he slipped the crown from his father's head and placed it upon his own. Then he began to reflect upon the awesome responsibility of the kingdom. The crown itself was beautiful and to be desired, but when he thought of the burdens that went with it, he quickly placed it back upon his dying father's head and wished that he would live.

Thus many who have reached the top of the entertainment world have found it to be an agonizing disillusionment. They thought that if they could be a success in the entertainment world it would automatically bring happiness. The Psalmist once said: "He gave them their request; but sent leanness into their soul." In other words, you can reach the top but your soul can become lean. No person can be happy with a "lean soul." King Solomon once said: "Madness is in their heart while they live, and after that they go to the dead."

Recently a magazine carried the story of one of America's millionaires. It said: "He is lonely, sad and worth five million." The human soul is so large that things, money, sex and honor cannot fill it. Man is made for God. Without God there cannot be permanent joy, peace and happiness.

The story is told of a sad, tormented man who went to see a physician about his melancholy. The doctor said: "I want you to go to the theater tonight and see that hilarious clown, Grimaldi; he will cure you of your despair." The man looked at the physician with sad eyes and said: "Sir, I am Grimaldi."

Thus, today we find many disillusioned people committing suicide, which illustrates over and over again that Christ was right when He said: "What shall it profit a man, if he shall gain the whole world, and lose his own soul?" There is nothing more pathetic than a man who is an outward success and an inner failure.

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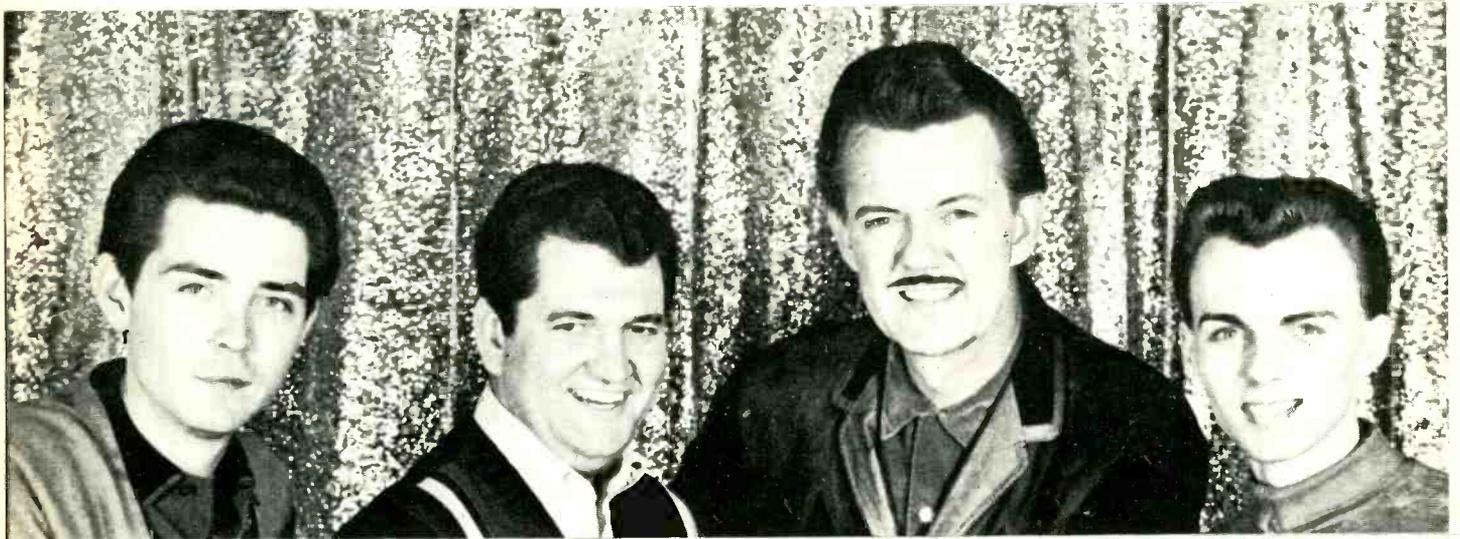
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# MUSIC and the

By **CLIFF BARROWS**

Musical Director for Billy Graham

Some time ago, Billy Graham and I were talking about crusade meetings and our work together as a team. I jokingly remarked, "Billy, when we get to heaven, you'll be out of a job, because we won't need any more preaching, but we will still go on singing."

Of course, it doesn't necessarily follow that all who sing the songs and enjoy the rhythms will make the Pearly Gates. However, the thought I want to convey is that music is not only an integral part of our lives here but will certainly be in the life hereafter.

The one great medium of expression in our society that would perhaps be the hardest to do without is music. Have you ever stopped to consider what this world would be like without it? I mean, some folks just can't make it through the day without the "top 40," and certainly a weekend is much more pleasant with the "Bell Telephone Hour" or Lawrence Welk. And just try to conceive of a Sunday and the worship services in your church without the hymns and songs which are so much a vital part of our expression of worship and praise to God. To me, one of the great gifts of God to the human race is the gift of creating sound, and though this sound may vary in different cultures and countries, it conveys meaning. It represents a thought. It stimulates action.

Practically every phase of our lives in this 20th Century is either motivated, governed, or influenced by music. Our houses are wired for it, our radios are tuned to it. We exercise to the rhythm of it. It's in the department store, in the grocery store, in the business office, in the dentist's office, and even in some dairy barns.

Have you ever stopped to consider the power of a groove and the magnetism of a stylus? I believe the most persuasive force in America today, influencing the modern teen-age mind, is a groove a thousandth of an inch deep. It can inspire us to "climb any mountain, to ford any stream," to fight any battle and to love even our enemies. Soldiers march to it, children play to it, the world dances to it, critics listen to it, and the devout worship God with it. Little wonder that it is such a vital part of our everyday existence, and because it is, it is only natural that every great moving of the Spirit of God through history has been accompanied by inspired music.

When Martin Luther, the leader of the Reformation, wanted to teach a spiritual truth to his followers, he would write a song and state that truth in the lyrics. The songs were then sung in the fields, in the market places and in the homes, and the truths they contained were passed on to succeeding generations. They were used to comfort and encourage the people in times of persecution and distress. They were used in expressions of worship and praise and gratitude to God for His divine providence, protection and provision.

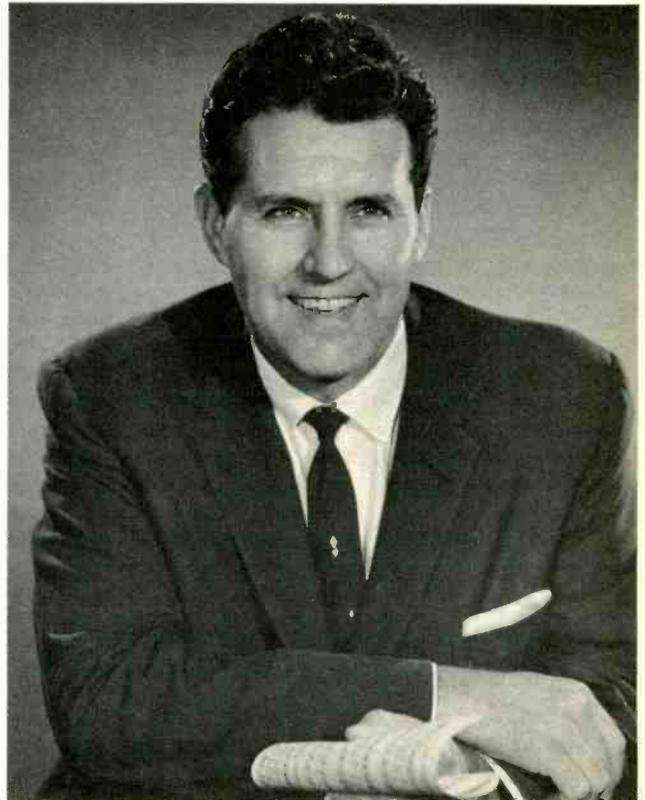
So when we speak of music in connection with the Billy Graham crusade meetings, we are not talking about a peculiar and unique innovation, employed to appeal to

the masses, but rather a most common and accepted means of expression that historically, in both secular and sacred history, and currently, is very much a part of our everyday life.

I have often been asked, over the past 20 years or so, about the part that music plays in the Billy Graham crusades. What is the purpose of the music? Why do you use the type of music you do? Couldn't you get along just as well without it? These are interesting and relevant questions and I perhaps have asked them more than anyone else.

The ministry of the Graham Association began several years ago in the setting of a city-wide crusade in Portland, Ore. It was during the course of these meetings that the decision was made by Mr. Graham, and those of us who were with him at the time, to begin a network radio ministry across the nation. With the additional activities of television and Christian films, which the association produces, music has become a very vital and important part of our programming.

I would be the first to say that I do not believe it is indispensable, but wherever crusade meetings are held, or wherever people gather to worship, there will be singing, for God has planned that man should evidence his



**Cliff Barrows**

# BILLY GRAHAM CRUSADE

worship and praise through music and sound. All creation was endowed by the Creator to express itself in this manner. Even the strange sounds of heavenly bodies, distinguishable only to the trained scientific ear through the use of the most sensitive equipment, are sounds that God has put in His universe to glorify and praise Him. The Lord answered Job: "Where wast thou when I laid the foundations of the earth . . . when the morning stars sang together? . . ."

It is only natural, therefore, that the works of the great masters, the anthems of praise, the songs of worship and testimony should represent the religious expression of man's relationship to God.

During these years, I have had the privilege of encouraging countless thousands of people to sing. It has been my joy to conduct some of the largest choirs, I suppose, that have ever gathered to sing the praises of God, and this ministry has never lost its thrill to me.

Several weeks before the London Crusade began, a group of teen-agers, most of whom were totally unrelated to any church, were gathered together for discussion about the coming meetings. They were asked what could be used to interest them in the crusade. What would bring the teen-agers of London out to the meetings. The unani-

mous response was "music." The next question was, "What kind of music?" And immediately they replied "music with a heart."

We have tried over the years to use the best type of music that we could use in the limited time available in our crusade services. We have tried to combine some of the sacred classics with the more popular Gospel songs. There are many on both ends of the scale that we have not used, but always we have tried to major on "music with a heart."

Basically, the music in our crusades consists of three parts—the congregational singing, the crusade choir and the vocal and instrumental artistry of George Beverly Shea, Tedd Smith, and Don Hustad. People come to the meetings with all sort of preconceived ideas as to what will take place. Some of them are wondering when the excitement is going to start—it does when 20,000 or more people begin to sing a great hymn or a Gospel song.

Perhaps some of the greatest emotional impacts that have been made upon my heart and life have been while a large crusade choir was singing an anthem of praise. George Beverly Shea has had the opportunity of singing the Gospel to more people in the world than any other man, and I am certain that his vocal interpretation of a Gospel song has been used of God to move people closer to His Kingdom.

It is true that music has touched many people who would not have been moved by any other means, and over the years we have received hundreds of letters from people who have shared with us the story of their own conversion to Christ. Oftentimes it has been the impact of a song which the Spirit of God used to awaken interest and quicken the conscience, producing a response.

Some time ago, I received a letter from an Ohio lady who had been overcome by the pressures and problems of life and had decided to end it all. She closed the windows and doors of her apartment, covered the cracks with towels, turned on the gas and the radio so that the music would help her forget what she was doing. She stretched out on the floor and waited for the end to come.

In the few minutes that followed, the program on the station changed and the "Hour of Decision" came on with the singing of the choir and George Beverly Shea. It was during the song that Bev sang, "No One Ever Cared for Me Like Jesus," that the Spirit of God awakened her. She managed to get the door open and as she listened to the song and the message that followed, she opened her heart and life to the Saviour.

In her letter to me she told of a new purpose for living that she had found in Christ and she expressed her particular appreciation for the song that Bev sang. Suicides have been averted, hate, envy have been forgotten, problems have been solved and commitments to Christ have been made through the singing of hymns and songs.

As far as the importance of music in the crusades is concerned, I have these observations to make.

First, it helps to create the right atmosphere for each service. This is especially important in outdoor stadiums,



**George Beverly Shea**  
*is a featured  
soloist with the Billy Graham Crusade.*

large indoor arenas, exhibition halls, or auditoriums where a religious service is quite an innovation to the "regular fare." People come from all walks of life, from every conceivable background, some to whom a religious service is completely foreign. It is important that this "strangeness" be dispelled and that a warm and united atmosphere in the meeting be felt. Music, I believe, is the most logical and effective way to do this.

The second reason why music is so important is that it provides an outlet for expression. Participation is recognized as one of the most desirable ways of creating interest and involvement in any endeavor. When people who have come to a meeting are given a chance to express together in song their feelings, it frees them from personal problems and concerns that have occupied their minds and brings into focus the central thoughts and purpose of that service.

This degree of participation varies from one person to another, but it is always amazing to see how a song can capture the interest of the most uninterested, and unconsciously they become a part of the congregation by participation and not just a bystander.

There are many reasons why I believe that music is so important in a crusade meeting, but perhaps the most important reason is that it can be used by the Spirit of God to prepare the audience for the message that Mr. Graham is to bring. A point of contact is established through the medium of song which I believe is helpful in creating a receptive heart and mind for the message that will be given.

The Word of God can certainly be communicated without music and there are a good many situations where Mr. Graham has spoken to crowds of people and we have not had any music. This is particularly true with

students, civic groups, press conferences and the like. But in the setting of a crusade meeting, where hundreds and even thousands of people have gathered to worship God, to express their own joy and happiness in Him and to listen to the message from His servant, music provides a channel through which preparation and participation can be accomplished.

Music in our crusades, or in any form of worship, should not be an end in itself. It is a God-given medium of expression that we can use to make our own worship more meaningful and the expression of our Christian convictions more effective.

Music communicates for evil or for good. It can stimulate or produce the most noble desire or the most base response in an individual. It was the wild, sensuous dance of the daughter of Herodias that caused King Herod to grant the wish of his godless queen. John the Baptist was beheaded. On the other hand, music was used by King Saul to soothe his troubled nerves and to drive the evil spirit from him.

Music is used for relaxation and for meditation. In the quiet and solitude it stirs and awakens the innermost thoughts of man, thoughts that are often drowned or squelched in a world of confusion and feverish activity. Music can motivate and stir into action that which is dormant and passive. Music can be used to demonstrate through its hearers that message it seeks to convey. This places a unique and fearful, yet challenging responsibility on the composer, the author, the performer, the announcer and all who are involved with it. Let us not forget the power it possesses. Let us enjoy the pleasure that it brings. Let us be selective in its use and then let us use it for the greatest good of all mankind.

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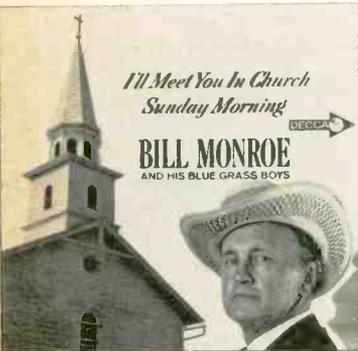
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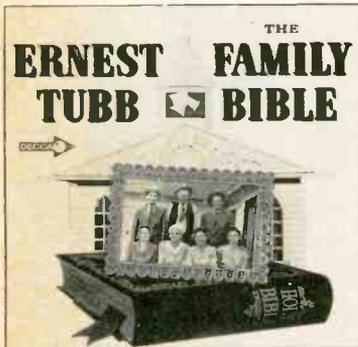
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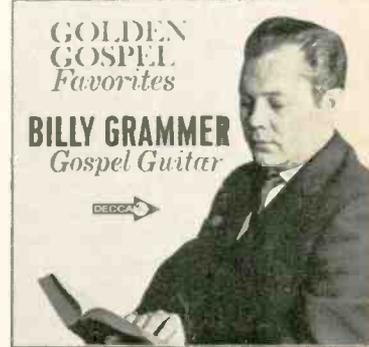
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# Their Music Spreads the Word

## WILLIAM J. GAITHER

Most gospel groups have one or more members who write songs and they publish and sing and record their own material. So, at best, it's a rare thing when an "outsider" becomes known for his songwriting. But a husband-and-wife songwriting team in Alexandria, Ind., has had about 30 songs published since they started writing in 1959. This includes "He Touched Me," which has been recorded more than 15 times, including records by five or six of the major gospel groups.

William J. Gaither and his wife, Gloria, both teach English at Alexandria High School. Gaither was a member of the Gaither Trio with his brother and sister. They performed mostly in the Midwest. "We used a lot of the songs of Mosie Lister, whom I feel is one of the greatest writers of the field. But I began to feel, also, a need for certain types of expression; we wanted to add something."

A lot of the songs the Gaithers write come from personal experiences.

"My wife helps a lot on the words. Two factors help us in our songwriting—working with young people at the high school so we can keep our hands on the needs of youths. My brother and sister live in Alexandria and we still perform on weekends; this contact with people in churches helps also in writing songs."

The trio has a couple of albums out. The first one was released on their own Gaither Music label, and Gaither admits it "wasn't too professional." However, they recently recorded for Heart Warming Records in Nashville and he has better hopes for it.

In his own opinion, the best song he and his wife wrote was "The Longer I Serve Him (the Sweeter He Grows)."

"But songwriting has been a slow thing, at best. We publish sheet music ourselves, a little business we operate right here at home. It's getting to be a real nice mail-order business. My sister, Marianne Gaither, helps operate it."

The text is vitally important in gospel songwriting—"being able to say deep feelings in a fresh way." A lot of the ideas for songs come from messages from ministers, worship situations, a friend, the Bible. "The other week in Chicago we were listening to organ music. Afterwards, Bob Benson of Heart Warming Records came over and said he'd been thinking of how God is near all the time and maybe we could write a song about it. We did—"These Are the Times When God Seems So Near."

A song titled "In the Upper Room" recently earned a letter from a minister who wrote to say he'd used the song in communion services.

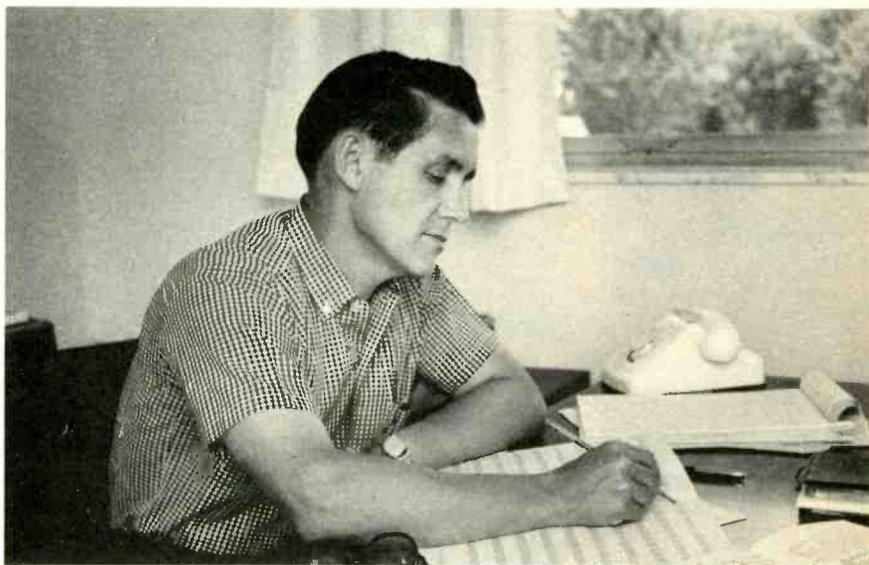
"This is a thrill; we're happy to be a part of providing music for people like this."

## MOSIE LISTER

"My strong conviction is that sacred music can best be written in a prayerful attitude. I believe that our ideas come from God, and that it's up to us to do the very best with them that we can. It is in this way that I try to work."

These are the thoughts of Mosie Lister, a truly inspired, prolific writer of gospel music, whose songs have been recorded by such outstanding solo artists as Jimmy Dean, Jim Reeves, Don Gibson, Red Foley, Elvis Presley, Webb Pierce, George Beverly Shea, Jack Holcomb, Faron Young and Jimmie Davis. All of the great gospel singing groups have performed and recorded Lister-written songs, including the Statesmen, LeFevres, Blackwood Brothers and Rebels.

Born in Cochran, Ga., Lister became interested in writing at an early age, influenced by his parents who sang in the church choir. They attempted to teach Mosie to sing at an early age, but they discovered he was tone deaf. He began to study the violin in the eighth grade and this aided his ability to distinguish pitches, and by the age



Mosie Lister

of 17, he was studying harmony and composition, his tone deafness having disappeared.

After a tour with the Navy in World War II, in which he studied engineering under the V-12 program at Rensselaer Polytechnic Institute, Lister entered Middle Georgia College where he majored in English, studied harmony,

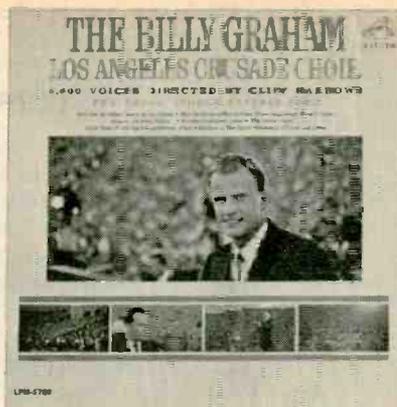
counterpoint and arranging for piano and organ.

His first serious writing was done for gospel groups that sang in Atlanta in the late 1940's. Professional gospel groups that performed early Lister material were the Statesmen, the Blackwoods, the Blue Ridge Quartet,

(Continued on page 20)

# BILLY GRAHAM CRUSADE CHOIR ALBUMS

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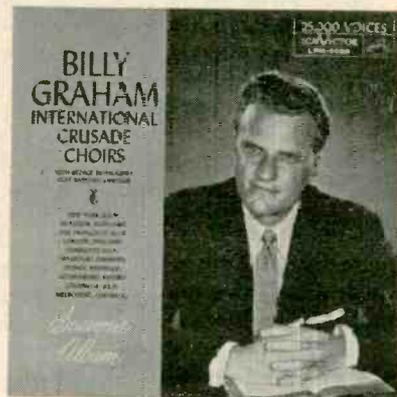
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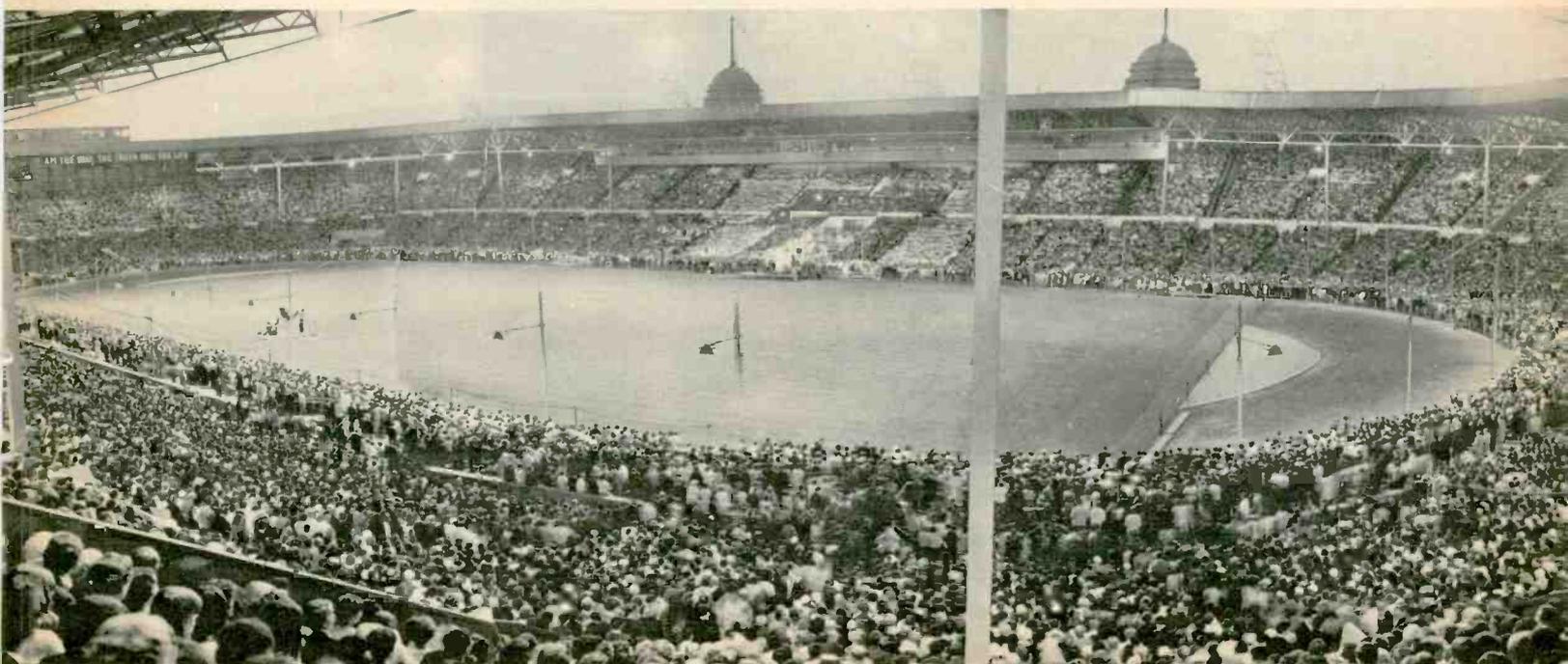
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(Continued from page 18)

the Jordanares and the LeFevres. In 1948 the Statesmen employed Mosie as an arranger, and in this capacity he introduced a number of new sounds to gospel quartet singing, including the modern harmony which is used extensively today.

On the subject of inspiration, Lister feels that it can't be explained. "I can't (explain it) except to say that I think the best way to receive it is to keep one's mind open to the Giver of all things." Mosie's best-known, most-recorded sacred song, "How Long Has It Been?" is the composer's personal testimonial to the power of the Lord in thought stimulation. Struggling with an idea based on the complete and simple faith of a child, Lister was attempting to convey a thought to adults that would "cause them to reassess their faith in God. I asked God to help me express what I was thinking and it came to me all at once. It took me 15 minutes (to write) at the most." Written in 1956, the song continues to inspire artists and audiences everywhere. It has been used in number of evangelistic meetings, including the Billy Graham Crusades where it was sung by George Beverly Shea.

Lister has also found inspiration in the Bible. In composing "Where No One Stands Alone," he had written the last half of the song and had spent more than a year searching for a starting point. In reading the Bible, the song's beginning flashed into Lister's

mind as he read from the Psalms the words of David imploring, "Lord, hide not Thy face from me." The finished product became one of the composer's strongest sacred tunes.

Lister rarely uses a piano or guitar to write his songs. "My first harmony teacher taught me to write mentally—that is, to be able to 'hear' chord progressions and melodies and to be able to visualize a complete composition without the use of an instrument. Sometimes I use the piano to work out certain types of melodies, sometimes the guitar to establish certain rhythms or chord progressions.

"My starting point may be with a phrase that works as a title, a short musical theme, a literary idea or a Bible verse," Mosie said, or "sometimes a song just seems to be 'born' all at once without an originating idea." After he finds a solid starting point, he says, "I write my own words, usually writing the words and music simultaneously, as this makes them more unified and natural." After the song is complete, he will then write the vocal arrangements for the four-part harmony that characterizes gospel singing. In developing his songs, Mosie heeds the advice of one of his first teachers, "find a melody people can hum and a title they can remember . . . find a good idea and develop it as simply as possible."

This formula has been highly successful for Lister, whose catalog of religious songs includes such well-

known titles as "Then I Met the Master," "He Knows Just What I Need," "I'm Bound for the Kingdom" and "Led by the Master's Hand." All of his sacred material is published under the banner of Mosie Lister Publications, located in Tampa, Fla., where he lives with his wife and twin daughters.

A devoted Christian in his personal life as well as in his occupation, Mosie is a deacon at the Riverside Baptist Church in Tampa, where he also finds time to teach a Sunday school class of young men, sing in the adult choir and direct a men's chorus which he organized five years ago.

In speaking of the Christian message of the gospel song, Mosie says, "I think it would be tragic if gospel music should become overly commercialized. Its basic appeal is in the realm of the spirit, and commercial aspects rightly should remain secondary. I grow more and more convinced that the essential message in gospel music does not and should not change. Sometimes it's clothed in slightly different garments, but Christ is always at the center of it and to try to remove Him from it is to bring failure."

As a Christian businessman and composer, Mosie feels that "The key to success lies in hard work, a clean Christian life, continuing self-improvement and a consistent prayer life." As he sincerely believes and as his gospel song so simply states, "The King and I Walk Hand in Hand."

## J. D. SUMNER

"Inside the Gate," "The Old Country Church," "Keep Me," "God Made a Way" and "Lord Teach Me How to Pray."

To the world of gospel music these are magical titles. They are some of the many songs written by J. D. Sumner, noted composer of gospel songs and one of the leading proponents of the gospel field.

His songs, Sumner says, are generally the result of a sudden inspiration. He adds: "It is a mood type of thing, and as a rule the song is completed rapidly." Sumner has written as many as five and six in one day and he has a total of 250 recorded copyrights to his credit.

Sumner was raised in Florida, and as a youngster he started singing in a church choir. "Twenty-two years ago a quartet heard me at a Sunday singing convention and they asked me to join them. I did. The group was the Sunny South Quartet. After that, I went with the Sunshine Boys of Atlanta. We made films during this period, singing gospel music as cowboys. In 1954 I joined the Blackwood Brothers and remained until 1965, when I went with the Stamps Quartet in what can be called an organizational change. The Blackwoods had purchased the Stamps Quartet music company and I was in charge of that.

Sumner says that recordings are the primary source of income from gospel music today, with performances



J. D. Sumner

ranking second and publishing third. Publishing activity, he pointed out, is necessary for exposure. "It leads to recordings and performances."

There are of course a great many standards in the gospel field; but in order to maintain a flow of good original song material the Stamps organization maintains a staff of paid writers, and J. D. Sumner is the chief of these. His best song, from the standpoint of income, is "Inside the Gate," which has been recorded by some 75 groups. Sumner notes, however, that his most popular song is "The Old Country Church."

The most important medium of exposure for gospel  
(Continued on page 23)

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(Continued from page 20)

music is broadcasting, Sumner asserts. "The South," he adds, "is still the chief market for gospel music; but it is no longer the only one because our records are now sold in all parts of the United States and Canada." In fact, our songs have been translated in German, Australian, Latin, African and Scandinavian tongues."

The function of promoting the gospel field in such overseas areas is an important one for the gospel music association, Sumner said.

As the field grows, there is a constant search for new locations. "We play some towns six and eight times a year and sell out . . . we estimate that the areas where we play constitute only 2 per cent of the nation's total population . . . therefore the potential, as the field expands, is tremendous."

Sumner feels a country and western audience is always a potential audience for gospel music. "Very often," he added, "the country and western star records what the gospel star made popular."

Sumner defined a few terms: "Gospel," he said, "means bearer of good news . . . the term country gospel includes the same material we sing . . . and country and western music and gospel music came from the same type of environment: the Southern plantation and Southern cul-

## ALBERT BRUMLEY

His works are considered so beautiful that two of the nation's major gospel groups—the Statesmen of RCA Victor Records and the Chuck Wagon Gang of Columbia Records—have each recorded an album featuring only his songs. The great songs—and he has had more than 600 published—Albert Brumley has written include "I'll Fly Away," "Jesus Hold My Hand," "I'd Rather Be an Old-Time Christian," and "Turn Your Radio On."

His favorite, depending on his particular mood at a particular time, he said, is "I'll Fly Away." In a sentimental mood, he prefers "I'll Meet You in the Morning" and "If We Never Meet Again."

Brumley said that he was raised on a little cotton farm in Oklahoma. It was E. M. Barlett, president of the Hartford Music Co. musical institute and writer of such gospel tunes as "Victory in Jesus," who took Brumley under his wing and helped him through school. Friends had recommended him for a musical career and got him acquainted with the Hartford, Ark., firm president.

After he finished school, Brumley worked with various Hartford quartets. The quartets, he said, were comparable with the Blackwood Brothers of today. During this period, and because gospel groups didn't have the transportation facilities of today's groups, earnings weren't always good.

## RUSTY GOODMAN

The power of prayer has played a great role in the songwriting of Rusty Goodman, one of the performers in the Goodman Family. "If it's a good song, with meaning, there's question about where it comes from. I know

better than to say, 'I'm going to write,' but a lot of times I'll kneel down and say, 'Lord, I like to write.' This often helps."

The church has played an inspirational part in his songs. "I Wouldn't Take Nothing for My Journey Now," his first tune, came to him one day in Madisonville, Ky., when he went to a church to play the organ. The song,

ture. . . . Our arrangements are more amplified than country and western arrangements."

Sumner notes that in gospel quartet music there is more need for arrangements because there are four singers.

Sumner, who did background singing with the Sunshine Boys for Red Foley's smash Decca recording, "Peace in the Valley," also was in the Blackwoods' biggest selling albums.

"Gospel music influences the pop field, and rock and roll has elements which are akin to blues and spirituals," Sumner pointed out, and added: "A song like 'Just a Closer Walk With Thee' is used in all sorts of musical categories.

"Some gospel songs," he went on, "came from the pop field . . . such as 'I Believe,' 'The Man Upstairs' and 'You'll Never Walk Alone.'"

Sumner points out that there is an evolution in the world of music, and artists educate the audience: "Twenty years ago we would sing a song straight and simple. . . . Today, an audience accepts and appreciates a complex arrangement whereas years ago they would frown on it." He added: "Each generation seeks a different beat, and we try to furnish songs for the trend of the day. Our material has become more complex . . . whereas gospel songs used to have three chords, they now have 15 to 20."

Brumley, as well as other members of the quartet, taught singing and even tuned pianos—"anything to stay in the business." But all the time, he said, "my heart was set on a writing career."

His first published tune was "I Can Hear Them Singing Over There," which was published in September, 1926. "It was pretty popular, in a limited way, but not one of my better tunes."

Where does he get his ideas for songs? "If I could only answer that in a book, I'd be a wealthy man." He traced many of his songs to a "knowledge of public feelings. Only a few of my songs are written from actual personal experiences. I took them more from the way I thought people felt about religion. Some tunes, I've been a year or more working on. I'll get part of it fixed, then have to wait for another idea to hit me to finish it."

Featured in "Who's Who," Brumley has had more than 100 of his religious songs recorded by major labels. So far, he's never written any music for the popular field, but feels he might someday. "Always felt like I could do it. But it's sort of a waste of time unless you have the market. I have a market for gospel material because I've been so closely associated with it."

One of his songs was written to say good-by. "In my younger days, I traveled a lot. Met a lot of people I liked, but could never be with them much. Sort of felt like I needed a way to say good-by when I had to go along, so I wrote "If We Never Meet Again" and used that to tell them all good-by."

he said, is based on a phrase "I heard a little man say in his testimony." That tune has been recorded by nearly every major gospel quartet, by ex-Louisiana Gov. Jimmie Davis, and by country artist Connie Smith. It was published by Jimmie Davis' publishing firm. But later Goodman started his own publishing firm—

(Continued on page 24)

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(Continued from page 23)

Journey Music. In all, he has now written 20 tunes; all have been recorded.

"The Answer's on the Way," he wrote one day when feeling despondent over things. Seeking solace in prayer, he was reminded of a verse of scripture which said that your heavenly father knows what you have need of. If that's true, he thought, then the answer is on the way. Not only did the prayer refresh him, but he had a song.

The Goodman Family was founded in the late 1930's. "Back in the '50's, there was a slew of us," Goodman said. "—eight." But the group broke when Rusty and Sam of the family went into military service about eight years ago. When he got out of the army, Rusty joined the Plainsmen. He lived in Baker, La., about eight miles from Baton Rouge. One day on the way to visit the governor (Jimmie Davis) he wrote "Come a Little Closer" and presented it to Davis when he arrived.

Though his "Journey" tune is his biggest one to date, "Who Am I" has shown evidence of being even bigger, said Goodman.

"I've written ever since I was a kid—made up rhymes, you know. But I've only been writing professionally about seven years. I might get the idea from someone's testimony or something said in a sermon or a phrase somebody uses. When the idea hits me, it may take anywhere from 12 to 15 minutes to write the tune. Usually the song just flows out. The words come to me faster than I can write them down. Usually the melody comes with the lyrics.

In 1963, the Goodman Family regrouped to cut an album. "I had no plans to get back into the family operation," Goodman said, "but things just happened. I really didn't want back into the family business, but the album began to sell well and the public demanded it."

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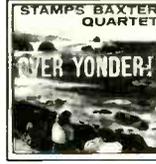
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331. **IT'S A WONDERFUL FEELIN'** The Happy Goodman Family  
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259. **WONDERFUL TIME UP THERE** The Plainsmen Quartet  
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*Don Light, center in dark suit, poses with the two groups forming the nucleus of the one-year-old Don Light Talent Agency, the first Gospel Music talent agency. When Light opened the agency a year ago, he signed the Oak Ridge Quartet, left, and the Happy Goodman Family.*



## **TALENT AGENCY For Gospel Artists**

The first all-gospel talent agency was opened in October 1965 by Don Light in Nashville. Light, a musician and former Billboard staff member, feels that his idea to open a talent agency for gospel artists is not an original one. As he says, "I simply applied the method of booking dates that has been used by the country and western people for years and have tried to establish the same type of manager-artist relationship."

Several important aspects of the gospel music business influenced Light in his decision to open the Don Light Talent Agency. One reason was the practice of gospel groups booking their own dates. As Don recalls, "Most of the groups were managed and booked by a member of the group. I felt it was virtually impossible to sing and be a performer, spend 30 to 100 hours a week on a bus going to and from appearances, devote the amount of time on the phone required to do justice to the task of booking, and keep up on the latest happenings in the music business world."

Light's first two clients, the Oak Ridge Boys and the Happy Goodman Family, were anxious to be relieved of the responsibility of booking their

own dates in order to concentrate on their music and performance, and Light's agency was the answer. Another reason for Light's entering the gospel booking field was the common practice of gospel groups and promoters to operate without written contracts, which frequently resulted in misunderstandings and cancellations. Light felt that "the gospel music business needed to be run as a business." Having a booking agent keeps the performer-promoter relationship on a business basis.

"Many times a promoter could not obtain a certain group for a concert without taking certain other groups. I believe a promoter, as an individual businessman operating a private enterprise should be able to buy and package the groups he thinks will have the best drawing power in his area." As a booking agent, Light can offer the promoter more selectivity in his gospel music shows, and can introduce groups into areas where they never worked in the past.

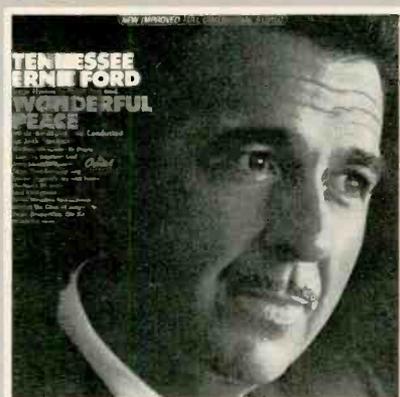
In exploring new areas in which gospel groups could perform, Light has been reasonably successful. Many

gospel artists work the same concerts year after year, saturating that particular market, without exposing themselves to new audiences. Light, in seeking to eliminate the situation, booked the Oak Ridge Boys for three days in Nassau, booked several fairs in 1966 and plans to book his acts in over 100 fairs next year. Gospel groups are also making inroads into the country music shows. Light booked the Statesmen in a country music special in St. Louis in March, 1966, and the Chuck Wagon Gang on a country and western tour this fall, while two groups in the Light brigade have appeared on WSM's "Grand Ole Opry."

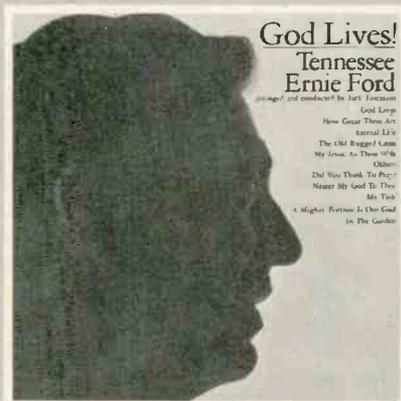
The young, ambitious agent, who is one of the founders of the Gospel Music Association, has booked about 400 dates for his acts during 1966, 300 of which have been for the Oak Ridge Boys and the Goodman Family, his two exclusive clients. Both groups have given Light their endorsement in the form of renewing their respective contracts three months prior to the expiration dates.

In the highly competitive field of booking talent, Light has made an impressive debut, much to the credit of the entire gospel music field.

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# "Singing in My Soul"

*EDITOR'S NOTE: J. Robert Bradley is music director of the Sunday School Publishing Board of the National Baptist Convention, Nashville. The organization has more than 5,500,000 members around the world. Bradley has sung for royalty as well as for ragged children on a street corner; his voice is available anywhere it is needed — anywhere and everywhere a song of gospel can do some good. In 1960, he performed before 200,000 persons attending the World Baptist Alliance in Rio de Janeiro. In 1961, the Decca Records artist received the National Gospel Symposium Association achievement award in Washington for "outstanding contribution and pioneer effort in the gospel field." Though he's never made much money, he considers himself one of the richest men in the world. Here's why.*

## By J. ROBERT BRADLEY

In 1938, Charles F. Bryan, a teacher at Tennessee Polytechnic Institute, brought his new wife to meet his family in McMinnville, Tenn. The family was seated for breakfast, and the colored cook was about to serve hot corn pone. About the time breakfast was ready, I was singing in a little church just up the hill and a few hundred yards from the Bryan home. I was 18 years old.

The cook, a long-time family servant, heard my voice, walked through the kitchen with a bowl of batter in her hands, left through the kitchen door, and began climbing the hill.

When the Bryans followed her, they

found the cook in the church singing hymns. She still had her apron on, and the bowl of batter was in her hands.

After I finished, Mr. Bryan came over and asked me, "Don't you want to study music?"

I said no. And he said, "Well, you're going to study anyway." He took me with him back to TPI at Cookeville, Tenn. I practiced with him for five years and he took me with him to George Peabody Institute in Nashville when he changed jobs. I was the first Negro at the Institute—long before it became integrated.

I actually started singing when I was eight years old. I was raised 12 blocks from Beale Street. You know where that is—Memphis. I was born in 1920; started singing in Sunday Schools and churches. We were poor. I remember one night the Goodfellows staged a show to benefit the poor at Christmas. My brother and mother and I had no tickets. We were standing outside the auditorium with about 500 other people; they were singing "Silent Night" inside. I couldn't help but begin singing, too. A policeman heard me and sent for Miss Lucie Campbell, the gospel songwriter. They took me to the stage and I sang "Silent Night" again. For that song, they provided my family with clothes, food, and coal. The newspaper printed my picture. For the past 30 years I've sung in the Goodfellows' program to raise money for the poor children of Memphis.

I used to sing, too, at the old Palace Theater in the amateur hour. The blues, however, has always meant one thing to me and the gospel another.

Both may express deep feeling, but gospel bespeaks a language of a people who had no religious background and it was a way of expressing themselves about God.

Way before there was country music here in Nashville, there was gospel. The Fisk University Jubilee Singers traveled around the world spreading the gospel.

Few people know the difference between gospel and hymns. A hymn is a song that gives adulation to God; the gospel song is about the gospel truth, it can't go wrong.

The Negro spiritual is a song of the slaves, handed down to us. The site of the Sunday School Publishing Board of the National Baptist Convention here was the old slave blocks in the 1800's. People would sit in their big chairs in the windows of the hotels around the square and point out the slaves they wanted. Dr. A. M. Townsend started the firm in 1934 with nickels and dimes—collections from the church. People would donate a dollar for a brick. And that was the way it was built, with one of its aims to preserve the hymns of the church.

Each Monday afternoon, we have services in the 4th floor chapel, I direct the music.

Now there are 5,500,000 persons all over the world in the National Baptist Convention. The president is Dr. J. H. Jackson, pastor of the Olivet Baptist Church in Chicago. Dr. D. C. Washington is executive director of the Sunday School Publishing Board.

Five years ago the Hymnologists of the World, an official group for



*This is the building that gospel music built—historic main hall at Fisk University, Nashville. Funds for this building came from the world tour of the Fisk Jubilee Singers.*

the Federal Council of Churches in New York, and of the 15 great hymns of the church, all were listed in our Baptist Standard Hymnal with the exception of two. This book was first published 34 years ago; it's the second best-selling hymn book in the world.

I guess I've always had singing in my soul. In 1933, when the National Baptist Convention met in Memphis, I sang a solo and I was still so small they had to put me up on a chair so I could be seen. Then I joined a musical group, of which Rev. Moses Beasley, now of Washington, was accompanist, singing over WNBR radio station.

The late L. K. Williams, then presi-

dent of the convention, helped me. I became a member of the Original Goodwill Singers which toured the country.

One day Mr. Bryan said he couldn't teach me anything more. I was sent to New York. It was Mr. Joff of the Sol Hurok operation who introduced me to Wagnerian opera star Edith Walker. She was then teaching; she'd taught such Metropolitan artists as Jan Peerce, Marian Anderson, and others. She said she didn't have time for more students, but finally agreed to listen and turned to me and asked, "What language do you want to sing in?" I said I don't know any language. She said she didn't have time to bother

with me. I pleaded; I asked her to just let me sing one song, even half a song. She gave in and I sang "Sometimes I Feel Like a Motherless Child." She looked up from the piano at Mr. Joff and said, "Only God. Only God." Mr. Joff, who knew my predicament, said to her, "It's a pity he doesn't have any money."

She said she couldn't possibly take me, but a few days later she called and said to come on over. I studied under her five years. She'd hit me if I didn't do a song right.

Then I was invited to sing and lecture at the University of Mexico. After I returned, I sang and lectured two

*(Continued on page 30)*

(Continued from page 29)

summers at George Peabody College for Teachers. Then came Europe. I studied at the Royal Academy in London with Roger Quilter. I sang the bass-baritone solo in the Easter Cantata of the Church of England one year.

In 1953 I performed at the World's Baptist Youth Congress in Rio de Janeiro; then came a tour of Norway, Sweden and Denmark, a benefit concert tour. In 1955 I received the honor of singing at the Royal Festival Hall in London. The appearance was arranged by A. E. Johnson, a London businessman who first heard me singing in a railway carriage in Sweden, and impresario S. A. Gorlinsky with the assistance of Catherine M. O'Connor of the Harold Holt Ltd. artist bureau. The Baptist World Alliance was being held in London about that time and I sang "Lord, I Want to Be a Christian" the next day—the open-

ing solo—there and later closed the Alliance with Billy Graham.

I've performed abroad also in Germany and Paris. When it comes to singing, I do a lot of crazy things. I'm a gospel singer, one of the first to take it to the concert stage abroad. But I do a variety of material because a singer should be versatile. My people won't go to a concert to hear Paul Robeson or Marian Anderson. But they will come to hear me. So I give them a needle—I'll do a classical work like "Victoria, Victoria," but tell the background to the audience, make it funny. Tell them it's about some guy getting a girl. I can sing in German and French, so I can present this type of material as well as the gospel. But the other night in Los Angeles, I'd walked off stage and was in my dressing room when they came and told me the people wouldn't leave; they wanted to hear "God's Amazing Grace."

I've never had anything in my life—but I've been able to sing. The Lord has been good to me. What I'm trying to do, I'm going to places where the white hasn't understood the Negro and the Negro hasn't understood the white. I guess I'm one of the few Negroes to be invited to both places. About four months ago, I sang in the First Baptist Church in Atlanta. I was the guest for Sunday morning services; it was on TV and more than 40,000 saw the services. The pastor said to me, "Don't you know this is a changing world. You're sitting in this church on a Sunday morning at 11 a.m. and two years ago this would have been impossible."

That was the same church where two years ago they dragged some Negroes who tried to enter up the aisle and threw them out.

I may not be rich, but I've got such wonderful memories of singing and friends I've made through singing.



(Above) Opera star Marion Anderson chats with J. Robert Bradley, music director of the Sunday School Publishing Board of the National Baptist Convention, Nashville.



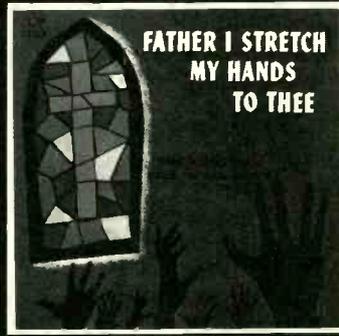
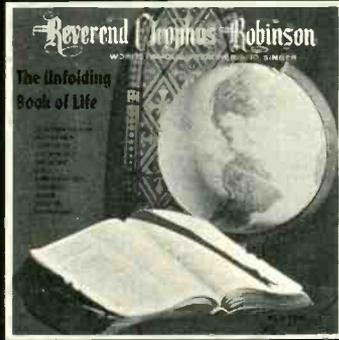
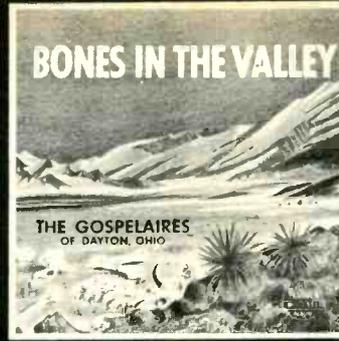
(Top Right) At the Baptist World Congress in Rio de Janeiro in 1960, J. Robert Bradley performed before 200,000. Billy Graham delivered the sermon. Above is a picture of the World Baptist Alliance Choir in action during the congress; Bradley also performed here before more than 50,000.



(Bottom Right) The Goodwill Singers were formed in the 1940's to travel and make friends for Baptists. J. Robert Bradley is second from right in back row. Many of the singers became pastors. Theo. R. Fry, seated at left, is a Chicago publisher of gospel songbooks.

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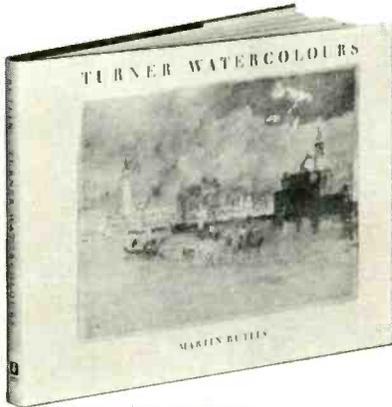
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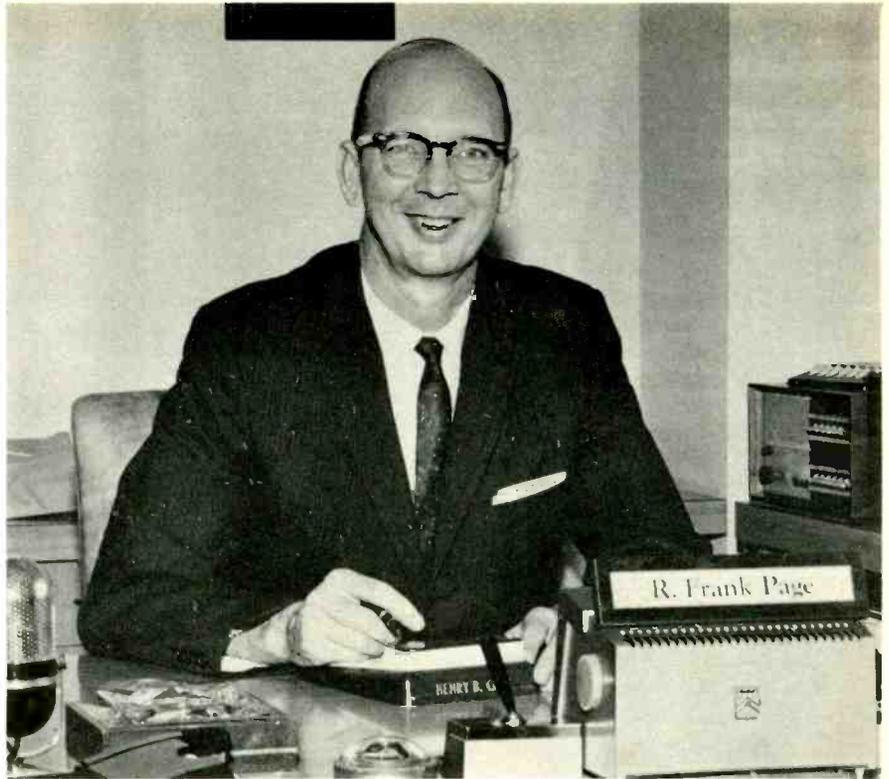
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Frank (Brother Gatemouth) Page

## Brother Gatemouth Spreads The Word

By FRANK (BROTHER  
GATEMOUTH) PAGE  
KWKH, Shreveport, La.

I took over the Sunday night "Stan's Spiritual Hour" 17 years ago when the beloved Ray (Groovie Boy) Bartlett retired from radio. It was a tough slot to fill but in the ensuing years, I believe I have built up a large and loyal following. The program is heard Sunday nights from 11 to 11:45 on 50,000-watt KWKH, Shreveport, La. Stan Lewis of Stan's Record Shops has been my one and only continuous sponsor through the 17 years. Stan sponsors a blues program the other nights of the week, but feels that Sunday should be devoted to religious music because it is the Lord's Day.

The majority of selections we play are modern Negro gospel. The recording artists on Stan's Jewel Records label, like the Original Voices of Faith and the Bronner Brothers use electric guitars, pianos, drums and occasionally horns. My listeners go to church early and stay late on Sundays, because church is still the gathering place and the focal point of their lives whether they live in Shreveport

or Albuquerque, N. M., which are both in the reach of the powerful KWKH. I have learned that the majority of my listeners have been to church or are on their way home from church. I tell them about the personal appearances of some of the preachers like Rev. O. L. Holiday and Rev. David Robinson, who record for the Jewel Record label, and any other artist information I can garner. My main function is to provide the inspiration for living a better life. I don't feel the listeners resent guitar or horns. On the contrary, I feel it has attracted the young people and perpetuated Negro gospel music.

Stan Lewis, when looking at gospel music objectively, says it's the bread and butter of the business. You can always depend on a good gospel record to sell consistently, not great numbers, but substantial. Gospel music continues to spread the news of the gospel of Jesus Christ and whether it is performed in a nightclub, on TV or in the little white church in the valley, its message will live long after we are gone.

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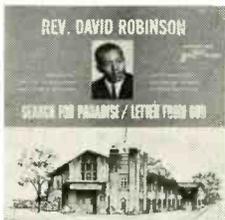
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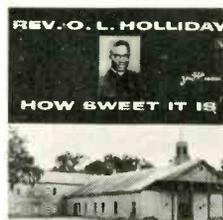
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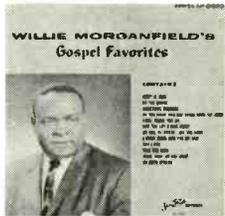
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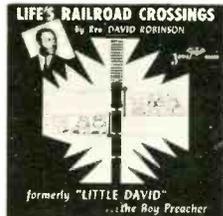
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# MUSIC IS OUTGROWTH OF THE CHURCH

Churches are more and more recognizing the vast popularity and audience-drawing power of gospel music and trying to make use of it. The music is basically an outgrowth of the church; it has long been an entertainment tool of the church and gospel groups such as the Statesmen, the Blackwood Brothers, the Oak Ridge Quartet often go out of their way to appear at church events, especially for services Sunday mornings. Lately, more and more churches are seeking gospel groups for Sunday services, said James Blackwood, head of the Blackwood Brothers Quartet of RCA Victor Records. "In the past, a heavy portion of our exposure came from concerts and all-day sings, but there has been in the past year a closer alliance with churches. We sang for one week in June at a revival of the First Baptist Church in Fort Worth. In the past year we performed during services of the First Assembly of God Church, one of the largest churches in Memphis."

Blackwood said that one of the reasons gospel quartets and groups are now in increasing demand for appearance during regular church services is that they "are performing more of the type of music suitable to religious services." The Blackwood Brothers, have been invited to tour Sweden this fall on an evangelist crusade for the Full Gospel Business Men's Fellowship, an international organization. Another evangelist crusade would take them to Manila. In addition, the quartet is slated for a three-day meeting with Dr. C. M. Ward, speaker on "Revival Time" broadcasts on ABC radio, that will tour several cities with the co-operation of churches.

"Ministers are realizing more the contribution a gospel group can make to a service," Blackwood said. "Gospel groups can attract a lot of visitors to a church, thereby acquainting them with the church . . . perhaps some who are not Christians or not affiliated with a church. Perhaps this can lead to converting several new members."

"Smitty Gatlin of the First Baptist Church in Fort Worth said that our appearance at a revival last June attracted 900 visitors and that the church had acquired several new members. It's our hope that this closeness

of gospel groups with the churches will continue and eventually there'll be more co-operation between us—all one effort to win people to Christ."

He said there was actually very little difference between the performance put on by the Blackwood Brothers in church and their performance at an all-night sing, "perhaps a little more entertainment than in a church service, but essentially the same songs."

Smitty Gatlin, formerly the leader of the Oak Ridge Quartet, left the group the first of June to become minister of music for the First Baptist Church in Fort Worth, a church with 6,000-plus members. The position was offered to him after the Oak Ridge Quartet performed at the church. Texas-Oklahoma gospel promoter W. B. Nowlin had lined up several quartets for the church—the Blackwood Brothers, the Statesmen, and Jake Hess and the Imperials.

"The church asked for us. We were performing at the Will Rogers Coliseum on Saturday night for W. B. Nowlin and the next day we performed at the church. It's common for all the quartets to do this on Sunday; I've found it helps rally fans—and most of our listeners are churchgoers—to our side. I could just about put the finger on the churches as contributing to our popularity so far as personal appearances are concerned in those areas.

"Too, a church of good size can often pay you as much as a concert. But an appearance there is more of a diplomatic move."

The First Baptist Church wanted him, Gatlin said, because he was a name artist. Once at the church, Gatlin intended to start a new quartet strictly for the church; it ended up the Smitty Gatlin Trio. The trio, which already has two albums out on Skylite Records, performs in the church for every service and does commercial shows not related to the church during the week. Besides directing a 70-voice adult choir, Gatlin has organized a 12-16 voice choir called the Golden West Singers especially to perform on a TV show the church is originating.

The half-hour TV show, created to "open doors" for the church, is expected to go on the air soon. The Gatlin Trio will be featured on the show, as well as the choir and Pastor Homer G. Ritchie with a religious

message. The backbone of the show, however, will be religious music.

"There has been a tremendous growth the last two or three years in gospel groups performing in church services," Gatlin said. "As a general rule, church-minded people support gospel groups more than any other faction."

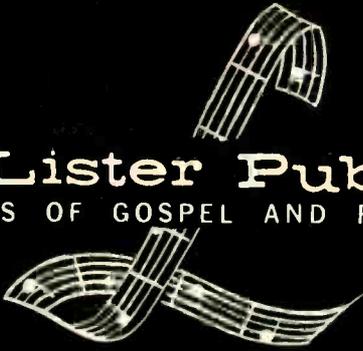
Churches now using gospel "house" groups, he said, are The Landmark Baptist Temple, Cincinnati, and the Cathedral of Tomorrow, Akron, Ohio. "Earl Weatherford worked with the Cathedral for many years with his staff quartet, the only one to my knowledge to do this."

So many people love quartet singing, Gatlin said. As a result of the appearance of the Blackwood Brothers and "The impact of the Holy Word" at the First Baptist Church in Fort Worth, the church gained 48 new members one week. "In the three months I've been there, membership has gone up 200. It's been tremendously rewarding to me, though the whole church has been working on this. The preachers here are some of the greatest speakers and people in the world." He felt a good music program at a church would knit membership and spark a drive. "We've been blessed with results."

Jake Hess and the Imperials recently played a whole month of churches. Hovie Lister, pianist-leader of the Statesmen, said that when his group performed at a church service, "we're not expecting a lot of money . . . we go to be a part of the services." Lister, an ordained Baptist minister, was pastor of a church in Marietta, Ga., for more than 12 years; he formed the group in 1948.

Herman Harper, manager of the Oak Ridge Quartet, said that many pastors turn over the Sunday night services completely to his group.

The Speer Family has performed at church services for years, said Brock Speer. "Churches use our music as drawing power." Brock, who has a bachelor of divinity from Vanderbilt University, said that one performance by the Speer Family at a church in Oskaloosa, Iowa, drew "more people to the church in that one night than the minister had seen in five years. In areas where we're known, this type of performance can be tremendously successful."



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# SHAPED NOTES AND ROUND NOTES

By **NORVELL SLATER**  
Producer, "Hymns We Love"  
WFAA, Dallas

Let's turn back the calendar and take a look at the purpose of the gospel songs of yesteryear and their response. I have produced several types of religious music for radio during the past three decades. Rather than discuss the standard hymns and sacred classics, I shall note that a wide variety of gospel songs have brought joy to many hearts.

Their musical settings might be classified in two categories: shaped note collections of songs used in singing conventions, and round note song books published for use by churches.

The shaped note songs have, in addition to singing school use, been performed by gospel quartets, and in some churches (many of these in the rural areas). Among the hundreds of writers of the shaped note tunes were such men as J. R. (Pap) Baxter, Virgil O. Stamps and Luther G. Presley.

Gospel songs in the round note editions have been used by the churches primarily for worship services, Sunday School departments, revival services and denominational conventions.

Writers of the round note tunes have been B. B. McKinney, Charles H. Gabriel, Philip P. Bliss, Peter P. Bihorn, Ira D. Sankey, Homer Rodeheaver, William B. Bradbury, William H. Doane, Edwin O. Excell, James McGranahan, Robert Lowry, Mrs. C. H. Morris and John Peterson.

The purpose of the shaped note gospel music largely involves entertainment with strong rhythmic accent, and there has been good response to it through the years. It has been performed by professional groups, usually gospel quartets, that have traveled to give one-night concerts, principally throughout the South and Southwest. Promotion for their schedule of personal appearances was formerly done through daily radio programs.

With the advent of television, however, the radio industry made revolu-

tionary changes in format, and live broadcasts were discontinued in favor of recordings (which seldom included gospel music), news and sports. The gospel quartets which adjusted to the change in radio programming began to appear on TV. Syndicated programs were recorded on video tape or film and made available for sponsorship.

The name quartets continue to make recordings and travel throughout the United States giving stage performances which are well produced and professionally promoted, using several name singing groups to draw large and enthusiastic audiences in city auditoriums. The success of their showmanship is revealed at the box office.

By contrast, the purpose of church-related gospel songs is chiefly evangelistic. Vocalists and instrumentalists are invited by churches to assist in church revivals or city-wide evangelistic crusades usually with vocational preaching evangelists. Many gospel musicians make up their own schedules from invitations received. They refer to this as "faith ministry." Gospel soloists are known through their recordings and accept invitations to appear in sacred concerts sponsored by churches.

Some fill engagements as guest soloists with church choirs in the presentation of oratorios such as "The Messiah" and "Elijah." They also accept invitations to appear on programs for such gatherings as denominational or interdenominational conventions, Bible conferences, evangelistic conferences, and laymen's meetings. Some gospel musicians are affiliated with evangelistic associations as regular staff members. Examples are George Beverly Shea, Cliff Barrows, and Tedd Smith of the Billy Graham team.

Both shaped note and round note gospel music have good acceptance today on records, television, radio, and in personal live presentation.

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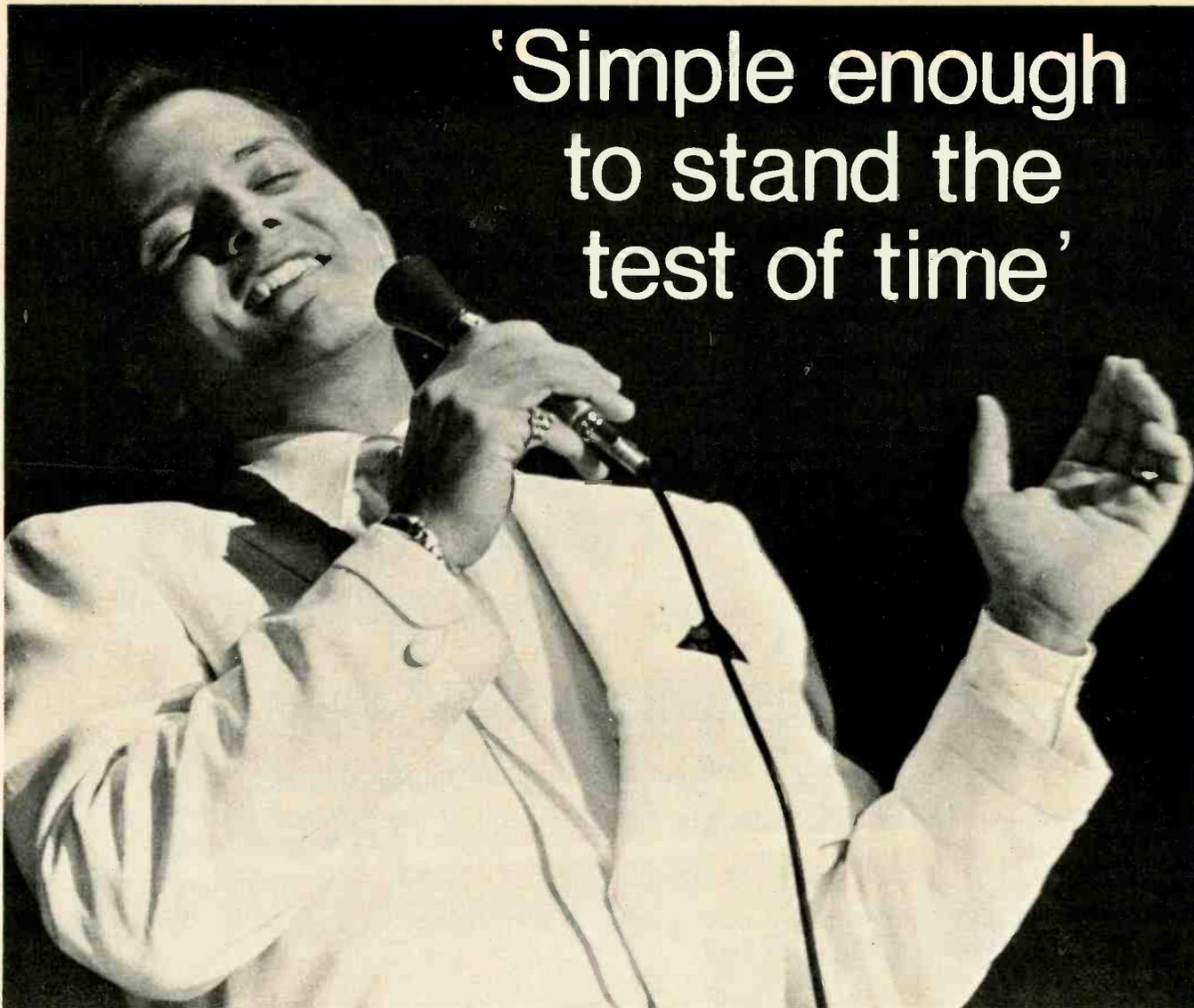


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# 'Simple enough to stand the test of time'

Applying passing trends to religious music borders on the sacrilegious, says Pat Boone, who believes "true religion and religious music are simple enough to stand the test of time. They will be meaningful throughout the ages."

By passing musical trends, Boone, whose albums of hymns have been successful sellers for Dot Records, points to the entry of rock 'n' roll and jazz in church services. "It's just foolish to bring the beat or jazz into a religious service. I don't think spiritual worship should be a part of a person's passing tastes. Worship should be a stable thing."

Boone, whose background as a religious singer dates back to his childhood in Nashville, adds that religious music needn't be tailored to the times. "I really despise the efforts to praise God in hip language or teenage jargon." Catering to silly whims isn't helping the youngsters any, Boone believes.

His involvement with hymns has passed into his supper club act and he has sung extremely religious material in every form of entertainment setting. "I don't feel it's out of place. It belongs everywhere." If it doesn't fit in a saloon or club, the person hearing it shouldn't be there either, he said.

Boone has recorded four LP's of hymns for Dot. He has been told by elderly people that they listen to his music every Sunday while preparing for church. Some people have told the singer that although they don't go to church, they take his hymn LP's with them and play them in the country. "I've been told the albums help people worship. But they shouldn't take the place of church membership or worship."

Since he came from a deeply religious Southern family, it was only natural for Boone to record this music. When he sings hymns in church, they represent worship. When he re-

records them, the significance is their beauty. On a recording date, he is usually conscious of his own voice and is more critical of his performance than if he were singing with a church choir.

Boone says people can feel an artist's sincerity when he performs religious works on record.

Boone says the greatest hymn singer is Red Foley (his father-in-law). "When Red sings, it's very hard for him not to get choked up. The songs mean so much to him."

While he has been performing the quasi-religious tune, "I Believe," Pat prefers authentic hymns. Song writers send him the watered-down versions which he mails back. In Pat's own words, "A song meant to sing the praises of God should have real direct emotional quality. It should be from the heart and not have been written just to become a commercial hit."

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*Goodman Family*

*Dixie Echoes*

*LeFevres*

*Blue Ridge Quartet*

*Couriers Quartet*

*Florida Boys*

*And others*



## OCTOBER 21, FRIDAY, 6 P.M.

*Blackwood Brothers Quartet*

*Statesmen Quartet*

*Speer Family*

*Oak Ridge Boys*

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*Rebels Quartet*

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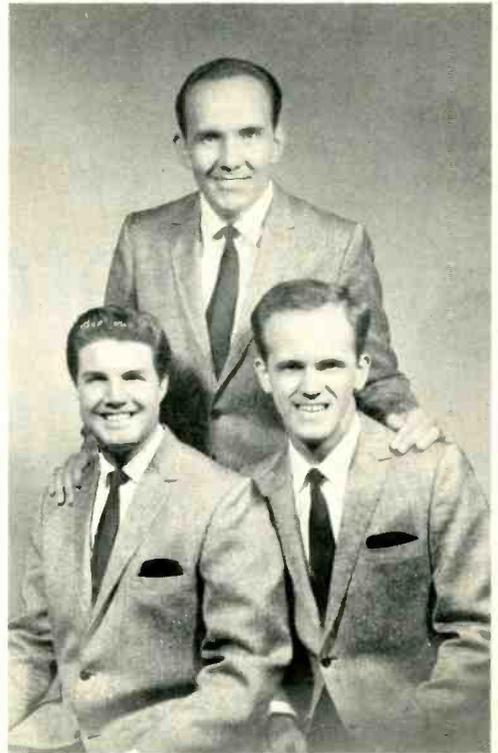


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Father Malcolm Boyd  
with students discussing  
religious music on a  
college campus.

# 'Freedom Songs are True Religious Songs'



Much of what passes for religious music today in the commercial gospel entertainment world is pure facade, according to Episcopal priest Father Malcolm Boyd.

Father Boyd, a "renegade" within his own profession and by his own admission a free-wheeling-spirit, travels among young people on college campuses. For the past five years he has been involved in the civil rights movement, where, he believes, the true religious music of the times is being sung.

Father Boyd calls the commercial gospel music antiquated. This music "doesn't relate to human needs," Father Boyd says. "It's behind the times!"

"Freedom songs are the true religious songs in that they deal with faith and commitment." To Father Boyd, who has been labeled a "jazz and coffee house priest," commitment is an individual undertaking to make brotherhood an actual state of being in America.

"Freedom songs are hymns," the 43-year-old priest explains, because "they have guts and real meaning." The trouble with today's commercial gospel music is that it builds up a "personal piety," and going one step farther in his construction, Father Boyd charges that the gospel music of the traveling quartets is "as old as the organized religion which preaches a private morality." In today's troubled world, "there has to be a sense of public morality," Boyd believes. "We need a more moralistic form of music."

What is authentic religious music anyway? Father Boyd asks. His own answer is that it isn't songs about personal piety. It is music translating the relationship between God and man. It also explains that love is the ideal relationship between men.

The freedom songs created by young people in the South are reminiscent of conditions faced by Christ, Father Boyd says. "Jesus was a tough laborer who worked under enemy oc-

cupation. He was a prophet who talked about the transformation of the individual life and society."

Father Boyd is the author of the best-selling book "Are You Running With Me, Jesus," from which his contemporary prayers have been extracted for a similarly titled album on Columbia Records.

"The old-time gospel songs are full of romantic connotations," Father Boyd said. "But to young people, these songs mean nothing. This religious music has betrayed faith whenever it has relegated religion to a sanctimonious comfortable ghetto and turned people's minds and feelings away from the raw life surrounding them.

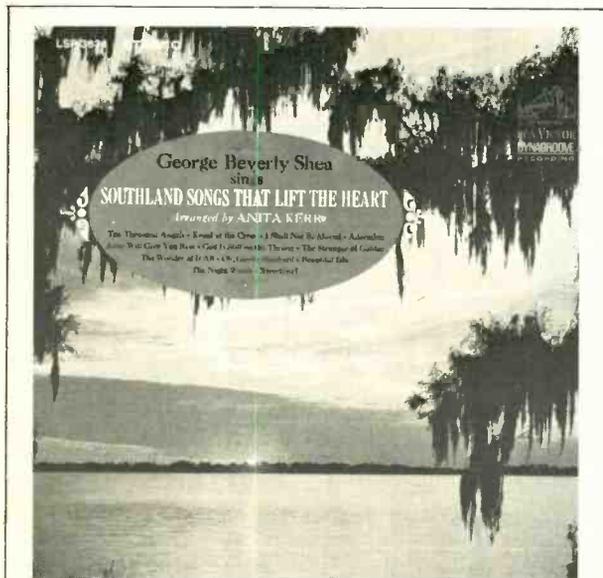
"Songs about a cross on a hill where Jesus hang don't look at the cross today in contemporary life. Religious music is meant to be an idealistic statement of love . . . songs designed to stir people's emotions."

Father Boyd recalls vivid experi-  
(Continued on page 46)

# GEORGE BEVERLY SHEA

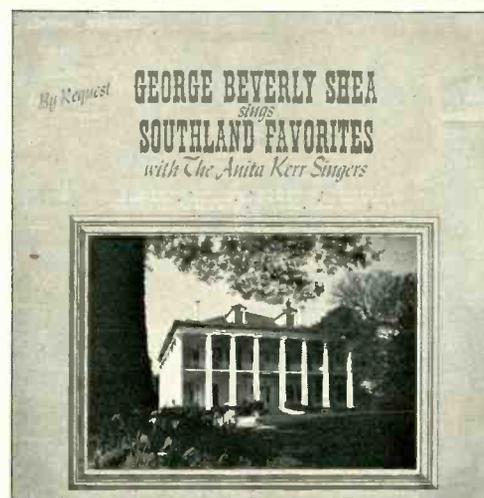
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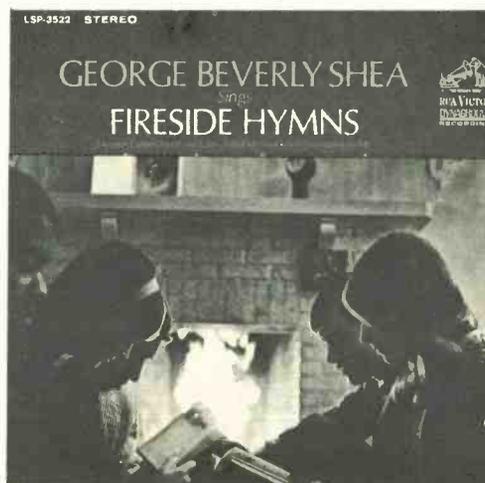
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(Continued from page 44)

ences in which freedom songs stirred people. These are some of his fragmentary recollections:

"At Medgar Evers' funeral in Mississippi, we were singing 'This Little Light of Mine' around the grave and we turned and went back to face the cops. Why? To protest the lack of freedom. The song turned us on.

"I've been in sit-ins where we sang 'We Shall Not Be Moved.'

"In a paddy wagon riding to jail in Chicago, we sang 'We Shall Overcome.'

"'Ain't Gonna Let Nobody Turn Me Around'—we've done that right at the cops with clubs and guns.

"On the freedom ride from New Orleans to Jackson, Miss., in 1961 there were 27 priests and we all sang freedom songs because they are joyous and gave us strength.

"When I've conducted services for students, we've sung 'Come by Here, Lord.'

"We've sung Bob Dylan's song, 'Blowin' in the Wind' at sit-ins. It's a key song in the movement.

"We once had a bad sit-in in Tennessee. It lasted 10½ hours. A mob gathered (outside the building). They were drinking. A cross was burned. We sang 'We Shall Not Be Moved.'

Father Boyd's intransigence has caused his life to be threatened three times, but this is the path he has chosen. "It costs to sing these songs," he explains, "because there is danger."

The non-religious religious entertainers, as Father Boyd sees them, provide an "out—a conscience—a substitute" for audiences. "These people worship religion, not God."

Gospel singers, taking their titles literally, are preachers, the priest believes. Yet he wonders why they're not among the unhappy people. "God is there as much as he is in a church setting."

Boyd adds: "The gospel isn't about Jesus in an historical vein. It's not fairy stories. It's hard, raw news that God in the middle of his life died on a pretty stinking bloody cross.

"The test to me of true gospel music is what's it saying to people about the relationship of that fact (Christ's death) to people's lives now? What's the relationship to people and poverty? To racial minorities?"

The gospel, and hence gospel music, is not about other worlds, Boyd says. "It's related sharply to this world. Good religious music, as good poetry or films, brings you into focus with your own identity. It relates to the world, to God who created the world and is in it. It moves you deeply and morally."

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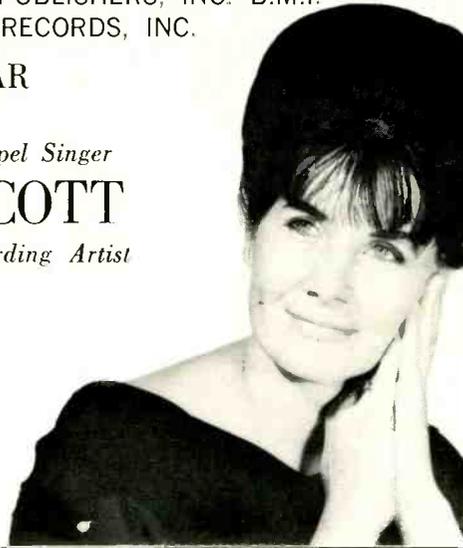
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## *Motivation is More Than Money*

Pop artists who record religious works don't compete with gospel singers, according to Tony Fontaine, RCA artist who switched from pop to gospel. In fact, Fontaine feels, pop artists lend class and respectability to the gospel field.

Fontaine feels that when pop artists like Perry Como and Elvis Presley record religious material, the motivation is more than just making money.

The roster of nightclub performers who have performed works of faith includes Harry Belafonte, Anita Bryant, Gordon McRae, Lawrence Welk, Pat Boone, Jo Stafford, Paul Weston, Ralph Carmichael, Kay Starr, Jayne Russell-Buryl Davis, Connie Haynes, Lou Rawls, Anita Kerr, Louie Armstrong, Tennessee Ernie Ford, Jimmy Dean, Stuart Hamblin, Lorne Greene and Charlton Heston; the last-named two with narrative performances.

Each time a pop performer records an album of religious tunes, the album has the potential to reach a great audience because of the artist's already established name and prestige. Sometimes by performing religious songs on records, the experience allows the pop performer to express his deep-down faith in the only way he knows how—to sing about it. The performer who does not have a formal religion is able to maintain contact with his God by honoring him through his music.



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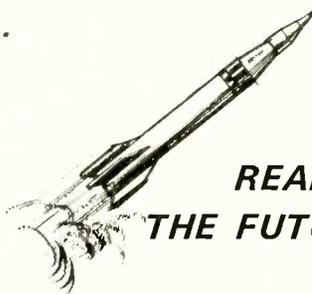
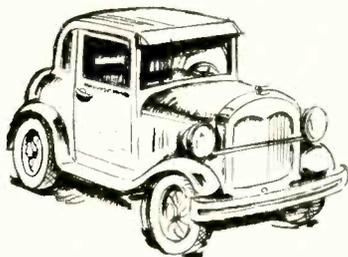
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# There's Gold in Gospel Copyrights

Writing a gospel song can be a profitable venture, notes Tim Spencer, veteran religious records distributor and owner of gospel publishing company Manna Music.

Spencer's company owns the copyright to "How Great Thou Art," which has become a key title in the religious field since being published in 1955.

The song, which is the theme of the Billy Graham Evangelical Association, reaps about \$20,000 a year from performance and mechanical rights. It has been recorded by 375 artists and more than 1,000,000 copies of the sheet music have been sold. The song was written by Stewart K. Hines in England and Spencer got the copyright in 1954, with its release the next year.

In the last 10 years, sheet music sales have greatly increased for religious songs which take on the stature of standards and are constantly used.

Music rack jobbers who were hesitant to stock gospel songs are now eager to provide this material to their customers. Spencer claims about 15 per cent of all sheet music available in stores is gospel.

Previously, the only place to obtain gospel music was in church books. Today, gospel standards are displayed right along with the nonreligious material in general music stores.

Besides "How Great," another staple copyright is Stuart Hamblen's "It Is No Secret" and "The Old Rugged Cross." There are several tunes, pseudo-religious in nature, like "I Believe" and "He," which are frowned upon by the true gospel music devotee. "True gospel is about Christ and God," noted Spencer, "and about your identifying with God."

Spencer notes a constant creativity within the gospel music ranks and cites John Peterson as the author of such titles as "It Took a Miracle" and "Heaven Came Down and Filled My Soul" as a new talent.

Writing gospel music is based on inspirations developed generally through Christian work. "It isn't Tin Pan Alley," Spencer said.

The majority of book and Bible stores don't order quasi-religious material. "They cater strictly to Evangelicals. The true gospel song mentions Christ, the cross and the resurrection. Anything else which talks about a 'sweet bye and bye' is pseudo-religious."

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(Left to right, Top to bottom) Wendy Bagwell & The Sunlighters, Carl Storey & The Rambling Mountaineers, Sego Brothers & Naomi, Doris Akers, Klautdt Indian Family, Carter Family & Cathy, Rosie Rozell, Bellaires.

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*The Prophets in an unusual pose:  
In front, seated on floor, Dave Rodgers;  
In rear, left to right: Jim Wesson,  
Big Lew Garrison, Joe Moscheo II  
and Ed Hill.*

# Prophets in the Holyland

The Prophets are contemplating a trip to the Holy Land to record an album of gospel music on the very locations which are dear to the world of Christendom. Never before, say the Prophets, has such an album been attempted. Joe Moscheo, pianist and manager for the group, said the album, titled "Journey to the Holy Land," would have special packaging, including a color brochure. He added: "We will shoot considerable film and use this for our personal appearance tours in the States. The film will have soundtrack."

Tennessee Gov. Frank Clement, in commemoration of the Prophets' trip, has issued a proclamation naming them "Good-Will Ambassadors to the Holy Land."

The Prophets' trip will start on Oct. 7 and will last through the 15th.

The trip to the Holy Land may be the first of several overseas jaunts by the group, for they are thinking of entertaining troops at various Army bases. They also may record a gospel album with the "British sound."

The latter project ties in with the Prophets' search for original material and fresh ideas in the presentation of gospel music. They have their own writers, who seek a fresh approach to gospel music. This quest for new ideas manifests itself, too, in the group's personal appearances. For example, the group carries its own lighting system; and the pianist can control the lighting from a panel at his piano.

*Meeting their fans first-hand—over the record counter—are two of the Prophets.*



*A typical pose of the Prophets onstage.*



*At a rehearsal are Joe Moscheo II at piano and, left to right, Jim Wesson, Big Lew Garrison, Ed Hill and Dave Rodgers.*

Moscheo added: "We do a program segment which tells a story—such as the life of Christ. This story may be told with songs or with narrative, and the production is aided by special lighting and a special script. Our aim is to infuse our presentation with soul and inspiration."

In line with their view of seeking a fresher approach to the gospel field, the Prophets seek new songs with a message. "We want material which bears a true relation to real life," said Moscheo, adding: "Songs should be applicable to conditions of 1966, and should have a meaning for both youngsters and adults."

The Prophets feel that more emphasis should be given to audience participation—"especially now, when people want to feel a part of their religion."

Moscheo elaborated: "Society today is so large . . . and going to church can be like going to college . . . one can be lost . . . so we try to present material in such a way that it will have a unifying influence . . . something which will tie the individual to the group . . ."

The Prophets include Lew Garrison, tenor; Jim Wesson, lead vocalist; Ed Hill, baritone; Dave Rodgers, bass, and Joe Moscheo, piano and manager. They feel that the basic gospel songs were written 30 years ago, in the horse and buggy era, for just such an audience. "We want to make gospel music applicable to today's problems and society," is the way Buz Wilburn, manager, says it.



*The Prophets at a live performance.*

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Religious tapes are the most significant new Christian product developed in the last 10 years, comments George Otis, president of Van Nuys, Calif.-based Bible Voice. One of the often quoted Bible verses, Otis says, is: "Faith cometh by hearing the word of God." This quote has new meaning today as people are taking the Bible anytime, anywhere through tape," Otis says.

Bible Voice not only has a sizable library of sacred music reel-to-reel tapes, but it has the entire Bible, 80 hours of it, in tape CARtridges and in reel form.

Otis points to the automobile as a "place to take in not only good music but intelligence." He says: "It is now possible for our customers to take in the entire Bible in less than six months using time in their car that was heretofore drudgery. The spoken word will take on increased meaning as more people discover the car as an excellent place for learning."

Although Bible Voice's distribution to date has been through the 3,600 book and Bible stores, the company recently concluded arrangements with Muntz Stereo-Pak and Greentree Stereo Tapes for distribution through their outlets.

Otis projects a sales increase of about 400 per cent in the next 12 months because of the break-away

from exclusive secular store distribution. Otis claims that in less than two years, he sold more than 160,000 Bible and sacred music tapes and cartridges. "It's interesting in that while we have a financial plan available, our customers have paid cash in more than 92 per cent of the purchases." The company has also sold more than 5,000 reel recorders on which to play its tapes, with women accounting for 42 per cent of these sales.

"Magnetic tape has finally become a significant medium," Otis remarked in discussing Christian products. "This might be due to the fact that sermons, the Bible and church music are so highly suitable for taping. Many people in the recording industry forget that the Bible is still the world's all-time best seller. Our tie-up with Supreme Recordings has given us an existing library of quality sacred music. This has been of great help to our explosive start in the religious tape field."

Bible Voice also has 8-track cartridges by Johnny Crawford, Tony Fontaine and the Sacred Strings Orchestra. The entire New Testament is on 35 4-track cartridges.

There are approximately 100,000,000 church members, and Otis feels the actual penetration of religious tapes will be felt in the home, where "religion ties a family together."

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# GOSPEL AS SEEN THROUGH THE VIDEO TUBE

The popularity of gospel music TV shows has grown in the past year like never before. Several new shows have been launched, others are being planned, established shows have conquered new markets. One of the original gospel singing shows—"Gospel Singing Caravan"—is doing quite nicely on reruns.

Probably the most successful of the shows at present is "Gospel Singing Jubilee," seen currently in some 90 markets. Producer of the show is Les Beasley, manager of the Florida Boys. Canaan Records recently issued Volume II of an album titled "The Gospel Singing Jubilee" and the album stars, as does the show, the Happy Goodman Family, the Dixie Echoes, and the Florida Boys. Show-Biz, Inc., does this show.

Guy Zwahlen & Associates handles a very successful gospel music show owned by the Blackwood Brothers Quartet and the Statesmen Quartet. Producer of the show is Don Butler. Hovie Lister of the Statesmen reports that the show is in about 60 markets at present and, in the past, has been on more than 100 TV stations. This past summer the show was reorganized and video-taping was started in color for showing as of Sept. 4.

The show—"Singing Time in Dixie"—features the Blackwood Brothers, the Statesmen, and guest artists. Four or five shows are taped once a month. It was launched in 1964.

Guy Zwahlen said that the show "originated the concept of programming on Sunday morning. We've had a number of markets where our 8 a.m. TV show had a larger audience than the 8 p.m. Sunday shows."

Plans called for the fall launching of the show under the name of "Gospel Singing Time" in Canada in a syndicated form. The show was to be originated at CKLW in Ontario in order to classify as a 100 per cent native show and feature Canadian guests. Zwahlen said he was also negotiating to get the show carried on the BBC, England.

The first gospel music show, according to Jerry Golf, was "The Gospel Singing Caravan." It starred the LeFevre Family, the Blue Ridge Boys, the Prophets, and the Johnson

Sisters. This show was actually the start of an enterprising TV production business.

The LeFevre Family, one of the oldest and most-respected names in the gospel entertainment field, owns Programming, Inc., of which son-in-law Jerry Golf is vice-president and executive producer. The firm, part of the far-flung LeFevre Enterprises that includes Sing Publishing, the LeFevre Sound Studios, and LeFevre Booking Agency, produces in color "The LeFevre Family Show" seen in 44 markets, "Gospel Roundup" (starring the Chuck Wagon Gang and the Rangers) seen in 18 markets, and "TV Gospel Concert" (starring the Prophets and the Sunliters) seen in 16 markets. In addition, reruns of "Gospel Singing Caravan" are being seen in eight markets.

Programming Inc. also does country music shows—"The Billy Grammer Show" in 15 markets, plus a new "Country Eddie Show" slated for the fall and already tentatively in seven markets. The firm originated "The Bill Anderson Show," but sold it. It also originated the gospel Imperials TV show, but no longer owns it. The LeFevre Family is headed by Eva Mae and Urias LeFevre.

Golf has a degree in radio-TV production from the University of Chattanooga. He had worked with the LeFevre Family years ago "before they had a syndicated show. Between 1955 and 1959, they were doing eight half-hour live TV shows a week in cities like Columbus, Chattanooga, Augusta and Atlanta—all within decent driving distance of home base in Atlanta. When they took a vacation, I often did their shows live, all by myself, a half hour of Jerry Golf."

It probably wasn't as difficult as it sounds—he plays more than 20 instruments. He married one of the LeFevre daughters, then settled down to teaching speech and philosophy at West Coast College in Fresno, Calif. Two years ago, he got into the family business and "had to get out and dig" to learn how to merchandise a TV show.

The most fantastic growth in gospel TV in the past several months, Golf felt, was "whereas before it was

considered a below-the-Mason-Dixon-line sort of thing, shows are now be programmed in northern areas. This could reflect, I suppose, the migration of people. But to me it proves the entertainment quality as well as the religious quality of the shows."

The majority of gospel TV shows are on the air on Sunday, though some are mixed in Saturday afternoon with blocks of country music shows. Golf is on the road 50 per cent of the time. "Personal contact is the key to moving a TV property. If a fellow's not willing to get out and travel, he's beat before he starts."

The LeFevre Family tapes shows about four times a year. They take a studio for two days and work full-time those two days. "We do our best to put 13 or 14 shows in the can in those two days. We usually start at 1 p.m.; the family doesn't do much singing before then, their voices aren't awake. We work until 11 p.m. or midnight; sometimes we've worked all night long. Once, we did 17 shows in one season and, to show the vast repertoire the family has locked up in its 45 years in show business, they never repeated a song."

The LeFevre Family TV show is seen in Huntington, W. Va., in prime time on Friday nights in 117,000 homes, said Golf, "and this is against the movies on Friday night TV. Those figures are from Nielsen. In Memphis, the show on a typical Sunday morning drew 54,000 homes; in Atlanta on Sunday morning, 37,000 homes.

"This is one of the versatile things about gospel music TV shows, too—they attract all age groups, including men. Take the LeFevre Family, for instance; one of the members is Mylon LeFevre, who's 21 years old. He attracts a large audience of teens because he sings with soul. A song he wrote—"Without Him"—has been the No. 1 gospel song the past two years; it was recently recorded by Elvis Presley."

The popularity of gospel music TV shows has been growing, but even more rewarding is the fact that merchants are now seeing the value of them for advertising, Golf said. "We now are attracting such national advertisers as SSS Tonic, Belfour Optical, Ex-Lax and Orkin."



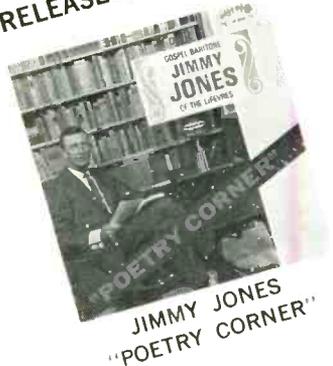
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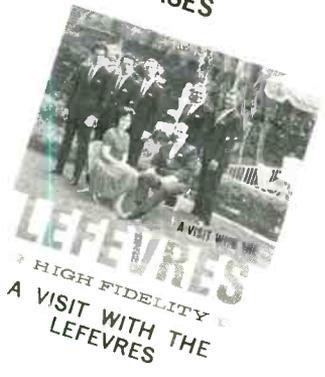


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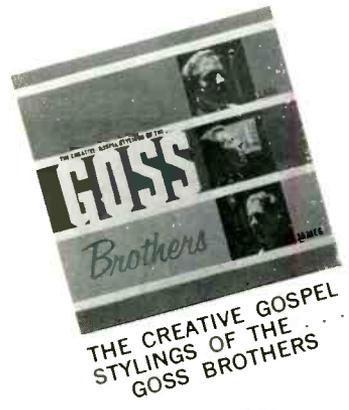


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# Four Generations of Speers

Brock Speer, of the noted Speer Family, was reminiscing: "There have actually been four generations of singers in our family. . . . It goes back beyond my memory. . . . I recall my Dad as the nucleus of the Speer Quartet back in Double Springs, Ala., in 1924-1925."

Gospel records today, Brock Speer went on, "are selling better than ever because there is more exposure . . . and the overseas market is growing because of the GI's and the post exchanges, which carry records. Canada, Germany and even far away nations like Australia are becoming good markets."

Speer continued: "Gospel music is no longer strictly a Southern phenomenon; it reaches the young and old in the Midwest, the East and New England, and other areas . . . and we receive constant queries from young folks who are interested in getting into the gospel field."

He continued: "Our traveling schedule today is so extensive that we do personal appearances all year—only three weeks are left out. . . . We arrange four to five dates a week."

The gospel field is keeping pace with the development of new marketing patterns, Speer observed. He noted that in addition to their RCA Victor recordings, some material is on the Camden label, a very big item for rack jobbers. "We have no cutouts," Speer observed. "We keep selling our records, often in our own racks, and do a big retail business." He added that the music of the Speer Family would be made available in tape cartridge form.

"Religious singing groups are increasing," Brock noted, adding that many break in with church groups. "Churches more and more use our music as a drawing card" he said. In connection with this, it may be noted that Speer studied at Vanderbilt University, Nashville, where he received a Bachelor of Divinity degree. "I find this Seminary training very helpful in gearing my music to church services," he added.



(At left) Family portrait: The Speers.  
(Above) A young Speer goes into training.

# Rice Sees Steady Growth

Darol Rice, RCA Victor's noted producer of religious recordings, says that more groups than ever before are engaged in full-time gospel singing. This is a result of demand; and thus it may be said that the gospel field is growing strongly.

"The marketing revolution in the record industry," Rice says, "has broadened the base of sales; and today many rack jobbers—in addition to other types of merchandisers—stock gospel record lines. An example of a line containing much gospel music stocked by rack jobbers is RCA Camden."

Rice feels that the overseas potential for gospel music is very large. This is evident by the tremendous crowds that turned out for the Billy Graham Crusade in Britain, Rice points out. He adds that "commercial radio, when it develops abroad, will make all the difference, for it will provide exposure for gospel product."

Gospel music traditionally is big in the Southern market; but artists like George Beverly Shea, Rice notes, draw very well in other areas too. Shea, incidentally, was recorded in Nashville last year and won a Grammy with the album, "Southland Favorites."

In the United States, says Rice, there has been a gradual improvement in the exposure opportunity for gospel music—on broadcasting media and on records; and this, of course, is one of the chief activities of the gospel music association. Much gospel product, of course, gets exposure in book and Bible store outlets.

Some gospel albums are now being converted to stereo 8-track cartridges, and in the opinion of Rice, the cartridges as a medium for recorded music will exceed even the most optimistic estimates in four to five years.

In the recording of gospel music today, Rice says there is a definite trend toward a more contemporary sound for backgrounds, "and this has been

accepted readily and without criticism." Rice added: "One would not tamper with a standard like 'The Lord's Prayer,' but in backgrounds generally there is a trend toward a more contemporary sound both rhythmically and harmonically."

Rice also feels that the role of the engineer today is of utmost importance in gospel music: "They take a great pride in their work and make a contribution to the finished record."

Regarding material, Rice says his situation is similar to that obtaining in the pop field: "There is a great body of standard material. . . . And the search for new material is constant. . . . You must screen perhaps 100 songs to find one of quality." Some of the religious songs, such as "How Great Thou Art" and "It Is No Secret," have outsold countless pop standards, Rice points out.

In Rice's view, gospel music has been more influenced by pop than vice versa; but as the exposure of gospel music increases, some of its influence must rub off and affect the pop field. And this exposure is increasing, as is the number of gospel singers. The latter was manifest last year at the National Quartet Convention in Memphis.

The total impact of religious music is virtually impossible to assess. . . . For it is so vast and it has so many intangibles, Rice says. "For instance," he notes, "how can one assess the impact of Billy Graham's London Crusade, where the decisions for Christ were in the thousands."

Rice is peculiarly equipped to assess the impact of gospel upon pop and vice versa, for in addition to recording such names as the Blackwoods, the Statesmen, George Beverly Shea and many others in the religious field, he also keeps in contact with pop and jazz recordings. For instance, he records pianist Frankie Carle and the jazz group known as the John Price Trio.



*Darol Rice*

## *“We Believe God Can Be Glorified by Music Anywhere—Even in a Tavern”*

Pick up a church bulletin most any Sunday in the Minneapolis area and it's likely to note that the Nelson Brothers Quartet was there recently or will be there shortly.

The Nelson Brothers, “Christian Oscar” award winners on the Supreme label, are one of the hardest working quartets in Gospel Music.

Milt, Eugene, Norris and Rodney have appeared at literally thousands of church and church-sponsored meetings since that day shortly after the end of World War II when they sang together for the first time at Central Free Church. The church pastor, the Rev. A. L. Bragg, liked the quartet's sound and enlisted the men as regulars on his radio program called “The After Church Visit.”

In the intervening years the quartet

has maintained a singing pace that has taken them to Youth for Christ meetings, schools, special concerts, Bible conferences and hundreds of churches in the Twin Cities. They all work on various jobs and frequently travel 250 miles one way in a night to fulfill a church engagement.

“But this is our ministry,” observed Rodney Nelson. “We're called by God to sing wherever people wait with hungry hearts, whether it be in the smallest church in Minnesota or the largest cathedral. Whether it be on a radio station or in a recording studio. We believe that God can be glorified by music anywhere—even in a tavern!”

The Nelson Brothers are just five of a dozen musicians born to the Rev. and Mrs. Albert Nelson of Min-

neapolis. At one point nine of the children—six boys and six girls—were taking music lessons at one time. The Nelson's music teacher recalls: “I'd arrive late in the day after Mrs. Nelson had put the youngest child to bed. I'd find the children tending to their duties and Mrs. Nelson sitting with a basket of mending in her lap.

“Then it would begin, that rhythmic counting—one, two, three, four . . . one, two three, four. Shrill notes from the violins, the deeper notes from the cello, an erratic peep now and then from a clarinet and the bass boom-ta-ta, boom-ta-ta. Mrs. Nelson would frequently put down her sewing and take a walk around the block!”

At one point the family comprised a Gospel Orchestra and once shared  
*(Continued on page 64)*



*Milt, Eugene, Norris and Rodney Nelson have maintained a singing pace that has taken them to Youth for Christ meetings, schools, special concerts, Bible conferences and hundreds of churches.*

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(Continued from page 62)

the program in Pittsburgh with the then Governor Nice of Maryland.

About three years ago, the entire Nelson clan assembled in Minneapolis for the wedding of one member. Minneapolis Star reporter Bob Murphy wrote: "You may recall the 12 children of the Rev. and Mrs. Albert Nelson, who were widely known in the area for their music. They had a Nelson family orchestra, a brothers' quartet, a sisters' trio, and so on. The parents are no longer with us and two of the children have also departed. The other 10, though, will be here Saturday for the wedding of Curtis, the youngest and only one unmarried, to Sharon Reinhold, herself the daughter of a minister. They're gathering from California, Texas, Kansas, Nevada, Oregon, Michigan and Hawaii and for the first time in 17 years they'll be together. Four brothers—Milton, Gene, Rodney and Norris—will sing the Lord's Prayer during the ceremony and will be joined by Curtis, the groom. Milton, a tenor, will sing a solo, too. While here the brothers will cut an LP record at Kay Bank Studios and they'll sing Tuesday night at Central Free Church. On that occasion, though, they'll be minus a bass—Curtis, the bridegroom."

The album the Brothers cut was "May We Sing to You," which hit four-star status in Billboard. It was released under the Nelbro label.

The group earlier had cut "How We Love to Sing" on the Supreme label. It also received four stars in Billboard.

Radio acceptance of the Nelson Brothers has been what Rodney calls "heartening." For example, Charles L. Vander Sloom of WKJR radio in Muskegon Heights, Mich., said, "We and our listeners find the sound, quality and arrangements of the Nelson Brothers the equal to any in the religious recording field."

From the first, the Nelson Brothers insisted on quality sound and production, "As our means of attracting the listener to the message."

Now the Brothers are faced with the decision—which many Gospel groups who find considerable acceptance are forced to face—of whether or not to go commercial. A friend of the Nelson Brothers expressed it this way: "Perhaps their Calvinistic background precludes the possibility of their going commercial, but I frankly believe they would be truly doing the Lord a great service in giving the public real melody instead of the barbaric claptrap we are now forced to bear."

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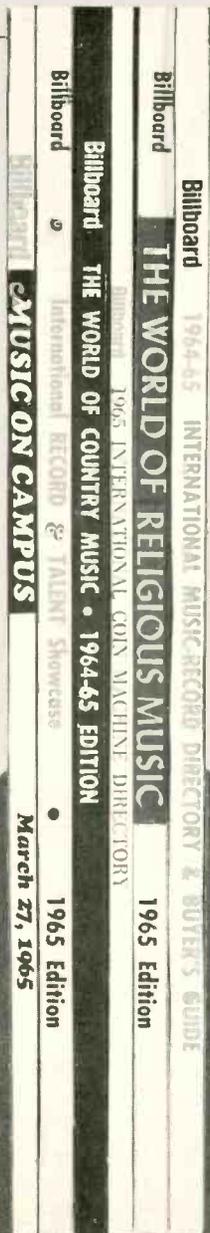
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ANOTHER MAJOR INDUSTRY SERVICE FOR BILLBOARD SUBSCRIBERS

# "They Kept the Garden Growing and the Fire Burning"

By **W. F. (JIM) MYERS**

Exec. adm. & dir. station relations  
SESAC, Inc.

I don't think there's any doubt that gospel music copyrights are growing more and more important now—largely because of radio and TV appearances and the increasing number of personal appearances by the groups. There are more groups today to make these appearances; the older established quartets still remain, and a countless number of full-time and part-time groups have entered the field. All of this, plus a growing foreign market, has placed added importance upon songs.

Gospel music is what the people in it believe it to be—it spreads the good news of their faith. It developed in the South . . . I don't like the expression "Bible Belt," but people involved use it. However, the music is no longer limited to the Bible Belt; it gains just as large an audience in Chicago as it does in Dallas these days.

Basically, there are two areas of gospel music. There still exists in the United States today the convention type singing of gospel music. This is where it all started—in the church. It eventually spread in popularity until churches were joining other churches in community sings, then regional sings were held. It got to the point where State sings were being held and they still are. Now there's also national sings, and one will be held this year in Pass Christian, Miss. The publishers come to these, the old-time gospel publishers like Tennessee Music & Printing Co., Cleveland; the R. E. Winsett Co., Dayton,

Tenn.; the Stamps Quartet Music Co.; J. M. Hensom, Atlanta; Stamps-Baxter, Dallas; Convention Music, and Albert E. Brumley of Missouri. There are lots of others, they come from far and wide. People sing for two days. It's a nonprofit venture.

These people were, in the early days, responsible for the growth and the continuing nature of gospel music. They kept the garden growing and the fire burning. It's a big thrill to be with these people and listen to them. Some still have gospel singing schools. J. D. Sumner and James Blackwood, through the Stamps Quartet, have a school in Dallas. Believe me, gospel piano is an art. They also teach singing, harmony, choir directing—all through the shaped-note medium.

Publishers earn money in various ways in the gospel field. Performance and mechanical fees are the most important income earners. Sheet music and records sell well as do souvenirs at sing fests; so do songbooks. The earnings of songwriters vary, of course, but three of the important names in the field would be Mosie Lister, Ira Stanphill, and Albert Brumley. Their works are used a great deal—not only by gospel groups but performers like George Beverly Shea.

Lister, a very good writer, wrote "How Long Has It Been" and "His Grace Is Sufficient for Me." Stanphill wrote "Mansion Over the Hilltop" and "Room at the Cross." Brumley has written many great tunes over the years, one of which was "I'll Fly Away," which was just recorded by Chet Atkins with the Boston Pops orchestra.

William Gaither is coming along beautifully as a songwriter. The Speer Family loves his works. Five years from now he's going to be in a class with Lister. A tune by J. D. Sumner, to illustrate the reach of gospel music, was used by a youngster to audition for "The Yearling" Broadway musical; the song was a hit even if the show wasn't.

There are tons and tons of gospel songs in the many catalogs. Mostly because they are so many groups with member-writers and they're publishing their own. The Blackwood Brothers recently bought the Frank Stamps catalog; they bought a good catalog of respected songs.

Another rewarding market for copyrights is now opening overseas. There has been an attempt to develop the gospel field outside of the U. S. Some of the gospel seeds have been sown by Billy Graham and Oral Roberts in taking their crusades abroad. SESAC, through sub-publishing rights, have been able to work out arrangements. Sweden is much interested. England is another. Also, publishers are working directly to develop these markets. Pat Zondervan of Singspiration, Inc., has done much in this respect. There are opportunities abroad for gospel music in records, broadcasting, and the sale of music. I recently made a trip abroad doing what I could.

I don't know whether gospel music copyrights are greater, as a whole, than pop music copyrights; they don't achieve the status often of a "Stardust." But the better gospel songs have a sustaining value . . . they live on and on.



# This Business of MUSIC

A Practical Guide to the Music Industry for Publishers, Writers, Record Companies, Producers, Artists, Agents

by  
**Sidney Shemel**  
**M. William Krasilovsky**

Edited by: Paul Ackerman

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# Music for the Millions

"Our music is designed to meet specific needs," W. Hines Sims, secretary of the Church Music Department of the Sunday School Board of the Southern Baptist Convention, explained. Operating from offices in Nashville, the department serves more than 33,000 member churches with about 10,750,000 members. Included are music for worship, music for education and music for religious functions. The last category includes appropriate pieces for weddings, funerals, hospitals and institutions, and jails.

The Sunday School Board, the publishing arm of the convention, owns hundreds of copyrights with selections classified according to grade level,

solo and ensemble material, and music for special occasions, such as Christmas and Easter. The publishing end has increased steadily, according to Sims, with a present staff of about 30 persons, office and field personnel. Material is by free-lance writers and by those on specific assignment.

Sims estimates that about 4,500,000 copies of the "Baptist Hymnal," published by the board, have been sold in 10 years. Many of the scores are supplied with an accompanying disk on Broadman Records of the works. Five regular publications are put out by the board, including "The Church Musician," a 24-page musical supplement. Those ordering the magazine

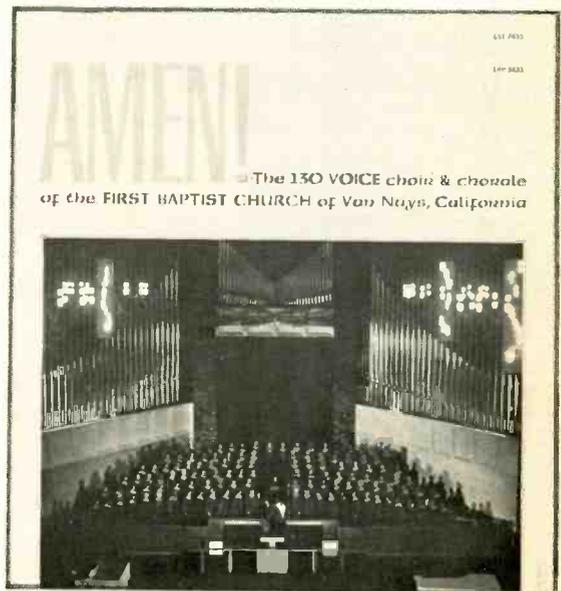
can also order records of the published material.

Quarterly publications are "The Youth Musician," "The Junior Musician," "Music for Primaries" and "Children's Music Leader." Sims noted, "Our copyrights are available to persons wishing to perform the material." Among the most popular copyrights are "I Won't Have to Cross Jordan Alone" by Ramsey and Durham, "The Nail Scarred Hand" by McKinney, "Breathe on Me" by McKinney, "He Keeps Me Singing" by Bridgers, "Speak to My Heart" by McKinney, "Glorious Is Thy Name" by McKinney, "Teach Me to Pray" by Reitz and "'Neath the Old Olive Tree" by McKinney.

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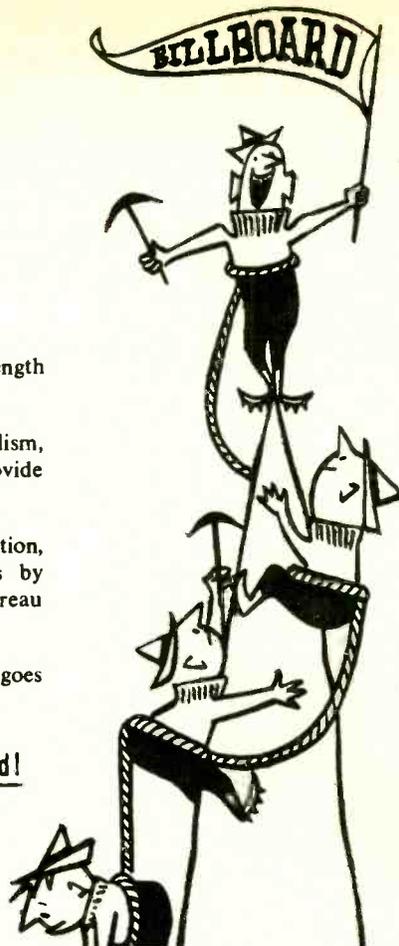
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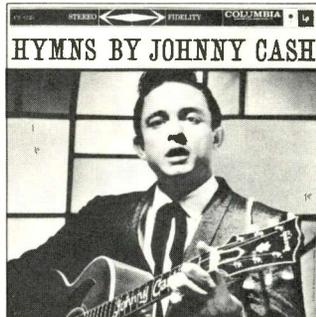


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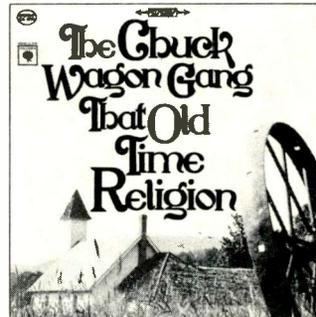
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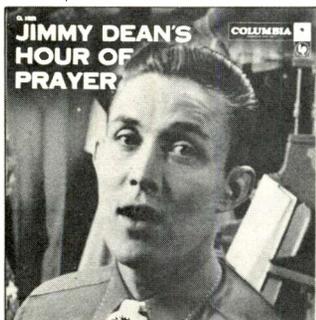
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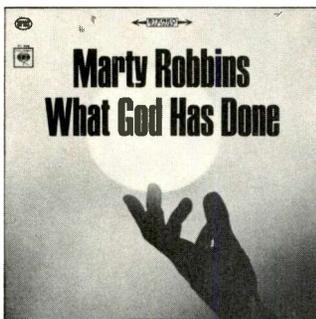
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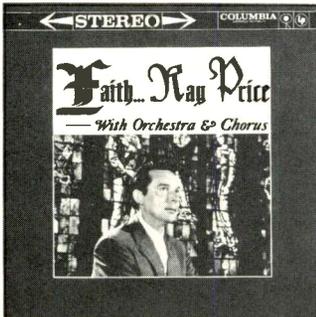
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