

Country Music
Who's
Who,

A RECORD WORLD
PUBLICATION

1972

OUR 20th YEAR

of TOP TALENT and HIT SONGS

Hubert Long Agency

BILL ANDERSON — JAN HOWARD SHOW
PAT CARTER
JOHNNY CARVER
JAY CHEVALIER SHOW
BILLY "CRASH" CRADDOCK
DEAN TWINS
PENNY DEHAVEN
PETE DRAKE SHOW
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CONNIE EATON
BARBARA FAIRCHILD
WARREN FARREN SHOW
GEEZINSLAWS
BOBBY HARDEN
TINY HARRIS SHOW
DAVID HOUSTON SHOW
GEORGE JONES — TAMMY WYNETTE SHOW
DAVE PEEL
JEANNE PRUETT
SUE RICHARDS
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DAVID WILKINS
MAC WISEMAN
MARION WORTH

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GEMINI MUSIC COMPANY, INC. ASCAP
HUSKY MUSIC, INC. BMI
KIOWA PUBLICATIONS, INC. BMI
LITTLE DAVID MUSIC, INC. BMI
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PAWNEE ROSE PUBLICATIONS, INC. SESAC
PEPPERMINT MUSIC, INC. BMI
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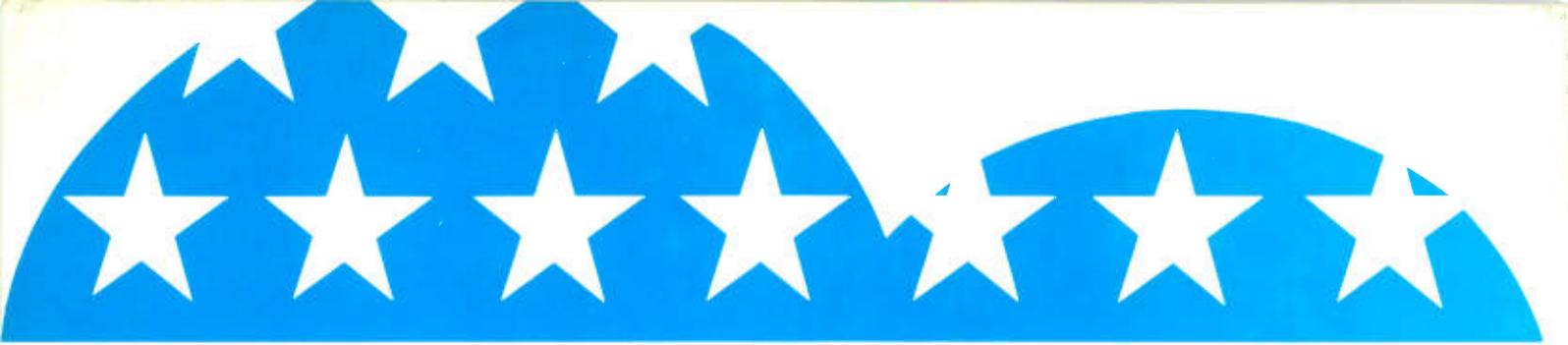
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JIM REEVES · JOHNNY RUSSELL
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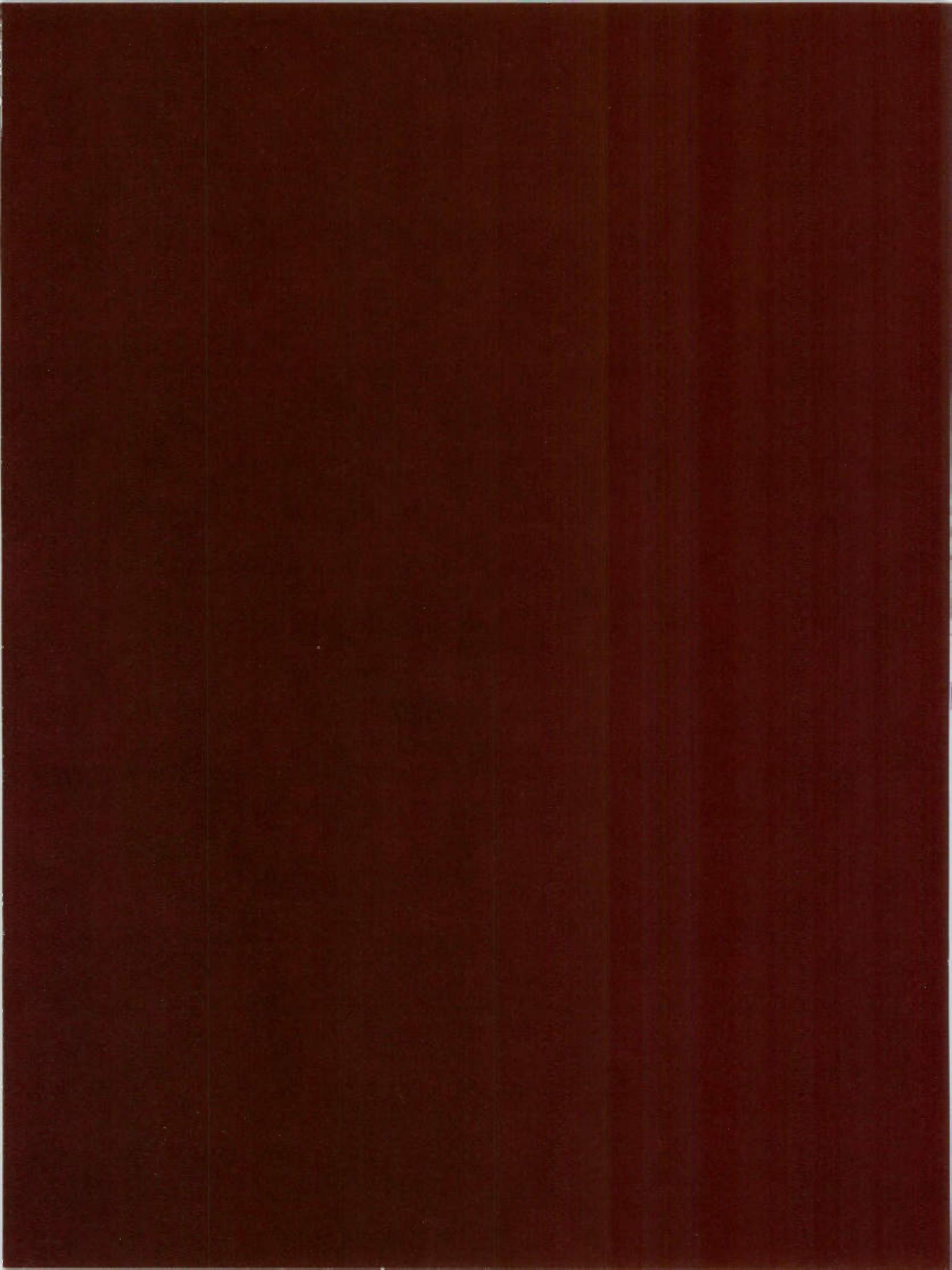
Country Music Who's Who.

A RECORD WORLD
PUBLICATION 1972

The 1972 Country Music Who's Who is designed to put facts and figures pertinent to the two hundred million dollar a year Country Music business at the finger tips of amateur and professional country musicologists. This reference annual is the most up-to-date and complete collection of data available. Every phase involving the professional making of Country Music is covered herein. Extensive information about booking, recording, music publishing, country radio and TV, the stars and the men behind the stars make this the most authoritative and informative publication ever compiled on the fascinating world of Country Music.

John Sturdivant *Vice-President*

RECORD WORLD PUBLICATIONS



Always
First...

Acuff-Rose

PUBLICATIONS, INCORPORATED

historic firsts

- 1st music publishing company in Nashville
- 1st to record in Nashville
- 1st to record "The Nashville Sound"
- 1st Nashville publisher to have its own recording studio
- 1st Nashville country music firm to get "pop" hits
- 1st Nashville publisher to get "pop" records of country music tunes
- 1st Nashville publisher to receive a "pop" award
- 1st publisher to receive eight "pop" awards in one year
- 1st Nashville publisher to have its own educational publishing operation
- 1st Nashville publisher to have a promotion department
- 1st Nashville publisher to have a foreign booking agency
- 1st Nashville publisher to record foreign artists
- 1st Nashville publisher to have a world-wide operation
- Published 1st song to achieve No. 1 rank in every country of civilized world
- Provided three of the first four members of the Country Music Hall of Fame (Tex Ritter became a fourth later)
- Fred Rose was the 1st to be elected "Country Music Man of the Year"
- Fred Rose and Wesley Rose were 1st father-son combination to be elected "Country Music Man of the Year"
- 1st founder of the Country Music Association
- 1st Nashville publisher represented on board of National Music Publishers Association
- 1st Nashville publisher represented on board of ASCAP (American Society of Composers, Authors, and Publishers)

Ray Duff

Wesley H. Rose

Proud to be the leader in Country Music

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Are On...

Hickory



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HICKORY RECORDS, INC



ROY ACUFF



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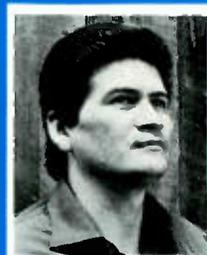
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REDD STEWART



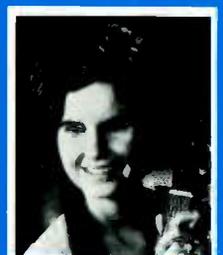
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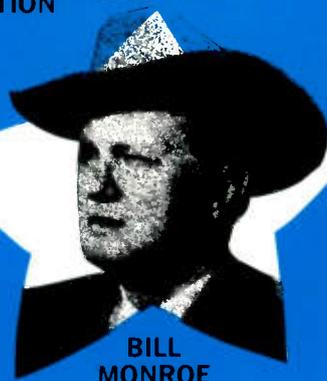
ARTISTS
CORPORATION



TEX
RITTER



ROY
ACUFF



BILL
MONROE



BASHFUL
BROTHER
OSWALD



GEORGE
HAMILTON IV



GLENN
BARBER

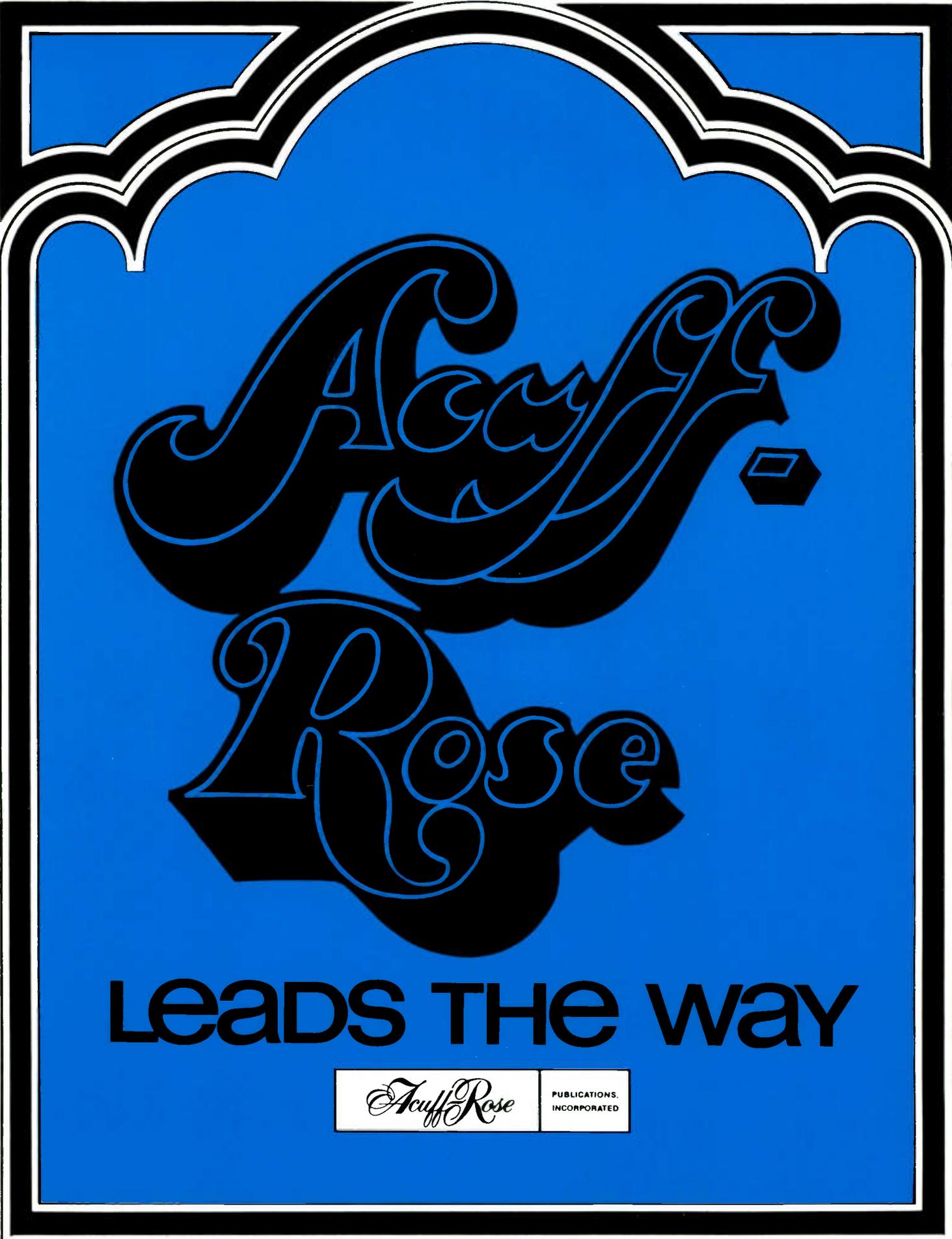


JIM
MUNDY

Acuff-Rose

ARTISTS
CORPORATION

2510 FRANKLIN ROAD, NASHVILLE, TENNESSEE 37204
CONTACT: HOWARD "HOWDY" FORRESTER
BOB SPARROW (615) 297-5366



**Acuff
Rose**

LEADS THE way

Acuff Rose

PUBLICATIONS.
INCORPORATED

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Country Music Who's Who

A RECORD WORLD PUBLICATION 1972

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CHAPTER



MUSIC PUBLISHING

The term "publishing company" originated prior to the time that recorded music became popular. Publishers originally derived their income from the selling of sheet music. Today some publishers still print and sell sheet music but most companies are preoccupied with the task of getting their songs recorded. The new source of revenue is derived from royalty payments for the "use" of a publisher's song on record or from performances on radio and T.V. Publishers secure the rights to royalties by registering the work with the Library of Congress in a process called "copyrighting".

Royalties are collected from record companies

based on the number of recordings of the publisher's song the record company has sold; these are called mechanical payments. Royalties are also paid to song writers and/or publishers for the "use" of the publisher's song on radio, T.V. or in live concerts; these payments are called "performance royalties" and are collected by three performance organizations"; the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI) and SESAC. Music Publishing companies are the backbone of the music industry, they provide the necessary accounting, promotional and financial backing that every song writer must have.

The Country Music Publishing Story

by Wesley Rose
President Acuff-Rose Publications



The story of country music publishing is the story of the Country Song. In the beginning, there was the Song. It was sung by the red-clay, Alabama, farmer and by the lean, overalled, hill man of the Eastern Tennessee mountains. The Song was a basic song reflecting the love and hates and every-day tragedies of the singers and their neighbors who listened to the Song. As the roads extended and the cities grew, a radio station in Nashville began to broadcast to the entire country the Country songs and the singers. By old car and Greyhound bus, the songwriters and musicians journeyed to Nashville to seek fame and to sing their songs on WSM's Grand Ole Opry.

While the fame of the Opry and the Opry stars grew from one ocean to the other, the songwriters found great difficulty in interesting the music publishers of Tin Pan Alley and Hollywood in publishing their songs. Membership in the then existing performing rights organizations was difficult to obtain by the country songwriter. Yet, still un-nourished and unpublicized, the Country Song grew.

In the early 1940's, representatives of the major record companies travelled to Nashville to record the singers of the Country Song, but it was still necessary, too often, for the country musician to travel to Cincinnati, Chicago or New York to perform his record session. In the late 1940's, the Castle recording labs were built in the Tulane Hotel and the Brown recording studios opened on Union Street in the midst of the financial district of Nashville.

As the singers and songwriters were drawn to Nashville by the Opry, it became apparent to a farsighted few that the Country Song, if it were to survive, must be published and developed by its own people. It could not flourish and grow among strangers or in hands of those who neither appreciated its merits nor understood its audience.

Roy Acuff was and is the acknowledged "King of Country Music" and the leading star of the Grand Ole Opry. His concern for and love of the Country Song was shared by Fred Rose, the staff piano-player at WSM, a veteran of the Paul Whitman orchestra, and a noted and successful ASCAP songwriter since 1928. Out of their concern and love for the Song, the first music publishing company, devoted to country music, was born in Nashville in 1943. As Acuff-Rose Publications (BMI) and Milene Music (ASCAP), the companies immediately launched the Country Song on success after success. Some of these songs were *Jealous Heart*, by Jenny Lou Carson; *Tennessee Waltz*, by Redd Stewart and Pee Wee King; and *Chattanooga Shoe Shine Boy*, by Harry Stone and

Jack Stapp. Finally, the Song had found a home and was being published by its own people.

As a result of the ASCAP contract dispute with the major radio networks, the radio industry formed its own performing rights organization, BMI, and actively sought that great area of music which was available to it and not then affiliated with any other performing rights organization. The Country Song was attaining full stature and was coming into its own.

In 1945, shortly after the initial success of Acuff-Rose, guided by songwriter and president, Fred Rose, I left my position with Standard Oil and took over the task of General Manager of the publishing company. About this

EXAMPLE OF A CONTRACT BETWEEN PUBLISHER & SONGWRITER

AGREEMENT made this _____ day of _____ 19____ between
(NAME OF PUBLISHER) hereinafter designated as PUBLISHER and
(WRITERS NAME) hereinafter designated as WRITER
jointly and/or severally designated as WRITER

WITNESSETH:

(1) The Writer hereby sells, assigns, transfers and delivers to the Publisher, its successors and assigns, all of his rights, title and interest in and to a certain heretofore unpublished original work, as annexed hereto, written and/or composed by the Writer, now entitled:

(TITLE OF SONG)

including the title, words and/or music thereof, as well as the entire exclusive right to publicly perform and televise, together with the right to secure copyrights and renewals therein throughout the world, as proprietor in its own name, or otherwise, and to have and to hold the said work, copyrights and renewals thereof and all rights of whatsoever nature thereunder existing:

(2) The Writer hereby warrants that the said work is his sole, exclusive and original work, that he has full right and power to make the within agreement, and that there exists no adverse claim to or in the said work, which is free from all liens and encumbrances whatsoever.

(3) In consideration of this Agreement, the Publisher agrees to pay the Writer, jointly, only the following royalties:

(a) _____ per copy, in respect of regular piano copies and/or orchestrations, sold in the United States and for which the Publisher received payment.

(b) _____ % of the net amount received by the Publisher, in respect of regular piano copies and/or orchestrations sold and paid for in any foreign country.

(c) An amount equal to 50% less any collecting commissions payable to licensing agents, this amount not to exceed 10%, in respect of any license issued authorizing the manufacture of parts of instruments serving to mechanically reproduce said work, electrical transcriptions, or to use said work in synchronization with sound motion pictures.

(d) _____ % of the net amount of performing fees received by the Publisher in the United States, only provided said fees include both Writer and Publisher shares and are payable on a fixed and determinable basis, and only if the writer is not affiliated with a performing rights licensing organization.

(4) The Publisher agrees to render to the Writer on or about February 15th, and August 15th, of each year, so long as it shall continue publishing or licensing said work, covering the six months ending December 31st, and June 30th, of each year respectively, royalty statements accompanied by remittance of the amount due, if any royalties are due.

(5) All sums hereunder payable jointly to the Writer shall be divided and paid in the following manner:

100 %	(WRITERS NAME)	_____ of	(WORDS AND MUSIC)
%	_____	of	_____
%	_____	of	_____

(6) The Publisher shall have the right to alter, change, edit or translate the work or any part thereof, in any way it may be necessary. In the event it is necessary for the Publisher to cause lyrics to be written in other languages for and as part of the work, the publisher shall in such event have the right to deduct from the heretofore agreed royalties payable to the Writer, the cost or obligation thereof, but in no event more than a sum equal to one-half.

(7) The Writer hereby grants and conveys an irrevocable power of attorney authorizing and empowering the Publisher, its nominees, successors and assigns, to administer any and all rights in and to the said work, and collect and receive any and all the fees therefrom; also to file applications and renew the copyrights in the name of the Writer, and upon such renewals, to execute proper and formal assignments thereof so as to secure to the Publisher, its successors and assigns, the renewal terms of, in and to said copyrights and/or works.

(8) The Writer hereby agrees to indemnify and save harmless the Publisher against any loss, expense or damage by reason of any adverse claims made by others with respect to the work, and agrees that all expenses incurred in defense of any such claims, including counsel fees, as well as any and all sums paid by the Publisher pursuant to a judgment, arbitration or any settlement or adjustment which may be made in the discretion of the Publisher, or otherwise, shall at all times be borne by the Writer, and may be deducted by the Publisher from any money according to the Writer under this agreement or otherwise.

(9) The Writer agrees that he will not assign this Agreement nor any sums that may become due hereunder, without the written consent of the Publisher first endorsed hereon.

(10) Publisher may assign this agreement and accept no otherwise herein provided, this Agreement is binding upon the parties hereto and their respective successors in interest.

(SIGNATURE OF WRITER)

WITNESS: _____ (STREET) CITY, STATE AND ZIP CODE) Writer
Address _____ Social Security Number _____
(SIGNATURE OF WITNESS OR NOTARY) _____
Address _____ Social Security Number _____
Writer _____
WITNESS: _____ Address _____ Social Security Number _____
(NAME OF PUBLISHER) _____
By _____ (SIGNATURE OF PUBLISHER)

same time, a youngster from south Alabama, with a heart full of country songs, came into Nashville and sought out my father and me at WSM's famous old Studio C. Thus, the legendary combination of Fred Rose and Hank Williams was formed with Hank writing such songs as *Cold, Cold Heart*, *I'm So Lonesome I Could Cry*, *Mansion on The Hill*, *Kaw-Liga*, and many, many others which are now standards in the country field.

Acuff-Rose promoted the country songs it published in New York, Los Angeles and Las Vegas as well as in Nashville, Atlanta and Birmingham. Key executives in the recording industry were persuaded that the Country Song had universal appeal not limited to farmers and hill-dwellers. Patti Page recorded *Tennessee Waltz*, which established the universal popularity of the music and became the first country song to be #1 on the popular music charts of every country in the world.

As the major recording companies were shown the vast potential of Country Music and commenced to erect their own recording studios, forming the nucleus of "Music Row", many publishing companies sprang up. The beginning of 1953 saw the birth of Jim Denny's Cedarwood Publishing Company, while the following year Jack Stapp and Buddy Killen formed the famous Tree Publishing Company. 1959 saw Marty Robbins, who had written some of his most famous songs for Acuff-Rose, become a publisher as well with Marty's Music, while Hubert Long followed shortly thereafter with Moss Rose. Other fledgling publishing companies which have grown to giant stature as the Country Song has grown are Sure Fire Music and Glaser Publications, Inc.

Today, the number of publishing companies in the Nashville area alone number in the hundreds. Many of these companies are small catalogues containing the works of only one or two songwriters, while others have attained international prominence and actively conduct their publishing business throughout the world.

The basic responsibilities of a publisher, after issuing a contract on the song, are to obtain copyright protection, submit the song to artists and recording companies and, after a record is obtained, to help the record company in their promotion campaign. There also must be a relationship between publisher and writer that can encourage the development of greater writers and their songs. If a publisher is to accept his duty to build great songwriters, he must not be content with just one recording of each song. His goal must be to create standard songs, which is a trade expression that means there should be a recording to suit the format of every radio station, whether it be Country, Good Music, R & B, Hard Rock, Gospel or whatever. He should also use his full capabilities to get the song placed for motion pictures and TV and print every possible arrangement of the song. He must be able to visualize the artists, A & R people, record and motion picture companies that will be willing to promote, along with the publisher, the song which he has accepted for publication. The same effort should be made in every country in which the publisher has influence, making the song a world-wide standard, accruing world-wide royalties.

With all of this, he will be creating the largest income possible for each writer on each song so that the writer will not only receive his monetary reward, but personal satisfaction and individual fame as a top-name songwriter. Acuff-Rose, which incorporated its operations in 1961, also forming a third company, Fred Rose Music, Inc., has always followed the policy of maintaining an active, progressive, and complete publishing service for its songwriters. A staff of trained and knowledgeable promotion men are constantly travelling to all of the major markets to encourage greater promotion and air-play and increase sales of phonograph records featuring Acuff-Rose songs. A full printing operation is carried on under the Acuff-Rose roof, turning out sheet music, piano copies and folios of the songs written by our writers. It is not enough for a publisher to obtain a copyright and to persuade an artist to record a song. In Nashville music publishing today, the recording of the song is only the beginning.

Just as the Country Song has grown from the Alabama cottonfields and the Tennessee mountains to the spotlights of New York, Los Angeles and Las Vegas, so it has spread to Europe and to Asia and to South America and Africa. The Country Song, which was published in Nashville, is sung in the nightclubs of Tokyo, the beergardens of Germany, and the auditoriums of Norway. Skilled songwriter-translators adapt and translate the American lyrics to the native language and a rebirth of the song, which was born in Nashville, occurs in the shadow of the Eiffel Tower. As Acuff-Rose has been the innovator of the country music publishing, in Nashville, so now come new, young, publishers with new ideas, new approaches, and new dedication to the profession. The Glaser brothers are an excellent example of the new breed. Three Nebraska farmboys first came to Nashville in the early 1960's and began their careers as background singers and musicians. The Glaser voices are those you hear on the memorable Marty Robbins recording of *El Paso*. Today, they operate a complete and far-flung publishing and production organization in Nashville, publishing such writers as John Hartford and his "new-country", *Gentle On My Mind*. The new and the long-established work well together with the common aim of continuing the growth and development of the Country Song. In England, the Glaser publications are published through the Acuff-Rose network, as are the catalogues of numerous other publishing companies in the Country field. Thus, the new and the old each add strength to the other and the furtherance of their mutual aim.

The story of the Country Song and the story of the growth of the music publishing business, in Nashville, are the same story. Neither could have happened without the other. Neither could have succeeded without tireless effort, dedication and devotion. So long as the publishers retain their dedication to the Song, country music and all of the people who are a part of country music will flourish and grow.

ASCAP

by Ed Shea

Executive Director, Southern Region



The American Society of Composers, Authors and Publishers, as a clearing house for performing rights in music, gathers license monies from the sources using ASCAP licensed music e.g.: radio, TV, networks, night-clubs, etc. and distributes the money to writers and publishers, based on a survey of performances.

Over 17,500 American songwriters and publishers belong to ASCAP—the only performing rights organization operated by and for the composers, authors, and publishers themselves. Through a Board of Directors consisting of 12 writers and 12 publishers (elected by ASCAP members), writers and publishers determine the policies of the Society.

Owned by its members, ASCAP enables users of copyrighted music to obtain from a central source the right to use a vast repertory of music without needing separate negotiations for each use. ASCAP also provides songwriters and publishers with a central means to license performances of their works and detect infringements on their copyrights.

ASCAP was organized in 1914 by composers, lyric writers and publishers who were not being paid royalties by those who were publicly performing their works for profit. ASCAP is open to all writers with at least one original work commercially published or recorded.

Leading contemporary writers in all fields (country, pop, R&B, jazz, movie, etc.) belong to ASCAP. Country Music Hall of Fame great Fred Rose joined in 1928. Gene Autry joined in 1939, Bob Wills in 1957, Bobby Russell in 1967, Jerry Foster and Bill Rice in 1970. . . . The diversity of membership is indicated by such writers as Billy Edd Wheeler, Burt Bacharach, Hal David, Bob Dylan, Neil Diamond, Bobbie Gentry, Jimmy Webb, Vaughn Horton, Louis Armstrong, Johnny Mercer, and Buzz Cason.

ASCAP negotiates license fees with the users, based on such objective factors as the user's income. In a single negotiation, a license holder gets access to unlimited performances of the repertory of all the members.

The fees vary widely, depending on the nature of the use, value to the user, and the user's receipts from advertising. For example, a local radio station will pay a much lower fee than a TV network.

After the Society's operating costs (about 16% of income) are paid, half of the remaining money goes to the writers and the other half to the publishers. In 1970, ASCAP brought in a record high amount of over \$72,000,000.00. VARIETY, in reporting the ASCAP figures, estimated BMI's intake at about \$35,000,000.00

The key factor in the distribution of income to members is the number of performances of a work logged in ASCAP's extensive and carefully operated Survey of Performances of AM and FM radio, television, wired music and similar devices. An independent consulting firm designed the survey, and it's reviewed periodically by appointees of a Federal Court. This is a further effort to insure that the Survey system is statistically sound, comprehensive, and fair.

Hundreds of thousands of man-hours and extensive use of modern computers go into the survey, weighing of performances, and quarterly distribution of royalties.

Relationships with over 30 ASCAP-affiliated foreign performing rights societies give ASCAP members representation and payment for performances of their works abroad.

ASCAP writers have the choice of two payment plans: Current Performance (royalties based on performances for a single year) or Four-Fund System (averaging performances over a period of years for payment purposes).

(Continued on page)



In 1928 Fred Rose joined ASCAP.

In 1939 Gene Autry did too. In 1957 so did Bob Wills.

We've been around.

Long before there was a BMI, there was an ASCAP. And country writers were members.

And long after BMI came into existence, ASCAP was attracting top country talent.

We not only have

Gene Autry, we have Bobby Russell.

We not only have Fred Rose, we have Bill Rice and Jerry Foster.

We not only have Bob Wills, we have Bobbie Gentry, Roy Acuff, Jr. and Billy Edd Wheeler.

ASCAP not only has the past, we have the future.

American Society of Composers, Authors and Publishers.

Because at ASCAP we pay country writers a lot more than they get from BMI.

Because ASCAP is the only performing rights licensing organization owned by its members.



NASHVILLE:
700-17th Avenue South
Nashville, Tennessee 37203
(615) 244-3936

NEW YORK:
One Lincoln Plaza
New York, New York 10023
(212) 595-3050

HOLLYWOOD:
6430 Sunset Blvd.
Hollywood, California 90028
(213) 466-7681

BMI

by Russ Sanjek

Vice-President Public Relations—BMI



As the 1930s came to an end there were only some 1100 writers and 137 publishers who shared the \$5 million plus which was paid in performing rights royalties, principally by the radio industry. The National Association of Broadcasters (NAB) representing about 600 radio stations was not able to come to an agreement with the American Society of Composers, Authors and Publishers (ASCAP) on terms of a new agreement which would become effective January 1, 1941. ASCAP, at this time, controlled virtually every American and foreign copyright which was performed in the country. Indeed, because of this in 1941, the Federal Government brought a criminal anti-trust suit against ASCAP which resulted in a consent decree controlling its relations with music users.

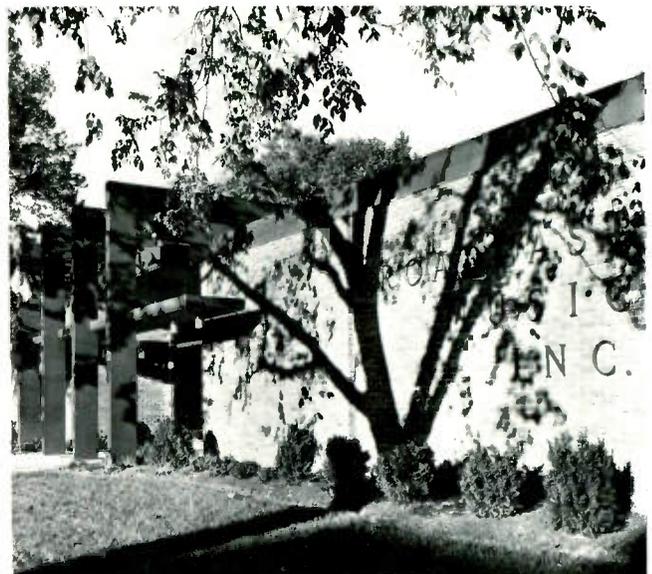
To insure a competitive source of music licensing, the broadcasters formed Broadcast Music, Inc. (BMI), which began operations on February 1, 1940. At the time, it was pointed out, that no dividends were ever to be paid to stockholders and that there was never to be any expectation of profit. All licensees are treated equally and are offered the same contract, whether they are stockholders or not.

From January 1, 1941, until October of that year, virtually no ASCAP music was heard on the air. There were sources other than BMI, but the majority of the music used by broadcasters was licensed by BMI. Although an ASCAP-broadcaster contract was finally agreed upon late in 1941, BMI continued in existence. In part, it served as insurance against monopoly, and secondly, it had discovered areas of music which showed promise of increasing importance.

Because of indifference on the part of the New York and Hollywood establishment, vast worlds of American music, among them country and western, were unable to receive any income from the public performance of their music. By paying advances and guarantees and by paying for performances on local stations, as well as on the networks, the writers and publishers of this music flocked to BMI. As a result of this and of the social and economic changes that took place in the 1940s, BMI writers and publishers were, by the 1950s, the principal source of the new kind of American popular music that was to dominate this country and in time the entire world. So, as Paul Hemphill wrote in *The Nashville Sound*, "(BMI made it) possible for Country songwriters to make a decent living . . . and (Country Music) an industry rather than simply a way for a burned out farmer to keep the blues away."

Country writers and publishers were among the first with whom the performing rights organization made agreements acting as custodian of their rights. Those Country oriented publishers who affiliated with BMI during the earliest years included Peer International Corporation, M. M. Cole of Chicago, United Music Publishing Co., Acuff-Rose Publications, Inc., Golden West and many others. Through them, and by contracts with individual writers, the BMI repertoire was enriched by the music of Roy Acuff, Bob Atcher, Gene Autry, Johnny Bond, Milton Brown, Smiley Burnette, Cliff and Bill Carlisle, A. P. Carter and the Carter Family, Spade Cooley, Zeke Clements, Ted Daffan, Jimmie Davis, Al Dexter, Rex Griffin, Uncle Dave Macon, Patsy Montana, Bill Nettles, Bob Nolan, Hank Penny, Jimmy Rodgers, Roy Rogers, Tom Spencer, Pop Stoneman, Floyd Tillman, Ernest Tubb, Bob Wills, Scotty Wiseman and many other Country writers. They were people whose music had long been popular with millions of Americans, but who were not permitted to share in performing rights money from radio performances. In fact, the Music Establishment to which they looked for admission scorned their music as "hayseed" and "illiterate." As a result, there is virtually not a single Country publisher or Country writer whose access to the music business was not through, and because of, BMI.

(Continued on page)





MUSIC GROWS BIG IN THE COUNTRY. WE'VE HELPED IT GROW EVEN BIGGER.

It is only since the founding of Broadcast Music Incorporated, that Country music has become an industry rather than simply a way for a burned-out farmer to keep the blues away.

When BMI was founded, things began to change. For the first time ever, Country writers and publishers had a way to protect the performance rights on their songs and to collect royalties on them. And after years of being dismissed as worthless, Country writers had a place where they could go and be treated with respect.

So, as Paul Hemphill writes in his book, *The Nashville Sound*: "It is poetic that BMI and the Country Music Association would stand shoulder to shoulder at the top of Music Row, like two Statues of Liberty, because not until BMI was formed in 1939 did it become possible for country songwriters to make a decent living."

We've come a long way since then and we've come that way together. So much together that today, over 90% of all Country songwriters are licensed through BMI.



SESAC Celebrates 40th Anniversary [1931-1971]

by *Charlie Scully*
Director Public Relations



This year, SESAC commemorates its 40th anniversary of service to the music industry. Founded in 1931 by Paul Heinecke, its president, the firm became America's second performing rights organization and its growth and leadership in the music world ever since has been constant. Today it is internationally recognized as one of the world's foremost music licensing organizations, representing an extensive, widely diversified repertory of hundreds of thousands of different selections in virtually every conceivable category of music.

Since its inception, SESAC has been extremely active in Country Music but it was not until 1964 that it opened its first branch office in the "Country Music Capitol of the World," Nashville, Tennessee. "Music City" welcomed the "new" Nashville music leader with such enthusiasm that in just six short years the firm had outgrown its quarters in the Capitol Records Building and moved into the ultra-modern SESAC Building at 1513 Hawkins Street, in the heart of "Music Row."

SESAC's physical move into the Nashville market brought instant reaction from country music artists and writers. Scarcely had the doors opened back in 1964, then dozens of new publisher-affiliates were added to the SESAC roster. This trend has continued in each succeeding year and the list of recently signed affiliates reads like a "Who's Who" of the Country Music world. Included are such names as Warner Mack, Ted Harris, Faron Young, the Wilburn Brothers, the Glaser Brothers, Webb Pierce, Slim Williamson, and the list goes on and on.

The "switch to SESAC" by so many leaders in Country Music can be attributed to many factors. Like all music licensing firms, SESAC serves as a clearing house for its affiliates, collecting for them their share of the monies earned by their creative works through public performances for profit on radio, television, in night clubs, ballrooms, stadiums, etc. Further however and equally important to the Country Music writer, SESAC is deeply involved in the domestic and international promotion of its affiliates' catalogs. The firm's international department is constantly traveling abroad, promoting these works in foreign territories. In addition, through this department, agreements have been made with all major performance and mechanical licensing organizations outside the United States. These societies administer and license performance, mechanical and synchronization rights for the SESAC repertory in their respective territories. Their efforts, combined with the workings of the firm's international de-

partment and its highly skilled stateside field staff, provide SESAC affiliates with complete domestic promotion and administration coupled with international licensing representation. SESAC, incidentally, is the only one of America's licensing organizations to offer its affiliates a complete service, including performance, mechanical and synchronization rights representation.

Selections from SESAC affiliates' catalogs are constantly appearing on the nation's Country Music charts performed by the top recording artists on the major labels. A complete list of the chart numbers released since the SESAC Nashville office opened some seven years ago would fill many pages, many of which have already become "standards" in the country field.



our
40th
anniversary



one of the
world's foremost
music-licensing
organizations.

WORLD HEADQUARTERS 10 Columbus Circle, New York, N.Y. 10019 • (212) 586-3450
REGIONAL OFFICES The SESAC Building, 1513 Hawkins Street, Nashville, Tenn. 37203 • (615) 244-1992

ASCAP

(Continued from page 4)

The Four-Fund System can help stabilize income and may provide tax benefits. A new writer can start on current Performance which gets their royalties to them as quickly as possible, then if he wants to change to the long-term system of payment after 3 or 4 years, he can have the earlier years counted again in his average. This gives a writer his money quickly, and allows him to build toward a more secure future as a professional song-writer.

In addition to the regular royalty distribution, writers are eligible for cash awards. These awards provide financial encouragement to new writers on the contemporary scene, and give recognition to those established writers whose works are a significant part of our musical heritage, but whose total royalties do not exceed the limits set by the independent awards panel.

ASCAP Country Music Awards—honoring the most successful ASCAP songs of the year—are presented at ASCAP's annual awards ceremony during Country Music Week in Nashville. In 1971, ASCAP Chartbuster Awards were established, recognizing the writers and publishers of ASCAP songs hitting the Country Music charts of RECORD WORLD, and the other two major trade magazines.

ASCAP, run by and for songwriters and publishers, has a Country Music heritage which goes back nearly fifty years. ASCAP has many songwriters meriting WHO's WHO recognition, and thousands of country songs from "Freight Train," "Please Help Me, I'm Falling," and "Kaw-Liga" to "Jackson", "Honey", and "Heaven Everyday."

And ASCAP, through its Southern Region office in Nashville, plans to become an even larger force in the world of Country Music.

BMI

(Continued from page 6)

Although it was to be as late as 1964 before any part of the New York establishment would recognize the Country Music contribution, BMI executives made continuing trips to Nashville throughout the 1950s, visiting the Grand Ole Opry. A sizeable BMI contingent, the first from any performing rights licensing organization, took part in the first Country Music Festival when a small ballroom in the Andrew Jackson more than amply contained all participants.

In 1955, Frances Williams (later to be Preston) was named director of BMI's Nashville operation. She worked out of her own home and then moved to offices in the L&C Tower in 1958. In 1964, BMI's red brick building at 16th and Sigler opened, "the first of the class buildings on Music Row." It is through this office that the

majority of Country writers and publishers conduct their performing rights business through BMI.

Statements for broadcast performances in the United States and Canada are rendered to these and all other BMI affiliates four times each year. Networks furnish BMI with daily logs of all music performed. Because there are so many local broadcasting stations, it is impossible to keep track of everything each one of them plays every day of the year. Instead, a scientifically chosen representative cross section of stations is logged each quarter. The stations which are being logged supply BMI with complete information as to all music performed. These lists or "logs" are put through an elaborate computer system which multiplies each performance listed by a "factor" which reflects the ratio of the number of stations logged to the number licensed. If, for example, BMI licenses 500 stations of a certain kind and ten of them were logged during a certain period, every performance of a song listed would be multiplied by 50 and the writer and publisher would receive credit for fifty performances every time the work appeared on a log.

Television theme and cue music is logged with the aid of "cue sheets" prepared by the producer which list all music performed in the program. The number of performances of music in motion pictures, syndicated film series and certain other types of television shows are counted with the aid of cue sheets and the more than 80 *TV Guides* published in various part of the country. A payment schedule of performing rights royalties is available from BMI on request.

Now into its fourth decade of service to music, BMI has become the largest performing rights licensing organization in the world. Today, instead of the 1100 writers of 1939, there are over 35,000, with more than 20,000 affiliated with BMI. Instead of the 137 publishers of 1939, there are over 15,000, with some 10,000 of them affiliated with BMI. Because of BMI, the creators of music have benefited, publishers have benefited, and performers have benefited. But perhaps most important of all, the public has been the recipient of a constantly increasing body of music from which to select its favorites. Today, popular music is the reflection of the taste of the American people, rather than that pre-selected by an establishment indifferent to the voice of America.

Today, Country Music is a multi-million dollar enterprise, an art form known and loved throughout the world. And wherever Country Music appears, BMI is there as well. Most Country songwriters have entrusted their performing rights to BMI. Year after year, despite increasing competitive challenge, BMI's share of the Country charts has remained the dominant percentage. The most performed song in the BMI repertoire during the past year was a Country song, John Hartford's "Gentle On My Mind." In fact, every NARAS Country Song and Country Record of the Year has been a BMI song, as has been every CMA Record of the Year and Entertainer of the Year. As of this year, over 10,000 of the 30,000 writers and publishers affiliated with BMI are Country-oriented, and are all located in 15 Southern states.

FROM BOTH SIDES OF THE COIN.. HOW SONGWRITERS ARE PAID

1



2



3



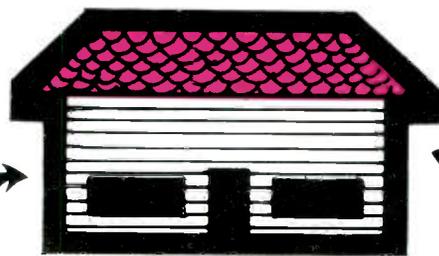
PERFORMANCE ROYALTIES:

Companies using recorded or live music for profit pay 1. license fees to performance organizations 2. who in turn pay royalties to copyright owners (publishers) and the writer of the particular work 3.

1



2



PUBLISHER

3



WRITER

MECHANICAL ROYALTIES:

Manufacturers of phonograph records and sheet music 1. pay a contracted percentage of collected sales to the copyright owner 2. who in turn pay the writer 3. a percentage according to the individual writer's contract with his publisher.

TOP COUNTRY PUBLISHERS

The top country publishers list was compiled by tabulating the publishers appearing 5 or more times in the country charts from December 1968 to April 1971, these constituted the top 50 publishers. The remaining publish-

ers had less than 5 songs on the country charts during the same period. Chart information is based on Record World Magazine's country singles charts.

ACCLAIM MUSIC, INC. (BMI)
Division of Jim Reeves Enterprises
Drawer 1
Madison, Tennessee 37115
President: Mary Reeves Davis
General Manager: Clarence Selman

Exclusive writers now under contract:
Vic McAlpin
Gary Sefton

ACUFF-ROSE PUBLICATIONS, INC. (BMI)
2510 Franklin Road
Nashville, Tennessee 37204

President: Wesley H. Rose
Vice-President: John R. Brown
National Promotion Manager: Joe Lucas
Office Manager: (Miss) Dean May

Exclusive writers now under contract:
Roy Orbison
Pee Wee King
Redd Stewart
John D. Loudermilk
Sybil Tarpley p/k/a Patti Powell
Linnie Ashworth
Edward Howard Bayers, Jr. p/k/a Eddy Bayers
Eugene Mayo Golden p/k/a Gene Golden
Glenn Barber
Glenn Barber, Jr.
Ronald K. Williams
Leona Williams
Harlan Begeman
Charles E. Louvin p/k/a Charlie Louvin
John G. Logan, III
Richard H. Carpenter
Kallie Jean Widener
Johnny F. Moore
Sherwin Linton
Tupper Saussy
Deanna Maria Smith
Mickey Newbury
Charles J. Booth
Tommy Hammond
Dolph Hewitt
Mark Mathis
Don Gibson
Bill Dees
Bob Reinhardt p/k/a Bobby Bond
Edward Futch p/k/a Eddy Raven
Gene Thomas
Joe Nelson
Don Gant
Lanier Greig
John M. Cravey
Nolen G. Brown

ALGEE MUSIC CORP. (BMI)
65 West 55th Street
New York, N.Y. 10019
(212) 582-1368

President: Al Gallico
Manager Nashville Office: Norris Wilson

ALGEE MUSIC CORP. (BMI)—Nashville Office
806 16th Avenue South
Nashville, Tennessee 37203
(615) 256-9936

No exclusive writers under contract

BLUE BOOK MUSIC
403 Chester Avenue
Bakersfield, California 93301

President & Owner: Buck Owens
Executive Director: Dorothy Owens
Manager: Mike L. Owens

Exclusive writers now under contract:

Buddy Alan
Ira Allen
Larry Booth
Tony Booth
Ray Borias
Ike Cargill
Terry Allen Clements
John Harvey English
David Frizzell
Catherine Gosdin
David Gray
Jim Hager
Merle Haggard
Sharon Haley
Freddie Hart
Ron Jackson
Homer Joy
Ed King
Rodney Lay
Don Markham
Jeff Matthews
Bonnie Owens
Buck Owens
W. D. Patty
Gene Price
Susan Raye
Don Rich
Leanne Scott
Jim Shaw
Doyle Singer
Wynn Stewart
Jerry Wiggins

BLUE CREST MUSIC, INC.

P.O. Box 162
Madison, Tennessee 37115
(615) 865-1445

President & Chairman of the Board: Ray R. Baker
Vice-President: Dallas Frazier

Exclusive writers now under contract:

Dallas Frazier
Sanger D. Shater
Truman Stearns
Guy Golemon
Ray Baker
Gene Vowell

BLUE ECHO MUSIC
DIVISION OF: SHADES OF BLUE ENTERPRISES, INC.

1906 South Street
Suite 102
P.O. Box 12601
Nashville, Tennessee 37212
(615) 327-1357

President: Ray Griff
Vice-President: Carla Scarborough

No exclusive writers under contract

CEDARWOOD PUBLISHING COMPANY, INC. (BMI)

815 16th Avenue, South
Nashville, Tennessee 37203
Phone: 255-6535

J. William Denny—President & General Manager
Mary Claire Rhodes—Assistant General Manager
Roger W. Sovine—Creative Production Manager
John E. Denny—Local Professional Manager
Cecil Null—Professional Manager
Curley Rhodes—Promotion Director
Jim Hayner—Studio Manager
Dollie Denny—Treasurer
Jean Carle—Bookkeeper

Exclusive writers now under contract:

Wayne P. Walker
Mel Tillis
Danny Dill
Roger Sovine
Doug Van Arsdale
Charlie Craig
Betty Craig
Bob Jenkins
Steve Monahan
Ronnie Self
Eddie Polo
Cecil Null

CENTRAL SONGS (BMI)
Division of Beechwood Music
1804 Ivar Avenue
Hollywood, California 90028

President: Sam Trust
Executive Manager: Cliffie Stone
West Coast Professional Manager: Steve Stone
Nashville Professional Manager: Hap Wilson

CENTRAL SONGS
1014 17th Avenue South
Nashville, Tennessee 37203

Exclusive writers now under contract:

Joe Allison
Nel Merritt
Shorty Hall
Benny Joy
Bobby Wayne
Karon Kelly
Steve Stone
Charlie Williams
Ron Mason
Chris Roberts
Aury Allison

CHAMPION MUSIC CORPORATION (BMI)

Division of MCA Music
806 16th Avenue South
Suite 210
Nashville, Tennessee 37203
(615) 254-8774

General Professional Manager: Jerry Crutchfield

Writers who contribute to catalogue:

Barbara Fairchild
Nick Nixon
Linda Cassady
Joe McCormick
Buckley Maxwell
Earl Scott
Jimmy Gateley
Jerry Crutchfield

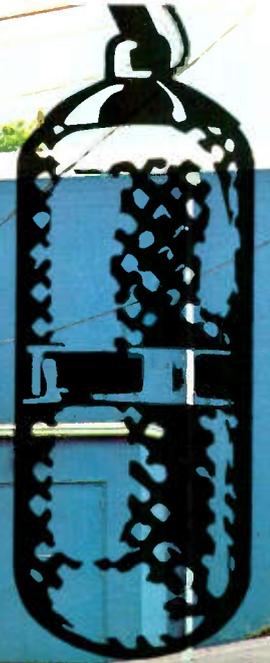
COMBINE MUSIC CORPORATION

812 17th Avenue South
Nashville, Tennessee 37203
(615) 255-0624

President: Fred Foster
Vice-President & General Manager:
Bob Beckham

Exclusive writers now under contract:

Kris Kristofferson
Tony Joe White
Chris Gantry
Lana Chapel
Donnie Fritts
Billy Swann



SINGLETON SOUND STUDIOS
A Division of The Shelby Singleton Corporation

817



SHELBY SINGLETON MUSIC, INC.
AND AFFILIATES

A Division of The Shelby Singleton Corporation



SOUTHERN GRAPHIC INDUSTRIES

A Division of The Shelby Singleton Corporation



TOP COUNTRY PUBLISHERS

CONTENTION MUSIC (SESAC)

P.O. Box 824
Nashville, Tennessee 37202

President: Ted Harris

Exclusive writers now under contract:

Glen Ray
Hugh King
Jimmy Walker
Jim Thomson
Ted Harris

FORREST HILLS MUSIC, INC. (BMI)

1609 Hawkins Street
Nashville, Tennessee 37203
(615) 244-1060

Secretary-Treasurer: Harold Bradley
Professional Manager: Cecile Meachum

Exclusive writers now under contract:

Bill Eldridge
Gary Stewart
Bill Howard

4 STAR MUSIC CO., INC. (BMI)

9220 Sunset Blvd.
Suite 312
Los Angeles, California 90069
(213) 278-1780

President: Joe E. Johnson
Vice-President: Dave Burgess
West Coast Professional Manager: Alan Lee Brackett

4 STAR MUSIC CO., INC.

(BMI)—Nashville Office
901 17th Avenue South
Nashville, Tennessee 37203

Southern Division Manager: Bob Jennings

Exclusive writers now under contract:

Carl Belew
Alan Lee Brackett
Dave Burgess
Jean Chapel
Michael Fennelly
Marvis Harris
Dick Monda
Bob Neel
Jo Ann Neel
Kayton Roberts
Louie Roberts
Betty Jean Robinson
Sandy Salisbury

AL GALLICO MUSIC CORP. (BMI)

65 West 55th Street
New York, N.Y. 10019
(212) 582-1368

President: Al Gallico
Manager Nashville Office: Norris Wilson

AL GALLICO MUSIC CORP. (BMI)—Nashville Office

806 16th Avenue South
Nashville, Tennessee 37203
(615) 256-9936

Exclusive Writers now under contract:

Glenn Sutton
Billy Sherrill
Norris Wilson
Dan Hoffman
Chuck Woolery
Abe Mulkey
Danny Walls
Carmol Taylor
Leon Ashley
Margie Singleton
Goerge Richey

GLAD MUSIC COMPANY (BMI)

P.O. Box 7473
316 East 11th Street
Houston, Texas 77008

President: H. W. (Pappy) Daily
Vice-President: H. W. Daily, Jr.
Secretary-Treasurer: Donald M. Daily
Representative: Eddie Noack

Exclusive writers now under contract:

George Iones

Earl Montgomery
Melba Montgomery
Judy Lynn

GLASER PUBLICATIONS, INC. (BMI)

916 19th Avenue South
Nashville, Tennessee 37212

President: Thomas P. Glaser
Vice-President: Charles V. Glaser
Secretary-Treasurer: James W. Glaser

Exclusive writers now under contract:

John Hertford
Johnny Russell
Tompall Glaser
Jim Glaser
Chuck Glaser
Jimmy Payne
Bill Littleton
Sharon Sanders
Don Pate

HALL-CLEMENT PUBLICATIONS, INC. (BMI)

1513 Hawkins Street
Nashville, Tennessee 37203
(615) 269-3491 Or 256-7648

President: Bill Hall
Vice-President: Jack Clement

Exclusive writers now under contract:

Harold Dorman
Wiley Gann
John Gostick
Mickey Gilley
Darrell Statler
Richard Westmoreland

HILL & RANGE SONGS, INC. (BMI)

241 West 72nd Street
New York, N.Y. 10023
(212) 724-9500

President: Julian J. Aberbach
Vice-President: Joachim Jean Aberbach
Professional Manager—Nashville Office:
Lamar Fike

HILL & RANGE ENTERPRISES, LTD. (BMI)—Nashville Office

821 17th Avenue South
Nashville, Tennessee 37203
(615) 244-3728

Exclusive writers now under contract:

A. L. (Doodles) Owens
Shirli Milete
Eddie Rabbit

HOUSE OF BRYANT PUBLICATIONS

530 West Main Street
P.O. Box 36
Hendersonville, Tennessee 37075

Owners: Boudleaux & Felice Bryant

No exclusive writers under contract

HOUSE OF CASH MUSIC

P.O. Box 508
Hendersonville, Tenn. 37075

President: Johnny Cash
Vice-President: June Carter Cash
Director: Reba Cash Hancock
Professional Mgr.: Larry Lee

Exclusive writers now under contract:

Glenn D. Tubbs
Dick Feller
Glen Sherley
Johnny Cash
June Carter Cash
Larry Lee

JACK MUSIC, INC. (BMI)

1226 16th Avenue South
Nashville, Tennessee 37212
(615) 269-3491

President: Jack Clement
Vice-President: Bill Hall

Exclusive writers now under contract:

Jerry Monday
Mervin Shiner
Dickory Lee
Allen Reynolds
Vince Matthews
Kent Westberry
Jack Clement

JACK & BILL MUSIC COMPANY (ASCAP)

1513 Hawkins Street
Nashville, Tennessee 37203
(615) 256-7648

President: William G. (Bill) Hall
Vice-President: Jack Clement

Exclusive writers now under contract:

Jerry Foster
Bill Rice

LOWERY MUSIC, INC. (BMI)

P.O. Box 9687
Atlanta, Georgia 30319

President: Bill Lowery
Vice-President: Mary Tallent
General Professional Manager: Joseph Carrier

Exclusive writers now under contract:

Freddie Weller

MAYHEW MUSIC

Division of Certron Corp.
1701 South State College Blvd.
Anaheim, California

Other information Not Available

MOSS ROSE PUBLICATIONS, INC. (BMI)

P.O. Box 46
Nashville, Tennessee 37202

Hubert Long, President
Audie Ashworth, Executive Vice President
James Long, Vice President

Exclusive writers now under contract:

Betty Coe
David Coe
Dianne Davidson
John Drummond
Rob Galbraith
Don Hill
Ronny Hughes
James Lea
Hank Mills
Jeanne Pruett
John Reynolds
Bobby Runnel
David Seely
Tommy Stewart
Tommy Vernon
Billy Way
Jimmy Peppers

NEWKEYS MUSIC INC.

1531 Demonbreun Street
Nashville, Tennessee 37203

E. Jimmy Key, President
Jack J. Key, General Manager

Exclusive writers now under contract:

Kim Morrison
Jack Key
Rick Key
Roy Baham
Jeff Elliott
Hillman Hall
Tom T. Hall
E. Jimmy Key
Mike Morgan
Ronnie Rogers
Chuck Wells
Jeff Young
Gary Copley
Ervin Hall
Morgan Hall, Jr.

OWEPAR PUBLISHING COMPANY (BMI)

1007 17th Avenue South
Nashville, Tennessee 37212

Other information Not Available

PAGEBOY MUSIC (SESAC)

206 Bahia Mar Point
Hendersonville, Tennessee 37216

President & Owner: Warner Mack

No exclusive writers under contract

PAMPER MUSIC COMPANY (BMI)

(catalogue purchases by Tree International, May 1969)

PAPA' JOE'S MUSIC HOUSE, INC. (ASCAP)

1007 17th Avenue South
Nashville, Tennessee 37212

President: Walter Smith

Exclusive writers now under contract:

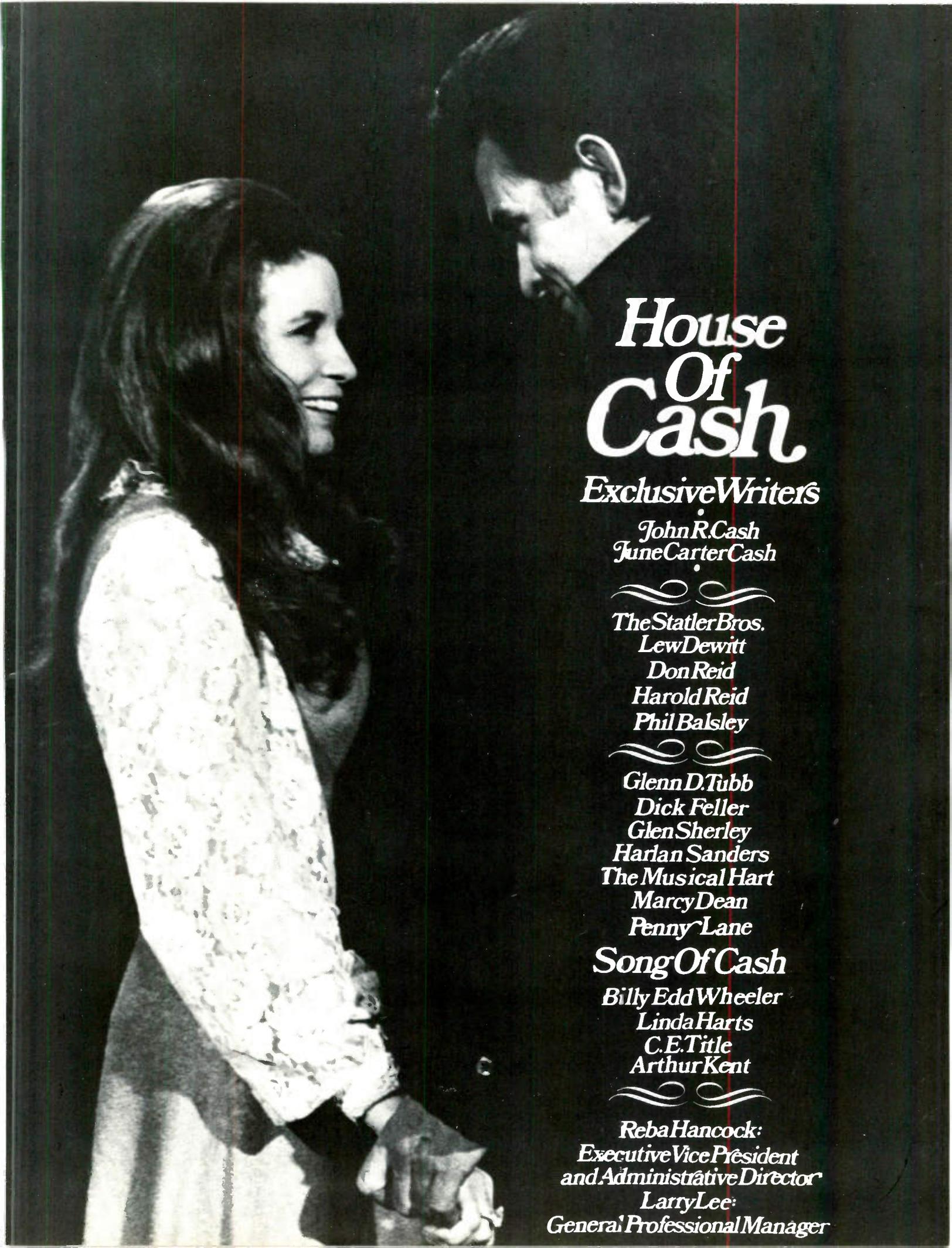
Jerry Smith

PASSKEY MUSIC, INC. (BMI)

808 16th Avenue South
Nashville, Tennessee 37203

President: Jerry Chesnut
Vice-President: Bob Montgomery

No exclusive writers under contract



House Of Cash

Exclusive Writers

*John R. Cash
June Carter Cash*

*The Statler Bros.
Lew Dewitt
Don Reid
Harold Reid
Phil Balsley*

*Glenn D. Tubb
Dick Feller
Glen Sherley
Harlan Sanders
The Musical Hart
Marcy Dean
Penny Lane*

Song Of Cash

*Billy Edd Wheeler
Linda Harts
C.E. Title
Arthur Kent*

*Reba Hancock:
Executive Vice President
and Administrative Director
Larry Lee:
General Professional Manager*



TOP COUNTRY PUBLISHERS

PEACH MUSIC (SESAC)
806 16th Avenue South
Nashville, Tennessee 37203
President: Slim Williamson
Manager: Vance Bulla

Exclusive writers now under contract:
Raymond A. Smith

PEER INTERNATIONAL CORP. (BMI)
1740 Broadway
New York, N.Y. 10019

PEER INTERNATIONAL CORP.
1819 Broadway
Nashville, Tennessee 37203

President: Mrs. Monique Peer
Vice-President: Ralph Peer II
General Professional Manager: Roy Horton
Southern Ambassador: Vaughn Horton

No exclusive writers under contract—This is a list of some of the writers who have contributed to their catalogue:

Carl Story
Eddie Dean
Elsie McWilliams
Jimmy Wakley
Tommy Duncan
Al Dexter
Elton Britt
Lee Penny
Louise Massey
Curt Massey
Link Davis
J. D. Miller
Wolfe Gilbert
Leon McAuliff
Bob Wills
Arthur Smith
Ivory Joe Hunter
Carl Butler
Ray Price
Johnny Masters
Shelton Brothers
Eva Sargent
Vaughn Horton
Jimmy Rodgers
The Carter Family
Wilf Carter
Jimmie Davis
Floyd Tillman
Ted Daffan
Bill Monroe
Lester Flatt
Earl Scruggs
Lefty Frizzell
Carl Smith
Wiley Williams
Gene Smith
Carson Robinson
Frank Luther
Hoagy Carmichael
Delmore Brothers
L. E. White
Darrell Edwards
Buddy Holly
Slim Bryant

PRESS MUSIC COMPANY, INC. (BMI)
827 Thomas Street
Memphis, Tennessee

PRESS MUSIC COMPANY, INC.
905 16th Avenue South
Nashville, Tenn. 37212

President: Lincoln W. (Chips) Moman
Executive Vice-President: Jack Stapp
Executive Vice-President: Buddy Killen

Exclusive writers now under contract:
Richard Mainegra
Ricky Yancey
Sherrill Parks
Red Williams
Billy McKnight
Mark James
Johnny Christopher

FRED ROSE MUSIC, INC. (BMI)
2510 Franklin Road
Nashville, Tennessee 37204
Tel: 615-297-8591

President: Wesley H. Rose
Vice-President: John R. Brown
Promotion Dept.: Joe Lucas
Office Manager: (Miss) Dean May

Exclusive writers now under contract:
Johnnie R. Wright
Bobby Wright
Kitty Wells
Jim Anglin
Ruby Wright
Dude Day

RUSSELL-CASON MUSIC (ASCAP)
2804 Azalea Place
Nashville, Tennessee 37204
Owners: Buzz Cason & Bobby Russell

No exclusive writers under contract

SAWGRASS MUSIC PUBLISHERS, INC. (BMI)
111 Lyle Avenue
Nashville, Tennessee 37203
(615) 327-4104

President: Mel Tillis
Manager: Howard White

Exclusive writers now under contract:
Ronald McCowen
Jim Rister
Kay Arnold
Marie Wilson
Sudie Callaway
Joyce McCord
Juanita Southern

SCREEN GEMS-COLUMBIA MUSIC, INC. (BMI)
711 Fifth Avenue
New York, N.Y. 10022
(212) 751-4400

Vice-President, General Manager: Lester Sill
Vice-President, Director of Professional Activities:
Irwin Schuster
Vice-President, Administration: Irwin Z. Robinson

No exclusive writers under contract

SHELBY SINGLETON MUSIC, INC. (BMI)
3106 Belmont Blvd.
Nashville, Tennessee 37212
(615) 385-1960

President: Shelby S. Singleton, Jr.
Vice-President, General Manager:
John A. Singleton
Manager, Professional Department: Dave Olson

Exclusive writers now under contract:

Barbara Albert
Rex Allen, Jr.
John Ballard
Fred Burch
Leonard Capello
Royce Clark
Howard Dinning
Lenny Groah
Lu Groah
Don Hill
Vivian Keith
Margaret Lewis
Steve Mc Nicol
Naomi Martin
Roy Saxon
Steve S. Singleton
Mira Smith
Ben Story
Will Young

STALLION MUSIC, INC.
P.O. Box 46
Nashville, Tennessee 37202

President—Bill Anderson
Vice President & General Manager—Hubert Long
Vice President—Audie Ashworth

Exclusive writers now under contract:
Bill Anderson
Tim Dean
Tom Dean
Al Perry
Del Trolinger
Carl Watson

SUE-MIRL MUSIC (ASCAP)
806 16th Avenue South
Nashville, Tennessee 37203

President: Slim Williamson
Manager: Vance Bulla

Exclusive writers now under contract:
Jimmy Hinson
Teresa Stamps
Bob Yarbrough

SURE-FIRE MUSIC (BMI)
801 16th Avenue South
Nashville, Tennessee 37203
(615) 244-1401

President: Doyle Wilburn
Vice-President: Leslie Wilburn
Secretary: Teddy Wilburn
Treasurer: Lester Wilburn

Exclusive writers now under contract:

Loretta Lynn
Bobby Osborne
Sonny Osborne
Jay Lee Webb
Glenn Johnson
Jimmie Helms
Sharon Higgins
Bob Chamberland
Sam Humphry
Betty Sue Perry
Paul Williams
Jackie Wellman
Douglas Wagers

TREE PUBLISHING COMPANY, INC.
905 16th Avenue, South
Nashville, Tennessee 37202

Jack Stapp, President
Buddy Killen, Executive Vice-President
Joyce L. Bush, Secretary-Treasurer

Exclusive writers now under contract:

Joe Tex
Joe Allen
Larry Allison
Doug Ashdown
Larry Butler
Roger Bowling
Bobby Braddock
Nelda Bingo
Lester Broersma
Ed Bruce
Wade Cummings
Don Wayne
Hank Cochran
Jack Conrad
Wirt Courtney
Carlton R. Day
Tommy Dee
Red Lane
Larry Keith
Johnny Lee
Daniel Gladish
Robert D. Hall
Bill Hayes
Jean Henderson
Ann Hinds
Danny Sams
Don Imus
Jimmy Johnson
Doug Kershaw
Wayne Kemp
Dave Kirby
Paul Kelly
Victor Lopera
Billy Leon Morris
Gene McKown
Bud Masterson
Steve Maynard
Glenn Martin
Wilson Meadows
Ty Meredith
Danny Morrison
Donny Mack Phillips
Kenny Price
Julius Priete
Vincent Poole
Pam Ross
Alan Ross
Coke Sams
Jeannie Seely
Jimmy Stewart
Rudolph Stephens
Johnny Slate
Merle Travis
Mack Vickery
Dutch Ross
Nita Lynn
Ruby Van Nov
Dottie West
Bill West
Robbie Williams

UNART MUSIC CORPORATION (BMI)
729 7th Avenue
New York, N.Y. 10019

UNART MUSIC CORPORATION
722 17th Avenue South
Nashville, Tennessee 37203

President: Mike Stewart
Executive Vice-President: Murray Deutch
Professional Manager N.Y. Office: Jack Lee
Professional Manager Nashville Office: Jimmy Gilmer

Exclusive writers now under contract:
Scott Turner
Del Reeves



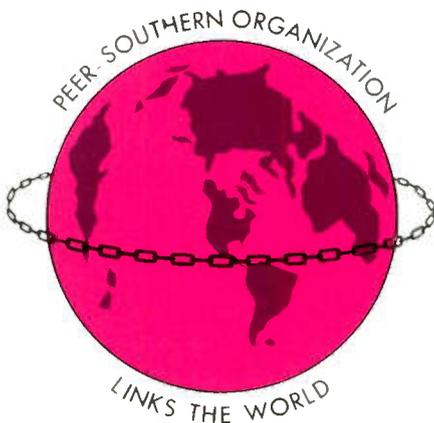
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PEER-SOUTHERN ORGANIZATION

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RALPH PEER II, Vice-President
ROY HORTON, Mgr. of Country Division
Director of Country Music Association
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Country Music Foundation

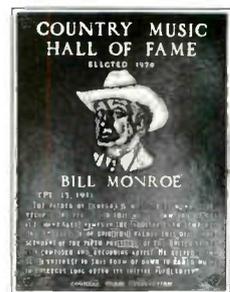
We're proud to be a founder of Country Music and proud of these great artists/composers from our organization who Country Music honored in the Hall of Fame.



Jimmie Rodgers



Carter Family



Bill Monroe

1819 BROADWAY
NASHVILLE, TENNESSEE 37203

1740 BROADWAY
NEW YORK, NEW YORK 10019





TOP COUNTRY PUBLISHERS

Billy Mize
Joe Bob Barnhill
Gene Crayler
Sonny Throckmorton
Ray Sanders
Penny DeHaven

UNITED ARTISTS MUSIC CO., INC. (ASCAP)
729 7th Avenue
New York, N.Y. 10019

UNITED ARTISTS MUSIC CO., INC.
722 17th Avenue South
Nashville, Tennessee 37203

President: Mike Stewart
Executive Vice-President: Murray Deutch
Professional Manager N.Y. Office: Jack Lee
Professional Manager Nashville Office: Jimmy Gilmer

Exclusive writers now under contract:
Billy Edd Wheeler

VIVA MUSIC, INC. (BMI)
6922 Hollywood Blvd.
Suite 704
Hollywood, California 90028

President: Ed Silvers
Vice-President: Mel Bly
Professional Manager: Artie Wayne

Exclusive writers now under contract:
Dewayne Blackwell
Ron Weddie
Tim Baker
Tom Dewey
Jamie Quinn

WANDERING ACRES MUSIC (SESAC)
1819 Broadway
Nashville, Tennessee 37203

President: Webb Pierce
Manager: Mike Hight

No exclusive writers under contract

WILDERNESS MUSIC PUBLISHING COMPANY, INC. (BMI)
913 17th Avenue South
Nashville, Tennessee 37212

President: Harlan Howard
Vice-President: Jack Stapp
Vice-President: Buddy Killen
Secretary-Treasurer: Joyce Bush
General Manager: Don Davis

Exclusive writers now under contract:
Harlan Howard
Lola Jean Dillon
Lawrence Reynolds
Don Bowman

WINDOW MUSIC PUB. CO., INC. (BMI)
809 18th Ave. South
Nashville, Tennessee 37203

Pete Drake—President
Tommy Hill—Vice-President
Jack Drake—Vice-President

Exclusive writers now under contract:
Betty Amos
Jack Greene
Tommy Hill
Pete Drake
John Paul Jones
Bobby Pierce
Thomas Pittman
William Rainsford
Bob Woods
Larry Kingston
Buzz Rabin

YONAH MUSIC COMPANY

(Catalogue purchased in April 1971 by Fred Rose Music)

ADAMS-VEE & ABBOTT MUSIC (BMI)
Address Not Available

ADARIS & CERIO MUSIC (BMI)
Address Not Available

ADVERB MUSIC (BMI)
Address Not Available

AHAB MUSIC (BMI)
1009 17th Avenue South
Nashville, Tennessee 37212

AHLERT, FRED MUSIC CORP. (ASCAP)
575 Madison Avenue
New York, N.Y. 10022

AIRFIELD MUSIC CORP. (BMI)
1750 North Vine Street
Hollywood, California 90028

ALCHEMY MUSIC (ASCAP)
9777 Wilshire Blvd.
Los Angeles, California

ALLROADS MUSIC (BMI)
Trail 80 Motel
Mineola, Texas

ALMO MUSIC, INC. (ASCAP)
1416 North LaBrea
Hollywood, California 90028

ALTAMY MUSIC (BMI)
c/o Al Gallico Music
65 West 55th Street
New York, N.Y. 10019

AMPCO MUSIC, INC. (ASCAP)
1330 Avenue of the Americas
New York, N.Y. 10019

ANN-RACHEL MUSIC (ASCAP)
241 West 72nd Street
New York, N.Y. 10023

APPLE MUSIC PUBLISHING CO., INC. (ASCAP)
1700 Broadway
New York, N.Y. 10019

ARC MUSIC (BMI)
1619 Broadway
New York, N.Y. 10019

ATLANTA MUSIC (ASCAP)
c/o Royal American Records
813 18th Avenue South
Nashville, Tennessee 37203

ATTACHE PUBLISHERS, INC. (BMI)
6000 Sunset Blvd.
Hollywood, California 90028

AUD-LEE PUBLISHING CO., INC. (BMI)
806 16th Avenue South
Nashville, Tennessee 37203

B n B MUSIC (BMI)
Address Not Available

BACK BAY MUSIC (BMI)
63 Main Street
Maynard, Mass.

BARMOUR MUSIC COMPANY (BMI)
806 16th Avenue South
Nashville, Tennessee 37203

BARTON, EARL MUSIC, INC. (BMI)
1121 South Glenstone
Springfield, Missouri 65804

BEECHWOOD MUSIC CORP. (BMI)
1750 North Vine Street
Hollywood, California 90028

BEXHILL MUSIC (ASCAP)
120 El Camino Drive
Beverly Hills, California 90212

B. FLAT MUSIC (BMI)
Address Not Available

BIG BOPPER MUSIC (BMI)
P.O. Box 1026
Nashville, Tennessee 37202

BIG SKY MUSIC (ASCAP)
P.O. Box 27
Prince Street Station
New York, N.Y. 10012

BIG SWING MUSIC (BMI)
Address Not Available

BIRMINGHAM MUSIC (BMI)
Address Not Available

BLACK & WHITE MUSIC (BMI)
Address Not Available

BLACKWOOD MUSIC, INC. (BMI)
1650 Broadway
Suite 201
New York, N.Y. 10019

BLENDER MUSIC (BMI)
Address Not Available

BLUE GRASS MUSIC
Address Not Available

BLUE LAKE MUSIC (BMI)
806 16th Avenue South
Nashville, Tennessee 37203

BOURNE MUSIC (ASCAP)
136 West 52nd Street
New York, N.Y. 10019

BRAZOS VALLEY MUSIC (BMI)
Address Not Available

BROTHERS TWO MUSIC (ASCAP)
Administered by Royal American
813 18th Avenue South
Nashville, Tennessee 37203

BUCKHORN MUSIC (BMI)
1513 Hawkins Street
Nashville, Tennessee 37203

BUJO MUSIC (BMI)
Address Not Available

BULLFIGHTER MUSIC (BMI)
Box 435
Goodlettsville, Tennessee

CAMPBELL MUSIC (BMI)
Address Not Available

CANAANLAND MUSIC (BMI)
c/o Word Records
4800 West Waco Drive
Waco, Texas 76710

CANAAN MUSIC, INC. (ASCAP)
75 East 55th Street
Room 503
New York, N.Y. 10022

CANOPY MUSIC (ASCAP)
8979 Sunset Blvd.
Los Angeles, California 90069

CARAMART MUSIC (BMI)
Address Not Available

CENTAUR MUSIC COMPANY (BMI)
408 Olive Street
St. Louis, Missouri 63102

CHANNELL MUSIC COMPANY (ASCAP)
12227 Addison Street
North Hollywood, California 91607

CHAPPELL & CO., INC. (ASCAP)
609 5th Avenue
New York, N.Y. 10017

CHAPPELL & CO., INC. (ASCAP)
1512 Hawkins Street
Nashville, Tennessee 37203

CHARING CROSS MUSIC, INC. (BMI)
114 East 55th Street
New York, N.Y. 10022

CHERRY LANE MUSIC, INC. (ASCAP)
15 East 40th Street
New York, N.Y. 10016

CHESTNUT, JERRY MUSIC (BMI)
806 16th Avenue South
Nashville, Tennessee 37203

CHING-RING MUSIC (BMI)
Address Not Available

COALMINERS MUSIC (BMI)
Hurricane Mills, Tennessee 37078

COMMANDER MUSIC (ASCAP)
1610 North Argyle
Hollywood, California 90028

COPPER BASIN MUSIC (BMI)
Address Not Available

COUNTRY ROAD MUSIC (BMI)
Address Not Available

COUNTRY SOUND MUSIC (ASCAP)
1819 Broadway
Nashville, Tennessee 37203

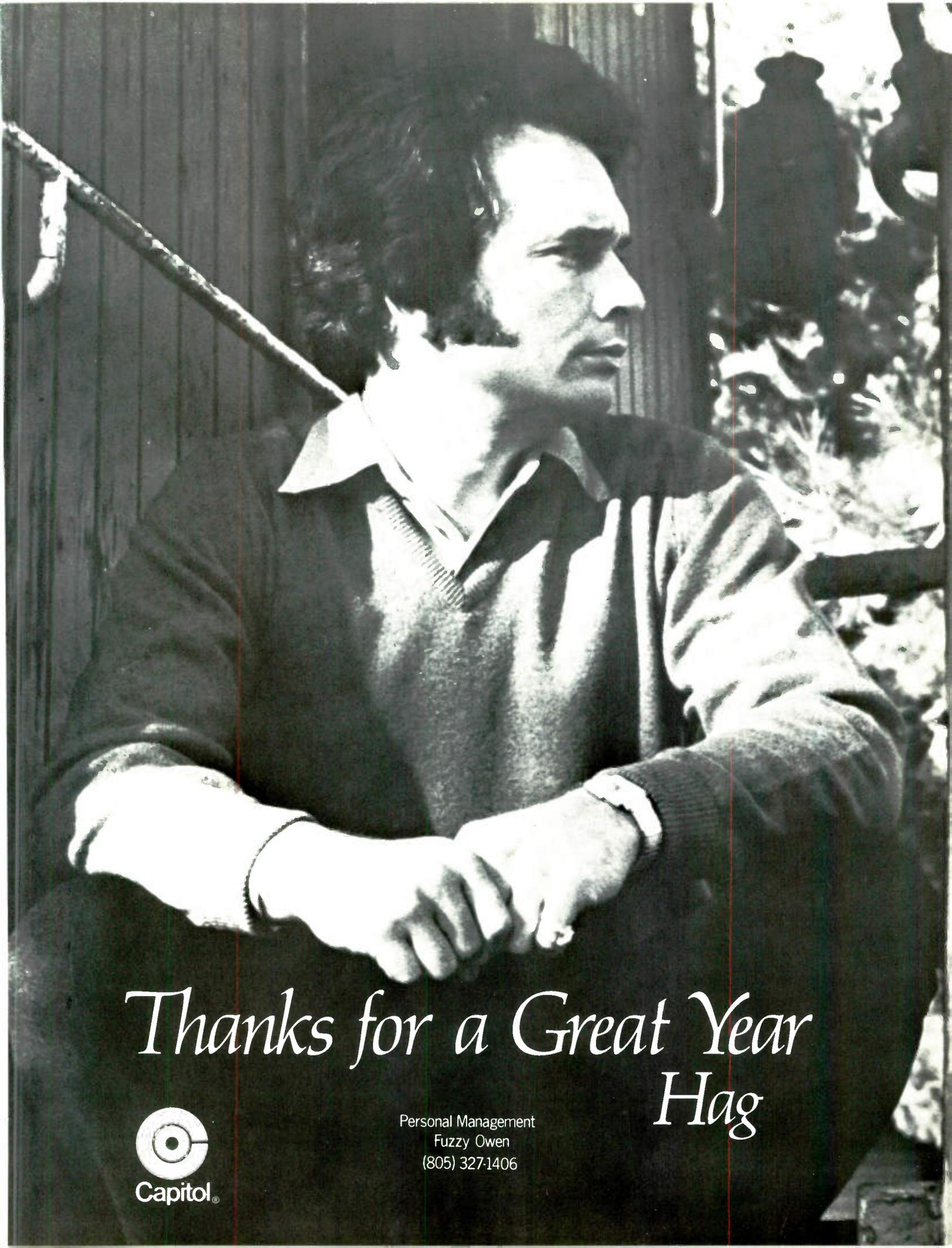
CRAZY CAJUN MUSIC (BMI)
807 16th Avenue South
Nashville, Tennessee 37203

CRESTMoor MUSIC (BMI)
Address Not Available

CREST MUSIC (BMI)
Address Not Available

CRITERION MUSIC CORP. (ASCAP)
6124 Selma Avenue
Hollywood, California 90028

CROSS KEYS MUSIC (ASCAP)
905 16th Avenue South
Nashville, Tennessee 37212



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Hag*



Capitol®

Personal Management

Fuzzy Owen

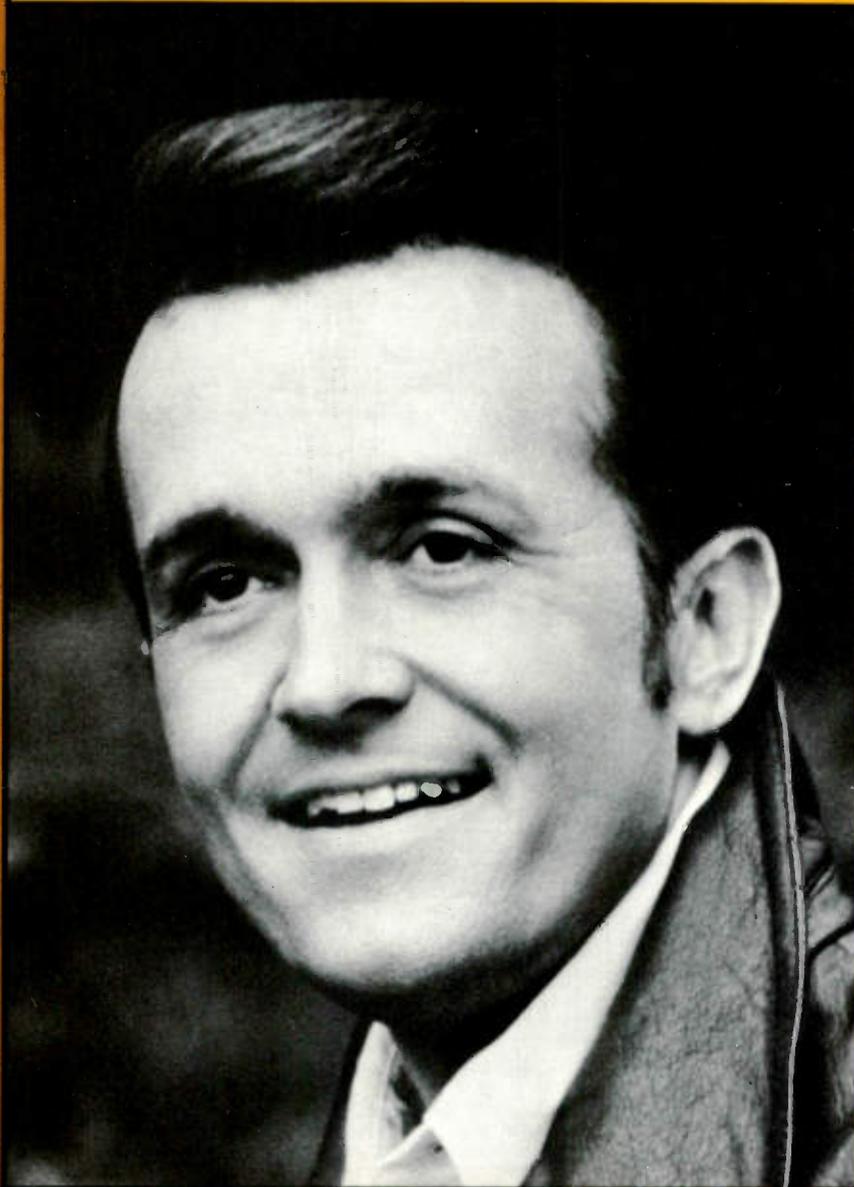
(805) 327-1406

JAN HOWARD



HUBERT LONG AGENCY
A DIVISION OF HUBERT LONG INTERNATIONAL
P.O. BOX 46
NASHVILLE, TENNESSEE 37232
PHONE: 615-244-9550

BILL ANDERSON



HUBERT LONG AGENCY
A DIVISION OF HUBERT LONG INTERNATIONAL
P.O. BOX 46
NASHVILLE, TENNESSEE 37202
PHONE: 615-244-9550



WILLIAM MORRIS AGENCY,
INC.



TOP COUNTRY PUBLISHERS

CURB, MIKE MUSIC CORP. (BMI)
7165 Sunset Blvd.
Hollywood, California 90028

DARTMOUTH MUSIC, INC. (ASCAP)
c/o Richmond Organization
10 Columbus Circle
New York, N.Y. 10019

DeCAPO MUSIC (BMI)
Address Not Available

DELMORE MUSIC COMPANY (ASCAP)
P.O. Box 2324
Menlo Park, California 94025

DESIARD MUSIC (BMI)
Address Not Available

DETAIL MUSIC (BMI)
729 7th Avenue
New York, N.Y.

DIODENES MUSIC COMPANY (ASCAP)
4462 Murietta Avenue
Sherman Oaks, California 91403

DIXIE JANE MUSIC (BMI)
708 17th Avenue South
Nashville, Tennessee 37203

DUCHESS MUSIC CORP. (BMI)
445 Park Avenue
New York, N.Y. 10022

DUNBAR MUSIC, INC. (BMI)
1133 Avenue of the Americas
New York, N.Y. 10036

DUNDEE MUSIC (BMI)
West Seventh Street
Clovis, New Mexico 88101

DURNING MUSIC (BMI)
Address Not Available

DWARF MUSIC (ASCAP)
P.O. Box 69
Price Station
New York, N.Y. 10012

EAST STAR MUSIC (BMI)
Address Not Available

EDEN MUSIC CORP. (BMI)
1697 Broadway
New York, N.Y. 10019

EDLORADO MUSIC (BMI)
Address Not Available

ENSGN MUSIC CORP. (BMI)
1 Gulf & Western Plaza
New York, N.Y. 10023

EVIL EYE MUSIC (BMI)
Address Not Available

EXCELLOREC MUSIC CO., INC. (BMI)
1011 Woodland Street
Nashville, Tennessee 37206

FAITHFUL VIRTUE MUSIC CO., INC. (BMI)
745 Fifth Avenue
New York, N.Y. 10022

FAMOUS MUSIC CORP. (ASCAP)
1 Gulf & Western Plaza
New York, N.Y. 10023

FIRST EDITION MUSIC (BMI)
10 Columbus Circle
New York, N.Y. 10019

FRANCIS MUSIC (BMI)
Address Not Available

FREEWAY MUSIC CORP. (BMI)
1750 North Vine Street
Hollywood, California 90028

FUNNY FARM MUSIC (BMI)
& Hubert Long
1513 Hawkins Street
Nashville, Tennessee 37203

G.B. MUSIC, INC. (ASCAP)
916 19th Avenue South
Nashville, Tennessee 37212

GALO MUSIC (BMI)
Address Not Available

GAY, NOEL MUSIC (ASCAP)
Division of PRS, Ltd.
29 Berner St.
London W1, England

GIDEON MUSIC, INC. (BMI)
c/o ABKCO Industries, Inc.
1700 Broadway
New York, N.Y. 10019

GIL MUSIC CORP. (BMI)
1650 Broadway
New York, N.Y. 10019

GIVING ROOM MUSIC (BMI)
Address Not Available

GLACO PUBLISHERS, INC. (SESAC)
916 19th Avenue South
Nashville, Tennessee 37203

GLADYS MUSIC, INC. (ASCAP)
241 West 72nd Street
New York, N.Y. 10023

GOLD FOREVER MUSIC (BMI)
Address Not Available

GOLDUST MUSIC, INC. (BMI)
P.O. Box 1333
Nashville, Tennessee 37203

GOLDWATER MUSIC (BMI)
Address Not Available

GREENBACK MUSIC, INC. (BMI)
1619 Otter Creek Road
Nashville, Tennessee 37215

GREEN, LLOYD MUSIC (BMI)
Address Not Available

GREEN GRASS MUSIC (BMI)
905 16th Avenue South
Nashville, Tennessee 37212

GREENWOOD MUSIC COMPANY (BMI)
2145 Central Parkway
Cincinnati, Ohio 45214

HAPPINESS MUSIC CORP. (ASCAP)
9428 Manor Road
Leawood, Kansas 66206

HARDTACK MUSIC CO., INC. (BMI)
812 16th Avenue South
Nashville, Tennessee 37203

HASTINGS MUSIC CORP. (BMI)
c/o The Big Three
1350 Avenue of the Americas
New York, N.Y. 10019

HI-LO MUSIC (BMI)
639 Madison Avenue
Memphis, Tennessee

HOLLYBEE MUSIC (BMI)
c/o Money Building
Suite 104
1655 Peachtree Street, N.E.
Atlanta, Georgia

HUSKEY MUSIC, INC. (BMI)
c/o Moss-Rose Music
1513 Hawkins Street
Nashville, Tennessee 37203

IRVING MUSIC, INC. (BMI)
1416 North LaBrea
Hollywood, California 90036

JACK O DIAMONDS, INC. (BMI)
P.O. Box 504
Nashville, Tennessee 37202

JA-MA MUSIC (ASCAP)
6671 Sunset Blvd.
Hollywood, California 90028

JANDO MUSIC, INC. (ASCAP)
P.O. Box 1333
Nashville, Tennessee 37202

JANGLE MUSIC (ASCAP)
1202 16th Avenue South
Nashville, Tennessee 37212

JANUARY MUSIC CORP. (BMI)
25 West 56th Street
New York, N.Y. 10019

JEFFERSON MUSIC CO., INC. (ASCAP)
1619 Broadway
New York, N.Y. 10019

JILLBERN MUSIC (BMI)
c/o Pocket Full of Tunes, Inc.
39 West 55th Street
New York, N.Y.

JOBETE MUSIC CO., INC. (BMI)
2457 Woodward Avenue
Detroit, Michigan 48201

JONDORA MUSIC, INC. (BMI)
1281 30 Street
Oakland, California 94608

JU-JU MUSIC (BMI)
Address Not Available

JULEP MUSIC (BMI)
Address Not Available

KEYS MUSIC (BMI)
Address Not Available

KIOWA PUBLISHERS, INC. (BMI)
c/o Moss-Rose Music
1513 Hawkins Street
Nashville, Tennessee 37203

KNOX MUSIC, INC. (BMI)
639 Madison
Memphis, Tennessee

LANDVILLE MUSIC, LTD (ASCAP)
226 South Beverly Drive
Beverly Hills, California 90021

LeBILL MUSIC, INC. (BMI)
4930 Camp Bowie
Suite A
Fort Worth, Texas 76107

LITTLE STREET MUSIC (ASCAP)
806 16th Avenue South
Nashville, Tennessee 37203

LOIS MUSIC GROUP (BMI)
P.O. Box 8188
Nashville, Tennessee 37207

LONZO & OSCAR MUSIC (BMI)
P.O. Box 208
Goodlettsville, Tennessee 37072

LOW-RICO MUSIC (BMI)
c/o Lowery Music
P.O. Box 9687
Atlanta, Georgia 30329

LUPERCALIA MUSIC PUBLISHING CO., INC. (ASCAP)
150 East 52nd Street
New York, N.Y. 10022

LYN-LOU MUSIC, INC. (BMI)
1518 Chelsea
Memphis, Tennessee 38108

M.C.A. MUSIC (ASCAP)
445 Park Avenue
New York, N.Y. 10022

MAC-LEN MUSIC, INC. (BMI)
1780 Broadway
Suite 1201
New York, N.Y. 10019

MAD MUSIC (BMI)
Address Not Available

MAKAMILLION MUSIC, INC. (BMI)
261 Chelsea
Memphis, Tennessee 38107

MA-RE MUSIC, INC. (ASCAP)
Drawer 1
Madison, Tennessee 37115

MARIELLE MUSIC PUBLISHING CORP. (BMI)
P.O. Box 845
Radio City Station
New York, N.Y. 10019

MARIPOSA MUSIC, INC. (BMI)
713 18th Avenue South
Nashville, Tennessee 37203

MARSAINTE MUSIC, INC. (BMI)
1211 Saint Philips Street
New Orleans, Louisiana 70116

MARSON MUSIC, INC. (BMI)
817 18th Avenue South
Nashville, Tennessee 37203

MARTIN, TROY MUSIC (BMI)
James Robertson Hotel
Nashville, Tennessee

MARVIN MUSIC COMPANY (ASCAP)
1619 Broadway
New York, N.Y. 10019

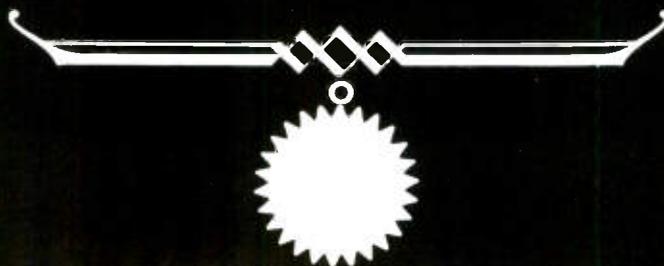
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Polk Salad Annie
Lustful Earl and The
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CHRIS GANTRY:

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Sundown Mary
Allegheny

CINDY WALKER:

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GORDON GALBRAITH AND RICCI MARENO:

I Love The Way That You've
Been Loving Me

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RAY PENNINGTON:

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Pastures

Curtains On The Window
Country Blues

BOB TUBERT:

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BUZZ CASON AND MAC GAYDEN:

Everlasting Love

BILLY SWAN:

Lover Please Come Back

MARTHA SHARP:

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TOM GHENT:

Whiskey, Whiskey

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Too Many Rivers

WANDA JACKSON:

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DONNIE FRITTS:

Epitaph (Black & Blue)

ARTHUR ALEXANDER:

Everyday I Gotta Cry Some
In The Middle Of It All

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P.S.

FROM US TOO!

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COPYRIGHT COUNTRY

by Harold Orenstein



COPYRIGHT COUNTRY is a land filled with the greenest of greenback fields, the sweetest smells of success and the richest harvests to be reaped this side of The Chase Manhattan Bank. First, because it is inhabited by exciting and creative people—not only the composers, lyricists, book authors and artists—but also producers, impresarios, publishers and the various and assorted pixies whose fantasy ultimately creates the pleasure for millions that makes COPYRIGHT COUNTRY not only worth visiting but worth living in. But like all countries you visit for the first time you should have a passport and a roadmap and at least a tourist guide to the people you are going to meet, their habits, their customs, their language, what things cost generally, and where to go for help if you get in trouble.

The passport problem is comparatively simple. All that you need for COPYRIGHT COUNTRY is a pencil or any other object you can write with. Some folks, however, prefer a typewriter. In the last 25 years though many have entered COPYRIGHT COUNTRY just using a piano or a guitar for a passport. For in COPYRIGHT COUNTRY the real author is the fellow who creates. The putting it down can always be arranged for a price.

Once inside COPYRIGHT COUNTRY you hear strange words like “infringement”, “BMI”, “ASCAP”, “SESAC”, “mechanicals”, “performances”, etc., but there are also some very not-so-strange words like “royalties” and “guarantees”.

COPYRIGHT COUNTRY appears beautiful and charming to the first-time visitor—a never-never-land where fantasy and reality join in fun and frolic and where the glamor of the first night, the \$50,000 one nighter gross, the creation of a new star in one night, the “number one” song on *all* of the trade paper charts mix with plenty of tax problems. All of the foregoing seem to attract more enthusiastic tourists to COPYRIGHT COUNTRY each year than Disneyland and the Grand Ole Opry combined.

And just like all immigrants who want to become accepted as citizens of their new country they run to accept what appears to be its legends and its folklore.

Until the last 25 years COPYRIGHT COUNTRY was confined to New York, Chicago and Los Angeles, the principal originating outlets for radio networks and, therefore, a principal base for composers, lyricists, publishers, musicians, arrangers and directors. New York with its theatre and Los Angeles with its Hollywood sound movies were additionally blessed with copyright activity. Starting in the 1940's with the establishment of the country music publishing business in Nashville, then the 1950's with Atlanta and Memphis, the 1960's with Detroit, Muscle Shoals and San Francisco, COPYRIGHT COUNTRY was enlarged to include the entire United States of America. More people than ever before entered COPYRIGHT COUNTRY. The secretaries who were responsi-

ble for making up song files, for registering applications for claims to copyright in the Library of Congress, to make clearances at ASCAP and BMI, to issue licenses to record companies, motion picture companies, television productions and stage productions all became citizens of COPYRIGHT COUNTRY. Into COPYRIGHT COUNTRY came the lawyers who had never before had reasons to read Title 17 of the U.S. Code (the Copyright Law of the United States). Into COPYRIGHT COUNTRY came the accountants who suddenly had to treat with intangible rights the value of which were zero until they earned income (and then the earnings went up and down like a roller coaster depending on who recorded or who performed a song). And last but not least, into COPYRIGHT COUNTRY came the so-called publisher who had never really *publicked* a song before and hadn't the slightest idea how to answer a letter which asked if the rights were available for Benelux, the common name for a territory comprising Belgium, the Netherlands and Luxembourg. (One innocent fellow thought that Benelux was a new detergent that wanted to use his song for a commercial.) So it was no wonder that all of these willing but innocent pilgrims were prone to accept the legends of COPYRIGHT COUNTRY. Some of them are worth noting if only to be rid of them once and for all.

The Public's Domain is probably the most misunderstood legend of them all. It really shouldn't be that difficult to understand but always is. The theory that all ideas belong to the public when conceived, that unless the idea is communicated the public will never get to know (much less use) the idea is basic to all concepts of copyright. The public gives (through the Congress and its Copyright Law) creators a monopoly in their original idea for limited periods of time when concretely expressed. The Public's Domain is an important province of COPYRIGHT COUNTRY but it probably has more traffic traps for the unsuspecting visitor than any other part of the country. The theory that once you've ascertained that a work is not protected it must be in the Public Domain should not be difficult to understand. It came from the Public. It has gone back to the Public. But the unwary or the naive always seem to start with the opposite premise that the song is in the Public Domain because—and here follows a number of stories like—“I know an old fiddler who told me he played it at my grandmother's wedding”—or—“My father remembers hearing it on the boat that brought him from the old country”—and so on and so on.

Then there is the legend about mailing yourself a registered letter and hiding the letter containing the greatest song since “The Tennessee Waltz”. Well, its fine for you if it gives you comfort that no one can steal your song because they never will see it. But when you think that someone has taken it nevertheless you must remember: 1) that no infringement action can be maintained

before you have filed and the Copyright Office in Washington has issued a certificate registering your claim to registration of your copyright (Form E of the Copyright Office); 2) proof has been accepted that the defendant

without copying B's. Remember, though, that it has been demonstrated and it is also the law that two persons can and have composed the same music independently of one another though they may never have met or had access to one another's songs. Put *that* in your registered envelope! After all one who knows that his song is an adaptation from or a modification of an existing song has a moral obligation to himself (if not a legal obligation to others) to check the written origin of the music of the song he is adapting or arranging. Even folk songs get written down by someone sooner or later and unless you can establish the same free source as the fellow who first wrote it down you are going to be hard put to prove where you got *your* version particularly if your version sounds very much like his. Nothing today is sure. Copyright in the United States runs for an initial 28-year period starting from the date a song is first published (printed) in the U.S. with a copyright notice. If it is not published, then the 28-year period starts with the date you register your claim in the unpublished work in the Copyright Office. These dates are important because you will have an opportunity to secure an additional 28-year period of protection if you comply with the formalities of the law and register your renewal claim (R Form) in the 28th year of the original term. Outside of the U.S. copyright is measured by the life of the author plus a term of years—usually 50. If our new Copyright Bill is enacted we shall have the benefit of the same type of protection based on the life of the author plus 50 years. In the meantime we still obtain so-called international copyright be either publishing the work simultaneously in a country which is a member of the Berne Convention (most publishers use Canada) or rely on the fact that the United States is an adherent to the Universal Copyright Convention and thus protect all songs first published in the United States in the international market under the UCC with copyright denoted as "©" followed by the date and the name of the person claiming the copyright. Some people use both systems at the same time. But even with these very clear and concise lines we find that from time to time the Congress extends copyright either because of a war during which persons were prevented from protecting their works or, as in the case of our proposed Copyright Law, works which would have gone into the Public Domain since 1962 have continued to be protected until December 31, 1971 in the hopes that the new law will extend the term of copyright for existing works to 75 years. So the old legend about looking for a published source prior to 1915 (1971 minus 56) does not always pertain at the present time.

Copyrights by law generally last longer than the people who create them (particularly if they are to be protected until 50 years after the death of an author). They are *property* (even though intangible). Anyone who owns one instantly becomes a person of property. But COPYRIGHT COUNTRY is a paper country. Only the ability to establish proof of ownership and to prohibit others from encroaching upon such property enables one to become a rich and comfortable senior citizen of COPYRIGHT COUNTRY. Those who enter it will do well, therefore, to see that the intangible rights they own are well secured by proper written documentation so that

The royalties and fees
Like the fruit of its trees
Will long provide
For those who dwell inside
COPYRIGHT COUNTRY.

Page 1

FORM E

CLASS _____ REGISTRATION NO. _____

DO NOT WRITE HERE

17 18

Application for Registration of a Claim to Copyright
in a musical composition the author of which is a citizen or domiciliary of the United States of America or which was first published in the United States of America

Instructions: Make sure that all applicable spaces have been completed before you submit the form. The application must be **SIGNED** at line 9. For published works the application should not be submitted until after the date of publication given in line 4(c), and should state the facts which existed on that date. For further information, see page 4.
Pages 1 and 2 should be typewritten or printed with pen and ink. Pages 3 and 4 should contain exactly the same information as pages 1 and 2, but may be carbon copies.
Mail all pages of the application to the Register of Copyrights, Library of Congress, Washington, D.C. 20540, together with:
(a) If unpublished, one complete copy of the work and the registration fee of \$6.
(b) If published, two copies of the best edition of the work and the registration fee of \$6.
Make your remittance payable to the Register of Copyrights.

1. Copyright Claimant(s) and Address(es): Give the name(s) and address(es) of the copyright owner(s). In the case of published works the name(s) should ordinarily be the same as in the notice of copyright on the copies deposited.

Name _____
Address _____
Name _____
Address _____

2. Title: _____
(Give the title of the musical composition as it appears on the copies)

3. Authors: Citizenship and domicile information must be given. Where a work is made for hire, the employer is the author. Organizations formed under U.S. Federal or State law are U.S. citizens. Authors include composers of music, authors of words, arrangers, compilers, etc. If the copyright claim is based on new matter (see line 5) give information about the author of the new matter.

Name _____ Citizenship: U.S.A. _____ Other _____
(Give legal name followed by pseudonym if latter appears on the copies) (Check if U.S. citizen) (Name of country)

Domiciled in U.S.A. Yes _____ No _____ Address _____ Author of _____
(State which: words, music, arrangement, etc.)

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(Give legal name followed by pseudonym if latter appears on the copies) (Check if U.S. citizen) (Name of country)

Domiciled in U.S.A. Yes _____ No _____ Address _____ Author of _____
(State which: words, music, arrangement, etc.)

NOTE: Leave all spaces of line 4 blank unless your work has been PUBLISHED.

4. (a) Date of Publication: Give the date when copies of or printed, or the date when the work was performed should this particular version of the work were first placed on sale, sold, or publicly distributed. The date when copies were made must be confused with the date of publication. (NOTE: The full date (month, day, and year) must be given.)

(Month) _____ (Day) _____ (Year) _____

(b) Place of Publication: Give the name of the country in which this particular version of the work was first published.

NOTE: Leave all spaces of line 5 blank unless the instructions below apply to your work.

5. Previous Registration or Publication: If a claim to copyright in any substantial part of this work was previously published in any substantial part of the work was previously published in the U.S. Copyright Office in unpublished form, or if any substantial part of the work was previously published anywhere, give requested information.

Was work previously registered? Yes _____ No _____ Date of registration _____ Registration number _____
Was work previously published? Yes _____ No _____ Date of publication _____ Publication number _____

Is there any substantial NEW MATTER in this version? Yes _____ No _____ If your answer is "Yes," give a brief general statement of the nature of the NEW MATTER in this version. (New matter may consist of compilation, arrangement, adaptation, editorial revision, and the like, as well as additional words and music.)

EXAMINER

Complete all applicable spaces on next page

had access to your original composition; 3) that the composition was original in the first place; and 4) that even though he saw it or heard it and, even though he copied it, what he took was a "substantial portion" of your song. This leads us to another legend about the number of bars that one can safely borrow. This is known in COPY-RIGHT COUNTRY really as Pitfall Park. Most travelers have heard somewhere that you can use up to two—or is it three—or is it four—or is it five (it never goes to more than five) bars of music belonging to someone else without being an infringer. It just isn't so! I daresay that the opening bars of Beethoven's immortal Fifth Symphony recognized almost universally since it accompanied Winston Churchill's V for victory sign during World War II—the V being signaled by three dots and a dash of the Morse Code—is about as short a musical phrase as you could find which (if not already in the Public Domain) could hardly be copied without everyone knowing it. I mean *everyone* who listens to music.

And this brings me to another legend of COPYRIGHT COUNTRY. While one hears or witnesses a battle of music experts in a courtroom testifying from complicated charts about "diminished fifths" or "chord sequences" which prove that A did or did not copy from B—it depends on whose expert is testifying—it has been established over and over in law cases that it is the ear of the ordinary man which is supposed to determine whether or not A's song is so much like B's that A couldn't have written his

ACROSS THIS TOWN AND GONE • ACT NATURALLY • ANY-
WHERE U. S. A. • BABY SITTIN' WITH BABY • BIG IN VEGAS
BIG MAMA'S MEDICINE SHOW • THE BIGGEST STORM OF ALL
BOOT HILL • THE BOTTLE LET ME DOWN • BRANDED MAN
BUCKAROO • CALIFORNIA GRAPEVINE • CARMEN JONES • CHRIST-
MAS SHOPPING • DRYIN' TIME • THE DAY LOVE PASSED AWAY
DOWN IN NEW ORLEANS • DUST ON MOTHER'S BIBLE • THE
FARMER'S DAUGHTER • THE FIGHTIN' SIDE OF ME • FISHIN' ON
THE MISSISSIPPI • GATHERING DUST • GEORGIA BOY • GOIN'
HOME TO YOUR MOTHER • GONNA ROLL OUT THE RED CAR-
PET • GREAT WHITE HORSE • HEARTBREAK MOUNTAIN • HERE'S
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MEMORIES • HOW LONG WILL MY BABY BE GONE • HUNGRY
EYES • I CAN'T BE MYSELF • I DON'T CARE • I GOTTA GET
TO OKI • I'M GONNA REMEMBER • I REMEMBER
BER • I'VE GOT A FEELING • IN THE END • I'D OF PRIDE
IN WHAT I AM • I THREW AWAY THE ROSE • I WOULDN'T
LIVE N NEW YORK CITY (IF THEY GAVE ME THE WHOLE DANG
TOWN • I'D RATHER BE GONE • I'LL STILL BE WAITIN' FOR
YOU • I'M HERE • I'M GOING BACK TO JACKSON
IN THE ARMS OF LOVE • IRMA JACKSON • IT'S GREAT TO BE
ALIVE • I'VE GOT A TIGER BY THE TAIL • I'VE GOT YOU
ON MY MIND AGAIN • JESUS TAKE A HOLD • THE KANSAS
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GONNA LIVE HERE • MAMA TRIED • MAYBE IF I CLOSE MY EYES
MOTHERHOOD, APPLE PIE AND THE FLAG • MY HEART SKIPS A
BEAT • NUMBER ONE HEEL • OKIE FROM MUSKOGEE • ONE
MORE MOUNTAIN TO CLIMB • ONE NIGHT STAND • ONE SWEET
HEARD • ONLY YOU CAN BREAK MY HEART • OPEN UP YOUR
HEART • PITY, PITY, PATER • RED ROSES (FOR MY BABY) • ROLL
YOUR OWN • SAM'S PLACE • SANTA DOMINGO • SIL-
VER WINGS • SING ME BACK HOME • SOMEDAY WE'LL LOOK
BACK • SOMETHING PRETTY • SOMEWHERE BETWEEN
SONG AND DANCE • STRINGS • SWEET ROSIE JONES • SWING-
ING DOORS • TALL, DARK STRANGER • TENNESSEE WOMAN
THINK OF ME • TOGETHERNESS • TOO MANY CHIEFS (NOT
ENOUGH INDIANS) • VACCINATION FOR THE BLUES • WAITIN'
IN YOUR WELFARE LINE • WE'RE GONNA GET TOGETHER
WHEN I TURN 21 • WHERE DOES THE GOOD TIMES GO • WHITE
LINE FEVER • WHITE SATIN BED • WHOLE WORLD HOLDING
HANDS (THE) • WHO'S GONNA MOW YOUR GRASS • WILLY
JONES • WINE TAKE ME AWAY • WITH LONELY • WORKIN'
MAN BLUES • YOUR TENDER LOVING CARE • EASY LOVING.

Every Song a Hit

COUNTRY MUSIC HITS LIST

The *Country Music Who's Who Hits List* covers the most popular country songs recorded during the last fifty years. The records are listed as follows:

***SONG TITLES** (omitting articles "A" and "The") (writer)
Publisher (Performance Licenses ca57 pa57 mpa57)
*Artist (Record Label) 1957 M\$ RIAA

Additional artist having a hit with same song

Further information listed is denoted by these abbreviations:

Asterisk (*) reached #1 in trade magazine charts
CA indicates performance organization 'country award' and the year
PA indicates performance organization 'pop award' and the year
MPA indicates performance organization 'million play award' and the year

RBA indicates performance organization 'rhythm and blues award' and the year

M\$ indicates one million sales

RIAA indicates one million sales certified by Record Industry Association of America

1957 indicates year released or peak of popularity for that record

ABILENE

(John D. Loudermilk, Bob Gibson, Lester Brown)
Acuff-Rose (BMI ca63)
George Hamilton IV (RCA) 1963

ABOVE AND BEYOND (The Call Of Love)

(Harlan Howard)
Jat Music (BMI ca60)
Buck Owens (Capitol) 1960

ACCORDING TO MY HEART

(Gary Walker)
Cedarwood (BMI ca57)
*Jim Reeves (RCA) 1956

ACHING, BREAKING HEART

(Bill Wilson)
Jan-Pat (BMI)
George Jones (Mercury) 1962

ACT NATURALLY

(Voni Morrison, Johnny Russell)
Blue Book (BMI ca63)
Buck Owens (Capitol) 1963

ADIOS AMIGOS

(Jerry Livingston, Ralph Freed)
Milene (ASCAP ca63)
Jim Reeves (RCA) 1962

ADORABLE WOMEN

(Nat Stuckey)
Stuckey/Su-Ma (BMI)
Nat Stuckey (Paula) 1967

(I'm so) AFRAID OF LOSING YOU AGAIN

(Dallas Frazier, A.L. "Doodle" Owens)
Hill & Range/Blue Crest (BMI ca70)
*Charley Pride (RCA) Nov 1969

AFTER CLOSING TIME

(Billy Sherrill, Nonnis Wilson, D. Walls)
Algee (BMI)
David Houston & Barbara Mandrell (Epic) Nov 1970

AFTER LOVING YOU

(Lddie Miller, Johnny Lantiz)
Red River Songs (BMI)
Eddy Arnold (RCA) 1962

AFTER THE FIRE IS GONE

(L.E. White)
Twitty Bird (BMI)
*Conway Twitty & Loretta Lynn (Decca) Mar 1971

AFTER YOU

(Dick Munda, Joe Johnson)
Four Star (BMI)
Jerry Wallace (Decca) Apr 1971

AGE OF WORRY

(Billy Walker)
Malamoros (BMI)
Billy Walker (Monument) 1968

AIN'T GOT TIME TO BE UNHAPPY

(Glenn Sutton)
Al Gallico (BMI)
Bob Luman (Epic) 1968

AIN'T HAD NO LOVIN'

(Dallas Frazier)
Blue Crest (BMI ca67)
Connie Smith (RCA) 1966

ALABAM

(Lloyd Copas)
Starday (BMI ca60)
*Cowboy Copas (Starday) 1960

ALABAMA JUBILEE

(Jack Yellen & George L. Cobb)
Remick Music (ASCAP)
Red Foley (Decca) 1951

ALL AMERICAN HUSBAND

(Julie Ann Reisz)
Sure-Fire (BMI)
Peggy Sue (Decca) Sep 1970

ALL FOR THE LOVE OF A GIRL

(Johnny Horton)
Vogue (BMI)
Johnny Horton (Columbia) 1957
Claude King (Columbia) Jul 1969

ALL FOR THE LOVE OF SUNSHINE

(Lalo Schifrin, Harley Hatcher, Mike Curb)
Hastings (BMI)
*Hank Williams Jr. (MGM) Aug 1970

ALL GROWN UP

(H. Hauser)
Buna (BMI)
Johnny Horton (Columbia) 1958

ALL I HAVE TO DO IS DREAM

(Boudleaux Bryant)
Acuff-Rose (BMI ca58, 70, pa58)
*Everly Bros. (Cadence) 1958 M\$
Glen Campbell & Bobbie Gentry (Capitol) Mar 1970

ALL I HAVE TO OFFER YOU IS ME

(Dallas Frazier, A.L. "Doodle" Owens)
Hill & Range/Blue Crest (BMI ca70)
*Charley Pride (RCA) 1969

ALL MY LOVE

(Don Gibson)
Acuff-Rose (BMI)
Don Gibson (RCA) 1967

ALL OF ME BELONGS TO YOU

(Merle Haggard)
Blue Book (BMI)
Dick Curless (Tower) 1967

ALL OVER AGAIN

(Johnny Cash)
Southwind (BMI ca59)
Johnny Cash (Columbia) 1958

ALL RIGHT

(Laron Young)
Moss Rose Publications (BMI ca55)
Laron Young (Capitol) 1955

ALL RIGHT (I'll Sign the Papers)

(Mel Tillis)
Cedarwood (BMI)
Mel Tillis (Kapp) 1968

ALL SHOOK UP

(Otis Blackwell, Elvis Presley)
Presley/Travis (BMI ca57, pa57, rba57)
Elvis Presley (RCA) 1957

ALL THAT KEEPS YOU GOIN'

(Hoover)
GB Music (ASCAP ca70)
Tompall & the Glaser Bros. (MGM) Jun 1970

ALL THE HARD TIMES

(Joe South)
Lowery (BMI)
Roy Drusky (Mercury) Oct 1970

ALL THE TIME

(Wayne P. Walker, Mel Tillis)
Cedarwood (BMI ca68)
Kitty Wells (Decca) 1957
*Jack Greene (Decca) 1967

ALLA MY LOVE

(Jimmy Gately, Harold Donny)
Champion (BMI ca62)
Webb Pierce (Decca) 1962

ALMOST

(Vic McAlpin & Jack Toombs)
Acuff-Rose (BMI ca52)
George Morgan (Columbia) 1952

ALMOST PERSUADED

(Glenn Sutton, Billy Sherrill)
Al Gallico (BMI ca66, 67, 68, pa67)
*David Houston (Epic) 1966
Parody See: "Almost Persuaded # 2"
Grammy Awards:
BEST C&W RECORDING (SINGLE) 1966
BEST C&W VOCAL PERFORMANCE MALE 1966
BEST C&W SONG (Writers award) 1966

ALMOST PERSUADED # 2

Parody From: "Almost Persuaded"
(Glenn Sutton, Billy Sherrill)
Al Gallico (BMI)
Ben Colder (MGM) 1966

ALONE WITH YOU

(Roy Drusky, Lester Vanadore)
Moss Rose (BMI ca58)
Faron Young (Capitol) 1958

ALREADY IT'S HEAVEN

(Billy Sherrill, Glenn Sutton)
Al Gallico (BMI)
*David Houston (Epic) 1968

ALWAYS, ALWAYS

(Joyce McCord)
Sawgrass (BMI)
Porter Wagoner & Dolly Parton (RCA) Jul 1969

ALWAYS LATE (With your kisses)

(Lefty Frizzell, Blackie Crawford)
Hill & Range (BMI ca51)
Lefty Frizzell (Columbia) 1951

ALWAYS REMEMBER

(Jerry Bradley, Patsy Lawley)
Forrest Hills (BMI)
Bill Anderson (Decca) Apr 1971

AM I LOSING YOU

(Jim Reeves)
Rondo (BMI ca57)
Jim Reeves (RCA) 1957
Jim Reeves (RCA) 1960

AM I THAT EASY TO FORGET

(Carl Belew, W.S. Stevenson, Shelby Singleton)
Four Star (BMI ca59, 68, pa68)
Carl Belew (Decca) 1959
pop: Englebert Humperdink (Parrot) 1968



COUNTRY MUSIC HITS LIST

AMERICAN POWER

(Jim Anglin)
Fred Rose (BMI)
Johnny Wright (Decca) 1967

AMIGO'S GUITAR

(Muriel D. Wright, John D. Loudermilk, Roy Botkin)
Cedarwood (BMI ca60)
*Kitty Wells (Decca) 1959

AMOS MOSES

(Jerry Reed Hubbard)
Vector (BMI)
Jerry Reed (RCA) Dec 1970 MS RIAA

ANGEL'S SUNDAY

(Hank Mills)
Moss Rose (BMI)
Jim Ed Brown (RCA) May 1971

ANGELS DON'T LIE

(Dale Noe)
Acclaim (BMI)
Jim Reeves (RCA) Sep 1970

ANGRY WORDS

(Hugh X. Lewis)
Moss Rose (BMI)
Stonewall Jackson (Columbia) 1968

ANNA MARIE

(Cindy Walker)
Open Road (BMI ca58)
Jim Reeves (RCA) 1958

ANOTHER

(Roy Drusky, Vic McAlpin)
Moss Rose (BMI ca60)
Roy Drusky (Decca) 1960

ANOTHER DAY, ANOTHER MILE, ANOTHER HIGHWAY

(John Tipton)
Motola (ASCAP)
Clay Hart (Metromedia) Nov 1969

ANOTHER LONELY NIGHT

(Jan Clutchfield, Larry Butler)
Dixie Lane/Twig (BMI)
Jean Shepard (Capitol) Jan 1971

ANOTHER PLACE, ANOTHER TIME

(Jerry Chesnut)
Passkey (BMI ca69)
*Jerry Lee Lewis (Smash) 1968

ANOTHER STORY, ANOTHER TIME, ANOTHER PLACE

(Arlie Dutt)
Marson (BMI)
Ernest Tubb (Decca) 1967

ANTICIPATION BLUES

(Ernie Ford, Cliffie Stone)
Century (BMI)
Tennessee Ernie Ford (Capitol) 1950

ANY OLD TIME

(Jimmie Rodgers)
Peer (BMI ca56)
Webb Pierce (Decca) 1956

ANY OLD WAY YOU DO

(Harlan Howard)
Wilderness (BMI)
Jan Howard (Decca) 1967

ANYMORE

(Roy Drusky, Vic McAlpin, Marie Wilson)
Moss Rose (BMI ca60)
Roy Drusky (Decca) 1969

ANYTHING LEAVING TOWN TODAY

(Tom T. Hall, Dave Dudley)
Newkeys (BMI)
Dave Dudley (Mercury) 1968

ANYTHING YOUR HEART DESIRES

(Billy Walker)
Metro (BMI)
Billy Walker (Monument) 1967

ANYTIME

(Herbert Happy Lawson)
Hill & Range (BMI ca48, pa52, mpa68)
Eddy Arnold (RCA) 1948
pop Eddie Fisher (RCA) 1951 M5

ANYWAY

(Bobby Bond)
Acuff-Rose (BMI)
George Hamilton IV (RCA) Apr 1971

APARTMENT NUMBER 9

(Johnny Paycheck, Bobby Austin)
Mavhew (BMI)
Bobby Austin (Tally/Capitol) 1966
Tammy Wynette (Epic) 1966

APRIL'S FOOL

(Dave Kirby, Glen Martin)
Tree (BMI)
Ray Price (Columbia) Jan 1970

ARE YOU FROM DIXIE?

(Jack Yellen, George L. Cobb)
Warner Bros. (ASCAP ca70)
Jerry Reed (RCA) Nov 1969

ARE YOU MINE?

(Jim Amadeo, M. Petrunka, Don Grashey)
Jame Music (BMI ca55)
Genny Wright & Tom Tall (Fabor) 1955

ARE YOU TEASING ME?

(Ira & Charlie Louvin)
Acuff-Rose (BMI ca52)
Carl Smith (Columbia) 1952
Sue Thompson & Roy Acuff Jr. (Hickory) Oct 1969

ARE YOU WILLING WILLIE

(Marion Worth)
Travis/Jame (BMI ca60)
Marion Worth (Cherokee) 1960

(The) ARMS OF A FOOL

(Ronald McCown)
Savgrass (BMI)
*Mel Tillis (MGM) Feb 1971

ARTIFICIAL ROSE

(Tom T. Hall)
Newkeys Music (BMI ca66)
Jimmy Newman (Decca) 1965

AS FAR AS I'M CONCERNED

(Dale Parker)
Kumbaiero (BMI ca54)
Red Foley (Decca) 1954

AS LONG AS I LIVE

(Roy Acuff)
Acuff-Rose (BMI ca55)
Kitty Wells & Red Foley (Decca) 1955

AS LONG AS I LIVE

(Alex Zanettis)
Glad/Jack O'Diamonds (BMI)
George Jones (Mercury) 1968

ASHES OF LOVE*

(Johnny Wright, Jack Anglin, Jim Anglin)
Acuff-Rose (BMI)
Johnnie & Jack (RCA) 1952

AT LEAST PART OF THE WAY

(Jerry Foster, Bill Rice)
Jack & Bill (ASCAP)
Stan Hitchcock (GRT) May 1971

(The) AUCTIONEER

(Leroy Van Dyke, Buddy Black)
Milene (ASCAP)
Leroy Van Dyke (Dot) 1957
Leroy Van Dyke (Mercury) 1962
Brenda Byers (MTA) 1968

AUTUMN OF MY LIFE

(Bobby Goldsboro)
Detail (BMI ca68, 69, pa68)
Bobby Goldsboro (UA) 1968

B.J. THE D.J.

(Hugh X. Lewis)
Cedarwood (BMI ca64)
*Stonewall Jackson (Columbia) 1964

BABY

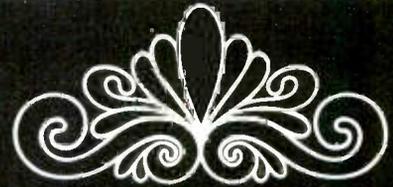
(Ray Grift)
Blue Echo (BMI ca66)
Wilma Burgess (Decca) 1966

(A) BABY AGAIN

(Billy Edd Wheeler)
United Artist (ASCAP ca69)
Hank Williams Jr. (MGM) Apr 1969

BABY, BABY (I Know You're A Lady)

(Alex Harvey, Norris Wilson)
Al Gallico (BMI ca70)
David Houston (Epic) Jan 1970



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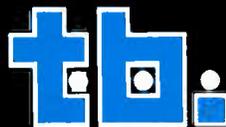
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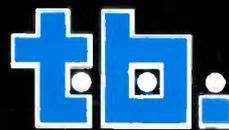
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COUNTRY MUSIC HITS LIST

BABY, IT'S COLD OUTSIDE

(Frank Loesser)
E.H. Morris (ASCAP)
Homer & Jethro (RCA) 1949
(comedy version of a pop hit)

BABY, IT'S IN THE MAKING

(Johnny Wright, Jack Anglin, Jim Anglin)
Hill & Range (BMI)
Johnnie & Jack (RCA) 1956

BABY LET'S PLAY HOUSE

(Arthur Gunter)
Excellorec (BMI ca55)
Elvis Presley (RCA) 1955

BABY WE'RE REALLY IN LOVE

(Hank Williams)
Fred Rose (BMI ca52)
Hank Williams (MGM) 1951

BABY WITHOUT YOU

(Mike Settle)
TRO/First Edition (BMI)
Ian Howard (Decca) Apr 1971

BABY'S BACK AGAIN

(Billy Robinson)
Marchar (BMI)
Connie Smith (RCA) 1968

BACK IN THE ARMS OF LOVE

(Dallas Frazier)
Blue Crest (BMI)
Jack Greene (Decca) Nov 1969

BACK SIDE OF DALLAS

(Jerry Foster, Bill Rice)
Hall-Clement (BMI)
Jeannie C. Riley (Plantation) Dec 1969

BACK STREET AFFAIR

(Billy Wallace)
Forrest (BMI ca52, 53)
*Webb Pierce (Decca) 1952
Answer See: "I'm Paying for A Back Street Affair"

BACK TO DENVER

(Bobby Bond)
Acuff-Rose (BMI)
George Hamilton IV (RCA) May 1969

BACK TO NASHVILLE, TENN.

(Jack Clement)
Jack Music (BMI)
The Stonemans (MGM) 1967

BACK TO WHERE IT'S AT

(Bobby Bond)
Acuff-Rose (BMI)
George Hamilton IV (RCA) Oct 1970

BACK UP BUDDY

(Boudleaux Bryant)
Acuff-Rose (BMI ca54)
Carl Smith (Columbia) 1954

BACKTRACK

(Faron Young, Alex Zanetis)
Jack O'Diamonds (BMI ca62)
Faron Young (Capitol) 1961

BAD NEWS

(John D. Loudermilk)
Acuff-Rose (BMI ca64)
Johnny Cash (Columbia) 1964

BALLAD OF A TEENAGE QUEEN

(Jack Clement)
Knox Music (BMI ca58)
*Johnny Cash (Sun) 1958

(The) BALLAD OF DAVY CROCKETT

(Tom Blackburn, George Bruns)
Wonderland Music Co. (BMI pa55)
Tennessee Ernie Ford (Capitol) 1955

(The) BALLAD OF FORTY DOLLARS

(Tom T. Hall)
Newkeys (BMI)
Tom T. Hall (Mercury) Jan 1969

(The) BALLAD OF IRA HAYES

(Peter La Farge)
E.B. Marks Music (BMI ca64)
Johnny Cash (Columbia) 1964

(The) BALLAD OF JED CLAMPETT

(Paul Henning)
Carolintone (BMI ca63)
*Lester Flatt & Earl Scruggs (Columbia) 1962

BALLAD OF THE GREEN BERETS

(Barry Sadler, Robin L. Moore Jr.)
Music, Music, Music (ASCAP ca66)
*Sgt. Barry Sadler (RCA) 1966 M5 RIAA

(The) BALLAD OF THE WILD RIVER

(Marshall T. Pack)
Mountain City (BMI)
Gene Woods (Hap) 1960

(The) BALLAD OF TWO BROTHERS

(Curley Putman, Buddy Killen, Bobby Braddock)
Tree (BMI ca69)
*Autra Inman (Epic) 1968

(The) BALLAD OF WATER HOLE #3

(Robert Wells, Dave Grusin)
Famous (ASCAP ca68)
Roger Miller (Smash) 1967

BALTIMORE

(Boudleau & Felice Bryant)
Acuff-Rose (BMI ca64)
Sonny James (Capitol) 1964

BANANA BOAT SONG

(Alan Arkin, Bob Carey, Erik Darling)
E.B. Marks (BMI pa57)
Johnnie & Jack (RCA) 1958
pop. Harry Belafonte (RCA) 1957

BARROOM TALK

(Jerry Chestnut)
Passkey (BMI)
Del Reeves (UA) Mar 1971

(The) BATTLE OF KOOKAMONGA

(Jimmy Druitwood, Henry Havnes, Kenneth Burns)
Warden (BMI)
Homer & Jethro (RCA) 1959
PARODY TO: "Battle of New Orleans"
Grammy Award:
BEST COMEDY PERFORMANCE 1959

(The) BATTLE OF NEW ORLEANS

(Jimmie Druitwood)
Warden (BMI ca59, 69, pa59, rba59)
Johnny Horton (Columbia) 1959 M5
PARODY: "(The) Battle of kookamonga"
Grammy Awards:
SONG OF THE YEAR 1959
BEST C&W RECORDING (Single) 1959

BE BETTER TO YOUR BABY

(Justin Tubbs)
Tree (BMI ca64)
Ernest Tubbs (Decca) 1964

BE GLAD

(Kent Westberry)
Tree (BMI)
*Del Reeves (UA) Jul 1969

BE QUIET MIND

(Liz Anderson)
Fred Rose (BMI)
Del Reeves (Decca) 1961

BE PROUD OF YOUR MAN

(Betty Joe White, L.E. White)
Forest Hills (BMI)
Porter Wagoner (RCA) 1968

BE-BOP-A-LULA

(Gene Vincent, Tex Davis)
Lowery Music (BMI ca56, pa56)
Gene Vincent (Capitol) 1956

BEAR WITH ME A LITTLE LONGER

(D. Glenn)
Hill & Range (BMI)
Billy Walker (Monument) 1966

BEAUTIFUL BROWN EYES

(Arthur Smith, Alton Delmore, Jerry Capehart)
Presley/Rumbalero (BMI pa51)
Jimmy Wakely (Capitol) 1951

BEAUTIFUL LIES

(Jack Rhodes)
Central Songs (BMI ca56)
Jean Shepard (Capitol) 1955

BED OF ROSES

(Harold Reid)
House of Cash (BMI)
Statler Bros. (Columbia) Jan 1971

BEER DRINKIN' MUSIC

(Red Steagel)
Viva/Tunesville (BMI)
Ray Sanders (Imperial) Jul 1969

BEFORE I MET YOU

(Charles L. Seitz, Joe Louis, Elmer Rader)
Cedarwood (BMI ca57)
McCormick Bros. (Hickory) 1957
Banner Bros. (Phillips) 1957

BEFORE I'M OVER YOU

(Betty Sue Perry)
Sire-Fire (BMI ca64)
Loretta Lynn (Decca) 1963

BEFORE THE NEXT TEAR DROP FALLS

(Ben Peters, Vivian Keith)
Shelby Singleton (BMI)
Duane Doe (Capitol) 1967

BEFORE THIS DAY ENDS

(Marie Wilson, Roy F. Drusky, Vic McAlpin)
Moss Rose (BMI ca61)
George Hamilton IV (ABC) 1960

BEFORE YOU CALL

(Fred Rose)
Milene (ASCAP)
Dave Landers (MGM) 1949

BEFORE YOU GO

(Buck Owens, Don Rich)
Blue Book (BMI ca65)
*Buck Owens (Capitol) 1965

BEGGAR TO A KING

(J.P. Richardson)
Starrite (BMI ca61)
Hank Snow (RCA) 1961

BEGGING TO YOU

(Marty Robbins)
Marty's Music (BMI ca64)
*Marty Robbins (Columbia) 1963

BEHIND THE TEAR

(Ned & Sue Miller)
Central (BMI ca66)
*Sonny James (Capitol) 1965

BELIEVE WHAT YOU SAY

(Johnny & Dorsey Burnette)
Eric (BMI ca58)
Rick Nelson (Imperial) 1958 M5

(The) BELLES OF SOUTHERN BELL

(Don Wayne)
Tree (BMI ca66)
Del Reeves (UA) 1965

BETTER HOMES & GARDENS

(Bobby Russell)
Russell-Cason (ASCAP ca70)
Bobby Russell (Eli) 1970

BETTER MOVE IT ON HOME

(Ray Griff)
Blue Echo (BMI)
Porter Wagoner & Dolly Parton (RCA) Mar 1971

BEWARE OF IT

(Cv Cohen)
Delmore (ASCAP)
Johnnie & Jack (RCA) 1954

BIG BAD JOHN

(Jimmy Dean)
Fred Rose (BMI ca62, pa61)
*Jimmy Dean (Columbia) 1961 M5
Grammy Award:
BEST C&W RECORDING (SINGLE) 1961

BIG GIRLS DON'T CRY

Liz Anderson
Fred Rose (BMI)
Lynn Anderson (Chart) 1968

BIG IN VEGAS*

(Buck Owens, Terry Stafford)
Blue Book (BMI ca70)
Buck Owens (Capitol) Dec 1969

BIG IRON

(Marty Robbins)
Marty's Music (BMI ca60)
Marty Robbins (Columbia) 1960

BIG MABEL MURPHY

(Dallas Frazier)
Blue Crest (BMI)
Dallas Frazier (RCA) Apr 1971

BIG MIDNIGHT SPECIAL

(Wilma Lee Cooper)
Acuff-Rose (BMI ca59)
Wilma Lee & Stoney Cooper (Hickory) 1959

BIG RIVER

(Johnny Cash)
Hi-Lo (BMI ca58)
Johnny Cash (Columbia) 1958

BIG RIVER, BIG MAN

(M. Phillips & S. Watson)
Robbins (BMI)
Claude King (Columbia) 1961



COUNTRY MUSIC HITS LIST

BIG WHEEL CANNONBALL
(Vaughn Horton)
Southern (ASCAP) ca70
Dick Curless (Capitol) Jul 1970

BIG WIND
(George McCormick, Wayne P. Walker, Alex Zanetis)
Tree (BMI)
*Porter Wagoner (RCA) Jul 1969

BILLY BAYOU
(Roger Miller)
Tree (BMI ca59)
*Jim Reeves (RCA) 1958

BILOXI
(Larry Kingston)
Window (BMI)
Kenny Price (RCA) Sept 1970

BIRD DOG
(Boudleaux & Felice Bryant)
Acuff-Rose (BMI) ca58, pa58
*Everly Bros. (Cadence) 1958 M\$

BIMBO
(Rod Morris)
Travis (BMI ca54)
Jim Reeves (Abbott) 1953
Pee Wee King (RCA) 1954

BIRMINGHAM BOUNCE
(S. Gunter)
Bullet/Home Town (BMI)
*Red Foley (Decca) 1950

BLACKBERRY BOOGIE
(Lemie Ford)
Central (BMI)
Tennessee Ernie Ford (Capitol) 1952

BLACKJACK COUNTY CHAIN
(Red Lane)
Tree (BMI)
Willie Nelson (RCA) 1967

BLACKLAND FARMER
(Frankie Miller Jr.)
Peer (BMI ca59)
Frankie Miller (Starday) 1959

BLAME IT ON MY DO WRONG
(Dallas Frazier)
Blue Crest (BMI)
Del Reeves (UA) 1967

BLAME IT ON ROSEY
(Bill Hervey)
Wilderness (BMI)
Ray Sanders (UA) Oct 1970

BLISTERED
(Billy Idd Wheeler)
Quartet/Bexhill (ASCAP ca70)
Johnny Cash (Columbia) Dec 1969

(The) BLIZZARD
(Harlan Howard)
Red River/Tuckahoe (BMI ca61)
Jim Reeves (RCA) 1961

BLUE, BLUE DAY
(Don Gibson)
Acuff-Rose (BMI ca58)
*Don Gibson (RCA) 1958

BLUE BOY
(Boudleaux Bryant)
Acuff-Rose (BMI ca58)
Jim Reeves (RCA) 1958

BLUE CHRISTMAS
(B. Hayes & J. Johnson)
Choice (ASCAP)
Ernest Tubbs (Decca) 1949

BLUE COLLAR JOB
(Darrell Statter)
Terrace (ASCAP ca69)
Darrell Statter (Dot) 1969

BLUE KENTUCKY GIRL
(Johnny Mullins)
Sure-Fire (BMI ca65)
Loretta Lynn (Decca) 1965

BLUE LONELY WINTER
(Jimmy Newman, Ray Bayum)
Newkeys (BMI)
*Jimmy Newman (Decca) 1967

BLUE SHADOWS ON THE TRAIL
(Johnny Lange, Eliot Daniel)
Joy Music (ASCAP)
Roy Rogers (RCA) 1948

(The) BLUE SIDE OF LONESOME
(Leon Payne)
Acclaim/Glad (BMI ca67)
*Jim Reeves (RCA) 1966

BLUE SKIRT WALTZ
(M. Parish, V. Blaha, R. Dvorsky)
Mills (ASCAP)
Frankie Yankovic (Columbia) 1949

BLUE SUEDE SHOES
(Carl Lee Perkins)
Hi-Lo/Hill & Range (BMI ca56, pa56, rba56)
Carl Perkins (Hi-Lo) 1956

BLUEBIRD ISLAND
(Hank Snow)
Hill & Range (BMI)
Hank Snow (RCA) 1951

BLUES IN MY HEART
(R. Foley & Carson)
Hill & Range (BMI)
Red Foley (Decca) 1949

BLUES STAY AWAY FROM ME
(Alton & Rabon Delmore, Wayne Raney, Henry Glover)
Lois (BMI ca49, 50)
Delmore Bros. (King) 1949
Owen Bradley Quintet (Decca) 1950

BOB
(Jack Clement, Vince Matthews)
Jack Music (BMI)
Willis Bros. (Starday) 1967

BOPPIN' THE BLUES
(C.L. Perkins, C. Griffin)
Hi-Lo (BMI)
Carl Perkins (Sun) 1956

BOTH SIDES OF THE LINE
(Marian Francis)
Ma-Ree (ASCAP ca67)
Wanda Jackson (Capitol) 1967

BOTTLE, BOTTLE
(Larry Kingston)
Window (BMI)
Jim Ed Brown (RCA) 1967

BORN A FOOL
(Alex Zanetis)
Jack O'Diamonds (BMI)
Freddie Hart (Kapp) 1968

BORN TO BE IN LOVE WITH YOU
(Hank Hunter, Van Trevor)
Pocono (BMI)
Van Trevor (Bandbox) 1967

BORN TO BE WITH YOU
(Don Robertson)
Mayfair (ASCAP ca69)
*Sonny James (Capitol) 1968

BORN TO LOSE
(Frankie Brown)
Peer (BMI ca44)
Ted Daffan (Okeh) 1944

(The) BOTTLE LET ME DOWN
(M. Haggard)
Blue Book (BMI)
Merle Haggard (Capitol) 1966

BOUQUET OF ROSES
(Steve Nelson, Bob Hilliard)
Hill & Range (BMI ca49, pa48)
*Eddy Arnold (RCA) 1948

(A) BOY NAMED SUE
(Shel Silverstein)
Evil Eye (BMI ca70, pa69)
*Johnny Cash (Columbia) 1969 M\$ RIAA
CMA Award:
SINGLE OF THE YEAR 1969
Grammy Award:
BEST COUNTRY MALE VOCAL PERFORMANCE 1969
BEST COUNTRY SONG (Writers Award) 1969

BRANDED MAN
(Merle Haggard)
Blue Book (BMI ca68)
*Merle Haggard (Capitol) 1967

BREAK MY MIND
(John D. Loudermilk)
Windward Side (BMI ca68)
George Hamilton IV (RCA) 1967

BREAKIN' THE RULES
(H. Thompson, Al Blasingame, Billy Gray)
Texoma (ASCAP)
Hank Thompson (Capitol) 1954

BREATHLESS
(Otis Blackwell)
Hill & Range (BMI ca58)
Jerry Lee Lewis (Sun) 1958

BRIDGE OVER TROUBLED WATER
(Paul Simon)
Charing Cross (BMI)
Buck Owens (Capitol) Mar 1971
pop: Simon & Garfunkel (Columbia) 1970 M\$ RIAA
Grammy 1970 Six Contemporary awards

(The) BRIDGE WASHED OUT
(Louis Smith, Melshee)
Peach (SESAC ca65)
*Warner Mack (Decca) 1965

BRING ME SUNSHINE
(Sylvia Dee, Arthur Kent)
Bourne (ASCAP ca69)
Willie Nelson (RCA) Feb 1969

BROKEN DOWN MERRY-GO-ROUND
(Arthur Herbert & Fred Stryker)
Travis (BMI)
Margret Whiting & Jimmy Wakely (Capitol) 1950

BROWN EYED HANDSOME MAN
(Chuck Berry)
Arc (BMI)
*Waylon Jennings (RCA) Jan 1970

BUCKAROO
(Bob Morris)
Blue Book (BMI ca66)
*Buck Owens' Buckaroos (Capitol) 1965

BUMMING AROUND
(Pete Graves)
Four Star (BMI ca53)
Jimmy Dean (Four Star) 1953
T. Texas Tyler (Decca) 1953

(A) BUNDLE OF SOUTHERN SUNSHINE
(Sonny Clapp)
Milene (ASCAP)
Eddy Arnold (RCA) 1952

BURNING A HOLE IN MY MIND
(Cy Colten)
Delmore (ASCAP ca68)
Connie Smith (RCA) 1967

BURNING BRIDGES
(Walter Scott)
Sage & Sand (SESAC ca69,70)
Glen Campbell (Capitol) 1967
pop: Jack Scott 1960

BURNING MEMORIES
(Mel Tillis, Wayne P. Walker)
Cedarwood (BMI ca64)
Ray Price (Columbia) 1964

(The) BURNING OF ATLANTA
(Chuck Taylor)
Conrad (BMI)
Claude King (Columbia) 1962

BUS FARE TO KENTUCKY
(Ron Light)
Cresimore (BMI)
Skeeter Davis (RCA) May 1971

(A) BUSHEL AND A PECK
(Frank Loesser)
Frank Music (ASCAP)
Margret Whiting & Jimmy Wakely (Capitol) 1950

BUT I'LL BE CHASIN' WOMEN
(S. Hamblen)
Hamblen (BMI)
Stuart Hamblen (Columbia) 1949

BUT NOT FOR LOVE
(Terry Cashman, Gene Pistilli, T.P. West)
Ampco (ASCAP ca69)
Eddy Arnold (RCA) Aug 1969

BUT YOU KNOW I LOVE YOU
(Mike Settle, Pierre Delanoë)
First Addition (BMI pa69, ca70)
Bill Anderson (Decca) Aug 1969
pop: First Addition (Reprise) 1969

BUTTONS AND BOWS
(Jay Livingston, Ray Evans)
Famous (ASCAP)
Gene Autry (Columbia) 1948
pop: Dinah Shore (Columbia) 1948 M\$



COUNTRY MUSIC HITS LIST

BY THE TIME I GET TO PHOENIX

(Jim Webb)
Johnny Rivers Music (BMI ca68, 69, 70, pa67, 68, 69)
*Glen Campbell (Capitol) 1967
Grammy Awards:
BEST SOLO VOCAL PERFORMANCE (Male)—1967
BEST CONTEMPORARY (R&R) VOCAL PERFORMANCE
(Male)—1967
ALBUM OF THE YEAR (Popular) 1968

BYE, BYE LOVE

(Boudleaux & Felice Bryant)
Acuff-Rose (BMI ca57, pa57, rba57)
*Everly Bros. (Cadence) 1957 M5

C-H-R-I-S-T-M-A-S

(J.L. Carson, Eddy Arnold)
Hill & Range (BMI)
*Eddy Arnold (RCA) 1949

CABIN ON THE HILL

(B.L. Shook)
Sand & Sage (SESAC)
Lester Flatt & Earl Scruggs (Columbia) 1959

CAJUN BABY

(Hank Williams, Hank Williams Jr.)
Fred Rose (BMI ca70)
*Hank Williams Jr. (MGM) Jun 1969

(The) CAJUN STRIPPER

(Rusty & Doug Kershaw)
Acuff-Rose (BMI)
Jim Ed Brown (RCA) 1968

CALL ME GONE

(Jerry Foster, Bill Rice)
Jack & Bill (ASCAP ca70)
Stan Hitchcock (Epic) Jun 1970

CALL ME MISTER BROWN

(Barbara Miller)
Lelean (BMI)
Sheets McDonald (Columbia) 1963

CALL ME MISTER IN-BETWEEN

(Harlan Howard)
Tree (BMI)
Burl Ives (Decca) 1962

CALIFORNIA COTTON FIELDS

(Dallas Frazier, Earl Montgomery)
Blue Crest/Glad (BMI)
Dallas Frazier (RCA) Jan 1970

CALIFORNIA GIRL

(Jack Clement)
Jack (BMI ca70)
Tompall & The Glaser Bros. (MGM) May 1969

CALIFORNIA UPTIGHT BAND

(Tom T. Hall)
Newkeys (BMI)
Lester Flatt & Earl Scruggs (Columbia) 1967

CALL HER YOUR SWEETHEART

(Leon Payne)
Acuff-Rose (BMI)
Frank Field (Hickory) 1967

CAMELIA

(Marty Robbins)
Weed Ville/Noma (BMI ca70)
Marty Robbins (Columbia) Dec 1969

CANADIAN PACIFIC

(Ray Griff)
Blue Echo (BMI ca70)
George Hamilton IV (RCA) Aug 1969

CANDY KISSES

(George Morgan)
Hill & Range (BMI ca49, pa49)
*George Morgan (Columbia) 1949
Elton Britt (RCA) 1949
Cowboy Copas (King) 1949
Eddie Kirk (Capitol) 1949
Red Foley (Decca) 1949

CARIBBEAN

(Mitchell Torok)
Presley/Rumbalero (BMI ca53)
Mitchell Torok (Abbott) 1953

(The) CARROL COUNTY ACCIDENT

(Bob Ferguson)
Warden (BMI ca69)
*Porter Wagoner (RCA) 1968
CMA Award:
"SONG OF THE YEAR" 1969

CARRY ON

(I.D. Miller)
Acuff-Rose (BMI)
Johnnie & Jack (RCA) 1957

CASH ON THE BARRELHEAD

(Ira & Charlie Louvin)
Acuff-Rose (BMI ca57)
Louvin Bros. (Capitol) 1957

CATTLE CALL

(Tex Owens)
Forster (ASCAP)
*Eddy Arnold w/Hugo Winterhalter Orch. (RCA) 1955

'CAUSE I LOVE YOU

(Webb Pierce, Danny Dill)
Cedarwood (BMI)
Webb Pierce (Decca) 1956

(A) CHANGE OF HEART

(Boudleaux & Felice Bryant)
House of Bryant (BMI)
Kitty Wells (Decca) 1957

'CAUSE I LOVE YOU

(Wynn Stewart, Don Sessions)
Central (BMI)
Wynn Stewart (Capitol) 1967

CHANGING PARTNERS

(Lurry Colman, Joe Dorian)
Porgie Music (BMI pa53)
Patti Page (Mercury) 1953

CHARLESTON RAILROAD TAVERN

(Jerry Smith)
Southtown (BMI)
Bobby Bare (RCA) 1967

CHARLIE BROWN

(Jerry Leiber, Mike Stoller)
Tiger (BMI pa59)
Compton Bros. (Dot) Mar 1970
pop. Coaster (Atco) 1959 M5

CHARLIE'S SHOES

(Roy Baham)
Tree (BMI ca62)
Billy Walker (Columbia) 1962

CHASIN' A RAINBOW

(T. Harris)
Silver Star (BMI)
Hank Snow (RCA) 1959

CHATTANOOGIE SHOE SHINE BOY

(Harry Stone, Jack Stapp)
Fred Rose (BMI ca50, pa50)
Red Foley (Decca) 1950

CHEATED OUT OF LOVE

(Johnny Masters)
Acuff-Rose (BMI)
Johnnie & Jack (RCA) 1955

CHEROKEE BOOGIE

(Moon Mullican & W.C. Redbird)
Lois (BMI)
Moon Mullican (King) 1951

CHET'S TUNE

(Cy Coben)
Delmore (ASCAP ca67)
Friends of Chet (RCA) 1967

(The) CHICAGO STORY

(Tom T. Hall)
Newkeys (BMI)
Jimmy Snyder (Wayside) Apr 1970

CHILDHOOD PLACES

(Les Reed, Barry Mason)
Donna/Jewel (ASCAP ca68)
Dottie West (RCA) 1968

CHIME BELLS

(B. Miller, E. Britt)
Bob Miller (BMI)
Elton Britt (RCA) 1948

CHOCOLATE ICE CREAM CONE

(F. Lashua)
Spitzer (BMI)
Red Foley (Decca) 1950

CHUG-A-LUG

(Roger Miller)
Tree (BMI ca65, pa64)
Roger Miller (Smash) 1964

(The) CHOKIN' KIND

(Harlan Howard)
Wilderness (BMI)
Waylon Jennings (RCA) 1967
R&B: Ioe Simon (Sound Stage 7) 1969 M5 RIAA
Grammy Award:
BEST R&B VOCAL PERFORMANCE 1969

CININNATI DANCING PIG

(Al Lewis, Guy Wood)
Cornell-Kingsway (ASCAP)
Red Foley (Decca) 1950

CININNATI LOU

(Merle Travis, Shug Fisher)
Presley/Rumbalero (BMI ca46)
Merle Travis (Capitol) 1946

CININNATI, OHIO

(Bill Anderson)
Moss Rose (BMI ca68)
Connie Smith (RCA) 1967

CIRCUMSTANCES

(Ronnie Selt)
Champion (BMI)
Billy Walker (Columbia) 1964

CITY LIGHTS

(Bill Anderson)
TNT (BMI ca58)
*Ray Price (Columbia) 1958

CLASS OF '49

(Benny Whitehead, Red Sovine)
Cedarwood (BMI)
Red Sovine (Starday) 1967

COAL MINER'S DAUGHTER

(Loretta Lynn)
Sure-fire (BMI)
*Loretta Lynn (Decca) Nov. 1970

COLD, COLD HEART

(Hank Williams)
Fred Rose (BMI ca51, pa51, rba51)
Hank Williams (MGM) 1951
pop. Tony Bennett (Columbia) 1952
R&B: Diana Washington (Mercury) 1951

COLD DARK WATERS BELOW

(Don K. Owens)
Owens (BMI)
Porter Wagoner (RCA) 1962

COLD HARD FACTS OF LIFE

(Bill Anderson)
Stallion (BMI)
*Porter Wagoner (RCA) 1967

COLOR HIM FATHER

(Richard Spencer)
Holly Bee (BMI pa69)
Linda Martell (Plantation) Oct 1969
R&B: The Wintons (Metromedia) 1969
Grammy Award:
BEST R&B SONG (Writers Award) 1969

COME KISS ME LOVE

(Ian Campbell)
Melody Trails (BMI)
Bobby Bare (RCA) 1967

COLOR OF THE BLUES

(George Jones, Lawton Williams)
Starday (BMI ca58)
George Jones (Mercury) 1958

This list cross referenced
(by artist) in Chapter B.

COME ON HOME AND SING THE BLUES TO DADDY

(Ray Corbin)
Return (BMI)
Bob Luman (Epic) Apr 1969

COME ON STRANGER

(Johnny Cash)
Southwind (BMI ca58)
Johnny Cash (Columbia) 1958

COME SUNDOWN

(Kris Kristofferson)
Combine (BMI)
*Bobby Bare (Mercury) Feb 1971

COME WALK WITH ME

(Burkett Graves)
Acuff-Rose (BMI ca59)
Faron Young (Capitol) 1959

(The) COMEBACK

(Danny Dill)
Cedarwood (BMI ca62)
Faron Young (Capitol) 1962



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HITS LIST

(The) COMMANCHEROS
 (Tillman Franks)
 Robbins (ASCAP)
 Claude King (Columbia) 1961

COMMERCIAL AFFECTION
 (Mel Tillis)
 Cedarwood/Sawgrass (BMI)
 Mel Tillis (MGM) Jan 1971

COMPANY YOU KEEP
 (Dolly Parton, Don Owens)
 Combine (BMI)
 Bill Phillips (Decca) 1966

COMPANY'S COMIN'
 (John Mullins)
 Earl Barton (BMI ca55)
 Porter Wagoner (RCA) 1955

CONSCIENCE, I'M GUILTY
 (Jack Rhodes)
 Central (BMI ca5b)
 Hank Snow (RCA) 1956

CONSCIENCE KEEP AN EYE ON ME
 (Glen O. Goza, Jack Rhodes)
 Piccolo (BMI)
 Norma Jean (RCA) 1967

(The) CONSPIRACY OF HOMER JONES
 (Dallas Frazier, A.L. "Doodle" Owens)
 Blue Crest/Hill & Range (BMI)
 Dallas Frazier (Capitol) May 1969

COOL WATER
 (Bob Nolan)
 American/Valley (BMI pa48)
 Sons of the Pioneers (RCA) 1948

COUNT YOUR BLESSINGS, WOMAN
 (Bill Anderson)
 Stallion (BMI)
 Jan Howard (Decca) 1968

COUNTRY GIRL
 (Roy F. Drusky)
 Moss Rose (BMI ca59)
 Faron Young (Capitol) 1959

COUNTRY GIRL
 (Dottie West, Red Lane)
 Tree (BMI)
 Dottie West (RCA) 1968

COUNTRY GIRL
 (Myra Smith, Margaret Lewis)
 Shelby Singleton (BMI)
 Jeannie C. Riley (Plantation) Mar 1970

COUNTRY BOY
 (Boudleaux & Felice Bryant)
 Milene (ASCAP)
 Jimmy Dickens (Columbia) 1949

COUNTRY BOY'S DREAM
 (Carl Perkins)
 Cedarwood (BMI)
 Carl Perkins (Dollie) 1967

(The) COUNTRY MUSIC HALL OF FAME
 (Karl Davis)
 Yellow River (ASCAP ca68)
 Hank Locklin (RCA) 1968

COUNTRY MUSIC HAS GONE TO TOWN
 (Jimmy Driftwood)
 Warden Music (BMI)
 Johnnie & Jack (RCA) 1960

COUNTRY MUSIC IS HERE TO STAY
 (Merlin Husky)
 Bee Gee (BMI ca59)
 Simon Crum (Capitol) 1958

COUNTRY MUSIC LOVER
 (Hobby Braddock)
 Tree (BMI)
 Little Jimmy Dickens (Columbia) 1967

COURTIN' IN THE RAIN
 (T. Texas Tyler)
 Four Star (BMI ca54)
 T. Texas Tyler (Four Star) 1954

COW TOWN
 (Jack Padgett)
 LeBill (BMI ca63)
 Webb Pierce (Decca) 1962

COWBOY BOOTS
 (Baker Knight)
 Four Star (BMI ca64)
 Dave Dudley (Golden Wing) 1963

COWBOY CONVENTION
 (J. Carter, P. Barnfather)
 Peer (BMI)
 Buddy Alan & Don Rich (Capitol) Jan 1971

(The) COWBOY IN THE CONTINENTAL SUIT
 (Marty Robbins)
 Marizona (BMI ca64)
 Marty Robbins (Columbia) 1964

CRAZY
 (Willie Nelson)
 Tree (BMI ca62, pa61)
 Patsy Cline (Decca) 1961

CRAZY ARMS
 (Ralph Mooney, Charles Seals)
 Tree/Champion (BMI ca56)
 Ray Price (Columbia) 1956

CRAZY HEART
 (Billy Ward)
 Billy Ward Music (BMI)
 Hank Williams (MGM) 1951

CRAZY WILD DESIRE
 (Mel Tillis, Webb Pierce)
 Cedarwood (BMI ca62)
 Webb Pierce (Decca) 1962

CROSS THE BRAZOS AT WACO
 (Kay Arnold)
 Painted Desert (BMI ca65)
 Billy Walker (Columbia) 1964

CRUEL LOVE
 (A. Smith)
 Lois (BMI)
 Lou Smith (KRCO) 1960

CRY BABY HEART
 (Leon Payne)
 Acuff-Rose (BMI)
 George Morgan (Columbia) 1949

CRY CRY DARLING
 (Jimmy Newman, J.D. Miller)
 Acuff-Rose (BMI ca54)
 Jimmy Newman (Dot) 1954

(The) CRY OF THE WILD GOOSE
 (Terry Gilkyson)
 Presley/Rumbalero (BMI ca50, pa50)
 Tennessee Ernie Ford (Capitol) 1950

CRYING
 (Roy Orbison, Joe Melson)
 Acuff-Rose (BMI pa61)
 Arlene Hardin (Columbia) Oct 1970
 pop: Roy Orbison (Monument) 1961

CRYING HEART BLUES
 (J. Brown)
 Hill & Range (BMI)
 *Johnnie and Jack (RCA) 1951

CRYING IN THE CHAPEL
 (Artie Glenn)
 Valley (BMI ca53, pa53, 65, rba53)
 Rex Allen (Decca) 1953
 Darryl Glenn (Valley) 1953
 pop: Elvis Presley (RCA) 1965
 R&B: The Orioles (Jubilee) 1953

CRYIN' OVER YOU
 (Mark Dee, Al Peshoff)
 Cedarwood (BMI ca58)
 Webb Pierce (Decca) 1958

CRYING, PRAYIN', WAITIN', HOPIN'
 (J. Smith, D. Dill, C. Stewart)
 Cedarwood (BMI)
 Hank Snow (RCA) 1955

CRYIN' TIME
 (Buck Owens)
 Blue Book (BMI pa66)
 Buck Owens (Capitol) 1965
 pop: Ray Charles (abc) 1966
Grammy Awards:
 BEST R&B RECORDING 1966
 BEST R&B SOLO VOCAL 1966

CRYSTAL CHANDELIER
 (Ted Harris)
 Harbot (SESAC ca66, 69)
 Carl Belew (RCA) 1966
 Charley Pride (RCA) 1968

CUDDLE BUGGIN' BABY
 (Rowe)
 Hill & Range (BMI)
 Eddy Arnold (RCA) 1950

CURTAIN IN THE WINDOW
 (Lee Ross)
 Tree (BMI ca58)
 Ray Price (Columbia) 1958

CUSTODY
 (Larry Kolber, Steve Karlicki)
 Screen Gems/Columbia (BMI)
 Luke the Drifter Jr. (MGM) Mar 69

CUT ACROSS SHORTY
 (Marjohn Wilkins, Wayne P. Walker)
 Cedarwood (BMI)
 Nat Stuckey (RCA) Aug 1969

(The) D.J. CRIED
 (Alisup)
 Acuff-Rose (BMI)
 Ernest Ashworth (Hickory) 1965

D.J. FOR A DAY
 (Tom T. Hall)
 Newkeys (BMI ca64)
 Jimmy Newman (Decca) 1964

D I V O R C E
 (Curley Putman, Bobby Braddock)
 Tree (BMI ca69)
 *Tammy Wynette (Epic) 1968

DAD GAVE THE DOG AWAY
 (Schurtz, T.T. Tyler)
 Presley/Rumbalero (BMI)
 T. Texas Tyler (Four Star) 1948

DADDY
 (Dolly Parton)
 Owepar (BMI)
 Dolly Parton (RCA) Jun 1969

DADDY COME AND GET ME
 (Dolly Parton, Dorthy Jo Hope)
 Owepar (BMI)
 Dolly Parton (RCA) Mar 1970

DADDY I LOVE YOU
 (Jerry Foster, Bill Rice)
 Hall-Clement (BMI)
 Billie Jo Spears (Capitol) Feb 1970

DADDY SANG BASS
 (Carl Perkins)
 Cedarwood/House of Cash (BMI ca69, 70, pa69)
 *Johnny Cash (Columbia) 1968

DADDY WAS AN OLE TIME PREACHER MAN
 (Dolly Parton)
 Owepar (BMI)
 Porter Wagoner & Dolly Parton (RCA) Sep 1970

DADDY'S LAST LETTER
 (J. McCormik, H. Cook)
 Beachwood (BMI)
 Tex Ritter (Capitol) 1950

DALLAS
 (Danny Stovall, Dewey Groom)
 Saran Music (BMI)
 Vern Stovall (Longhorn) 1967

DANG ME
 (Roger Miller)
 Tree (BMI ca64, pa64)
 *Roger Miller (Smash) 1964
Grammy Awards:
 BEST C&W RECORDING (SINGLE) 1964
 BEST C&W ALBUM 1964
 BEST C&W VOCAL PERFORMANCE—MALE 1964
 BEST C&W SONG (Writers award) 1964
 BEST NEW C&W ARTIST 1964

DANNY BOY
 (Fred Weatherly, Old Irish Air)
 Bosey & Hawkes (ASCAP ca67)
 Ray Price (Columbia) 1967

(Al) The) DARK END OF THE STREET
 (Chips Moman, Dan Penn)
 Press (BMI)
 Archie Campbell & Lorene Man (RCA) 1968

DARK HOLLOW
 (Bill Browning)
 Island/Starday (BMI ca59)
 Jimmy Skinner (Mercury) 1959

DARLING DAYS
 (Dallas Frazier, Sanger D. Shater)
 Blue Crest (BMI)
 Billy Walker (Monument) May 1970

DARLING YOU KNOW I WOULDN'T LIE
 (Red Lane, Wayne Kemp)
 Tree (BMI)
 *Conway Twitty (Decca) Mar 1969

DAY DRINKIN'
 (Tom T. Hall, Dave Dudley)
 Newkeys (BMI)
 Tom T. Hall & Dave Dudley (Mercury) Jan 1971



COUNTRY MUSIC HITS LIST

DAY INTO NIGHT

(Don Gibson)
Acuff-Rose (BMI)
Kitty Wells (Decca) 1962

(The) DAY THE WORLD STOOD STILL

(Jerry Foster, Bill Rice)
Hall Clement (BMI)
*Charley Pride (RCA) 1968

(The) DAYS OF SAND AND SHOVELS

(Dwight Marsh, George "Bud" Reneau)
Larr Music (BMI ca70, pa69)
Waylon Jennings (RCA) Jul 1969

DEAR IVAN

(Jimmy Dean)
Planview (BMI)
Jimmy Dean (Columbia) 1962

DEAR JOAN answer to "(A) DEAR JOHN LETTER"

(Billy Barton, Jack Cardwell)
Presley/Rumbalero (BMI)
Jack Cardwell (King) 1953

DEAR JOHN

(Aubrey Gass, Tex Ritter)
Tex Ritter (ASCAP)
Hank Williams Sr. (MGM) 1951

DEAR JOHN LETTER

(Billy Barton, Tuzzy Owen, Lewis Talley)
Presley/Rumbalero (BMI ca53, pa53)
*Jean Shepard & Ferlin Husky (Capitol) 1953
answer (DEAR JOAN)
Jack Cardwell (King) 1953
also (FORGIVE ME JOHN)
Shepard & Husky (Capitol) 1953

DEAR UNCLE SAM

(Loretta Lynn)
Sure-Fire (BMI ca66)
Loretta Lynn (Decca) 1966

(The) DEATH OF HANK WILLIAMS

(Jack Cardwell)
Lois (BMI)
Jack Cardwell (King) 1953

(The) DEATH OF LITTLE KATHY FISCUS

(I Osborne, G. Nigh)
Lois (BMI)
Jimmy Osborne (King) 1949

DECK OF CARDS

(T.T. Tyler)
Presley/Rumbalero (BMI pa59)
T. Texas Tyler (Four Star) 1948
pop: Wink Martindale (Dot) 1960 M\$

DEEP WATER

(Fred Rose)
Milene (ASCAP ca67)
Carl Smith (Columbia) 1967
first by: Bob Willis (Columbia) approx 1947

DIESEL ON MY TAIL

(Jim Fagan)
Silver Star/Francis Marvin (BMI)
Jim & Lessee (Epic) 1967

DETOUR

(Paul Westmorland)
Hill & Range (BMI ca46, pa51)
Wesley Tuttle (Capitol) 1946
Patti Page (Mercury) 1951

DETROIT CITY

(Danny Dill, Mel Tillis)
Cedarwood (BMI ca63, 68)
*Bobby Bare (RCA) 1963
Grammy Award:
BEST C&W RECORDING (SINGLE) 1963

DEVIL WOMAN

(Marty Robbins)
Marty's Music (BMI ca62)
*Marty Robbins (Columbia) 1962

DID YOU EVER

(Bobby Braddock)
Tree (BMI)
Charlie Louvin & Melba Montgomery (Capitol) Apr 1971

(A) DIME AT A TIME

(Jerry Chestnut, Dottie Bruce)
Passkey (BMI)
Del Reeves (UA) 1967

DISTANT DRUMS

(Cindy Walker)
Combine (BMI ca66, 67)
*Jim Reeves (RCA) 1966

DIVORCE ME C.O.D.

(Merle Travis, Cliffie Stone)
Presley/Rumbalero (BMI ca46, 47)
Merle Travis (Capitol) 1946

DIXIE BELLE

(Jerry Foster, Bill Rice)
Jack & Bill (ASCAP)
Stan Hitchcock (GRT) Nov 1970

DO IT TO SOMEONE YOU LOVE

(Tom T. Hall)
Newkeys (BMI)
Norro Wilson (Mercury) Sep 1970

DO RIGHT WOMAN, DO RIGHT MAN

(D. Penn, L. Moman)
Press (BMI)
Barbara Mandrell (Columbia) Apr 1971

DO WHAT YOU DO DO WELL

(Ned Miller)
Central (BMI ca65)
Ned Miller (Fabor) 1965

DOES HE MEAN THAT MUCH TO YOU?

(Don Robertson, Jack Rollins)
Ross Jungnickel (ASCAP ca63)
Eddy Arnold (RCA) 1962

DOES MY RING HURT YOUR FINGER

(Don Robertson, John Crutchfield, Doris Clement)
Iandolo/Don Robertson (ASCAP ca67)
*Charley Pride (RCA) 1967

DOG GONE IT BABY, I'M IN LOVE

(A. Keefer, J. Amway)
Rumberlo (BMI)
Carl Smith (Columbia) 1954

DON'T

(Jerry Leiber, Mike Stoller)
E. Presley (BMI ca58, pa58)
Elvis Presley (RCA) 1958 M\$

DON'T BE ANGRY

(Wade Jackson)
Acuff-Rose (BMI ca65)
Stonewall Jackson (Columbia) 1964

DON'T BE CRUEL

(Otis Blackwell, Elvis Presley)
Presley/Travis (BMI ca56, pa56, rba56)
Elvis Presley (RCA) 1956 M\$

DON'T CALL ME FROM A HONKY TONK

(Harlan Howard)
Tree (BMI ca63)
Johnny & Jonie Mosby (Capitol) 1963

DON'T COME HOME A-DRINKIN'

(Lynn, Willis)
Sure-Fire (BMI)
*Loretta Lynn (Decca) 1966
answer: I CAME HOME A-DRINKIN'

DON'T CRY DADDY

(Mac Davis)
Presley/BNB (BMI)
Elvis Presley (RCA) Feb 1970 M\$ RIAA

DON'T DROP IT

(Terry Fell)
Presley/Rumbalero (BMI ca54)
Terry Fell (X) 1954

DON'T GIVE ME A CHANCE

(I.M. West)
Vanjo (BMI)
Claude Gray (Decca) Jul 1969

DON'T GO NEAR THE ESKIMOS

(Lorene Mann)
Buttercup (BMI)
Ben Colder (MGM) 1962
PARODY FROM: "Don't Go Near The Indians"

DON'T GO NEAR THE INDIANS

(Lorene Mann)
Buttercup (BMI ca63)
Rex Allen (Mercury) 1962
PARODY: "Don't Go Near The Eskimos"

DON'T HANG AROUND (He's Married To Me)

(Ernie Kellner, Bill Carrigan, Elmer Alley)
Tree (BMI)
Kitty Wells (Decca) 1954

DON'T IT MAKE YOU WANTA GO HOME

(Joe South)
Lowery (BMI)
Joe South (Capitol) Nov 1969

DON'T JUST STAND THERE

(Cherokee Jack Henley, Ernest Tubbs)
Ernest Tubbs (BMI ca52)
Carl Smith (Columbia) 1952

DON'T KEEP ME HANGING ON

(Sonny James, Carole Smith)
Marson (BMI)
*Sonny James (Capitol) Jul 1970

DON'T LET ME CROSS OVER

(Penny Jay)
Troy Martin (BMI c63)
*Carl L. Butler (Columbia) 1962
Jerry Lee & Linda Gale Lewis (Smash) Jul 1969

DON'T LET THE DOOR KNOB HIT YOU

(Vic McAlpin)
Acclaim (BMI)
Norma Jean (RCA) 1967

DON'T LET THE STARS GET IN YOUR EYES

(Slim Willet)
Four Star (BMI ca52, 53, pa52)
Skeets McDonald (Capitol) 1952
Ray Price (Columbia) 1952
Slim Willet (Four Star) 1952
Johnnie & Jack (RCA) 1952
Red Foley (Decca) 1952
pop: Perry Como (RCA) 1952 M\$
answer: "I LET THE STARS GET IN MY EYES"

DON'T MONKEY WITH ANOTHER MONKEY'S MONKEY

(Dale Morris)
Mayhew (BMI)
Johnny Paycheck (Little Darlin') 1968

DON'T PUT YOUR HURT IN MY HEART

(Micky Jago)
Wilderness (BMI)
Conway Twitty (Decca) 1967

DON'T PUT YOUR HANDS ON ME

(Lillian Lorene Mann)
Burlo Music (BMI)
Lorene Mann (RCA) 1967

DON'T ROB ANOTHER MAN'S CASTLE

(Jenny Lou Carson)
Hill & Range (BMI ca49)
*Eddy Arnold (RCA) 1949
Ernest Tubbs & The Andrew Sisters (Decca) 1949

DON'T SQUEEZE MY SHARMON

(Belew, Givens)
Four Star (BMI)
Charlie Walker (Epic) 1967

DON'T STAY AWAY

(Lefty Frizzell, Loys Southerland)
Hill & Range (BMI ca52)
Lefty Frizzell (Columbia) 1952

DON'T TAKE ALL YOU LOVIN'

(Don Gibson)
Acuff-Rose (BMI)
Don Gibson (Hickory) May 1970

DON'T TAKE IT OUR ONE ME

(Hank Thompson)
Brazos Valley (BMI)
Hank Thompson (Capitol) 1955

DON'T TAKE YOUR GUNS TO TOWN

(Johnny Cash)
Southwind (BMI ca59)
Johnny Cash (Columbia) 1959

DON'T TELL ME YOUR TROUBLES

(Don Gibson)
Acuff-Rose (BMI ca59)
Don Gibson (RCA) 1959

DON'T TOUCH ME

(Hank Cochran)
Tree (BMI ca66, 67)
*Leanne Seely (Monument) 1966
Grammy Award:
BEST C&W VOCAL PERFORMANCE (FEMALE) 1966

DON'T WAKE ME I'M DREAMING

(Warner McPherson)
Pageboy (SESAC)
Warner Mack (Decca) Feb 1969

DON'T WE ALL HAVE THE RIGHT

(Roger Miller)
Tree (BMI)
Roger Miller (Smash) Oct 1970

DON'T WORRY

(Marty Robbins)
Marty's Music (BMI ca61)
Marty Robbins (Columbia) 1961

DON'T WORRY 'BOUT THE MULE

(Glenn Barber)
Acuff-Rose (BMI)
Glenn Barber (Hickory) 1968

Country Music
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DOWN CAME THE WORLD
 (Bozo Darnell, Waylon Jennings)
 Freeway (BMI)
 Bobby Barnett (K-Ark) 1967

DOWN IN THE FLOOD
 (Bob Dylan)
 Dwarf (ASCAP ca68)
 Lester Flatt & Earl Scruggs (Columbia) 1968

DOWN THE TRAIL OF ACHIN' HEARTS
 (Nat Simon, Jimmy Kennedy)
 Mutual Music Society (ASCAP)
 Hank Snow (RCA) 1951

DOWN YONDER
 (L. Wolfe Gilbert)
 La Salle (ASCAP)
 Del Wood (Tennessee) 1951

DOWN BY THE RIVER
 (Ian Crutchfield, Terdy Wilburn)
 Sure-Fire (BMI ca63)
 Faron Young (Capitol) 1963

DOWN IN THE BOONDOCKS
 (Joe South)
 Lowery (BMI pa65)
 Freddy Weller (Columbia) Jan 1970
 Penny DeHaven (Imperial) Jan 1970
 pop: Billy Joe Royal (Columbia) 1965

DRAG 'EM OFF THE INTERSTATE, SOCK IT TO 'EM J.P. BLUES
 (Vaughn Horton)
 Country Sound (ASCAP)
 Dick Curless (Capitol) Jan 1971

DREAM BABY (How Long Must I Dream)
 (Cindy Walker)
 Combine (BMI pa62)
 Glen Campbell (Capitol) Apr 1971
 pop: Roy Orbison (Monument) 1962

DREAMS OF THE EVERYDAY HOUSEWIFE
 (Chris Gantry)
 Combine (BMI ca69, 70, pa68)
 *Glen Campbell (Capitol) 1968

DRIFTING APART
 (Gurnee)
 Page Boy (SESAC ca67)
 Warner Mack (Decca) 1967

DRIVIN' HOME
 (Jerry D. Smith)
 Papa Joe's House of Music (ASCAP ca70)
 Jerry Smith (Decca) 1970

DUMB BLONDE
 (Curly Putman)
 Tree (BMI)
 Dolly Parton (Monument) 1967

DUST ON THE BIBLE
 (Walter & Johnny Bailes)
 Acuff-Rose (BMI)
 Kitty Wells (Decca) 1956

DUTY NOT DESIRE
 (Becki Bluefield)
 Shelby Singleton/Chu-Fin (BMI)
 Jeannie C. Riley (Plantation) Aug 1970

EACH AND EVERY PART OF ME
 (George Fischer, Doc Lomus)
 Screen Gems-Columbia (BMI)
 Bobby Lewis (UA) Feb 1969

EACH MOMENT SPENT WITH YOU
 (Billy Worth, Billy Hogan)
 Acuff-Rose (BMI ca60)
 Ernest Ashworth (Decca) 1960

EACH TIME
 (Clifton Ray Price)
 Tree (BMI)
 Johnny Bush (Slop) Feb 1969

EARLY IN THE MORNING
 (Bobby Darin, Woody Harris)
 Post (ASCAP)
 Mac Curtis (GRT) Dec 1970
 pop: Vanity Fair (Page One)

EARLY MORNING RAIN
 (Gordon Lightfoot)
 M. Witmark & Sons (ASCAP) ca67)
 George Hamilton IV (RCA) 1966

EASY ON THE EYES
 (Eddy Arnold, Cy Coben)
 Alamo (ASCAP)
 *Eddy Arnold (RCA) 1952

(The) EASY PART'S OVER
 (Jerry Foster, Bill Rice)
 Hall-Clement (BMI ca69)
 *Charley Pride (RCA) 1968

EAT, DRINK AND BE MERRY
 (Celia and Sandra Ferguson)
 Earl Barton (BMI ca56)
 Porter Wagoner (RCA) 1955

(The) ECHO OF YOUR FOOTSTEPS
 (Jenny Lou Carson)
 Hill and Range (BMI ca49)
 Eddy Arnold (RCA) 1949

EDDY'S LONG
 (Cy Coben, Charles Grean)
 Delmore (ASCAP)
 *Eddy Arnold (RCA) 1953

EIGHT BY TEN
 (Bill Anderson, Walter Haynes)
 Moss Rose (BMI ca64)
 Bill Anderson (Decca) 1963

EL PASO
 (Marty Robbins)
 Marty's Music (BMI ca60, pa59)
 *Marty Robbins (Columbia) 1959
Grammy Awards:
 BEST C&W RECORDING (Single) 1960

EMPTY ARMS
 (Ivory Joe Hunter)
 Melody Lane/Desiard (BMI rba57)
 Sonny James (Capitol) Mar 1971
 R&B: Ivory Joe Hunter (Atlantic) 1957

ENCLOSED ONE BROKEN HEART
 (Eddy Arnold, Sallis)
 Hill & Range (BMI)
 Eddy Arnold (RCA) 1950

(The) END OF THE WORLD
 (Arthur Kent, Sylvia Kee)
 Summit (ASCAP ca63)
 Skeeter Davis (RCA) 1963

ENDLESSLY
 (Clyde Otis, Brook Benton)
 Vogue (BMI pa59)
 *Sonny James (Capitol) Nov 1970
 pop: Brook Benton (Mercury) 1959

(The) ENEMY
 (Johnny Adcock)
 Window (BMI)
 Jim Ed Brown (RCA) 1968

ENGINE, ENGINE NO. 9
 (Roger Miller)
 Tree (BMI ca65, pa65)
 Roger Miller (Smash) 1965

ENGLAND SWINGS
 (Roger Miller)
 Tree (BMI ca66, pa65)
 Roger Miller (Smash) 1966

EVEN THO
 (Willie Jones, Curt Peeples, Webb Pierce)
 Acuff-Rose (BMI ca54)
 Webb Pierce (Decca) 1954

EVER CHANGING MIND
 (Joe & Susie Melson)
 Acuff-Rose (BMI)
 Don Gibson (RCA) 1968

EVERY STEP OF THE WAY
 (Curly Putman)
 Green Grass (BMI)
 Ferlin Husky (Capitol) Jan 1970

EVERYBODY BUT ME
 (Dave Burgess)
 Jat (BMI ca62)
 Ernest Ashworth (Hickory) 1962

EVERYBODY'S GOTTA BE SOMEWHERE
 (Charlene Yates)
 Mayhew (BMI)
 Johnny Dollar (Date) 1968

EVERYDAY I HAVE TO CRY SOME
 (Lester Alexander)
 Combine (BMI)
 Bob Luman (Epic) Aug 1969

EVERYTHING A MAN COULD EVER NEED
 (Mac Davis)
 Ensign (BMI)
 Glen Campbell (Capitol) Aug 1970

EVIL ON YOUR MIND
 (Harlan Howard)
 Wilderness (BMI ca66, 67)
 Jan Howard (Decca) 1966

EXCUSE ME (I Think I've Got a Heartache)
 (Buck Owens, Harlan Howard)
 Briarcliff (BMI ca61)
 Buck Owens (Capitol) 1960

EYE TO EYE
 (Joe Gibson)
 Peach (SESAC ca69)
 Lawanda Lindsey & Kenny Vernon (Chart) Mar 1969

FACE TO THE WALL
 (Bill Anderson, Faron Young)
 Tree/Champion (BMI ca60)
 Faron Young (Capitol) 1960

FADED LOVE
 (John Wills)
 Hill & Range (BMI ca64)
 Patsy Cline (Decca) 1963

FADED LOVE AND WINTER ROSES
 (Fred Rose)
 Milene (ASCAP ca69)
 Carl Smith (Columbia) Mar 69

FALLEN ANGEL
 (Wayne P. Walker, Marijohn Wilkin, Webb Pierce)
 Cedarwood (BMI ca60)
 Webb Pierce (Decca) 1960

(A) FALLEN STAR
 (James Joiner)
 Tree (BMI ca57)
 Ferlin Husky (Capitol) 1957
 Jimmy Newman (Dot) 1957

FALLING BACK TO YOU
 (Webb Pierce, Phillips)
 Cedarwood (BMI)
 Webb Pierce (Decca) 1958

FAMILY BIBLE
 (Brelend, Gray, Buskirk)
 Glad (BMI)
 Claude Gray (D) 1960

FAMILY MAN
 (J.A. Balthrop)
 Starday/Buna (BMI ca60)
 Frankie Miller (Starday) 1959

FANCY
 (Bobbie Gentry)
 Larry Shayne (ASCAP ca70)
 Bobbie Gentry (Capitol) Feb 1970

FANCY SATIN PILLOWS
 (Dee Moeller, Jan Crutchfield)
 Dixie Lane (BMI)
 Wanda Jackson (Capitol) Feb 1971

FIFTEEN DAYS
 (Cindy Walker)
 Forest Hills (BMI)
 Wilma Burgess (Decca) 1967

15 YEARS AGO
 (Raymond A. Smith)
 Peach (SESAC ca70)
 *Conway Twitty (Decca) Oct 1970

(The) FIGHTIN' SIDE OF ME
 (Merle Haggard)
 Blue Book (BMI ca70)
 *Merle Haggard (Capitol) Feb 1970

FINALLY
 (Mel Tillis)
 Cedarwood (BMI)
 Kitty Wells & Webb Pierce (Decca) 1957

FIND OUT WHAT'S HAPPENING
 (Jerry Crutchfield)
 Champion (BMI)
 Bobby Bare (RCA) 1968

FIRST DATE, FIRST KISS, FIRST LOVE
 (M. Stovall & D. Welch)
 Lowery (BMI)
 Sonny James (Capitol) 1957

(The) FIRST THING EVERY MORNING
 (Jimmy Dean)
 Plainview Music (BMI ca65)
 *Jimmy Dean (Columbia) 1965

FIST CITY
 (Loretta Lynn)
 Sure Fire (BMI ca69)
 *Loretta Lynn (Decca) 1968

500 MILES AWAY FROM HOME
 (Hedy West, Bobby Bare, Charlie Williams)
 Friendship/Central (BMI ca64, pa64)
 Bobby Bare (RCA) 1963

*Nashville's Hottest
Songwriting Team*

JERRY
Foster & Rice
BILL

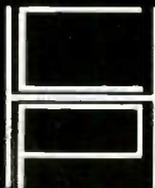


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COUNTRY MUSIC HITS LIST

FIVE LITTLE FINGERS

(Bill Anderson)
Stoss Rose (BMI ca64)
Bill Anderson (Decca) 1964

FLAT RIVER, MO.

(Dallas Frazier)
Blue Crest (BMI)
Ferlin Husky (Capitol) May 1969

FLAT TOP

(Lloyd Copas, Tommy Hill)
Starday (BMI)
Cowboy Copas (Starday) 1961

FLATTERY WILL GET YOU EVERYWHERE

(Liz Anderson)
Greenback (BMI)
Lynn Anderson (Chart) Feb 1969

FLESH AND BLOOD

(Johnny Cash)
House of Cash (BMI)
*Johnny Cash (Columbia) Jan 1971

FLOWER OF LOVE

(Leon Ashley, Margie Singleton)
Al Gallico (BMI)
Leon Ashley (Ashley) 1968

FLOWERS ON THE WALL

(Lewis DeWitt)
Southwind (BMI ca66, 67, pa66)
*Statler Bros. (Columbia) 1965

Grammy Awards:
BEST CONTEMPORARY (R&R) PERFORMANCE
(GROUP) 1965
BEST NEW C&W ARTIST—1965

FOGGY MOUNTAIN BREAKDOWN

(Earl Scruggs)
Peer (BMI ca69)
Lester Flatt & Earl Scruggs (Mercury/Columbia) 1968
Theme music from the movie "Bonnie & Clyde"
as recorded on Mercury in: 1948
Grammy Award:
BEST COUNTRY DUO OR GROUP (VOCAL)
PERFORMANCE 1968

FOGGY RIVER

(Fred Rose)
Milene (ASCAP ca68)
Jimmy Lawson (Columbia) 1947
Carl Smith (Columbia) 1968

FOLLOWED CLOSELY BY MY TEARDROPS

(Fred Tobias, Paul Evans)
Northern (ASCAP ca64)
Hank Locklin (RCA) 1964

FOLSOM PRISON (BLUES)

(Johnny Cash)
Hi-Lo (BMI ca56, 69, 70, pa68)
Johnny Cash (Sun) 1956
*Johnny Cash (Columbia) 1968
Grammy Awards:
BEST ALBUM NOTES POPULAR 1968
BEST MALE COUNTRY VOCAL PERFORMANCE 1968

FOOL, FOOL, FOOL

(Wayne P. Walker, Max Powell)
Cedarwood (BMI)
*Webb Pierce (Decca) 1967

(A) FOOL SUCH AS I

(Bill Trader)
Leeds Music (ASCAP)
Hank Snow (RCA) 1952

FOOLIN' AROUND

(Buck Owens, Harlan Howard)
Central (BMI ca61)
Buck Owens (Capitol) 1961

FOOTSTEPS OF A FOOL

(Danny Harrison)
Glad (BMI)
Ludy Lynn (UA) 1962

(That's What You Get) FOR LOVING ME

(Gordon Lightfoot)
M. Witmark & Sons (ASCAP ca67)
Waylon Jennings (RCA) 1966

FOR LOVING YOU

(Steve Karliski)
Painted Desert/Mad Hatter (BMI ca68)
*Bill Anderson & Jan Howard (Decca) 1968

FOR RENT

(James Loden, Jack Morrow)
Vanguard (BMI ca56)
Sonny James (Capitol) 1956

FOR THE GOOD TIMES

(Kris Kristofferson)
Buckhorn (BMI)
*Ray Price (Columbia) Jul 1970
Grammy Award:
BEST COUNTRY VOCAL PERFORMANCE, MALE 1970

FOREVER

(L. Frizzell, B. Adams)
Hill & Range (BMI)
Letty Frizzell (Columbia) 1952

FOREVER IS ENDING TODAY

(E. Tubb, J. Bond, Cargill)
Ernest Tubb Music (BMI)
Ernest Tubb (Decca) 1948

FOREVER YOURS

(Jimmy Peppers)
Husky (BMI)
Dottie West (RCA) Jan 1971

FORGIVE ME JOHN

(Billy Barton, Jean Shepard)
Presley/Rumbalero (BMI)
Jean Shepard & Ferlin Husky (Capitol) 1953

FORT WORTH, DALLAS OR HOUSTON

(John D. Loudermilk)
Acuff-Rose (BMI)
George Hamilton IV (RCA) 1964

4033

(Earl Montgomery, George Jones)
Glad (BMI ca67)
George Jones (Musicor) 1966

FOUR STRONG WINDS

(Jan Tyson)
M. Witmark & Sons (ASCAP ca65)
Bobby Bare (RCA) 1964

FOUR WALLS

(Marvin Moore, George Campbell)
Travis (BMI ca57, pa57)
*Jim Reeves (RCA) 1957

FRANKIE'S MAN JOHNNY

(Johnny Cash)
Johnny Cash Music (BMI)
Johnny Cash (Columbia) 1959

FRAULEIN

(Lawton Williams)
Travis (BMI ca57)
*Bobby Helms (Decca) 1957
answer: "I'LL ALWAYS BE YOUR FRAULEIN"

FREE HOME DEMONSTRATION

(Cy Coben, Charles Grean)
Joy Music (ASCAP)
Eddy Arnold (RCA) 1952

FREEBORN MAN

(Keith Allison, Mark Lindsay)
Boom (BMI)
Jimmy Martin (Decca) 1968
Kenneth Vernon (Chart) 1968

FRIEND, LOVER, WOMAN, WIFE

(Mac Davis)
BnB (BMI)
Claude King (Columbia) Jan 1970

FROM A JACK TO A KING

(Ned Miller)
Jamie (BMI ca63, pa63)
Ned Miller (Fabor) 1963

FROM HEAVEN TO HEARTACHE

(Ben Peters)
Shelby Singleton (BMI)
Bobby Lewis (UA) 1968
Eddy Arnold (RCA) Nov 1970

FROM THE BOTTLE TO THE BOTTOM

(Kris Kristofferson)
Combine (BMI)
Billy Walker (Monument) Apr 1969

FROSTY THE SNOWMAN

(Steve Nelson, Jack Rollins)
Hill & Range (BMI pa50)
Gene Autry (Columbia) 1950

FUEL TO THE FLAME

(Dolly Parton, Bill Owens)
Combine (BMI)
Skeeter Davis (RCA) 1967

FULL TIME JOB

(Gerry Teifer)
Acuff-Rose (BMI ca52)
Eddy Arnold (RCA) 1952

FUNNY, FAMILIAR, FORGOTTEN FEELINGS

(Mickey Newberry)
Acuff-Rose (BMI ca67, 68, pa67)
Don Gibson (RCA) 1966

FUNNY WAY OF LAUGHIN'

(Hank Cochran)
Tree (BMI pa62)
Burl Ives (Decca) 1962
Grammy Award:
BEST C&W RECORDING (SINGLE) 1962

(The) GAL WHO INVENTED KISSING

(C. Orr & E. Grnsword)
Hill & Range (BMI)
Hank Snow (RCA) 1952

GALVESTON

(Jim Webb)
Ja-Ma (ASCAP ca69)
Glen Campbell (Capitol) May 1969 M5 RIAA

GAME OF TRIANGLES

(Cy Coben)
Delmore (ASCAP ca67)
Bobby Bare, Norma Jean & Liz Anderson (RCA) 1966

GAMBLIN' POLKA DOT BLUES

(Jimmy Rodgers, R. Hall)
Peer (BMI)
Tommy Duncan (Capitol) 1949

GAMBLER'S GUITAR

(Ira Lowe)
Fredrick Music (BMI pa52)
Rusty Draper (Mercury) 1953 M5

GAMES PEOPLE PLAY

(Joe South)
Lowery (BMI ca70, pa69)
*Freddie Weller (Columbia) May 1969
pop Joe South (Capitol) 1969
R&B Instrumental: King Curtis 1969
Grammy Awards:
SONG OF THE YEAR (Writers Award) 1969
BEST CONTEMPORARY SONG (Writers Award) 1969
BEST R&B INSTRUMENTAL PERFORMANCE 1969

GARDENIAS IN HER HAIR

(Joy Byers, Bob Tubert)
Hill & Range/Mariposa (BMI)
Marty Robbins (Columbia) 1967

GEISHA GIRL

(Lawton Williams)
Travis (BMI ca57)
Hank Locklin (RCA) 1957

This list cross referenced
(by artist) in Chapter B.

GENTLE ON MY MIND

(John Hartford)
Glaser Bros. (BMI ca68, 69, 70, pa67, 68, 69)
Glen Campbell (Capitol) 1967
John Hartford (RCA) 1967
Grammy Awards:
BEST FOLK RECORDING 1967
BEST C&W RECORDING (SINGLE) 1967
BEST C&W VOCAL PERFORMANCE (MALE) 1967
BEST C&W SONG (Writers Award) 1967

GEORGE (And The North Woods)

(Tom T. Hall)
Newkeys (BMI)
Dave Dudley (Mercury) Oct 1969

GEORGIA SUNSHINE

(Jerry (Reed) Hubbard)
Vector (BMI)
Jerry Reed (RCA) Oct 1970

GET A LITTLE DIRT ON YOUR HANDS

(Bill Anderson)
Champion/Tree (BMI ca62)
Bill Anderson (Decca) 1962

(I'll) GET MY LIE THE WAY I WANT IT

(Buddy Mize)
Blue Crest (BMI)
Irron Navlor (Tower) 1966
answer to: "GET YOUR LIE THE WAY YOU WANT IT"

GET RHYTHM

(Johnny Cash)
Hi-Lo (BMI ca70)
Johnny Cash (Sun) Dec 1969



COUNTRY MUSIC HITS LIST

GET TOGETHER

(Chester Powers Jr.)
Irving (BMI) pa69
Gwen & Jerry Collins (Capitol) Mar 1970
pop. Youngbloods (RCA) 1969

GET WHILE THE GETTIN'S GOOD

(Bill Anderson)
Stallion (BMI)
Bill Anderson (Decca) 1967

GET YOUR LIE THE WAY YOU WANT IT

(Buddy Wise)
Blue Crest (BMI ca66)
Bonnie Guitar (Dot) 1966
answer: (I'll) GET MY LIE THE WAY I WANT IT

GIDDYUP GO

(Tommy Hill, Red Sovine)
Starday (BMI ca66)
*Red Sovine (Starday) 1965
answer: GIDDYUP GO ANSWER

GIDDYUP GO ANSWER

(Tommy Hill)
Starday (BMI)
Minnie Pearl (Starday) 1966
answer to: GIDDYUP GO

(A) GIRL I USED TO KNOW (Just) SOMEONE I USED TO KNOW

(Jack Clement)
Jack/Glad (BMI c63, c70)
George Jones (UA) 1962
Porter Wagoner & Dolly Parton (RCA) 1969

(The) GIRL MOST LIKELY

(Margaret A. Lewis, Mira A. Smith)
Shelby Singleton (BMI ca69)
*Leannie C. Riley (Plantation) Jan 1969

(The) GIRL ON THE BILLBOARD

(Walter Haynes, Hank Mills)
Moss Rose (BMI ca65)
*Del Reeves (UA) 1965

(A) GIRL WHO'LL SATISFY HER MAN

(Jerry Crutchfield)
Champion (BMI)
Barbara Fairchild (Columbia) Apr 1970

GITARZAN

(Ray Stevens, Bill Everett)
Ahab (BMI ca69)
Ray Stevens (Monument) 1969

GIVE HIM LOVE

(Jerry Foster, Bill Rice)
Jack & Bili (ASCAP)
Patti Page (Mercury) Mar 1971

GIVE ME 40 ACRES (To Turn This Rig Around)

(Earl & John W. Greene)
Starday (BMI ca65)
Willis Bros. (Starday) 1964

GIVE ME MORE, MORE, MORE (Of Your Kisses)

(Leity Frizzell, Ray Price)
Hill & Range (BMI ca52)
Lefty Frizzell (Columbia) 1952

GIVE MYSELF A PARTY

(Don Gibson)
Acuff-Rose (BMI ca59)
Don Gibson (RCA) 1958

GO AWAY WITH ME

(Dan Welch)
Lowery (BMI ca57)
Wilburn Bros. (Decca) 1956

GO BACK YOU FOOL

(D. Robertson, H. Blair)
Brenner (BMI)
Faron Young (Capitol) 1955

GO, BOY, GO

(Floyd F. Wilson)
Valley (BMI ca54)
Carl Smith (Columbia) 1954

GO CAT GO

(Harlan Howard)
Wilderness (BMI)
Norma Jean (RCA) 1964

GO HOME

(O. Wheeler)
Four Star (BMI)
Lester Flatt & Earl Scruggs (Columbia) 1961

GOD BLESS AMERICA AGAIN

(Boyce Hawkins, Bobby Bare)
Return (BMI)
Bobby Bare (RCA) Jan 1970

GOD HELP YOU WOMAN

(Jim Glaser)
Glaser (BMI)
Jim Glaser (RCA) 1968

(The) GODS WERE ANGRY WITH ME

(Bill Forman & Roma)
Centry (BMI)
Eddie Kirk & String Band (Capitol) 1949
Jimmy Wakely & Maigret Whiting (Capitol) 1950

GOING STEADY

(Faron Young)
Central (BMI ca53)
Faron Young (Capitol) 1953
Faron Young (Mercury) Nov 1970

(The) GOLD RUSH IS OVER

(Cindy Walker)
Hill & Range (BMI ca52)
Hank Snow (RCA) 1952

GOLDEN ROCKET

(Hank Snow)
Hill & Range (BMI ca51)
*Hank Snow (RCA) 1950

(Since Your're) GONE

(Smokey Rogers)
Dallas/E. Presley (BMI ca57, pa57)
*Ferlin Husky (Capitol) 1957

GONE GIRL

(Jack Clement)
Jack Music (BMI)
Tompall & The Glaser Bros. (MGM) Dec 1970

GONE ON THE OTHER HAND

(Jack Clement)
Jack Music (BMI)
Tompall & The Glaser Bros. (MGM) 1967

GONNA FIND ME A BLUEBIRD

(Marvin Rainwater)
Acuff-Rose (BMI ca57)
Marvin Rainwater (MGM) 1957

GONNA GET ALONG WITHOUT YOU NOW

(Milton Kellom)
Milton Kellom (ASCAP ca64)
Skeeter Davis (RCA) 1964

GONNA HAVE LOVE

(B. Owens, Simpson)
Central (BMI)
Buck Owens (Capitol) 1965

GOOD DEAL, LUCILLE

(Al Terry, J.D. Miller, Charles Theriot)
Acuff-Rose (BMI)
Carl Smith (Columbia) Jun 1969

(A) GOOD THING

(Jerry Chestnut)
Passkey (BMI)
Bill Wilbourne & Kathy Morrison (UA) Jul 1970

(A) GOOD YEAR FOR THE ROSES

(Jerry Chestnut)
Chestnut (BMI)
*George Jones (Musicor) Dec 1970

GOODBYE CITY GOODBYE GIRL

(Max Powell, John Lopshonsky)
Cedarwood (BMI)
Webb Pierce (Decca) 1967

GOODBYE WHEELING

(Mel Tillis)
Cedarwood (BMI)
Mel Tillis (Kapp) 1967

GOODNIGHT IRENE

(Huddie Ledbetter, John Lomax)
Ludlow (BMI pa50)
*Ernest Tubbs & Red Foley (Decca) 1950
Moon Mullican (King) 1950
pop. Gordon Jenkins with the Weavers (Decca) 1950
MS

GOODNIGHT, SWEETHEART, GOODNIGHT

(J. Hudson, C. Carter)
Arc. Conrad (BMI)
Johnnie & Jack (RCA) 1954

GOODTIME CHARLIES

(Jerry Chestnut)
Passkey (BMI)
*Del Reeves (UA) Feb 1969

GOODY GOODY GUMDROP

(Shirl Milete)
Sure-Fire (BMI)
Wilburn Bros. (Decca) 1967

GOTTA TRAVEL ON

(Larry Ehrlich, David Lazar, Paul Clayton, Pete Seeger,
Lee Hays, Ronnie Gilbert)
Sanga (BMI ca59)
Billy Grammer (Monument) 1959

GRASS WON'T GROW ON A BUSY STREET

(Ray Pennington)
Tree (BMI) pumper
Kenny Price (Boone) 1967

GRAZIN' IN GREENER PASTURES

(Ray Pennington)
Combine (BMI)
Ray Price (Columbia) Jul 1970

GREAT BALLS OF FIRE

(Otis Blackwell, Jack Hammer)
Hill & Range (BMI ca58, pa58, rba58)
*Jerry Lee Lewis (Sun) 1957 MS

GREEN GREEN GRASS OF HOME

(Curley (Claude) Putman Jr.)
Tree (BMI ca66, 67, 68, 69, 70, pa67)
Porter Wagoner (RCA) 1965
Johnny Darrell (UA) 1965
pop. Tom Jones (Parrot) 1967

GREEN RIVER

(Harlan Howard)
Wilderness (BMI)
Waylon Jennings (RCA) 1967

(The) GREAT EL TIGRE

(Cy Coben)
Delmore (ASCAP ca67)
Stu Phillips (RCA) 1967

(The) GREAT PRETENDER

(Buck Ram)
Panther (ASCAP ca68)
Lamar Morris (MGM) 1968
pop. The Platters (Mercury) 1956

GREAT WHITE HORSE

(Buck Owens)
Blue Book (BMI)
Buck Owens & Susan Raye (Capitol) Oct 1970

GREEN LIGHT

(Hank Thompson)
Brazos Valley (BMI)
Hank Thompson (Capitol) 1949

GRIN AND BEAR IT

(John D. Loudermilk, Marijohn Wilkin)
Cedarwood (BMI ca59)
Jimmy Newman (MGM) 1959

GROOVY GRUBWORM

(Bobby Lee Warren, Harlow Wilcox)
Shelby Singleton (BMI pa64, ca70)
Harlow Wilcox (Plantation) Nov 1969

GROWIN' UP

(Alex Burris)
BMI Canada Ltd/Glaser (BMI)
Tex Ritter (Capitol) Sep 1969

GUESS AWAY THE BLUES

(Don Gibson)
Acuff-Rose (BMI)
Don Gibson (Hickory) Mar 1971

GUESS THINGS HAPPEN THAT WAY

(Jack Clement)
Knox Music (BMI ca58)
*Johnny Cash (Sun) 1958

GUESS WHO

(T.C. & Jo Anne Belvin)
Michelle (BMI)
Slim Whitman (UA) Jan 1971

GUILTY

(Alex Zanetis)
Jack O'Diamonds/Tuckahoe (BMI ca63)
Jim Reeves (RCA) 1963

GUILTY STREET

(Cecil Null)
Fred Rose (BMI)
Kitty Wells (Decca) Jun 1969

GUITAR MAN

(Jerry Hubbard)
Vector (BMI ca68)
Jerry Reed (RCA) 1968

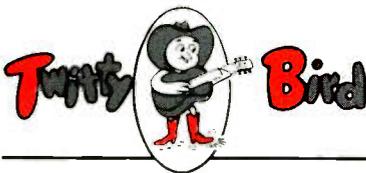
GUITAR POLKA

(Al Dexter)
Vogue (BMI ca46)
Al Dexter (Columbia) 1946



A PAIR OF REAL WINNERS

WILDERNESS MUSIC
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COUNTRY MUSIC HITS LIST

GYPSY KING

(Betty Mackey)
Bevis/Fred Rose (BMI)
Kitty Wells (Decca) 1968

HALF A MIND

(Roger Miller)
Tree (BMI)
Ernest Tubbs (Decca) 1958

HALF AS MUCH

(Curley Williams)
Fred Rose (BMI ca52, pa52)
Hank Williams (MGM) 1952

HAMMER AND NAILS

(Ben Peters)
Shelby Singleton (BMI)
Jimmy Dean (RCA) Jan 1969

HANGIN' ON

(Buddy Mize, Ira Allen)
Alanbo (BMI)
Leon Ashley & Margie Singleton (Ashley) 1967
Gosdin Bros (Capitol) 1967

HAPPINESS HILL

(Roy Botkin)
Fred Rose (BMI)
Kitty Wells (Decca) 1968

HAPPINESS MEANS YOU

(Jim Anglin)
Fred Rose (BMI)
Kitty Wells & Red Foley (Decca) 1967

HAPPY BIRTHDAY

(Ron Kitson)
Sure-Fire (BMI ca65)
Loretta Lynn (Decca) 1965

HAPPY BIRTHDAY TO ME

(Bill Anderson)
Champion/Tree (BMI ca62)
Hank Locklin (RCA) 1961

HAPPY JOURNEY

(Charles Nowa, Fred Jerry)
Regent (BMI)
Hank Locklin (RCA) 1962

HAPPY STATE OF MIND

(Bill Anderson)
Stallion/Moss Rose (BMI ca69)
*Bill Anderson (Decca) 1968

HAPPY STREET

(Ben Peters)
Shelby Singleton (BMI)
Slim Whitman (Imperial) 1968

HAPPY TRACKS

(Ray Pennington)
Tree (BMI)
Kenny Price (Boone) 1967

HAPPY TO BE UNHAPPY

(Bobby Bare)
Central (BMI ca63)
Bobby Bare (RCA) 1963

HAPPY TO BE WITH YOU

(Carter, Cash, Kilgore)
Copper Creek/Al Gallico (BMI)
Johnny Cash (Columbia) 1966

HARD HARD TRAVELIN' MAN

(Bobby Bond)
Acuff-Rose (BMI)
Dick Curless (Capitol) Oct 1970

HARD HEADED WOMAN

(C. Demetrius)
Gladys (ASCAP)
Elvis Presley (RCA) 1958 M\$ RIAA

HARPER VALLEY P.T.A.

(Tom T. Hall)
Newkeys (BMI ca69, pa68)
*Jeannie C. Riley (Plantation) 1968 M\$ RIAA

CMA Award:

SINGLE OF THE YEAR 1968

Grammy Award:

BEST COUNTRY FEMALE VOCAL PERFORMANCE 1968

HAUNTED HOUSE

(Robert Geddins)
Venice/B Flat (BMI)
Compton Bros. (Dot) Nov 1969

HAVE A LITTLE FAITH

(Billy Sherrill, Glenn Sutton)
Al Gallico (BMI ca69)
*David Houston (Epic) 1968

HAVE I TOLD YOU LATELY THAT I LOVE YOU

(Scott Wiseman)
Duchess (BMI ca46)
Red Foley (Decca) 1946

HAVE YOU EVER BEEN LONELY?

(George Brown, Peter DeRose)
Shapiro, Bernstein (ASCAP)
Ernest Tubbs (Decca) 1949

HAVE YOU EVER WANTED TO

(Lorene Mann)
Navachamingo (BMI)
Lorene Mann (RCA) 1967

HE LOVES ME ALL THE WAY

(Billy Sherrill, Norris Wilson, Carmol Taylor)
Algee (BMI)
*Tammy Wynette (Epic) Jun 1970

HE SAYS THE SAME THINGS TO ME

(Gary Gild, Peter Udell)
Andallusion (ASCAP ca64)
Skeeter Davis (RCA) 1964

HE'D STILL LOVE ME

(Glenn Sutton, Hugh X. Lewis)
Al Gallico (BMI)
Lynn Anderson (Chart) Jan 1970

HE'LL HAVE TO GO

(Joe & Audrey Allison)
Central Songs (BMI ca60, pa60)
*Jim Reeves (RCA) 1959 M\$
answer: "HE'LL HAVE TO STAY"

HE'LL HAVE TO STAY

(Charles Grean, Audrey & Joe Allison)
Central Songs (BMI pa60)
Jeanne Black (Capitol) 1960 M\$
answer: "HE'LL HAVE TO GO"

HE'S EVERYWHERE

(Gene Dobbins, Jean Whitehead)
Two Rivers (ASCAP)
Sammi Smith (Mega) Nov 1970

HE'S GOT A WAY WITH WOMEN

(Rodney Lay, Hank Thompson)
Texoma (ASCAP)
Hank Thompson (Warner Bros.) 1967

HE'S GOT MORE LOVE IN HIS LITTLE FINGER

(Wayne Carson Thompson)
Earl Barton (BMI)
Billie Jo Spears (Capitol) Jan 1969

HEADING DOWN THE WRONG HIGHWAY

(Ted Darian)
Hill & Range (BMI ca45)
Ted Darian (Okeh) 1945

HEART BE CAREFUL

(Billy Walker, Jay Rovington)
Cedarwood (BMI ca64)
Billy Walker (Columbia) 1964

HEART OVER MIND

(Mel Tillis)
Cedarwood (BMI ca61)
Ray Price (Columbia) 1961
Mel Tillis (Kapp) May 1970

(A) HEART FULL OF LOVE

(Eddy Arnold)
Hill & Range (BMI ca49)
Eddy Arnold (RCA) 1948

HEART STRINGS

(M. Moore)
Hill & Range (BMI)
Eddy Arnold (RCA) 1951

HEART TO HEART TALK

(Ross)
Loring (BMI)
Bob Willis with Tommy Duncan (Liberty) 1960

HEART WE DID ALL WE COULD

(Ned Miller)
Central (BMI)
Jean Shepard (Capitol) 1967

HEARTACHES BY THE NUMBER

(Harlan Howard)
Tree (BMI ca59, pa59)
Ray Price (Columbia) 1959

HEARTBREAK U.S.A.

(Harlan Howard)
Tree (BMI ca61)
*Kitty Wells (Decca) 1961



COUNTRY MUSIC HITS LIST

HEARTBREAK HOTEL

(Mae Axton, Tommy Durden, Elvis Presley)
Tree (BMI ca56, pa56, rba56)
*Elvis Presley (RCA) 1956 M5

HEARTS OF STONE

(Rudy Jackson, Eddy Ray)
Travis/Regent (BMI pa55)
Red Foley (Decca) 1955

HEAVEN EVERDAY

(Jerry Foster, Bill Rice)
Jack & Bill (ASCAP ca70)
*Mel Tillis (MGM) Sep 1970

HEAVEN HELP THE WORKING GIRL

(Harlan Howard)
Wilderness (BMI)
Norma Jean (RCA) 1968

HEAVEN SAYS HELLO

(Cindy Walker)
Four Star (BMI ca69)
*Sonny James (Capitol) 1968

HEAVENLY

(Kris Roberts, Earl Ball, St. Stone)
Freway (BMI)
Wynn Stewart (Capitol) Mar 1971

HEAVENLY SUNSHINE

(George Richey, Glenn Sutton)
Al Gallico (BMI)
Ferlin Husky (Capitol) Jul 1970

HELLO DARLIN'

(Conway Twitty)
Twitty Bird (BMI)
*Conway Twitty (Decca) May 1970

HELLO FOOL

(James Coleman, Willie Nelson)
Tree (BMI ca61)
Ralph Emery (Liberty) 1961

HELLO, I'M A JUKEBOX

(Tom T. Hall)
Newkeys (BMI)
George Kent (Mercury) Feb 1970

HELLO, MARY LOU

(Gene Pitney, Cayet Mangiaracina)
January/Champion (BMI pa61)
Bobby Lewis (UA) Aug 1970
pop: Rick Nelson (Imperial) 1961 M5

HELLO OUT THERE

(Kent Westberry, Wayne P. Walker)
Cedarwood (BMI ca63)
Carl Belew (RCA) 1962

HELLO TROUBLE

(Orville Couch, Eddie McDuff)
Edville (BMI ca63)
Orville Couch (Vee Jay) 1962

HELLO VIETNAM

(Tom T. Hall)
Newkeys (BMI ca66)
*Johnny Wright (Decca) 1965

HELLO WALLS

(Willie Nelson)
Tree (BMI ca61, pa61)
*Faron Young (Capitol) 1961

HELP ME MAKE IT THROUGH THE NIGHT

(Kris Kristofferson)
Combine (BMI)
*Sammi Smith (Mega) Jan 1971 M5 RIAA

HEP CAT BABY

(Cy Coben)
Alamo (ASCAP)
Eddy Arnold (RCA) 1954

HERE COMES HEAVEN

(Joy Byers, Robert F. Tubb)
Hill & Range (BMI ca68)
*Eddy Arnold (RCA) 1967

HERE COMES MY BABY

(Dottie & Bill West)
Tree (BMI ca64)
*Dottie West (RCA) 1964
Grammy Award:
BEST C&W VOCAL PERFORMANCE FEMALE 1964

HERE COMES SANTA CLAUS

(G. Autry, O. Haldeman)
Remick & Western (ASCAP)
Gene Autry (Columbia) 1948

HERE COMES THE RAIN, BABY

(Mickey Newbury)
Acuff-Rose (BMI ca68)
Eddy Arnold (RCA) 1968

HERE COME THE RATTLESNAKES

(Wendy Bagwell)
Canaanland (BMI)
Wendy Bagwell (Canaan) Mar 1971

HEY BABE (BABY)

(Margaret Cobb, Bruce Channel)
LeBill/Unart (BMI pa62)
Bobby G. Rice (Royal American) Oct 1970
pop: Bruce Channel (Smash) 1962 M5

HEY DADDY

(Gene Chysler)
Southtown (BMI)
Charlie Louvin (Capitol) 1968

HEY GOOD LOOKIN'

(Hank Williams)
Fred Rose (BMI ca51)
Hank Williams (MGM) 1951

HEY JOE

(Boudleaux Bryant)
Acuff-Rose (BMI ca53, pa53)
*Carl Smith (Columbia) 1953

HEY, LITTLE ONE

(Dorsey Burnett, Berry DeVorzon)
Tamerlane (BMI ca68)
Glen Campbell (Capitol) 1968

HEY MR. BLUE BIRD

(Cindy Walker)
Ernest Tubb (BMI ca58)
Ernest Tubb & The Wilburn Bros. (Decca) 1958

HICKTOWN

(Turner, Williams)
Central (BMI)
Tennessee Ernie Ford (Capitol) 1965

HIGH NOON

(Ned Washington, Dimitri Tiomkin)
Leo Feist (ASCAP)
Tex Ritter (Capitol) 1952
OSCAR Winner:
BEST MOTION PICTURE THEME SONG 1952

HIGH SCHOOL CONFIDENTIAL

(Ron Hargrave, Jerry Lee Lewis)
Penron (BMI ca58)
Jerry Lee Lewis (Sun) 1958

HILLBILLY FEVER

(Vaughn)
Cheru (BMI)
Little Jimmy Dickens (Columbia) 1950

HISTORY REPEATS ITSELF

(Buddy Starcher)
Glaser (BMI)
Buddy Starcher (Boone) 1966

HOLD ME, THRILL ME, KISS ME

(Harry Noble)
Mills (ASCAP ca69)
Johnny & Joni Mosby (Capitol) Aug 1969
pop: Karen Chandler (Columbia) 1953

HOLD ME TIGHT

(Johnny Nash)
Nash (ASCAP ca69)
Johnny Carver (Imperial) Feb 1969
pop: Johnny Nash (Nash) 1968

HOLDING ON TO NOTHING

(Jerry Chestnut)
Passkey (BMI ca69)
Porter Wagoner & Dolly Parton (RCA) Jan 1969

HOLIDAY FOR LOVE

(Mel Tillis, Webb Pierce, Wayne P. Walker)
Cedarwood (BMI ca58)
Webb Pierce (Decca) 1957

HOME

(Roger Miller)
Tree (BMI ca59)
Jim Reeves (RCA) 1959

HOME OF THE BLUES

(Johnny Cash, Glenn Douglas, Vic McAlpin)
Hi-Lo (BMI ca58)
Johnny Cash (Sun) 1957

(The) HOME YOU'RE TEARING DOWN

(Betty Sue Perry)
Sure-Fire (BMI ca66)
Loretta Lynn (Decca) 1965

HOMECOMING

(Tom T. Hall)
Newkeys (BMI ca70)
Tom T. Hall (Mercury) Oct 1969

HOMESICK

(Billy Cole)
Central (BMI)
Bobby Bare (RCA) 1967

HONEY

(Bobby Russell)
Russell-Cason (ASCAP ca68)
*Bobby Goldsboro (UA) 1968 M5 RIAA
CMA Award:
"SONG OF THE YEAR" 1968

HONEY COME BACK

(Jim L. Webb)
Johete (BMI)
*Glen Campbell (Capitol) Feb 1970

HONEY, I'M HOME

(Jerry Foster, Bill Rice)
Hall-Clement (BMI)
Stan Hitchcock (Epic) Dec 1969

HONEYCOMB

(Bob Merrill)
Joy (ASCAP)
Jimmie Rodgers (Roulette) 1957 M5

HONEYMOON ON A ROCKET SHIP

(J. Masters)
Peer (BMI)
Hank Snow (RCA) 1953

HONKY TONK BLUES

(Hank Williams)
Acuff-Rose (BMI)
Hank Williams (MGM) 1952

HONKY TONK GIRL

(Chuck Harding)
Brazos Valley (BMI ca54)
Hank Thompson (Capitol) 1954

HONKY TONK MAN

(Johnny Horton, Howard Hauser, Tillman Franks)
Cedarwood (BMI ca56)
Johnny Horton (Columbia) 1956
Bob Luman (Epic) Sep 1970

HONKY TONK SONG

(Mel Tillis, A.R. Peddy)
Cedarwood/Tree (BMI ca57)
Webb Pierce (Decca) 1957

This list cross referenced
(by artist) in Chapter B.

HOPING THAT YOU'RE HOPING

(Betty E. Harrison)
Cedarwood (BMI ca56)
Louvin Bros. (Capitol) 1956

HOT ROD RACE

(G. Wilson)
Four Star (BMI)
Jimmy Dolan (Capitol) 1951
Red Foley (Decca) 1951
Tiny Hill (Mercury) 1951

HOT TODDY

(Herb Hendler, Ralph Flanagan)
Valley Entertainment Enterprises (ASCAP)
Red Foley (Decca) 1953
pop: Ralph Flanagan Orch.

HOUND DOG

(Jerry Leiber, Mike Stoller)
E. Presley/Lion (BMI ca56, pa56, rba56)
*Elvis Presley (RCA) 1956

(How Much Is That) HOUND DOG IN THE WINDOW

(Bob Merrill)
Joy (ASCAP)
Homer & Jethro (RCA) 1953
Parody of a Pop Hit "DOGGIE IN THE WINDOW"

HOUSE OF BLUE LIGHTS

(Freddie Slack, Don Raye)
Robbins (ASCAP ca70)
Earl Richards (UA) Nov 1969
pop: Freddie Slack with Ella Mae Morris (Capitol)
approx. 1944



COUNTRY MUSIC HITS LIST

HOW DO YOU TALK TO A BABY

(Wayne P. Walker, Webb Pierce)
Cedarwood (BMI ca62)
Webb Pierce (Decca) 1961

HOW FAR IS HEAVEN*

(Jimmie Davis)
Peer (BMI)
Kitty Wells & Carol Sue (Decca) 1956

HOW FAST THEM TRUCKS CAN GO

(Casey Anderson)
Vanjo (BMI)
Claude Gray (Decca) 1967

HOW I GOT TO MEMPHIS

(Tom T. Hall)
Newkeys (BMI)
Bobby Bare (Mercury) Sep 1970

HOW I LOVE THEM OLD SONGS

(Mickey Newberry)
Acuff-Rose (BMI)
Carl Smith (Columbia) Dec 1970

HOW IS HE

(Marijohn Wilkins)
Buckhorn (BMI)
Jeannie Seely (Monument) 1968

HOW LONG HAS IT BEEN

(Throckmorton, Snyder)
Southtown (BMI)
Bobby Lewis (UA) 1966

HOW LONG WILL IT TAKE

(Warner McPherson)
Page Boy (SESAC ca67)
Warner Mack (Decca) 1967

HOW LONG WILL MY BABY BE GONE

(Buck Owens)
Blue Book (BMI ca69)
*Buck Owens (Capitol) 1968

HOW MUCH MORE CAN SHE STAND*

(Harry Compton)
Brothers 2 (ASCAP)
Conway Twitty (Decca) Apr 1971

HOWLIN' AT THE MOON

(Hank Williams)
Acuff-Rose (BMI)
Hank Williams (MGM) 1951

HUMMING BIRD*

(Johnny Wright, Jack Anglin, Jim Anglin)
Acuff-Rose (BMI)
Johnnie & Jack (RCA) 1950

HUMPHREY THE CAMEL

(Jack Blanchard)
Back Bay (BMI)
Jack Blanchard & Misty Morgan (Wayside) Jul 1970

HUMPTY DUMPTY HEART

(Hank Thompson)
Hill & Range (BMI ca48)
Hank Thompson (Capitol American) 1948

HUNGRY EYES

(Merle Haggard)
Blue Book (BMI ca70)
*Merle Haggard (Capitol) May 1969

HURT HER ONCE FOR ME

(Russell, Finneran)
Sure-Fire (BMI) 1967
Wilburn Bros. (Decca) 1967

(The) HURTIN'S ALL OVER

(Harlan Howard)
Wilderness (BMI ca67)
Connie Smith (RCA) 1966

HUSBANDS AND WIVES

(Roger Miller)
Tree (BMI ca66)
Roger Miller (Smash) 1966

I AIN'T BUYING

(Billy Edd Wheeler)
United Artists (ASCAP) ca69)
Johnny Darrell (UA) 1969

I AIN'T NEVER

(Mel Tillis, Webb Pierce)
Cedarwood (BMI ca59)
Webb Pierce (Decca) 1959

I BEG OF YOU

(Rose Marie McCoy, Kelly Owens)
Elvis Presley (BMI pa58)
Elvis Presley (RCA) 1958

I BELIEVE IN LOVE

(Charles H. Anderson)
Ring-a-ding/Vigilance (BMI)
Bonnie Guitar (Dot) 1968

I CAME HOME A' DRINKING

(Teddy Wilburn, Loretta Lynn, Peggy Sue Wells)
Sure-Fire (BMI)
Jay Lee Webb (Decca) 1967
answer to: DON'T COME HOME A' DRINKING

I CAN MEND YOUR BROKEN HEART

(Don Gibson)
Acuff-Rose (BMI ca62)
Don Gibson (RCA) 1962

I CAN'T BE MYSELF

(Merle Haggard)
Blue Book (BMI)
*Merle Haggard (Capitol) Oct 1970

I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME

(Dallas Frazier, A.L. "Doodle" Owens)
Blue Crest/Hill & Range (BMI)
*Charley Pride (RCA) Oct 1970

I CAN'T GET THERE FROM HERE

(Dallas Frazier)
Blue Crest/Glad (BMI)
George Jones (Musicor) 1967

I CAN'T HELP IT (If I'm Still In Love With You)

(Hank Williams)
Fred Rose (BMI ca51)
Hank Williams (MGM) 1951

I CAN'T KEEP AWAY FROM YOU

(Darrell Statler)
Bronze (SESAC ca67)
Wilburn Bros. (Decca) 1967

I CAN'T QUIT (I've Gone Too Far)

(Marty Robbins)
Fred Rose (BMI ca57)
Marty Robbins (Columbia) 1957

I CAN'T REMEMBER

(Bill & Bette Anderson)
Moss Rose (BMI ca65)
Connie Smith (RCA) 1965

I CAN'T SAY GOODBYE

(Rink Hardin, Ioy Byers)
Noma (BMI)
Marty Robbins (Columbia) Aug 1969

I CAN'T SEEM TO SAY GOODBYE

(Don Robertson)
Ann-Rachel (BMI ca70)
Jerry Lee Lewis (Sun-Sam C. Phillips) Jun 1970

I CAN'T STOP LOVING YOU

(Don Gibson)
Acuff-Rose (BMI ca58, 67, 68, 70, pa62, rba62, mpa68)
Don Gibson (RCA) 1958
*Kitty Wells (Decca) 1958
Don Gibson (RCA) 1967
pop: Ray Charles (abc) 1962 M5 R1AA

I CAN'T TELL MY HEART THAT

(Johnny Wright, Jack Anglin, Jim Anglin)
Acuff-Rose (BMI)
Johnnie & Jack (RCA) 1949
Kitty Wells & Roy Drusky (Decca) 1960

I COULDN'T KEEP FROM CRYING

(Marty Robbins)
Acuff-Rose (BMI)
Marty Robbins (Columbia) 1953

I CRIED (The Blue Out of My Eyes)

(Loretta Lynn)
Sure-Fire (BMI)
Crystal Gayle (Decca) Nov 1970

I DIDN'T JUMP THE FENCE

(Gene Crivler)
Southwind (BMI)
Red Sovine (Starday) 1967

I DO MY SWINGING AT HOME

(Billy Sherrill)
Algee (BMI)
*David Houston (Epic) Apr 1970

I DON'T CARE

(Webb Pierce, Cindy Walker)
Cedarwood (BMI ca55)
*Webb Pierce (Decca) 1955

I DON'T CARE (Just As Long As You Love Me)

(Buck Owens)
Blue Book (BMI ca65)
*Buck Owens (Capitol) 1964

I DON'T CLAIM TO BE AN ANGEL*

(Johnny Wright, Jack Anglin, Jim Anglin)
Hill & Range (BMI)
Kitty Wells (Decca) 1953

I DON'T BELIEVE I'LL FALL IN LOVE TODAY

(Harlan Howard)
Central (BMI ca61)
Warren Smith (Liberty) 1960

I DON'T BELIEVE YOU'VE MET MY BABY

(Autry Inman)
Tree (BMI ca56)
Louvin Bros. (Capitol) 1956

I DON'T HURT ANYMORE

(Jack Rollins, Don Robertson)
Rumbalero (BMI ca54)
*Hank Snow (RCA) 1954

I DON'T LOVE YOU ANYMORE

(Bill Anderson)
Moss Rose (BMI ca64)
Charlie Louvin (Capitol) 1964

I DON'T THINK A GIRL'S GOTTA DRINK (To Have Fun)

(Joe Nixon, Charlie Williams)
Blue Book (BMI)
Wanda Jackson (Capitol) 1968

I DON'T WANNA PLAY HOUSE

(Billy Sherrill, Glenn Sutton)
Al Gallico (BMI ca68)
*Tammy Wynette (Epic) 1967
Grammy Award:
BEST C&W VOCAL PERFORMANCE (FEMALE) 1967

I DOUBT IT

(Johnny MacRae)
Fred Rose (BMI)
Bobby Lewis (UA) 1967

I DREAMED OF A HILLBILLY HEAVEN

(E. Dean, H. Sothern, T. Ritter)
Sage & Sand (SESAC)
Tex Ritter (Capitol) 1961

I FALL TO PIECES

(Hank Cochran, Harlan Howard)
Tree (BMI ca61, pa61)
*Patsy Cline (Decca) 1961
Diana Trask (Dot) Jan 1970

I FEEL YOU, I LOVE YOU

(Ray Buzzed)
Mayhew (BMI)
Bobby Helms (Little Darlin') 1968

I FORGOT MORE THAN YOU'LL EVER KNOW

(Cecil Null)
Travis (BMI ca53)
*Davis Sisters (Savoy) 1953

I FORGOT TO CRY

(A.L. "Doodle" Owens)
Hill & Range (BMI)
Charlie Louvin (Capitol) 1967

I FORGOT TO REMEMBER TO FORGET

(Stanley A. Kesler, Charles A.L. Feathers)
Hi-Lo Music (BMI ca56)
Elvis Presley (RCA) 1956

I FOUGHT THE LAW AND THE LAW WON

(Sonny Curtis)
Acuff-Rose (BMI pa66)
Johnny Darrell (UA) 1968

I FOUND MY GIRL IN THE U.S.A.

(Jimmy Skinner)
Starday (BMI ca58)
Jimmy Skinner (Mercury) 1958

I FOUND YOU JUST IN TIME

(Billy Sherrill, Glenn Sutton)
Al Gallico (BMI)
Lynn Anderson (Columbia) Oct 1970

I GAVE MY WEDDING DRESS AWAY*

(Fred Rose, Hy Heath)
Milene (ASCAP)
Kitty Wells (Decca) 1953

I GET SO LONELY (Oh Baby Mine)

(Pat Ballard)
Melrose (ASCAP)
*Johnnie & Jack (RCA) 1954

I GET THE FEVER

(Bill Anderson)
Stallion (BMI ca67)
*Bill Anderson (Decca) 1966

I GOT STRIPES

(Johnny Cash, Charlie Williams)
Southwind (BMI ca59)
Johnny Cash (Columbia) 1959

I GUESS I'LL NEVER LEARN

(John Hathcock, Weldon Allard)
Niellrea (BMI)
Charlie Phillips (Columbia) 1962



A RECORD WORLD PUBLICATION

COUNTRY MUSIC HITS LIST

- I GUESS I'M CRAZY**
(Wervly Fairburn)
Mallory (BMI ca64)
*Jim Reeves (RCA) 1964
- I HEARD A HEART BREAK LAST NIGHT**
(Leon Payne)
Hank Snow (BMI)
Jim Reeves (RCA) 1967
- I HEARD THE BLUE BIRDS SING**
(Hod Pharis)
Peer (BMI ca57)
The Browns (RCA) 1957
- I HEARD THE JUKE BOX PLAYING**
(Linda Baggett, Webb Pierce, Kitty Wells)
Hill & Range (BMI)
Kitty Wells (Decca) 1952
- I HOPE MY DIVORCE IS NEVER GRANTED**
(Hy Heath, Fred Rose)
Milene (ASCAP)
Kitty Wells (Decca) 1954
- I JUST CAME IN HERE TO GET MY BABY**
(Wayne Kemp)
Tree (BMI)
Faron Young (Mercury) 1968
- I JUST CAN'T HELP BELIEVING**
(B. Mann, C. Weil)
Screen Gems-Columbia (BMI)
David Frizzell (Columbia) Jan 1971
pop: B.I. Thomas (Scepter) 1970
- I JUST DON'T LIKE THIS KIND OF LIVIN'**
(Hank Williams)
Acuff-Rose (BMI)
Hank Williams (MGM) 1950
- I KEEP COMING BACK FOR MORE**
(Dave Dudley)
Newkeys (BMI)
Dave Dudley (Mercury) 1968
- I KNOW HOW**
(Loretta Lynn)
Sure-Fire (BMI)
Loretta Lynn (Decca) Apr 1970
- I KNOW ONE**
(Jack Clement)
Jack Music (BMI ca60)
Jim Reeves (RCA) 1960
Charley Pride (RCA) 1967
- I KNOW YOU'RE MARRIED (But I Love You Still)**
(Don Reno, Mack Magaha)
Lois (BMI)
Red Sovine (Starline) Jun 1970
- I LET THE STARS GET IN MY EYES**
(Slim Willet)
Four Star (BMI)
Goldie Hill (Decca) 1953
answer to: "DON'T LET THE STARS GET IN YOUR EYES"
- I LOVE THE WAY YOU'VE BEEN LOVIN' ME**
(R. Mareno, G. Galbraith)
Music City (ASCAP)
Roy Drusky (Mercury) Apr 1971
- I LOVE TO DANCE WITH ANNIE**
(Boudleaux & Felice Bryant)
Acuff-Rose (BMI ca64)
Ernest Ashworth (Hickory) 1964
- I LOVE YOU**
(Billy Grimes)
Presley/Rumbalero (BMI ca54)
Jim Reeves & Ginny Wright (Fabor) 1954
- I LOVE YOU A THOUSAND WAYS**
(Jim Beck, Lefty Frizzell)
Peer (BMI ca51)
Lefty Frizzell (Columbia) 1950
- I LOVE YOU BECAUSE**
(Leon Payne)
Fred Rose (BMI ca50, 70, pa63)
Leon Payne (Capitol) 1950
Ernest Tubbs (Decca) 1950
Carl Smith (Columbia) Oct 1969
pop: Al Martino (Capitol) 1963
- I LOVE YOU DROPS**
(Bill Anderson)
Moss Rose (BMI ca66)
Bill Anderson (Decca) 1966
- I LOVE YOU MORE TODAY**
(L.E. White)
Stringberg (BMI ca70)
*Conway Twitty (Decca) May 1969
- I LOVE YOU SO MUCH IT HURTS**
(Floyd Tillman)
Peer (BMI ca48, 49, pa48)
*Jimmy Wakely (Capitol) 1948
Floyd Tillman (Columbia) 1948
- I MISS YOU ALREADY**
(Marvin Rainwater, Faron Young)
Tree (BMI ca57)
Faron Young (Capitol) 1957
- I MISSED ME**
(Bill Anderson)
Tree/Champion (BMI ca61)
Jim Reeves (RCA) 1966
- I NEVER HAD THE ONE I WANTED**
(Claude Gray, Sheb Wooley, Jimmy Louis)
Vanjo (BMI)
Claude Gray (Decca) 1967
- I NEVER ONCE STOPPED LOVING YOU**
(Bill Anderson, Jan Howard)
Stallion (BMI)
Connie Smith (RCA) Jun 1970
- I NEVER PICKED COTTON**
(Charley Williams, Bobby George)
Central/Freeway (BMI)
Roy Clark (Dot) Jul 1970
- I NEVER SEE MAGGIE ALONE**
(H. Nicholls, H. Tilslev)
Bourne (ASCAP)
Kenny Roberts (Coral) 1949
- I ONLY REGRET**
(Bill Owens, Dolly Parton)
Combine (BMI)
Bill Phillips (Decca) May 1969
- I PROMISED YOU THE WORLD**
(Curley Putman)
Tree (BMI)
Ferlin Husky (Capitol) 1968
- I REALLY DON'T WANT TO KNOW**
(Don Robertson, Howard Barnes)
Rumbalero (BMI ca54, 67, pa54)
Eddy Arnold (RCA) 1954
Eddy Arnold (RCA) 1967
Elvis Presley (RCA) Feb 1971
- I SAT BACK AND LET IT HAPPEN**
(Paul Hampton)
Shapiro, Bernstein (ASCAP ca63)
Leroy Van Dyke (Mercury) 1963
- I SAW THE LIGHT**
(Hank Williams)
Fred Rose (BMI ca69)
Hank Williams (MGM) 1949
Danny Davis & The Nashville Brass (RCA) 1969
- (Today) I STARTED LOVING YOU AGAIN**
(Bonnie Owens, Merle Haggard)
Blue Book (BMI ca70)
Merle Haggard (Capitol) 1968
- I STAYED LONG ENOUGH**
(Tammy Wynette)
Al Gallico (BMI)
Billie Jo Spears (Capitol) Jan 1971
- I STEPPED OVER THE LINE**
(Don Robertson)
Robertson (ASCAP ca64)
Hank Snow (RCA) 1964
- I TAKE A LOT OF PRIDE IN WHAT I AM**
(Merle Haggard)
Blue Book (BMI ca69, 70, pa69)
*Merle Haggard (Capitol) 1968
- I TAKE THE CHANCE**
(Ira & Charlie Louvin)
Acuff-Rose (BMI ca56, 63)
Jim Ed & Maxine Brown (RCA) 1956
Ernest Ashworth (Hickory) 1963
- I TAUGHT HER EVERYTHING SHE KNOWS**
(Sylvia Dee, Arthur Kent)
Piedmont (ASCAP ca68)
Billy Walker (Monument-Fred Foster) 1967
- I THANK MY LUCKY STARS**
(Wayne P. Walker)
Cedarwood (BMI ca65)
Eddy Arnold (RCA) 1964
- I THINK I KNOW**
(Claude Putman Jr.)
Travis (BMI ca61)
Marion Worth (Columbia) 1960
- I THREW AWAY THE ROSE**
(Merle Haggard)
Blue Book (BMI)
Merle Haggard (Capitol) 1967
- I WAKE UP IN HEAVEN**
(Larry Kingston)
Window (BMI)
David Rogers (Columbia) Dec 1970
- I WANT ONE**
(Bobby Braddock)
Tree (BMI)
Jack Reno (Dot) Mar 1969
- I WANT TO BE WITH YOU ALWAYS**
(Lefty Frizzell, Jim Beck)
Hill & Range (BMI ca51)
*Lefty Frizzell (Columbia) 1951
- I WANT TO GO WITH YOU**
(Hank Cochran)
Tree (BMI ca66)
*Eddy Arnold (RCA) 1966
- I WANT TO PLAY HOUSE WITH YOU**
(Cy Cohen)
Alamo (ASCAP)
*Eddy Arnold (RCA) 1951
- I WANT YOU FREE**
(Martha Sharp)
Al Gallico (BMI)
Jean Shepard (Capitol) Oct 1970
- I WANT YOU, I NEED YOU, I LOVE YOU**
(Maurice Mysels, Ira Kosloff)
Elvis Presley (BMI ca56, pa56)
Elvis Presley (RCA) 1956 M5
- I WANNA LIVE**
(John D. Loudermilk)
Acuff-Rose (BMI ca69, pa68)
*Glen Campbell (Capitol) 1968
- I WALK ALONE**
(Herbert Wilson)
Adams-Vee & Abbott (BMI ca69)
*Marty Robbins (Columbia) 1968
- I WALK THE LINE**
(Johnny Cash)
Hi-Lo (BMI ca56,70)
Johnny Cash (Sun) 1956
Johnny Cash (Columbia) 1970
Used as the title song from a Motion Picture
- I WALKED OUT OF HEAVEN**
(Harlan Howard)
Tree (BMI)
Hank Williams Jr. (MGM) May 1970
- I WANNA BE FREE**
(Loretta Lynn)
Sure-Fire (BMI)
Loretta Lynn (Decca) Apr 1971
- I WANT TO BE LOVED**
(Johnny & Walter Bailes)
Acuff-Rose (BMI)
Johnnie & Jack (RCA) 1958
- I WASHED MY HANDS IN MUDDY WATER**
(Joseph T. Babcock)
Maricana (BMI ca65)
Stonewall Jackson (Columbia) 1965
- I WENT OUT OF MY WAY**
(V. McAlpin, R. Drusky, J. Felrod)
Moss Rose (BMI)
Roy Drusky (Decca) 1961
- I WENT TO YOUR WEDDING**
(Jessie Mae Robinson)
Hill & Range (BMI ca52, pa52)
Hank Snow (RCA) 1952
pop: Patti Page (Mercury) 1952 M5
- I WISH I COULD FALL IN LOVE TODAY**
(Harlan Howard)
Central (BMI ca61)
Ray Price (Columbia) 1960
- I WISH I HAD A MOMMY LIKE YOU**
(Billy Sherrill, Norris Wilson, Danny Walls)
Algee (BMI)
Patti Page (Columbia) Aug 1970
- I WON'T BE HOME NO MORE**
(Hank Williams)
Fred Rose (BMI ca53)
Hank Williams (MGM) 1953

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I WON'T COME IN WHILE HE'S THERE

(Gene Davis)
Metric/Terran (BMI ca68)
*Jim Reeves (RCA) 1967

I WON'T FORGET YOU

(Harlan Howard)
Tuckahoe (BMI ca65)
Jim Reeves (RCA) 1965

I WON'T MENTION IT AGAIN

(Cam Mullins)
Seaview (BMI)
*Ray Price (Columbia) Apr 1971

I WOULDN'T BUY A USED CAR FROM HIM

(Harlan Howard)
Wilderness (BMI)
Norma Jean (RCA) 1965

I WOULDN'T CHANGE A THING ABOUT YOU

(Hank Williams Jr.)
Fred Rose (BMI)
Hank Williams Jr. (MGM) 1968

I WOULDN'T WANT TO LIVE IN NEW YORK CITY

(Buck Owens)
Blue Book (BMI)
Buck Owens (Capitol) Dec 1970

I'D GIVE THE WORLD

(Warner McPherson)
Page Boy (SESAC ca68)
Warner Mack (Decca) 1968

I'D LOVE TO LIVE WITH YOU AGAIN

(Dick Overby)
Back Bay (BMI)
Darrell McCall (Wayside) 1968

I'D RATHER BE GONE

(Merle Haggard)
Blue Book (BMI)
Hank Williams Jr. (MGM) Oct 1969

I'D RATHER LOAN YOU OUT

(R. Drusky, V. McAlpin, L. Vanadore)
Moss Rose (BMI)
Roy Drusky (Decca) 1961

I'D RATHER LOVE YOU

(Johnny Duncan)
Pi-Gem (BMI)
*Charley Pride (RCA) Feb 1971

I'D RATHER STAY HOME

(Boudleaux & Flice Bryant)
Acuff-Rose (BMI)
Kitty Wells (Decca) 1956

I'LL ALWAYS BE YOUR FRAULEIN

(R. Botkin, W. Jarvis, L. Williams)
Travis (BMI)
Kitty Wells (Decca) 1957
answer to: "FRAULEIN"

(It Won't Be Long And) I'LL BE HATING YOU

(Johnny Paycheck, Bill Merritt, Aubrey Mayhew)
Mayhew (BMI)
Johnny Paycheck (Little Darlin') 1968

I'LL BE THERE

(Rusty Gabbard, Ray Price)
Ernest Tubb (BMI ca54)
Ray Price (Columbia) 1954

I'LL BE YOUR BABY TONIGHT

(Bob Dylan)
Dwarf (ASCAP ca70)
Claude King (Columbia) Aug 1970

I'LL COME RUNNING BACK TO YOU

(Connie Smith)
Brush Arbors (BMI ca68)
Connie Smith (RCA) 1967

I'LL GO ON ALONE

(Marty Robbins)
Fred Rose (BMI ca53)
Marty Robbins (Columbia) 1953
Webb Pierce (Decca) 1953

I'LL HOLD YOU IN MY HEART

(Eddy Arnold, Hal Horton, Tommy Dilbeck)
Adams-Vee & Abbott (BMI ca47, 48, pa51)
Eddy Arnold (RCA) 1947

I'LL JUST HAVE A CUP OF COFFEE

(William I. Brock)
Mixer/Tree (BMI ca61)
Claude Gray (Mercury) 1961

I'LL KEEP HOLDING ON

(Robert I. Tubert, Sonny James)
Marson (BMI ca65)
*Sonny James (Capitol) 1965

I'LL LOVE YOU MORE

(Hank Cochran)
Tree (BMI)
Jeannie Seely (Monument) 1967

I'LL MAKE AMENDS

(Bud Moore)
Lowery (BMI)
Roy Drusky (Mercury) Mar 1970

I'LL NEVER BE FREE

(Benny Benjamin, George Weiss)
Valando (ASCAP ca70)
Tennessee Ernie Ford with Kay Starr (Capitol) 1950
Johnnie & Jonie Mosby (Capitol) 1969

I'LL NEVER FIND ANOTHER YOU

(Tom Springfield)
Chappell & Co. (ASCAP ca67)
*Sonny James (Capitol-Marvin Hughes) 1967

I'LL NEVER GET OUT OF THIS WORLD ALIVE

(Hank Williams, Fred Rose)
Milene (ASCAP)
Hank Williams (MGM) 1952

I'LL NEVER SLIP AROUND AGAIN

(Floyd Tillman)
Peer (BMI ca49)
Margaret Whiting & Jimmy Wakely (Capitol) 1949
Floyd Tillman (Columbia) 1949
answer to: "SLIPPING AROUND"

I'LL REPOSSESS MY HEART

(Paul Yandell)
Fred Rose (BMI ca65)
*Kitty Wells (Decca) 1965

I'LL SAIL MY SHIP ALONE

(Lois Mann, Morry Burns, Henry Bernard, Henry Thurston)
Lois (BMI ca50)
*Moon Mullican (King) 1950

I'LL SEE HIM THROUGH

(Norris Wilson, Billy Sherrill)
Al Gallico (BMI ca70)
Tammy Wynette (Epic) Feb 1970

I'LL SHARE MY WORLD WITH YOU

(Ben Wilson)
Glad (BMI ca70)
*George Jones (Musicor) May 1969

I'LL STILL BE MISSING YOU

(Warner McPherson)
Page Boy (SESAC ca70)
Warner Mack (Decca) Nov 1969

I'LL TAKE THE DOG

(Macrae, Barton)
Minosa (BMI)
Jean Shepard & Ray Pillow (Capitol) 1966

I'M A DRIFTER

(Bobby Goldsboro)
Detail Music (BMI pa69, ca70)
Bobby Goldsboro (UA) Jul 1969

I'M A GOOD MAN

(Red Lane)
Tree (BMI)
Jack Reno (Dot) Jul 1969

I'M A LONESOME FUGITIVE

(Liz & Casey Anderson)
Four Star (BMI)
*Merle Haggard (Capitol) 1967

I'M A LOVER (Not A Fighter)

(Ronnie Light)
Crestmoor (BMI)
Skeeter Davis (RCA) Feb 1970

I'M A MEMORY

(Willie Nelson)
Willie Nelson Music (BMI)
Willie Nelson (RCA) Apr 1971

I'M A NUT

(Leroy Pullins)
Sleepy Hollow/Vincent Youmans (ASCAP ca66)
Leroy Pullins (Kapp) 1966

I'M A ONE WOMAN MAN

(Johnny Horton)
Cedarwood (BMI ca57)
Johnny Horton (Columbia) 1956

I'M A PEOPLE

(Dallas Frazier)
Blue Crest/Husky (BMI)
George Jones (Musicor) 1966

I'M A SWINGER

(Larry Lee)
Barmour (BMI)
Jimmy Dean (RCA) 1968

I'M A WALKIN' ADVERTISEMENT (For The Blues)

(Cy Coben)
Delmore (ASCAP ca64)
Norma Jean (RCA) 1964

I'M AN OLD, OLD MAN

(Lefty Frizzell)
Peer (BMI)
Lefty Frizzell (Columbia) 1952

I'M ALRIGHT

(Bill Anderson)
Stallion (BMI)
Lynn Anderson (Chart) Jan 1971

I'M BITIN' MY FINGERNAILS & THINKING OF YOU

(Roy West, Ernest Benedict, Lenny Sander, Ernest Tubb)
Hill & Range (BMI ca49)
Ernest Tubb (Decca) 1949

I'M COMIN' BACK HOME TO STAY

(Don Rich)
Blue Book (BMI)
Buck Owens' Buckaroos (Capitol) 1968

I'M DOWN TO MY LAST "I LOVE YOU"

(Billy Sherrill, Glenn Sutton)
Al Gallico (BMI ca70)
David Houston (Epic) Aug 1969

I'M DYNAMITE

(Loretta Lynn)
Sure-Fire (BMI)
Peggy Sue (Decca) Aug 1969

(I Can't Help You) I'M FALLING TOO

(Don Robertson, Hal Blair)
Ross Junickel (ASCAP)
Skeeter Davis (RCA) 1960
answer to: "PLEASE HELP ME I'M FALLING"

I'M GETTING BETTER

(Jim Reeves)
Tuckahoe (BMI ca60)
Jim Reeves (RCA) 1960

I'M GETTING TIRED OF BABYIN' YOU

(Peggy Sue Wells, Loretta Lynn)
Sure-Fire (BMI)
Peggy Sue (Decca) Dec 1969

I'M GOING HOME

(Brenda Throckmorton)
Fescue (ASCAP ca70)
Bobby Lewis (UA-Scotti Turner) 1969

I'M GONNA CHANGE EVERYTHING

(Alex Zanetis)
Tuckahoe (BMI ca62)
Jim Reeves (RCA) 1962

I'M GONNA KEEP ON LOVING YOU

(Gene Dobbins, Jean Whithead)
Two Rivers (ASCAP)
Billy Walker (MGM) Feb 1971

I'M GONNA LOVE YOU ONE MORE TIME

(Ira & Charlie Louvin)
Acuff-Rose (BMI)
Johnnie & Jack (RCA) 1950

I'M GONNA MOVE ON

(Warner McPherson)
Pageboy (SESAC ca68)
Warner Mack (Decca) 1968

This list cross referenced
(by artist) in Chapter B.

I'M GONNA TIE ONE ON TONIGHT

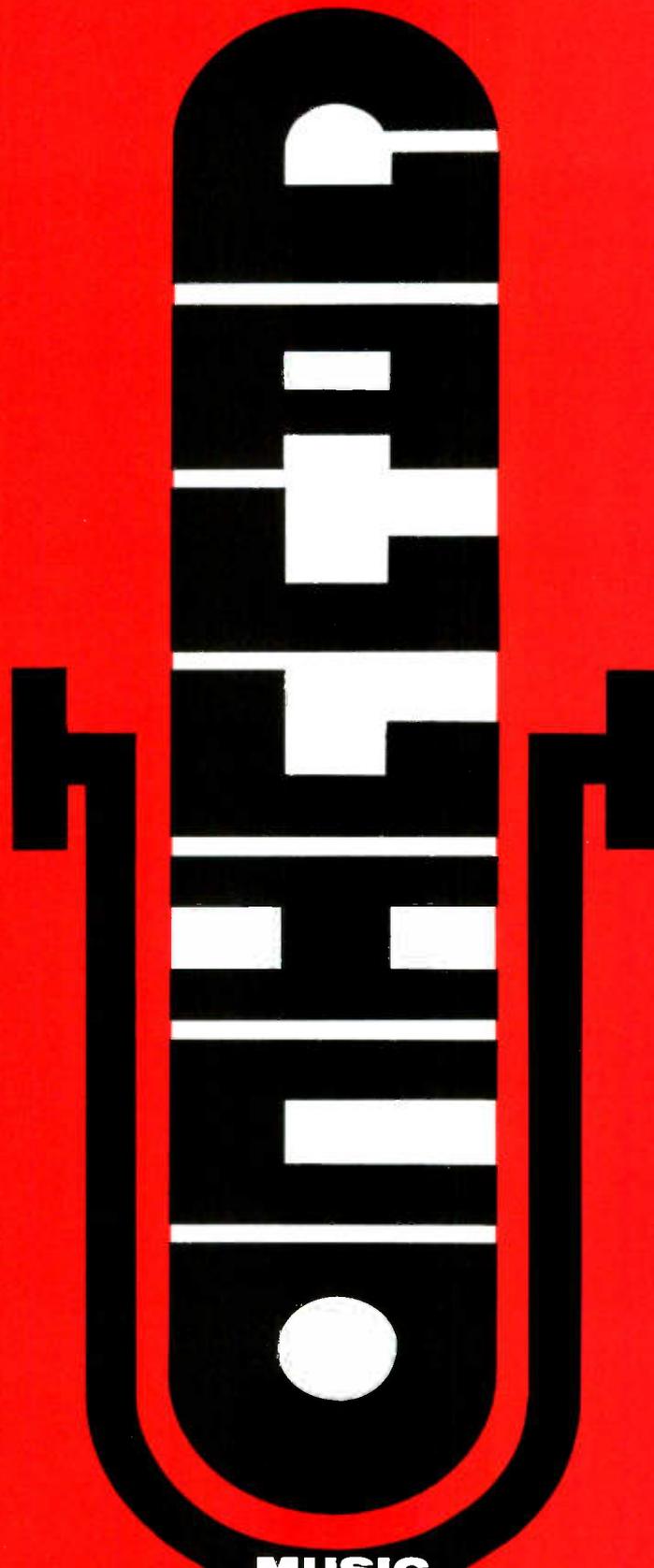
(Lee Nicholas)
Sure-Fire (BMI ca65)
Wilburn Bros. (Decca) 1965

I'M IN LOVE AGAIN

(Vic McAlpin, George Morgan)
Acuff-Rose (BMI ca59)
George Morgan (Columbia) 1959

(Yes), I'M HURTING

(Don Gibson)
Acuff-Rose (BMI)
Don Gibson (RCA) 1966



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I'M LEAVING IT ALL UP TO YOU
 a/k/a: LEAVIN' IT ALL UP TO YOU
 (Don Harris, Dewey Terry)
 Venice (BMI)
 Johnny & Jonie Mosby (Capitol) Jul 1970

I'M LIVING IN TWO WORLDS
 (Crutchfield)
 Forrest Hills (BMI)
 Bonnie Guitar (Dot) 1966

I'M LOSING MY MIND OVER YOU
 (Ted Dalfan)
 Peer (BMI ca45)
 Al Dexter (Okeh) 1945

I'M MOVING ON
 (Hank Snow)
 Hill & Range (BMI ca50, 51)
 *Hank Snow (RCA) 1950

I'M NOT MAD, JUST HURT
 (L. DeRushé & O. Proctor)
 Brazos Valley (BMI)
 Hank Thompson (Capitol) 1956

I'M PAYING FOR THAT BACK STREET AFFAIR
 (B. Wallace, J. Ruhl)
 Valley (BMI)
 *Kitty Wells (Decca) 1953
 answer to: "BACK STREET AFFAIR"

I'M SAVING MY LOVE
 (Alex Zanetis)
 Jack O'Diamonds (BMI ca63)
 Skeeter Davis (RCA) 1963

I'M SO LONESOME I COULD CRY
 (Hank Williams)
 Fred Rose (BMI pa49, 66)
 Hank Williams (MGM) 1949

I'M STILL NOT OVER YOU
 (Willie Nelson)
 Tree (BMI) pampier
 Ray Price (Columbia) 1967

I'M THROWING RICE AT THE GIRL I LOVE
 (Eddy Arnold)
 Hill & Range (BMI ca49)
 *Eddy Arnold (RCA) 1949

I'M TIRED
 (Ray Price, Mel Tillis, A. R. Peddy)
 Cedarwood (BMI ca57)
 Webb Pierce (Decca) 1957

I'M WALKING THE DOG
 (W. C. and E. M. Grimsley)
 Ark-La-Tex (BMI ca54)
 Webb Pierce (Decca) 1953

I'VE BEEN A LONG TIME LEAVING
 (Roger Miller)
 Tree (BMI ca66)
 Roger Miller (Smash) 1966

I'VE BEEN EVERYWHERE
 (Geoffrey Mack)
 Hill & Range (BMI ca63)
 *Hank Snow (RCA) 1962
 Lynn Anderson (Chart) Apr 1970

I'VE BEEN THERE BEFORE
 (Paul Anka, Bobby Gash)
 Gramitto/Milk & Cake (BMI)
 Ray Price (Columbia) 1968

I'VE BEEN THINKING
 (Boudleaux Bryant)
 Acuff-Rose (BMI ca55)
 Eddy Arnold (RCA) 1955

I'VE BEEN WASTING MY TIME
 (Jerry Foster, Bill Rice)
 Hall-Clement (BMI)
 John Wesley Ryles I (Columbia) Jul 1970

I'VE ENJOYED AS MUCH OF THIS AS I CAN STAND
 (Bill Anderson)
 Moss Rose (BMI ca63)
 Porter Wagoner (RCA) 1963

I'VE GONE AND DONE IT AGAIN
 (Ace Denning)
 Hill & Range (BMI)
 Johnnie & Jack (RCA) 1955

I'VE GOT A TIGER BY THE TAIL
 (Buck Owens, Harlan Howard)
 Blue Book (BMI ca65)
 *Buck Owens (Capitol) 1965

I'VE GOT FIVE DOLLARS & IT'S SATURDAY NIGHT
 (Ted Dalfan)
 Peer (BMI ca56)
 Faron Young (Capitol) 1956

I'VE GOT A NEW HEARTACHE
 (Wayne P. Walker)
 Cedarwood (BMI ca57)
 Ray Price (Columbia) 1956

I'VE GOT PRECIOUS MEMORIES
 (Faron Young, Eddie Crandall)
 Passport (BMI)
 Faron Young (Mercury) May 1969

I'VE GOT YOU
 (Gordon Galbraith, Ricci Mareno)
 Music City (ASCA) ca68)
 Waylon Jennings & Anita Carter (RCA) 1968

I'VE GOT YOU ON MY MIND AGAIN
 (Buck Owens)
 Blue Book (BMI)
 *Buck Owens (Capitol) 1968

I'VE KISSED YOU MY LAST TIME
 (Bill Carlisle, Virginia Suber, T. Tommy Cutrer)
 Acuff-Rose (BMI)
 Kitty Wells (Decca) 1955

I'VE RUN OUT OF TOMORROWS
 (H. Thompson, L. Compton, V. Mizi)
 Brazos Valley (BMI)
 Hank Thompson (Capitol) 1959

I'VE SEEN THIS MOVIE BEFORE
 (Harold Morrison)
 Cedarwood (BMI)
 Johnnie & Jack (RCA) 1959

IF A WOMAN ANSWERS
 (Barry Mann, Cynthia Weil)
 Screen Gems-Columbia (BMI ca62)
 Leroy Van Dyke (Mercury) 1962

IF FINGERPRINTS SHOWED UP ON SKIN
 (Freddie Hart, Ken Hunt)
 Blue Book/Ching Ring (BMI)
 Freddie Hart (Capitol) Sep 1970

IF I EVER FALL IN LOVE (With A Honky Tonk Girl)
 (Tom T. Hall)
 Newkeys (BMI)
 *Faron Young (Mercury) Jun 1970

IF I HAD A HAMMER
 (Lee Hays, Pete Seeger)
 Ludlow (BMI pa63)
 Wanda Jackson (Capitol) Apr 1969
 pop: Trini Lopez (Reprise) 1963
 Peter, Paul & Mary (WB) 1962

Grammy Awards:
 BEST PERFORMANCE BY A VOCAL GROUP 1962
 BEST FOLK RECORDING 1962

IF I HAD LAST NIGHT TO LIVE OVER
 (Webb Pierce, Max Powell)
 Cedarwood (BMI)
 Webb Pierce (Decca) Apr 1969

IF I KISS YOU (Will You Go Away)
 (Liz Anderson)
 Greenback/Yonah (BMI ca68)
 Lynn Anderson (Chart) 1967

IF I TALK TO HIM
 (Dolores Edgin, Priscilla Mitchell)
 Vector (BMI ca66)
 Connie Smith (RCA) 1965

IF I WERE A CARPENTER
 (Tim Hardin)
 Faithful-Virtue (BMI pa 66, 68)
 Johnny Cash & June Carter (Columbia) Feb 1970
Grammy Award:
 BEST COUNTRY PERFORMANCE BY A DUO OR GROUP 1970

IF IT'S ALL THE SAME TO YOU
 (Bill Anderson)
 Moss Rose (BMI ca70)
 *Bill Anderson & Jan Howard (Decca) Dec 1969

IF MY HEART HAD WINDOWS
 (Dallas Frazier)
 Glad/Blue Crest (BMI ca68)
 *George Jones (Musicor) 1967

IF NOT FOR YOU
 (Jerry Chestnut)
 Passkey (BMI)
 George Jones (Musicor) Aug 1969

IF TEARDROPS WERE PENNIES
 (Butler)
 Peer (BMI)
 Carl Smith (Columbia) 1951

IF TEARDROPS WERE SILVER
 (Wayne)
 Tree (BMI)
 Jean Shepard (Capitol) 1966

IF THE BACK DOOR COULD TALK
 (Alex Zanetis, Grady Martin)
 Vanadore/Cramart (BMI ca64)
 Webb Pierce (Decca) 1964

IF THE WHOLE WORLD STOPPED LOVING
 (Ben Peters)
 Fingerlake (BMI)
 Roy Drusky (Mercury) 1967

IF THIS IS LOVE
 (Dallas Frazier, A. L. "Doodle" Owens)
 Blue Crest/Hill & Range (BMI)
 Jack Greene (Decca) Sep 1970

IF YOU AIN'T LOVIN'
 (Tommy Collins)
 Central (BMI ca55)
 Faron Young (Capitol) 1954

IF YOU CAN'T BITE, DON'T GROWL
 (Tommy Collins)
 Seashell (BMI)
 Tommy Collins (Columbia) 1966

IF YOU DON'T KNOW I AIN'T GONNA TELL YOU
 (G. Hamilton)
 Bently (BMI)
 George Hamilton IV (RCA) 1962

IF YOU DON'T SOMEONE ELSE WILL
 (Johnny Mathis, Jimmy Lee, Geraldine Hamilton)
 Acuff-Rose (BMI ca55)
 Johnny & Jimmy (Chess) 1954

IF YOU GOT THE MONEY I'VE GOT THE TIME
 (Leity Frizzell, Jim Beck)
 Peer (BMI ca50, pa51)
 *Leity Frizzell (Columbia) 1950

IF YOU THINK I LOVE YOU NOW
 (Curly Putman, Billy Sherrill)
 Algee (BMI)
 Jody Miller (Epic) Mar 1971

IF YOU'RE NOT GONE TOO LONG
 (Wanda Ballman)
 Sure-Fire (BMI)
 Loretta Lynn (Decca) 1967

IF YOU'RE LOOKING FOR A FOOL
 (Clifton A. Thomas, Robert McRee)
 Crazy Cajun (BMI)
 Tommy Overstreet (Dot) Dec 1970

IGMOO
 (Marjohn Wilkin, Wayne P. Walker)
 Cedarwood (BMI)
 Stonewall Jackson (Columbia) 1959

(The) IMAGE OF ME
 (Wayne Kemp)
 Tree (BMI)
 *Conway Twitty (Decca) 1968

IN DEL RIO
 (Billy Walker, Ray Wix)
 Matamoros (BMI)
 Billy Walker (Monument) 1967

IN THE JAILHOUSE NOW
 (Jimmy Rodgers)
 Peer (BMI ca55)
 *Webb Pierce (Decca) 1955
 Johnny Cash (Columbia) 1962

IN THE JAILHOUSE NOW #2
 (Jimmy Rodgers)
 Peer (BMI ca55)
 Jimmy Rodgers (RCA) 1955

IN LOVE
 (Bobby George)
 Central (BMI)
 Wynn Stewart (Capitol) 1968

IN THE GOOD OLD DAYS (When Times Were Bad)
 (Dolly Parton)
 Owepar (BMI)
 Dolly Parton (RCA) Jan 1969

IN THE MIDDLE OF A HEARTACHE
 (Laurie Christenson, Pat Franzese, Wanda Jackson)
 Central (BMI)
 Wanda Jackson (Capitol) 1961

IN THE MISTY MOONLIGHT
 (Cindy Walker)
 Four Star (BMI ca68, pa68)
 Jerry Wallace (Liberty) 1968

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INDIAN LOVE CALL

(Otto Harbach, Oscar Hammerstein II, Rudolf Friml)
Harms (ASCAP)
Slim Whitman (Imperial) 1952 M5
From the Broadway Show "Rose Marie" in 1924

INVISIBLE TEARS

(Ned & Sue Miller)
Central Songs (BMI ca64)
Ned Miller (Fabor) 1964

INVITATION TO THE BLUES

(Roger Miller)
Starday (BMI ca58)
Ray Price (Columbia) 1958
Roger Miller (Starday) 1958

INVITATION TO YOUR PARTY

(William E. Taylor)
Knox/Sounds of Memphis (BMI)
Jerry Lee Lewis (Sun) Sep 1969

IS ANYBODY GOIN' TO SAN ANTONIO?

(Glen Martin, Dave Kirby)
Tree (BMI)
*Charley Pride (RCA) Mar 1970

IS IT REALLY OVER

(Jim Reeves)
Tuckahoe (BMI ca65)
*Jim Reeves (RCA) 1965

IS IT WRONG (For Loving You)

(Warner McPherson)
Valley (BMI ca57)
Warner Mack (Decca) 1957

IS THIS ME?

(Bill & Dottie West)
Window/Open Road (BMI ca63)
Jim Reeves (RCA) 1963

IS ZAT YOU MYRTLE

(Bill Carlisle, Ira & Charlie Louvin)
Acuff-Rose (BMI)
Carlisles (Mercury) 1953

IT AIN'T ME BABE

(Bob Dylan)
M Witmark & Sons (ASCAP ca65)
Johnny Cash (Columbia) 1964

IT KEEPS RIGHT ON A-HURTIN'

(Johnny Tillotson)
Ridge (BMI pa62)
Johnny Tillotson (Cadence) 1962

IT LOOKS LIKE THE SUN'S GONNA SHINE

(Andrew Eddins)
Sure-Fire (BMI)
Wilburn Bros. (Decca) May 1969

IT TAKES ME ALL NIGHT LONG

(Bill Eldredge, Gary Stewart)
Forest Hills (BMI)
Cal Smith (Kapp) Jun 1969

IT TAKES PEOPLE LIKE YOU

(Buck Owens)
Blue Book (BMI ca68)
Buck Owens (Capitol) 1967

IT TICKLES

(T. & W. Collins)
Central (BMI)
Tommy Collins (Capitol) 1955

IT WASN'T GOT WHO MADE HONKY TONK ANGELS

(J. D. Miller)
Peer (BMI ca52)
*Kitty Wells (Decca) 1952
Lynn Anderson (Chart) Apr 1971

IT'S A BEAUTIFUL DAY

(Tracy Pondarvis)
Return (BMI)
Wynn Stewart (Capitol) Nov 1970

IT'S A GREAT LIFE

(Joe & Audrey Allison, Faron Young)
Central (BMI ca56)
Faron Young (Capitol) 1955

IT'S A LITTLE MORE LIKE HEAVEN

(Jim Atkins, Hoyt Johnson)
E & M Publishing (BMI ca58)
Hank Locklin (RCA) 1958

IT'S A LONG, LONG WAY TO GEORGIA

(Dub Murray, Ralph Siegal Jr.)
Acuff-Rose (BMI)
Don Gibson (RCA) 1968

IT'S A LOVELY LOVELY WORLD

(Boudleaux Bryant)
Acuff-Rose (BMI)
Carl Smith (Columbia) 1952

IT'S A SIN

(Fred Rose, Zeb Turner)
Milene (ASCAP ca69)
Eddy Arnold (RCA) 1947
Marty Robbins (Columbia) Mar 1969

IT'S ALL OVER

(Harlan & Jan Howard)
Wilderness (BMI ca66)
Kitty Wells (Decca) 1966

IT'S ALL OVER

Billy Sherrill, Glenn Sutton)
Al Gallico (BMI)
*David Houston & Tammy Wynette (Epic) 1968

IT'S ALL OVER BUT THE CRYING

(Hank Williams Jr.)
Hastings (BMI)
*Hank Williams Jr. (MGM) 1968

IT'S ANOTHER WORLD

(Darrell Statler)
Bronz (SESAC ca66)
Wilburn Bros. (Decca) 1965

IT'S ALRIGHT

(Gayden-Tuttle)
Wormwood (BMI)
Bobby Bare (RCA) 1965

IT'S BEEN SO LONG

(Ray Stevens)
Lowery (BMI ca53)
*Webb Pierce (Decca) 1953

IT'S BEEN SO LONG DARLING

(Ernest Tubbs)
Noma (BMI)
Ernest Tubbs (Decca) 1945

IT'S DAWNED ON ME YOU'RE GONE

(Hank Cochran, Red Lane)
Tree (BMI)
Dottie West (RCA) Oct 1970

IT'S JUST A MATTER OF TIME

(Brook Benton, Bellord Hendricks, Clyde Otis)
Eden (BMI pa59)
*Sonny James (Capitol) Feb 1970
pop: Brook Benton (Mercury) 1959 M5

IT'S MY TIME

(John D. Loudermilk)
Acuff-Rose (BMI ca69)
George Hamilton IV (RCA) 1968

IT'S ONLY MAKE BELIEVE

(Conway Twitty, Jack Nance)
Marielle (BMI pa58)
*Glen Campbell (Capitol) Oct 1970
pop: Conway Twitty (MGM) 1958 M5

IT'S OVER

(Jimmie Rodgers)
Honeycomb (ASCAP)
Eddy Arnold (RCA) 1968
pop: Jimmie Rodgers (Roulette) 1966

IT'S SUCH A PRETTY WORLD TODAY

(Dale Noe)
Freeway (BMI ca68, pa67)
*Wynn Stewart (Capitol) 1967

IT TAKES ALOT OF MONEY

(Bob Morris)
Four Star (BMI ca67)
Warner Mack (Decca) 1966

IT'S THE LITTLE THINGS

(Arleigh Duff)
Marson (BMI ca68)
*Sonny James (Capitol) 1967

IT'S YOUR WORLD

(Marty Robbins)
Marizona (BMI ca62)
Marty Robbins (Columbia) 1961

JACKSON

(Billy Id Wheeler, Gaby Rodgers)
Bexhill/Quartet (ASCAP ca67)
Johnny Cash & June Carter (Columbia) 1967
Grammy Award:
BEST C&W GROUP PERFORMANCE 1967

JACKSON AIN'T A VERY BIG TOWN

(Vic McAlpin)
Acclaim (BMI)
Norma Jean (RCA) 1967

JACQUELINE

(G. Melle)
Prest (BMI)
Bobby Helms (Decca) 1958

JAILHOUSE ROCK

(Jerry Leiber, Mike Stoller)
E. Presley (BMI ca58, pa57, rba57)
*Elvis Presley (RCA) 1957 M5

JAMBALAYA

(Hank Williams)
Fred Rose (BMI ca52, 53, pa52)
*Hank Williams (MGM) 1952
pop: Jo Stafford (Columbia) 1952

JEALOUS HEART

(Jenny Lou Carson)
Acuff-Rose (BMI pa49, rba49)
Jenny Lou Carson (Decca) 1944
pop: Al Morgan Orch. (London) 1949
R&B: Ivory Joe Hunter (King) 1949

JEALOUSY

(Jim Anglin)
Cedarwood (BMI ca58)
Kitty Wells (Decca) 1958

JESUS, TAKE A HOLD

(Merle Haggard)
Blue Book (BMI)
*Merle Haggard (Capitol) Jul 1970

JILTED

(Robert Colby, Dick Manning)
Travis (BMI pa54)
Red Foley (Decca) 1954

JIM JOHNSON

(Bill Owen)
Owepar (BMI)
Porter Wagoner (RCA) Nov 1970

JIMMIE BROWN, THE NEWSBOY

(A. P. Carter)
Peer (BMI ca59)
Mac Wiseman (Dot) 1959

JIMMIE RODGERS BLUES

(Vaughn Horton, Elton Britt)
Southern (ASCAP ca68)
Elton Britt (RCA) 1968

JODY AND THE KID

(Kris Kristofferson)
Buckhorn (BMI)
Roy Drusky (Mercury) 1968

JOE AND MABEL'S 12TH STREET BAR & GRILL

(Bobby Braddock)
Tree (BMI)
Nat Stuckey (RCA) Apr 1969

JOGGIN'

(Pete Drake)
Window (BMI)
Pete Drake (Stop) Feb 1969

JOHNNY B. GOODE

(Chuck Berry)
Arc (BMI rba58)
*Buck Owens (Capitol) Jul 1969
R&B: Chuck Berry (Chess) 1958

JOHNNY ONE TIME

(Dallas Frazier, A. L. "Doodle" Owens)
Hill & Range (BMI ca69, 70, pa69)
Willie Nelson (RCA) 1968
pop: Brenda Lee (Decca) 1969

JOHNNY REB

(Merle Kilgore)
Bayou State/Cajun (BMI)
Johnny Horton (Columbia) 1959

JOHNNY'S CASH AND CHARLEY'S PRIDE

(Cy Coben)
Jando (ASCAP ca70)
Mac Wiseman (RCA) Jan 1970

JOLIE GIRL

(Bubba Fowler)
Bejo (BMI)
Marty Robbins (Columbia) Oct 1970

JOSHUA

(Dolly Parton)
Owepar (BMI)
*Dolly Parton (RCA) Jan 1971

JUANITA JONES

(Paul Evans, Paul Parnes)
Natson Port (ASCAP ca68)
Stu Phillips (RCA) 1967

Country Music
Who's Who
A RECORD WORLD PUBLICATION

COUNTRY MUSIC HITS LIST

JUKEBOX CHARLIE

(Aubrey Mayhew, Donny Young)
Mayhew (BMI)
Johnny Paycheck (Little Darlin') 1967

JULIE

(Waylon Jennings)
Wilderness (BMI)
Porter Wagoner (RCA) 1967

JUST A CLOSER WALK WITH THEE

(Red Foley)
Hill & Range (BMI)
Red Foley with The Jordanaires (Decca) 1950

JUST A LITTLE LOVIN' (Will Go Along Way)

(Eddy Arnold, Zeke Clements)
Hill & Range (BMI ca48, pa52)
*Eddy Arnold (RCA) 1948
pop. Eddie Fisher (RCA) 1952

JUST BECAUSE I'M A WOMAN

(Dolly Parton)
Combine (BMI)
Dolly Parton (RCA) 1968

JUST BETWEEN YOU AND ME

(Jack Clement)
Jack Music (BMI)
Charley Pride (RCA) 1967

JUST BEYOND THE MOON

(Jeremy Slate)
Central (BMI)
Tex Ritter (Capitol) 1967

JUST CALL ME LONESOME

(Rex Griffin)
Valley (BMI ca55)
Eddy Arnold (RCA) 1955

JUST ENOUGH TO START ME DREAMING

(Hank Cochran)
Tree (BMI)
Jeannie Seely (Decca) May 1969

JUST FOR TONIGHT

(Johnny Wright, Jack Anglin, Jim Anglin)
Hill & Range (BMI)
Johnnie & Jack (RCA) 1953

JUST FOR YOU

(Larry Butler, Curley Putman)
Tree (BMI)
Ferlin Husky (Capitol) 1968

JUST HOLD MY HAND

(Terry Randazzo, Bob Weinstein, Billy Barberis)
Vogue (BMI)
Johnny & Jonie Mosby (Capitol) Apr 1969

JUST MARRIED

(Al Allen, Barry DeVorzon)
Tamerlane (BMI ca58)
Marty Robbins (Columbia) 1958

JUST ONE MORE

(George Jones)
Starrite (BMI ca57)
George Jones (Mercury) 1957

JUST ONE TIME

(Don Gibson)
Acuff-Rose (BMI ca60)
Don Gibson (RCA) 1960

JUST SOMEONE I USED TO KNOW

a/k/a: "A GIRL I USED TO KNOW"
(Jack Clement)
Jack Music/Glad (BMI ca63, 70)
*Porter Wagoner & Dolly Parton (RCA) Nov 1969

JUST WAIT TILL I GET YOU ALONE

(Roudieaux & Felice Bryant)
Acuff-Rose (BMI)
Carl Smith (Columbia) 1953

(The) KANSAS CITY SONG

(Red Simpson, Buck Owens)
Blue Book (BMI)
Buck Owens (Capitol) Jun 1970

KANSAS CITY STAR

(Roger Miller)
Tree (BMI ca66)
Roger Miller (Smash) 1965

KAW-LIGA

(Fred Rose, Hank Williams)
Milene (ASCAP ca69)
*Hank Williams (MGM) 1953
*Charley Pride (RCA) Mar 1969

KAY

(Hank Mills)
Moss Rose (BMI)
John Wesley Ryles I (Columbia) Feb 1969

KEEP IT A SECRET

(Jessie Mae Robinson)
Shapiro-Bernstein (ASCAP)
Slim Whitman (Imperial) 1952

KEEPING UP WITH THE JONES

(Justin Tubbs)
Tree (BMI ca64)
Margie Singleton & Faron Young (Mercury) 1964

KENTUCKY RAIN

(Eddie Rabbitt, Dick Heard)
Presley/SPR (BMI)
Elvis Presley (RCA) May 1970

KENTUCKY WALTZ

(Bill Monroe)
Peer (BMI ca51, pa51)
*Eddy Arnold (RCA) 1951

KICKIN' OUR HEARTS AROUND

(Wanda Jackson)
Central (BMI ca63)
Buck Owens (Capitol) 1962

(The) KIND OF WOMAN I GOT

(Danny Walls)
Sure-Fire (BMI)
The Osborne Bros. (Decca) 1967

KING OF THE ROAD

(Roger Miller)
Tree (BMI ca65, 67, 68, 70, pa65 mpa68)
*Roger Miller (Smash) 1965 MS RIAA
answer: "QUEEN OF THE HOUSE"
Grammy Awards:
BEST CONTEMPORARY RECORDING 1965
BEST CONTEMPORARY (R&R) VOCAL PERFORMANCE
(Male) 1965
BEST C&W RECORDING (Single) 1965
BEST C&W ALBUM 1965
BEST C&W VOCAL PERFORMANCE (Male) 1965
BEST C&W SONG (Writers Award) 1965
Parody also an award winner

KISSED BY THE RAIN, WARMED BY THE SUN

(Gene Thomas)
Acuff-Rose (BMI)
Glen Barber (Hickory) Nov 1969

KISSES DON'T LIE

(Pearl Butler, George Sherry)
Cedarwood (BMI ca55)
Carl Smith (Columbia) 1955

KISSES SWEETER THAN WINE

(Paul Campbell, Joel Newman, Ronnie Gilbert, Pete Seeger, Lee Hays)
Folkways (BMI ca58, pa57)
Jimmie Rodgers (Roulette) 1957 MS

KNEE DEEP IN THE BLUES

(Melvin Endsley)
Acuff-Rose (BMI ca57)
Marty Robbins (Columbia) 1957

KNOCK THREE TIMES

(Irwin Levine, L. Russell Brown)
Pocketfull of Tunes/Jillbern/Starday (BMI)
*Bill "Crash" Graddock (Cartwheel) Mar 1971
pop. Dawn (Bell) 1971

KNOTHOLE

(Bill Carlisle)
Acuff-Rose (BMI)
The Carlisles (Mercury) 1953

L.A. ANGELS

(Jimmy Payne)
Glaco (SESAC ca69)
Jimmy Payne (Epic) May 1969

L.A. INTERNATIONAL AIRPORT

(Leanne Scott)
Blue Book (BMI)
Susan Raye (Capitol) Apr 1971

LADY'S MAN

(Cy Coben)
Alamo (ASCAP)
Hank Snow (RCA) 1952

LAND MARK TAVERN

(Jerry Chesnut)
Passkey (BMI)
Del Reeves & Penny DeHaven (UA) Aug 1970

LAST DATE

(Floyd Cramer)
Acuff-Rose (BMI ca61, pa60)
Floyd Cramer (RCA) 1961
vocal see: "MY LAST DATE"

LAST DAY IN THE MINES

(Jimmy Key)
Newkeys (BMI ca64)
Dave Dudley (Mercury) 1964

(The) LAST GOODBYE

(Dick Miles, Bob Prather, Kelso Herston)
Moss Rose (BMI)
Dick Miles (Capitol) 1968

(The) LAST ONE TO TOUCH ME

(Dolly Parton)
Owepar (BMI)
Porter Wagoner (RCA) Mar 1971

(The) LAST RIDE

(Ted Daffan, Robert Halcomb)
Silver Star (BMI ca60)
Hank Snow (RCA) 1959

(The) LAST THING ON MY MIND

(Tom Paxton)
Deep Fork (ASCAP ca68)
Porter Wagoner & Dolly Parton (RCA) 1968

(The) LAST WALTZ

(Webb Pierce, Myrna Freeman)
Ark-La-Tex (BMI ca53)
Webb Pierce (Decca) 1953

(The) LAST WORD IN LONESOME IS ME

(Roger Miller)
Tree (BMI ca66)
Eddy Arnold (RCA) 1966

(The) LATE & GREAT LOVE OF MY HEART

(Cindy Walker)
Combine (BMI)
Hank Snow (RCA) 1968

LAURA (What's He Got That I Ain't Got)

(Leon Ashley, Margie Singleton)
Al Gallico (BMI ca68, pa67)
*Leon Ashley (Ashlev) 1967
Claude King (Columbia) 1967

LAY SOME HAPPINESS ON ME

(Jean Chapel, Bob Jennings)
Four Star (BMI ca68, pa67)
Bobby Wright (Decca) 1967
pop. Dean Martin (Reprise) 1967

LEAD ME NOT INTO TEMPTATION

(Richard Hollingsworth)
Marson (BMI)
Anthony Armstrong Jones (Chart) Apr 1970

LEAVE MY DREAMS ALONE

(Warner McPherson)
Pageboy (SESAC ca69)
Warner Mack (Decca) Jun 1969

LEAVES ARE THE TEARS OF AUTUMN

(Earl Shuman, Leon Carr)
George Pincus & Sons (ASCAP ca69)
Bonnie Guitar (Dot) 1969

LEAVIN' ON YOUR MIND

(Wayne P. Walker, Webb Pierce)
Cedarwood (BMI ca63)
Patsy Cline (Decca) 1963

LEFT TO RIGHT

(Lorene Mann)
Sure-Fire (BMI ca60)
*Kitty Wells (Decca) 1960

(The) LEGEND OF BONNIE & CLYDE

(Merle Haggard, Bonnie Owens)
Blue Book (BMI ca69)
*Merle Haggard (Capitol) 1968

LEONA

(Cindy Walker)
Cedarwood (BMI)
Stonewall Jackson (Columbia) 1962

LAMENT OF THE CHEROKEE RESERVATION INDIAN

(John D. Loudermilk)
Acuff-Rose (BMI ca69)
Roy Acutt Jr. (Hickory) 1968

LET FORGIVENESS IN

(Rex Griffin, Webb Pierce)
Valley/Cedarwood (BMI ca61)
Webb Pierce (Decca) 1961

LET IT BE ME

(Fr. Pierre Delanoë, Gilbert Becaud; Eng. Mann Curtis)
MCA (ASCAP ca69)
Glen Campbell & Bobbie Gentry (Capitol) Apr 1969

LET OLE MOTHER NATURE HAVE HER WAY

(Loy Southerland, Louie Clark)
Peer (BMI ca51, 52)
*Carl Smith (Columbia) 1951

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Madison Square Garden
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Oklahoma State Fair
Iowa State Fair
Kansas State Fair
South Dakota State Fair
Nebraska State Fair
Montana State Fair
Texas Bar Convention
Busch Stadium (St. Louis Cardinals)
Riverfront Stadium (Cincinnati Reds)

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COUNTRY MUSIC HITS LIST

LET ME BE THE ONE

(Paul Blevins, Joe Holston, W. S. Stevenson)
Four Star (BMI ca54)
Hank Locklin (Four Star) 1953

LET ME GO

(Johnny Duncan)
Wilderness (BMI)
Johnny Duncan (Columbia) Jan 1971

LET ME GO, LOVER

(Jenny Lou Carson, Al Hill)
Rumbalero (BMI ca55 pa54)
Hank Snow (RCA) 1954
pop: Teresa Brewer (Coral) 1954

LET THE CHIPS FALL

(Jack Clement)
Jack Music (BMI)
Charley Pride (RCA) 1968

LET THE WHOLE WORLD SING WITH ME

(Dale Noe)
Freeway (BMI)
Wynn Stewart (Capitol) Apr 1969

LET THE WORLD KEEP ON A-TURNING

(Buck Owens)
Blue Book (BMI ca69)
*Buck Owens & Buddy Allen (Capitol) 1968

LET'S GO TO CHURCH NEXT SUNDAY MORNING

(S. Allen)
Beachwood (BMI)
Jimmy Wakely & Margaret Whiting (Capitol) 1950

LET'S LIVE A LITTLE

(Ruth E. Coletharp, Vic McAlpin)
Peer (BMI ca51)
Carl Smith (Columbia) 1951

LET'S PUT OUR WORLD BACK TOGETHER

(Jimmy Peppers)
Husky (BMI)
Charlie Louvin (Capitol) Jun 1969

LET'S SAY GOODBYE LIKE WE SAID HELLO

(Ernest Tubb)
Ernest Tubb (BMI)
Ernest Tubb (Decca) 1948

LET'S THINK ABOUT LIVING

(Boudleaux Bryant)
Acuff-Rose (BMI pa60)
Bob Luman (Warner Bros.) 1960

LET'S THINK ABOUT ABOUT WHERE WE'RE GOING

(Bob Yarbrough, Dick Heard)
Fred Rose (BMI)
LaWanda Lindsey & Kenny Vernon (Chart) Nov 1970

LETTERS HAVE NO ARMS

(Arbie Gibson, Ernest Tubb)
Hill & Range (BMI ca50)
Ernest Tubb (Decca) 1950

LIFE GETS TEE-JUS, DON'T IT

(Carson Robinson)
Leeds (ASCAP)
Carson Robinson (MGM) 1948
Tex Williams (Capitol) 1948

(The) LIFE THEY LIVE IN SONG

(Raymond F. Scribner)
Acuff-Rose (BMI)
Kitty Wells (Decca) 1957

LIFE TO GO

(George Jones)
Starrite (BMI ca59)
Stonewall Jackson (Columbia) 1958

LIFE TURNED HER THAT WAY

(Harlan Howard)
Wilderness (BMI)
Mel Tillis (Kapp) 1967

LIFE'S LITTLE UPS AND DOWNS

a/k/a: LIFE HAS IT'S LITTLE UPS AND DOWNS
(Margaret Ann Rich)
Makamillion (BMI)
Charlie Rich (Epic) Oct 1969

LIKE A FOOL

(Yvonne DeVaney)
East Star Music (BMI)
Dottie West (RCA) 1967

LILACS AND FIRE

(Larry Kingston, Frank Dycus)
Window (BMI)
George Morgan (Stop) June 1970

LISTEN BETTY

(Tom T. Hall)
Newkeys (BMI)
Dave Dudley (Mercury) Feb 1971

LITTLE ANGEL WITH THE DIRTY FACE

(D. Parkes)
Hill & Range (BMI)
Eddy Arnold (RCA) 1950

LITTLE ARROWS

(Albert Hammond, Mike Hazewood)
Duchess (BMI pa64)
Leapy Lee (Decca) 1968

LITTLE BIT LATE

(Lewis Wickham)
Para-Kim (BMI)
Lewie Wickham (Starrday) May 1970

(A) LITTLE BIT LATER ON DOWN THE LINE

(Chip Taylor)
Sea Lark (BMI)
Bobby Bare (RCA) 1968

(A) LITTLE BITTY TEAR

(Hank Cochran)
Tree (BMI ca62, pa62)
Burl Ives (Decca) 1962

LITTLE BLACK BOOK

(Webb Pierce, Wayne P. Walker, Polly Harrison)
Cedarwood (BMI)
Jimmy Dean (Columbia) 1962

LITTLE BOY SAD

(Wayne P. Walker)
Cedarwood (BMI)
Bill Phillips (Decca) Dec 1969

LITTLE BOY'S PRAYER

(Jim Owen)
Sawgrass (BMI)
Porter Wagoner (RCA) Apr 1970

LITTLE GREEN APPLES

(Bobby Russell)
Russell-Cason (ASCAP ca68)
Roger Miller (Smash) 1968
pop: O. C. Smith (Columbia) 1968
Grammy Award:
SONG OF THE YEAR (Writers Award) 1968
BEST COUNTRY SONG (Writers Award) 1968

(A) LITTLE HEARTACHE

(Wayne P. Walker)
Cedarwood (BMI ca62)
Eddy Arnold (RCA) 1962

LITTLE OLE WINE DRINKER ME

(Hank Mills, Dick Jennings)
Moss Rose (BMI ca68, pa67)
Robert Mitchum (Monument) 1967
pop: Dean Martin (Reprise) 1967

LITTLE ROSA

(Red Sovine, Webb Pierce)
Cedarwood (BMI ca56)
Red Sovine & Webb Pierce (Decca) 1956

LITTLE THINGS

Willie Nelson, Shirley Collie)
Tree (BMI)
Willie Nelson (RCA) 1968

LITTLE THINGS THAT EVERY GIRL SHOULD KNOW

(Claude King)
Dejab Music (BMI)
Claude King (Columbia) 1967

LITTLE WORLD GIRL

(John D. Loudermilk)
Acuff-Rose (BMI)
George Hamilton IV (RCA) 1968

LIVE AND LET LIVE

(Wiley & Gene Sullivan)
Peer (BMI)
Johnnie & Jack (RCA) 1955

LIVE FAST, LOVE HARD AND DIE YOUNG

(Joe Allison)
Central (BMI ca55)
Faron Young (Capitol) 1955

LIVE FOR THE GOOD TIMES

(Warner McPherson)
Page Boy (SESAC)
Warner Mack (Decca) Nov 1970

LIVE YOUR LIFE OUT LOUD

(Ted Harris)
Contention (SESAC)
Bobby Lord (Decca) 1968

LIVIN' IN A HOUSE FULL OF LOVE

(Glenn Sutton, Billy Sherrill)
Al Gallico (BMI ca66)
David Houston (Epic) 1965

LIVING UNDER PRESSURE

(Baker Knight)
For Most (BMI)
Eddy Arnold (RCA) Aug 1970

LODI

(John Fogerty)
Jondora (BMI)
Buddy Alan (Capitol) Dec 1969

LONELY AGAIN

(Jean Chapel)
Four Star (BMI ca67, 68, pa67)
*Eddy Arnold (RCA) 1967

LONELY ISLAND PEARL

(Mel Tillis)
Cedarwood (BMI)
Johnnie & Jack (RCA) 1959

LONELY SIDE OF TOWN

(R. Bodkin)
Tree (BMI)
Kitty Wells (Decca) 1955

LONESOME NUMBER ONE

(Don Gibson)
Acuff-Rose (BMI ca62)
Don Gibson (RCA) 1962

LONESOME 7-7203

(Justin Tubb)
Cedarwood (BMI ca63)
*Hawkshaw Hawkins (King) 1963

(The) LONG BLACK VEIL

(Danny Dill, Marijohn Wilkin)
Cedarwood (BMI ca59)
Lefty Frizzell (Columbia) 1959

This list cross referenced
(by artist) in Chapter B.

LONG GONE LONESOME BLUES

(Hank Williams)
Fred Rose (BMI ca50, 64)
*Hank Williams (MGM) 1950
Hank Williams Jr. (MGM) 1964

LONG LEGGED GUITAR PICKIN' MAN

(Marshall Grant)
Perkins (SESAC ca67)
Johnny Cash & June Carter (Columbia) 1967

LONG LONG TEXAS ROAD

(Dennis Linde)
Combine (BMI)
*Roy Drusky (Mercury) Jun 1970

LONGEST BEER OF THE NIGHT

(Carson C. Parks)
Greenwood (BMI)
Jim Ed Brown (RCA) Feb 1969

LOOK AT MINE

(Tony Hatch, Jackie Trent)
Walbeck (ASCAP)
Jody Miller (Epic) Oct 1970

LOOK OUT

(Cindy Walker)
Herb Reis Music (BMI)
Johnnie & Jack (RCA) 1958

LOOK WHAT THOUGHTS WILL DO

(Lefty Frizzell)
Peer (BMI)
Lefty Frizzell (Columbia) 1951

LOOKIN' OUT MY BACK DOOR

(John Fogerty)
Jondora (BMI)
Buddy Alan (Capitol) Mar 1971
pop: Creedence Clearwater Revival (Fantasy) 1971

LOOKING AT THE WORLD THROUGH A WINDSHIELD

(Jerry Chesnut, Mike Hoyer)
Passkey (BMI)
Del Reeves (UA) 1968



COUNTRY MUSIC HITS LIST

LOOKING BACK TO SEE

(James Brown, Maxine Brown)
Dandelion (BMI)
The Browns (Fabor) 1952
Justin Tubb & Goldie Hill (Decca) 1954

LOOKING FOR MORE IN '64

(Moore)
Peach (SESAC ca64)
Jim Nesbitt (Chart) 1964

LOOSE TALK

(Ann Lucas, Freddie Hart)
Central (BMI ca55, 61)
*Carl Smith (Columbia) 1954
Buck Owens & Rose Maddox (Capitol) 1961

LORD IS THAT ME?

(Dallas Frazier, Sanger D. Shafer)
Blue Crest (BMI)
Jack Greene (Decca) May 1970

LORENA

(Charlie Williams)
Sage & Sand (SESAC ca69)
Johnny Cash (Columbia) 1969

LOSER'S CATHEDRAL

(Glenn Sutton, Billy Sherrill)
Al Gallico (BMI ca67)
David Houston (Epic) 1967

LOSING YOUR LOVE

(Bill Anderson, Buddy Killen)
Champion/Tree (BMI ca62)
Jim Reeves (RCA) 1962

LOUISIANA MAN

(Doug Kershaw)
Acuff-Rose (BMI ca61, 69)
Rusty & Doug Kershaw (Hickory) 1961
Bobbi Gentry (Capitol) 1968

LOUISIANA SATURDAY NIGHT

(Tom T. Hall, Jimmy Newman)
Newkeys (BMI)
Jimmy Newman (Decca) 1967

LOUISVILLE

(Chuck Rogers)
Moss Rose (BMI)
Leroy Van Dyke (WB) 1968

LOVE AIN'T NEVER GONNA BE NO BETTER

(Cecil Null, Rusty Adams)
Cedarwood (BMI)
Webb Pierce (Decca) Jan 1970

LOVE BUG

(Wayne Kemp, Curtis Wayne)
Glad/Black Jack (BMI ca66)
George Jones (Musicor) 1965

LOVE BUG ITCH

(Jenny Lou Carson, Roy Botkin)
Hill & Range (BMI ca50)
Eddy Arnold (RCA) 1950

LOVE HAS MADE YOU BEAUTIFUL

(Merle Kilgore)
Bayou State (BMI)
Merle Kilgore (Starday) 1960

LOVE HUNGRY

(Warner McPherson)
Page Boy (SESAC ca70)
Warner Mack (Decca) Jun 1970

LOVE IS A SOMETIMES THING

(Jan Howard)
Stallion (BMI)
*Bill Anderson (Decca) Apr 1970

LOVE IS IN THE AIR

(Marty Robbins)
Noma/Weedville (BMI)
Marty Robbins (Columbia) 1968

LOVE IS NO EXCUSE

(Justin Tubb)
Tree (BMI ca64)
Jim Reeves & Dottie West (RCA) 1964

LOVE, LOVE, LOVE

(Ted Jarrett)
Cedarwood/Babb (BMI ca56)
*Webb Pierce (Decca) 1955

LOVE MAKES THE WORLD GO 'ROUND

(Jim Anglin)
Fred Rose (BMI)
Kitty Wells (Decca) 1967

LOVE ME AND MAKE IT ALL BETTER

(Eddie Rabbitt)
Barmour (BMI)
Bobby Lewis (UA) 1967

LOVE ME, LOVE ME

(Glenn Sutton, George Richey)
Al Gallico (BMI)
Bobby Barnett (Columbia) 1968

LOVE ME TENDER

(Elvis Presley, Vera Matson)
Elvis Presley (BMI ca57, pa56, rha56)
*Elvis Presley (RCA) 1956 M5

LOVE OF THE COMMON PEOPLE

(John Hurley, Ronnie Wilkins)
Tree (BMI ca68)
Waylon Jennings (RCA) 1967

LOVE SICK BLUES

(Irving Mills, Cliff Friend)
Mills (ASCAP)
*Hank Williams (MGM) 1949

LOVE TAKES CARE OF ME

(Jimmy Peppers)
Husky (BMI ca69)
Jack Greene (Decca) 1968

LOVE'S GONNA HAPPEN TO ME

(Jim Stewart)
Freeway (BMI)
Wynn Stewart (Capitol) 1967

LOVE'S GONNA LIVE HERE

(Buck Owens)
Blue Book (BMI ca64)
*Buck Owens (Capitol) 1963

(A) LOVELY WORK OF ART

(James Joiner)
Newkeys/Tune (BMI ca60)
Jimmy Newman (MGM) 1960

LOVENWORTH

(L. Crutchfield, D. Earl, N. Nixon)
Champion (BMI)
Roy Rogers (Capitol) Apr 1971

LOVIN' MACHINE

(Larry Kingston)
Window/Mayhew (BMI ca66)
Johnny Paycheck (Little Darling) 1966

LOVIN' MAN

a/k/a: "OH! PRETTY WOMAN"

(Roy Orbison, Bill Dees)
Acuff-Rose (BMI pa64)
Arlene Harden (Columbia) Jun 1970
pop: Roy Orbison (Monument) 1964 M5

LOVING YOU (Was Worth the Broken Heart)

(Helen Carter)
Acuff-Rose (BMI ca62)
Bob Gallion (Hickory) 1961

(A) LOVER'S QUESTION

(Brook Benton, Jimmy Williams)
Progressive/Eden (BMI)
Del Reeves (UA) Apr 1970
pop: Brook Benton (Mercury) 1960

(The) LUMBERJACK

(Hall & Ginger Willis)
English (BMI ca65)
Hal Willis (Sims) 1964

LUTHER PLAYED THE BOOGIE

(Johnny Cash)
Hi-Lo (BMI ca59)
Johnny Cash (Sun) 1959

LUZIANA

(Max Powell, Webb Pierce, Dewayne Phillips)
Tuesday (BMI)
Webb Pierce (Decca) 1968

Mac ARTHUR PARK

(Jim Webb)
Canopy (ASCAP ca70)
Waylon Jennings & The Kimberlys (RCA) Oct 1969
pop: Richard Harris (Dunhill) 1968

Grammy Awards:

BEST ARRANGEMENT ACCOMPANYING VOCALIST

1968

BEST C&W DUO OR GROUP VOCAL PERFORMANCE

1969

MISSISSIPPI

(Curley Williams, Billy Simmons)
Fred Rose (BMI ca50)
Red Foley (Decca) 1950

Red Brigham



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COUNTRY MUSIC
HITS LIST

MABEL

(Skeets McDonald, Eddie Miller)
 Central (BMI)
 Skeets McDonald (Columbia) 1967

MABEL (You Have Been A Friend To Me)

(Tom T. Hall)
 Newkeys (BMI)
 Billy Grammer (Rice) 1967

MAD

(Tom T. Hall)
 Newkeys (BMI ca65)
 Dave Dudley (Mercury) 1964

MAINLINER

(Stewart Hamblen)
 Hamblen (BMI)
 Hank Snow (RCA) 1955

MAKE A LEFT AND A RIGHT

(Johnny Mosby, Robert Lashwell, Speedy Price)
 Central (BMI)
 Johnny & Ionie Mosby (Capitol) 1967

MAKE BELIEVE

(Billy Walker, Jerry Robinson)
 Earl Barton (BMI ca55)
 *Red Foley & Kitty Wells (Decca) 1955

MAKE IT RAIN

(Billy Mize)
 Metric (BMI)
 Billy Mize (Imperial) Jun 1969

MAKE THE WORLD GO AWAY

(Hank Cochran)
 Tree (BMI ca63, 66, pa65)
 Ray Price (Columbia) 1963
 *Eddy Arnold (RCA) 1965

MAKING BELIEVE

(Jimmy Work, Roscoe Reid, Joe Hobson)
 Acuff-Rose (BMI ca55)
 Kitty Wells (Decca) 1955

MAMA AND DADDY BROKE MY HEART

(Cooley)
 Hill & Range (BMI)
 Eddy Arnold (RCA) 1950

MAMA, COME GET YOUR BABY BOY

(Merritt, A. Alton)
 Adam, Vee & Abbott (BMI)
 Eddy Arnold (RCA) 1953

MAMA, I WON'T BE WEARING A RING

(Dallas Frazier, A.L. "Doodle" Owens)
 Blue Crest/Hill & Range (BMI)
 Peggy Little (Dot) Apr 1970

MAMA LOU

(Larry Murray)
 Unart/Prodigal Son (BMI)
 Penny DeHaven (Imperial) Oct 1969

MAMA SANG A SONG

(Bill Anderson)
 Champion/Tree (BMI ca62)
 *Bill Anderson (Decca) 1962

MAMA SPANK

(Liz Anderson)
 Four Star (BMI)
 Liz Anderson (RCA) 1967

MAMA TRIED

a/k/a: **THE BALLAD FROM "KILLERS THREE"**
 (Merle Haggard)
 Blue Book (BMI ca69)
 *Merle Haggard (Capitol) 1968

MAMA'S LITTLE JEWEL

(Hank Mills, Kermit Barrett)
 Moss Rose (BMI)
 Johnny Wright (Decca) 1967

MAN AND WIFE TIME

(Buzz Rabin)
 Window (BMI)
 Jim Ed Brown (RCA) May 1969

(A) MAN IN BLACK

(Johnny Cash)
 House of Cash (BMI)
 *Johnny Cash (Columbia) Apr 1971

(The) MAN WHO ROBBED THE BANK AT SANTA FE

(Jerry Leiber, Mike Stoller)
 Trio/Butterfield (BMI ca63)
 Hank Snow (RCA) 1963

(The) MAN YOU WANT ME TO BE

(Webb Pierce)
 Wandering Acres (SESAC ca70)
 Webb Pierce (Decca) 1970

(A) MAN'S KIND OF WOMAN

(George Rizzo)
 Twin Forks/Ragmar & Fickle (BMI)
 Eddy Arnold (RCA) Aug 1970

MARGIE'S AT THE LINCOLN PARK INN

(Tom T. Hall)
 Newkeys (BMI ca70)
 Bobby Bare (RCA) Apr 1969

MARRIAGE VOW

(Carson)
 Hill & Range (BMI)
 Hank Snow (RCA) 1949

MARRIED BY THE BIBLE, DIVORCED BY THE LAW

(J. Rector, Pee Wee Truebitt, M. Starns, K. Loury,
 Cookie Longhorn)
 Hill & Range (BMI)
 Hank Snow (RCA) 1952

MARRY ME

(Les Reed, Barry Mason)
 Jewel (ASCAP ca70)
 Ron Lowry (Republic-Charlie Adams) May 1970

MARTY GRAY

(Walter Woodward)
 Chestnut (BMI)
 Billie Jo Spears (Capitol) Sep 1970

MARY'S VINYARD

(Wayne Carson Thompson, Bob Wilkins)
 Rosebridge (BMI)
 Claude King (Columbia) Jan 1971

(The) MATADOR

(Johnny Cash, June Carter)
 Southwind (BMI ca64)
 Johnny Cash (Columbia) 1963

MATAMOROS

(Kay Arnold)
 Doss Matamoros (BMI)
 Billy Walker (Columbia) 1965

MAY THE BIRD OF PARADISE FLY UP YOUR NOSE

(Neal Merritt)
 Central (BMI ca66)
 *Jimmy Dickens (Columbia) 1965

MAY THE GOOD LORD BLESS AND KEEP YOU

(Meredith Wilson)
 Pickwick (ASCAP)
 Eddy Arnold (RCA) 1951
 pop hit: various artist 1950

ME

(Alex Zanetis)
 Acclaim/Jack O'Diamonds (BMI)
 Bill Anderson (Decca) 1964

ME AND BOBBY McGEE

(Kris Kristofferson, Fred Foster)
 Combine (BMI ca70)
 Roger Miller (Smash) Sep 1969
 pop: Janis Joplin (Columbia) 1971

MEANWHILE, DOWN AT JOE'S

(Harlan Howard)
 Wilderness (BMI)
 Kitty Wells (Decca) 1965

MEMORY NO. ONE

(Wayne P. Walker, Max Powell)
 Cedarwood (BMI ca64)
 Webb Pierce (Decca) 1964

MENTAL CRUELTY

(Larry & Dixie Davis)
 Les Kangas/Blue Book (BMI)
 Buck Owens & Rose Maddox (Capitol) 1961

MENTAL JOURNEY

(Leon Ashley, Margie Singleton)
 Al Gallico (BMI ca69)
 Leon Ashley (Ashley) 1968

MENTAL REVENGE

(Mel Tillis)
 Cedarwood (BMI)
 Waylon Jennings (RCA) 1967

MEXICAN JOE

(Mitchell Torok)
 Presley/Rumbalero (BMI ca53)
 *Jim Reeves (Abbott) 1953

MIDNIGHT

(Boudleaux Bryant, Chet Atkins)
 Acuff-Rose (BMI)
 *Red Foley (Decca) 1952

MILLER'S CAVE

(Jack Clement)
 Jack Music (BMI ca60, 64)
 Hank Snow (RCA) 1960
 Bobby Bare (RCA) 1964

(A) MILLION AND ONE

(Yvonne DeVaney)
 Silver Star (BMI ca67)
 Billy Walker (Monument) 1966

(A) MILLION YEARS OR SO

(Charlie Williams)
 Central Songs, (BMI ca63)
 Eddy Arnold (RCA) 1963

MILWAUKEE HERE I COME

(Lee Fikes)
 Glad (BMI)
 George Jones & Brenda Carter (Musicor) 1968

MIND YOUR OWN BUSINESS

(Hank Williams)
 Fred Rose (BMI)
 Hank Williams (MGM) 1949

MISERY LOVES COMPANY

(Jerry Reed)
 Lowery (BMI ca62)
 *Porter Wagoner (RCA) 1962

MISSING IN ACTION

(Helen Kaye, Arthur Q. Smith)
 Peer (BMI ca52)
 Ernest Tubb (Decca) 1952

MISSING YOU

(Red Sovine, Dale Noe)
 Valley (BMI ca57)
 Red Sovine (Decca) 1957

MISSISSIPPI WOMAN

(Red Lane)
 Tree (BMI)
 Waylon Jennings (RCA) May 1971

MR. AND MRS. USED TO BE

(Joe Deaton)
 Sure-Fire (BMI ca64)
 Ernest Tubb & Loretta Lynn (Decca) 1964

MISTER AND MISSISSIPPI

(Irving Gordon)
 Shapiro-Bernstein (ASCAP)
 Tennessee Ernie Ford (Capitol) 1951
 pop: Patti Page (Mercury) 1951

MR. DO-IT-YOURSELF (You've Done It Again)

(Fred A. MacRae)
 Minosa Publishing (BMI)
 Ray Pillow & Jean Shepard (Capitol) 1967

MR. HEARTACHE MOVE ON

(C. Bellamy)
 Ridgeway (BMI)
 Coleman O'Neal (Chancellor) 1963

MR. MOON

(C. Curry)
 Hill & Range (BMI)
 Carl Smith (Columbia) 1951

MR. SHORTY

(Marty Robbins)
 Mariposa (BMI)
 Marty Robbins (Columbia) 1967

MR. WALKER IT'S ALL OVER

(Gene Crysler)
 Barnour (BMI ca70)
 Billie Jo Spears (Capitol) May 1969

MISTY BLUE

(Bob Montgomery)
 Talmont (BMI ca67, 68 pa67)
 Wilma Burgess (Decca) 1966
 Eddy Arnold (RCA) 1967

MOANIN' THE BLUES

(Hank Williams)
 Fred Rose (BMI ca50)
 Hank Williams (MGM) 1950

MOCKIN' BIRD HILL

(Vaughn Horton)
 Southern (ASCAP)
 Pinetoppers (Coral) 1950
 pop: Les Paul & Mary Ford (Capitol) 1951 M5
 *Patti Page (Mercury) 1951 M5

MOLLY

(Steve Karliski)
 Screen Gems-Columbia (BMI ca64)
 Eddy Arnold (RCA) 1964

MOLLY

(Alex Harvey)
 United Artist (ASCAP)
 Jim Glaser (RCA) Nov 1969



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COUNTRY MUSIC HITS LIST

MOM AND DAD'S WALTZ

(Lefty Frizzell)
Hill & Range (BMI ca51)
Lefty Frizzell (Columbia) 1951

MOMMY FOR A DAY

(Buck Owens, Harlan Howard)
Travis (BMI ca59)
*Kitty Wells (Decca) 1959

MONA LISA

(Jay Livingston, Ray Evans)
Famous (ASCAP)
Moon Mullican (King) 1950
pop: Nat "King" Cole (Capitol) 1949 M\$

MONEY CAN'T BUY LOVE

(Betty Craig)
Cedarwood (BMI)
Roy Rogers (Capitol) Nov 1970

(The) MOODS OF MARY

(Jack Clement, Allen Reynolds)
Jack Music (BMI)
Tompall & The Glaser Bros. (MGM) 1968

MORE AND MORE

(Webb Pierce, Merle Kilgore)
Cedarwood/Travis (BMI ca55)
*Webb Pierce (Decca) 1954

MORE THAN ANYTHING ELSE IN THE WORLD

(Leon Payne)
Brenner (BMI ca55)
Carl Smith (Columbia) 1955

MORE THAN YESTERDAY

(L. Dickens)
Marden Fair/Cucula (BMI)
Slim Whitman (Imperial) 1965

MORNING

(Bill Graham)
Show Biz (BMI)
*Jim Ed Brown (RCA) Dec 1970

(The) MOST UNCOMPLICATED GOODBYE I'VE EVER HEARD

(Dallas Frazier, Sanger D. Shafer)
Blue Crest (BMI)
Henson Cargil (Monument) Jul 1970

MOTEL TIME AGAIN

(Bobby Bare)
Central (BMI)
Johnny Paycheck (Little Darlin') 1967

MOTHER MAY I

(Liz & Lynn Anderson)
Green Back (BMI)
Liz & Lynn Anderson (RCA) 1968

MOUNTAIN OF LOVE

(Laura Martin, Venita Del Rio)
Al Gallico (BMI ca64)
David Houston (Epic) 1963

MOVE IT ON OVER

(Hank Williams)
Fred Rose (BMI)
Johnnie & Jack (RCA) 1957

MUDDY MISSISSIPPI LINE

(Bobby Goldsboro)
Detail (BMI ca70, pa69)
Bobby Goldsboro (UA) Nov 1969

MULE SKINNER BLUES

(Limmie Rodger, George Vaughn)
Peer (BMI pa60)
*Dolly Parton (RCA) Aug 1970

MULE TRAIN

(Johnny Lange, Hy Heath, Fred Glickman)
Walt Disney (ASCAP)
Tennessee: Ernie Ford (Capitol) 1949
pop: Frankie Laine (Mercury) 1949 M\$

MUSIC MAKIN' MAMA FROM MEMPHIS

(Hank Snow)
Hill & Range (BMI)
Hank Snow (RCA) 1951

MY BABY LEFT ME

(A. Crudup)
E. Presley (BMI)
*Elvis Presley (RCA) 1956

MY BABY WALKED RIGHT OUT ON ME

(Curtis Wayne)
Party Time (BMI)
Wanda Jackson (Capitol) 1968

MY BABY'S GONE

(Hazel Houser)
Central (BMI ca59)
Louvin Bros. (Capitol) 1959

MY BIG IRON SKILLET

(Robert Criswell, Wilda Mae Criswell)
Party Time (BMI)
Wanda Jackson (Capitol) Nov 1969

MY BIG TRUCK DRIVIN' MAN

(Hank Mills)
Moss Rose (BMI)
Kitty Wells (Decca) 1968

MY BUCKET'S GOT A HOLE IN IT

(Clarence Williams)
Pickwick (ASCAP)
Hank Williams (MGM) 1949
Rick Nelson (Imperial) 1958

MY CAN DO CAN'T KEEP UP WITH MY WANT TO

(Nat Stuckey)
Stuckey (BMI)
Nat Stuckey (RCA) 1968

MY CUP RUNNETH OVER

(Tom Jones, Harvey Schmidt)
Chappell & Co. (ASCAP ca70)
Johnny Bush (Stop) Oct 1969
pop: Ed Ames (RCA)

MY DADDY IS ONLY A PICTURE

(T. Dilbeck)
Peer (BMI)
Eddy Arnold (RCA) 1948

MY EARS SHOULD BURN

(Roger Miller)
Tree (BMI ca61)
Claude Gray (Mercury) 1961

MY ELUSIVE DREAMS

(Claude Putman, Billy Sherrill)
Tree (BMI ca68, 70)
*David Houston & Tammy Wynette (Epic) 1967
Johnny Darrell (UA) 1967
Curly Putman (ABC) 1967
Bobby Vinton (Epic) Apr 1970

MY EVERYTHING

(J. Wilson, M. Lacy)
Hill & Range (BMI)
Eddy Arnold (RCA) 1954

MY FRIEND ON THE RIGHT

(Red Lane, Faron Young)
Tree (BMI ca65)
Faron Young (Mercury) 1965

MY FRIENDS ARE GONNA BE STRANGERS

(Liz Anderson)
Yonah/Owens (BMI ca65)
Merle Haggard (Tally/Capitol) 1965
Roy Drusky (Mercury) 1965

MY GOAL FOR TODAY

(Chuck Howard)
Tree (BMI)
Kenny Price (Boone) 1968

MY GRASS IS GREEN

(Roy Drusky)
Funny Farm (BMI)
Roy Drusky (Mercury) Aug 1969

MY HEART CRIES FOR YOU

(Carl Sigman, Percy Faith)
Massey (ASCAP)
Jimmy Wakely (Capitol) 1951
pop: Guy Mitchell (Columbia) 1950 M\$

MY HEART SKIPS A BEAT

(Buck Owens)
Blue Book (BMI ca64)
*Buck Owens (Capitol) 1964

MY JOY

(Larry Kingston, Frank Dycus)
Window (BMI)
Johnny Bush (Stop) Jan 1971

MY KIND OF LOVE

(Jerry Reed Hubbard)
Vector (BMI)
Dave Dudley (Mercury) 1967

MY LAST DATE

(Floyd Cramer, Boudleaux Bryant, Skeeter Davis)
Acuff-Rose (BMI ca61)
Skeeter Davis (RCA) 1961
Instrumental see:
"LAST DATE"

MY LIFE

(Bill Anderson)
Stallion/Moss Rose (BMI ca70)
*Bill Anderson (Decca) Apr 1969

MY LIPS ARE SEALED

(Ben Weisman, Hal Blair, Bill Peppers)
Hill & Range (BMI ca56)
Jim Reeves (RCA) 1956

MY LOVE

(Tony Hatch)
Duchess (BMI pa66)
*Sonny James (Capitol) May 1970
pop: Petula Clark (WB) 1966

MY NAME IS MUD

(Bill Anderson)
Tree/Champion (BMI)
James O'Gwynn (Mercury) 1962

MY SHOES KEEP WALKING BACK TO YOU

(Lee Ross)
Valley (BMI ca57)
Ray Price (Columbia) 1957

MY SON

(Jan Howard)
Stallion (BMI)
Jan Howard (Decca) Jan 1969

MY SPECIAL ANGEL

(Limmy Duncan)
Blue Grass (BMI ca58, pa57, 68)
*Bobby Helms (Decca) 1957 M\$

MY WOMAN, MY WOMAN, MY WIFE

(Marty Robbins)
Mariposa (BMI)
*Marty Robbins (Columbia) Mar 1970
Grammy Award:
BEST COUNTRY SONG (Songwriters' Award) 1970

MY WOMAN'S GOOD TO ME

(Billy Sherrill, Glenn Sutton)
Al Gallico (BMI ca70)
*David Houston (Epic) Mar 1969

MYSTERY TRAIN

(Sam C. Phillips, Herman Parker Jr.)
Hi-Lo (BMI ca56)
*Elvis Presley (Sun/RCA) 1955

(The) NAME OF THE GAME WAS LOVE

(Cy Coben)
Delmore (ASCAP ca69)
Hank Snow (RCA) Mar 1969

NEED YOU

(Johnny Blackburn)
Bibo (ASCAP ca67)
*Sonny James (Capitol-Marvin Hughes) 1967

NEVER MORE QUOTE THE RAVEN

(Cy Coben)
Delmore (ASCAP ca69)
Stonewall Jackson (Columbia) 1969

NEVER TRUST A WOMAN

(Jenny Lou Carson)
Hill & Range (BMI ca48)
Tex Williams (Capitol) 1948

(The) NEW GREEN LIGHT

(Hank Thompson)
Brazos Valley (BMI ca55)
Hank Thompson (Capitol) 1954

NEW JOLE BLONDE

(Moon Mullican, Lou Wayne)
Presley/Rumbalero (BMI ca47)
Red Foley (Decca) 1947

NEW SPANISH TWO STEP

(Bob Wills, Tommy Duncan)
Bourne (ASCAP)
Bob Wills (Columbia) 1946

NEXT IN LINE

(Johnny Cash)
Knox (BMI ca57)
Johnny Cash (Sun) 1957

NEXT IN LINE

(Wayne Kemp, Curtis Wayne)
Tree (BMI)
*Conway Twitty (Decca) 1968

NEXT TIME I FALL IN LOVE (I Won't)

(Ned Miller)
Central Songs (BMI)
Hank Thompson (Dot) May 1971

(A) NEW HEART

(Arlis Clark, Ernie Ashworth)
Acuff-Rose (BMI)
Ernie Ashworth (Hickory) 1968

NICE 'N' EASY

(M. Keith, A. Bergman, L. Spence)
Shaw (ASCAP)
Charlie Rich (Epic) Dec 1970



COUNTRY MUSIC HITS LIST

NICKLES, QUARTERS, AND DIMES

(Bill Anderson, Jimmy Gateley)
Stallion/Champion (BMI)
Johnny Wright (Decca) 1966

NINETY MILES AN HOUR

(Don Robertson, Hal Blair)
Robertson (ASCAP ca64)
Hank Snow (RCA) 1963

NIGHT LIFE

(Willie Nelson, Paul Buskirk, Walt Breeeland)
Tree (BMI)
Claudia Gray (Decca) 1968

NO ANOTHER TIME

(Jerry Lane)
Yonah (BMI)
Lynn Anderson (Chart) 1968

NO BLUES IS GOOD NEWS

(Eddie Noack)
Raydee (SESAC ca70)
George Jones (Musicor) Dec 1969

NO HELP WANTED

(Bill Carlisle)
Acuff-Rose (BMI ca53)
The Carlisles (Mercury) 1953
Hank Thompson (Capitol) 1953

NO HELP WANTED #2

(Bill Carlisle)
Acuff-Rose (BMI)
Red Foley & Ernest Tubbs (Decca) 1953

NO LETTER TODAY

(Franklin Brown)
Peer (BMI)
Ted Daitan (Columbia) 1943

NO LOVE AT ALL

(Wayne Carson Thompson, Johnny Christopher)
Rosebridge/Press (BMI)
Lynn Anderson (Columbia) Oct 1970
pop: B.J. Thomas (Scepter) 1971

NO LOVE HAVE I

(Mel Tillis)
Cedarwood (BMI ca60)
Webb Pierce (Decca) 1960

NO ONE'S GONNA HURT YOU ANYMORE

(Steve Karliski, Ted Cooper)
Painted Desert/Mad Hatter (BMI)
Bill Anderson (Decca) 1967

NOBODY BUT A FOOL

(Bill Anderson)
Stallion (BMI ca66)
Connie Smith (RCA) 1966

NOBODY'S CHILD

(Mel Foree, Cy Coben)
Milene (ASCAP ca67)
Hank Williams Jr. (MGM) 1967

NOBODY'S FOOL

(Hal Bynum)
Tuckahoe (BMI)
Jim Reeves (RCA) Jan 1970

NOBODY'S FOOL BUT YOURS

(Buck Owens)
Blue Book (BMI ca62)
Buck Owens (Capitol) 1962

NONE OF MY BUSINESS

(Jack Moran)
Tree (BMI)
Henson Cargill (Monument) Mar 1969

NORTH TO ALASKA

(Mike Phillips)
20th Century (ASCAP)
Johnny Horton (Columbia) 1960

NORTH WIND

(R. Morris)
Fairway (BMI)
Slim Whitman (Imperial) 1953

NORTHEAST ARKANSAS MISSISSIPPI COUNTY BOOTLEGGER

(Ed Bruce)
Tree (BMI)
Kenny Price (RCA) Apr 1970

NOT WHAT I HAD IN MIND

(Jack Clement)
Glad/Jack (BMI ca63)
George Jones (UA) 1963

NOTHING TAKES THE PLACE OF LOVING YOU

(Ben Peters)
Shelby Singleton (BMI)
Stonewall Jackson (Columbia) 1968

OCCASIONAL WIFE

(Jim Kandy)
Hartack (BMI)
Faron Young (Mercury) Mar 1970

ODDS & ENDS

(Harlan Howard)
Central (BMI ca61)
Warren Smith (Liberty) 1961

ODE TO BILLY JOE

(Bobbie Gentry)
Larry Shayne (ASCAP ca67)
*Bobbie Gentry (Capitol) 1967 M\$ RIAA
Marge Singleton (Ashley) 1967

Grammy Awards:
BEST CONTEMPORARY (R&R) VOCAL PERFORMANCE
(Female) 1967

BEST NEW ARTIST OF THE YEAR 1967
BEST SOLO VOCAL PERFORMANCE (Female) 1967
BEST ARRANGEMENT (Background) 1967

ODE TO THE LITTLE BROWN SHACK OUT BACK

(Billy Edd Wheeler)
Hexhill/Quartet (ASCAP ca65)
Billy Edd Wheeler (Kapp) 1965

OFF & ON

(Bill Anderson)
Stallion (BMI)
Charlie Louvin (Capitol) 1967

OH, HAPPY DAY

(Edwin R. Hawkins)
E.R. Hawkins, Kama-Rippa (ASCAP ca70)
Glen Campbell (Capitol) Jun 1970
pop: Edwin Hawkins Singers (Pavilion) 1969
Grammy Award:
BEST SOUL GOSPEL 1969

OH LONESOME ME

(Don Gibson)
Acuff-Rose (BMI ca58, 67, pa5B)
*Don Gibson (RCA) 1958

OH-OH, I'M FALLING IN LOVE AGAIN

(Al Hoffman, Dick Manning, Mark Markwell)
Planetary (ASCAP)
Jimmie Rodgers (Roulette) 1958 M\$

OH SINGER

(Margaret Lewis, Mira Smith)
Shelby Singleton (BMI)
*Jeannie C. Riley (Plantation) May 1971

OH, SO MANY YEARS

(Frankie Bailes)
Acuff-Rose (BMI)
Kitty Wells & Webb Pierce (Decca) 1957

OH, WHAT A WOMAN

(Jerry Reed Hubbard)
Vector (BMI)
Jerry Reed (RCA) Mar 1969

OH WOMAN

(Nat Stuckey)
Stuckey (BMI)
Nat Stuckey (Paula) 1967

OKIE FROM MUSKOGEE

(Merle Haggard, Roy Edward Burris)
Blue Book (BMI ca70)
*Merle Haggard (Capitol) Oct 1969
CMA:
SINGLE OF THE YEAR 1970

OKLAHOMA HILLS

(Jack Guthrie)
Michael H. Goldsen (ASCAP)
Jack Guthrie (Capitol) 1945
Hank Thompson (Capitol) 1961

OLD FAITHFUL

(Mel Tillis)
Cedarwood (BMI)
Mel Tillis (Kapp) Jun 1969

OLD MAN WILLIS

(Tony Joe White)
Combine (BMI)
Nat Stuckey (RCA) 1970

OLD MOON

(Austin Waco, O'Brein Fisher)
Golden River/Sundown (BMI ca59)
Betty Foley (Decca) 1959

OLD RECORDS

(Merle Kilgore, Arthur Thomas)
Al Gallico (BMI ca64)
Marge Singleton (Mercury) 1964
pop: Patti Page (Mercury) 1964

OLD RIVERS

(Clifton Crofford)
Metric/Glo-Mac (BMI ca62 pa62)
Walter Brennan (Liberty) 1962

OLD SHOWBOAT

(Marijohn Wilkin, Fred Burch)
Cedarwood (BMI)
Stonewall Jackson (Columbia) 1963

OLDER AND BOLDER

(Cy Coben)
Alamo (ASCAP)
Eddy Arnold (RCA) 1952

ON TAP, IN THE CAN OR IN THE BOTTLE

(Dick Hart & Hank Thompson)
Brazos Valley (BMI)
Hank Thompson (Dot) 1968

ON THE OTHER HAND

(Fred Massey, Billy J. Smith)
Talmont Music (BMI)
Charlie Louvin (Capitol) 1967

ONCE

(Ted Harris)
Harbot (SESAC ca67)
Ferlin Husky (Capitol) 1967

ONCE A DAY

(Bill Anderson)
Moss Rose (BMI ca65)
*Connie Smith (RCA) 1964

ONCE MORE WITH FEELING

(Kris Kristofferson, Shel Silverstein)
Combine (BMI)
*Jerry Lee Lewis (Smash) Mar 1970

ONE BY ONE

(Johnnie Wright, Jack & Jim Anglin)
Acuff-Rose (BMI ca54)
*Kitty Wells & Red Foley (Decca) 1954

ONE DYIN' AND A-BURYIN'

(Roger Miller)
Tree (BMI)
Roger Miller (Smash) 1965

ONE HAS MY NAME, THE OTHER HAS MY HEART

(Deare Dean, Eddie Dean, Hal Blair)
Peer (BMI ca48, 49, 70)
*Jimmy Wakley (Capitol) 1948
Jerry Lee Lewis (Smash) Jun 1969

100 CHILDREN

(Tom T. Hall)
Newkeys (BMI)
Tom T. Hall (Mercury) Feb 1971

(THE) ONE I CAN'T LIVE WITHOUT

(James Perry Pulliam, Frances Rhoads)
Coal Miner's Music (BMI)
*Conway Twitty & Loretta Lynn (Decca) Feb 1971

ONE IN A ROW

(Willie Nelson)
Tree (BMI)
Willie Nelson (RCA) 1968

This list cross referenced
(by artist) in Chapter B.

ONE KISS TOO MANY

(Eddy Arnold)
Hill & Range (BMI ca49)
Eddy Arnold (RCA) 1949

ONE MINUTE PAST ETERNITY

(William E. Taylor, Stanley Kesler)
Hi-Lo/Varia (BMI ca70)
Jerry Lee Lewis (Sun) Dec 1969

ONE MORE MILE

(Tom T. Hall)
Newkeys (BMI ca70)
Dave Dudley (Mercury) May 1969

ONE MORE TIME

(Mel Tillis)
Cedarwood (BMI ca60)
Ray Price (Columbia) 1960

ONE NIGHT STAND

(Buck Owens)
Blue Book (BMI)
Susan Raye (Capitol) Sep 1970



COUNTRY MUSIC HITS LIST

ONE OF THESE DAYS

(Marty Robbins)
Mariposa (BMI)
Marty Robbins (Columbia) 1964

ONE OF THESE DAYS

(Vince Matthews)
Jack Music (BMI)
Tompall & The Glaser Bros. (MGM) 1968

(The) ONE ON THE LEFT IS ON THE RIGHT

(Jack Clement)
Jack Music (BMI ca66)
Johnny Cash (Columbia) 1966

ONE SONG AWAY

(Don Reid)
House of Cash (BMI)
Tommy Cash (Epic) Aug 1970

ONLY DADDY THAT'LL WALK THE LINE (The)

(Ivy J. Bryant)
Central (BMI ca69)
*Waylon Jennings (RCA) 1968

ONLY ME AND MY HAIRDRESSER (Know For Sure)

(Arthur Thomas)
Moss Rose (BMI)
Kitty Wells (Decca) 1967

ONLY THE LONELY

(Joe Melson, Roy Orbison)
Acuff-Rose (BMI pa60, ca70)
*Sonny James (Capitol) Mar 1969
pop. Roy Orbison (Monument) 1960 M5

ONLY YOU (Can Break My Heart)

(Buck Owens)
Blue Book (BMI ca66)
Buck Owens (Capitol) 1965

OPEN UP YOUR HEART

(Buck Owens)
Blue Book (BMI ca67)
*Buck Owens (Capitol) 1966

OPTIMISTIC

(Aubrey Freeman)
Big O'Neill (BMI)
Skeeter Davis (RCA) 1961

ORANGE BLOSSOM SPECIAL

(Erwin T. Rouse)
MCA (ASCAP ca65)
Johnny Cash (Columbia) 1965

ORDINARY MIRACLE

(Sonny Throckmorton)
Southtown (BMI)
Bobby Lewis (UA) 1968

(The) OTHER WOMAN

(Don Rollins)
Tree (BMI ca65)
Ray Price (Columbia) 1965

OUR LADY OF FATIMA

(Gladys Gollahon)
Robbins (ASCAP)
Red Foley (Decca) 1950

OUR HONEYMOON

(B. Bryant, C. Smith)
Peer (BMI)
Carl Smith (Columbia) 1952

OUR HOUSE IS NOT A HOME

(Curly Putman, Shirley Mayo)
Green Grass (BMI)
Lynn Anderson (Chart) May 1969

OUR SIDE

(Van Trevor)
Sybilla (ASCAP ca67)
Van Trevor (Bandbox) 1967

P.T. 109

(Marijohn Wilkin, Fred Burch)
Cedarwood (BMI ca62 pa62)
Jimmy Dean (Columbia) 1962

PADRE

(P.F. Webster, Alan Romans)
Anne-Rachel (ASCAP)
Marty Robbins (Columbia) Jan 1971

PANHANDLE RAG

(Leon McAuliff)
Peer (BMI)
Leon McAuliff (Columbia) 1949

PAPER MANSIONS

(Ted Harris)
Harbot (SESAC ca67)
Dottie West (RCA) 1967

PARTLY BILL

(Vance Bulla, Steve Allen)
Sue-Mirl (ASCAP ca70)
Lawanda Lindsey (Chart) Feb 1970

PARTNERS

(Danny Dill)
Cedarwood (BMI ca59)
Patti Page (Mercury) 1959

PARTY PICKIN'

(Alex Zanetis)
Glad/Jack O'Diamonds (BMI)
George Jones & Melba Montgomery (Musicor) 1967

(The) PARTY'S OVER (For Me)

(Justin Tubbs, June Webb Teresi)
Tree (BMI)
Willie Nelson (RCA) 1967

PASSWORD

(Herman Phillips)
Fred Rose (BMI ca64)
*Kitty Wells (Decca) 1964

PATCHES

(Dunbar, Johnson)
Gold Forever (BMI)
Ray Griff (Royal American) Nov 1970
pop. Clarence Carter (Atlantic) 1970

PEACE IN THE VALLEY

(I. Cotton)
Algonquin (BMI)
Red Foley (Decca) 1951

PEARL, PEARL, PEARL

(P. Henning)
Carolintone (BMI)
Lester Flatt & Earl Scruggs (Columbia) 1963

PEEL ME A NANNER

(Bill Anderson)
Moss Rose (BMI ca64)
Roy Drusky (Mercury) 1964

PENNY CANDY

(Cal Veale)
Dandelion (BMI ca55)
Jim Reeves (Abbott) 1955

(A) PERFECT MOUNTAIN

(Gene Thomas)
Acuff-Rose (BMI)
Don Gibson (Hickory) Aug 1970

PETER COTTONTAIL

(Steve Nelson, Jack Rollins)
Hill & Range (BMI pa50)
Gene Autry (Columbia) 1950
Murv Shiner (Decca) 1950

PETTICOAT JUNCTION

(Paul Henning, Curt Massey)
Carolintone (BMI)
Lester Flatt & Earl Scruggs (Columbia) 1964

PHANTOM 309

(Tommy Faile)
Starday (BMI)
Red Sovine (Starday) 1967

PHONE CALL TO MAMA

(Norris Wilson, Jerry Chesnut)
Al Gallico (BMI)
Joyce Paul (UA) 1968

PICK ME UP ON YOUR WAY DOWN

(Harlan Howard)
Tree (BMI ca59)
Charlie Walker (Columbia) 1958

PICK OF THE WEEK

(Liz Anderson)
Fred Rose (BMI ca64)
Roy Drusky (Mercury) 1964

PICKIN' WILD MOUNTAIN BERRIES

(Thomas McRee, Thomas)
Crazy Cajun (BMI)
Kenny Vernon & Lawanda Lindsey (Chart) Jun 1970
R&B. Peggy Scott & Jo Jo Benson (SSS INT) 1969

(The) PICTURE

(Jim Howell)
Yonah (BMI)
Roy Godfrey (J&I) 1960

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MUSIC COMPANY, INC.

Country Music
Who's Who
 A RECORD WORLD PUBLICATION
**COUNTRY MUSIC
 HITS LIST**

PIG LATIN SERENADE

(Wendall Bynum)
 Pie Wee King Music (BMI)
 Johnnie & Jack (RCA) 1956

PINBALL MACHINE

(Lonnie Irving)
 Starday/Hoedown (BMI ca60)
 Lonnie Irving (Starday) 1959

PINEY WOOD HILLS

(Buffy Sainte-Marie)
 T.M./Gypsy Boy (BMI)
 Bobby Bare (RCA) 1967

PISTOL PACKIN' MAMA

(Al Dexter)
 Vogue (BMI ca44 pa43)
 Al Dexter (Okey) 1943
 pop: Bing Crosby & The Andrew Sisters (Decca) 1943
 M5

PLASTIC SADDLE

(Vic McAlpin)
 Acclaim (BMI)
 *Nat Stuckey (RCA) 1968

PLAYIN' AROUND WITH LOVE

(Billy Sherrill)
 Algee (BMI)
 Barbara Mandrell (Columbia) Jul 1970

PLEASE DON'T GO

(Les Reed, Jackie Rae)
 Leo Feist (ASCAP ca69)
 Eddy Arnold (RCA) May 1969

PLEASE DON'T MAKE ME LOVE YOU

(R. Jones)
 Acuff-Rose (BMI)
 George Morgan (Columbia) 1949

PLEASE HELP ME I'M FALLING

(Don Robertson, Hal Blair)
 Ross Jongsnickle (ASCAP)
 *Hank Locklin (RCA) 1960
 answer: "I CAN'T HELP YOU, I'M FALLING TOO"

PLEASE LET ME PROVE MY LOVE FOR YOU

(Jimmy Key)
 Newkeys (BMI)
 Dave Dudley (Mercury) 1968

PLEASE TAKE ME BACK

(Jim Glaser, Jimmy Payne)
 Glaser (BMI)
 Jim Glaser (MGM) Mar 1969

PLEASE TALK TO MY HEART

(Limmy Fautheree, Johnny Mathis)
 Glad (BMI ca65)
 Ray Price (Columbia) 1964

PO' FOLKS

(Bill Anderson)
 Tree/Champion (BMI ca61)
 Bill Anderson (Decca) 1961

POISON LOVE

(Laird)
 Hill & Range (BMI)
 *Johnnie & Jack (RCA) 1951

(The) POOL SHARK

(Tom I. Hall)
 Newkeys (BMI)
 *Dave Dudley (Mercury) Apr 1970

POOR LITTLE FOOL

(Shari Sheeley)
 Eric (BMI ca58)
 Rick Nelson (Imperial) 1958 M5

POOR MAN'S RICHES

(Benny Barnes, Dee Marais)
 Starrite (BMI ca57)
 Benny Barnes (Starday) 1956

POOR OLD HEARSICK ME

(Helen Carter)
 Acuff-Rose (BMI ca59)
 Margie Bowes (Hickory) 1959

POP-A-TOP

(Nathan Stuckey)
 Stuckey (BMI ca68)
 *Jim Ed Brown (RCA) 1967

PORTRAIT OF MY WOMAN

(Glen Sherley)
 House of Cash (BMI)
 Eddy Arnold (RCA) Mar 1971

(The) PREACHER & THE BEAR

(Jerry Reed Hubbard)
 Vector (BMI)
 Jerry Reed (RCA) Dec 1970

PRETTY GIRL, PRETTY CLOTHES, PRETTY SAD

(Harlan Howard)
 Wilderness (BMI)
 Kenny Price (Boone) 1967

PRIDE

(Wayne P. Walker, Irene Stanton)
 Cedarwood (BMI ca63)
 Ray Price (Columbia) 1962

(The) PRISONER'S SONG

(Guy Massey)
 Shapiro-Bernstein (ASCAP)
 Vernon Dalhart (Victor) 1924 M5

(The) PRIVATE

(Jack Barlow, Curly Putman)
 Tree (BMI)
 Del Reeves (UA) 1967

PRIVATE PROPERTY

(Johnny Wright, Jack Anglin, Jim Anglin)
 Hill & Range (BMI)
 Johnnie & Jack (RCA) 1955

PROMISED LAND

(Chuck Berry)
 Arc (BMI)
 Freddy Weller (Columbia) Jan 1971

PROMISES AND HEARTS

(Larry Lee, Bobby Dyson)
 Barmour (BMI)
 Stonewall Jackson (Columbia) 1967

PROMISES, PROMISES

(William Smith, Carlyle Hughey)
 Fred Rose (BMI)
 *Lynn Anderson (Chart) 1968

PROUD MARY

(John Fogerty)
 Jondora (BMI pa69)
 Anthony Armstrong Jones (Chart) Aug 1969
 pop: Creedence Clearwater Revival (Fantasy) 1969

PULL MY STRING AND WIND ME UP

(James L. White)
 Milene (ASCAP ca70)
 Carl Smith (Columbia-Don Law) May 1970

PUNISH ME TOMORROW

(Harlan Howard)
 Tree (BMI)
 Carl & Pearl Butler (Columbia) 1968

PUT A LITTLE LOVE IN YOUR HEART

(Jimmy Holiday, Randy Myers, Jackie DeShannon)
 Unart (BMI pa69)
 Susan Raye (Capitol) Mar 1970
 from pop: Jackie DeShannon (Liberty) 1969

PUT IT OFF UNTIL TOMORROW

(Dolly Parton, B. E. Owens)
 Combine (BMI ca66)
 Bill Phillips (Decca) 1966

PUT YOUR LOVIN' WHERE YOU MOUTH IS

(Darrell Statler)
 Terrace (ASCAP ca70)
 Peggy Little (Dot) 1969

QUEEN OF HONKY TONK STREET

(Jim Anglin)
 Fred Rose (BMI)
 Kitty Wells (Decca) 1967

QUEEN OF THE HOUSE

(Roger Miller, Mary Taylor)
 Tree (BMI)
 Jody Miller (Capitol) 1965
 answer to: "KING OF THE ROAD"
Grammy Awards:
 BEST C&W VOCAL PERFORMANCE Female 1965

QUICKSILVER

(George Wyle, Irving Taylor, Eddie Pola)
 Edwin H. Morris (ASCAP)
 Elton Britt (RCA) 1950

(The) RACE IS ON

(Don Rollins)
 Acclaim/Glad (BMI ca65)
 George Jones (UA) 1964

RAG MOP

(Johnnie Lee Wills, Deacon Anderson)
 Hill & Range (BMI ca50, pa50)
 Johnnie Lee Wills (Bullet) 1950
 pop: The Ames Bros. (Coral) 1950 M5

RAINBOW GIRL

(Ted Harris)
 Contention (SESAC)
 Bobby Lord (Decca) Jan 1970

RAINBOW IN MY HEART

(George Morgan)
 Ernest Tubb (BMI)
 George Morgan (Columbia) 1949

RAINBOWS ARE BACK IN STYLE

(Dave Burgess)
 Four Star (BMI ca69)
 Slim Whitman (Imperial) 1968

RAININ' IN MY HEART

(J. West, J. Moore)
 Excellence (BMI)
 *Hank Williams Jr. w/Mike Curb Congregation (MGM)
 Jan 1971

RAINING IN MY HEART

(Boudleaux & Felice Bryant)
 House of Bryant (BMI ca70)
 Ray Price (Columbia) Oct 1969

RAUNCHY

(Bill Justis, Sidney Manker)
 Hi-Lo (BMI ca58, pa57, rba57, 58)
 Bill Justis (Phillips International) 1957 M5
 Ernie Freeman (Imperial) 1958

(The) REAL THING

(Roy Baham)
 Newkeys (BMI)
 Billy Grammer (Epic) 1967

RECONSIDER ME

(Mira Smith, Margaret Lewis)
 Shelby Singleton (BMI ca70, rba70)
 Ray Pillow (Plantation) 1970
 R&B: Johnny Adams (SSS International) 1970

RED ROSES TIED IN BLUE

(W. Fowler, Z. Turner)
 E.H. Morris (ASCAP)
 Clyde Moody (King) 1948

RELEASE ME

(W.F. Stevenson, Eddie Miller)
 Four Star (BMI ca54, 68, 69, 70, pa62, 67, 68, rba62)
 Jimmie Heap (Capitol) 1954
 Kitty Wells (Decca) 1954
 Ray Price (Columbia) 1954
 R&B Little Ester Phillips (Lenox) 1962
 pop: Englebert Humperdinck (Parrot) 1968

REMEMBER ME, I'M THE ONE WHO LOVES YOU

(Stuart Hamblen)
 Hill & Range (BMI ca50)
 Stuart Hamblen (Columbia) 1950
 Ernest Tubb (Decca) 1950

REMEMBERING

(Jerry Reed)
 Vector (BMI ca69)
 Jerry Reed (RCA) 1968

REMOVING THE SHADOW

(Williams Jr., Pleasant)
 Williams Jr. (BMI)
 Hank Williams Jr. & Lois Johnson (MGM) Sep 1970

RENO

(Ruby Allmond)
 Four Star (BMI)
 Dottie West (RCA) 1968

REPEAT AFTER ME

(Glenn Douglas Tubb)
 Tree (BMI)
 Jack Reno (Jab) 1968

REPENTING

(Gary Walker)
 Valley (BMI ca57)
 *Kitty Wells (Decca) 1957

RESTLESS

(Carl Perkins)
 Cedarwood (BMI)
 Carl Perkins (Columbia) Mar 1969

(The) RHUMBA BOOGIE

(Hank Snow)
 Hill & Range (BMI ca51)
 *Hank Snow (RCA) 1951

(The) RIB

(Margaret Lewis, Mira Smith)
 Shelby Singleton (BMI)
 Jeannie C. Riley (Plantation) Aug 1969



COUNTRY MUSIC HITS LIST

RIBBON OF DARKNESS

(Gordon Lightfoot)
M. Witmark & Sons (ASCAP) ca65
*Marty Robbins (Columbia) 1965
Connie Smith (RCA) May 1969

(The) RICHEST MAN

(Boudleaux Bryant)
Acuff-Rose (BMI) ca56
Eddy Arnold (RCA) 1955

RIDE, RIDE, RIDE

(Liz Anderson)
Fred Rose (BMI) ca67
Lynn Anderson (Chart) 1967

RIDERS IN THE SKY

(Stan Jones)
E.H. Morris (ASCAP)
Sons of the Pioneers (RCA) 1949
pop: Vaughn Monroe Ork. (RCA) 1949

RIGHT BACK LOVIN' YOU

(Jerry Chesnut)
Passkey (BMI)
Del Reeves (UA) Dec 1970

RIGHT OR LEFT AT OAK STREET

(Joe Nixon, Charlie Williams)
Attache (BMI)
Roy Clark (Dot) Feb 1970

(I'll Be With You) RIGHT OR WRONG

(Wanda Jackson)
Combine (BMI)
Wanda Jackson (Capitol) 1961

RING OF FIRE

(June Carter, Merle Kilgore)
Painted Desert (BMI) ca63
*Johnny Cash (Columbia) 1963

RINGS OF GOLD

(Gene Edward Thomasson)
Acuff-Rose (BMI) ca70
Dottie West & Don Gibson (RCA) Mar 1969

RISE AND SHINE

(Carl Perkins)
Cedarwood (BMI)
Tommy Cash (Epic) Apr 1970

RIVER BOTTOM

(Billy Idd Wheeler)
Quartet/Bexhill (ASCAP) ca70
Johnny Darrell (UA-Bob Montgomery) Nov 1969

RIVER OF NO RETURN (Movie Theme)

(L. Newman, K. Darby)
Writers (BMI)
Tennessee Ernie Ford (Capitol) 1954

RIVER OF REGRET

(Marion Francis)
Ma-Ree (ASCAP) ca68
June Stearns (Columbia) 1968

RIVERBOAT

(Bill Anderson)
Tree/Champion (BMI) ca60
Faron Young (Capitol) 1959

ROARIN' AGAIN

(Gene Reed, Freda Reed, Don Ellis)
Sure-Fire (BMI)
Wilburn Bros. (Decca) 1967

ROCK AND RYE RAG

(Al Dexter)
Hill & Range (BMI)
Tex Ritter (Capitol) 1948

ROCK ME BACK TO LITTLE ROCK

(Lola Jean Dillon)
Wilderness (BMI)
Jan Howard (Decca) May 1970

ROCKY TOP

(Boudleaux & Felice Bryant)
House of Bryant (BMI)
Osborne Bros. (Decca) 1968
Lynn Anderson (Chart) Aug 1970

ROLL MUDDY RIVER

(Betty Sue Perry)
Sure-Fire (BMI) ca63
Wilburn Bros. (Decca) 1963

ROLL OVER AND PLAY DEAD

(Ensko Rich)
Belton (ASCAP) ca67
Jan Howard (Decca) 1967

ROMONA

(L. Wolfe Gilbert, Mabel Wayne)
Leo Feist (ASCAP) ca68
Billy Walker (Monument) 1968
pop: Gene Austin (RCA Victor) 1928 M5

ROOM FULL OF ROSES

(Tim Spencer)
Hill & Range (BMI) pa49
George Morgan (Columbia) 1949

ROOM IN YOUR HEART

(Francis Long, Sonny James)
Marson (BMI) ca67
*Sonny James (Capitol) 1966

ROSALITA

(Al Dexter)
Peer (BMI) ca44
Al Dexter (Okeh) 1944

ROSANNA'S GOING WILD

(June, Anita, & Helen Carter)
Copper Creek (BMI)
*Johnny Cash (Columbia) 1968

ROSE GARDEN

(Joe South)
Lowery (BMI)
*Lynn Anderson (Columbia) Dec 1970 M5 RIAA
Grammy Award:
BEST COUNTRY VOCAL PERFORMANCE, Female 1970

ROSE MARIE

(Otto Harbach, Oscar Hammerstein, II, Rudolf Friml,
Herbert Stothart)
Harms (ASCAP)
Slim Whitman (Imperial) 1954 M5
from the Broadway Show "ROSE MARIE" 1924

ROW, ROW, ROW

(Dallas Frazier)
Blue Crest (BMI)
Henson Cargill (Monument) 1968

RUB-A-DUB-DUB

(Hank Thompson)
Brazos Valley (BMI) ca53
Hank Thompson (Capitol) 1953

RUBY ANN

(Lee Emerson)
Marizona (BMI) ca63
*Marty Robbins (Columbia) 1962

RUBY, DON'T TAKE YOUR LOVE TO TOWN

(Mel Tillis)
Cedarwood (BMI) pa69, ca70
Johnny Darrell (UA) 1967
Kenny Rogers & The First Edition (Reprise) Aug 1969

RUDOLPH THE RED NOSED REINDEER

(Johnny Marks)
St. Nicholas (ASCAP)
Gene Autry (Columbia) 1949 M5

RUN AWAY LITTLE TEARS

(Dallas Frazier)
Blue Crest (BMI)
Connie Smith (RCA) 1968

RUN, WOMAN, RUN

(Ann Booth, Duke Goff, Dan Hoffman)
Algee (BMI)
*Tammy Wynette (Epic) Oct 1970

RUNNING BARE

(Jim Nesbitt/I.P. Richardson)
Fred Rose/Big Bopper (BMI)
Jim Nesbitt (Chart) May 1970
PARODY TO: "Running Bear"

RUNNING BEAR

(I.P. Richardson)
Big Bopper (BMI) pa60, 69, rba60, ca70
*Sonny James (Capitol) Jun 1969
pop: Johnny Preston (Mercury) 1969 M5
PARODY TO: "Running Bare"

RUTHLESS

(Bobby Bradlock)
Tree (BMI)
Statler Bros. (Columbia) 1967

S.O.S.

(Johnny Wright, Jack Anglin, Irm Anglin)
Acuff-Rose (BMI)
Johnnie & Jack (RCA) 1957

SAGINAW, MICHIGAN

(Don Wayne)
Tree (BMI) ca64
*Letty Frizzell (Columbia) 1964

SAILOR MAN

(Jimmy Driftwood)
Warden (BMI)
Johnnie & Jack (RCA) 1960

SALUTE TO A SWITCHBLADE

(Tom T. Hall)
Newkeys (BMI)
Tom T. Hall (Mercury) Aug 1970

SAM'S PLACE

(Buck Owens, Joe C. Simpson)
Blue Book (BMI) ca68, pa67
*Buck Owens (Capitol) 1967

(The) SAME OLD ME

(Fuzzy Owen)
Tree (BMI) ca60 pamp
*Ray Price (Columbia) 1959

SAN ANTONIO ROSE

a/k/a NEW SAN ANTONIO ROSE
(Bob Willis)
Bourne (ASCAP)
Bob Willis with Tommy Duncan (Okeh) 1940
Floyd Cramer (RCA) 1961
pop: Bing Crosby (Decca) 1946 M5

SAN FRANCISCO IS A LONELY TOWN

(Ben Peters)
Shelby Singleton (BMI)
Ben Peters (Liberty) Sep 1969

SANDS OF GOLD

(Webb Pierce)
Cedarwood (BMI) ca63
Webb Pierce (Decca) 1963

SATISFACTION GUARANTEED

(D.F. Owens)
Circle O (BMI)
Carl Smith (Columbia) 1953

SATISFIED MIND

(L.H. Hays, Jack Rhodes)
Starday (BMI) ca55
Red & Betty Foley (Decca) 1955
Jean Shepard (Capitol) 1955
Porter Wagoner (RCA) 1955

SATURDAY NIGHT

(Webb Pierce, Max Powell, Sue Brewer)
Tuesday (BMI)
Webb Pierce (Decca) 1968

SAY IT'S NOT YOU

(Dallas Frazier)
Glad/Blue Crest (BMI)
*George Jones (Musicor) 1968

SCARLET RIBBONS (for Her Hair)

(Jack Segal, Evelyn Danzig)
Mills (ASCAP)
The Browns (RCA) 1959
pop: Jo Stafford (Columbia) 1949

SEA OF HEARTBREAK

(Hal Davis, Paul Hampton)
Shapiro-Bernstein (ASCAP)
Don Gibson (RCA) 1961

SEAMAN BLUES

(E. & B. Tubbs)
Ernest Tubbs (BMI)
Ernest Tubbs (Decca) 1948

SEARCHING

(M. Murphy, Pee Wee Maddox)
Valley/Singing River (BMI) ca56
*Kitty Wells (Decca) 1956

SEASONS OF MY HEART

(Jones, Edwards)
Starday (BMI)
Johnny Cash (Columbia) 1960

SECOND FIDDLE (To An Old Guitar)

(Betty Amos)
Starday (BMI) ca64
Jean Shepard (Capitol) 1964

SECOND HAND ROSE

(Harlan Howard)
Tree (BMI) ca63
Roy Drusky (Decca) 1963

SECRET LOVE

(Paul Francis Webster, Sammy Fain)
Rermick (ASCAP)
Slim Whitman (Imperial) 1954 M5
pop: Doris Day (Columbia) 1954 M5

SEE THE BIG MAN CRY

(Edwin Bruce Jr.)
Tuneville/Lyntou (BMI) ca65
Charlie Louvin (Capitol) 1965

SEE RUBY FALL

(Roy Orbison, Johnny Cash)
House of Cash (BMI)
Johnny Cash (Columbia) Dec 1969



COUNTRY MUSIC HITS LIST

SEND ME THE PILLOW YOU DREAM ON

(Hank Locklin)
Four Star (BMI ca58)
Hank Locklin (RCA) 1958

SET HIM FREE

(Skeeter Davis, Penny Moyer, Marie Wilson)
Gaylord (BMI ca59)
Skeeter Davis (RCA) 1959
Skeeter Davis (RCA) 1968

SET ME FREE

(Curley Putman)
Tree (BMI)
Curley Putman (ABC) 1967
Charlie Rich (Epic) 1968

SETTIN' THE WOODS ON FIRE

(Fred Rose, Ed G. Nelson)
Milene (ASCAP)
Hank Williams (MGM) 1952

SEVEN DAYS OF CRYING

(Jerry Smith)
Southtown (BMI)
Harden Trio (Columbia) 1967

SEVEN LONELY DAYS

(Earl Shuman, Alden Shuman, Marshall Brown)
Jefferson (ASCAP ca70)
Bonnie Lou (King) 1953
Jean Shepard (Capitol) Nov 1969

SHAKE A HAND

(J. Morris)
Angel (BMI)
Red Foley (Decca) 1953

SHAME ON YOU

(Spade Cooley)
Hill & Range (BMI ca45)
Spade Cooley (Okeh) 1945

SHE CHEATS ON ME

(Glenn Barber)
Acuff-Rose (BMI)
Glenn Barber (Hickory) Mar 1970

SHE EVEN WOKE ME UP TO SAY GOODBYE

(Douglas Gilmore, Mickey Newberry)
Acuff-Rose (BMI ca70)
*Jerry Lee Lewis (Smash) Oct 1969

SHE GOES WALKING THROUGH MY MIND

(Bill Eldridge, Gary Stewart, Walter Haynes)
Forrest Hills (BMI)
Billy Walker (MGM) Nov 1970

SHE STILL COMES AROUND

(Glenn Sutton)
Al Gallico (BMI)
*Jerry Lee Lewis (Smash) 1968

SHE THINKS I STILL CARE

(Dickey Lee Lipscomb, Steve Duffy)
Glad/Jack (BMI ca62)
*George Jones (UA) 1962

SHE WAKES ME WITH A KISS EVERY MORNING

(Dallas Frazier, A.L. "Doodle" Owens)
Blue Crest/Hill & Range (BMI)
Nat Stuckey (RCA) Feb 1971

SHE WAS ONLY SEVENTEEN

(Marty Robbins)
Acuff-Rose (BMI)
Marty Robbins (Columbia) 1958

SHE WEARS MY RING

(Boudleaux & Felice Bryant)
House of Bryant (BMI)
Ray Price (Columbia) 1968

SHE WENT A LITTLE BIT FARTHER

(Merle Kilgore, Mack Vickery)
Al Gallico (BMI)
*Faron Young (Mercury) 1968

SHE'LL BE HANGING 'ROUND SOMEWHERE

(Damon Black)
Saw Grass (BMI)
Mel Tillis (Kapp) Feb 1970

SHE'LL REMEMBER

(Morris Harris)
Four Star (BMI)
Jerry Wallace (Decca) Apr 1971

SHE'S A LITTLE BIT COUNTRY

(Harlan Howard)
Wilderness (BMI)
George Hamilton IV (RCA) May 1970

SHE'S GOT YOU

(Hank Cochran)
Tree (BMI ca62, pa62)
*Patsy Cline (Decca) 1962

SHE'S LOOKING BETTER BY THE MINUTE

(Jimmy Helms, Grant Townsley)
Sure-Fire (BMI)
Jay Lee Webb (Decca) Apr 1969

SHE'S MINE

(George Jones, Jack Ripley)
Glad (BMI)
George Jones (Musicor) Dec 1969

SHE'S NO ANGEL

(Wanda Ballman, J.W. Arnold)
Acuff-Rose (BMI ca58)
*Kitty Wells (Decca) 1958

(THE) SHERIFF OF BOONE COUNTY

(Elson Smith, Frank Marusa)
Hardtack (BMI)
Kenny Price (BMI) Feb 1971

SHIP IN THE BOTTLE

(Glenn Sutton, Hugh X. Lewis)
Al Gallico (BMI)
Stonewall Jackson (Columbia) Dec 1969

(THE) SHOE GOES ON THE OTHER FOOT TONIGHT

(Buddy R. Mize)
Mariposa (BMI ca67)
Marty Robbins (Columbia) 1966

SHOESHINE MAN

(Tom T. Hall)
Newkeys (BMI)
Tom T. Hall (Mercury) May 1970

SHOTGUN BOOGIE

(Ernie Ford)
Century (BMI ca51)
*Tennessee Ernie Ford (Capitol) 1950

SHOW ME THE WAY TO YOUR HEART

(M. Laruer)
Lin-Da (BMI)
Eddy Arnold (RCA) 1949

SHUTTERS & BOARDS

(Audie Murphy, Scotty Turner)
Vogue (BMI)
Jerry Wallace (Liberty) 1962
Slim Whitman (UA) Oct 1970

SIDEWALKS OF CHICAGO

(Dave Kirby)
Tree (BMI)
*Merle Haggard (Capitol) Oct 1970

SILVER AND GOLD

(Henry Prichard, Del Sharbutt)
Blue River (BMI ca52)
Pee Wee King (RCA) 1952

SIGNED, SEALED AND DELIVERED

(Cowboy Copas, Lois Mann)
Lois (BMI ca48)
Jimmy Wakely (Capitol Americana) 1948
Cowboy Copas (Starday) 1961

SILVER DEW ON THE BLUE GRASS TONIGHT

(Ed Burt)
Duchess (BMI)
Bob Wills (Columbia) 1945

SINCE I MET YOU, BABY

(Ivory Joe Hunter)
Progressive (BMI rba56)
*Sonny James (Capitol) Oct 1969
R&B: Ivory Joe Hunter (Atlantic) 1956

SING A LITTLE SONG OF HEARTACHE

(Del Reeves)
Yonah (BMI ca63)
Rose Maddox (Capitol) 1962

SING ME BACK HOME

(Merle Haggard)
Blue Book (BMI)
*Merle Haggard (Capitol) 1967

SINGER OF SAD SONGS

(Alex Zanetis)
Jack (BMI)
Waylon Jennings (RCA) Jun 1970

SINGING MY SONG

(Billy Sherrill, Glenn Sutton, Tammy Wynette)
Al Gallico (BMI ca70)
*Tammy Wynette (Epic) Jun 1969

SINGING THE BLUES

(Melvin Endsley)
Acuff-Rose (BMI ca57, pa56)
*Marty Robbins (Columbia) 1956
pop: Guy Mitchell (Columbia) 1957 M5

SINK THE BISMARCK

(Johnny Horton)
Cajun (BMI ca60, pa60)
Johnny Horton (Columbia) 1960

SITTIN' IN ATLANTA STATION

(Van Trevor, Ron Peterson)
Atlantic (ASCAP ca70)
Nat Stuckey (RCA) Mar 1970

SIOUX CITY SUE

(Dick Thomas, Max Friedman)
Ed. H. Morris (ASCAP)
Dick Thomas (National) 1947
pop: Bing Crosby (Decca) 1947

SITTIN' ON A ROCK

(Louis, Melshee)
Talent House (SESAC ca66)
Warner Mack (Decca) 1965

SITTING IN AN ALL NIGHT CAFE

(James W. Glaser)
Glaser (BMI ca65)
Warner Mack (Decca) 1965

SIX DAYS ON THE ROAD

(Earl Green, Carl Montgomery)
Newkeys/Tune (BMI ca63)
Dave Dudley (Golden Wing) 1963

(A) SIX PACK TO GO

(H. Thompson, J. Lowe, D. Hart)
Brazos Valley (BMI)
Hank Thompson (Capitol) 1960

SIX WHITE HORSES

(Larry Murray)
Prodigal Son (BMI ca70)
Tommy Cash (Epic) Jan 1970

SIXTEEN TONS

(Merle Travis)
Presley/Rumbalero (BMI ca56)
*Tennessee Ernie Ford (Capitol) 1955 M5

SKID ROW JOE

(Hart)
Carreta (BMI)
Porter Wagoner (RCA) 1966

SKIP A ROPE

(Jack Moran, Glenn D. Tubbs)
Tree (BMI ca68, pa68)
*Henson Cargill (Monument) 1967

(A-) SLEEPING AT THE FOOT OF THE BED

(H. Wilson & L. Patrick)
Acuff-Rose (BMI)
"Little" Jimmy Dickens (Columbia) 1950

SLEEPY-EYED JOHN

(Tex Atcheson)
Vanguard (BMI)
Johnny Horton (Columbia) 1961

SLIPPIN' AROUND

(Floyd Tillman)
Peer (BMI ca49, 50, pa49)
*Jimmy Wakely & Margaret Whiting (Capitol) 1949 M5
Ernest Tubbs (Decca) 1949
Floyd Tillman (Columbia) 1949
answer: I'LL NEVER SLIP AROUND AGAIN 1949
also see: SLIPPIN' AROUND WITH JOE BLOW 1950

SLIPPIN' AROUND WITH JOE BLOW

(B. Franklin, F. Tillman)
Peer (BMI)
Bill Franklin & Bud Messner (ABBEY) 1950
from: SLIPPIN' AROUND

SLOW POISON*

(L. Pearl, W. Hirsch, P. McCarthy)
Hill & Range (BMI)
Johnnie & Jack (RCA) 1953

SLOW POKE

(Pee Wee King, Chilton Price)
Ridgeway (BMI ca51, 52, pa51)
*Pee Wee King (RCA) 1951 M5
Hawkshaw Hawkins (King) 1952

SLOWLY

(Webb Pierce, Tommy Hill)
Cedarwood (BMI ca54)
*Webb Pierce (Decca) 1954
Jimmy Dean & Dottie West (RCA) Apr 1971

SMALL TIME LABORING MAN

(Earl Montgomery)
Glad (BMI)
George Jones (Musicor) 1968

SMOKE ON THE WATER

(Earl Nunn, Zeke Clements)
Adams-Vee & Abbott (BMI ca44)
Red Foley (Decca) 1944

THE MELLOW SOUND OF COUNTRY MUSIC'S ALL TIME FAVORITE

ROY DRUSKY



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Country Music
Who's Who
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COUNTRY MUSIC HITS LIST

SMOKE, SMOKE, SMOKE (That Cigarette)
(Merle Travis, Tex Williams)
Presley/Rumbalero (BMI ca47, pa47)
Tex Williams (Capitol) 1947 M\$

SMOKEY MOUNTAIN BOOGIE
(Ernie Ford, Cliffie Stone)
Century (BMI)
Tennessee Ernie Ford (Capitol) 1949

SMOKEY PLACES
(Albny Spector)
Winlyn/Arc (BMI)
Billy Walker (Monument) Jul 1969

SMOKEY THE BAR
(Hank Thompson, William Penix)
Brazos Valley (BMI)
Hank Thompson (Dot) 1968

SNEAKIN' 'ROSS THE BORDER
(Bobby Harden)
Dahar Music (BMI)
Harden Trio (Columbia) 1967

SNOW FLAKE
(Ned Miller)
Open Road/Rondo (BMI ca66)
Jim Reeves (RCA) 1966

SNOWBIRD
(Gene McLellan)
Beachwood (BMI)
*Anne Murray (Capitol) Sep 1970 M\$ RIAA

SO DOGGONE LONESOME
(Johnny Cash)
Hi-Lo (BMI ca56)
Johnny Cash (Sun) 1956

SO MUCH IN LOVE WITH YOU
(Vic McAlpin)
Acclaim (BMI)
David Rogers (Columbia) Jul 1970

SO ROUND, SO FIRM, SO FULLY PACKED
(Merle Travis, Cliffie Stone, Eddie Kirk)
Presley/Rumbalero (BMI ca47)
Merle Travis (Capitol) 1947

SO SAD (To Watch A Good Love Go Bad)
(Don Everly)
Acuff-Rose (BMI pa60)
Hank Williams Jr. & Lois Johnson (MGM) Dec 1970
pop: Everly Bros. (WB) 1960

SO THIS IS LOVE
(Don Reid, Lew DeWitt)
House of Cash (BMI)
Tommy Cash (Epic) May 1971

SOFT RAIN
(Ray Price)
Tree (BMI ca62)
Ray Price (Columbia) 1961

SOFTLY AND TENDERLY
(Red Bailey, James G. Howell)
Yonah (BMI ca60)
Lewis Fruit (Decca) 1960

SOLDIER'S LAST LETTER
(Ernest Tubbs, Sgt. Henry Stewart)
Noma (BMI ca44)
Ernest Tubbs (Decca) 1944
*Merle Haggard (Capitol) Mar 1971

SOMEDAY (You'll Want Me To Want You)
(Jimmie Hodges)
Duchess (BMI ca46, pa49)
Elton Britt (RCA) 1946
pop: The Mills Bros (Decca) 1949

SOMEDAY WE'LL BE TOGETHER
(Harvey Fuqua, Johnny Bristol, Robert L. Beavers)
Fuqua (BMI pa69)
Bill Anderson & Jan Howard (Decca) Jul 1970
pop R&B: Diana Ross & The Supremes (Motown) 1969

SOMEBODY LIKE ME
(Wayne Thompson)
Earl Barton (BMI ca67, pa67)
*Eddy Arnold (RCA) 1966

SOMEBODY'S BACK IN TOWN
(Don Helms, Teddy & Doyle Wilburn)
Sure-Fire (BMI ca59)
Wilburn Bros. (Decca) 1959

SOMEBODY'S BEEN BEATING MY TIME
(Zeke Clements)
Hill & Range (BMI ca51)
Eddy Arnold (RCA) 1951

SOMEBODY'S STOLEN MY HONEY
(Boudleaux Bryant)
Acuff-Rose (BMI)
Ernest Tubbs (Decca) 1952

SOMEONE BEFORE ME
(Bob Hicks)
Sure-Fire (BMI ca66)
Wilburn Bros. (Decca) 1966

(Just) SOMEONE I USED TO KNOW
a/k/a: **(A) GIRL I USED TO KNOW**
(Jack Clement)
Jack/Glad (BMI ca63, 70)
George Jones (UA) 1962
Porter Wagoner & Dolly Parton (RCA) 1969

SOMEONE TOLD MY STORY
(Merle Haggard)
Blue Book (BMI)
Merle Haggard (Capitol) 1967

SOMETHING FISHY
(Dolly Parton)
Combine (BMI)
Dolly Parton (Monument) 1967

SOMETHING OLD, SOMETHING NEW
(Eddy Arnold, Cy Coben, Charles Grean)
Alamo (ASCAP)
Eddy Arnold (RCA) 1951

SOMETHING PRETTY
(Charles A. Williams, Buddy Wayne)
Attache Blue Book (BMI)
Wynn Stewart (Capitol) 1968

SOMETHING SPECIAL
(Ray Griff)
Blue Echo (BMI)
Mel Tillis (Kapp) 1968

SOMETHING TO BRAG ABOUT
(Bobby Braddock)
Tree (BMI)
Charlie Louvin & Melba Montgomery (Capitol) Dec 1970

SOMETHING UNSEEN
(Hank Cochran)
Tree (BMI)
Jack Greene (Decca) Jan 1971

SOMETHING'S WRONG IN CALIFORNIA
(Wayne C. Thompson, Rodney Lay)
Earl Barton (BMI)
Waylon Jennings (RCA) May 1969

SOMETIMES YOU JUST CAN'T WIN
(Smokey Stover)
Glad (BMI)
George Jones (Musicor) May 1971

SOMEWAY
(Don Gibson)
Acuff-Rose (BMI)
Don Gibson (Hickory) Dec 1970

SOMEWHERE THERE'S A WORLD CALLED YOU
(Rhett Davis)
Fred Rose (BMI)
David Rogers (Columbia) Jan 1970

SON OF A COAL MAN
(Billy Edd Wheeler)
United Artists (ASCAP ca70)
Del Reeves (UA) Jul 1970

SON OF A PREACHER MAN
(John Hurley, Ronnie Wilkins)
Tree (BMI pa69)
Peggy Little (Dot) May 1969
pop: Dusty Springfield (Atlantic) 1969

(The) SON OF HICKORY HOLLERS TRAMP
(Dallas Frazier)
Blue Crest (BMI ca69)
Johnny Dairrell (UA) 1968

SONG FOR JENNY
(Ed Bruce)
Tree (BMI)
Ed Bruce (Monument) Mar 1969

(The) SONS OF KATIE ELDER
(Sheldon, Bernstein)
Famous (ASCAP)
Johnny Cash (Columbia) 1965

SORROW ON THE ROCKS
(Tony Moon)
Screen Gems-Columbia (BMI ca64)
Porter Wagoner (RCA) 1964

SOUL DEEP
(Wayne Carson Thompson)
Earl Barton (BMI rba70)
Eddy Arnold (RCA) May 1970
pop & r&b: Box Tops (mala) 1969

(The) SOUNDS OF GOODBYE
(Eddie Rabbit, Dick Heard)
Noma/SIPR (BMI)
George Morgan (Starday) 1968
Tommy Cash (UA) 1968

SOUTH
(Bobby Russell)
Pix-Rus (ASCAP)
Roger Miller (Smash) Oct 1970

SOUTH IN NEW ORLEANS*
(Johnny Wright, Jack Anglin, Jim Anglin)
Hill & Range (BMI)
Johnnie & Jack (RCA) 1954

SPANISH FIRE BALL
(D. Welch)
Lowery (BMI)
Hank Snow (RCA) 1953

SPARKLING BROWN EYES
(Billy Cox)
Dixie (BMI ca54)
Webb Pierce (Decca) 1954

SPRING
(John Tipton)
Motola (ASCAP ca69)
Clay Hart (Metromedia) Jul 1969

SQUAWS ALONG THE YUKON
(George Camden Smith)
Presley/Rumbalero (BMI ca58)
Hank Thompson (Capitol) 1958

STAMP OUT LONELINESS
(Belew, Givins)
Four Star (BMI)
Stonewall Jackson (Columbia) 1967

STAND BESIDE ME
(Tompall Glaser, Harlan Howard)
Glaser (BMI ca67)
Jimmy Dean (RCA) 1966

STAND BY YOUR MAN
(Tammy Wynette, Billy Sherrill)
Al Gallico (BMI ca69, 70, pa69)
*Tammy Wynette (Epic) 1968
Grammy Award:
BEST COUNTRY FEMALE VOCAL PERFORMANCE 1969

STANDING IN THE SHADOWS
(Hank Williams Jr.)
Ly-Rann (BMI ca66)
Hank Williams Jr. (MGM) 1966

STATESIDE
(Mel Tillis)
Cedarwood (BMI)
Mel Tillis (Kapp) 1967

STATUE OF A FOOL
(Jan Crutchfield)
Sure-Fire (BMI ca70)
*Jack Greene (Decca) Jun 1969

STAIRWAY OF LOVE
(G. Tepper, R.C. Bennett)
Planetary (BMI)
Marty Robbins (Columbia) 1958

STAY THERE TILL I GET THERE
(Glenn Sutton)
Al Gallico (BMI)
Lynn Anderson (Columbia) May 1970

STEAL AWAY
(Red Foley)
Hill & Range (BMI)
Red Foley (Decca) 1950

This list cross referenced
(by artist) in Chapter B.

STEEL RAIL BLUES
(Gordon Lightfoot)
M. Witmark & Sons (ASCAP ca66)
George Hamilton IV (RCA) 1966

STEP ASIDE
(Ray Griff)
Blue Echo (BMI)
*Faron Young (Mercury) May 1971

STILL
(Bill Anderson)
Moss Rose (BMI ca63, pa63)
*Bill Anderson (Decca) 1963



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STOLEN MOMENTS

(O. Jones, I.J. Hunter)
Sylvia (BMI)
Hank Snow (RCA) 1956

STOOD UP

(Willis Dickerson, Erma Herrold)
Travis (BMI ca58, pa58)
Rick Nelson (Imperial) 1957 M\$

STOP THE WORLD

(W.S. Stevenson, Carl Belew)
Four Star (BMI ca58)
*Johnnie & Jack (RCA) 1958

(The) STORM

(Alex Zanettis, Jim Reeves)
Tuckahoe (BMI)
Jim Reeves (RCA) 1967

(The) STORY OF MY LIFE

(L. Luis)
Tobi-Ann (BMI)
Marty Robbins (Columbia) 1957

(The) STRAIGHT LIFE

(Sonny Curtis)
Viva (BMI ca69, pa68)
Bobby Goldsboro (UA) 1968

STRANDED

(Jim Nesbitt)
Peach (SESAC)
Jim Nesbitt (Chart) 1967

STRANGE LITTLE GIRL

(Jerry Ross, Richard Adler)
Frank (ASCAP)
Cowboy Copas (King) 1951

STRANGE IN A STRANGE, STRANGE CITY

(Webb Pierce, Max Powell)
Tuesday (BMI)
Webb Pierce (Decca) 1968

STRANGER ON THE RUN

(Kay Scott)
Shamley (ASCAP ca68)
Bill Anderson (Decca) 1968

STREET SINGER

(Roy E. Nichols)
Shade Tree (BMI)
Merle Haggard's Strangers (Capitol) May 1970

(The) STREETS OF BALTIMORE

(Tompall Glaser, Harlan Howard)
Glaser (BMI ca66, 67)
Bobby Bare (RCA) 1966

STRINGS

Wynn Stewart, Bobby Bishop)
Blue Book (BMI)
Wynn Stewart (Capitol) Feb 1969

SUCCESS

(Johnny Mullins)
Sure-Fire (BMI ca62)
Loretta Lynn (Decca) 1962

SUCH A FOOL

(Maurice Moore)
Champion/Starday (BMI)
Roy Drusky (Mercury) Nov 1969

SUGAR CANE COUNTRY

(Maxine Brown)
Fred Rose (BMI)
Maxine Brown (Chart) Feb 1969

SUGAR FOOT RAG

(George Vaughn, Hank Garland)
Hill & Range (BMI) pa 50)
Red Foley (Decca) 1950

SUGAR IN THE FLOWERS

(Jan Deckard, Jimmy Henson)
Sue-Mirl (ASCAP ca70)
Anthony Armstrong Jones (Chart) Sep 1970

(The) SUN'S GONNA SHINE

(Ted Harris)
Contention (SESAC)
Wilma Burgess (Decca) Feb 1970

SUNDAY DOWN IN TENNESSEE

(Beasley Smith)
RYIVOC (ASCAP)
Red Foley (Decca) 1949

SUNDAY MORNING COMING DOWN

(Kris Kristofferson)
Combine (BMI)
*Johnny Cash (Columbia) Sep 1970
CMA Award:
SONG OF THE YEAR 1970

SUNDOWN MARY

(Chris Gantry, Larry Baunach)
Combine (BMI)
Billy Walker (Monument) 1968

SUNNY SIDE OF THE MOUNTAIN

(Harry C. McAuliffe, Bobby Gregory)
American (ASCAP ca65)
Jimmy Martin (Decca) 1965

(Loving You Is) SUNSHINE

(Jerry Crutchfield)
Champion (BMI)
Barbara Fairchild (Columbia) Mar 1971

SUSPICION

(F. Movak)
Bob Miller (ASCAP)
Tex Williams (Capitol Americana) 1948

SWEET BABY GIRL

(Carl L. Kidd, Kenneth M. Lewis, Darrell Statler)
Black & White (BMI)
Peggy Little (Dot) Aug 1969

SWEET CAROLINE

(Neil Diamond)
Stonebridge (BMI)
Anthony Armstrong Jones (Chart) Jan 1971
pop. Neil Diamond (Uni) 1969

SWEET DREAMS

(Don Gibson)
Acuff-Rose (BMI ca56, 63, 67)
Faron Young (Capitol) 1956
Don Gibson (RCA) 1961
Patsy Cline (Decca) 1963

SWEET MEMORIES

(Mickey Newberry)
Acuff-Rose (BMI)
Dottie West & Don Gibson (RCA) Aug 1969

SWEET MISERY

(Jan Crutchfield, Wayne P. Walker)
Cedarwood (BMI ca67, 68, pa67)
Jimmy Dean (RCA) 1967
Ferlin Husky (Capitol) Feb 1971

SWEET ROSIE JONES

(Buck Owens)
Blue Book (BMI)
*Buck Owens (Capitol) 1968

SWEET LIPS

(Webb Pierce, Glenn D. Tubb, Wayne P. Walker)
Cedarwood (BMI ca61)
Webb Pierce (Decca) 1961

SWEET THING

(Nathan W. Stuckey)
Su-Ma/Stuckey (BMI ca67)
Nat Stuckey (Paula) 1966
Ernest Tubb & Loretta Lynn (Decca) 1966

SWEET THING AND CISCO

(Billy Eldridge, Gary Stewart)
Forrest Hills (BMI ca70)
Nat Stuckey (RCA) Oct 1969

SWEETER THAN THE FLOWERS

(Mann, Rouse, Burns)
Lois (BMI)
Moon Mullican (King) 1948

SWEETHEART OF THE YEAR

(Clyde Pitts, Jr., Van Givens)
Tuckahoe (BMI ca70)
Ray Price (Columbia) May 1969

SWINGING DOORS

(Merle Haggard)
Blue Book (BMI ca66)
Merle Haggard (Capitol) 1966

"T" IS FOR TEXAS

(Jimmie Rodgers, George Thorn)
Peer (BMI ca63)
Grandpa Jones (Monument) 1963

TAKE A LETTER MARIA

(R.B. Greaves)
4 Star TV (BMI)
Anthony Armstrong Jones (Chart) Feb 1970
pop. R.B. Greaves (Aico) 1969

TAKE A LETTER MISS GRAY

(Justin Tubb)
Tree (BMI ca63)
Justin Tubb (Grove) 1963

TAKE A LITTLE GOOD WILL HOME

(Jerry Chesnut)
Passkey (BMI)
Bobby Goldsboro & Del Reeves (UA) Dec 1969

TAKE AN OLD COLD 'TATER

(L.M. Bartlett)
Albert E. Brumley (SESAC)
Jimmy Dickens (Columbia) 1949

TAKE OFF TIME

(Aulry Inman)
Tree (BMI)
Claude Gray (Decca) Dec 1969

TAKE GOOD CARE OF HER

(Arthur Kent, Edward C. Warren)
Geo. Paxton/Recherche (ASCAP ca66)
*Sonny James (Capitol) 1966

TAKE ME ALONG WITH YOU

(Eddie Rabbitt, Dick Heard)
SPR/Noma (BMI)
Van Trevor (Date) 1968

TAKE ME

(George Jones, Leon Payne)
Glad (BMI ca66)
George Jones (Musicor) 1965

TAKE ME AS I AM

(Boudleaux Bryant)
Acuff-Rose (BMI)
Ray Price (Columbia) 1968

TAKE ME IN YOUR ARMS AND HOLD ME

(Cindy Walker)
Hill & Range (BMI ca50)
Eddy Arnold (RCA) 1950

TAKE ME TO YOUR WORLD

(Billy Sherrill, Glenn Sutton)
Al Gallico (BMI)
*Tammy Wynette (Epic) 1968

TAKE MY RING OFF YOUR FINGER

(Benny Joy, Hugh X. Lewis)
Cedarwood (BMI ca64)
Carl Smith (Columbia) 1964

TAKE THESE CHAINS FROM MY HEART

(Fred Rose, Hy Heath)
Milene (ASCAP)
*Frank Williams (MGM) 1953

TAKE TIME

(Mel Tillis, Marijohn Wilkin)
Cedarwood (BMI ca62)
Webb Pierce (Decca) 1962

(The) TAKER

(Kris Kristofferson, Shil Silverstein)
Combine (BMI)
*Waylon Jennings (RCA) Sep 1970

TALK ABOUT THE GOOD TIMES

(Jerry Reed Hubbard)
Vector (BMI)
Jerry Reed (RCA) May 1970

TALK BACK TREMBLIN' LIPS

(John D. Loudermilk)
Acuff-Rose (BMI ca63, pa63)
*Ernest Ashworth (Hickory) 1963

TALK TO YOUR HEART

(L. Ulrick, C.M. Bradley)
Peer (BMI)
Ray Price (Columbia) 1952

TALKIN' TO THE BLUES

(J. Lowe, M. Moore)
Trinity (BMI)
Jim Lowe (Dot) 1957

TALKIN' TO THE WALL

(McPherson, Montague)
Pageboy (SESAC ca66)
Warner Mack (Decca) 1966

TALL DARK STRANGER

(Buck Owens)
Blue Book (BMI ca70)
*Buck Owens (Capitol) Sep 1969

TANGLED MIND

(Ted Duffan, Herman Shoss)
Hill & Range (BMI ca57)
Hank Snow (RCA) 1957

TEAR TIME

(Jan Crutchfield)
Forrest Hills (BMI)
Wilma Burgess (Decca) 1967

TEARDROPS IN MY HEART

Vaughn Horton
Southern Music (ASCAP)
Sons of the Pioneers (Victor) 1947

TEARS BROKE OUT ON ME

(Hank Cochran)
Tree (BMI ca62)
Eddy Arnold (RCA) 1962

COUNTRY MUSIC WHO'S WHO
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TEARS WILL BE THE CHASER FOR YOUR WINE
(Leroy Goates, Dale Siegenhalter)
Tree (BMI)
Wanda Jackson (Capitol) 1967

TEDDY BEAR
(Kal Mann, Bernie Lowe)
Gladys (ASCAP)
*Elvis Presley (RCA) 1957 M5

TEEN AGE BOOGIE
(Webb Pierce)
Cedarwood (BMI)
Webb Pierce (Decca) 1956

TELL HER SO
(Glenn D. Tubbs)
Combine (BMI ca64)
Wilburn Bros. (Decca) 1963

TELL HIM YOU LOVE HIM
(Pat Benson)
Tuesday (BMI)
Webb Pierce (Decca) May 1971

TELL IT LIKE IT IS
(George Davis, Lee Diamond)
Conrad/Olrap (BMI rba66, pa66)
Archie Campbell & Lorene Mann (RCA) 1968
R&B: Aaron Neville (Parlow) 1966

TELL MAUDE I SLIPPED
(Jerry Crutchfield)
Champion (BMI)
Red Sovine (Starday) 1968

TELL ME MY LYING EYES ARE WRONG
(Dallas Frazier, Sanger D. Shafer)
Blue Crest (BMI)
George Jones (Musicor) Sep 1970

TEN LITTLE BOTTLES
(Johnny Bond)
Red River (BMI ca65)
Johnny Bond (Starday) 1965

TEN THOUSAND DRUMS
(Mel Tillis, Carl Smith)
Cedarwood (BMI ca59)
Carl Smith (Columbia) 1959

TENDER YEARS
(Darrell Edwards)
South Coast (BMI ca61)
*George Jones (Mercury) 1961

TENNESSEE BIRDWALK
(Jack Blanchard)
Back Bay (BMI ca70)
*Jack Blanchard & Misty Morgan (Wayside) Mar 1970

TENNESSEE BORDER
(Jimmy Work)
Hill & Range (BMI ca49)
Red Foley (Decca) 1949

TENNESSEE BORDER #2
(Kenneth C. Burns, Jimmy Work, Henry B. Haynes)
Hill & Range (BMI ca50)
Red Foley & Ernest Tubbs (Decca) 1949

TENNESSEE HOUND DOG
(Boudleaux & Felice Bryant)
House of Bryant (BMI)
Osborne Bros. (Decca) Oct 1969

TENNESSEE MOON
(J. Branch, Cowboy Copas)
Acuff-Rose (BMI)
Cowboy Copas (King) 1948

TENNESSEE POLKA
(King)
Hill & Range (BMI)
Red Foley (Decca) 1949

TENNESSEE SATURDAY NIGHT
(Billy Hughes)
Hill & Range (BMI ca49)
Red Foley (Decca) 1948

TENNESSEE STUD
(Jimmie Dittwood)
Warden (BMI ca59)
Eddy Arnold (RCA) 1959

(The) TENNESSEE WALTZ
(Pee Wee King, Redd Stewart)
Acuff-Rose (BMI ca48, 67, pa50 mpa 68)
Pee Wee King (RCA) 1948
Cowboy Copas (King) 1948
pop: Patti Page (Mercury) 1950 M5

TENNESSEE WIG-WALK
(L. Coleman)
Village (BMI)
Bonnie Lou (King) 1953

TEXARKANA BABY
(Fred Rose, Cottonseed Clark)
Miiene (ASCAP)
*Eddy Arnold (RCA) 1948

THANK GOD AND GREYHOUND
(Chuck Howard)
Window (BMI)
Roy Clark (Dot) Oct 1970

THANK YOU FOR CALLING
(Cindy Walker)
Blackwood (BMI ca54)
Billy Walker (Columbia) 1954

THANKS A LOT
(Don Sessions, Eddie Miller)
Hotpoint (BMI ca64)
Ernest Tubbs (Decca) 1963

THANKS A LOT FOR TRYIN' ANYWAY
(Ira Glaser)
Glaser (BMI)
Liz Anderson (RCA) 1968

THAT DO MAKE IT NICE
(Eddy Arnold, Fred Fbb, Paul Klein)
T.M. Music (BMI ca55)
Eddy Arnold (RCA) 1955

THAT HEART BELONGS TO ME
(Webb Pierce)
Ark-La-Tex (BMI ca52)
Webb Pierce (Decca) 1952

THAT SILVER HAired DADDY OF MINE
(Aurty Long)
M.M. Cole (BMI)
Gene Autry (RCA) 1939

THAT'LL BE THE DAY
(Don Reid)
Southwind (BMI)
Statler Bros. (Columbia) 1967

THAT'S A NO NO
(Ben Peters)
S. Singleton (BMI ca70)
*Lynn Anderson (Chart) Aug 1969

THAT'S ALL RIGHT
(Arthur Crudup)
St. Louis (BMI ca55)
Marty Robbins (Columbia) 1955

THAT'S HOW MUCH I LOVE YOU
(Wallace Fowler, Eddy Arnold)
Vouge (BMI ca46, pa47)
Eddy Arnold (RCA) 1946

THAT'S ME WITHOUT YOU
(R. Graves Jr.)
Sycamore (BMI)
Webb Pierce (Decca) 1953

THAT'S MY KIND OF LOVE
(M. Worth)
Travis (BMI)
Marion Worth (Gyden) 1960

THAT'S MY PA
(S. Wooley)
Channel (ASCAP)
*Sheb Wooley (MGM) 1962

THAT'S THE WAY I FEEL
(Jones, Miller)
Starday (BMI)
Faron Young (Capitol) 1958

THAT'S WHAT IT'S LIKE TO BE LONESOME
(Bill Anderson)
Champion/Tree (BMI ca59)
Ray Price (Columbia) 1959
Cal Smith (Decca) Feb 1971

THAT'S WHAT LIFE IS ALL ABOUT
(Kerby McLean)
Page Boy (SESAC ca70)
Warner Mack (Decca) 1970

THAT'S WHEN I SEE THE BLUES
(Carl Belew, Van Givens)
Four Star (BMI)
Jim Reeves (RCA) 1968

THAT'S WHEN SHE STARTED TO STOP LOVING YOU
(Wayne Kemp)
Tree (BMI)
*Conway Twitty (Decca) Jan 1970

THAT'S WHY I LOVE YOU SO MUCH
(Jerry Foster, Bill Rice)
Hall-Clement (BMI)
Ferin Husky (Capitol) Aug 1969

THAT'S WHY I'M LEAVING
(Boudleaux & Felice Bryant)
Acuff-Rose (BMI)
Johnnie & Jack (RCA) 1956

THAT'S YOUR HANG UP BABY
(Sonny Throckmorton, Johnny Carver)
Tuff (BMI)
Johnny Carver (Imperial) Oct 1969

THEN A TEAR FELL
(Warner McPherson)
Valley (BMI)
Earl Scott (Kapp) 1962

THEN AND ONLY THEN
(Bill Anderson)
Moss Rose (BMI ca65)
Connie Smith (RCA) 1965

THEN HE TOUCHED ME
(George Richey, Norris Wilson)
Al Gallico (BMI)
Jean Shepard (Capitol) Feb 1970

THEN I TURNED AND SLOWLY WALKED AWAY
(Fortner, E. Arnold)
Adams, Vee & Abbott (BMI)
Eddy Arnold (RCA) 1948

THEN SHE'S A LOVER
(Bobby Russell)
Russell-Cason (ASCAP ca70)
Roy Clark (Dot) Mar 1970

THEN YOU CAN TELL ME GOODBYE
(John D. Loudermilk)
Acuff-Rose (BMI ca69, pa67, 68)
*Eddy Arnold (RCA) 1968
pop: Casinos (Fraternity) 1967

THERE AIN'T NO EASY RUN
(Tom T. Hall)
Newkeys (BMI)
Dave Dudley (Mercury) 1968

THERE GOES MY EVERYTHING
(Dallas Frazier)
Blue Crest/Husky (BMI ca67, 68, pa67)
*Jack Greene (Decca) 1966
Elvis Presley (RCA) Feb 1971

CMA Award:
SONG OF THE YEAR 1967
SINGLE OF THE YEAR 1967

THERE MUST BE MORE TO LOVE THAN THIS
(Laverne Thomas, W.I. Taylor)
De Capo/Varia/Chimneyville (BMI)
*Jerry Lee Lewis (Mercury) Sep 1970

THERE NEVER WAS A TIME
(Mira Smith, Margaret Lewis)
S. Singleton (BMI ca70)
Jeannie C. Riley (Plantation) May 1969

THERE SHE GOES
(Eddie Miller, W.S. Stevenson, Durwood Haddock)
Four Star (BMI ca55)
Carl Smith (Columbia) 1955

THERE STANDS THE GLASS
(Mary Jean Schurz, Russ Hull, Audrey Grisham)
Hill & Range (BMI ca54)
*Webb Pierce (Decca) 1953

THERE WOULDN'T BE A LONELY HEART IN TOWN
(Sue Fishvein, Irving Reid, Ira Kosloff)
Rural Hill (ASCAP ca70)
Del Reeves (UA) Dec 1969

THERE YOU GO
(Johnny Cash)
Knox (BMI ca57)
Johnny Cash (Sun) 1956

THERE'LL BE NO TEARDROPS TONIGHT
(Hank Williams)
Fred Rose (BMI pa54)
Hank Williams (MGM) 1954
pop: Tony Bennett (Columbia) 1954

THERE'S A BIG WHEEL
(Don Gibson)
Acuff-Rose (BMI ca60)
Wilma Lee & Stony Cooper (Hickory) 1959

THERE'S A FOOL BORN EVERY MINUTE
(Paul Evans, Paul Parnes)
Nelson-Port (ASCAP ca68)
Skeeter Davis (RCA) 1968

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THERE'S A NEW MOON OVER MY SHOULDER
(Jimmy Davis, Ekko Whelan, Lee Blastic)
Peer (BMI ca15)
Jimmy Davis (Decca) 1945

THERE'S A STAR SPANGLED BANNER
WAVING SOMEWHERE
(Paul Roberts, Shelby Darnell)
Blossom (ASCAP)
Elton Britt (Victor) 1942 M5

THERE'S A STORY (Goin' Round)
(Don Gibson)
Acuff-Rose (BMI)
Don Gibson & Dottie West (RCA) Jan 1970

THERE'S BEEN A CHANGE IN ME
(Cy Coben)
Alamo (ASCAP)
*Eddy Arnold (RCA) 1951

THERE'S BETTER THINGS IN LIFE
(Jerry Reed Hubbard)
Vector (BMI)
Jerry Reed (RCA) Jun 1969

THERE'S NOT A THING I WOULDN'T DO FOR YOU
(B. Hughes)
Hill & Range (BMI)
Eddy Arnold (RCA) 1949

THERE'S POISON IN YOUR HEART
(Zeke Clements)
Valley (BMI ca55)
Kitty Wells (Decca) 1955

THERE'S SOMETHING ABOUT A LADY
(Johnny Duncan)
Hi-Gem (BMI)
Johnny Duncan (Columbia) May 1971

THESE ARE NOT MY PEOPLE
(Joe South)
Lowery (BMI pa69)
Freddy Weller (Columbia) Sep 1969
pop. Joe South (Capitol) 1969

THESE HANDS
(Eddie Noack)
Hill & Range (BMI ca56)
Hank Snow (RCA) 1956

THESE LONELY HANDS OF MINE
(Lamar Morris, Charles Norrell)
Fred Rose (BMI)
Mel Tillis (Kapp) Oct 1969

THEY DON'T MAKE LOVE LIKE THEY USED TO
(Red Lane)
Tree (BMI ca69)
Eddy Arnold (RCA) 1968

THEY TOOK THE STARS OUT OF HEAVEN
(Floyd Tillman)
Peer (BMI)
Floyd Tillman (Decca) 1944

(A) THING CALLED LOVE
(Jerry Reed Hubbard)
Vector (BMI ca69)
Jimmy Dean (RCA) 1968

THINGS FOR YOU AND I
(Jerry Chesnut, Earl Sinks)
Passkey (BMI)
Bobby Lewis (UA) Nov 1969

THINGS GO BETTER WITH LOVE
(Naomi Martin)
S. Singleton (BMI)
Jeannie C. Riley (Plantation) Dec 1969

THINGS HAVE GONE TO PIECES
(L. Payne)
Glad (BMI)
George Jones (Musicor) 1965

(The) THINGS THAT MATTER
(Don Sumner)
Sumar (SESAC ca69)
Van Trevor (Royal American) Mar 1969

THINK OF ME (When You're Lonely)
(Estella Olson, Don Rich)
Blue Book (BMI ca66, 67)
*Buck Owens (Capitol) 1966

THINKING ABOUT YOU BAE
(Harlan Howard)
Wilderness (BMI)
Billy Walker (Monument) Feb 1970

THIS IS IT
(Cindy Walker)
Acclaim (BMI ca65)
*Jim Reeves (RCA) 1965

THIS IS THE THANKS I GET
(For Loving You)
(Tommy Dilbeck, Eddy Arnold)
Hill & Range (BMI ca54)
Eddy Arnold (RCA) 1954

THIS LITTLE GIRL OF MINE
(Ray Charles)
Progressive (BMI ca58)
Evelly Bros. (Cadence) 1958

THIS MUST BE THE BOTTOM
(Ellen Reeves, Del Reeves)
Moss Rose (BMI)
Del Reeves (UA) 1967

THIS NIGHT (Ain't Fit For Nothing But Drinkin')
(Tom T. Hall)
Newkeys (BMI)
Dave Dudley (Mercury) Oct 1970

THIS OLD HOUSE
(S. Hamblen)
Hamblen (BMI)
Stuart Hamblen (RCA) 1954

THIS ONE'S ON THE HOUSE
(Mitchel Torok, Ramona Reed)
Forest Hills (BMI)
Jerry Wallace (Liberty) 1968

THIS ORCHID MEANS GOODBYE
(B. Bryant, M. Webb)
Travis (BMI)
Carl Smith (Columbia) 1953

THIS THING
(A. Grisham, S. Fisher)
Wandering Acres (SESAC ca69)
Webb Pierce (Decca) Aug 1969

THIS WHITE CIRCLE ON MY FINGER
(Margie Bainbridge, Dorothy Lewis)
Sure-Fire (BMI ca64)
*Kitty Wells (Decca) 1964

THIS WORLD HOLDS NOTHING
(Jack S. Schneider, Claude Southall)
Cedarwood (BMI)
Stonewall Jackson (Columbia) 1967

THOSE WONDERFUL YEARS
(Webb Pierce, Don Schroeder)
Cedarwood (BMI ca64)
Webb Pierce (Decca) 1963

(A) THOUSAND MILES AGO
(Mel Tillis, Webb Pierce)
Cedarwood (BMI ca59)
Webb Pierce (Decca) 1959

THREE A.M.
(Anderson, Todd)
Moss Rose (BMI)
Bill Anderson (Decca) 1965

(The) THREE BELLS
(Jean Vallard (French Words & Music) Bert Reisfeld
(English words)
Southern Music (ASCAP ca70)
*The Browns (RCA) 1959 M5
Jim Ed Brown (RCA) Sep 1969

THREE DAYS
(Willie Nelson, Faron Young)
Tree (BMI ca62)
Faron Young (Capitol) 1962

THREE HEARTS IN A TANGLE
(Ray Pennington, Sonny Thompson)
Lois (BMI ca61)
Roy Drusky (Decca) 1961

THREE SIX PACKS, TWO ARMS & A JUKE BOX
(Red Lane)
Tree (BMI)
Johnny Seay (Columbia) 1968

THREE STEPS TO THE PHONE
(Harlan Howard)
Acuff-Rose (BMI ca61)
George Hamilton IV (RCA) 1961

THREE WAYS OF KNOWING
(Nelsae King, Jimmy Davis)
Hill & Range (BMI)
Johnnie & Jack (RCA) 1952

THROUGH THE EYES OF LOVE
(Jack Clement, Mitt Addington)
Jack Music (BMI)
Tommy & The Glaser Bros. (MGM) 1967

THROW YOUR LOVE MY WAY
(E. Tubb, I. Southerland)
Ernest Tubb (BMI)
Ernest Tubb (Decca) 1950

TIE A TIGER DOWN
(Sheb Wooley)
Chanel (ASCAP ca68)
Sheb Wooley (MGM) 1968

TIGER WOMAN
(Merle Kilgore, Claude King)
Al Gallico (BMI ca65)
Claude King (Columbia) 1965

TIL I CAN'T TAKE IT ANYMORE
(Dorian Burton, Clyde Otis)
Eden (BMI)
Dottie West & Don Gibson (RCA) Sep 1970

'TIL I KISSED YOU
(Don Everly)
Acuff-Rose (BMI ca59)
Everly Bros. (Cadence) 1959

'TIL THE END OF THE WORLD
(Vaughn Horton)
Southern (ASCAP)
Jimmy Wakely (Capitol) 1949

TIMBER, I'M FALLING
(Dallas Frazier, Ferlin Husky)
Husky (BMI ca64)
Ferlin Husky (Capitol) 1964

TIMBROOK
(James G. Howell, Don Pierce)
Ralph's Radio (BMI ca60)
Lewis Pruitt (Peach) 1960

TINY TEARS
(Liz Anderson)
Greenback (BMI)
Liz Anderson (RCA) 1967

TIPPY TOEING
(Bobby Hardin)
Window (BMI ca66)
Hardin Trio (Columbia) 1966

(The) TIPS OF MY FINGERS
(Bill Anderson)
Tree/Champion (BMI ca6J, 63, 67)
Bill Anderson (Decca) 1960
Roy Clark (Capitol) 1963
Eddy Arnold (RCA) 1966

TO MAKE A MAN (Feel Like A Man)
(Loretta Lynn)
Sure-Fire (BMI ca70)
*Loretta Lynn (Decca) Aug 1969

TO MAKE LOVE SWEETER FOR YOU
(Glenn Sutton, Jerry Kennedy)
Al Gallico (BMI)
*Jerry Lee Lewis (Smash) May 1969

TO MY SORROW
(Vic McAlpin)
Adams Vee & Abbott (BMI)
Eddy Arnold (RCA) 1946
Johnny Duncan (Columbia) 1968

TO SEE MY ANGEL CRY
(L.E. White, Conway Twitty, Charles Haney)
Music City/Twitty Bird (BMI)
*Conway Twitty (Decca) Oct 1969

TOGETHER AGAIN
(Buck Owens)
Central (BMI ca64)
*Buck Owens (Capitol) 1964

TOGETHERNESS
(Freddie Hart)
Blue Book (BMI)
Freddie Hart (Kapp) 1968
Gordon Terry (Chart) 1968
Buck Owens & Susan Raye (Capitol) Jul 1970

TOM DOOLEY
(John & Alan Lomax, Frank M. Warner)
Ludlow (BMI pa58)
The Kingston Trio (Capitol) 1958
Grammy Award:
BEST C&W RECORDING (SINGLE) 1958

TOM GREEN COUNTY FAIR
(Dennis Linde)
Comline (BMI)
Roger Miller (Smash) Apr 1970

(A) TOMBSTONE EVERY MILE
(Dan Fulkerson)
Aroostook (BMI ca65)
Dick Curless (Tower) 1965

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TOMORROW NEVER COMES
 (Johnny Bond, Ernest Tubbs)
 Noma (BMI)
 Slim Whitman (Imperial) Jun 1970
 TV Theme & pop: Jim Nabors (Columbia)

TOMORROW NIGHT IN BALTIMORE
 (Kenny Price)
 Tree (BMI)
 Roger Miller (Mercury) May 1971

*Jerry Lee Lewis (Mercury) Apr 1971

TOMORROW'S FOREVER
 (Dolly Parton)
 Owepar (BMI)
 Porter Wagoner & Dolly Parton (RCA) Apr 1970

TONIGHT CARMAN TONIGHT
 (Marty Robbins)
 Mojave/Noma (BMI)
 *Marty Robbins (Columbia) 1967

TOO HARD TO SAY I'M SORRY
 (Jack Clement, Jack Johnson)
 Jack Music (BMI)
 Murv Shiner (MGM) Mar 1969

TOO LATE TO TRY AGAIN
 (Carl Butler)
 Rear D (BMI)
 Carl Butler & Pearl (Columbia) 1964

TOO LATE TO WORRY, TOO BLUE TO CRY
 (Al Dexter)
 E. Presley/Dexter/Noma (BMI ca44)
 Al Dexter (Okeh) 1944

TOO LONELY TOO LONG
 (Jim Owen)
 Sawgrass (BMI)
 Mel Tillis (Kapp) Dec 1970

TOO MANY TIMES
 (Don Winters)
 Tannen (BMI)
 Don Winters (Decca) 1961

TOO MUCH
 (Bernard Weinman)
 E. Presley/Southern Belle (BMI ca57)
 Elvis Presley (RCA) 1957 M5

TOO MUCH OF YOU
 (Gene Hood)
 Peach (SESAC ca67)
 Lynn Anderson (Chart) 1967

TOO MUCH TO LOSE
 (Tommy Blake, Leslie Vanadore)
 Moss Rose (BMI ca60)
 Carl Belew (Decca) 1960

TOO OLD TO CUT THE MUSTARD
 (Bill Carlisle)
 Acuff-Rose (BMI)
 Red Foley & Ernest Tubbs (Decca) 1952

TOUCH AND GO HEART
 (Johnny Wright)
 Acuff-Rose (BMI)
 Kitty Wells (Decca) 1957

TOUCH ME
 (Willie Nelson)
 Tree (BMI)
 Willie Nelson (Liberty) 1962

TOUCH MY HEART
 (Aubrey Mayhew, Donn Young)
 Mayhew (BMI ca67)
 Ray Price (Columbia) 1966

TOUCHING HOME
 (Dallas Frazier, A.L. "Doodles" Owens)
 Hill & Range/Blue Crest (BMI)
 *Jerry Lee Lewis (Mercury) Apr 1971

(The) TOWN THAT BROKE MY HEART
 (Tom T. Hall)
 Newkeys (BMI)
 Bobby Bare (RCA) 1968

TRADE MARK
 (Porter Wagoner, Gary Walker)
 Hill & Range (BMI)
 Carl Smith (Columbia) 1953

TRAIN OF LOVE
 (Johnny Cash)
 Knox (BMI ca57)
 Johnny Cash (Sun) 1957

TRAVELIN' BLUES
 (Williams, Brown, Moore)
 Hill & Range (BMI)
 Lefty Frizzell (Columbia) 1951

TRAVELIN' MINSTREL MAN
 (Jerry Foster, Bill Rice)
 Jack & Bill (ASCAP)
 Bill Rice (Capitol) May 1971

TREASURE OF LOVE
 (J.P. Richardson)
 Starrite (BMI ca59)
 George Jones (Mercury) 1958

TRIANGLE
 (Jean Chapel)
 Regent (BMI ca64)
 Carl Smith (Columbia) 1964

TRIFLIN' GAL
 (Grady Walker)
 Al Dexter (BMI ca45)
 Al Dexter (Okeh) 1945

TROUBLE IN MIND
 (Richard M. Jones)
 Leeds (ASCAP)
 Eddy Arnold (RCA) 1956

TROUBLE'S BACK IN TOWN
 (Dick Flood)
 Sure-Fire (BMI ca62)
 Wilburn Bros. (Decca) 1962

TRUCK DRIVIN' CAT WITH NINE WIVES
 (Jim Nesbitt)
 Peach (SESAC)
 Jim Nesbitt (Chart) 1968

TRUCK DRIVIN' SON-OF-A-GUN
 (Dixie Deen, Ray King)
 Newkeys/S. Singleton (BMI ca65)
 Dave Dudley (Mercury) 1965

TRUCK STOP
 (Jerry D. Smith)
 Papa Joe's House of Music (ASCAP ca69)
 Jerry Smith (ABC-Paul Cohen) Jul 1969

TRUCKER'S PRAYER
 (Scotty Turner, J. Thorton)
 Central (BMI)
 Dave Dudley (Mercury) 1967

(The) TRUE AND LASTING KIND
 (Ted Harris)
 Contention (SESAC ca68)
 Bobby Lord (Decca) 1968

TRUE GRIT (Movie Theme)
 (Don Black, Elmer Bernstein)
 Famous (ASCAP ca69)
 Glen Campbell (Capitol) Aug 1969

TRUE LOVE IS GREATER THAN FRIENDSHIP
 (Carl Perkins)
 Ensign/Cedarwood (BMI)
 Arlene Harden (UA) Mar 1971

TRUE LOVE TRAVELS A GRAVEL ROAD
 (Dallas Frazier, A.L. "Doodles" Owens)
 Blue Crest/Hill & Range (BMI)
 Duane Dee (Capitol) Feb 1969

TRUE LOVE'S A BLESSING
 (Sonny James, Carol Smith)
 Marson (BMI ca66)
 *Sonny James (Capitol) 1966

(A) TRUER LOVE YOU'LL NEVER FIND
 (Red Lane)
 Tree (BMI)
 Bonnie & Buddy (Dot) Aug 1969

TRY A LITTLE KINDNESS
 (Thomas C. (Curt) Sepaugh, Bobby Allen Austin)
 Central/G. Campbell (BMI ca70 pa69)
 *Glen Campbell (Capitol) Nov 1969

TRY ME ONE MORE TIME
 (Ernest Tubbs)
 Noma (BMI ca44)
 Ernest Tubbs (Decca) 1944

(Don't Let the Sun Set on You in) TULSA
 (Wayne Carson Thorpison)
 Earl Barton (BMI)
 Waylon Jennings (RCA) Feb 1971

TULSA COUNTY
 (Pamela Pollard)
 Artist Music (ASCAP)
 Anita Carter (Capitol) Feb 1971

TUPELO COUNTY JAIL
 (Webb Pierce, Mel Tillis)
 Cedarwood (BMI)
 Webb Pierce (Decca) 1958

TUPELO, MISSISSIPPI FLASH
 (Jerry Reed Hubbard)
 Vector (BMI)
 Jerry Reed (RCA) 1968

TURN THE WORLD AROUND
 (Ben Peters)
 S. Singleton (BMI ca68, pa67)
 *Eddy Arnold (RCA) 1967

(The) TWELFTH OF NEVER
 (Jerry Livingston/Paul Francis Webster)
 Empress (ASCAP ca66)
 Slim Whitman (Imperial) 1966
 pop: Johnny Mathis (Columbia)

TWO KINDS OF LOVE
 (J. Starkes, M. Smith, H. Grafton, J. Johnson, J.A. Sewell,
 V. Vales)
 Oceanic (BMI)
 Eddy Arnold (RCA) 1955

TWO SEPARATE BAR STOOLS
 (Bill Graham)
 Party Time (BMI)
 Wanda Jackson (Capitol) Mar 1970

TYIN' STRINGS
 (Harlan Howard)
 Wilderness (BMI)
 June Stearns (Decca) Nov 1970

U.S. MALE
 (Jerry Reed)
 Vector (BMI ca69)
 Elvis Presley (RCA) 1968

UNDER THE INFLUENCE OF LOVE
 (Buck Owens, Harlan Howard)
 Central (BMI ca61)
 Buck Owens (Capitol) 1961

UNDER YOUR SPELL AGAIN
 (Buck Owens, Rhodes)
 Central (BMI)
 *Buck Owens (Capitol) 1959
 Ray Price (Columbia) 1959

UNDERSTAND YOUR MAN
 (Johnny Cash)
 Southwind (BMI ca64)
 Johnny Cash (Columbia) 1964

UNDO THE RIGHT
 (Hank Cochran, Willie Nelson)
 Tree (BMI)
 Johnny Bush (Stop) 1968

UNLOVED, UNWANTED
 (Wayne P. Walker, Irene Stanton)
 Cedarwood (BMI ca62)
 Kitty Wells (Decca) 1962

UNMITIGATED GALL
 (Mel Tillis)
 Cedarwood (BMI)
 Faron Young (Mercury) 1966

UNTIL MY DREAMS COME TRUE
 (Dallas Frazier)
 Blue Crest (BMI)
 *Jack Greene (Decca) Feb 1969

UNWANTED SIGN UPON YOUR HEART
 (Hank Snow)
 Hill & Range (BMI)
 Hank Snow (RCA) 1951

UPSTAIRS IN THE BEDROOM
 (Wayne Kemp, Dolores Tolbert)
 Tree (BMI)
 Bobby Wright (Decca) Jul 1969

This list cross referenced
 (by artist) in Chapter B.

URGE FOR GOING
 (Mitchell)
 Gandolf (BMI)
 George Hamilton IV (RCA) 1967

VANCE
 (Bobby Russell)
 Russell-Cason (ASCAP ca69)
 Roger Miller, (Smash) Feb 1969

(The) VIOLET AND THE ROSE
 (M. Tillis, B. Ange, I. Reinbird)
 Cedarwood (BMI)
 Jimmy Dickens (Columbia) 1962

WANT A HIT ! HAVE ONE !

"The Pacesetter" in Music City

CARMEL BY THE SEA YOU ARE THE REASON PATHWAY TO TEARDROPS LONELY ISLAND PEARL MIDNIGHT BUS
WE SHOULD BE TOGETHER HALF BREED BLACK SHEEP MAKE THE WATERWHEEL ROLL MEMPHIS ADDRESS
LITTLE MISS BELONG LONELY IS THE WORD THE OTHER CHEEK IT'S MY WAY MAN HAS CRIED LYING LIPS
I THANK MY LUCKY STARS LIVING A LIE BOTTLE OF FORGET ATLANTIC COASTAL LINE BED OF ROSES
CURRY ROAD GEORGIA TOWN BLUES B. J. THE D. J. NOT IN FRONT OF THE KIDS NOTHING IS FOREVER
EMPTY HOURS WHY DID YOU COME MY WAY EAST OF WEST BERLIN NOW THAT YOU'RE GONE SO WRONG
CHERRY BERRY WINE WALK ON THE WILD SIDE OF LIFE MARY DON'T YOU WEEP WHAT YOU GONNA DO LEROY
SOFT CHAINS OF LOVE FRENCH RIVIERA SWEET LITTLE MISS BLUE EYES TAKE MY RING OFF YOUR FINGER
TWO WON'T CARE WRAP IT UP AND SAVE IT TEN THOUSAND DRUMS AIR MAIL TO HEAVEN OLD SHOWBOAT
YOU DONE ME WRONG SANDS OF GOLD TAKE IT LIKE A MAN WHY, WHY TOMORROW I'LL BE GONE
SWEET LIPS UNLOVED-UNWANTED SLOWLY YES, I KNOW WHY TAKE TIME SWEET, SWEET LIPS
LIVE FOR TOMMORROW WATERLOO LEAVIN' ON YOUR MIND SECOND CHOICE A LITTLE HEARTACHE
IT'S BEEN SO LONG ONE MORE TIME MY LUCKY DAY THOUGHTS OF A FOOL WE'LL FIND A WAY
I'M REALLY GLAD YOU HURT ME I FEEL THAT OLD HEARTACHE AGAIN YOU'RE NOT MINE ANYMORE PAST
ONE MORE CHANCE I'VE GOT A NEW HEARTACHE ONE TIME TOO MANY (IS MY) RING ON YOUR FINGER
IMITATION I JUST DON'T UNDERSTAND ALL I NEED IS YOU THE LONG BLACK VEIL LOVE, LOVE, LOVE
BIG HOUSE ON THE CORNER THE BEST YEARS OF YOUR LIFE BELIEVE IT OR NOT ANCIENT HISTORY
LONELY HEARTACHES ARE YOU SINCERE AMIGO'S GUITAR CRAZY OLD HEART
FORBIDDEN LOVERS FALLEN ANGEL CRAZY WILD DESIRE EACH DAY
I'M TIRED GRIN AND BEAR IT I GOT A HOLE IN MY PIROGUE
EMOTIONS THE COMEBACK DETROIT CITY I AIN'T NEVER
HOW DO YOU THINK I FEEL JEALOUSY KISSES DON'T LIE
FINALLY EVERYBODY BUT ME ALL I CAN DO IS CRY ANGELA JONES
HONKY TONK MAN GREENER PASTURES HELLO OUT THERE I'M A ONE WOMAN MAN
BLUE MOUNTAIN WALTZ ACCORDING TO MY HEART COME AWAY FROM HIS ARMS PARTNERS
I'VE GOT MY FINGERS CROSSED HOLIDAY FOR LOVE GETTIN' EVEN LITTLE ROSA KISSES NEVER LIE
AFTER DARK AFFAIR HOW DO YOU TALK TO A BABY AFTER THE BOY GETS THE GIRL NO ONE TO TALK TO
I DON'T CARE HOPING THAT YOU'RE HOPING THE CAJUN QUEEN HERE WE ARE AGAIN CRYIN' OVER YOU
I'VE JUST GOT BACK FROM THERE AIN'T I'M A DOG BEFORE I MET YOU HEART OVER MIND ALL THE TIME
I'M GLAD YOU FOUND A PLACE FOR ME I'M GONNA BRING YOU DOWN KNOCK AGAIN TRUE LOVE PRIDE
LONESOME 7-7203 IF I LOST YOUR LOVE NO LOVE HAVE I LIVING ALONE LET FORGIVENESS IN
WITHOUT YOUR LOVE A THOUSAND MILES AGO STRANGER P. T. 109 SHANGHIED TAKE MY HAND
SAWMILL LIFE'S GONE AND SLIPPED AWAY IS GOODBYE THAT EASY TO SAY DREAM ON LITTLE DREAMER
LET ME TALK TO YOU WRONG GENERATION MEMORY NUMBER ONE WALK ON BOY TUPELO COUNTY JAIL
STATESIDE A WOMAN NEVER FORGETS VIOLET AND A ROSE BROOKLYN BRIDGE SNAKES CRAWL AT NIGHT
HIGH ON LIFE SHINE, SHINE, SHINE BURNING MEMORIES COUNTRY BOY'S DREAM MENTAL REVENGE
I DON'T SEE WHAT I SAW WINE EIGHT MORE MILES UNMITIGATED GALL GOD WILL SHE'S HUNGRY AGAIN
CULLMAN, ALABAMA LITTLE BITTY NITTY GRITTY DIRT TOWN TOBACCO ROAD RESTLESS CINCINNATI JAIL
YOU TAKE THE TABLE AND I'LL TAKE THE CHAIRS LITTLE BOY SAD GOODBYE WHEELING CUT ACROSS SHORTY
NATURALLY STONED ALL RIGHT NOT LIKE IT WAS WITH YOU SURVIVAL OF THE FITTEST I'VE BEEN WRONG
THIS WORLD HOLDS NOTHING DRINKING AGAIN WONDERFUL WORLD OF WOMEN ROSES TO RENO CHUBBY
DADDY SANG BASS AIN'T THAT BEAUTIFUL SINGING RUBY DON'T TAKE YOUR LOVE TO TOWN OLD FAITHFUL
LOVE AIN'T NEVER GONNA BE NO BETTER C. C. RIDER MONEY TREE JOE'S BEEN A GETTING THERE IGMOO

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Country Music
Who's Who
A RECORD WORLD PUBLICATION
**COUNTRY MUSIC
HITS LIST**

WABASH CANNONBALL

(A.P. Carter)
Peer (BMI ca70)
Danny Davis & The Nashville Brass (RCA) 1969

WAITIN' IN SCHOOL

(I. Burnette, D. Burnette)
Travis (BMI)
Rick Nelson (Imperial) 1958

WAITIN' IN YOUR WELFARE LINE

(Nat Stuckey, Don Rich, Buck Owens)
Blue Book (BMI ca66)
*Buck Owens (Capitol) 1966

WAITING FOR A TRAIN

(Jimmie Rodgers)
Peer (BMI)
Jerry Lee Lewis (Sun) Jan 1971

WAITING IN THE LOBBY OF YOUR HEART

(Billy Gray)
Brenner (BMI ca52)
Hank Thompson (Capitol) 1952

WAKE ME UP EARLY IN THE MORNING

(Ted Harris)
Contention (SASAC ca70)
Bobby Lord (Decca) Oct 1970

WAKE UP IRENE

(John Hathcock, Weldon Allard)
Brazos Valley (BMI ca54)
Hank Thompson (Capitol) 1953

WAKE UP LITTLE SUSIE

(Boudleaux & Felice Bryant)
House of Bryant (BMI ca58, pa57, rba57)
*Everly Bros. (Cadence) 1957 M5

WALK ON OUT OF MY MIND

(Red Lane)
Tree (BMI)
Waylon Jennings (RCA) 1968

WALK ME TO THE DOOR

(Conway Twitty)
Tree (BMI ca63)
Ray Price (Columbia) 1963

(Just) WALK ON BY

(Kendall Hayes)
Lowery (BMI ca62, pa61)
Leroy Van Dyke (Mercury) 1961

WALK OUT BACKWARD

(Bill Anderson)
Tree/Champion (BMI ca61)
Bill Anderson (Decca) 1961

WALK TALL

(Wayne)
Painted Desert (BMI)
Faron Young (Mercury) 1965

WALK THROUGH THIS WORLD WITH ME

(Sandra Seamons, Kay Jeanne Savage)
Glad (BMI ca68)
*George Jones (Musicor) 1967

WALK UNASHAMED

(Jim Glaser)
Glaser (BMI)
Tompall & The Glaser Bros. (MGM) Feb 1970

WALKIN' AFTER MIDNIGHT

(Alan Block, Don Hecht)
Four Star (BMI ca57)
Patsy Cline (Decca) 1957

WALKIN' IN THE SUNSHINE

(Roger Miller)
Tree (BMI ca68, pa67)
Roger Miller (Smash) 1967

WALKING BACK TO BIRMINGHAM

(Margie Singleton, Leon Ashley)
Al Gallico (BMI)
Leon Ashley (Ashley) Jun 1969

WALKING ON NEW GRASS

(Ray Pennington)
Tree (BMI ca67) pamp
Kenny Price (Boone) 1966

WALKING THE STREETS

(Gene Evans, Jimmy Fields, Jimmy Littlejohn)
Buna (BMI ca62)
Webb Pierce (Decca) 1961

WALL OF PICTURES

(Darnell McCall, Little Richie Johnson)
Back Bay (BMI)
Darrell McCall (Wayside) 1968

WALL TO WALL LOVE

(Helen & June Carter)
Acuff-Rose (BMI ca63)
Bob Galloway (Hickory) 1962

WALLPAPER ROSIS

(Don Robertson, Harold Spina)
Melrose (ASCAP ca66)
Jerry Wallace (Liberty) 1966

(A) WANDERING MAN

(Hank Cochran)
Tree (BMI)
Jeannie Seely (Monument) 1967

WARM RED WINE

(P. Foster)
Asbury (BMI)
Ernest Tubbs (Decca) 1949

WARMTH OF THE WINE

(Larry Kingston)
Window (BMI)
Johnny Bush (Stop) Jul 1970

WASTED WORDS

(Don Gibson)
Acuff-Rose (BMI ca57)
Ray Price (Columbia) 1956

WATCH WHERE YOU'RE GOING

(Don Gibson)
Acuff-Rose (BMI)
Don Gibson (RCA) 1965

WATCHING SCOTTY GROW

(Mac Davis)
BnB (BMI)
Bobby Goldsboro (UA) Feb 1971

(The) WATCHMAN

(Mack Vickroy, Claude King)
Fred Rose/Al Gallico (BMI)
Claude King (Columbia) 1967

WATERLOO

(Marjohn Wilkin, John D. Loudermilk)
Cedarwood (BMI ca59, pa59)
*Stonewall Jackson (Columbia) 1959

WATERMELON TIME IN GEORGIA

(Harlan Howard)
Wilderness (BMI)
Leity Frizzell (Columbia) Oct 1970

WAXAHACHIE WOMAN

(O'Keefe, Wright)
Stonewall (BMI)
John Deer (Royal American) Nov 1970

(A) WAY TO SURVIVE

(H. Cochran, Carpenter)
Tree (BMI)
Ray Price (Columbia) 1966

(The) WAYS OF A WOMEN IN LOVE

(Bill Justis, Charlie Rich)
Hi-Lo (BMI ca58)
Johnny Cash (Columbia) 1958

(The) WAYS TO LOVE A MAN*

(Glenn Sutton, Billy Sherrill, Tammy Wynette)
Al Gallico (BMI ca70)
Tammy Wynette (Epic) Sep 1969

WE MISSED YOU

(Bill Anderson)
Tree/Champion (BMI ca63)
*Kitty Wells (Decca) 1962

WE MUST HAVE BEEN OUT OF OUR MINDS

(Melba Montgomery)
Glad (BMI ca63)
George Jones & Melba Montgomery (UA) 1963

WE SURE CAN LOVE EACH OTHER

(Billy Sherrill, Tammy Wynette)
Algee/Altam (BMI)
*Tammy Wynette (Epic) Mar 1971

WE'LL GET AHEAD SOMEDAY

(Mack Magaha)
Carreta (BMI)
Porter Wagoner & Dolly Parton (RCA) 1968

WE'LL STICK TOGETHER

(Bill Phillips)
Fred Rose (BMI)
Kitty Wells & Johnny Wright (Decca) 1968

WE'RE GONNA GET TOGETHER

(Buck Owens)
Blue Book (BMI)
Buck Owens & Susan Raye (Capitol) Apr 1970

WE'VE GONE TOO FAR

(Billy Gray, Hank Thompson)
Hill & Range (BMI)
Hank Thompson (Capitol) 1954

WEAKNESS IN A MAN

(Jerry Chesnut)
Al Gallico (BMI)
Roy Drusky (Mercury) 1968

WEAR MY RING AROUND YOUR NECK

(Russell Moody, Bert Carroll, Marilyn Schack, Freddy Friday)
Tideland/Pinelawn/E. Presley (BMI ca58, pa58, rba58)
Elvis Presley (RCA) 1958 M5

WEARY BLUES FROM WAITIN'

(Hank Williams)
Acuff-Rose (BMI)
Hank Williams (MGM) 1953

WEDDING BELLS

(Claude Boone)
E.H. Morris (ASCAP)
Hank Williams (MGM) 1949
Margaret Whiting & Jimmy Wakely (Capitol) 1949

(The) WEDDING CAKE

(Margaret Lewis, Mira Smith)
S. Singleton (BMI ca70)
Connie Francis (MGM) May 1969

(A) WEDDING RING AGO*

(Claude King, Hilman Franks)
Hill & Range (BMI)
Kitty Wells (Decca) 1952

(A) WEEK IN THE COUNTRY

(Baker Knight)
Four Star (BMI ca64)
Ernest Ashworth (Hickory) 1964

(A) WEEK IN A COUNTY JAIL

(Tom T. Hall)
Newkeys (BMI ca70)
*Tom T. Hall (Mercury) Jan 1970

WELCOME HOME TO NOTHING

(Hank Cochran)
Tree (BMI)
Jeannie Seely (Monument) 1968

WELCOME TO MY WORLD

(Ray Winkler, John Hathcock)
Tuckahoe/Neillrae (BMI ca64, 68)
Jim Reeves (RCA) 1964

WELFARE CADILLAC

(Gus Drake)
Bullfighter (BMI)
*Gus Drake (Trip/Royal American) Mar 1970

WHAT A FOOL I WAS TO CRY OVER YOU?

(J. & M. Hollins)
Hill & Range (BMI)
Eddy Arnold (RCA) 1948

WHAT A WAY TO LIVE?

(Willie Nelson)
Glad (BMI)
*Johnny Bush (Stop) 1968

WHAT ABOUT THE HURT?

(Jerry Foster, Bill Rice)
Jack & Bill (ASCAP)
Bob Luman (Epic) Jan 1971

WHAT ABOUT YOU

(Johnny Wright, Jack Anglin, Jim Anglin)
Hill & Range (BMI)
Johnnie & Jack (RCA) 1949

WHAT ARE THOSE THINGS (With Big Black Wings)?

(Dallas Frazier, A.L. "Doddies" Owens)
Blue Crest/Hill & Range (BMI)
Charlie Louvin (Capitol) Feb 1969

WHAT DO I CARE?

(Johnny Cash)
Southwind (BMI ca59)
Johnny Cash (Columbia) 1958

WHAT DOES IT TAKE?

(James W. Glaser)
Glaser (BMI ca68)
*Skeeter Davis (RCA) 1967

(How Can I Write On Paper) WHAT I FEEL IN MY HEART

(L. Lewis, D. Harrison, D. Carter, S. King)
Tuckahoe (BMI) J:si Jim Reeves (RCA) 1962

WHAT IS LIFE WITHOUT LOVE?

(Eddy Arnold, Vic McAlpin, Owen Bradley)
Adams-Vee & Abbott (BMI ca47)
Eddy Arnold (RCA) 1947

WHAT IS TRUTH?

(Johnny Cash)
House of Cash (BMI)
*Johnny Cash (Columbia) May 1970



COUNTRY MUSIC HITS LIST

WHAT KIND OF A GIRL DO YOU THINK I AM?

(Teddy Wilburn, Loretta Lynn)
Sure-Fire (BMI)
Loretta Lynn (Decca) 1967

WHAT KINDA DEAL IS THIS?

(Wayne Gilbreath)
Lonzo & Oscar (BMI ca66)
Bill Carlisle (Hickory) 1966

WHAT LOCKS THE DOOR?

(Vic McAlpin)
Acclaim (BMI ca68)
*Jack Greene (Decca) 1967

WHAT MAKE MILWAUKEE FAMOUS?

(Glenn Sutton)
Al Gallico (BMI ca69)
Jerry Lee Lewis (Smash) 1968

WHAT WE'RE FIGHTING FOR?

(Tom T. Hall)
Newkeys (BMI ca66)
Dave Dudley (Mercury) 1965

WHAT WOULD YOU DO (If Jesus Came to Your House)?

(Hugh Ashley, Lois Blanchard)
Earl Barton (BMI ca56)
Porter Wagoner (RCA) 1956

WHAT'S COME OVER MY BABY?

(Dottie & Bill West)
Tree (BMI)
Dottie West (RCA) 1967

WHAT'S HE DOING IN MY WORLD?

(Carl Belew, Eddie Bush, B.I. Moore)
Four Star (BMI ca65)
*Eddy Arnold (RCA) 1965

WHAT'S THE USE?

(Raymond Maupin)
Hall-Clement (BMI)
Jack Greene (Decca) Jan 1971

WHAT'S THIS WORLD A-COMIN' TO?

(Alex Kramer, Joan Whitney, Willard Robbison, Randall Richardson)
Kramer-Whitney (ASCAP ca67)
Slim Whitman (Imperial) 1967

WHATCHA GONNA DO NOW?

(Tommy Collins)
Central (BMI ca55)
Tommy Collins (Capitol) 1954

(The) WHEELS FELL OFF THE WAGON AGAIN

(Ray Buzzeo)
Mayhew (BMI)
Johnny Dollar (Date) 1967

WHEN A MAN LOVES A WOMAN (The Way I Love You)

(Bill Eldridge, Gary Stewart)
Forrest Hills (BMI)
*Billy Walker (MGM) Aug 1970

WHEN I GET THROUGH WITH YOU

(Harlan Howard)
Tree (BMI)
Patsy Cline (Decca) 1962

WHEN I STOP DREAMIN'

(Ira & Charlie Louvin)
Acuff-Rose (BMI ca55)
Louvin Bros. (Capitol) 1955

WHEN I'M WITH YOU

(Johnny Wright, Jack Anglin, Jim Anglin)
Acuff-Rose (BMI)
Kitty Wells (Decca) 1957

WHEN IT'S OVER

(Frank Cochran)
Tree (BMI)
Jeannie Seely (Monument) 1967

WHEN IT'S SPRINGTIME IN ALASKA

(Johnny Horton)
Cajun (BMI ca59)
*Johnny Horton (Columbia) 1959

WHEN MEXICAN JOE MET JOLE BLOW

(Sheb Wooley)
Biener (BMI)
Hank Snow (RCA) 1953

WHEN SHE TOUCHES ME (Nothing Else Matters) a/k/a: WHEN HE TOUCHES ME

(Carolyn Varga)
Painted Desert (BMI)
Johnny Duncan (Columbia) Aug 1969

WHEN THE GRASS GROWS OVER ME

(Don Chapel)
Glad (BMI)
*George Jones (Musicor) Feb 1969

WHEN TWO WORLDS COLLIDE

(Roger Miller, Bill Anderson)
Tree (BMI ca61)
Roger Miller (RCA) 1961
Jim Reeves (RCA) May 1969

WHEN WE TRIED

(Jerry Chesnut)
Passkey (BMI)
Jan Howard (Decca) May 1969

WHEN YOU ARE GONE

(Jim Reeves, Dean Manuel)
Tuckahoe (BMI)
Jim Reeves (RCA) 1968

WHEN YOU'RE HOT YOU'RE HOT

(Curly Putman)
Green Grass (BMI)
Porter Wagoner (RCA) Jan 1970

WHERE DOES A LITTLE TEAR COME FROM

(John Macrae, Marge Barton)
Mimosa (BMI ca64)
George Jones (UA) 1964

WHERE DOES THE GOOD TIMES GO

(Buck Owens)
Blue Book (BMI ca67)
*Buck Owens (Capitol) 1967

WHERE GRASS WON'T GROW

(Larl Montgomery)
Glad (BMI)
George Jones (Musicor) May 1970

WHERE HAVE ALL THE AVERAGE PEOPLE GONE

(Dennis Linde)
Combine (BMI)
Roger Miller (Smash) Dec 1969

WHERE HAVE ALL THE HEROES GONE

(Bill Anderson)
Stallion (BMI)
*Bill Anderson (Decca) Nov 1970

WHERE I OUGHT TO BE

(Harlan Howard)
Red River (BMI)
Skeeter Davis (RCA) 1962

WHERE IS MY CASTLE?

(Dallas Frazier)
Blue Crest (BMI)
Connie Smith (RCA) Mar 1971

WHERE IS THE CIRCUS?

(Hank Thompson, Bobby Joe Bishop)
Brazos Valley (BMI)
Hank Thompson (V.B.) 1967

WHERE I LOVE USED TO LIVE

(Glenn Sutton, Billy Sherrill)
Al Gallico (BMI)
*David Houston (Epic) 1968

WHERE THE BLUE AND LONELY GO

(James Wairren, Alvaro Verissimo, William Silva, Charles Sagle)
Diogenes/Sands (ASCAP ca69)
Roy Drusky (Mercury) Apr 1969

WHERE THE BLUE OF THE NIGHT

(Fred Ahlert, Bing Crosby, Roy Turk)
Cromwell/Fred Ahlert/Chappell (ASCAP ca69)
Hank Locklin (RCA) Apr 1969
pop. & theme for: Bing Crosby (Decca) 1931

WHERE'D YOU STAY LAST NIGHT?

(Joe Hudgins)
Tree (BMI)
Webb Pierce (Decca) 1967

WHERE'S THE PLAYGROUND SUSIE?

(Jim Webb)
Ja-Ma (ASCAP ca69)
Glen Campbell (Capitol) Jul 1969

WHEREVER YOU ARE

(Donny Young, Aubrey Mayhew)
Mayhew (BMI)
Johnny Paycheck (Little Darlin') Aug 1969

WHICH ONE IS TO BLAME?

(Sunny Dull, Redd Stewart)
Ridgeway (BMI ca59)
*Wilburn Bros. (Decca) 1959

WHICH ONE WILL IT BE

(Hank Cochran, Glenn Martin)
Tree (BMI)
Bobby Bare (RCA) Oct 1969

WHILE YOUR LOVER SLEEPS

(Margie Singleton, Leon Ashley, Burdly Nize)
Al Gallico (BMI)
Leon Ashley (Ashley) Mar 1969

WHITE LIGHTNING

(J.P. Richardson)
Glad (BMI ca59)
*George Jones (Mercury) 1959

(A) WHITE SPORT COAT

(Marty Robbins)
Fred Rose (BMI ca57, pa57)
*Marty Robbins (Columbia) 1957

WHISKEY, WHISKEY

(Tom Ghent)
Combine (BMI)
Nat Stuckey (RCA) Oct 1970

WHO CARES FOR ME?

(Don Gibson)
Acuff-Rose (BMI ca59)
Don Gibson (RCA) 1959

WHO ME?

(Riley Shepard)
Presley/Rumbalero (BMI)
Tex Williams (Capitol) 1948

WHO SHOT SAM?

(Darrell Edwards, Ray Jackson, George Jones)
Glad/Starday (BMI ca59)
George Jones (Mercury) 1959

WHO'LL TAKE YOUR GARBAGE OUT

(Teddy Wilburn, Johnny Tillotson, Loucille Cosenza)
Ridge Music (BMI)
Loretta Lynn & Ernest Tubb (Decca) Aug 1969

WHO'S GONNA MOW YOUR GRASS

(Buck Owens)
Blue Book (BMI ca70)
*Buck Owens (Capitol) Mar 1969

WHO'S JULIE

(Wayne Carson Thompson)
Earl Barton (BMI)
Mel Tillis (Kapp) Mar 1969

WHOA SAILOR

(Hank Thompson)
E. Tubb (BMI)
Hank Thompson (Capitol) 1949

WHOEVER FINDS THIS I LOVE YOU

(Mac Davis)
BnB (BMI)
Mac Davis (Columbia) Jun 1970

WHOLE LOTTA SHAKIN' GOIN' ON

(D. Williams, S. David)
Marilyn (BMI)
*Jerry Lee Lewis (Sun) 1957 MS

(The) WHOLE WORLD COMES TO ME

(Betty Walker)
Contention (SESAC ca70)
Jack Greene (Decca) Sep 1970

(The) WHOLE WORLD HOLDING HANDS

(Freddie Hart)
Blue Book (BMI)
Freddie Hart (Capitol) Mar 1970

WHOSE SHOULDER WILL YOU CRY ON

(Billy Wallace, Kitty Wells)
Valley (BMI ca55)
*Kitty Wells (Decca) 1955

WHY, BABY, WHY

(George Jones, Darrell Edwards)
Starday (BMI ca56)
George Jones (Starday) 1955
*Red Sovine & Webb Pierce (Decca) 1956
pop. Pat Boone (Dot) 1958 MS

WHY DO I LOVE YOU

(Hans Engelmann, Tom Glazer)
Shapiro-Bernstein (ASCAP)
Jim Reeves (RCA) Jan 1970

WHY DON'T YOU HAUL OFF AND LOVE ME

(Wayne Raney, Lonnie Gosson)
Lois (BMI ca49, rba49)
*Wayne Raney (King) 1949
R&B: Bull Moose Jackson (King) 1949

WHY DON'T YOU LOVE ME?

(Hank Williams)
Fred Rose (BMI ca50)
*Hank Williams (MGM) 1950

WHY I'M WALKIN'

(Stonewall Jackson, Melvin Endsley)
Ernest Tubb/Acuff-Rose (BMI ca60)
Stonewall Jackson (Columbia) 1960



COUNTRY MUSIC HITS LIST

WHY SHOULD I CRY

(Zeke Clements)
Hill & Range (BMI ca50)
Eddy Arnold (RCA) 1950

WHY SHOULD WE TRY ANYMORE

(Hank Williams)
Acuff-Rose (BMI)
Hank Williams (MGM) 1950

WHY WHY

(Wayne P. Walker, A.R. Peddy)
Cedarwood (BMI ca58)
Carl Smith (Columbia) 1957

WHY YOU BEEN GONE SO LONG

(Mickey Newberry)
Acuff-Rose (BMI)
Johnny Darrell (UA) Jun 1969

WICKED CALIFORNIA

(Jack Clement)
Jack Music (BMI)
Tompall & The Glaser Bros (MGM) Aug 1969

WICKED LIES

(Carl Smith, I.H. Brewster, P.O. Jones)
Golden West Melodies (BMI)
Carl Smith (Columbia) 1956

WICHITA LINEMAN

(Jim Webb)
Cahopy (ASCAP ca69)
*Glen Campbell (Capitol-Al DeLory) 1968 M\$ RIAA
Grammy Award:
BEST ENGINEERED RECORDING (Popular) 1968

WIDOW MAKER

(Penny Jav, Robert Wilson)
Troy Martin (BMI ca64)
Jimmy Martin (Decca) 1964

WIFE OF THE PARTY

(Liz Anderson)
Fred Rose (BMI)
Liz Anderson (RCA) 1967

WILD AS A WILDCAT

(Taylor Carmel)
Tree (BMI)
Charlie Walker (Epic) 1965

WILD BLOOD

(Jerry Chesnut)
Passkey (BMI)
Del Reeves (UA) 1968

WILD SIDE OF LIFE

(William Warren, A.A. Carter)
Travis (BMI ca52)
*Hank Thompson (Capitol) 1952
Burl Ives (Decca) 1952
answer: "IT WASN'T GOD WHO MADE HONKY TONK ANGELS"

WILD WEEKEND

(Bill Anderson)
Stallion/Moss Rose (BMI ca69)
*Bill Anderson (Decca) 1968

WILDWOOD FLOWER

(Hank Thompson)
Peer (BMI)
Hank Thompson (Capitol) 1955

WILL SANTA COME TO SHANTY TOWN?

(Nelson, Nelson Jr., Eddy Arnold)
Hill & Range (BMI)
Eddy Arnold (RCA) 1949

WILL YOU VISIT ME ON SUNDAY?

(Dallas Frazier)
Blue Crest (BMI)
Charlie Louvin (Capitol) 1968

WILL YOUR LAWYER TALK TO GOD

(Harlan Howard, R. Johnson)
Tree (BMI)
Kitty Wells (Decca) 1962

WILLIE THE WEEPER

(The Kartunes)
Score (BMI)
Billy Walker (Columbia) 1962

WILLINGLY

(Hank Cochran)
Tree (BMI)
Willie Nelson & Shirley Collie (Liberty) 1962

WILLY JONES

(Buck Owens)
Blue Book (BMI)
Susan Raye (Capitol) Jan 1971

WINDOW UP ABOVE

(George Jones)
Glad/Starday (BMI ca61)
George Jones (Mercury) 1961

WINE ME UP

(Faron Young, Eddie Crandell)
Passport (BMI)
*Faron Young (Mercury) Aug 1969

WINE, WOMEN AND SONG

(Al Dexter, Aubrey Gass)
Hill & Range (BMI ca46)
Al Dexter (Columbia) 1946

WINE, WOMAN AND SONG

(Betty Sue Perry)
Sure-Fire (BMI ca64)
Loretta Lynn (Decca) 1964

(On The) WINGS OF A DOVE

(Robert B. Ferguson)
Bee Gee (BMI ca61, pa61)
*Ferlin Husky (Capitol) 1960

WINGS UPON YOUR HORNS

(Loretta Lynn)
Sure-Fire (BMI)
Loretta Lynn (Decca) Jan 1970

(I) WISH I DIDN'T HAVE TO MISS YOU

(Hank Cochran, Dave Kirby)
Tree (BMI)
*Jack Greene & Jeannie Seely (Decca) Dec 1969

WISH I WAS HOME INSTEAD

(Ron Peterson, Rick Shipp)
Ma-Ree (ASCAP)
Van Trevor (Royal American) Feb 1971

WISHPFUL THINKING

(Wynn Stewart)
Jat (BMI ca60)
Wynn Stewart (Challenge) 1960

(The) WISHING WELL

(Hiscock)
Jasper-Silver Star (BMI)
Hank Snow (RCA) 1965

WITH HIS HAND IN MINE

(L. Allen, L. Butler, R. Butler)
Copper Basin/Twig (BMI)
Jean Shepard (Capitol) Apr 1971

WITH ONE EXCEPTION

(Billy Sherrill, Glenn Sutton)
Al Gallico (BMI)
*David Houston (Epic) 1967

WITH PEN IN HAND

(Bobby Goldsboro)
Detail (BMI ca69, 70, pa68, 69)
Johnny Darrell (UA) 1968
pop: Vicki Carr (Liberty) 1968

WITH TEARS IN MY EYES

(Paul Howard)
Acuff-Rose (BMI ca45)
Wesley Tuttle (Capitol) 1945

WRECK ON THE HIGHWAY

(Dorsey Dixon)
Acuff-Rose (BMI)
Wilma Lee & Stony Cooper (Hickory) 1961

WOLVERTON MOUNTAIN

(Merle Kilgore, Claude King)
Painted Desert (BMI ca62, pa62)
*Claude King (Columbia) 1962 M\$

(A) WOMAN ALWAYS KNOWS

(Billy Sherrill)
Algee (BMI)
*David Houston (Epic) Feb 1971

WOMEN DO FUNNY THINGS TO ME

(Larry Kingston)
Window/Starday (BMI)
Del Reeves (UA) 1966

WOMAN HUNGRY

(Gene Crivler)
Southtown (BMI)
Porter Wagoner (RCA) 1968

(A) WOMAN IN LOVE

(Charles H. Anderson)
Lencal/Ring-a-ding (BMI)
Bonnie Guitar (Dot) 1967

(The) WOMAN IN YOUR LIFE

(Ted Harris)
Contention (SESAC)
Wilma Burgess (Decca) Oct 1969

(A) WOMAN LIVES FOR LOVE

(George Richey, Norris Wilson, Glenn Sutton)
Al Gallico (BMI)
Wanda Jackson (Capitol) Jun 1970

(A) WOMAN NEVER FORGETS

(Johnny Wright, Bill Phillips)
Fred Rose/Cedarwood (BMI)
Kitty Wells (Decca) 1967

WOMAN OF THE WORLD

(Sharon Higgins)
Sure-Fire (BMI ca70)
*Loretta Lynn (Decca) Apr 1969

WOMAN WITHOUT LOVE

(Jerry Chesnut)
Passkey (BMI)
Johnny Darrell (UA) Feb 1969

WOMAN, WOMAN

(James W. Glaser, James Payne)
Glaser (BMI ca68, pa68)
Jimmy Payne (Epic) 1968
pop: The Union Gap (Columbia) 1968 M\$ RIAA

(A) WOMAN'S HAND

(Jan Crutchfield)
Champion (BMI)
Jean Shepard (Capitol) Jun 1970

(A) WOMAN'S INTUITION

(Madeline Burroughs)
Sure-Fire (BMI ca60)
Wilburn Bros (Decca) 1959

WONDER COULD I LIVE THERE ANYMORE

(Bill Rice)
Hall-Clement (BMI)
*Charley Pride (RCA) Jul 1970

(The) WONDER OF YOU

(Baker Knight)
Duchess (BMI)
Elvis Presley (RCA) Aug 1970 M\$ RIAA

WONDERFUL WORLD OF WOMEN

(Wayne P. Walker, Bobby Sykes, Eddie Miller)
Cedarwood (BMI)
Faron Young (Mercury) 1967

WONDERING

(Joe Werner)
Hill & Range (BMI ca52)
Webb Pierce (Decca) 1952

WONDERS OF THE WINE

(Norris Wilson, Billy Sherrill, Webber Parish)
Algee (BMI)
David Houston (Epic) Sep 1970

(The) WONDERS YOU PERFORM

(Jerry Chesnut)
Chestnut (BMI)
*Tammy Wynette (Epic) Dec 1970

WORDS I'M GONNA HAVE TO EAT

(Liz Anderson)
Four Star (BMI)
Bill Phillips (Decca) 1967

This list cross referenced
(by artist) in Chapter B.

WORKIN' MAN BLUES

(Merle Haggard)
Blue Book (BMI ca70)
*Merle Haggard (Capitol) Aug 1969

(The) WORLD IS ROUND

(Sen, Stough)
Four Star (BMI)
Roy Drusky (Mercury) 1966

(A) WORLD OF OUR OWN

(Tom Springfield)
Chappel/Springfield (ASCAP) ca68)
*Sonny James (Capitol) 1968

WORLD WIDE TRAVELIN' MAN

(Wynn Stewart, Vern Stovall)
Freeway (BMI)
Wynn Stewart (Capitol) Sep 1969

(The) WORLD'S BIGGEST WHOPPER

(Jim Morrison)
Peach (SESAC)
Junior Samples (Chart) 1967



COUNTRY MUSIC HITS LIST

WOULD YOU HOLD IT AGAINST ME

(Dottie & Bill West)
Tree (BMI ca66)
Dottie West (RCA) 1966

(A) WOUND TIME CAN'T ERASE

(Wayne D. Johnson)
Buna (BMI ca62)
Stonewall Jackson (Columbia) 1962

YAKETY AXE

(James Rich, Boots Randolph)
Tree (BMI ca65)
Chet Atkins (RCA) 1965

(The) YELLOW BANDANA

(Al Gorgoni, Steve Karliski, Larry Kolber)
Screens Gems-Columbia (BMI ca63)
Faron Young (Mercury) 1963

YELLOW ROSES

(Kenny Devine, Sam Nichols)
Travis (BMI ca55)
Hank Snow (RCA) 1955

YES, MR. PETERS

(Larry Kolber, Steve Karliski)
Screen Gems-Columbia (BMI ca65)
*Roy Drusky & Pricilla Mitchell (Mercury) 1965

YESTERDAY, WHEN I WAS YOUNG

(Charles Aznavour (French W&M), Herbert Kretzmer
(English Lyrics)
Dartmouth (ASCAP ca69)
Roy Clark (Dot) Aug 1969

YESTERDAY'S GIRL

(Hank Thompson, Billy Gray)
Brazos Valley (BMI)
Hank Thompson (Capitol) 1953

YOU AIN'T WOMAN ENOUGH

(Loretta Lynn)
Sure-Fire (BMI ca66, 67)
Loretta Lynn (Decca) 1966

YOU ALL (Y'all) COME

(Arleigh Duff)
Starrite (BMI ca54)
Arleigh Duff (Starday) 1953

YOU AND ME

(Johnny Wright, Jack & Jim Anglin)
Brenner (BMI ca56)
Red Foley & Kitty Wells (Decca) 1956

YOU AND ME AGAINST THE WORLD

(Ted Harris)
Contention (SESAC ca70)
Bobby Lord (Decca) Jul 1970

YOU AND YOUR SWEET LOVE

(Bill Anderson)
Moss Rose/Stallion (BMI ca70)
Connie Smith (RCA) Dec 1969

YOU ARE MY TREASURE

(Cindy Walker)
Forrest Hill (BMI)
*Jack Greene (Decca) 1968

YOU ARE MY SUNSHINE

(Jimmie Davis, Charles Mitchell)
Peer (BMI pa40, 62, rb62, ca68, mpa68)
Jimmie Davis (Decca) 1940
pop & R&B: Ray Charles (ABC) 1962

YOU ARE THE ONE

(Mitchell Torok)
Jamie (BMI ca56)
Carl Smith (Columbia) 1956

YOU BEAT ALL I EVER SAW

(Johnny Cash)
Southwind (BMI)
Johnny Cash (Columbia) 1967

YOU BELONG TO ME

(Pee Wee King, Redd Stewart)
Ridgeway (BMI pa52, 62)
Patsy Cline (Decca) 1962
pop: Jo Stafford (Columbia) 1952

YOU BETTER NOT DO THAT

(Tommy Collins)
Central (BMI ca54)
Tommy Collins (Capitol) 1954

YOU CAN HAVE HER

J/k/a: "YOU CAN HAVE HIM"

(William S. Cook)
Harvard/Big Billy (BMI)
Jim Ed Brown (RCA) 1967

YOU CAN STEAL ME

(Fred Lehner)
Jack (BMI)
Bonnie Guitar (Dot) 1967

YOU CAN'T HAVE MY LOVE

(B. Gray, H. Thompson, C. Harding, M. Roberts)
Brazos Valley (BMI)
Wanda Jackson & Billy Gray (Decca) 1954

YOU CAN'T HAVE YOUR KATE (And Edith Too)

(Bobby Braddock, Curley Putman)
Tree (BMI)
Statler Bros. (Columbia) 1967

YOU CAN'T PICK A ROSE IN DECEMBER

(Leon Payne)
Acuff-Rose (BMI ca61)
Ernest Ashworth (Decca) 1960

YOU COMB HER HAIR

(Harlan Howard, Hank Cochran)
Tree (BMI ca63)
George Jones (UA) 1963

YOU DON'T HEAR

(Jerry Huffman, Tom Cash)
Southwind (BMI ca65)
*Kitty Wells (Decca) 1965

YOU DON'T KNOW ME

(Cindy Walker, Eddy Arnold)
Brenner (BMI pa62, rb62, ca68)
Eddy Arnold (RCA) 1956
Eddy Arnold (RCA) 1968
pop & R&B: Ray Charles (ABC) 1962

YOU GAVE ME A MOUNTAIN

(Marty Robbins)
Noma/Presley/Mojave (BMI ca69, 70, pa69)
Johnny Bush (Stop) May 1969
pop: Frankie Lane 1969

YOU GOTTA BE PUTTING ME ON

(Mack Vickery, Sonny Limbaugh)
Fred Rose (BMI)
Lefty Frizzell (Columbia) 1967

YOU MAKE ME FEEL LIKE A MAN

(Warner McPherson)
Page Boy (SESAC)
Warner Mack (Decca) Apr 1971

YOU MEAN THE WORLD TO ME

(Billy Sherrill, Glenn Sutton)
Al Gallico (BMI ca68)
*David Houston (Epic) 1967

YOU OUGHTA HEAR ME CRY

(Willie Nelson)
Tree (BMI)
Johnny Bush (Stop) 1967

YOU TOOK HER OFF MY HANDS

(Wynn Stewart, Skeets McDonald, Harlan Howard)
Central (BMI ca63)
Ray Price (Columbia) 1963

YOU TOUCHED MY HEART

(Merle Kilgore)
Al Gallico (BMI)
David Rogers (Columbia) Jan 1969

YOU TWO TIMED ME ONE TIME TOO OFTEN

(Jenny Lou Carson)
Acuff-Rose (BMI ca45)
Tex Ritter (Capitol) 1945

YOU WANNA GIVE ME A LIFT

(Loretta Lynn)
Sure-Fire (BMI)
Loretta Lynn (Decca) Aug 1970

YOU WOULDN'T KNOW LOVE

(Hank Cochran, Dave Kirby)
Tree (BMI)
Ray Price (Columbia) Apr 1970

YOUR FOREVERS (Don't Last Very Long)

(Scotty Turner, Wes Buchanan, Steve Stone)
Central (BMI)
Jean Shepard (RCA) 1967

YOU'RE NOT EASY TO FORGET

(Doug Warren, Warner McPherson, James Lowe)
Hill Range (BMI)
Kitty Wells (Decca) 1954

YOU'LL DRIVE ME BACK (Into Her Arms Again)

(Merle Kilgore, Miriam Lewis)
Al Gallico (BMI)
Faron Young (Mercury) 1964

YOU'RE GONNA CHANGE

(Hank Williams)
Acuff-Rose (BMI)
Hank Williams (MGM) 1949

YOU'RE GONNA NEED A MAN

(Bobby Goldsboro)
Detail (BMI)
Johnny Duncan (Columbia) Jul 1970

YOU'RE FOR ME

(Tommy Collins, E.A. Owens)
Central (BMI)
Buck Owens (Capitol) 1963

YOU'RE FREE TO GO

(Hobson, Bleuins)
Four Star (BMI)
Carl Smith (Columbia) 1956

YOU'RE FROM TEXAS

(Cindy Walker)
Mesa (BMI ca44)
Bob Wills (Okeh) 1944

YOU'RE MAKING A FOOL OUT OF ME

(Tompall Glaser)
Be-Are (BMI ca59)
Jimmy Newman (MGM) 1958

YOU'RE NOT MINE ANYMORE

(Webb Pierce, Doyle & Teddy Wilburn)
Cedarwood (BMI ca55)
Webb Pierce (Decca) 1954

YOU'RE RUNNING WILD

(Ray Edenton, Don Winters)
Acuff-Rose (BMI ca57)
Louvin Bros. (Capitol) 1956

YOU'RE SO COLD (I'm Turning Blue)

(Tony Seen, Harlan Howard)
Wilderness (BMI)
Hugh X. Lewis (Kapp) 1967

YOU'RE STILL MINE

(Faron Young, Eddie Thorpe)
Moss Rose (BMI ca56)
Faron Young (Capitol) 1956

YOU'RE THE NEAREST THING TO HEAVEN

(J. Johnson, J. Atkins, John R. Cash)
E & M Publishing (BMI)
Johnny Cash (Sun) 1958

YOU'RE THE ONLY GOOD THING (That's Happened To Me)

A.C. Reed, Mr. & Mrs. Frank Innocenti, Chuck Gregory,
Clarence M. Deaty Jr., Jack Toombs)
Golden West Melodies (BMI ca60)
George Morgan (Columbia) 1960

YOU'RE THE ONLY WORLD I KNOW

(Robert F. Tubert, Sonny James)
Marson (BMI ca65)
*Sonny James (Capitol) 1964

YOU'RE THE REASON

(Terry Fell, Fred Henley, Mildred Imes)
Presley/Rumbalero (BMI ca62, pa61)
Bobby Edwards (Crest) 1961

This list cross referenced
(by artist) in Chapter B.

YOU'RE THE REASON (I'm In Love)

(Jack Morrow)
Beechwood (BMI ca57)
Sonny James (Capitol) 1957

YOU'VE BEEN SO GOOD TO ME

(Van Trevor, Dick Heard)
Summerhouse/Harmony Hill (ASCAP ca68)
Van Trevor (Date) 1967

YOU'VE GOT YOUR TROUBLES (I've Got Mine)

(R. Greenaway, R. Cook)
Mills (BMI)
Jack Blanchard & Misty Morgan (Wayside) Nov 1970

YOU'VE JUST STEPPED IN FROM STEPPING OUT*

(Don Trowbridge)
Sure-Fire (BMI)
Loretta Lynn (Decca) 1968

YOU'VE PUSHED ME TOO FAR

(Bobby Braddock)
Tree (BMI)
Ferlin Husky (Capitol) 1967

Country Music
Who's Who
A RECORD WORLD PUBLICATION
COUNTRY MUSIC
HITS LIST

YONDER COMES A SUCKER

(Jim Reeves)
Tree (BMI ca55, 56)
Jim Reeves (RCA) 1955

YOUNG LOVE

(Carole Lovner, Ric Cartey)
Lowery (BMI ca57, 70, pa57)
Sonny James (Capitol) 1957 M\$
pop: Tab Hunter (Dot) 1957 M\$
Nat Stuckey & Connie Smith (RCA) Aug 1969

YOUR CHEATIN' HEART

(Hank Williams)
Fred Rose (BMI ca53, 70, pa53 mpaf8)
Hank Williams (MGM) 1953
pop: Ioni James (MGM) 1953 M\$

YOUR GOOD GIRL'S GONNA GO BAD

(Billy Sherrill, Glenn Sutton)
Al Gallico (BMI ca68)
Tammy Wynette (Epic) 1967

YOUR HANDS

(Dan Ross, Johnny Dollar, Ken Mulburn)
Fred Rose (BMI)
Johnny Dollar (Dot) 1967

YOUR HUSBAND, MY WIFE

(Loni Wine, Erwin Levine)
Johnny Carver (Imperial) 1968
Pocketful of Tunes (BMI)
Bobby Bare & Skeeter Davis (RCA) Mar 1970

YOUR LILY WHITE HANDS

(Ray Griff)
Blue Echo (BMI)
Ray Griff (MGM) 1968
Johnny Carver (Imperial) 1968

YOUR LOVE IS THE WAY

(Bill Owens)
Needahit (BMI)
Kitty Wells (Decca) Sep 1970

YOUR LOVIN' TAKES THE LEAVIN' OUT OF ME

(Eddie Rabbitt)
Norma /SPR (BMI)
Tommy Cash (Epic) Aug 1969

YOUR HEART TURNED LEFT

(Harlan Howard)
Glad (BMI ca64)
George Jones (UA) 1964

YOUR NAME IS BEAUTIFUL

(D. Lampert, J. Gluck)
Denney Music (BMI)
Carl Smith (Columbia) 1958

YOUR OLD LOVE LETTERS

(Johnny Bond)
Red River (BMI ca61)
Porter Wagoner (RCA) 1961

YOUR OLD USED TO BE

(Faron & Hilda M. Young)
Moss Rose (BMI ca60)
Faron Young (Capitol) 1960

YOUR SQUAW IS ON THE WARPATH

(Loretta Lynn)
Sure-Fire (BMI)
*Loretta Lynn (Decca) 1968

YOUR TENDER LOVIN' CARE

(Buck Owens)
Blue Book (BMI ca68)
*Buck Owens (Capitol) 1967

YOUR TIME'S COMING

(Kris Kristofferson, Shel Silverstein)
Combine (BMI)
Faron Young (Mercury) Dec 1969

YOURS LOVE

(Harlan Howard)
Wilderness (BMI ca70)
Waylon Jennings (RCA) Jan 1969
Porter Wagoner & Dolly Parton (RCA) Apr 1969

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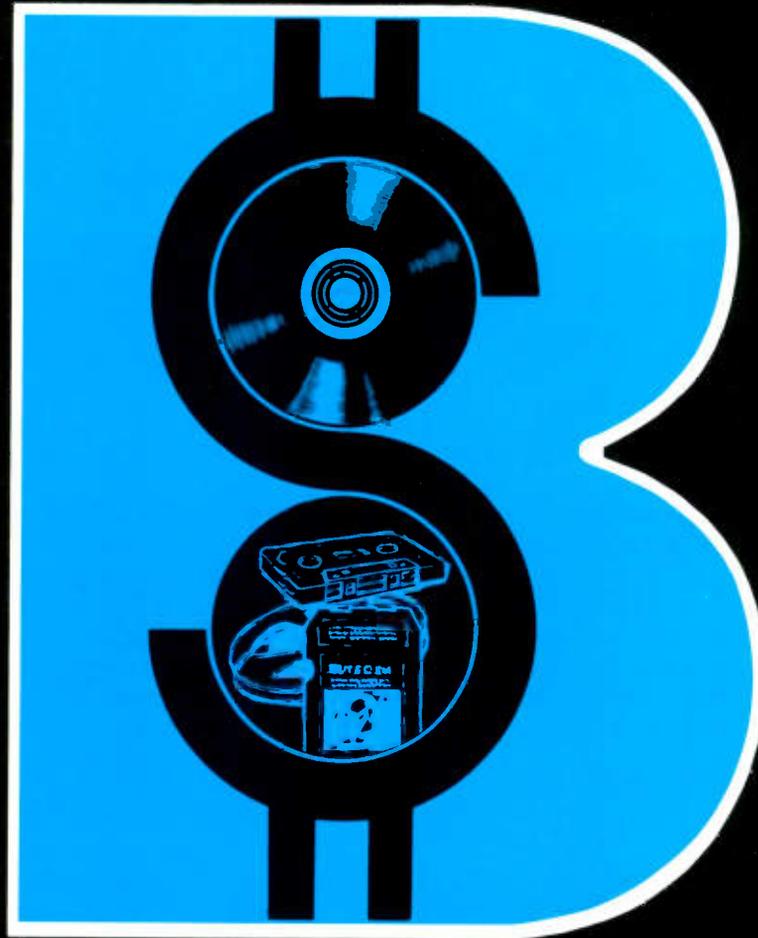
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GREEN GREEN GRASS OF HOME
MY ELUSIVE DREAMS
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SET ME FREE**

CHAPTER



RECORD COMPANIES

The record companies are the professional gamblers of the Country Music Industry. They put their bet on the line wagering their product will make money. The stakes are high in record production and distribution. The companies must sell records on a large scale; for turning a profit is their game.

SO YOU WANT TO GET INTO THE RECORD BUSINESS??!!

by Brad McCuen

President of Mega Records & RPM, Inc.



In a routine Brother Dave Gardner performed on one of his RCA albums I produced a few years ago, Brother Dave dealt with a guy who pushed a wheelbarrow for a living. You'll have to track down that old LP to get the whole Brother Dave treatment because I'm boiling it down to the bare premise: namely, that the only thing that kept the terrifically discontented laborer at the helm of his wheelbarrow each work day was constantly mumbling and grumbling, "Someday I'm going to own this damn company and start running it right!"

The recording industry is loaded with Brother Dave's wheelbarrow types complete with their mumbling, grumbling and dreaming about buying out the boss and running the company and all the rest of the music industry the way "it should be" (according to their wheelbarrow way of thinking).

The recording industry is also brimming over with more doctors, lawyers, butchers, bakers, and candlestick makers and various and assorted other rank amateurs than within the circle of any other industry today. And too often these unqualified tradesmen silver-tongue their way into key executive slots in the music world.

And believe me, I speak from good old-fashioned-kick - in - the - teeth - type - of - backbreaking - mind - wrenching-experience when I observe that the record industry is swarming with amateurs hopping around with one shoe on feet that the glass slipper definitely does not fit . . . not now, not ever!! . . . NEVER!!

Well, do you think the shoe fits? Do you still want to get into the record business?

Yes? Well, suit yourself, but if folks suddenly don't want you to marry their sisters, don't say I didn't warn you.

The actual business of getting into your own record company involves one set of requirements that are pretty basic and universal, no matter what specific area of recording you are shooting at . . . e.g., Country, Pop, Soul, Gospel, etc.

Capsuling the "What Does It Take To Start My Own Record Company Requirements," I offer these six fundamental musts:

- 1) Money
- 2) Artist
- 3) Song material
- 4) Staff or personnel
- 5) Distribution
- 6) The X factor (you have to read all the way through this piece to learn what X means)

Money may be the root of all evil and all that jazz, but it is also the only thing that keeps the old corporate ball whirling. And having *enough* money to operate properly is a cardinal rule you should have hanging over your desk all the time you're putting your record company together.

Don't ask "How much money does it take?" Because the only answer at this point is, "That depends."

However, there is a way to compute certain elementary factors to come up with a workable budget for the first two years or so of operation. And two years is a nice, round period of time to shoot for.

In budgeting those first two years or so there is a static stream of bills that every business has to cope with—overhead. Office rent, furniture, office equipment, salaries, insurance, etc., should be reckoned with in routine fashion.

But before you do anything, put down \$100 for the record company license required by the American Federation of Musicians. It's a fair fee. And, the cost of going the back-alley non-union route is more apt to cost a heckuva lot more than that one hundred bucks for the license.

In figuring record production costs, you may wish to refer to the figures compiled by George Cooper, III:

PRODUCTION ANNUAL BUDGET

*Minimum monthly session cost: \$7500

(108 sides per year)

**Maximum monthly session cost: \$15,000

(216 sides per year)

*This figure does not include album product

**This figure includes additional cost for album product such as designing and manufacturing album jacket.

Record pressing plants have a current going rate of 10¢ per single pressing and 26¢ per LP pressing. And again, the latter figure doesn't include the extra loot for the album packaging.

Beyond these fees, the budget must include such items as mailing costs. Postage for 1500 deejay copies, 1500 distributor copies for further deejay promotion and 500 stock copies is \$195. Uncle Sam has a way of messing up postage arithmetic so check the price of stamps when you sit down to draw up that budget.

And the less tangible finances involved in paying royalties to music publishers and artists are really complicated.

We said requirement number two was artist. The word artist is one of the most badly abused terms in the recording biz dictionary. Your record company needs an artist who's a real pro and not just a kid from the ole hometown

who sang rather well back in Ye Olde High Schoole.

Your record label's artist must not only be good, but he must be able to keep himself alive and well during the formative months of the company. It's an accepted fact in the trade that the recording artist puts income off records in a small corner of his annual income. The big dollar is earned in personal appearances. PA's account for roughly five to eight times the monies earned off record royalties.

Requirement number three on the road to your own record company segues from requirement number two. Hit artists are made from the same stuff—namely hit material. Song material pours out of the creative glands of practically the entire human race. At least that's the way it seems to any record company exec who comes up with a giant record. They come from under the phone, under your office door, down your chimney, and through the john window—and that's for real facts to guys like Don Davis who was mentioned on network TV by Johnny Cash in detailing the history of how "A Boy Named Sue" came to him.

But *great* song material? That's something you have to dig like a dog to find.

Next requirement: Number four is building a staff. Personnel rosters for any respectable record operation will ideally include:

(1) A Sales manager. This man may double in brass as chief of Sales and Merchandising. He's got to be a real pro because much of the ball game rides on his shoulders. Great artists with great performances of great material are just goose eggs on the ledger sheet unless the record is marketed properly and professionally.

(2) A Promotion manager. He has to really know the key deejays who hold the record-buying listening public by its golden ear. Trade pros figure there are something like a hundred or more jocks that hold hits in the balance in the area of exposure. Unless the promo guy has some miracle for going door to door with his records to expose them, he had better know how to get them played by the radio stations or you're going to come home from pushing that wheelbarrow and find an awful bunch of records in your basement.

(3) Next man on the corporate team should be an A-Number One financial man. He needs to know what makes the record biz dollar tick. He must know the taxing tax tactics up to the minute and second. And he must know how to keep his hand out of the till and the totals in hand and his arithmetic in bounds. Millionaire record czars just never seem too happy knocking off five or ten years in the federal pen of the government's choice.

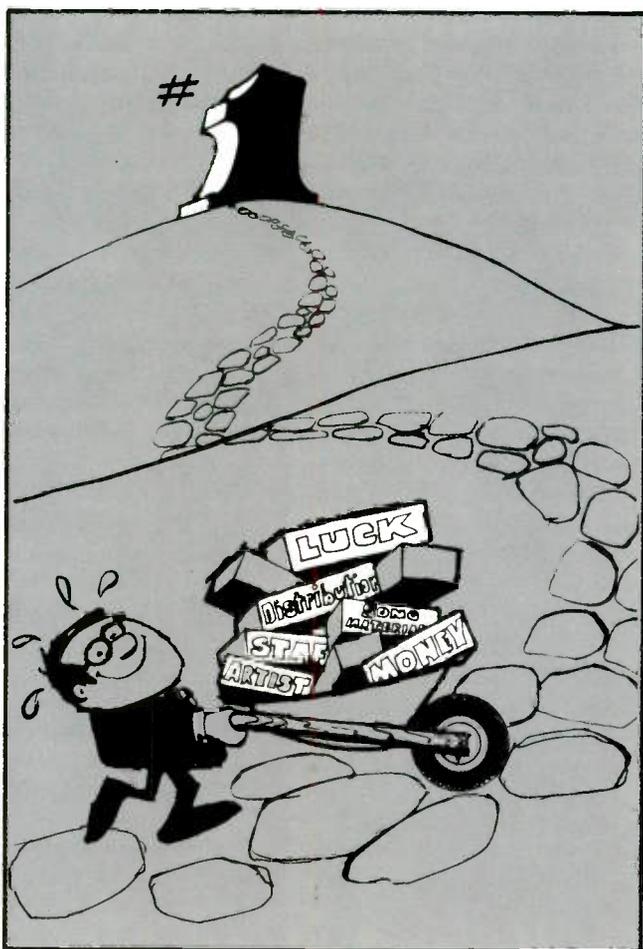
(4) The Producer. We used to call him the A & R man or the vice-president in charge of Artists and Repertoire. He is the quarterback in picking the artist, the material, the arrangement and final performance that goes on the market to compete with the zillion other records out there. To say more would mean that both of us are better suited to wheelbarrow pushing.

The label's producer is the man mainly responsible for screening not only artist talent but independent producing talent. Setting up independent production deals is another literary epic in itself and should be dealt with apart from this. I'm directing this monumental mountain of metaphor to those who have already chosen the record company route over trying to make it as an independent producer placing his product with already-established labels not his own.

(5) Requirement number five is Distribution. Getting the records from manufacturer to market place is one of those jobs that has to be done in order to sell the first record, let alone that magic millionth copy. You may choose to set up your own network of distributors, like Mega Records has done, or you may go the factory route and negotiate with an established manufacturer (possibly another label) to handle your distribution.

Either way, the best is yet to come—collecting your money. The only patented, guaranteed collection style is to come up with a giant record. The distribution agent has to come up with the bread for that first hit before he gets to handle that second hit which you must have to make the guarantee good.

And that brings the whole thing down to the big requirement Number Six. The X factor. To put it in terms of one word . . . LUCK!!! And pal, you're going to need lots of it. So #6 to you in going about the business of owning the damn company and running it right.



"Country's a Good Fishing Hole"

An Interview with Owen Bradley, Decca Records' "Man in Nashville"

by Barbara Starling



Owen Bradley, Vice President and Head of Country A & R for Decca Records, has been "making country records" (as he puts it) since 1947. He'll mark his 25th Anniversary with Decca in 1972. That quarter of a century has seen many major changes in the country recording industry. Recording technology has made giant strides, the country audience has moved from the "sticks" to large urban areas, the country artist has exchanged the rhinestoned and sequined trademarks of the forties and fifties for the suave tuxedos and "mod" costumes of the sixties and seventies. But Bradley is quick to point out that two things, at least, have not changed. The music is basically the same and country records have maintained their consistent selling power.

Bradley readily admits to being a traditionalist. He is concerned that Country Music will lose its identity. He is quick to point out that the consistently big selling records are, for the most part, the traditional country records . . . the honky-tonk, crying-in-your-beer, down-to-earth records. Or what he calls "plain ole hillbilly." He talks about labels that have come to be used to describe Country Music . . . traditional, modern, countryopolitan, etc., . . . and he'll tell you that he used strings on Red Foley records fifteen years ago; that he put organ on Bill Monroe records in the forties; and that the earliest Jimmie Rodgers records had trumpets on them. He advocates that the major change in the country recording field is in the advanced technology that makes it possible to get a fuller sound on record . . . the same technological know-how that has improved pop records.

The only change Bradley sees in the selling power of country records is that it has increased. With the growing appreciation of Country Music by a growing audience, more and more artists have found their way into country recording. So this change, then, is one for the better, however one feels about the other changes that have occurred amid much ado from traditionalists. More artists have meant more variety, more acceptance for the music as an art form (however commercial), and more consistent sales for the manufacturer with a good country department.

As Bradley puts it, "Country is a good fishing hole that hasn't played out. More and more people keep coming to fish and, unlike most fishing holes that are over-frequented, the fishing keeps getting better all the time."

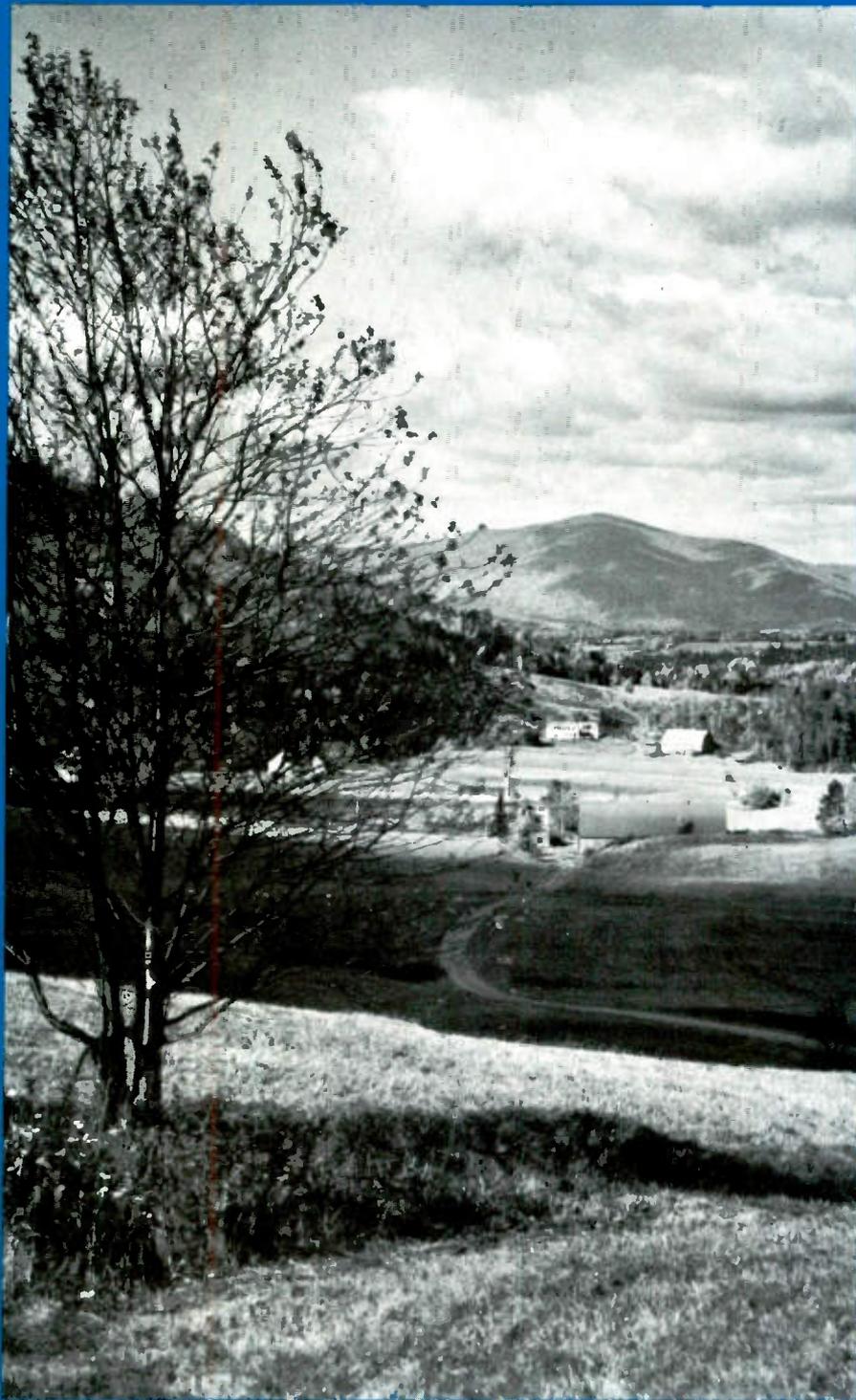
Bradley also pointed out that, perhaps because their audience doesn't outgrow them, country artists seem to survive longer than artists in other fields. He pointed to artists like Ernest Tubb and Kitty Wells who have both been consistent record sellers and box office attractions for several decades. Of course, there are others . . . Marty Robbins, Johnny Cash, Carl Smith, Stonewall Jackson, Carl and Pearl Butler, Jimmy Dickens, Roy Acuff, Buck Owens, Faron Young, Lester Flatt, Earl Scruggs, Eddy Arnold, Webb Pierce, Bill Monroe, Ferlin Husky, Jean Shepard, and the list goes on and gets larger as the years go by.

Yet, in spite of all these assets, even a major country "hit" is not normally expected to sell as many records as a pop hit, for example, will sell. So, the question then becomes, "Why should a major label with strong pop product invest the necessary time and money to build a strong country department as well?"

"Besides the sales consistency and longevity of country records," Bradley said, "the studio costs are usually less for country than for a pop record, because a country artist will usually record from two to four songs in a three hour session. So the 'gamble' is not as great in the country field and when you do get really lucky and release a "ROSE GARDEN," a "FOR THE GOOD TIMES," or a "HELP ME MAKE IT THROUGH THE NIGHT," for example, the return on the investment is even greater. And over a period of years, the percentage of profit will probably be greater with country product. Once an artist is established in the country field . . . once he reaches his sales plateau . . . the label can almost forecast his total sales for each record . . . including singles, albums, and tapes. That's how loyal the country fan and record buyer is.

"So I guess you can say that the reason the 'major' labels are interested in country records is that in a business where the only consistent is inconsistency, country records have proved to be a staple product over the years. The music has survived, expanded, and sold through nearly four and a half decades of constantly changing music scenes. From the big band era through the rock of the fifties, sixties, and seventies, country has been the one area of music which has changed little and has been the constant, growing commodity by which, if they'd ever admit it, many labels have managed to survive the occasional lags in pop sales."

MERCURY COUNTRY IS BIG COUNTRY



Bobby Bare
Roy Drusky
Dave Dudley
Tom T. Hall
Jerry Lee Lewis
Linda Gail Lewis
Roger Miller
Patti Page
Statler Brothers
Norro Wilson
Faron Young



COUNTRY RECORD LABELS LIST

The following alphabetical listing features the 20 record companies that dominated Record World Magazine's Country Singles chart from December '68 through April '71. The subsequent listings (with addresses only) are the labels that maintain a country roster.

Artists are listed under their respective staff producers.

Capitol Records, Inc.
1750 No. Vine
Hollywood, California 90028
Office Mgr. Ken Nelson
Director of A&R: Ken Nelson

Earl Ball
Stoney Edwards
Denny Hall
Red Stegall
Wynn Stewart
Bobby Wayne

Ken Nelson
Merle Haggard
The Strangers
Bonnie Owens
Johnny & Jonie Mosby
Buck Owens
The Buckaroos
Buddy Alan
California Brass
The Hagers
Susan Raye

Capitol Records, Inc.
806 16th Avenue So.
Nashville, Tenn. 37203

Jean Shepard
Wanda Jackson
Ferlin Husky
Charlie Louvin
Bill Rice
Jim & Jesse

Sonny James
Roy Rogers
Anita Carter
Tex Ritter
Billie Jo Spears
Dick Curless
Melba Montgomery
Bobby Barnett
The Stonemans

CARTWHEEL RECORDS, INC.
1204 16th Avenue So.
Nashville, Tennessee 37212

President
Lonnie G. Pope
Executive Vice-President
Ron Chancey
Vice-President Marketing
Dale Morris

Ron Chancey
Billy "Crash" Craddock
Duane Dee
David Frizzell
Louis Pruitt
Ben Smathers

Chart Records, Inc.
806 16th Avenue So.
Nashville, Tenn. 37203

Cliff Williamson
Connie Eaton
Jimmy Hinson
Anthony Armstrong Jones
LaWanda Lindsey
Dave Peel
Jimmy Gene Smith
Joe & Rose Lee Maphis
Kirk Hansard
Johnny Dollar
Mike Eaton
Reil Sovine
Willis Bros.
Carl & Pearl Butler
Junior Samples
Del Wood

Slim Williamson
Jim Nesbitt
James Allen Chambers

Columbia Records
804 16th Avenue So.
Nashville, Tenn. 37203
Dir. A&R: Billy Sherrill
Admin. Dir.: Bill Fitzgerald
Dir. Sales: Frank Jones

Larry Butler
Lefty Frizzell
Johnny Cash
June Carter Cash
The Carter Family
The Tennessee Three

Jerry Crutchfield
Barbara Fairchild

Bill Denny
Carl Perkins

Pete Drake
David Rogers

Al Gallico
The Nashville Strings

Kelso Herston
Carole Sands

Frank Jones
Chuck Wagon Gang
Anna Gordon
Arlene Hardin
Tommy Hunter
Stonewall Jackson

Don Law
Ray Price
Carl Smith

Bob Montgomery
Johnny Duncan

Marty Robbins
Marty Robbins

Billy Sherrill
Barbara Mandrell
Carmol Taylor
Freddie Weller
Sandy Posey

Glenn Sutton
Lynn Anderson

Neil Wilburn
Earl Scruggs

Norris Wilson
Claude King

Decca Records
Division of MCA
803 16th Avenue So.
Nashville, Tenn. 37203
Vice-Pres. & Exec. Producer: Owen Bradley
National C&W Sales & Promotion Mgr.:
C. W. Doherty

Owen Bradley
Rex Allen
Bill Anderson
Margaret Brixey
Wilma Burgess
Crystal Gayle
Jimmie Davis
Ronnie Dove
Claude Gray
Jack Greene
Bill Howard
Jan Howard
Brenda Lee
Bobby Lord
Loretta Lynn
Warner Mack
Jimmy Newman
Osborne Bros.
Peggy Sue
Bill Phillips
Debbie Pierce
Webb Pierce
Jimmie Riddle
Jeannie Seely
Slewfoot Five
Jerry Smith
June Stearns
Ernest Tubb
Conway Twitty
Leroy Van Dyke
Kitty Wells
Wilburn Bros.
Bobby Wright
Johnny Wright

Walter Haynes
Wayne Kemp
Jimmy Martin
Bill Monroe
LaMelle Prince
Jeanne Pruett
Cal Smith
Jay Lee Webb

Dot Records
1605 Hawkins St.
Nashville, Tenn. 37203
Dir. of Office & A&R: Jim Foglesong

Joe Allison
Roy Clark
LeGarde Twins
Curtis Potter
Hank Thompson

Bobby Boyd
Clyde Beavers

Chuck Chelimen
Russ Russell

Jim Foglesong
Rhett Davis
Bill Eustis
Ray Frushay
Wendy Sommers
Dale Ward

Henry Hurt
Compton Bros.
Peggy Little
Bob Regan & Lucille Starr

Buddy Killen
Diana Trask

Ricci Mareno
Tommy Overstreet

Buddy Mize
Mary Taylor
Jack Barlow

Norris Wilson
Joe Stampley

Epic Records
804 16th Avenue So.
Nashville, Tenn. 37203
Dir. of A&R: Billy Sherrill
Producer: Glenn Sutton
Nat'l sales & Promo: Bill Williams

Kelso Herston
Welton Lane, Jr.

Billy Sherrill
David Houston
Johnny Paycheck
Jody Miller
Bobby Vinton
Charlie Walker
Tammy Wynette
Charlie Rich

Glenn Sutton
Tommy Cash
Murry Kellum
Bob Luman
Sue Richards
Liz Anderson

Bob Montgomery
Patsy Sledg

Hickory Records, Inc.
2510 Franklin Rd.
Nashville, Tenn. 37204
President: Wesley Rose
Sales Mgr. Lester Rose
Promotion Mgr. John Brown

Johnny Erdelyan
*Jim Mundy
*Redd Stewart
Tommy Dell & Kallie Jean

Don Gant
*Roy Acuff, Jr.
Glenn Barber
Bobby Bond
Gene Thomas
*Sue Thompson
Leona Williams

Wesley Rose
Roy Acuff
*Roy Acuff, Jr.
Ernie Ashworth
Don Gibson
*Jim Mundy
Frank Ilied
*Redd Stewart
*Sue Thompson
Bill Mack

*Co-Produced
Kapp Records, Inc.
Division of MCA, Inc.
445 Park Avenue
New York, N.Y. 10022

(No longer releasing Country Product.
All country acts moved to Decca label)

MGM Records
720 17th Avenue So.
Nashville, Tenn. 37203
Director A&R: Jim Vienneau
National Sales C&W: B. J. McElwee
National Promo C.W.: Tom McEntee

Jack Clement
Charley Pride
Mac Wiseman

Jim Vienneau
Ben Colder
Luke The Drifter, Jr.
Lois Johnson
Lamar Morris
Abe Mulkey
Mel Tillis
Billy Walker
Hank Williams, Jr.
Sheb Wooley

Mega Records
Div. of RPM, Inc.
1717 West End Avenue Suite 322
Nashville, Tenn. 37203
President: Brad McCuen
Exec. Producer: Jim Malloy
A&R Coordinator: Larry Rogers

Billy Carr
Brian Collins

Jim Malloy
Bobby Hardin
Glenn Sherley
Sammi Smith
Ray Pillow

Larry Rogers
Linda Gayle

Monument Records
530 West Main Street
Hendersonville, Tenn. 37075
President: Fred Foster

Fred Foster
Wayne Carson Thompson
Kris Kristofferson
Ray Pennington
Boots Randolph
Dale VanHorne
Sandi Rucker

Ray Pennington
Rusty Draper
Grandpa Jones
Tex Williams

Musico Records
240 West 55th Street
New York, N.Y. 10019

Kelso Herston
Judy Kester

Pappy Dailey
George Jones

Mercury Record Productions, Inc.
1512 Hawkins St.
Nashville, Tenn. 37203
Vice-President of A&R: Jerry Kennedy
Producer: Roy Dea
National Country Promotion & Sales:
Frank Mull

Roy Dea
Linda Gail Lewis
*Obrey Wilson

Jerry Kennedy
Bobby Bare
Roy Drusky
Dave Dudley
Tom T. Hall
Jerry Lee Lewis
Roger Miller
Kim Morrison
Patti Page
Stallier Brothers
Norro Wilson
*Obrey Wilson
Faron Young

*These acts co-produced

Plantation Records
Division of S. Singleton Corp.
3106 Belmont Blvd.
Nashville, Tenn. 37212
Pres. Shelby S. Singleton
Vice-Pres. Promotion: Buddy Blake
Director A&R: John Singleton

Royce Clark
Eddie Burns
Little Jimmy Dempsey
Sleepy La Bear

Steve Singleton
Ben Story
David Wilkins

Shelby Singleton
Linda Martell
Terry Nelson
Jeannie C. Riley

RCA Victor Records
806 17th Avenue So.
Nashville, Tenn. 37203
Division Vice-Pres.: Chet Atkins
National Country Sales: Wally Cochran
National Country Promo: Elroy Kahanek

Chet Atkins
Don Bowman
Floyd Cramer
Kossi Gardner
Curly Putman
Jerry Reed
Hank Snow

Jerry Bradley
Pat Daisy
Jimmy Dean
Norma Jean
Hank Locklin
Nat Stuckey
Dottie West

Jack Clement
Charlie Pride
Mac Wiseman

Danny Davis
The Nashville Brass

Bob Ferguson
Chet Atkins
Jim Ed Brown
Archie Campbell
Lester Flatt
George Hamilton IV
Homer & Jethro
Dolly Parton
Connie Smith
Porter Wagoner
Billy Edd Wheeler

Felton Jarvis
Elvis Presley
Willie Nelson

Ronny Light
Jessi Colter
Skeeter Davis
Dallas Frazier
Waylon Jennings
Red Lane
Kenny Price

Jim Malloy
Eddy Arnold
Gary Smith

Rivertown Productions Dickey Lee

Royal American Records, Inc.
813 18th Avenue So.
Nashville, Tenn. 37203
President: Dick Heard

Dick Heard
John Deer
Ray Grift
Lynda K. Lance
Bobby G. Rice
Van Trevor

Stop Record Co., Inc.
809 18th Avenue So.
Nashville, Tenn. 37203
President: Pete Drake

Pete Drake
Josie Brown
*Johnny Bush
*Pete Drake
*The Kendalls
*George Morgan

Tommy Hill
*Johnny Bush
*Pete Drake
*The Kendalls
*George Morgan

*Acts Co-Produced by
Pete Drake & Tommy Hill

Starday Records
P.O. Box 8188
Nashville, Tenn. 37207
President: Hal Neely
A&R Personnel: Charlie Dick & Louie Innis

David Anderson
*J. David Sloan

Charlie Dick
Johnny Bond
*Rose Maddox
Jim Single

Dallas Frazier
*Bobby Stephenson

ABC RECORDS, INC.
8255 Beverly Blvd.
Los Angeles, California 90048

ASHLEY RECORD CO.
P.O. Box 6294
Nashville, Tenn. 37203

AUDIO FIDELITY RECORDS, INC.
221 W. 57th Street
New York, N.Y. 10019

AUDIO RECORDERS OF ARIZONA, INC.
3830 N. 7th Street
Phoenix, Arizona 85014

BARNABY RECORDS
1009 17th Avenue S.
Nashville, Tenn. 37203

BOONE RECORDS, INC.
119 Two Mile Pike
Goodlettsville, Tenn. 37072

CANAAN RECORDS
Box 1790
Waco, Texas 76703

CELEBRITY CIRCLE RECORDS
408 Olive St.
St. Louis, Missouri 63102

CHALET RECORDS CO., INC.
108 Thompson Lane
Nashville, Tenn. 37211

DUNHILL RECORDS
449 S. Beverly Dr.
Beverly Hills, California

ELF RECORDS
c/o Bell Records
1776 Broadway
New York, N.Y. 10019

JANUS RECORDS
Division of GRT
1301 Avenue of the Americas
New York, N.Y. 10019

JED RECORDS
815 16th Avenue S.
Nashville, Tenn. 37203

JESSUP RECORDS
11344 Woodmont
Detroit, Michigan 48772

KID CUZ'N RECORDS
P.O. Box 722
Radio City Station
New York, N.Y. 10019

LITTLE DARLIN' RECORDS
101 W. 55th Street
New York, N.Y. 10019

MTA RECORDS
40 West 55th Street
New York, N.Y. 10019

METRO COUNTRY RECORDS
P.O. Box 567
Hendersonville, Tenn.

METROMEDIA RECORDS
1700 Broadway
New York, N.Y. 10022

NUGGETT RECORDS
P.O. Box 400
Tinnen Road
Goodlettsville, Tenn. 37072

PAULA RECORDS
728 Texas Street
Shreveport, Louisiana 71101

PRIZE RECORDS
1516 Hawkins St.
Nashville, Tenn. 37203

REPRISE RECORDS
4000 Warner Blvd.
Burbank, California 91505

REPUBLIC RECORDS
KM/C Radio Building
Sunset Blvd.
Hollywood, California 90028

SHOW BIZ RECORDS
110 21st Avenue S.
Nashville, Tenn. 37202

SPAR RECORDS
110 21st Avenue S.
Nashville, Tenn. 37202

SUGAR HILL RECORDS
806 16th Avenue S.
Nashville, Tenn. 37203

THUNDERBIRD RECORDS
c/o Master Releasing, Inc.
1790 Main St.
Buffalo, N.Y. 14209

WARNER BROTHERS RECORDS
4000 Warner Avenue
Burbank, California 91503

WESCO RECORDS
c/o Little Richie Johnson
Box #3
Belen, New Mexico 87002

WAYSIDE RECORDS
63 Main Street
Maynard, Mass. 01754

Darrell Glenn
Tommy Collins
*Rose Maddox
Judy West

Kelso Herston
Max Powell

Louie Innis
Kenny Roberts
Lois Williams

Mickey Moody
*J. David Sloan

Whitey Shafer
*Bobby Stephenson

John Wagoner
Jack Kane
Hank & Louie Wickham
*Co-produced

United Artists Records, Inc.
722 17th Avenue So.
Nashville, Tenn. 37203
Director of A&R: Scott Turner

Biff Collier
Jimmy Dickens
Slim Whitman

Bob Montgomery
Bobby Goldsboro

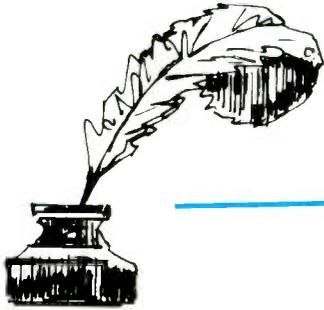
Scott Turner
Penny DeHaven
Mike Hoyer
Buddy Knox
Bobby Lewis
Billy Mize
Del Reeves
Earl Richards
Ray Sanders

Country Music
**Who's
Who,**

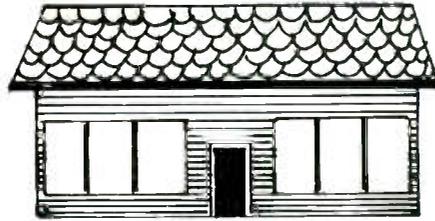
**The most complete,
informative and
entertaining work on
Country Music
ever compiled.**

Great Gift Idea

HOW DOES A SONG GET TO BE A RECORD



Songwriter



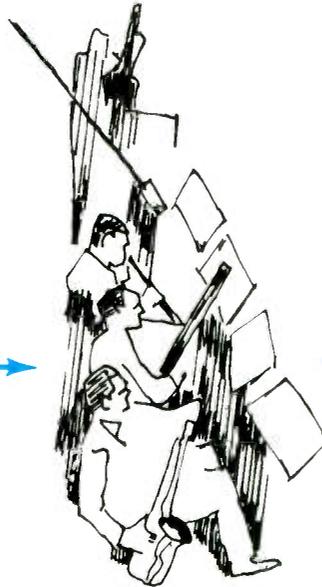
Publisher



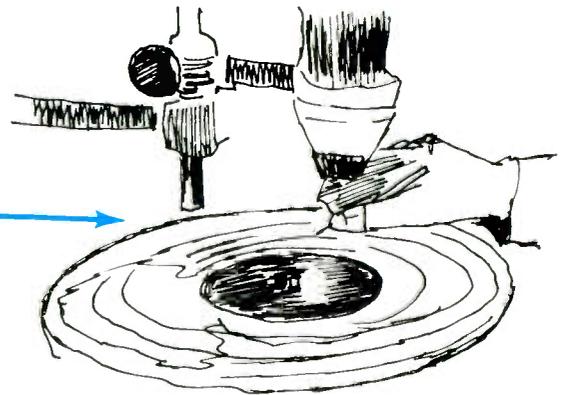
**Record Co.
Producer**



Artist



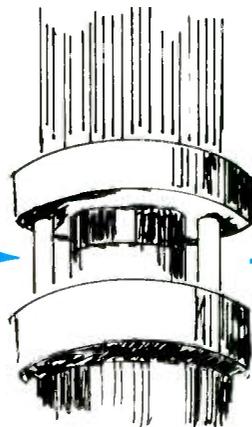
Recording Session



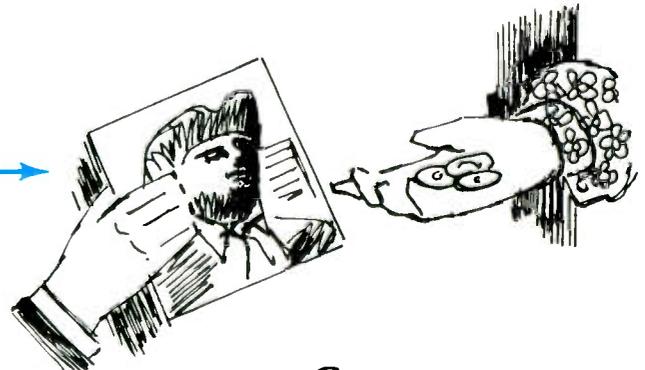
Mastering



Plating



Pressing



Consumer

RECORD PRESSING

By Ed Turnley

The scope of work done by a record pressing plant can encompass equipment and skilled personnel to take care of all the intermediate steps from the final edited tape to the finished record which we are accustomed to buying in the record store. Actually there are several separate and distinct steps in this total process which can be, and usually are, separate businesses.

Let's follow a typical path for a record.

The first step after the tape is edited and mixed down to the sound the producer wants on the record, is called "MASTERING", and it consists of transcribing the sound on the tape into grooves in a flat disc (called a "lacquer") so that when the disc is played on a phonograph, the variations in the grooves vibrate the pickup of the phonograph causing the sound that was on the tape to be reproduced through the phonograph. These grooves have microscopic variations to reproduce the sound accurately.

The "lacquer" then moves to the plating department or independent company. Using the process of "Electro-Plating" a metal master is made from the "lacquer". This "master" is a flat disc, made of Nickel metal, and is a reverse of the "lacquer" with ridges instead of grooves. This is a very difficult process, and requires very close control to produce high quality metal plates. This "master" can be trimmed and shaped to make records.

While the "lacquer" is being plated, labels are being printed so that when the metal plates are finished, labels are ready, and the records can be pressed.

Most records made today are made by a compression molding process, and the press contains dies which are alternately heated and cooled during the pressing cycle. Typically, steam is used to heat the dies to the temperature necessary for the record material to flow smoothly from the small biscuit which is set at the center of the die to the full size of the record, filling around all the ridges in the metal plates. Pressure is also applied at this time to bring the two halves of the die together so that the metal plates for the two sides of the record are the correct distance apart for the thickness of the record. When the material has been pressed into the proper shape for the record, it is cooled by circulating water. Then the record is trimmed around the outer edge, and if it's a 45 RPM record, the large hole is punched in the center. In compression molding, the labels are applied when the record is pressed, and they become an integral part of the record. Now we have a finished record, needing only inspection and packaging before being shipped to the point of sale.

For albums, jackets are printed and fabricated ready for insertion of the finished record. The completed album is then sealed in transparent plastic for protection until purchased.



Plating



Pressing



Packaging

The people from our country are welcome everywhere.

Columbia Artists:

Lynn Anderson:

She's been voted "Top Female Vocalist" by the Academy of Country Music. And with good reason.



Johnny Cash:

The "Man in Black" needs no introduction other than "Hello." A greeting people are always glad to hear.



June Carter Cash:

A famous last name doesn't prevent her from being famous on her own.



The Chuck Wagon Gang:

They keep people up-to-date on that old-time religion.



Johnny Duncan:

He's got the voice of a romantic balladeer, and the rough strength of a down-country Texas Rambler.



Barbara Fairchild:

Barbara just passed twenty-one, but she's already had several successful hits.



Lefty Frizzell: -49

A singer who can really play guitar, Lefty's solos are a unique kind of talking blues without words.

(DIED JULY 30, 1975)



Arlene Harden:

First of "The Harden Trio," Arlene's now making the family name even more famous on her own.

Stonewall Jackson:

He's always telling a story that's worth listening to. And his stories always improve in the telling.



Barbara Mandrell:

There's only one thing Barbara does better than playing sax, bass, steel guitar and five-string banjo: Sings.



Ray Price:

He's stayed on top because he always knows how to get to the bottom of a song.



Marty Robbins:

Marty's popularity is one of the reasons for the present popularity of country-and-western music.



David Rogers:

His main interest in life is singin' and pickin'. And his audience reaps the rewards.



Earl Scruggs:

The master of the 5-string banjo, with a repertoire that widens every year.



Carl Smith:

He brings an old-fashioned wisdom and charm to his songs that keep them sounding fresh and new.



Freddy Weller:

Freddy's written teen hits and played with Mark Lindsay. But his first love was always country music.

Epic Artists:

Tammy Wynette:

She's the Queen of country music because people find her so down-to-earth.



David Houston:

David's name is always on people's lips. Because his name's always on the charts.



Tommy Cash:

A young man whose voice tells you that he sings from experience.



Bob Luman:

Bob's taken his inimitable style to audiences in a lot of countries other than the U.S.



Jody Miller:

Jody's grace and warmth make her seem familiar to you at once. But she never imitates anybody.



Charlie Rich:

One of Bob Dylan's favorite musicians, Charlie's had a lot to do with bringing rock music to the country, and country music to rock.



Charlie Walker:

Charlie's at his best singing country blues: strong, true-to-life songs that describe people to themselves.

Monument Artists:



Rusty Draper:

Rusty's of the opinion that people prefer the simple melodies. Sales of over 22 million prove him right.



Tex Williams:

He's appeared in the movies with Tex Ritter. And on the country singles charts, all by himself.



Grandpa Jones:

Grandpa Jones is a one-man country music institution. And it seems that he grows younger every year.

On Columbia, Epic and Monument Records





A RECORD WORLD PUBLICATION

COUNTRY MUSIC HITS LIST

BY ARTIST

The following *Country Music Who's Who* "Hits List," lists the stars and their biggest records, chronologically. An asterisk (*) indicates a #1 record. The same information is cross referenced in Chapter "A", alphabetically, by song title with writer/publisher information.

ROY ACUFF

See Special Tribute and Discography in History Section

ROY ACUFF, JR.

LEMENT OF THE CHEROKEE RESERVATION INDIAN

(Hickory) 1968

ARE YOU TEASING ME?

with Sue Thompson
(Hickory) Oct 1969

BUDDY ALLEN

LET THE WORLD KEEP ON A-TURNING*

with Buck Owens
(Capitol) 1968

LODI

(Capitol) Dec 1969

COWBOY CONVENTION

with Don Rich

(Capitol) Jan 1971

LOOKIN' OUT MY BACK DOOR

(Capitol) Mar 1971

REX ALLEN

CRYING IN THE CHAPEL*

(Decca) 1953

DON'T GO NEAR THE INDIANS

(Mercury) 1962

BILL ANDERSON

(The) TIPS OF MY FINGERS

(Decca) 1960

PO' FOLKS

(Decca) 1961

WALK OUT BACKWARD

(Decca) 1961

GET A LITTLE DIRT ON YOUR HANDS

(Decca) 1962

MAMA SANG A SONG*

(Decca) 1962

EIGHT BY TEN

(Decca) 1963

STILL*

(Decca) 1963

FIVE LITTLE FINGERS

(Decca) 1964

ME

(Decca) 1964

THREE A. M.

(Decca) 1965

I GET THE FEVER*

(Decca) 1966

I LOVE YOU DROPS

(Decca) 1966

GET WHILE THE GETTIN'S GOOD

(Decca) 1967

NO ONE'S GONNA HURT YOU ANYMORE

(Decca) 1967

FOR LOVING YOU*

with Jan Howard

(Decca) 1968

HAPPY STATE OF MIND*

(Decca) 1968

STRANGER ON THE RUN

(Decca) 1968

WILD WEEKEND*

(Decca) 1968

MY LIFE*

(Decca) Apr 1969

SOMEDAY WE'LL BE TOGETHER

with Jan Howard

(Decca) Jul 1970

BUT YOU KNOW I LOVE YOU

(Decca) Aug 1969

IF IT'S ALL THE SAME TO YOU*

with Jan Howard

(Decca) Dec 1969

LOVE IS A SOMETIMES THING*

(Decca) Apr 1970

WHERE HAVE ALL THE HEROES GONE*

(Decca) Nov 1970

ALWAYS REMEMBER

(Decca) Apr 1971

LIZ ANDERSON

GAME OF TRIANGLES

with Bobby Bare & Norma Jean

(RCA) 1966

MAMA SPANK

(RCA) 1967

TINY TEARS

(RCA) 1967

WIFE OF THE PARTY

(RCA) 1967

MOTHER MAY I

with Lynn Anderson

(RCA) 1968

LYNN ANDERSON

IF I KISS YOU (Will You Go Away)

(Chart) 1967

RIDE, RIDE, RIDE

(Chart) 1967

TOO MUCH OF YOU

(Chart) 1967

BIG GIRLS DON'T CRY

(Chart) 1968

MOTHER MAY I

with Liz Anderson

(RCA) 1968

NO ANOTHER TIME

(Chart) 1968

PROMISES, PROMISES*

(Chart) 1968

FLATTERY WILL GET YOU EVERYWHERE

(Chart) Feb 1969

OUR HOUSE IS NOT A HOME

(Chart) May 1969

THAT'S A NO NO*

(Chart) Aug 1969

HE'D STILL LOVE ME

(Chart) Jan 1970

I'VE BEEN EVERYWHERE

(Chart) Apr 1970

STAY THERE TILL I GET THERE

(Columbia) May 1970

ROCKY TOP

(Chart) Aug 1970

NO LOVE AT ALL/I FOUND YOU JUST IN TIME

(Columbia) Oct 1970

ROSE GARDEN*

(Columbia) Dec 1970 RIAA MS

Grammy 1970—"BEST COUNTRY VOCAL

PERFORMANCE, FEMALE"

I'M ALRIGHT

(Chart) Jan 1971

IT WASN'T GOD WHO MADE HONKY TONK

ANGELS*

(Chart) Apr 1971

JACK ANGLIN

See: JOHNNIE & JACK

EDDY ARNOLD

THAT'S HOW MUCH I LOVE YOU

(RCA) 1946

TO MY SORROW

(RCA) 1946

I'LL HOLD YOU IN MY HEART

(RCA) 1947

WHAT IS LIFE WITHOUT LOVE

(RCA) 1947

IT'S A SIN

(RCA) 1947

WHAT A FOOL I WAS TO CRY OVER YOU

(RCA) 1948

THEN I TURNED AND SLOWLY WALKED AWAY

(RCA) 1948

TEXARKANA BABY*

(RCA) 1948

MY DADDY IS ONLY A PICTURE

(RCA) 1948

ANYTIME*

(RCA) 1948

BOUQUET OF ROSES*

(RCA) 1948

(A) HEART FULL OF LOVE

(RCA) 1948

THERE'S NOT A THING I WOULDN'T DO FOR

YOU

(RCA) 1949

I'M THROWING RICE AT THE GIRL I LOVE*

(RCA) 1949

(The) ECHO OF YOUR FOOTSTEPS

(RCA) 1949

DON'T ROB ANOTHER MAN'S CASTLE*

(RCA) 1949

ONE KISS TOO MANY

(RCA) 1949

SHOW ME THE WAY TO YOUR HEART

(RCA) 1949

WILL SANTA COME TO SHANTY TOWN?

(RCA) 1949

CHRISTMAS*

(RCA) 1949

WHY SHOULD I CRY

(RCA) 1950

MAMA AND DADDY BROKE MY HEART

(RCA) 1950

CUDDLE BUGGIN' BABY

(RCA) 1950

ENCLOSED ONE BROKEN HEART

(RCA) 1950

LITTLE ANGEL WITH THE DIRTY FACE

(RCA) 1950

LOVE BUG ITCH

(RCA) 1950

THERE'S BEEN A CHANGE IN ME*

(RCA) 1951

MAY THE GOOD LORD BLESS AND KEEP YOU

(RCA) 1951

TAKE ME IN YOUR ARMS AND HOLD ME

(RCA) 1950

SOMEBODY'S BEEN BEATING MY TIME

(RCA) 1951

SOMETHING OLD, SOMETHING NEW

(RCA) 1951

KENTUCKY WALTZ*

(RCA) 1951

I WANT TO PLAY HOUSE WITH YOU*

(RCA) 1951

HEART STRINGS

(RCA) 1951

OLDER AND BOLDER

(RCA) 1952

JUST A LITTLE LOVIN' (Will Go A Long Way)*

(RCA) 1948

FULL TIME JOB

(RCA) 1952

FREE HOME DEMONSTRATION

(RCA) 1952

EASY ON THE EYES*

(RCA) 1952

(A) BUNDLE OF SOUTHERN SUNSHINE

(RCA) 1952

MAMA, COME GET YOUR BABY BOY

(RCA) 1953

EDDY'S SONG*

(RCA) 1953

HEP CAT BABY

(RCA) 1954

MY EVERYTHING

(RCA) 1954

THIS IS THE THANKS I GET (For Loving You)

(RCA) 1954

I REALLY DON'T WANT TO KNOW

(RCA) 1954

(RCA) 1967

THAT DO MAKE IT NICE

(RCA) 1955

JUST CALL ME LONESOME

(RCA) 1955

TWO KINDS OF LOVE

(RCA) 1955

(The) RICHEST MAN

(RCA) 1955

I'VE BEEN THINKING

(RCA) 1955

CATTLE CALL*

with Winterhalter Orch.

(RCA) 1955

YOU DON'T KNOW ME

(RCA) 1956

(RCA) 1968

TROUBLE IN MIND

(RCA) 1956

TENNESSEE STUD

(RCA) 1959

(A) LITTLE HEARTACHE

(RCA) 1962

AFTER LOVING YOU

(RCA) 1962

DOES HE MEAN THAT MUCH TO YOU?

(RCA) 1962

TEARS BROKE OUT ON ME

(RCA) 1962

(A) MILLION YEARS OR SO

(RCA) 1963

MOLLY

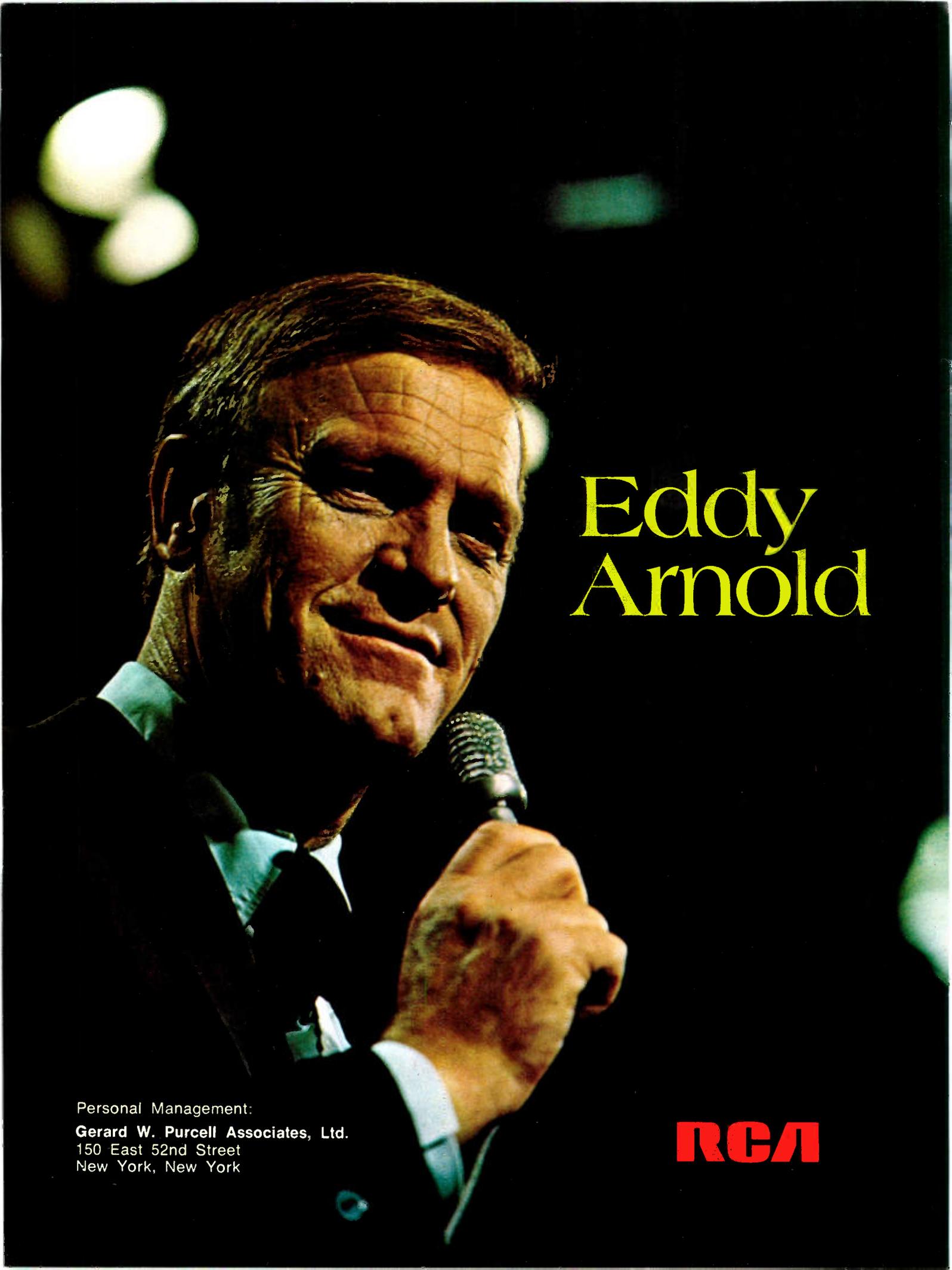
(RCA) 1964

I THANK MY LUCKY STARS

(RCA) 1964

MAKE THE WORLD GO AWAY*

(RCA) 1965



Eddy Arnold

Personal Management:

Gerard W. Purcell Associates, Ltd.
150 East 52nd Street
New York, New York

RCA



COUNTRY MUSIC HITS LIST

BY ARTIST

WHAT'S HE DOING IN MY WORLD*
(RCA) 1965
(The) **LAST WORD IN LONESOME IS ME**
(RCA) 1966
I WANT TO GO WITH YOU*
(RCA) 1966
SOMEBODY LIKE ME*
(RCA) 1966
(The) **TIPS OF MY FINGERS**
(RCA) 1966
MISTY BLUE
(RCA) 1967
HERE COMES HEAVEN*
(RCA) 1967
I REALLY DON'T WANT TO KNOW
(RCA) 1967
LONELY AGAIN*
(RCA) 1967
TURN THE WORLD AROUND*
(RCA) 1967
HERE COMES THE RAIN, BABY
(RCA) 1968
THEY DON'T MAKE LOVE LIKE THEY USED TO
(RCA) 1968
IT'S OVER
(RCA) 1968
PLEASE DON'T GO
(RCA) May 1969
BUT NOT FOR LOVE
(RCA) Aug 1969
SOUL DEEP
(RCA) May 1970
(A) MAN'S KIND OF WOMAN
(RCA) Aug 1970
LIVING UNDER PRESSURE
(RCA) Aug 1970
FROM HEAVEN TO HEARTACHE
(RCA) Nov 1970
PORTRAIT OF MY WOMAN
(RCA) Mar 1971

LEON ASHLEY
LAURA*
(Ashley) 1967
HANGIN' ON
with Margie Singleton
(Ashley) 1967
FLOWER OF LOVE
(Ashley) 1968
MENTAL JOURNEY
(Ashley) 1968
WHILE YOUR LOVER SLEEPS
(Ashley) Mar 1969
WALKING BACK TO BIRMINGHAM
(Ashley) Jun 1969

ERNEST ASHWORTH
EACH MOMENT SPENT WITH YOU
(Decca) 1960
YOU CAN'T PICK A ROSE IN DECEMBER
(Decca) 1960
EVERYBODY BUT ME
(Hickory) 1962
I TAKE THE CHANCE
(Hickory) 1963
TALK BACK TREMBLIN' LIPS*
(Hickory) 1963
I LOVE TO DANCE WITH ANNIE
(Hickory) 1964
(A) WEEK IN THE COUNTRY
(Hickory) 1964
(The) D.J. CRIED
(Hickory) 1965
(A) NEW HEART
(Hickory) 1968

CHET ATKINS
YAKETY AXE
(RCA) 1965
Grammy 1967—BEST PERFORMANCE BY AN ORCHESTRA OR INSTRUMENTALIST WITH ORCHESTRA for: "CHET ATKINS PICKS THE BEST"
Grammy 1970—BEST COUNTRY INSTRUMENTAL PERFORMANCE for: ME & JERRY (w/Jerry Reed)

BOBBY AUSTIN
APARTMENT #9
(Tally/Capitol) 1966

GENE AUTRY
THAT SILVER HAired DADDY OF MINE
(RCA) 1939

BUTTONS AND BOWS
(Columbia) 1948
HERE COMES SANTA CLAUS
(Columbia) 1948
RUDOLPH THE RED NOSED REINDEER
(Columbia) 1949 M5
PETER COTTONTAIL
(Columbia) 1950
FROSTY THE SNOWMAN
(Columbia) 1950

WENDY BAGWELL
HERE COME THE RATTLESNAKES
(Canaan) Mar 1971

GLEN BARBER
DON'T WORRY 'BOUT THE MULE
(Hickory) 1968
KISSED BY THE RAIN, WARMED BY THE SUN
(Hickory) Nov 1969
SHE CHEATS ON ME
(Hickory) Mar 1970

BOBBY BARE
DETROIT CITY*
(RCA) 1963
Grammy 1963—BEST C&W RECORDING (Single)
500 MILES AWAY FROM HOME
(RCA) 1963
HAPPY TO BE UNHAPPY
(RCA) 1963
FOUR STRONG WINDS
(RCA) 1964
MILLER'S CAVE
(RCA) 1964
IT'S ALRIGHT
(RCA) 1965
GAME OF TRIANGLES
with Norma Jean & Liz Anderson
(RCA) 1966
(The) **STREETS OF BALTIMORE**
(RCA) 1966
CHARLESTON RAILROAD TAVERN
(RCA) 1967
COME KISS ME LOVE
(RCA) 1967
HOMESICK
(RCA) 1967
PINEY WOOD HILLS
(RCA) 1967
(The) **TOWN THAT BROKE MY HEART**
(RCA) 1968
FIND OUT WHAT'S HAPPENING
(RCA) 1968
(A) LITTLE BIT LATER ON DOWN THE LINE
(RCA) 1968
MARGIE'S AT THE LINCOLN PARK INN
(RCA) Apr 1969
WHICH ONE WILL IT BE
(RCA) Oct 1969
YOUR HUSBAND, MY WIFE
with Skeeter Davis
(RCA) Mar 1970
GOD BLESS AMERICA AGAIN
(RCA) Jan 1970
HOW I GOT TO MEMPHIS
(Mercury) Sep 1970
COME SUNDOWN*
(Mercury) Feb 1971

This list cross referenced
(by title) in Chapter A.

BENNY BARNES
POOR MAN'S RICHES
(Starday) 1956

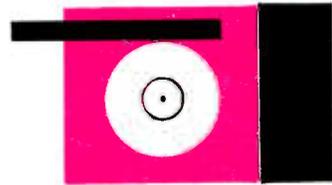
BOBBY BARNETT
DOWN CAME THE WORLD
(K-Ark) 1967
LOVE ME, LOVE ME
(Columbia) 1968

BARRIER BROS.
BEFORE I MET YOU*
(Phillips) 1957

CARL BELEW
AM I THAT EASY TO FORGET
(Decca) 1959
TOO MUCH TO LOSE
(Decca) 1960
HELLO OUT THERE
(RCA) 1962
CRYSTAL CHANDELIER
(RCA) 1966

JEANNE BLACK
HE'LL HAVE TO STAY
(Capitol) 1960 M5

JACK BLANCHARD
& MISTY MORGAN
TENNESSEE BIRDWALK*
(Wayside) Mar 1970
YOU'VE GOT YOUR TROUBLES (I've Got Mine)
(Wayside) Nov 1970
HUMPHREY THE CAMEL
(Wayside) Jul 1970



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RONNIE YEARWOOD



COUNTRY MUSIC HITS LIST

BY ARTIST

JOHNNY BOND
TEN LITTLE BOTTLES
(Starday) 1965

MARGIE BOWES
POOR OLD HEARTSICK ME
(Hickory) 1959

OWEN BRADLEY QUINTET
BLUES STAY AWAY FROM ME
(Decca) 1950

WALTER BRENNAN
OLD RIVERS
(Liberty) 1962

ELTON BRITT
THERE'S A STAR SPANGLED BANNER WAVING
SOMEWHERE
(Victor) 1942 M5
SOMEDAY (You'll Want Me To Want You)
(RCA) 1946
CHIME BELLS
(RCA) 1948
CANDY KISSES
(RCA) 1949
QUICKSILVER
(RCA) 1950
JIMMIE RODGERS BLUES
(RCA) 1968

JIM ED BROWN
BOTTLE, BOTTLE
(RCA) 1967
POP-A-TOP*
(RCA) 1967
YOU CAN HAVE HER
(RCA) 1967
(The) CAJUN STRIPPER
(RCA) 1968
(The) ENEMY
(RCA) 1968
LONGEST BEER OF THE NIGHT
(RCA) Feb 1969
MAN AND WIFE TIME
(RCA) May 1969
(The) THREE BELLS
(RCA) Sep 1969
MORNING*
(RCA) Dec 1970
ANGEL'S SUNDAY
(RCA) May 1971

THE BROWNS
LOOKING BACK TO SEE
(Fabor) 1952
I TAKE THE CHANCE
(RCA) 1956
I HEARD THE BLUE BIRDS SING
(RCA) 1957
(The) THREE BELLS*
(RCA) 1959 M5
SCARLET RIBBONS (For Her Hair)
(RCA) 1959

MAXINE BROWN
SUGAR CANE COUNTY
(Chart) Feb 1969

ED BRUCE
SONG FOR JENNY
(Monument) Mar 1969

WILMA BURGESS
BABY
(Decca) 1966
MISTY BLUE
(Decca) 1966
FIFTEEN DAYS
(Decca) 1967
TEAR TIME
(Decca) 1967
(The) WOMAN IN YOUR LIFE
(Decca) Oct 1969
(The) SUN'S GONNA SHINE
(Decca) Feb 1970

JOHNNY BUSH
YOU OUGHTA HEAR ME CRY
(Stop) 1967
WHAT A WAY TO LIVE*
(Stop) 1968
UNDO THE RIGHT
(Stop) 1968

EACH TIME
(Stop) Feb 1969
YOU GAVE ME A MOUNTAIN
(Stop) May 1969
MY CUP RUNNETH OVER
(Stop) Oct 1969
WARMTH OF THE WINE
(Stop) Jul 1970
MY JOY
(Stop) Jan 1971

CARL & PEARL BUTLER
DON'T LET ME CROSS OVER*
(Columbia) 1962*
TOO LATE TO TRY AGAIN
(Columbia) 1964
PUNISH ME TOMORROW
(Columbia) 1968

BRENDA BYERS
(The) AUCTIONEER
(MTA) 1968

ARCHIE CAMPBELL
(At The) DARK END OF THE STREET
with Lorene Mann
(RCA) 1968
TELL IT LIKE IT IS
with Lorene Mann
(RCA) 1968

GLEN CAMPBELL
BURNING BRIDGES
(Capitol) 1967
GENTLE ON MY MIND
(Capitol) 1967
BY THE TIME I GET TO PHOENIX*
(Capitol) 1967
Grammy 1967—BEST SOLO VOCAL
PERFORMANCE—Male
Grammy 1967—BEST CONTEMPORARY (R&R)
VOCAL PERFORMANCE (Male)
Grammy 1968—ALBUM OF THE YEAR (Popular)
DREAMS OF THE EVERYDAY HOUSEWIFE*
(Capitol) 1968
HEY, LITTLE ONE
(Capitol) 1968
I WANNA LIVE*
(Capitol) 1968
WICHITA LINEMAN*
(Capitol) 1968 RIAA M5
LET IT BE ME
with Bobbi Gentry
(Capitol) Apr 1969
GALVESTON*
(Capitol) May 1969 RIAA M5
WHERE'S THE PLAYGROUND SUSIE?
(Capitol) Jul 1969
TRUE GRIT
(Capitol) Aug 1969
TRY A LITTLE KINDNESS*
(Capitol) Nov 1969
HONEY COME BACK*
(Capitol) Feb 1970
ALL I HAVE TO DO IS DREAM
with Bobby Gentry
(Capitol) Mar 1970
OH, HAPPY DAY
(Capitol) Jun 1970
EVERYTHING A MAN COULD EVER NEED
(Capitol) Aug 1970
IT'S ONLY MAKE BELIEVE*
(Capitol) Oct 1970
DREAM BABY (How Long Must I Dream)
(Capitol) Apr 1971

JACK CARDWELL
DEAR JOAN
(King) 1953
(The) DEATH OF HANK WILLIAMS
(King) 1953

HENSON CARGILL
SKIP A ROPE*
(Monument) 1967
ROW, ROW, ROW
(Monument) 1968
NONE OF MY BUSINESS
(Monument) Mar 1969
(The) MOST UNCOMPLICATED GOODBYE I'VE
EVER HEARD
(Monument) Jul 1970

BILL CARLISLE
WHAT KINDA DEAL IS THIS
(Hickory) 1966

THE CARLISES
IS ZAT YOU MYRTLE
(Mercury) 1953
KNOTHOLE
(Mercury) 1953
NO HELP WANTED
(Mercury) 1953

JENNY LOU CARSON
JEALOUS HEART
(Decca) 1944

ANITA CARTER
I'VE GOT YOU
with Waylon Jennings
(RCA) 1968

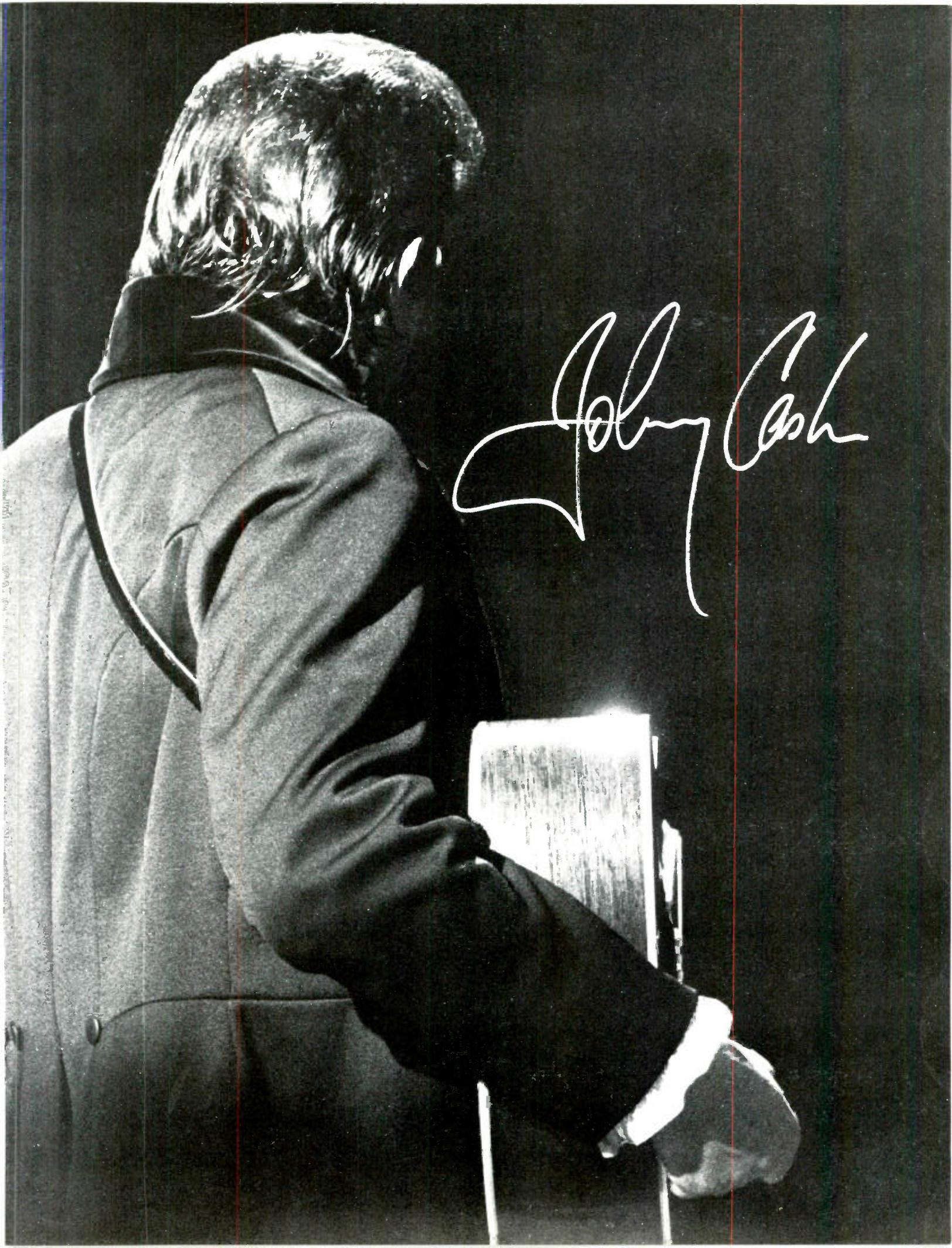
TULSA COUNTY
(Capitol) Feb 1971

BRENDA CARTER
MILWAUKEE HERE I COME
with George Jones
(Musicor) 1968

**JUNE CARTER
JACKSON**
with Johnny Cash
(Columbia) 1967
Grammy 1967—BEST C&W GROUP
PERFORMANCE
LONG LEGGED GUITAR PICKIN' MAN
with Johnny Cash
(Columbia) 1967
IF I WERE A CARPENTER
with Johnny Cash
(Columbia) Feb 1970
Grammy 1970—BEST COUNTRY PERFORMANCE
BY A DUO OR GROUP

JOHNNY CARVER
HOLD ME TIGHT
(Imperial) Feb 1969
YOUR LILY WHITE HANDS
(Imperial) 1968
THAT'S YOUR HANG UP BABY
(Imperial) Oct 1969

JOHNNY CASH
FOLSOM PRISON (Blues)
(Sun) 1956
I WALK THE LINE
(Sun) 1956
SO DOGGONE LONESOME
(Sun) 1956
THERE YOU GO
(Sun) 1956
HOME OF THE BLUES
(Sun) 1957
NEXT IN LINE
(Sun) 1957
TRAIN OF LOVE
(Sun) 1957
ALL OVER AGAIN
(Columbia) 1958
BALLAD OF A TEENAGE QUEEN*
(Sun) 1958
BIG RIVER
(Columbia) 1958
COME ON STRANGER
(Columbia) 1958
GUESS THINGS HAPPEN THAT WAY*
(Sun) 1958
(The) WAYS OF A WOMAN IN LOVE
(Columbia) 1958
WHAT DO I CARE
(Columbia) 1958
YOU'RE THE NEAREST THING TO HEAVEN
(Sun) 1958
DON'T TAKE YOUR GUNS TO TOWN
(Columbia) 1959
FRANKIE'S MAN JOHNNY
(Columbia) 1959
I GOT STRIPES
(Columbia) 1959
LUTHER PLAYED THE BOOGIE
(Sun) 1959
SEASONS OF MY HEART
(Columbia) 1960
IN THE JAILHOUSE NOW*
(Columbia) 1962
RING OF FIRE*
(Columbia) 1963
(The) MATADOR
(Columbia) 1963
BAD NEWS
(Columbia) 1964
(The) BALLAD OF IRA HAYES
(Columbia) 1964
IT AIN'T ME BABE
(Columbia) 1964
UNDERSTAND YOUR MAN
(Columbia) 1964
ORANGE BLOSSOM SPECIAL
(Columbia) 1965
(The) SONS OF KATIE ELDER
(Columbia) 1965
HAPPY TO BE WITH YOU
(Columbia) 1966
(The) ONE ON THE LEFT IS ON THE RIGHT
(Columbia) 1966
JACKSON
with June Carter
(Columbia) 1967
Grammy 1967—BEST C&W GROUP
PERFORMANCE
LONG LEGGED GUITAR PICKIN' MAN
with June Carter
(Columbia) 1967
YOU BEAT ALL I EVER SAW
(Columbia) 1967
DADDY SANG BASS*
(Columbia) 1968
FOLSOM PRISON (Blues)*
(Columbia) 1968
Grammy 1968—BEST ALBUM NOTES POPULAR
Grammy 1968—BEST MALE COUNTRY VOCAL
PERFORMANCE
ROSANNA'S GOING WILD*
(Columbia) 1968
(A) BOY NAMED SUE



Johnny Cash



COUNTRY MUSIC HITS LIST

BY ARTIST

(Columbia) 1969 RIAA MS
CMA 1969—"SINGLE OF THE YEAR"
Grammy 1969—BEST COUNTRY MALE VOCAL PERFORMANCE
LORENA
 (Columbia) 1969
BLISTERED/SEE RUBY FALL
 (Columbia) Dec 1969
GET RHYTHM
 (Sun) Dec 1969
I WALK THE LINE (MOVIE THEME)
 (Columbia) 1970
IF I WERE A CARPENTER
 with June Carter
 (Columbia) Feb 1970
Grammy 1970—BEST COUNTRY PERFORMANCE BY A DUO OR GROUP
WHAT IS TRUTH?*
 (Columbia) May 1970
SUNDAY MORNING COMING DOWN*
 (Columbia) Sep 1970
CMA 1970—"SONG OF THE YEAR"
FLESH AND BLOOD*
 (Columbia) Jan 1971
(A) MAN IN BLACK*
 (Columbia) Apr 1971

TOMMY CASH
 (The) **SOUNDS OF GOODBYE**
 (UA) 1968
YOUR LOVIN' TAKES THE LEAVIN' OUT OF ME
 (Epic) Aug 1969
SIX WHITE HORSES
 (Epic) Jan 1970
RISE AND SHINE
 (Epic) Apr 1970
ONE SONG AWAY
 (Epic) Aug 1970
SO THIS IS LOVE
 (Epic) May 1971

ROY CLARK
 (The) **TIPS OF MY FINGERS**
 (Capitol) 1963
YESTERDAY, WHEN I WAS YOUNG*
 (Dot) Aug 1969
RIGHT OR LEFT AT OAK STREET
 (Dot) Feb 1970
THEN SHE'S A LOVER
 (Dot) Mar 1970
I NEVER PICKED COTTON
 (Dot) Jul 1970
THANK GOD AND GREYHOUND
 (Dot) Oct 1970

PATSY CLINE
WALKIN' AFTER MIDNIGHT
 (Decca) 1957
CRAZY
 (Decca) 1961
I FALL TO PIECES*
 (Decca) 1961
SHE'S GOT YOU*
 (Decca) 1962
WHEN I GET THROUGH WITH YOU
 (Decca) 1962
YOU BELONG TO ME
 (Decca) 1962
FADED LOVE
 (Decca) 1963
LEAVIN' ON YOUR MIND
 (Decca) 1963
SWEET DREAMS
 (Decca) 1963

BEN COLDER
 See: SHEB WOOLEY

GWEN & JERRY COLLINS
GET TOGETHER
 (Capitol) Mar 1970

TOMMY COLLINS
WHATCHA GONNA DO NOW?
 (Capitol) 1954
YOU BETTER NOT DO THAT
 (Capitol) 1954
IT TICKLES
 (Capitol) 1955
IF YOU CAN'T BITE, DON'T GROWL
 (Columbia) 1966

THE COMPTON BROS.
HAUNTED HOUSE
 (Dot) Nov 1969
CHARLIE BROWN
 (Dot) Mar 1970

SPADE COOLEY
SHAME ON YOU
 (Okeh) 1945

WILMA LEE
& STONEY COOPER
BIG MIDNIGHT SPECIAL
 (Hickory) 1959
THERE'S A BIG WHEEL
 (Hickory) 1959
WRECK ON THE HIGHWAY
 (Hickory) 1961

COWBOY COPAS
CANDY KISSES
 (King) 1949
SIGNED, SEALED AND DELIVERED
 (Starday) 1961
TENNESSEE MOON
 (King) 1948
(The) TENNESSEE WALTZ
 (RCA) 1948
STRANGE LITTLE GIRL
 (King) 1951
ALABAM
 (Starday) 1960
FLAT TOP
 (Starday) 1961

ORVILLE COUCH
HELLO TROUBLE
 (Vee Jay) 1962

BILL CRADDOCK
KNOCK THREE TIMES*
 (Cartwheel) Mar 1971

FLOYD CRAMER
LAST DATE
 (RCA) 1961
SAN ANTONIO ROSE
 (RCA) 1961

SIMON CRUM
 See: FERLIN HUSKY

DICK CURLESS
(A) TOMBSTONE EVERY MILE
 (Tower) 1965
ALL OF ME BELONGS TO YOU
 (Tower) 1967
BIG WHEEL CANNONBALL
 (Capitol) Jul 1970
HARD HARD TRAVELIN' MAN
 (Capitol) Oct 1970
DRAG 'EM OFF THE INTERSTATE, SOCK IT TO 'EM J.P. BLUES
 (Capitol) Jan 1971

MAC CURTIS
EARLY IN THE MORNING
 (GRT) Dec 1970

TED DAFFAN
I'M A FOOL TO CARE
 (Columbia) 1940
NO LETTER TODAY
 (Columbia) 1943
BORN TO LOSE
 (Okeh) 1944
HEADING DOWN THE WRONG HIGHWAY
 (Okeh) 1945

VERNON DALHART
(The) PRISONER'S SONG
 (Victor) 1924 MS

JOHNNY DARRELL
GREEN, GREEN GRASS OF HOME
 (UA) 1967
MY ELUSIVE DREAMS
 (UA) 1965
(The) SON OF HICKORY HOLLARS TRAMP
 (UA) 1968
WITH PEN IN HAND
 (UA) 1968
I AIN'T BUYING
 (UA) 1969
WOMAN WITHOUT LOVE
 (UA) Feb 1969
RIVER BOTTOM
 (UA) Nov 1969
WHY YOU BEEN GONE SO LONG
 (UA) Jun 1969

DANNY DAVIS
& THE NASHVILLE BRASS
I SAW THE LIGHT
 (RCA) 1969
WABASH CANNONBALL
 (RCA) 1969
Grammy 1969—BEST COUNTRY INSTRUMENTAL PERFORMANCE—THE NASHVILLE BRASS FEATURING DANNY DAVIS PLAY MORE NASHVILLE SOUNDS"

JIMMIE DAVIS
YOU ARE MY SUNSHINE
 (Decca) 1940
THERE'S A NEW MOON OVER MY SHOULDER
 (Decca) 1945

MAC DAVIS
WHOEVER FINDS THIS I LOVE YOU
 (Columbia) Jun 1970

THE DAVIS SISTERS
I FORGOT MORE THAN YOU'LL EVER KNOW*
 (Savoy) 1953

SKETEER DAVIS
SET HIM FREE
 (RCA) 1959
(I Can't Help You) I'M FALLING TOO
 (RCA) 1960
MY LAST DATE
 (RCA) 1961
OPTIMISTIC
 (RCA) 1961
WHERE I OUGHT TO BE
 (RCA) 1962
(The) END OF THE WORLD
 (RCA) 1963
I'M SAVING MY LOVE
 (RCA) 1963
GONNA GET ALONG WITHOUT YOU NOW
 (RCA) 1964
HE SAYS THE SAME THINGS TO ME
 (RCA) 1964
FUEL TO THE FLAME
 (RCA) 1967
WHAT DOES IT TAKE?*
 (RCA) 1967
SET HIM FREE
 (RCA) 1968
THERE'S A FOOL BORN EVERY MINUTE
 (RCA) 1968
I'M A LOVER (Not A Fighter)
 (RCA) Feb 1970
YOUR HUSBAND, MY WIFE
 with Bobby Bare
 (RCA) Mar 1970
BUS FARE TO KENTUCKY
 (RCA) May 1971

JIMMY DEAN
BUMMIN' AROUND*
 (Four Star) 1953
BIG BAD JOHN*
 (Columbia) 1961 MS
Grammy 1961—BEST C&W RECORDING (Single)
DEAR IVAN
 (Columbia) 1962
LITTLE BLACK BOOK
 (Columbia) 1962
P.T. 109
 (Columbia) 1962
(The) FIRST THING EVERY MORNING*
 (Columbia) 1965
STAND BESIDE ME
 (RCA) 1966
SWEET MISERY
 (RCA) 1967
I'M A SWINGER
 (RCA) 1968
(A) THING CALLED LOVE
 (RCA) 1968
HAMMER AND NAILS
 (RCA) Jan 1969
SLOWLY
 with Dottie West
 (RCA) Apr 1971

DUANE DEE
BEFORE THE NEXT TEAR DROP FALLS
 (Capitol) 1967
TRUE LOVE TRAVELS A GRAVEL ROAD
 (Capitol) Feb 1969

JOHN DEER
WAXAHACHIE WOMAN
 (Royal American) Nov 1970

PENNY DEHAVEN
MAMA LOU
 (Imperial) Oct 1969
DOWN IN THE BOONDOCKS
 (Imperial) Jan 1970
LAND MARK TAVERN
 with Del Reeves
 (UA) Aug 1970

DELMORE BROS.
BLUES STAY AWAY FROM ME*
 (King) 1949

AL DEXTER
PISTOL PACKIN' MAMA
 (Okeh) 1943
ROSALITA
 (Okeh) 1944
TOO LATE TO WORRY, TOO BLUE TO CRY
 (Okeh) 1944
TRIFLIN' GAL
 (Okeh) 1945
I'M LOSING MY MIND OVER YOU
 (Okeh) 1945
GUITAR POLKA
 (Columbia) 1946



COUNTRY MUSIC IS LIVING RIGHT AND BEING FREE **AT CAPITOL**

- Buddy Alan / The Buckaroos
- Bakersfield California Brass / Glen Campbell
- Anita Carter / Dick Curless / Storey Edwards
- Shirley Eikhard / Bobbie Gentry / The Hagers
- Merle Haggard / Sharon Haley / Ferlin Husky
- Wanda Jackson / Sonny James / Jim & Jesse
- Charlie Louvin / Melba Montgomery
- Johnny & Jonie Mosby / Bonnie Owens
- Buck Owens / Susan Raye / Bill Rice / Tex Ritter
- Roy Rogers / Jean Shepard / Billie Jo Spears
- Red Stegall / Wynn Stewart
- The Strangers / Bobby Wayne



COUNTRY MUSIC HITS LIST

BY ARTIST

WINE, WOMEN AND SONG
(Columbia) 1946

JIMMY DICKENS

COUNTRY BOY
(Columbia) 1949
TAKE AN OLD COLD 'TATER
(Columbia) 1949
HILIBILLY FEVER
(Columbia) 1950
(A-) SLEEPING AT THE FOOT OF THE BED
(Columbia) 1950
(The) VIOLET AND THE ROSE
(Columbia) 1962
MAY THE BIRD OF PARADISE FLY UP YOUR
NOSE*
(Columbia) 1965
COUNTRY MUSIC LOVER
(Columbia) 1967

JIMMY DOLAN

HOT ROD RACE
(Capitol) 1951

JOHNNY DOLLAR

(The) WHEELS FELL OFF THE WAGON AGAIN
(Date) 1967
YOUR HANDS
(Dot) 1967
EVERYBODY'S GOTTA BE SOMEWHERE
(Date) 1968

GUY DRAKE

WELFARE CADILLAC*
(Trip/Royal American) Mar 1970

PETE DRAKE

TOGGIN'
(Stop) Feb 1969

This list cross referenced
(by title) in Chapter A.

RUSTY DRAPER

GAMBLER'S GUITAR
(Mercury) 1953 M5

ROY DRUSKY

ANOTHER
(Decca) 1960
ANYMORE
(Decca) 1960
I CAN'T TELL MY HEART THAT
with Kitty Wells
(Decca) 1960
I WENT OUT OF MY WAY
(Decca) 1961
I'D RATHER LOAN YOU OUT
(Decca) 1961
THREE HEARTS IN A TANGLE
(Decca) 1961
SECOND HAND ROSE
(Decca) 1963
PICK OF THE WEEK
(Mercury) 1964
PEEL ME A NANNER
(Mercury) 1964
MY FRIENDS ARE GONNA BE STRANGERS
(Mercury) 1965
YES, MR. PETERS*
with Pricilla Mitchell
(Mercury) 1965
(The) WORLD IS ROUND
(Mercury) 1966
IF THE WHOLE WORLD STOPPED LOVING
(Mercury) 1967
JODY AND THE KID
(Mercury) 1968
WEAKNESS IN A MAN
(Mercury) 1968
WHERE THE BLUE AND LONELY GO
(Mercury) Apr 1969
MY GRASS IS GREEN
(Mercury) Aug 1969
SUCH A FOOL
(Mercury) Nov 1969
I'LL MAKE AMENDS
(Mercury) Mar 1970
LONG LONG TEXAS ROAD*
(Mercury) Jun 1970

ALL THE HARD TIMES
(Mercury) Oct 1970
I LOVE THE WAY YOU'VE BEEN LOVIN' ME
(Mercury) Apr 1971

DAVE DUDLEY

COWBOY BOOTS
(Golden Wing) 1963
SIX DAYS ON THE ROAD
(Golden Wing) 1963
LAST DAY IN THE MINES
(Mercury) 1964
MAD
(Mercury) 1964
TRUCK DRIVIN' SON-OF-A-GUN
(Mercury) 1965
WHAT WE'RE FIGHTING FOR
(Mercury) 1965
MY KIND OF LOVE
(Mercury) 1967
TRUCKER'S PRAYER
(Mercury) 1967
ANYTHING LEAVING TOWN TODAY
(Mercury) 1968
I KEEP COMING BACK FOR MORE
(Mercury) 1968
PLEASE LET ME PROVE MY LOVE FOR YOU
(Mercury) 1968
THERE AIN'T NO EASY RUN
(Mercury) 1968
ONE MORE MILE
(Mercury) May 1969
GEORGE (And The North Woods)
(Mercury) Oct 1969
(The) POOL SHARK
(Mercury) Apr 1970
THIS NIGHT (Ain't Fit for Nothing but Drinkin')
(Mercury) Oct 1970
DAY DRINKIN'
with Tom T. Hall
(Mercury) Jan 1971
LISTEN BETTY
(Mercury) Feb 1971
COMIN' DOWN
(Mercury) May 1971

ARLIE DUFF

YOU ALL (Y'all) COME
(Starday) 1953

JOHNNY DUNCAN

TO MY SORROW
(Columbia) 1968
WHEN SHE TOUCHES ME (Nothing Else Matters)
(Columbia) Aug 1969
YOU'RE GONNA NEED A MAN
(Columbia) Jul 1970
LET ME GO
(Columbia) Jan 1971
THERE'S SOMETHING ABOUT A LADY
(Columbia) May 1971

TOMMY DUNCAN

GAMBLIN' POLKA DOT BLUES
(Capitol) 1949

BOBBY EDWARDS

YOU'RE THE REASON
(Crest) 1961

RALPH EMERY

HELLO FOOL
(Liberty) 1961

EVERLY BROS.

BYE, BYE LOVE*
(Cadence) 1957 M5
WAKE UP LITTLE SUSIE*
(Cadence) 1957 M5
ALL I HAVE TO DO IS DREAM*
(Cadence) 1958 M5
BIRD DOG*
(Cadence) 1958 M5
THIS LITTLE GIRL OF MINE
(Cadence) 1958
'TIL I KISSED YOU
(Cadence) 1959
SO SAD (To Watch A Good Love Go Bad)
(WB) 1960

BARBARA FAIRCHILD

(A) GIRL WHO'LL SATISFY HER MAN
(Columbia) Apr 1970
(Loving You Is) SUNSHINE
(Columbia) Mar 1971

TERRY FELL

DON'T DROP IT
(X) 1954

LESTER FLATT

& EARL SCRUGGS
CABIN ON THE HILL
(Columbia) 1959
GO HOME
(Columbia) 1961
(The) BALLAD OF JED CLAMPETT*
(Columbia) 1962
PEARL, PEARL, PEARL
(Columbia) 1963
PETTICOAT JUNCTION
(Columbia) 1964
CALIFORNIA UPTIGHT BAND
(Columbia) 1967

DOWN IN THE FLOOD
(Columbia) 1968
FOGGY MOUNTAIN BREAKDOWN
(Mercury/Columbia) 1968
Grammy 1968—BEST COUNTRY DUO OR
GROUP (VOCAL) PERFORMANCE

BETTY FOLEY

OLD MOON
(Decca) 1959

RED FOLEY

SMOKE ON THE WATER
(Decca) 1944
HAVE I TOLD YOU LATELY THAT I LOVE YOU
(Decca) 1946
NEW JOLE BLONDE
(Decca) 1947
TENNESSEE SATURDAY NIGHT
(Decca) 1948
CANDY KISSES
(Decca) 1949
BLUES IN MY HEART
(Decca) 1949
SUNDAY DOWN IN TENNESSEE
(Decca) 1949
TENNESSEE BORDER
(Decca) 1949
TENNESSEE BORDER #2
with Ernest Tubb
(Decca) 1949
TENNESSEE POLKA
(Decca) 1949
BIRMINGHAM BOUNCE*
(Decca) 1950
CHATTANOOGIE SHOE SHINE BOY*
(Decca) 1950
CINCINNATI DANCING PIG
(Decca) 1950
CHOC'LATÉ ICE CREAM CONE
(Decca) 1950
GOODNIGHT IRENE*
with **Ernest Tubb
(Decca) 1950
JUST A CLOSER WALK WITH THEE
with The Jordanaires
(Decca) 1950
MISSISSIPPI
(Decca) 1950
OUR LADY OF FATIMA
(Decca) 1950
STEAL AWAY
(Decca) 1950
SUGAR FOOT RAG
(Decca) 1950
ALABAMA JUBILEE
(Decca) 1951
HOT ROD RACE
(Decca) 1951
PEACE IN THE VALLEY
(Decca) 1951
DON'T LET THE STARS GET IN YOUR EYES
(Decca) 1952
MIDNIGHT*
(Decca) 1952
TOO OLD TO CUT THE MUSTARD
with Ernest Tubb
(Decca) 1952
HOT TODDY
(Decca) 1953
NO HELP WANTED #2
with Ernest Tubb
(Decca) 1953
SHAKE A HAND
(Decca) 1953
AS FAR AS I'M CONCERNED
(Decca) 1954
JILTED
(Decca) 1954
ONE BY ONE
with Kitty Wells
(Decca) 1954
AS LONG AS I LIVE
with Kitty Wells
(Decca) 1955
HEARTS OF STONE
(Decca) 1955
MAKE BELIEVE
with Kitty Wells
(Decca) 1955
SATISFIED MIND
with Betty Foley
(Decca) 1955
YOU AND ME
with Kitty Wells
(Decca) 1956
HAPPINESS MEANS YOU
with Kitty Wells
(Decca) 1967

TENN. ERNIE FORD

MULE TRAIN
(Capitol) 1949
SMOKEY MOUNTAIN BOOGIE
(Capitol) 1949
ANTICIPATION BLUES
(Capitol) 1950
(The) CRY OF THE WILD GOOSE
(Capitol) 1950
I'LL NEVER BE FREE
with Kay Starr
(Capitol) 1950
SHOTGUN BOOGIE*
(Capitol) 1950

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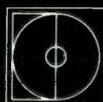
And because it's so important to us, we try to
bring Country Music into everyone's life. When
we hear a good thing we like to share it.
We're proud of our Country Family.

Rex Allen
Bill Anderson
Margaret Brixey
Wilma Burgess
Jerry Clower
Jimmie Davis
Ronnie Dove
Bill Eldridge
Crystal Gayle
Claude Gray
Jack Greene

Bill Howard
Jan Howard
Wayne Kemp
Bobby Lord
Loretta Lynn
Warner Mack
Jimmy Martin
Bill Monroe
Jimmy Newman
Osborne Brothers

Debbie Pierce
Webb Pierce
Po' Boys
Jeanne Pruett
Jimmie Riddle
Jeannie Seely
Slewfoot Five
Cal Smith
Jerry Smith
June Stearns

Gary Stewart
Peggy Sue
Ernest Tubb
Conway Twitty
Leroy Van Dyke
Jay Lee Webb
Kitty Wells
Wilburn Brothers
Bobby Wright
Johnny Wright



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A RECORD WORLD PUBLICATION

COUNTRY MUSIC HITS LIST

BY ARTIST

MISTER AND MISSISSIPPI
(Capitol) 1951
BLACKBERRY BOOGIE
(Capitol) 1952
RIVER OF NO RETURN (Movie Theme)
(Capitol) 1954
(The) BALLAD OF DAVY CROCKETT
(Capitol) 1955
SIXTEEN TONS*
(Capitol) 1955 MS
HICKTOWN
(Capitol) 1965

CONNIE FRANCIS
(The) **WEDDING CAKE**
(MGM) May 1969

BILL FRANKLIN & BUD MESSNER
SLIPPIN' AROUND WITH JOE BLOW
(Abbey) 1950

DALLAS FRAZIER
(The) **CONSPIRACY OF HOMER IONES**
(Capitol) May 1969
CALIFORNIA COTTON FIELDS
(RCA) Jan 1970
BIG MABEL MURPHY
(RCA) Apr 1971

FRIENDS OF CHET
CHET'S TUNE
(RCA) 1967

DAVID FRIZZELL
I JUST CAN'T HELP BELIEVING
(Columbia) Jan 1971

LEFTY FRIZZELL
(The) **LONG BLACK VEIL**
(Columbia) 1959
SAGINAW, MICHIGAN*
(Columbia) 1964
YOU GOTTA BE PUTTING ME ON
(Columbia) 1967
WATERMELON TIME IN GEORGIA
(Columbia) Oct 1970
I LOVE YOU A THOUSAND WAYS
(Columbia) 1950
IF YOU GOT THE MONEY I'VE GOT THE TIME*
(Columbia) 1950
ALWAYS LATE (With Your Kisses)
(Columbia) 1951

I WANT TO BE WITH YOU ALWAYS*
(Columbia) 1951
LOOK WHAT THOUGHTS WILL DO
(Columbia) 1951
MOM AND DAD'S WALTZ
(Columbia) 1951
TRAVELIN' BLUES
(Columbia) 1951
DON'T STAY AWAY
(Columbia) 1952
FOREVER
(Columbia) 1952
GIVE ME MORE, MORE, MORE (Of Your Kisses)
(Columbia) 1952
I'M AN OLD, OLD MAN
(Columbia) 1952

BOB GALLION
LOVING YOU (Was Worth the Broken Heart)
(Hickory) 1961
WALL TO WALL LOVE
(Hickory) 1962

CRYSTAL GAYLE
I CRIED (The Blue Out of My Eyes)
(Decca) Nov 1970

BOBBIE GENTRY
ODE TO BILLY JO*
(Capitol) 1967
Grammy 1967-BEST CONTEMPORARY (R&R) VOCAL PERFORMANCE-FEMALE
Grammy 1967-BEST NEW ARTIST OF THE YEAR
Grammy 1967-BEST ARRANGMENT
(Background)

Grammy 1967-BEST SOLO VOCAL PERFORMANCE (Female)

LOUISIANA MAN
(Capitol) 1968
LET IT BE ME
with **Glen Campbell**
(Capitol) Apr 1969
FANCY
(Capitol) Feb 1970
ALL I HAVE TO DO IS DREAM
with **Glen Campbell**
(Capitol) Mar 1970

DON GIBSON
BLUE, BLUE DAY*
(RCA) 1958
GIVE MYSELF A PARTY
(RCA) 1958
I CAN'T STOP LOVING YOU
(RCA) 1958
OH LONESOME ME*
(RCA) 1958
DON'T TELL ME YOUR TROUBLES
(RCA) 1959
WHO CARES FOR ME?
(RCA) 1959
JUST ONE TIME
(RCA) 1960
SEA OF HEARTBREAK
(RCA) 1961
SWEET DREAMS
(RCA) 1961
LONESOME NUMBER ONE
(RCA) 1962
I CAN MEND YOUR BROKEN HEART
(RCA) 1962
WATCH WHERE YOU'RE GOING
(RCA) 1965
FUNNY, FAMILIAR, FORGOTTEN FEELINGS
(RCA) 1966
(Yes), I'M HURTING
(RCA) 1966
ALL MY LOVE
(RCA) 1967
EVER CHANGING MIND
(RCA) 1968
IT'S A LONG, LONG WAY TO GEORGIA
(RCA) 1968
RINGS OF GOLD*
with **Dottie West**
(RCA) Mar 1969
SWEET MEMORIES
with **Dottie West**
(RCA) Aug 1969



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BY ARTIST

THERE'S A STORY (Goin' Round)
with Dottie West
(RCA) Jan 1970
DON'T TAKE ALL YOUR LOVIN'
(Hickory) May 1970
(A) PERFECT MOUNTAIN
(Hickory) Aug 1970
'TIL I CAN'T TAKE IT ANYMORE
with Dottie West
(RCA) Sep 1970
SOMEWAY
(Hickory) Dec 1970
GUESS AWAY THE BLUES
(Hickory) Mar 1971

JIM GLASER
GOD HELP YOU WOMAN
(RCA) 1968
PLEASE TAKE ME BACK
(MGM) Mar 1969
MOLLY
(RCA) Nov 1969

TOMPALL & THE GLASER BROS.
GONE ON THE OTHER HAND
(MGM) 1967
THROUGH THE EYES OF LOVE
(MGM) 1967
(The) MOODS OF MARY
(MGM) 1968
ONE OF THESE DAYS
(MGM) 1968
CALIFORNIA GIRL
(MGM) 1969
WICKED CALIFORNIA
(MGM) Aug 1969
WALK UNASHAMED
(MGM) Feb 1970
ALL THAT KEEPS YOU GOIN'
(MGM) Jun 1970
GONE GIRL
(MGM) Dec 1970

DARRYL GLENN
CRYING IN THE CHAPEL
(Valley) 1953

ROY GODFREY
(The) PICTURE
(J&J) 1960

BOBBY GOLDSBORO
HONEY*
(UA) 1968 RIAA M5
CMA 1968—"SONG OF THE YEAR"
AUTUMN OF MY LIFE
(UA) 1968
(The) STRAIGHT LIFE
(UA) 1968
I'M A DRIFTER
(UA) Jul 1969
MUDDY MISSISSIPPI LINE
(UA) Nov 1969
TAKE A LITTLE GOOD WILL HOME
(UA) Dec 1969
WATCHING SCOTTY GROW
(UA) Feb 1971

GOSDIN BROS.
HANGIN' ON
(Capitol) 1967

BILLY GRAMMER
GOTTA TRAVEL ON
(Monument) 1959
MABEL (You Have Been A Friend To Me)
(Rice) 1967
(The) REAL THING
(Epic) 1967

BILLY GRAY
YOU CAN'T HAVE MY LOVE
with Wanda Jackson
(Decca) 1954

CLAUDE GRAY
FAMILY BIBLE
(Decca) 1960
I'LL JUST HAVE A CUP OF COFFEE
(Mercury) 1961
MY EARS SHOULD BURN
(Mercury) 1961
HOW FAST THEM TRUCKS CAN GO
(Decca) 1967

I NEVER HAD THE ONE I WANTED
(Decca) 1967
NIGHT LIFE
(Decca) 1968
DON'T GIVE ME A CHANCE
(Decca) Jul 1969
TAKE OFF TIME
(Decca) Dec 1969

RAY GRIFF
YOUR LILY WHITE HANDS
(MGM) 1968
PATCHES
(Royal American) Nov 1970

JACK GREENE
ALL THE TIME*
(Decca) 1967
THERE GOES MY EVERYTHING*
(Decca) 1966
CMA 1967—"SONG OF THE YEAR"
CMA 1967—"SINGLE OF THE YEAR"
WHAT LOCKS THE DOOR*
(Decca) 1967
LOVE TAKES CARE OF ME
(Decca) 1968
YOU ARE MY TREASURE*
(Decca) 1968
UNTIL MY DREAMS COME TRUE*
(Decca) Feb 1969
STATUE OF A FOOL*
(Decca) Jun 1969
BACK IN THE ARMS OF LOVE
(Decca) Nov 1969
(I) WISH I DIDN'T HAVE TO MISS YOU*
with Jeannie Seely
(Decca) Dec 1969
LORD IS THAT ME?
(Decca) May 1970
(The) WHOLE WORLD COMES TO ME/IF THIS IS LOVE
(Decca) Sep 1970
SOMETHING UNSEEN
(Decca) Jan 1971
WHAT'S THE USE
(Decca) Jan 1971

This list cross referenced (by title) in Chapter A.

BONNIE GUITAR
GET YOUR LIE THE WAY YOU WANT IT
(Dot) 1966
I'M LIVING IN TWO WORLDS
(Dot) 1966
(A) WOMAN IN LOVE
(Dot) 1967
YOU CAN STEAL ME
(Dot) 1967
I BELIEVE IN LOVE
(Dot) 1968
LEAVES ARE THE TEARS OF AUTUMN
(Dot) 1969
(A) TRUER LOVE YOU'LL NEVER FIND
with Buddy Killen
(Dot) Aug 1969

JACK GUTHRIE
OKLAHOMA HILLS
(Capitol) 1945

MERLE HAGGARD
MY FRIENDS ARE GONNA BE STRANGERS
(Tally/Capitol) 1965
BOTTLE LET ME DOWN
(Capitol) 1966
SWINGING DOORS
(Capitol) 1966
BRANDED MAN*
(Capitol) 1967
I THREW AWAY THE ROSE
(Capitol) 1967
I'M A LONESOME FUGITIVE*/SOMEONE TOLD MY STORY
(Capitol) 1967
SING ME BACK HOME*
(Capitol) 1967
(The) LEGEND OF BONNIE & CLYDE*
(Capitol) 1968
(Today) I STARTED LOVING YOU AGAIN
(Capitol) 1968
MAMA TRIED*
(Capitol) 1968
From the Movie: KILLERS THREE
I TAKE A LOT OF PRIDE IN WHAT I AM*
(Capitol) 1968
HUNGRY EYES*
(Capitol) May 1969
WORKIN' MAN BLUES*
(Capitol) Aug 1969
OKIE FROM MUSKOGEE*
(Capitol) Oct 1969
CMA 1970—"SINGLE OF THE YEAR"
(The) FIGHTIN' SIDE OF ME*
(Capitol) Feb 1970
STREET SINGER
(Capitol) May 1970
JESUS, TAKE A HOLD*
(Capitol) Jul 1970

I CAN'T BE MYSELF*/SIDEWALKS OF CHICAGO*
(Capitol) Oct 1970
SOLDIER'S LAST LETTER*
(Capitol) Mar 1971

TOM T. HALL
(The) BALLAD OF FORTY DOLLARS
(Mercury) Jan 1969
HOMECOMING
(Mercury) Oct 1969
(A) WEEK IN A COUNTY JAIL*
(Mercury) Jan 1970
SHOESHINE MAN
(Mercury) May 1970
SALUTE TO A SWITCHBLADE
(Mercury) Aug 1970
DAY DRINKIN'
with Dave Dudley
(Mercury) Jan 1971
100 CHILDREN
(Mercury) Feb 1971

STUART HAMLEN
REMEMBER ME, I'M THE ONE WHO LOVES YOU
(Columbia) 1950
THIS OLD HOUSE
(RCA) 1954
BUT I'LL BE CHASIN' WOMEN
(Columbia) 1949

GEO. HAMILTON IV
BEFORE THIS DAY ENDS
(ABC) 1960
THREE STEPS TO THE PHONE
(RCA) 1961
IF YOU DON'T KNOW I AINT GONNA TELL YOU
(RCA) 1962
ABILENE
(RCA) 1963
FORT WORTH, DALLAS OR HOUSTON
(RCA) 1964
EARLY MORNING RAIN
(RCA) 1966
STEEL RAIL BLUES
(RCA) 1966
BREAK MY MIND
(RCA) 1967
URGE FOR GOING
(RCA) 1967
IT'S MY TIME
(RCA) 1968
LITTLE WORLD GIRL
(RCA) 1968
BACK TO DENVER
(RCA) May 1969
CANADIAN PACIFIC
(RCA) Aug 1969
SHE'S A LITTLE BIT COUNTRY
(RCA) May 1970
BACK TO WHERE IT'S AT
(RCA) Oct 1970
ANYWAY
(RCA) Apr 1971

ARLENE HARDEN
LOVIN' MAN
(Columbia) Jun 1970
CRYING
(Columbia) Oct 1970
TRUE LOVE IS GREATER THAN FRIENDSHIP
(UA) Mar 1971

HARDEN TRIO
TIPPY TOEING
(Columbia) 1966
SEVEN DAYS OF CRYING
(Columbia) 1967
SNEAKIN' 'ROSS THE BORDER
(Columbia) 1967

CLAY HART
ANOTHER DAY, ANOTHER MILE, ANOTHER HIGHWAY
(Metromedia) Nov 1969
SPRING
(Metromedia) Jul 1969

FREDDIE HART
BORN A FOOL
(Kapp) 1968
TOGETHERNESS
(Kapp) 1968
(The) WHOLE WORLD HOLDING HANDS
(Capitol) Mar 1970
IF FINGERPRINTS SHOWED UP ON SKIN
(Capitol) Sep 1970

JOHN HARTFORD
GENTLE ON MY MIND
(RCA) 1967
Grammy 1967—BEST FOLK RECORDING
Grammy 1967—BEST C&W SONG (Writers Award)

HAWKSHAW HAWKINS
SLOW POKE*
(King) 1952
LONESOME 7-7203*
(King) 1963



COUNTRY MUSIC HITS LIST

BY ARTIST

JIMMIE HEAP
RELEASE ME
(Capitol) 1954

BOBBY HELMS
FRAULEIN*
(Decca) 1957
MY SPECIAL ANGEL*
(Decca) 1957 M5
JACQUELINE
(Decca) 1958
I FEEL YOU, I LOVE YOU
(Little Darlin') 1968

GOLDIE HILL
I LET THE STARS GET IN MY EYES
(Decca) 1953
LOOKING BACK TO SEE
with Justin Tubb
(Decca) 1954

TINY HILL
HOT ROD RACE
(Mercury) 1951

STAN HITCHCOCK
HONEY, I'M HOME
(Epic) Dec 1969
CALL ME GONE
(Epic) Jun 1970
DIXIE BELLE
(GRT) Nov 1970
AT LEAST PART OF THE WAY
(GRT) May 1971

HOMER & JETHRO
BABY, IT'S COLD OUTSIDE
(RCA) 1949
(How Much Is That) HOUND DOG IN THE WINDOW
(RCA) 1953
(The) BATTLE OF KOOKAMONGA
(RCA) 1959
Grammy 1959—BEST COMEDY PERFORMANCE

JOHNNY HORTON
HONKY TONK MAN
(Columbia) 1956
I'M A ONE WOMAN MAN
(Columbia) 1956
ALL FOR THE LOVE OF A GIRL
(Columbia) 1957
ALL GROWN UP
(Columbia) 1958
(The) BATTLE OF NEW ORLEANS
(Columbia) 1959 M5
Grammy 1959—SONG OF THE YEAR
Grammy 1959—BEST C&W RECORDING (SINGLE)
JOHNNY REB
(Columbia) 1959
WHEN IT'S SPRINGTIME IN ALASKA*
(Columbia) 1959
NORTH TO ALASKA
(Columbia) 1960
SINK THE BISMARK
(Columbia) 1960
SLEEPY-EYED JOHN
(Columbia) 1961

DAVID HOUSTON
MOUNTAIN OF LOVE
(Epic) 1963
LIVIN' IN A HOUSE FULL OF LOVE
(Epic) 1965
ALMOST PERSUADED*
(Epic) 1966
Grammy 1966—BEST C&W RECORDING (SINGLE)
Grammy 1966—BEST C&W VOCAL PERFORMANCE—MALE
Grammy 1966—Writers Award
LOSER'S CATHEDRAL
(Epic) 1967
MY ELUSIVE DREAMS*
with Tammy Wynette
(Epic) 1967
WITH ONE EXCEPTION*
(Epic) 1967
YOU MEAN THE WORLD TO ME*
(Epic) 1967
ALREADY IT'S HEAVEN*
(Epic) 1968
HAVE A LITTLE FAITH*
(Epic) 1968

IT'S ALL OVER*
with Tammy Wynette
(Epic) 1968
WHERE LOVE USED TO LIVE*
(Epic) 1968
MY WOMAN'S GOOD TO ME*
(Epic) Mar 1969
I'M DOWN TO MY LAST "I LOVE YOU"
(Epic) Aug 1969
BABY, BABY (I Know You're A Lady)*
(Epic) Nov 1969
I DO MY SWINGING AT HOME*
(Epic) Apr 1970
WONDERS OF THE WINE
(Epic) Sep 1970
AFTER CLOSING TIME
with Barbara Mandrell
(Epic) Nov 1970
(A) WOMAN ALWAYS KNOWS*
(Epic) Feb 1971

JAN HOWARD
EVIL ON YOUR MIND
(Decca) 1966
ANY OLD WAY YOU DO
(Decca) 1967
ROLL OVER AND PLAY DEAD
(Decca) 1967
COUNT YOUR BLESSINGS, WOMAN
(Decca) 1968
FOR LOVING YOU*
with Bill Anderson
(Decca) 1968
MY SON
(Decca) Jan 1969
WHEN WE TRIED
(Decca) May 1969
IF IT'S ALL THE SAME TO YOU*
with Bill Anderson
(Decca) Dec 1969
ROCK ME BACK TO LITTLE ROCK
(Decca) May 1970
SOMEDAY WE'LL BE TOGETHER
with Bill Anderson
(Decca) Jul 1970
BABY WITHOUT YOU
(Decca) Apr 1971

FERLIN HUSKY
DEAR JOHN LETTER*
with Jean Shepard
(Capitol) 1953
FORGIVE ME JOHN
with Jean Shepard
(Capitol) 1953
A FALLEN STAR
(Capitol) 1957
(Since You're) GONE*
(Capitol) 1957
COUNTRY MUSIC IS HERE TO STAY
AS: Simon Crum
(Capitol) 1958
(On The) WINGS OF A DOVE*
(Capitol) 1960
TIMBER, I'M FALLING
(Capitol) 1964
ONCE
(Capitol) 1967
YOU'VE PUSHED ME TOO FAR
(Capitol) 1967
I PROMISED YOU THE WORLD
(Capitol) 1968
JUST FOR YOU
(Capitol) 1968
FLAT RIVER, MO.
(Capitol) May 1969
THAT'S WHY I LOVE YOU SO MUCH
(Capitol) Aug 1969
EVERY STEP OF THE WAY
(Capitol) Jan 1970
HEAVENLY SUNSHINE
(Capitol) Jul 1970
SWEET MISERY
(Capitol) Feb 1971

FRANK IFIELD
CALL HER YOUR SWEETHEART
(Hickory) 1967

AUTRY INMAN
(The) BALLAD OF TWO BROTHERS*
(Epic) 1968

LONNIE IRVING
PINBALL MACHINE
(Starday) 1959

BURL IVES
WILD SIDE OF LIFE*
(Decca) 1952
CALL ME MISTER IN-BETWEEN
(Decca) 1962
(A) LITTLE BITTY TEAR
(Decca) 1962
FUNNY WAY OF LAUGHIN'
(Decca) 1962
Grammy 1962—BEST C&W RECORDING (SINGLE)

STONEWALL JACKSON
LIFE TO GO
(Columbia) 1958
IGMOO
(Columbia) 1959



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COUNTRY MUSIC HITS LIST

BY ARTIST

WATERLOO*
(Columbia) 1959
WHY I'M WALKIN'
(Columbia) 1960
LEONA
(Columbia) 1962
(A) WOUND TIME CAN'T ERASE
(Columbia) 1962
OLD SHOWBOAT
(Columbia) 1963
B.J. THE D.J.*
(Columbia) 1964
DON'T BE ANGRY
(Columbia) 1964
I WASHED MY HANDS IN MUDDY WATER
(Columbia) 1965
PROMISES AND HEARTS
(Columbia) 1967
STAMP OUT LONELINESS
(Columbia) 1967
THIS WORLD HOLDS NOTHING
(Columbia) 1967
ANGRY WORDS
(Columbia) 1968
NEVER MORE QUOTE THE RAVEN
(Columbia) 1969
SHIP IN THE BOTTLE
(Columbia) Dec 1969

WANDA JACKSON
YOU CAN'T HAVE MY LOVE
with Billy Gray
(Decca) 1954
IN THE MIDDLE OF A HEARTACHE
(Capitol) 1961
(I'll Be With You) RIGHT OR WRONG
(Capitol) 1961
BOTH SIDES OF THE LINE
(Capitol) 1967
TEARS WILL BE THE CHASER FOR YOUR WINE
(Capitol) 1967
I DON'T THINK A GIRL'S GOTTA DRINK (To Have Fun)
(Capitol) 1968
MY BABY WALKED RIGHT OUT ON ME
(Capitol) 1968
NOTHING TAKES THE PLACE OF LOVING YOU
(Columbia) 1968
IF I HAD A HAMMER
(Capitol) Apr 1969
MY BIG IRON SKILLET
(Capitol) Nov 1969
TWO SEPARATE BAR STOOLS
(Capitol) Mar 1970
(A) WOMAN LIVES FOR LOVE
(Capitol) Jun 1970
FANCY SATIN PILLOWS
(Capitol) Feb 1971

SONNY JAMES
FOR RENT
(Capitol) 1956
FIRST DATE, FIRST KISS, FIRST LOVE
(Capitol) 1957
YOU'RE THE REASON (I'm In Love)
(Capitol) 1957
YOUNG LOVE
(Capitol) 1957 M5
BALTIMORE
(Capitol) 1964
YOU'RE THE ONLY WORLD I KNOW*
(Capitol) 1964
BEHIND THE TEAR*
(Capitol) 1965
I'LL KEEP HOLDING ON*
(Capitol) 1965
ROOM IN YOUR HEART*
(Capitol) 1966
TAKE GOOD CARE OF HER*
(Capitol) 1966
TRUE LOVE'S A BLESSING*
(Capitol) 1966
I'LL NEVER FIND ANOTHER YOU*
(Capitol) 1967
IT'S THE LITTLE THINGS*
(Capitol) 1967
NEED YOU*
(Capitol) 1967
BORN TO BE WITH YOU*
(Capitol) 1968
HEAVEN SAYS HELLO*
(Capitol) 1968
(A) WORLD OF OUR OWN*
(Capitol) 1968

ONLY THE LONELY*
(Capitol) Mar 1969
RUNNING BEAR*
(Capitol) Jun 1969
SINCE I MET YOU, BABY*
(Capitol) Oct 1969
IT'S JUST A MATTER OF TIME*
(Capitol) Feb 1970
MY LOVE*
(Capitol) May 1970
DON'T KEEP ME HANGING ON*
(Capitol) Jul 1970
ENDLESSLY*
(Capitol) Nov 1970
EMPTY ARMS*
(Capitol) Mar 1971

NORMA JEAN
GO CAT GO
(RCA) 1964
I'M A WALKIN' ADVERTISEMENT (For The Blues)
(RCA) 1964
I WOULDN'T BUY A USED CAR FROM HIM
(RCA) 1965
GAME OF TRIANGLES
with Bobby Bare & Liz Anderson
(RCA) 1966
CONSCIENCE KEEP AN EYE ON ME
(RCA) 1967
DON'T LET THE DOOR KNOB HIT YOU
(RCA) 1967
JACKSON AIN'T A VERY BIG TOWN
(RCA) 1967
HEAVEN HELP THE WORKING GIRL
(RCA) 1968

WAYLON JENNINGS
(That's What You Get) FOR LOVING ME
(RCA) 1966
(The) CHOKIN' KIND
(RCA) 1967
GREEN RIVER
(RCA) 1967
LOVE OF THE COMMON PEOPLE
(RCA) 1967
MENTAL REVENGE
(RCA) 1967
I'VE GOT YOU
with Anita Carter
(RCA) 1968
(The) ONLY DADDY THAT'LL WALK THE LINE*
(RCA) 1968
WALK ON OUT OF MY MIND
(RCA) 1968
YOURS LOVE
(RCA) Jan 1969
SOMETHING'S WRONG IN CALIFORNIA
(RCA) May 1969
(The) DAYS OF SAND AND SHOVELS
(RCA) Jul 1969
MacARTHUR PARK
with The Kimberlys
(RCA) Oct 1969
Grammy 1969—BEST C&W DUO OR GROUP
VOCAL PERFORMANCE
BROWN EYED HANDSOME MAN*
(RCA) Jan 1970
SINGER OF SAD SONGS
(RCA) Jun 1970
(The) TAKER*
(RCA) Sep 1970
(Don't Let the Sun Set on You in) TULSA
(RCA) Feb 1971
MISSISSIPPI WOMAN
(RCA) May 1971

JIM & JESSE
DIESEL ON MY TAIL
(Epic) 1967

JIMMY & JOHNNY
IF YOU DON'T SOMEONE ELSE WILL
(Chess) 1954

JOHNNY & JACK
CRYING HEART BLUES
(RCA) 1951
POISON LOVE
(RCA) 1951
BEWARE OF IT
(RCA) 1954
GOODNIGHT, SWEETHEART, GOODNIGHT
(RCA) 1954
I GET SO LONELY (Oh Baby Mine)
(RCA) 1954
STOP THE WORLD
(RCA) 1958

LOIS JOHNSON
REMOVING THE SHADOW
with Hank Williams, Jr.
(MGM) Sep 1970
SO SAD (To Watch A Good Love Go Bad)
with Hank Williams, Jr.
(MGM) Dec 1970

ANTHONY ARMSTRONG JONES
PROUD MARY
(Chart) Aug 1969
LEAD ME NOT INTO TEMPTATION
(Chart) Apr 1970

TAKE A LETTER MARIA
(Chart) Feb 1970
SUGAR IN THE FLOWERS
(Chart) Sep 1970
SWEET CAROLINE
(Chart) Jan 1971

GEORGE JONES
WHY, BABY, WHY*
(Starday) 1955
JUST ONE MORE
(Mercury) 1957
COLOR OF THE BLUES
(Mercury) 1958
TREASURE OF LOVE
(Mercury) 1958
WHITE LIGHTNING*
(Mercury) 1959
WHO SHOT SAM?
(Mercury) 1959
TENDER YEARS*
(Mercury) 1961
WINDOW UP ABOVE
(Mercury) 1961
ACHING, BREAKING HEART
(Mercury) 1962
(A) GIRL I USED TO KNOW
(UA) 1962
SHE THINKS I STILL CARE*
(UA) 1962
NOT WHAT I HAD IN MIND
(UA) 1963
WE MUST HAVE BEEN OUT OF OUR MINDS
(UA) 1963
YOU COMB HER HAIR
(UA) 1963
(The) RACE IS ON
(UA) 1964
WHERE DOES A LITTLE TEAR COME FROM
(UA) 1964
YOUR HEART TURNED LEFT
(UA) 1964
LOVE BUG
(Musicor) 1965
TAKE ME
(Musicor) 1965
THINGS HAVE GONE TO PIECES
(Musicor) 1965
4033
(Musicor) 1966
I'M A PEOPLE
(Musicor) 1966
I CAN'T GET THERE FROM HERE
(Musicor) 1967
IF MY HEART HAD WINDOWS*
(Musicor) 1967
PARTY PICKIN'
with Melba Montgomery
(Musicor) 1967
WALK THROUGH THIS WORLD WITH ME*
(Musicor) 1967
AS LONG AS I LIVE
(Musicor) 1968
SAY IT'S NOT YOU*
(Musicor) 1968
SMALL TIME LABORING MAN
(Musicor) 1968
MILWAUKEE HERE I COME
with Brenda Carter
(Musicor) 1968
WHEN THE GRASS GROWS OVER ME*
(Musicor) Feb 1969
I'LL SHARE MY WORLD WITH YOU*
(Musicor) May 1969
IF NOT FOR YOU
(Musicor) Aug 1969
NO BLUES IS GOOD NEWS
(Musicor) Dec 1969
SHE'S MINE
(Musicor) Dec 1969
WHERE GRASS WON'T GROW
(Musicor) May 1970
TELL ME MY LYING EYES ARE WRONG
(Musicor) Sept 1970
(A) GOOD YEAR FOR THE ROSES*
(Musicor) Dec 1970
SOMETIMES YOU JUST CAN'T WIN
(Musicor) May 1971

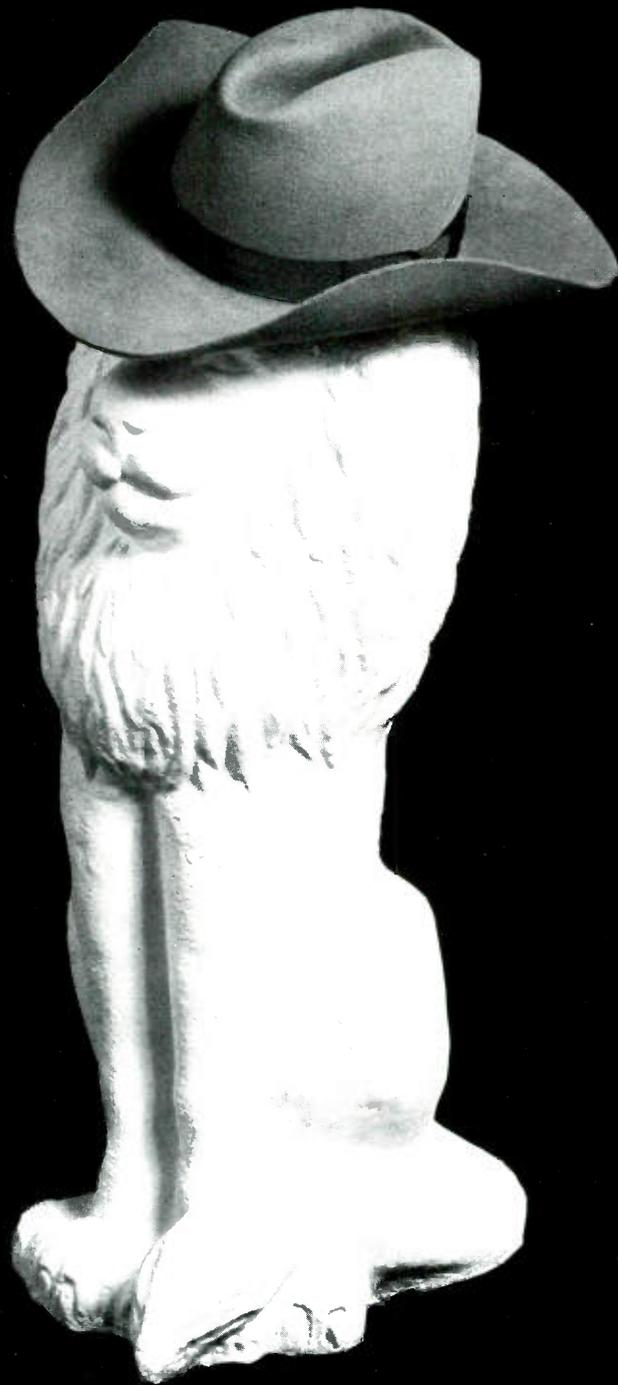
GRANDPA JONES
"I" IS FOR TEXAS
(Monument) 1963

BILL JUSTIS
RAUNCHY
(Phillips International) 1957 M5

GEORGE KENT
HELLO, I'M A JUKEBOX
(Mercury) Feb 1970

RUSTY & DOUG
KERSHAW
LOUISIANA MAN
(Hickory) 1961

MERLE KILGORE
LOVE HAS MADE YOU BEAUTIFUL
(Starday) 1960



SHERRY BRYCE	ABE MULKEY
BEN COLDER	JUD STRUNK
WALT CONKLIN	MEL TILLIS
ROY ORBISON	TOMPALL & THE GLASER BROTHERS
LOIS JOHNSON	BILLY WALKER
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COUNTRY MUSIC HITS LIST

BY ARTIST

CLAUDE KING

BIG RIVER, BIG MAN

(Columbia) 1961

(The) **COMMANCHEROS**

(Columbia) 1961

(The) **BURNING OF ATLANTA**

(Columbia) 1962

WOLVERTON MOUNTAIN*

(Columbia) 1962 MS

TIGER WOMAN

(Columbia) 1965

LAURA

(Columbia) 1967

LITTLE THINGS THAT EVERY GIRL SHOULD

KNOW

(Columbia) 1967

(The) **WATCHMAN**

(Columbia) 1967

ALL FOR THE LOVE OF A GIRL

(Columbia) Jul 1969

FRIEND, LOVER, WOMAN, WIFE

(Columbia) Jan 1970

I'LL BE YOUR BABY TONIGHT

(Columbia) Aug 1970

MARY'S VINYARD

(Columbia) Jan 1971

PEE WEE KING

(The) **TENNESSEE WALTZ**

(RCA) 1948

SILVER AND GOLD

(RCA) 1952

SLOW POKE*

(King) 1952

BIMBO

(RCA) 1954

THE KINGSTON TRIO

TOM DOOLEY

(Capitol) 1958

Grammy 1958-BIST C&W RECORDING (Single)

EDDIE KIRK

CANDY KISSES

(Capitol) 1949

(The) **GODS WERE ANGRY WITH ME**

(Capitol) 1949

DAVE LANDERS

BEFORE YOU CALL

(MCA) 1949

JIMMY LAWSON

FOGGY RIVER

(Columbia) 1947

JIMMY LEE

See: JIMMY & JOHNNY

LEAPY LEE

LITTLE ARROWS

(Decca) 1968

LESTER FLATT

& EARL SCRUGGS

See: FLATT & SCRUGGS

BOBBY LEWIS

FROM HEAVEN TO HEARTACHE

(UA) 1968

ORDINARY MIRACLE

(UA) 1968

HOW LONG HAS IT BEEN

(UA) 1966

I DOUBT IT

(UA) 1967

LOVE ME AND MAKE IT ALL BETTER

(UA) 1967

EACH AND EVERY PART OF ME

(UA) Feb 1969

I'M GOING HOME

(UA) 1969

THINGS FOR YOU AND I

(UA) Nov 1969

HELLO, MARY LOU

(UA) Aug 1970

HUGH X. LEWIS

YOU'RE SO COLD (I'm Turning Blue)

(Kapp) 1967

JERRY LEE LEWIS

GREAT BALLS OF FIRE*

(Sun) 1957 MS

WHOLE LOTTA SHAKIN' GOIN' ON*

(Sun) 1957 MS

BREATHLESS

(Sun) 1958

HIGH SCHOOL CONFIDENTIAL

(Sun) 1958

ANOTHER PLACE, ANOTHER TIME*

(Smash) 1968

SHE STILL COMES AROUND*

(Smash) 1968

WHAT MAKE MILWAUKEE FAMOUS*

(Smash) 1968

ONE MINUTE PAST ETERNITY

(Sun) Dec 1969

SHE EVEN WOKE ME UP TO SAY GOODBYE*

(Smash) Oct 1969

INVITATION TO YOUR PARTY

(Sun) Sep 1969

DON'T LET ME CROSS OVER*

with Linda Gale Lewis

(Smash) Jul 1969

ONE HAS MY NAME, THE OTHER HAS MY

HEART

(Smash) Jun 1969

TO MAKE LOVE SWEETER FOR YOU*

(Smash) May 1969

ONCE MORE WITH FEELING*

(Smash) Mar 1970

I CAN'T SEEM TO SAY GOODBYE

(Sun) Jun 1970

THERE MUST BE MORE TO LOVE THAN THIS*

(Mercury) Sep 1970

WAITING FOR A TRAIN

(Sun) Jan 1971

TOUCHING HOME*

(Mercury) Apr 1971

The Prize Country Sounds of

AL BAIN

JIMMY GATELEY

CARL JACKSON

THE MOODS (OF COUNTRY MUSIC)

RONNY SHAW

BECKI BLUEFIELD

LLOYD GREEN

PRICE MITCHELL

ERNIE ROWELL

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COUNTRY MUSIC HITS LIST

BY ARTIST

LAWANDA LINDSEY

EYE TO EYE
with Kenny Vernon
(Chart) Mar 1969
PARTLY BILL
(Chart) Feb 1970
PICKIN' WILD MOUNTAIN BERRIES
with Kenny Vernon
(Chart) Jun 1970
LET'S THINK ABOUT WHERE WE'RE GOING
with Kenny Vernon
(Chart) Nov 1970

PEGGY LITTLE

MAMA, I WON'T BE WEARING A RING
(Dot) Apr 1970
SWEET BABY GIRL
(Dot) Aug 1969
SON OF A PREACHER MAN
(Dot) May 1969
PUT YOUR LOVIN' WHERE YOUR MOUTH IS
(Dot) 1969

HANK LOCKLIN

LET ME BE THE ONE
(Four Star) 1953
GEISHA GIRL
(RCA) 1957
IT'S A LITTLE MORE LIKE HEAVEN
(RCA) 1958
SEND ME THE PILLOW YOU DREAM ON
(RCA) 1958
PLEASE HELP ME I'M FALLING*
(RCA) 1960
HAPPY BIRTHDAY TO ME
(RCA) 1961
HAPPY JOURNEY
(RCA) 1962
FOLLOWED CLOSELY BY MY TEARDROPS
(RCA) 1964
(The) COUNTRY MUSIC HALL OF FAME
(RCA) 1968
WHERE THE BLUE OF THE NIGHT
(RCA) Apr 1969

BOBBY LORD

LIVE YOUR LIFE OUT LOUD
(Decca) 1968
(The) TRUE AND LASTING KIND
(Decca) 1968
RAINBOW GIRL
(Decca) Jan 1970
YOU AND ME AGAINST THE WORLD
(Decca) Jul 1970
WAKE ME UP EARLY IN THE MORNING
(Decca) Oct 1970

BONNIE LOU

TENNESSEE WIG-WALK
(King) 1953
SEVEN LONELY DAYS
(King) 1953

THE LOUVIN BROS.

(IRA & CHARLIE)
WHEN I STOP DREAMIN'
(Capitol) 1955
HOPING THAT YOU'RE HOPING
(Capitol) 1956
I DON'T BELIEVE YOU'VE MET MY BABY
(Capitol) 1956
YOU'RE RUNNING WILD
(Capitol) 1956
CASH ON THE BARRELHEAD
(Capitol) 1957
MY BABY'S GONE
(Capitol) 1959

CHARLIE LOUVIN

Also See: The Louvin Bros.
I DON'T LOVE YOU ANYMORE
(Capitol) 1964
SEE THE BIG MAN CRY
(Capitol) 1965
I FORGOT TO CRY
(Capitol) 1967
OFF & ON
(Capitol) 1967
ON THE OTHER HAND
(Capitol) 1967
HEY DADDY
(Capitol) 1968

WILL YOU VISIT ME ON SUNDAY?
(Capitol) 1968
WHAT ARE THOSE THINGS (With Big Black Wings)
(Capitol) Feb 1969
LET'S PUT OUR WORLD BACK TOGETHER
(Capitol) Jun 1969
SOMETHING TO BRAG ABOUT
with Melba Montgomery
(Capitol) Dec 1970
DID YOU EVER
(Capitol) Apr 1971

JIM LOWE

TALKIN' TO THE BLUES
(Dot) 1957

RON LOWRY

MARRY ME
(Republic) May 1970

BOB LUMAN

LET'S THINK ABOUT LIVING
(Warner Bros.) 1960
AIN'T GOT TIME TO BE UNHAPPY
(Epic) 1968
COME ON HOME AND SING THE BLUES TO DADDY
(Epic) Apr 1969
EVERYDAY I HAVE TO CRY SOME
(Epic) Aug 1969
HONKY TONK MAN
(Epic) Sep 1970
WHAT ABOUT THE HURT
(Epic) Jan 1971

JUDY LYNN

FOOTSTEPS OF A FOOL
(UA) 1962

LORETTA LYNN

SUCCESS
(Decca) 1962
BEFORE I'M OVER YOU
(Decca) 1963
MR. AND MRS. USED TO BE
with Ernest Tubbs
(Decca) 1964
WINE, WOMAN AND SONG
(Decca) 1964
BLUE KENTUCKY GIRL
(Decca) 1965
HAPPY BIRTHDAY
(Decca) 1965
(The) HOME YOU'RE TEARING' DOWN
(Decca) 1965
DEAR UNCLE SAM
(Decca) 1966
DON'T COME HOME A-DRINKIN'*
(Decca) 1966
SWEET THING
with Ernest Tubbs
(Decca) 1966
YOU AIN'T WOMAN ENOUGH
(Decca) 1966
IF YOU'RE NOT GONE TOO LONG
(Decca) 1967
WHAT KIND OF A GIRL DO YOU THINK I AM
(Decca) 1967
FIST CITY*
(Decca) 1968
YOU'VE JUST STEPPED IN FROM STEPPING OUT*
(Decca) 1968
YOUR SQUAW IS ON THE WARPATH*
(Decca) 1968
WOMAN OF THE WORLD*
(Decca) Apr 1969
WHO'LL TAKE YOUR GARBAGE OUT
with Ernest Tubbs
(Decca) Aug 1969
TO MAKE A MAN (Feel Like A Man)*
(Decca) Aug 1969
WINGS UPON YOUR HORNS
(Decca) Jan 1970
I KNOW HOW
(Decca) Apr 1970
YOU WANNA GIVE ME A LIFT
(Decca) Aug 1970
COAL MINER'S DAUGHTER*
(Decca) Nov 1970
AFTER THE FIRE IS GONE*/(The) ONE I CAN'T LIVE WITHOUT
with Conway Twitty
(Decca) Mar 1971
I WANNA BE FREE*
(Decca) Apr 1971

LEON McAULIFF

PANHANDLE RAG
(Columbia) 1949

DARRELL McCALL

I'D LOVE TO LIVE WITH YOU AGAIN
(Wayside) 1968
WALL OF PICTURES
(Wayside) 1968

McCORMICK BROS.

BEFORE I MET YOU
(Hickory) 1957

SKEETS McDONALD

DON'T LET THE STARS GET IN YOUR EYES
(Capitol) 1952
CALL ME MISTER BROWN
(Columbia) 1963
MABLE
(Columbia) 1967

WARNER MACK

IS IT WRONG (For Loving You)
(Decca) 1957
(The) BRIDGE WASHED OUT*
(Decca) 1965
IT TAKES A LOT OF MONEY
(Decca) 1966
SITIN' ON A ROCK
(Decca) 1965
SITTING IN AN ALL NIGHT CAFE
(Decca) 1965
TALKIN' TO THE WALL
(Decca) 1966
DRIFTING APART
(Decca) 1967
HOW LONG WILL IT TAKE
(Decca) 1967
I'D GIVE THE WORLD
(Decca) 1968
I'M GONNA MOVE ON
(Decca) 1968
DON'T WAKE ME I'M DREAMING
(Decca) Feb 1969
LEAVE MY DREAMS ALONE
(Decca) Jun 1969
I'LL STILL BE MISSING YOU
(Decca) Nov 1969
THAT'S WHAT LIFE IS ALL ABOUT
(Decca) 1970
LOVE HUNGRY
(Decca) Jun 1970
LIVE FOR THE GOOD TIMES
(Decca) Nov 1970
YOU MAKE ME FEEL LIKE A MAN
(Decca) Apr 1971

UNCLE DAVE MACON

See special tribute and discography in History Section

ROSE MADDOX

LOOSE TALK*
with Buck Owens
(Capitol) 1961
MENTAL CRUELTY
with Buck Owens
(Capitol) 1961
SING A LITTLE SONG OF HEARTACHE
(Capitol) 1962

BARBARA MANDRELL

PLAYIN' AROUND WITH LOVE
(Columbia) Jul 1970
AFTER CLOSING TIME
with David Houston
(Epic) Nov 1970
DO RIGHT WOMAN, DO RIGHT MAN
(Columbia) Apr 1971

LORENE MANN

DON'T PUT YOUR HANDS ON ME
(RCA) 1967
HAVE YOU EVER WANTED TO
(RCA) 1967

This list cross referenced
(by title) in Chapter A.

(At The) **DARK END OF THE STREET**
with Archie Campbell
(RCA) 1968
TELL IT LIKE IT IS
with Archie Campbell
(RCA) 1968

LINDA MARTELL

COLOR HIM FATHER
(Plantation) Oct 1969

JIMMY MARTIN

WIDOW MAKER
(Decca) 1964
SUNNY SIDE OF THE MOUNTAIN
(Decca) 1965
FREEBORN MAN
(Decca) 1968

THE COUNTRY JOHNNY MATHIS

See: Jimmy & Johnny

BUD MESSNER

See: FRANKLIN & MESSNER

DICK MILES

(The) LAST GOODBYE
(Capitol) 1968

FRANKIE MILLER

BLACKLAND FARMER
(Starday) 1959
FAMILY MAN
(Starday) 1959

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COUNTRY MUSIC HITS LIST

BY ARTIST

JODY MILLER

QUEEN OF THE HOUSE
(Capitol) 1965
Grammy 1965—BEST C&W VOCAL
PERFORMANCE (Female)
LOOK AT MINE
(Pic) Oct. 1970
IF YOU THINK I LOVE YOU NOW
(Pic) Mar 1971

NED MILLER

FROM A JACK TO A KING
(Fabor) 1963
INVISIBLE TEARS
(Fabor) 1964
DO WHAT YOU DO DO WELL
(Fabor) 1965

ROGER MILLER

INVITATION TO THE BLUES
(Starday) 1958
WHEN TWO WORLDS COLLIDE
(RCA) 1961
CHUG-A-LUG
(Smash) 1964
DANG ME*
(Smash) 1964
Grammy 1964—BEST C&W RECORDING (Single)
Grammy 1964—BEST C&W ALBUM
Grammy 1964—BEST C&W VOCAL
PERFORMANCE (Male)
Grammy 1964—BEST C&W SONG (Writers award)
Grammy 1964—BEST NEW C&W ARTIST
ENGINE, ENGINE NO. 9
(Smash) 1965
KANSAS CITY STAR
(Smash) 1965
KING OF THE ROAD
(Smash) 1965 RIAA MS
Grammy 1965—BEST CONTEMPORARY
RECORDING
Grammy 1965—BEST CONTEMPORARY (R&R)
VOCAL PERFORMANCE (Male)
Grammy 1965—BEST C&W RECORDING (Single)
Grammy 1965—BEST C&W ALBUM
Grammy 1965—BEST C&W VOCAL
PERFORMANCE (Male)
Grammy 1965—BEST C&W SONG (Writers award)
ONE DYIN' AND A-BURYIN'
(Smash) 1965
ENGLAND SWINGS
(Smash) 1966
HUSBANDS AND WIVES
(Smash) 1966
I'VE BEEN A LONG TIME LEAVING
(Smash) 1966
(The) BALLAD OF WATER HOLE #3
(Smash) 1967
WALKIN' IN THE SUNSHINE
(Smash) 1967
LITTLE GREEN APPLES
(Smash) 1968
VANCE
(Smash) Feb. 1969
ME AND BOBBY McGEE
(Smash) Sep. 1969
WHERE HAVE ALL THE AVERAGE PEOPLE GONE
(Smash) Dec. 1969
TOM GREEN COUNTY FAIR
(Smash) Apr. 1970
SOUTH/DON'T WE ALL HAVE THE RIGHT
(Smash) Oct. 1970
TOMORROW NIGHT IN BALTIMORE
(Mercury) May 1971

PRICILLA MITCHELL

YES, MR. PETERS*
with Roy Drusky
(Mercury) 1965

ROBERT MITCHUM

LITTLE OLE WINE DRINKER ME
(Monument) 1967

BILLY MIZE

MAKE IT RAIN
(Imperial) Jun. 1969

MELBA MONTGOMERY

WE MUST HAVE BEEN OUT OF OUR MINDS
with George Jones
(UA) 1963

PARTY PICKIN'
with George Jones
(Musicor) 1967
SOMETHING TO BRAG ABOUT
with Charlie Louvin
(Capitol) Dec. 1970
DID YOU EVER
with Charlie Louvin
(Capitol) Apr. 1971

CLYDE MOODY
RED ROSES TIED IN BLUE
(King) 1948

GEORGE MORGAN

CANDY KISSES*
(Columbia) 1949
CRY BABY HEART
(Columbia) 1949
PLEASE DON'T MAKE ME LOVE YOU
(Columbia) 1949
RAINBOW IN MY HEART
(Columbia) 1949
ROOM FULL OF ROSES
(Columbia) 1949
ALMOST
(Columbia) 1952
I'M IN LOVE AGAIN
(Columbia) 1959
YOU'RE THE ONLY GOOD THING (That's
Happened To Me)
(Columbia) 1961
(The) SOUNDS OF GOODBYE
(Starday) 1968
LILACS AND FIRE
(Stop) June 1970

LAMAR MORRIS

(The) GREAT PREFETENDER
(NIGM) 1968

JOHNNY & JONIE

MOSBY
DON'T CALL ME FROM A HONKY TONK
(Capitol) 1963
MAKE A LEFT AND A RIGHT
(Capitol) 1967
JUST HOLD MY HAND
(Capitol) Apr. 1969
HOLD ME, THRILL ME, KISS ME
(Capitol) Aug. 1969
I'LL NEVER BE FREE
(Capitol) 1969
I'M LEAVING IT ALL UP TO YOU
(Capitol) Jul. 1970

MOON MULLICAN

SWEETER THAN THE FLOWERS
(King) 1948
MONA LISA
(King) 1950
GOODNIGHT IRENE*
(King) 1950
I'LL SAIL MY SHIP ALONE*
(King) 1950
CHEROKEE BOOGIE
(King) 1951

ANNE MURRAY

SNOWBIRD*
(Capitol) Sep. 1970 RIAA MS

JERRY NAYLOR

(I'll) GET MY LIE THE WAY I WANT IT
(Tower) 1966

RICK NELSON

STOOD UP
(Imperial) 1957 MS
BELIEVE WHAT YOU SAY
(Imperial) 1958 MS
MY BUCKET'S GOT A HOLE IN IT
(Imperial) 1958
POOR LITTLE FOOL
(Imperial) 1958 MS
WAITIN' IN SCHOOL
(Imperial) 1958
HELLO, MARY LOU
(UA) Aug. 1970

WILLIE NELSON

TOUCH ME
(Liberty) 1962
WILLINGLY
with Shirley Collie
(Liberty) 1962
BLACKJACK COUNTY CHAIN
(RCA) 1967
(The) PARTY'S OVER (For Me)
(RCA) 1967
JOHNNY ONE TIME
(RCA) 1968
ONE IN A ROW
(RCA) 1968
LITTLE THINGS
(RCA) 1968
BRING ME SHINE
(RCA) Feb. 1969
I'M A MEMORY
(RCA) Apr. 1971

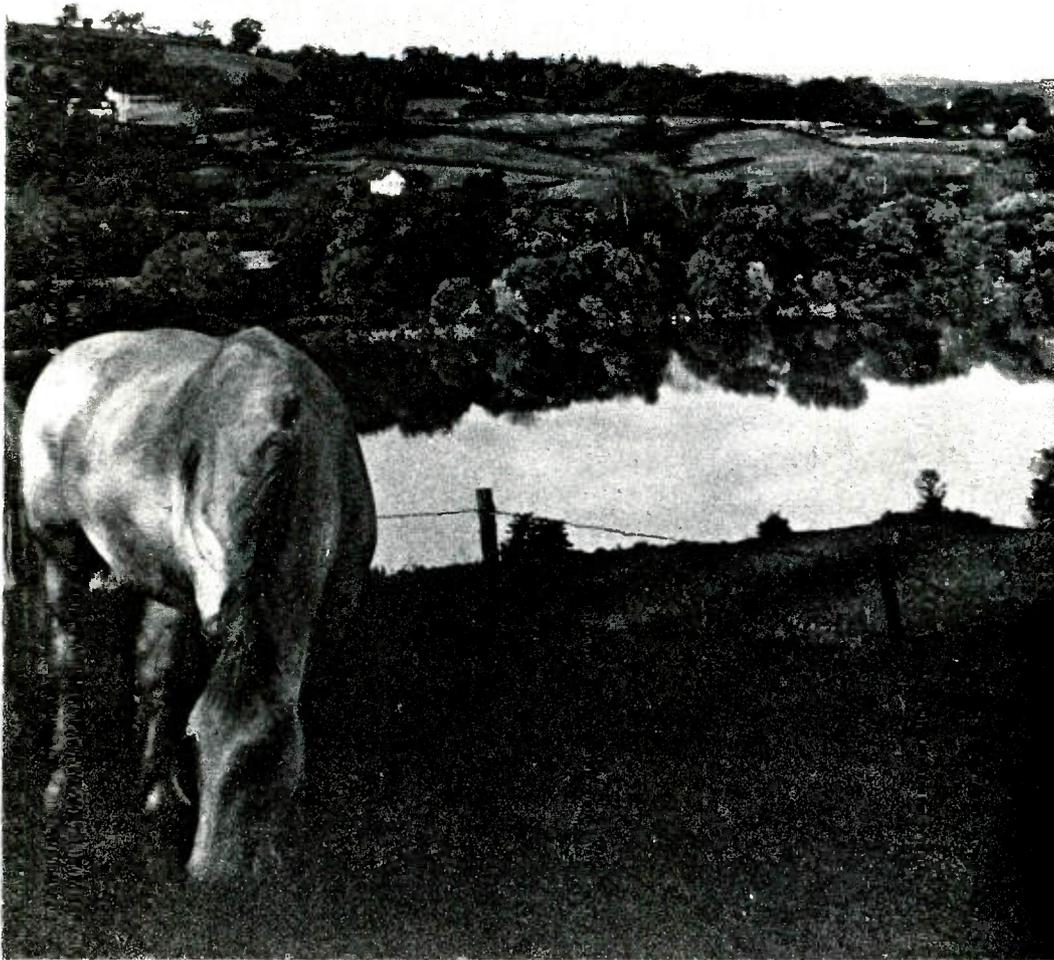


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PENNY DEHAVEN • SONNY THROCKMORTON

RECORDS & TAPES





COUNTRY MUSIC HITS LIST

BY ARTIST

JIM NESBITT

LOOKING FOR MORE IN '64
(Chart) 1964
STRANDED
(Chart) 1967
TRUCK DRIVIN' CAT WITH NINE WIVES
(Chart) 1968
RUNNING BARE
(Chart) May 1970

JIMMY NEWMAN

CRY CRY DARLING
(Dot) 1954
(A) FALLEN STAR
(Dot) 1957
YOU'RE MAKING A FOOL OUT OF ME
(MGM) 1958
GRIN AND BEAR IT
(MGM) 1959
(A) LOVELY WORK OF ART
(MGM) 1960
D.J. FOR A DAY
(Decca) 1964
ARTIFICIAL ROSE
(Decca) 1965
BLUE LONELY WINTER*
(Decca) 1967
LOUISIANA SATURDAY NIGHT
(Decca) 1967

JAMES O'GWYNN

MY NAME IS MUD
(Mercury) 1962

COLEMAN O'NEAL

MR. HEARTACHE MOVE ON
(Chancellor) 1963

OSBORNE BROS.

(The) KIND OF WOMAN I GOT
(Decca) 1967
TENNESSEE HOUND DOG
(Decca) Oct 1969
ROCKY TOP
(Decca) 1968

JIMMY OSBORNE

(The) DEATH OF LITTLE KATHY FISCUS
(King) 1949

TOMMY OVERSTREET

IF YOU'RE LOOKING FOR A FOOL
(Dot) Dec 1970

BUCK OWENS

UNDER YOUR SPELL AGAIN*
(Capitol) 1959
ABOVE AND BEYOND (The Call of Love)
(Capitol) 1960
EYECUSE ME (I Think I've Got a Heartache)
(Capitol) 1960
FOOLIN' AROUND
(Capitol) 1961
LOOSE TALK*
with Rose Maddox
(Capitol) 1961
MENTAL CRUELTY
with Rose Maddox
(Capitol) 1961
UNDER THE INFLUENCE OF LOVE
(Capitol) 1961
KICKIN' OUR HEARTS AROUND
(Capitol) 1962
NOBODY'S FOOL BUT YOURS
(Capitol) 1962
ACT NATURALLY
(Capitol) 1963
LOVES GONNA LIVE HERE*
(Capitol) 1963
YOU'RE FOR ME
(Capitol) 1963
I DON'T CARE* (Just As Long As You Love Me)
(Capitol) 1964
MY HEART SKIPS A BEAT*
(Capitol) 1964
TOGETHER AGAIN*
(Capitol) 1964
BEFORE YOU GO*
(Capitol) 1965
BUCKAROO*
with The Buckaroos
(Capitol) 1965
CRYIN' TIME

(Capitol) 1965
GONNA HAVE LOVE
(Capitol) 1965
I'VE GOT A TIGER BY THE TAIL*
(Capitol) 1965
ONLY YOU (Can Break My Heart)
(Capitol) 1965
OPEN UP YOUR HEART*
(Capitol) 1966
THINK OF ME (When You're Lonely)*
(Capitol) 1966
WAITIN' IN YOUR WELFARE LINE*
(Capitol) 1966
IT TAKES PEOPLE LIKE YOU
(Capitol) 1967
SAM'S PLACE*
(Capitol) 1967
WHERE DOES THE GOOD TIMES GO*
(Capitol) 1967
YOUR TENDER LOVIN' CARE*
(Capitol) 1967
HOW LONG WILL MY BABY BE GONE*
(Capitol) 1968
I'M COMIN' BACK HOME TO STAY
(Capitol) 1968
I'VE GOT YOU ON MY MIND AGAIN*
(Capitol) 1968
LET THE WORLD KEEP ON A-TURNING*
with Buddy Allen
(Capitol) 1968
SWEET ROSIE JONES*
(Capitol) 1968
WHO'S GONNA MOW YOUR GRASS*
(Capitol) Mar 1969
JOHNNY B. GOODE*
(Capitol) Jul 1969
TALL DARK STRANGER*
(Capitol) Sep 1969
BIG IN VEGAS*
(Capitol) Dec 1969
WE'RE GONNA GET TOGETHER
with Susan Raye
(Capitol) Apr 1970
(The) KANSAS CITY SONG
(Capitol) Jun 1970
TOGETHERNESS
with Susan Raye
(Capitol) Jul 1970
GREAT WHITE HORSE
with Susan Raye
(Capitol) Oct 1970
I WOULDN'T WANT TO LIVE IN NEW YORK CITY
(Capitol) Dec 1970
BRIDGE OVER TROUBLED WATER
(Capitol) Mar 1971

PATTI PAGE

(The) TENNESSEE WALTZ
(Mercury) 1950 M5
DETOUR
(Mercury) 1951
MISTER AND MISSISSIPPI
(Mercury) 1951
MOCKIN' BIRD HILL
(Mercury) 1951 M5
I WENT TO YOUR WEDDING
(Mercury) 1952 M5
CHANGING PARTNERS
(Mercury) 1953
PARTNERS
(Mercury) 1959
OLD RECORDS
(Mercury) 1964
I WISH I HAD A MOMMY LIKE YOU
(Columbia) Aug 1970
GIVE HIM LOVE
(Mercury) Mar 1971

DOLLY PARTON

DUMB BLONDE
(Monument) 1967
SOMETHING FISHY
(Monument) 1967
JUST BECAUSE I'M A WOMAN
(RCA) 1968
(The) LAST THING ON MY MIND
with Porter Wagoner
(RCA) 1968
WE'LL GET AHEAD SOMEDAY
with Porter Wagoner
(RCA) 1968
HOLDING ON TO NOTHING
with Porter Wagoner
(RCA) Jan 1969
IN THE GOOD OLD DAYS (When Times Were Bad)
(RCA) Jan 1969
YOURS LOVE
with Porter Wagoner
(RCA) Apr 1969
DADDY
(RCA) Jun 1969
ALWAYS, ALWAYS
with Porter Wagoner
(RCA) Jul 1969
(Just) SOMEONE I USED TO KNOW
with Porter Wagoner
(RCA) Nov 1969
TOMORROW'S FOREVER
with Porter Wagoner
(RCA) Apr 1970
DADDY COME AND GET ME
(RCA) Mar 1970

MULE SKINNER BLUES*
(RCA) Aug 1970
DADDY WAS AN OLD TIME PREACHER MAN
with Porter Wagoner
(RCA) Sep 1970
JOSHUA*
(RCA) Jan 1971
BETTER MOVE IT ON HOME
with Porter Wagoner
(RCA) Mar 1971

JOYCE PAUL

PHONE CALL TO MAMA
(UA) 1968

JOHNNY PAYCHECK

LOVIN' MACHINE
(Little Darlin') 1966
JUKEBOX CHARLIE
(Little Darlin') 1967
MOTEL TIME AGAIN
(Little Darlin') 1967
DON'T MONKEY WITH ANOTHER MONKEY'S MONKEY
(Little Darlin') 1968
(If Won't Be Long And) I'LL BE HATING YOU
(Little Darlin') 1968
WHEREVER YOU ARE
(Little Darlin') Aug 1969

JIMMY PAYNE

WOMAN, WOMAN
(Epic) 1968
L.A. ANGELS
(Epic) May 1969

LEON PAYNE

I LOVE YOU BECAUSE
(Capitol) 1950

MINNIE PEARL

GIDDYUP GO ANSWER
(Starday) 1966

CARL PERKINS

BLUE SUEDE SHOES
(Hi-Lo) 1956
BOPPIN' THE BLUES
(Sun) 1956
COUNTRY BOY'S DREAM
(Dollie) 1967
RESTLESS
(Columbia) Mar 1969

BEN PETERS

SAN FRANCISCO IS A LONELY TOWN
(Liberty) Sep 1969

BILL PHILLIPS

COMPANY YOU KEEP
(Decca) 1966
PUT IT OFF UNTIL TOMORROW
(Decca) 1966
WORDS I'M GONNA HAVE TO EAT
(Decca) 1967
I ONLY REGRET
(Decca) May 1969
LITTLE BOY SAD
(Decca) Dec 1969

CHARLIE PHILLIPS

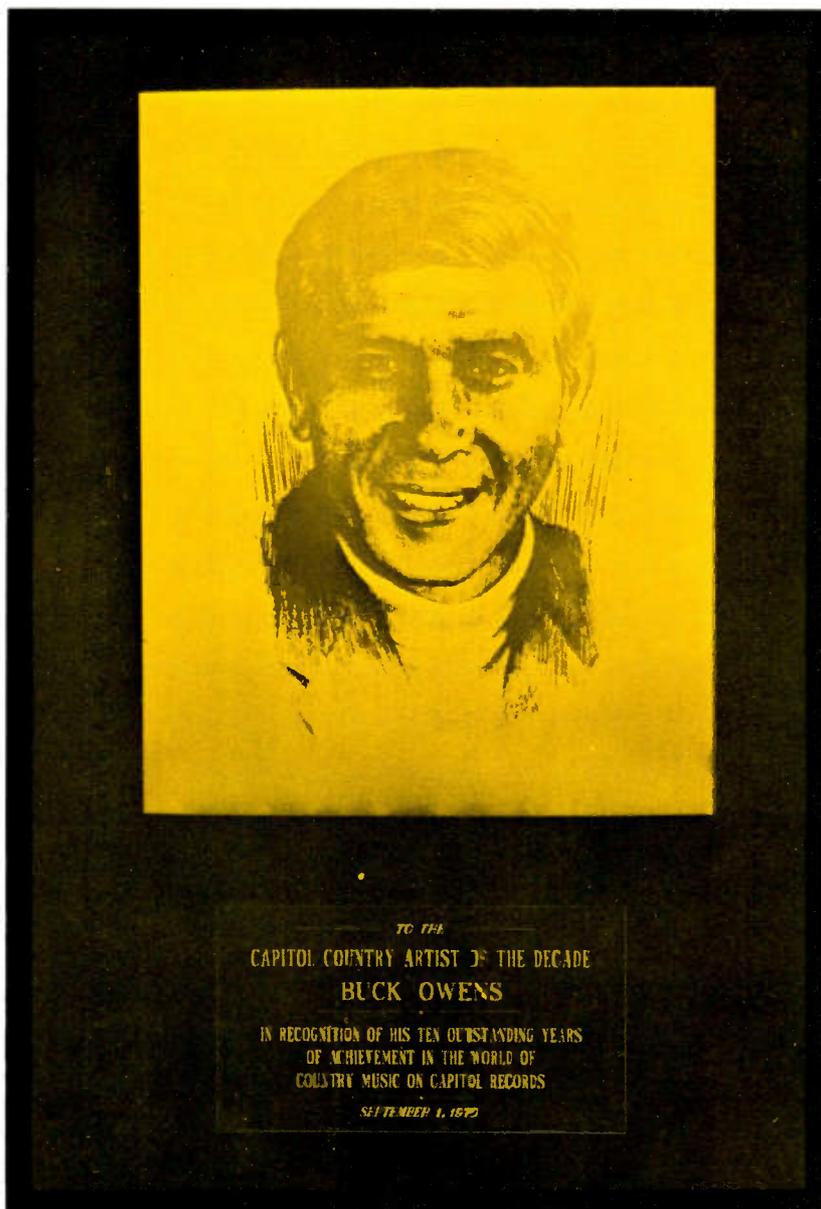
I GUESS I'LL NEVER LEARN
(Columbia) 1962

STU PHILLIPS

(The) GREAT EL TIGRE
(RCA) 1967
JUANITA JONES
(RCA) 1967
LOVE AIN'T NEVER GONNA BE NO BETTER
(Decca) Jan 1970
(The) MAN YOU WANT ME TO BE
(Decca) 1970
TELL HIM YOU LOVE HIM
(Decca) May 1971

WEBB PIERCE

BACK STREET AFFAIR*
(Decca) 1952
THAT HEART BELONGS TO ME
(Decca) 1952
WONDERING
(Decca) 1952
I'LL GO ON ALONE
(Decca) 1953
I'M WALKING THE DOG
(Decca) 1953
IT'S BEEN SO LONG*
(Decca) 1953
(The) LAST WALTZ
(Decca) 1953
THAT'S ME WITHOUT YOU
(Decca) 1953
THERE STANDS THE GLASS*
(Decca) 1953
EVEN THO
(Decca) 1954
MORE AND MORE*
(Decca) 1954
SLOWLY*
(Decca) 1954
SPARKLING BROWN EYES
(Decca) 1954



**My sincere thanks
to all my friends
for making me
artist of the decade
Buck Owens**



COUNTRY MUSIC HITS LIST

BY ARTIST

YOU'R NOT MINE ANYMORE
(Decca) 1954
I DON'T CARE*
(Decca) 1955
IN THE JAILHOUSE NOW*
(Decca) 1955
LOVE, LOVE, LOVE*
(Decca) 1955
ANY OLD TIME
(Decca) 1956
'CAUSE I LOVE YOU
(Decca) 1956
LITTLE ROSA
with Red Sovine
(Decca) 1956
TEEN AGE BOOGIE
(Decca) 1956
WHY, BABY, WHY*
with Red Sovine
(Decca) 1956
FINALLY
with Kitty Wells
(Decca) 1957
HOLIDAY FOR LOVE
(Decca) 1957
HONKY TONK SONG
(Decca) 1957
I'M TIRED
(Decca) 1957
OH, SO MANY YEARS
with Kitty Wells
(Decca) 1957
CRYIN' OVER YOU
(Decca) 1958
FALLING BACK TO YOU
(Decca) 1958
TUPELO COUNTY JAIL
(Decca) 1958
I AIN'T NEVER
(Decca) 1959
(A) THOUSAND MILES AGO
(Decca) 1959
FALLEN ANGEL
(Decca) 1960
NO LOVE HAVE I
(Decca) 1960
HOW DO YOU TALK TO A BABY
(Decca) 1961
LET FORGIVENESS IN
(Decca) 1961
SWEET LIPS
(Decca) 1961
WALKING THE STREETS
(Decca) 1961
ALLA MY LOVE
(Decca) 1962
COW TOWN
(Decca) 1962
CRAZY WILD DESIRE
(Decca) 1962
TAKE TIME
(Decca) 1962
SANDS OF GOLD
(Decca) 1963
THOSE WONDERFUL YEARS
(Decca) 1963
IF THE BACK DOOR COULD TALK
(Decca) 1964
MEMORY NO. ONE
(Decca) 1964
FOOL, FOOL, FOOL*
(Decca) 1967
GOODBYE CITY, GOODBYE GIRL
(Decca) 1967
WHERE'D YOU STAY LAST NIGHT
(Decca) 1967
LUZIANA
(Decca) 1968
SATURDAY NIGHT
(Decca) 1968
STRANGER IN A STRANGE, STRANGE CITY
(Decca) 1968
IF I HAD LAST NIGHT TO LIVE OVER
(Decca) Apr 1969
THIS THING
(Decca) Aug 1969

RAY PILLOW
I'LL TAKE THE DOG
with Jean Shepard
(Capitol) 1966
MR. DO-IT-YOURSELF (You've Done It Again)
with Jean Shepard
(Capitol) 1967
RECONSIDER ME
(Plantation) 1970

THE PINETOPPERS

MOCKIN' BIRD HILL
(Coral) 1950

ELVIS PRESLEY

BABY LET'S PLAY HOUSE
(RCA) 1955
MYSTERY TRAIN*
(Sun/RCA) 1955
DON'T BE CRUEL
(RCA) 1956 M5
HEARTBREAK HOTEL*
(RCA) 1956 M5
HOUND DOG*
(RCA) 1956
I WANT YOU, I NEED YOU, I LOVE YOU
(RCA) 1956 M5
I FORGOT TO REMEMBER TO FORGET
(RCA) 1956
LOVE ME TENDER*
(RCA) 1956 M5
MY BABY LEFT ME*
(RCA) 1956
ALL SHOOK UP
(RCA) 1957
JAILHOUSE ROCK*
(RCA) 1957 M5
TEDDY BEAR*
(RCA) 1957 M5
TOO MUCH
(RCA) 1957 M5
DON'T
(RCA) 1958 M5
HARD HEADED WOMAN
(RCA) 1958 RIAA M5
I BEG OF YOU
(RCA) 1958
WEAR MY RING AROUND YOUR NECK
(RCA) 1958 M5
CRYING IN THE CHAPEL
(RCA) 1965
U.S. MALE
(RCA) 1968
DON'T CRY DADDY
(RCA) Feb 1970 RIAA M5
KENTUCKY RAIN
(RCA) May 1970
(The) WONDER OF YOU
(RCA) Aug 1970 RIAA M5
**THERE GOES MY EVERYTHING*/I REALLY
DON'T WANT TO KNOW**
(RCA) Feb 1971

KENNY PRICE

WALKING ON NEW GRASS
(Boone) 1966
GRASS WON'T GROW ON A BUSY STREET
(Boone) 1967
HAPPY TRACKS
(Boone) 1967
PRETTY GIRL, PRETTY CLOTHES, PRETTY SAD
(Boone) 1967
MY GOAL FOR TODAY
(Boone) 1968
**NORTHEAST ARKANSAS MISSISSIPPI COUNTY
BOOTLEGGER**
(RCA) Apr 1970
BILOXI
(RCA) Sept 1970
(The) SHERIFF OF BOONE COUNTY
(RCA) Feb 1971

RAY PRICE

DON'T LET THE STARS GET IN YOUR EYES
(Columbia) 1952
TALK TO YOUR HEART
(Columbia) 1952
I'LL BE THERE
(Columbia) 1954
RELEASE ME
(Columbia) 1954
CRAZY ARMS*
(Columbia) 1956
I'VE GOT A NEW HEARTACHE
(Columbia) 1956
WASTED WORDS
(Columbia) 1956
MY SHOES KEEP WALKING BACK TO YOU
(Columbia) 1957
CITY LIGHTS*
(Columbia) 1958
CURTAIN IN THE WINDOW
(Columbia) 1958
INVITATION TO THE BLUES
(Columbia) 1958
HEARTACHES BY THE NUMBER
(Columbia) 1959
(The) SAME OLD ME*
(Columbia) 1959
THAT'S WHAT IT'S LIKE TO BE LONESOME
(Columbia) 1959
UNDER YOUR SPELL AGAIN
(Columbia) 1959
I WISH I COULD FALL IN LOVE TODAY
(Columbia) 1960
ONE MORE TIME
(Columbia) 1960
HEART OVER MIND
(Columbia) 1961

SOFT RAIN

(Columbia) 1961
PRIDE
(Columbia) 1962
MAKE THE WORLD GO AWAY
(Columbia) 1963
WALK ME TO THE DOOR
(Columbia) 1963
YOU TOOK HER OFF MY HANDS
(Columbia) 1963
BURNING MEMORIES
(Columbia) 1964
PLEASE TALK TO MY HEART
(Columbia) 1964
(The) OTHER WOMAN
(Columbia) 1965
TOUCH MY HEART
(Columbia) 1966
(A) WAY TO SURVIVE
(Columbia) 1966
DANNY BOY
(Columbia) 1967
I'M STILL NOT OVER YOU
(Columbia) 1967
I'VE BEEN THERE BEFORE
(Columbia) 1968
SHE WEARS MY RING
(Columbia) 1968
TAKE ME AS I AM
(Columbia) 1968
SWEETHEART OF THE YEAR
(Columbia) May 1969
RAINING IN MY HEART
(Columbia) Oct 1969
APRIL'S FOOL
(Columbia) Jan 1970
YOU WOULDN'T KNOW LOVE
(Columbia) Apr 1970
**FOR THE GOOD TIMES*/GRAZIN' IN GREENER
PASTURES**
(Columbia) Jul 1970
**Grammy 1970—BEST COUNTRY VOCAL
PERFORMANCE, MALE**
I WON'T MENTION IT AGAIN*
(Columbia) Apr 1971

CHARLEY PRIDE

DOES MY RING HURT YOUR FINGER*
(RCA) 1967
I KNOW ONE
(RCA) 1967
JUST BETWEEN YOU AND ME
(RCA) 1967
CRYSTAL CHANDELIER
(RCA) 1968
(The) DAY THE WORLD STOOD STILL*
(RCA) 1968
(The) EASY PART'S OVER*
(RCA) 1968
LET THE CHIPS FALL
(RCA) 1968
(I'm So) AFRAID OF LOSING YOU AGAIN*
(RCA) 1969
ALL I HAVE TO OFFER YOU IS ME*
(RCA) 1969
KAW-LIGA*
(RCA) Mar 1969
IS ANYBODY GOIN' TO SAN ANTONIO?*
(RCA) Mar 1970
WONDER COULD I LIVE THERE ANYMORE*
(RCA) Jul 1970
**I CAN'T BELIEVE THAT YOU'VE STOPPED
LOVING ME***
(RCA) Oct 1970
I'D RATHER LOVE YOU*
(RCA) Feb 1971

LEWIS PRUITT

SOFTLY AND TENDERLY
(Decca) 1960
TIMBROOK
(Peach) 1960

LEROY PULLINS

I'M A NUT
(Kapp) 1966

CURLY PUTMAN

MY ELUSIVE DREAMS*
(ABC) 1967
SET ME FREE
(ABC) 1967

MARVIN RAINWATER

GONNA FIND ME A BLUEBIRD
(MGNY) 1957

WAYNE RANEY

WHY DON'T YOU HAUL OFF AND LOVE ME*
(King) 1949

SUSAN RAYE

PUT A LITTLE LOVE IN YOUR HEART
(Capitol) Mar 1970
WE'RE GONNA GET TOGETHER
with Buck Owens
(Capitol) Apr 1970
TOGETHERNESS
with Buck Owens
(Capitol) Jul 1970
ONE NIGHT STAND
(Capitol) Sep 1970



COUNTRY MUSIC HITS LIST

BY ARTIST

- GREAT WHITE HORSE**
with Buck Owens
(Capitol) Oct 1970
- WILLY JONES**
(Capitol) Jan 1971
- L.A. INTERNATIONAL AIRPORT**
(Capitol) Apr 1971
- JERRY REED**
Grammy 1970—BEST COUNTRY INSTRUMENTAL
PERFORMANCE for ME & JERRY (With Chet Atkins)
- GUITAR MAN**
(RCA) 1968
- REMEMBERING**
(RCA) 1968
- TUPELO, MISSISSIPPI FLASH**
(RCA) 1968
- OH, WHAT A WOMAN**
(RCA) Mar 1969
- THERE'S BETTER THANGS IN LIFE**
(RCA) Jun 1969
- ARE YOU FROM DIXIE?**
(RCA) Nov 1969
- TALK ABOUT THE GOOD TIMES**
(RCA) May 1970
- GEORGIA SUNSHINE**
(RCA) Oct 1970
- AMOS MOSES/(The) PREACHER & THE BEAR**
(RCA) Dec 1970 RIAA MS
- DEL REEVES**
- BE QUIET MIND**
(Decca) 1961
- (The) BELLES OF SOUTHERN BELL**
(UA) 1965
- (The) GIRL ON THE BILLBOARD***
(UA) 1965
- WOMEN DO FUNNY THINGS TO ME**
(UA) 1966
- BLAME IT ON MY DO WRONG**
(UA) 1967
- (A) DIME AT A TIME**
(UA) 1967
- (The) PRIVATE**
(UA) 1967
- THIS MUST BE THE BOTTOM**
(UA) 1967
- LOOKING AT THE WORLD THROUGH A WINDSHIELD**
(UA) 1968
- WILD BLOOD**
(UA) 1968
- GOODTIME CHARLIES***
(UA) Feb 1969
- BE GLAD***
(UA) Jul 1969
- TAKE A LITTLE GOOD WILL HOME**
with Bobby Goldsboro
(UA) Dec 1969
- THERE WOULDN'T BE A LONELY HEART IN TOWN**
(UA) Dec 1969
- (A) LOVER'S QUESTION**
(UA) Apr 1970
- SON OF A COAL MAN**
(UA) Jul 1970
- LAND MARK TAVERN**
with Penny De Haven
(UA) Aug 1970
- RIGHT BACK LOVIN' YOU**
(UA) Dec 1970
- BARROOM TALK**
(UA) Mar 1971

This list cross referenced
(by title) in Chapter A.

JIM REEVES

- BIMBO**
(Abbott) 1953
- MEXICAN JOE***
(Abbott) 1953
- I LOVE YOU**
with Ginny Wright
(Labor) 1954
- PENNY CANDY**
(Abbott) 1955

- YONDER COMES A SUCKER**
(RCA) 1955
- ACCORDING TO MY HEART***
(RCA) 1956
- MY LIPS ARE SEALED**
(RCA) 1956
- AM I LOSING YOU**
(RCA) 1957
- FOUR WALLS***
(RCA) 1957
- ANNA MARIE**
(RCA) 1958
- BILLY BAYOU***
(RCA) 1958
- BLUE BOY**
(RCA) 1958
- HE'LL HAVE TO GO***
(RCA) 1959 MS
- HOME**
(RCA) 1959
- AM I LOSING YOU**
(RCA) 1960
- I KNOW ONE**
(RCA) 1960
- I MISSED ME**
(RCA) 1960
- I'M GETTING BETTER**
(RCA) 1960
- (The) BLIZZARD**
(RCA) 1961
- ADIOS AMIGOS**
(RCA) 1962
- (How Can I Write On Paper) WHAT I FEEL IN MY HEART**
(RCA) 1962
- I'M GONNA CHANGE EVERYTHING**
(RCA) 1962
- LOSING YOUR LOVE**
(RCA) 1962
- GUILTY**
(RCA) 1963
- IS THIS ME?**
(RCA) 1963
- I GUESS I'M CRAZY***
(RCA) 1964
- LOVE IS NO EXCUSE**
with Dottie West
(RCA) 1964
- WELCOME TO MY WORLD**
(RCA) 1964
- I WON'T FORGET YOU**
(RCA) 1965
- IS IT REALLY OVER***
(RCA) 1965
- THIS IS IT***
(RCA) 1965
- (The) BLUE SIDE OF LONESOME***
(RCA) 1966
- DISTANT DRUMS***
(RCA) 1966
- SNOW FLAKE**
(RCA) 1966
- I HEARD A HEART BREAK LAST NIGHT**
(RCA) 1967
- I WON'T COME IN WHILE HE'S THERE***
(RCA) 1967
- (The) STORM**
(RCA) 1967
- THAT'S WHEN I SEE THE BLUES**
(RCA) 1968
- WHEN YOU ARE GONE**
(RCA) 1968
- WHEN TWO WORLDS COLLIDE**
(RCA) May 1969
- NOBODY'S FOOL/WHY DO I LOVE YOU**
(RCA) Jan 1970
- ANGELS DON'T LIE**
(RCA) Sep 1970

JACK RENO

- REPEAT AFTER ME**
(Jab) 1968
- I WANT ONE**
(Dot) Mar 1969
- I'M A GOOD MAN**
(Dot) Jul 1969

BILL RICE

- TRAVELIN' MINSTREL MAN**
(Capitol) May 1971

BOBBY G. RICE

- HEY BABE (Baby)**
(Royal American) Oct 1970

CHARLIE RICH

- SET ME FREE**
(Epic) 1968
- LIFE'S LITTLE UPS AND DOWNS**
(Epic) Oct 1969
- NICE 'N' EASY**
(Epic) Dec 1970

DON RICH

- COWBOY CONVENTION**
with Buddy Allan
(Capitol) Jan 1971

EARL RICHARDS

- HOUSE OF BLUE LIGHTS**
(UA) Nov 1969

JEANNIE C. RILEY

- HARPER VALLEY P.T.A.***
(Plantation) 1968 RIAA MS
- CMA 1968—"SINGLE OF THE YEAR"**
Grammy 1968—BEST COUNTRY FEMALE VOCAL PERFORMANCE
- (The) GIRL MOST LIKELY***
(Plantation) Jan 1969
- THERE NEVER WAS A TIME**
(Plantation) May 1969
- (The) RIB**
(Plantation) Aug 1969
- THINGS GO BETTER WITH LOVE/BACK SIDE OF DALLAS**
(Plantation) Dec 1969
- COUNTRY GIRL**
(Plantation) Mar 1970
- DUTY NOT DESIRE**
(Plantation) Aug 1970
- OH SINGER***
(Plantation) May 1971

TEX RITTER

- YOU TWO TIMED ME ONE TIME TOO OFTEN**
(Capitol) 1945
- ROCK AND RYE RAG**
(Capitol) 1948
- DADDY'S LAST LETTER**
(Capitol) 1950
- HIGH NOON**
(Capitol) 1952
- Oscar 1952—BEST MOVIE THEME**
I Dreamed of a HILLBILLY HEAVEN
(Capitol) 1961
- JUST BEYOND THE MOON**
(Capitol) 1967
- GROWIN' UP**
(Capitol) Sep 1969

MARTY ROBBINS

- I COULDN'T KEEP FROM CRYING**
(Columbia) 1953
- I'LL GO ON ALONE**
(Columbia) 1953
- THAT'S ALL RIGHT**
(Columbia) 1955
- SINGING THE BLUES***
(Columbia) 1956
- I CAN'T QUITE (I've Gone Too Far)**
(Columbia) 1957
- KNEE DEEP IN THE BLUES**
(Columbia) 1957
- (The) STORY OF MY LIFE**
(Columbia) 1957
- (A) WHITE SPORT COAT***
(Columbia) 1957
- JUST MARRIED**
(Columbia) 1958
- SHE WAS ONLY SEVENTEEN**
(Columbia) 1958
- STAIRWAY OF LOVE**
(Columbia) 1958
- EL PASO***
(Columbia) 1959
- Grammy 1960—BEST C&W RECORDING (Single)**
- BIG IRON**
(Columbia) 1960
- DON'T WORRY**
(Columbia) 1961
- IT'S YOUR WORLD**
(Columbia) 1961
- DEVIL WOMAN***
(Columbia) 1962
- RUBY ANN***
(Columbia) 1962
- BEGGING TO YOU***
(Columbia) 1963
- (The) COWBOY IN THE CONTINENTAL SUIT**
(Columbia) 1964
- ONE OF THESE DAYS**
(Columbia) 1964
- RIBBON OF DARKNESS***
(Columbia) 1965
- (The) SHOE GOES ON THE OTHER FOOT TONIGHT**
(Columbia) 1966
- GARDENIAS IN HER HAIR**
(Columbia) 1967
- MR. SHORTY**
(Columbia) 1967
- TONIGHT CARMAN TONIGHT***
(Columbia) 1967
- I WALK ALONE***
(Columbia) 1968
- LOVE IS IN THE AIR**
(Columbia) 1968
- IT'S A SIN**
(Columbia) Mar 1969
- I CAN'T SAY GOODBYE**
(Columbia) Aug 1969
- CAMELIA**
(Columbia) Dec 1969
- MY WOMAN, MY WOMAN, MY WIFE***
(Columbia) May 1970
- Grammy 1970—BEST COUNTRY SONG (A Songwriters' Award)**
- JOLIE GIRL**
(Columbia) Oct 1970
- PADRE**
(Columbia) Jan 1971



COUNTRY MUSIC HITS LIST

BY ARTIST

KENNY ROBERTS

I NEVER SEE MAGGIE ALONE
(Cora) 1949

CARSON ROBINSON

LIFE GETS TEE-JUS, DON'T IT
(MGM) 1948

JIMMIE RODGERS

See Special Tribute and Discography in History
Section

JIMMIE RODGERS

OH-OH, I'M FALLING IN LOVE AGAIN
(Roulette) 1958 M5
HONEYCOMB
(Roulette) 1957 M5
IT'S OVER
(Roulette) 1966

DAVID ROGERS

YOU TOUCHED MY HEART
(Columbia) Jan 1969
SOMEWHERE THERE'S A WORLD CALLED YOU
(Columbia) Jan 1970
SO MUCH IN LOVE WITH YOU
(Columbia) Jul 1970
I WAKE UP IN HEAVEN
(Columbia) Dec 1970
KISSES SWEETER THAN WINE
(Roulette) 1957 M5

KENNY ROGERS

RUBY, DON'T TAKE YOUR LOVE TO TOWN
(Reprise) Aug 1969

ROY ROGERS

BLUE SHADOWS ON THE TRAIL
(RCA) 1948
MONEY CAN'T BUY LOVE
(Capitol) Nov 1970
LOVENWORTH
(Capitol) Apr 1971

BOBBY RUSSELL

BETTER HOMES & GARDENS
(Eli) 1970

JOHN WESLEY RYLES I

KAY
(Columbia) Feb 1969
I'VE BEEN WASTING MY TIME
(Columbia) Jul 1970

SGT. BERRY SADLER

BALLAD OF THE GREEN BERETS*
(RCA) 1966 RIAA M5

JUNIOR SAMPLES

(The) WORLD'S BIGGEST WHOPPER
(Chart) 1967

RAY SANDERS

BEER DRINKIN' MUSIC
(Imperial) Jul 1969
BLAME IT ON ROSEY
(UA) Oct 1970

EARL SCOTT

THEN A TEAR FELL
(Kapp) 1962

EARL SCRUGGS

See: HATT & SCRUGGS

JOHNNY SEAY

THREE SIX PACKS, TWO ARMS & A JUKE BOX
(Columbia) 1968

JEANNIE SEELY

DON'T TOUCH ME*
(Monument) 1966
Grammy 1966—BEST C&W VOCAL
PERFORMANCE (Female)
I'LL LOVE YOU MORE
(Monument) 1967
(A) WANDERING MAN
(Monument) 1967
WHEN IT'S OVER
(Monument) 1967
HOW IS HE
(Monument) 1968

WELCOME HOME TO NOTHING

(Monument) 1968
JUST ENOUGH TO START ME DREAMING
(Decca) May 1969
(I) WISH I DIDN'T HAVE TO MISS YOU*
with Jack Greene
(Decca) Dec 1969

JEAN SHEPARD

DEAR JOHN LETTER*
with Ferlin Husky
(Capitol) 1953
FORGIVE ME JOHN
with Ferlin Husky
(Capitol) 1953
BEAUTIFUL LIES
(Capitol) 1955
SATISFIED MIND
(Capitol) 1955
SECOND FIDDLE (To An Old Guitar)
(Capitol) 1964
I'LL TAKE THE DOG
with Ray Pillow
(Capitol) 1966
IF TEARDROPS WERE SILVER
(Capitol) 1966
HEART WE DID ALL WE COULD
(Capitol) 1967
MR. DO-IT-YOURSELF (You've Done It Again)
(Capitol) 1967
YOUR FOREVER (Don't Last Very Long)
(RCA) 1967
SEVEN LONELY DAYS
(Capitol) Nov 1969
THEN HE TOUCHED ME
(Capitol) Feb 1970
A WOMAN'S HAND
(Capitol) Jun 1970
I WANT YOU FREE
(Capitol) Oct 1970
ANOTHER LONELY NIGHT
(Capitol) Jan 1971
WITH HIS HAND IN MINE
(Capitol) Apr 1971

MURV SHINER

PETER COTTONTAIL
(Decca) 1950
TOO HARD TO SAY I'M SORRY
(MGM) Mar 1969

MARGIE SINGLETON

KEEPING UP WITH THE JONES
with Faron Young
(Mercury) 1964
OLD RECORDS
(Mercury) 1964
HANGIN' ON
with Leon Ashley
(Ashley) 1967
ODE TO BILLY JO
(Ashley) 1967

JIMMY SKINNER

I FOUND MY GIRL IN THE U.S.A.
(Mercury) 1958
DARK HOLLOW
(Mercury) 1959

CAL SMITH

IT TAKES ME ALL NIGHT LONG
(Kapp) Jun 1969
THAT'S WHAT IT'S LIKE TO BE LONESOME
(Decca) Feb 1971

CARL SMITH

IF TEARDROPS WERE PENNIES
(Columbia) 1951
LET OLE MOTHER NATURE HAVE HER WAY*
(Columbia) 1951
LET'S LIVE A LITTLE
(Columbia) 1951
MR. MOON
(Columbia) 1951
ARE YOU TEASING ME?
(Columbia) 1952
DON'T JUST STAND THERE
(Columbia) 1952
IT'S A LOVELY LOVELY WORLD
(Columbia) 1952
OUR HONEYMOON
(Columbia) 1952
HEY JOE*
(Columbia) 1953
JUST WAIT TILL I GET YOU ALONE
(Columbia) 1953
SATISFACTION GUARANTEED
(Columbia) 1953
THIS ORCHID MEANS GOODBYE
(Columbia) 1953
TRADE MARK
(Columbia) 1953
BACK UP BUDDY
(Columbia) 1954
DOG GONE IT BABY, I'M IN LOVE
(Columbia) 1954
GO, BOY GO
(Columbia) 1954
KISSES DON'T LIE
(Columbia) 1955
MORE THAN ANYTHING ELSE IN THE WORLD
(Columbia) 1955

THERE SHE GOES

(Columbia) 1955
WICKED LIES
(Columbia) 1956
YOU ARE THE ONE
(Columbia) 1956
YOU'RE FREE TO GO
(Columbia) 1956
WHY, WHY
(Columbia) 1957
YOUR NAME IS BEAUTIFUL
(Columbia) 1958
TEN THOUSAND DRUMS
(Columbia) 1959
LOOSE TALK*
(Columbia) 1954
TAKE MY RING OFF YOUR FINGER
(Columbia) 1964
TRIANGLE
(Columbia) 1964
DEEP WATER
(Columbia) 1967
FOGGY RIVER
(Columbia) 1968
FADED LOVE AND WINTER ROSES
(Columbia) Mar 1969
GOOD DEAL, LUCILLE
(Columbia) Jun 1969
I LOVE YOU BECAUSE
(Columbia) Oct 1969
PULL MY STRING AND WIND ME UP
(Columbia) May 1970
HOW I LOVE THEM OLD SONGS
(Columbia) Dec 1970

CONNIE SMITH

ONCE A DAY*
(RCA) 1964
I CAN'T REMEMBER
(RCA) 1965
IF I TALK TO HIM
(RCA) 1965
THEN AND ONLY THEN
(RCA) 1965
AIN'T HAD NO LOVIN'
(RCA) 1966
(The) HURTIN'S ALL OVER
(RCA) 1966
NOBODY BUT A FOOL
(RCA) 1966
BURNING A HOLE IN MY MIND
(RCA) 1967
CINCINNATI, OHIO
(RCA) 1967
I'LL COME RUNNING BACK TO YOU
(RCA) 1967
BABY'S BACK AGAIN
(RCA) 1968
RUN AWAY LITTLE TEARS
(RCA) 1968
RIBBON OF DARKNESS
(RCA) May 1969
YOUNG LOVE
with Nat Stuckey
(RCA) Aug 1969
YOU AND YOUR SWEET LOVE
(RCA) Dec 1969
I NEVER ONCE STOPPED LOVING YOU
(RCA) Jun 1970
LOUISIANA MAN
(RCA) Nov 1970
WHERE IS MY CASTLE?
(RCA) Mar 1971

JERRY SMITH

TRUCK STOP
(ABC) Jul 1969
DRIVIN' HOME
(Decca) 1970

LOU SMITH

CRUEL LOVE
(KRCO) 1960

SAMMI SMITH

HE'S EVERYWHERE
(Mega) Nov 1970
HELP ME MAKE IT THROUGH THE NIGHT*
(Mega) Jan 1971 M5 RIAA

This list cross referenced
(by title) in Chapter A.

WARREN SMITH

I DON'T BELIEVE I'LL FALL IN LOVE TODAY
(Liberty) 1960
ODDS & ENDS
(Liberty) 1961

HANK SNOW

MARRIAGE VOW
(RCA) 1949
GOLDEN ROCKET*
(RCA) 1950
I'M MOVING ON*
(RCA) 1950
BLUEBIRD ISLAND
(RCA) 1951

A LIFETIME OF MAGNIFICENT ALBUMS

LONG PLAY 33 $\frac{1}{3}$ RPM AVAILABLE

LPM-1576 JIM REEVES
LPM-1685 GIRLS I HAVE KNOWN
LPM-1950 GOD BE WITH YOU
LPM-2001 SONGS TO WARM THE HEART
LPM-2216 THE INTIMATE JIM REEVES
LPM-2223 HE'LL HAVE TO GO
LPM-2284 TALL TALES & SHORT TEMPERS
LPM-2339 TALKING TO YOUR HEART
LPM-2487 A TOUCH OF VELVET
LPM-2552 WE THANK THEE
LPM-2505 GENTLEMAN JIM
LPM-2704 THE INTERNATIONAL JIM REEVES
LPM-2758 TWELVE SONGS OF CHRISTMAS
LPM-2780 KIMBERLEY JIM
LPM-2354 MOONLIGHT AND ROSES
LPM-2390 THE BEST OF JIM REEVES VOL. I
LPM-2368 THE JIM REEVES WAY
LPM-3-27 UP THROUGH THE YEARS
LPM-3-82 THE BEST OF JIM REEVES VOL. II
LPM-3542 DISTANT DRUMS
LPM-3709 YOURS SINCERELY, JIM REEVES
LPM-3783 BLUE SIDE OF LONESOME
LPM-3803 MY CATHEDRAL
LPM-3907 A TOUCH OF SADNESS
LPM-4000 JIM REEVES ON STAGE
LPM-4117 JIM REEVES AND SOME FRIENDS
LSP-4187 THE BEST OF JIM REEVES VOL. III
LSP-4475 JIM REEVES WRITES YOU A RECORD
LSP-4529 JIM REEVES/SOMETHING SPECIAL

Jim Reeves

RCA



A RECORD WORLD PUBLICATION

COUNTRY MUSIC HITS LIST

BY ARTIST

DOWN THE TRAIL OF ACHIN' HEARTS
(RCA) 1951
MUSIC MAKIN' MAMA FROM MEMPHIS
(RCA) 1951
(The) RHUMBA BOOGIE*
(RCA) 1951
UNWANTED SIGN UPON YOUR HEART
(RCA) 1951
(A) FOOL SUCH AS I
(RCA) 1952
(The) GAL WHO INVENTED KISSING
(RCA) 1952
(The) GOLD RUSH IS OVER
(RCA) 1952
I WENT TO YOUR WEDDING
(RCA) 1952
LADY'S MAN
(RCA) 1952
**MARRIED BY THE BIBLE, DIVORCED BY THE
LAW**
(RCA) 1952
HONEYMOON ON A ROCKET SHIP
(RCA) 1953
SPANISH FIRE BALL
(RCA) 1953
WHEN MEXICAN JO MET JOLE BLOW
(RCA) 1953
I DON'T HURT ANYMORE*
(RCA) 1954
LET ME GO, LOVER
(RCA) 1954
CRYING, PRAYIN', WAITIN', HOPIN'
(RCA) 1955
MAINLINER
(RCA) 1955
YELLOW ROSES
(RCA) 1955
CONSCIENCE, I'M GUILTY
(RCA) 1956
STOLEN MOMENTS
(RCA) 1956
THESE HANDS
(RCA) 1956
TANGLED MIND
(RCA) 1957
CHASIN' A RAINBOW
(RCA) 1959
(The) LAST RIDE
(RCA) 1959
MILLER'S CAVE
(RCA) 1960
BEGGAR TO A KING
(RCA) 1961
I'VE BEEN EVERYWHERE*
(RCA) 1962
**(The) MAN WHO ROBBED THE BANK AT
SANTA FE**
(RCA) 1963
NINETY MILES AN HOUR
(RCA) 1963
I STEPPED OVER THE LINE
(RCA) 1964
(The) WISHING WELL
(RCA) 1965
(The) LATE & GREAT LOVE OF MY HEART
(RCA) 1968
(The) NAME OF THE GAME WAS LOVE
(RCA) Mar 1969

JIMMY SNYDER
(The) CHICAGO STORY
(Wayside) Apr 1970

THE SONS OF THE PIONEERS
TEARDROPS IN MY HEART
(Victor) 1947
COOL WATER
(RCA) 1948
RIDERS IN THE SKY
(RCA) 1949

JOE SOUTH
DON'T IT MAKE YOU WANT TO GO HOME
(Capitol) Nov 1969

RED SOVINE
LITTLE ROSA
with Webb Pierce
(Decca) 1956
MISSING YOU
(Decca) 1957
WHY, BABY, WHY*
with Webb Pierce
(Decca) 1956

GIDDYUP GO*
(Starday) 1965
CLASS OF '49
(Starday) 1967
I DIDN'T JUMP THE FENCE
(Starday) 1967
PHANTOM 309
(Starday) 1967
TELL MAUDE I SLIPPED
(Starday) 1968
**I KNOW YOU'RE MARRIED (But I Love You
Still)**
(Starday) Jun 1970

BILLIE JO SPEARS
HE'S GOT MORE LOVE IN HIS LITTLE FINGER
(Capitol) Jan 1969
MR. WALKER IT'S ALL OVER
(Capitol) May 1969
DADDY I LOVE YOU
(Capitol) Feb 1970
MARTY GRAY
(Capitol) Sep 1970
I STAYED LONG ENOUGH
(Capitol) Jan 1971
IT COULDA BEEN ME
(Capitol) May 1971

BUDDY STARCHER
HISTORY REPEATS ITSELF
(Boone) 1966

THE STATLER BROS.
FLOWERS ON THE WALL*
(Columbia) 1965
Grammy 1965—BEST CONTEMPORARY (R&R)
PERFORMANCE (Group)
Grammy 1965—BEST NEW C&W ARTIST
RUTHLESS
(Columbia) 1967
THAT'LL BE THE DAY
(Columbia) 1967
YOU CAN'T HAVE YOUR KATE (And Edith Too)
(Columbia) 1967
BED OF ROSE'S
(Columbia) Jan 1971

DARRELL STATLER
BLUE COLLAR JOB
(Dot) 1969

JUNE STERNS
RIVER OF REGRET
(Columbia) 1968
TYIN' STRINGS
(Decca) Nov 1970

RAY STEVENS
GITARZAN
(Monument) 1969

LYNN STEWART
WISFUL THINKING
(Challenge) 1960
'CAUSE I LOVE YOU
(Capitol) 1967
IT'S SUCH A PRETTY WORLD TODAY*
(Capitol) 1967
LOVE'S GONNA HAPPEN TO ME
(Capitol) 1967
IN LOVE
(Capitol) 1968
SOMETHING PRETTY
(Capitol) 1968
STRINGS
(Capitol) Feb 1969
LET THE WHOLE WORLD SING WITH ME
(Capitol) Apr 1969
WORLD WIDE TRAVELIN' MAN
(Capitol) Sep 1969
IT'S A BEAUTIFUL DAY
(Capitol) Nov 1970
HEAVENLY
(Capitol) Mar 1971

THE STONEMANS
BACK TO NASHVILLE, TENN.
(MGM) 1967

VERN STOVALL
DALLAS
(Longhorn) 1967

NAT STUCKEY
SWEET THING
(Paula) 1966
ADORABLE WOMEN
(Paula) 1967
OH WOMAN
(Paula) 1967
**MY CAN DO CAN'T KEEP UP WITH MY WANT
TO**
(RCA) 1968
PLASTIC SADDLE*
(RCA) 1968
JOE AND MABEL'S 12TH STREET BAR & GRILL
(RCA) Apr 1969
YOUNG LOVE
with Connie Smith
(RCA) Aug 1969
CUT ACROSS SHORTY
(RCA) Aug 1969

SWEET THING AND CISCO
(RCA) Oct 1969
SITTIN' IN ATLANTA STATION
(RCA) Mar 1970
OLD MAN WILLIS
(RCA) Aug 1970
WHISKEY, WHISKEY
(RCA) Oct 1970
SHE WAKES ME WITH A KISS EVERY MORNING
(RCA) Feb 1971

PEGGY SUE
I'M DYNAMITE
(Decca) Aug 1969
I'M GETTING TIRED OF BABYIN' YOU
(Decca) Dec 1969
ALL AMERICAN HUSBAND
(Decca) Sep 1970

GORDON TERRY
TOGETHERNESS
(Chart) 1968

DICK THOMAS
SIOUX CITY SUE
(National) 1947

HANK THOMPSON
HUMPTY DUMPTY HEART
(Capitol American) 1948
GREEN LIGHT
(Capitol) 1949
WHOA SAILOR
(Capitol) 1949
WAITING IN THE LOBBY OF YOUR HEART
(Capitol) 1952
WILD SIDE OF LIFE*
(Capitol) 1952
NO HELP WANTED
(Capitol) 1953
RUB-A-DUB-DUB
(Capitol) 1953
WAKE UP IRENE
(Capitol) 1953
YESTERDAY'S GIRL
(Capitol) 1953
BREAKIN' THE RULES
(Capitol) 1954
HONKY TONK GIRL
(Capitol) 1954
(The) NEW GREEN LIGHT
(Capitol) 1954
WE'VE GONE TO FAR
(Capitol) 1954
DON'T TAKE IT OUT ON ME
(Capitol) 1955
WILDWOOD FLOWER
(Capitol) 1955
I'M NOT MAD, JUST HURT
(Capitol) 1956
SQUAWS ALONG THE YUKON
(Capitol) 1958
I'VE RUN OUT OF TOMORROWS
(Capitol) 1959
(A) SIX PACK TO GO
(Capitol) 1960
OKLAHOMA HILLS
(Capitol) 1961
HE'S GOT A WAY WITH WOMEN
(Warner Bros.) 1967
WHERE IS THE CIRCUS?
(W.B.) 1967
ON TAP, IN THE CAN OR IN THE BOTTLE
(Dot) 1968
SMOKEY THE BAR
(Dot) 1968
NEXT TIME I FALL IN LOVE (I Won't)
(Dot) May 1971

SUE THOMPSON
ARE YOU TEASING ME?
with Roy Acuff, Jr.
(Hickory) Oct 1969

MEL TILLIS
GOODBYE WHEELING
(Kapp) 1967
LIFE TURNED HER THAT WAY
(Kapp) 1967
STATESIDE
(Kapp) 1967
ALL RIGHT (I'll Sign the Papers)
(Kapp) 1968
SOMETHING SPECIAL
(Kapp) 1968
WHO'S JULIE
(Kapp) Mar 1969
OLD FAITHFUL
(Kapp) Jun 1969
THESE LONELY HANDS OF MINE
(Kapp) Oct 1969
SHE'LL BE HANGING 'ROUND SOMEWHERE
(Kapp) Feb 1970
HEART OVER MIND*
(Kapp) May 1970
HEAVEN EVERYDAY*
(MGM) Sep 1970
TOO LONELY TOO LONG
(Kapp) Dec 1970
COMMERCIAL AFFECTION
(MGM) Jan 1971
(The) ARMS OF A FOOL*
(MGM) Feb 1971



COUNTRY MUSIC HITS LIST

BY ARTIST

FLOYD TILLMAN

- THEY TOOK THE STARS OUT OF HEAVEN (Decca) 1944
- I LOVE YOU SO MUCH IT HURTS* (Columbia) 1948
- SLIPPIN' AROUND* (Columbia) 1949
- I'LL NEVER SLIP AROUND AGAIN (Columbia) 1949

JOHNNY TILLOTSON

- IT KEEPS RIGHT ON A-HURTIN' (Cadence) 1962

TOMPALL & THE GLASER BROS.

See: GLASER BROS.

MITCHELL TOROK

- CARIBBEAN (Abbott) 1953

DIANA TRASK

- I FALL TO PIECES* (Dot) Jan 1970

MERLE TRAVIS

- CINCINNATI LOU (Capitol) 1946
- DIVORCE ME C.O.D. (Capitol) 1946
- SO ROUND, SO FIRM, SO FULLY PACKED (Capitol) 1947

VAN TREVOR

- BORN TO BE IN LOVE WITH YOU (Bandbox) 1967
- OUR SIDE (Bandbox) 1967
- YOU'VE BEEN SO GOOD TO ME (Date) 1967
- TAKE ME ALONG WITH YOU (Date) 1968
- THE THINGS THAT MATTER (Royal American) Mar 1969
- WISH I WAS HOME INSTEAD (Royal American) Feb 1971

ERNEST TUBB

- SOLDIER'S LAST LETTER* (Decca) 1944
- TRY ME ONE MORE TIME (Decca) 1944
- IT'S BEEN SO LONG DARLING (Decca) 1945
- FOREVER IS ENDING TODAY (Decca) 1948
- LET'S SAY GOODBYE LIKE WE SAID HELLO (Decca) 1948
- SEAMAN BLUES (Decca) 1948
- BLUE CHRISTMAS (Decca) 1949
- DON'T ROB ANOTHER MAN'S CASTLE* with The Andrew Sisters (Decca) 1949
- HAVE YOU EVER BEEN LONELY? (Decca) 1949
- I'M BITIN' MY FINGERNAILS & THINKING OF YOU (Decca) 1949
- TENNESSEE BORDER #2 with Red Foley (Decca) 1949
- SLIPPIN' AROUND* (Decca) 1949
- WARM RED WINE (Decca) 1949
- GOODNIGHT IRENE* with Red Foley (Decca) 1950
- I LOVE YOU BECAUSE (Decca) 1950
- LETTERS HAVE NO ARMS (Decca) 1950
- REMEMBER ME, I'M THE ONE WHO LOVES YOU (Decca) 1950
- THROW YOUR LOVE MY WAY (Decca) 1950
- MISSING IN ACTION (Decca) 1952
- SOMEBODY'S STOLEN MY HONEY (Decca) 1952

TOO OLD TO CUT THE MUSTARD

- with Red Foley (Decca) 1952
- NO HELP WANTED #2 with Red Foley (Decca) 1953
- HALF A MIND (Decca) 1958
- HEY MR. BLUE BIRD with The Wilburn Bros. (Decca) 1958
- THANKS A LOT (Decca) 1963
- BE BETTER TO YOUR BABY (Decca) 1964
- MR. AND MRS. USED TO BE with Loretta Lynn (Decca) 1964
- SWEET THING with Loretta Lynn (Decca) 1966
- ANOTHER STORY, ANOTHER TIME, ANOTHER PLACE (Decca) 1967
- WHO'LL TAKE YOUR GARBAGE OUT with Loretta Lynn (Decca) Aug 1969

JUSTIN TUBB

- LOOKING BACK TO SEE with Goldie Hill (Decca) 1954
- TAKE A LETTER MISS GRAY (Grove) 1963

WESLEY TUTTLE

- WITH TEARS IN MY EYES (Capitol) 1945
- DETOUR (Capitol) 1946

CONWAY TWITTY

- IT'S ONLY MAKE BELIEVE (MGM) 1958 M5
- DON'T PUT YOUR HURT IN MY HEART (Decca) 1967
- (The) IMAGE OF ME* (Decca) 1968
- NEXT IN LINE* (Decca) 1968
- DARLING YOU KNOW I WOULDN'T LIE* (Decca) Mar 1969
- I LOVE YOU MORE TODAY* (Decca) May 1969
- TO SEE MY ANGEL CRY* (Decca) Oct 1969
- THAT'S WHEN SHE STARTED TO STOP LOVING YOU* (Decca) Jan 1970
- HELLO DARLIN'* (Decca) May 1970
- 15 YEARS AGO* (Decca) Oct 1970
- AFTER THE FIRE IS GONE*/(The) ONE I CAN'T LIVE WITHOUT with Loretta Lynn (Decca) Mar 1971
- HOW MUCH MORE CAN SHE STAND* (Decca) Apr 1971

T. TEXAS TYLER

- DAD GAVE THE DOG AWAY (Four Star) 1948
- DECK OF CARDS (Four Star) 1948
- BUMMING AROUND (Decca) 1953
- COURTIN' IN THE RAIN (Four Star) 1954

LEROY VAN DYKE

- (The) AUCTIONEER (Dot) 1957
- (Mercury) 1962
- (Just) WALK ON BY (Mercury) 1961
- IF A WOMAN ANSWERS (Mercury) 1962
- I SAT BACK AND LET IT HAPPEN (Mercury) 1963
- LOUISVILLE (WB) 1968

KENNY VERNON

- FREEBORN MAN (Chart) 1968
- EYE TO EYE with Lawanda Lindsey (Chart) Mar 1969
- PICKIN' WILD MOUNTAIN BERRIES with Lawanda Lindsey (Chart) Jun 1970
- LET'S THINK ABOUT WHERE WE'RE GOING with Lawanda Lindsey (Chart) Nov 1970

GENE VINCENT

- BE-BOP-A-LULA (Capitol) 1956

BOBBY VINTON

- MY ELUSIVE DREAMS* (Epic) Apr 1970

PORTER WAGONER

- COMPANY'S COMIN' (RCA) 1955
 - EAT, DRINK AND BE MERRY (RCA) 1955
 - SATISFIED MIND (RCA) 1955
 - WHAT WOULD YOU DO (If Jesus Came To Your House) (RCA) 1956
 - YOUR OLD LOVE LETTERS (RCA) 1961
 - COLD DARK WATERS BELOW (RCA) 1962
 - MISERY LOVES COMPANY* (RCA) 1962
 - I'VE ENJOYED AS MUCH OF THIS AS I CAN STAND (RCA) 1963
 - SORROW ON THE ROCKS (RCA) 1964
 - SKID ROW JOE (RCA) 1966
 - COLD HARD FACTS OF LIFE* (RCA) 1967
 - GREEN GREEN GRASS OF HOME (RCA) 1965
 - JULIE (RCA) 1967
 - BE PROUD OF YOUR MAN (RCA) 1968
 - (The) LAST THING ON MY MIND with Dolly Parton (RCA) 1968
 - WE'LL GET AHEAD SOMEDAY with Dolly Parton (RCA) 1968
 - WOMAN HUNGRY (RCA) 1968
 - (The) CARROL COUNTY ACCIDENT* (RCA) 1968
 - CMA 1969—"SONG OF THE YEAR" HOLDING ON TO NOTHING with Dolly Parton (RCA) Jan 1969
 - YOURS LOVE with Dolly Parton (RCA) Apr 1969
 - ALWAYS, ALWAYS with Dolly Parton (RCA) Jul 1969
 - BIG WIND* (RCA) Jul 1969
 - JUST SOMEONE I USED TO KNOW* with Dolly Parton (RCA) Nov 1969
 - WHEN YOU'RE HOT YOU'RE HOT (RCA) Jan 1970
 - LITTLE BOY'S PRAYER (RCA) Apr 1970
 - TOMORROW'S FOREVER with Dolly Parton (RCA) Apr 1970
 - DADDY WAS AN OLD TIME PREACHER MAN with Dolly Parton (RCA) Sep 1970
 - JIM JOHNSON (RCA) Nov 1970
 - BETTER MOVE IT ON HOME with Dolly Parton (RCA) Mar 1971
 - (The) LAST ONE TO TOUCH ME (RCA) Mar 1971
- ## JIMMY WAKELY
- I LOVE YOU SO MUCH IT HURTS* (Capitol) 1948
 - ONE HAS MY NAME, THE OTHER HAS MY HEART* (Capitol) 1948
 - SIGNED, SEALED AND DELIVERED (Capitol American) 1948
 - SLIPPIN' AROUND* with Margret Whiting (Capitol) 1949 M5
 - I'LL NEVER SLIP AROUND AGAIN with Margret Whiting (Capitol) 1949
 - TIL THE END OF THE WORLD (Capitol) 1949
 - WEDDING BELLS with Margret Whiting (Capitol) 1949
 - BROKEN DOWN MERRY-GO-ROUND with Margret Whiting (Capitol) 1950
 - (A) BUSHEL AND A PECK with Margret Whiting (Capitol) 1950
 - (The) GODS WERE ANGRY WITH ME with Margret Whiting (Capitol) 1950
 - LET'S GO TO CHURCH NEXT SUNDAY MORNING with Margret Whiting (Capitol) 1950
 - BEAUTIFUL BROWN EYES (Capitol) 1951
 - MY HEART CRIES FOR YOU (Capitol) 1951

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COUNTRY MUSIC HITS LIST

BY ARTIST

BILLY WALKER

THANK YOU FOR CALLING
(Columbia) 1954
CHARLIE'S SHOES*
(Columbia) 1962
WILLIE THE WEEPER
(Columbia) 1962
CIRCUMSTANCES
(Columbia) 1964
CROSS THE BRAZOS AT WACO
(Columbia) 1964
HEART BE CAREFUL
(Columbia) 1964
MATAMOROS
(Columbia) 1965
BEAR WITH ME A LITTLE LONGER
(Monument) 1966
(A) MILLION AND ONE
(Monument) 1966
ANYTHING YOUR HEART DESIRES
(Monument) 1967
I TAUGHT HER EVERYTHING SHE KNOWS
(Monument) 1967
IN DEL RIO
(Monument) 1967
AGE OF WORRY
(Monument) 1968
ROMONA
(Monument) 1968
SUNDOWN MARY
(Monument) 1968
FROM THE BOTTLE TO THE BOTTOM
(Monument) Apr 1969
SMOKEY PLACES
(Monument) Jul 1969
THINKING ABOUT YOU BABE
(Monument) Feb 1970
DARLING DAYS
(Monument) May 1970
WHEN A MAN LOVES A WOMAN (The Way I
Love You)*
(MG/M) Aug 1970
SHE GOES WALKING THROUGH MY MIND
(MG/M) Nov 1970
I'M GONNA KEEP ON LOVING YOU
(MG/M) Feb 1971

CHARLIE WALKER

PICK ME UP ON YOUR WAY DOWN
(Columbia) 1958
WILD AS A WILDCAT
(Epic) 1965
DON'T SQUEEZE MY SHARMON
(Epic) 1967

JERRY WALLACE

SHUTTERS & BOARDS
(Liberty) 1962
WALLPAPER ROSES
(Liberty) 1966
IN THE MISTY MOONLIGHT
(Liberty) 1968
THIS ONE'S ON THE HOUSE
(Liberty) 1968
AFTER YOU/SHE'LL REMEMBER
(Decca) Apr 1971

JAY LEE WEBB

I CAME HOME A' DRINKING
(Decca) 1967
SHE'S LOOKING BETTER BY THE MINUTE
(Decca) Apr 1969

FREDDY WELLER

GAMES PEOPLE PLAY*
(Columbia) May 1969
THESE ARE NOT MY PEOPLE
(Columbia) Sep 1969
DOWN IN THE BOONDOCKS
(Columbia) Jan 1970
PROMISED LAND
(Columbia) Jan 1971

KITTY WELLS

I HEARD THE JUKE BOX PLAYING
(Decca) 1952
IT WASN'T GOD WHO MADE HONKY TONK
ANGELS*
(Decca) 1952
(A) WEDDING RING AGO*
(Decca) 1952
I DON'T CLAIM TO BE AN ANGEL*
(Decca) 1953
I GAVE MY WEDDING DRESS AWAY*
(Decca) 1953

I'M PAYING FOR THAT BACK STREET AFFAIR*

(Decca) 1953
DON'T HANG AROUND (He's Married To Me)
(Decca) 1954
I HOPE MY DIVORCE IS NEVER GRANTED
(Decca) 1954
ONE BY ONE*
with Red Foley
(Decca) 1954
RELEASE ME
(Decca) 1954
YOU'RE NOT EASY TO FORGET
(Decca) 1954
AS LONG AS I LIVE
with Red Foley
(Decca) 1955
I'VE KISSED YOU MY LAST TIME
(Decca) 1955
LONELY SIDE OF TOWN
(Decca) 1955
MAKE BELIEVE
with Red Foley
(Decca) 1955
MAKING BELIEVE*
(Decca) 1955
THERE'S POISON IN YOUR HEART
(Decca) 1955
WHOSE SHOULDER WILL YOU CRY ON*
(Decca) 1955
DUST ON THE BIBLE
(Decca) 1956
HOW FAR IS HEAVEN*
with Carol Sue
(Decca) 1956
I'D RATHER STAY HOME
(Decca) 1956
SEARCHING*
(Decca) 1956
YOU AND ME*
with Red Foley
(Decca) 1956
ALL THE TIME
(Decca) 1957
(A) CHANGE OF HEART
(Decca) 1957
FINALLY
with Webb Pierce
(Decca) 1957
I'LL ALWAYS BE YOUR FRAULEIN
(Decca) 1957
(The) LIFE THEY LIVE IN SONG
(Decca) 1957
OH, SO MANY YEARS
with Webb Pierce
(Decca) 1957
REPENTING*
(Decca) 1957
TOUCH AND GO HEART
(Decca) 1957
WHEN I'M WITH YOU
(Decca) 1957
I CAN'T STOP LOVING YOU*
(Decca) 1958
JEALOUSY
(Decca) 1958
SHE'S NO ANGEL*
(Decca) 1958
AMIGO'S GUITAR*
(Decca) 1959
MOMMY FOR A DAY*
(Decca) 1959
I CAN'T TELL MY HEART THAT
with Roy Drusky
(Decca) 1960
LEFT TO RIGHT*
(Decca) 1960
HEARTBREAK U.S.A.*
(Decca) 1961
DAY INTO NIGHT
(Decca) 1962
UNLOVED, UNWANTED
(Decca) 1962
WE MISSED YOU*
(Decca) 1962
WILL YOUR LAWYER TALK TO GOD
(Decca) 1962
PASSWORD*
(Decca) 1964
THIS WHITE CIRCLE ON MY FINGER*
(Decca) 1964
I'LL REPOSSESS MY HEART*
(Decca) 1965
MEANWHILE, DOWN AT JOE'S
(Decca) 1965
YOU DON'T HEAR*
(Decca) 1965
IT'S ALL OVER
(Decca) 1966
HAPPINESS MEANS YOU
with Red Foley
(Decca) 1967
LOVE MAKES THE WORLD GO 'ROUND
(Decca) 1967
QUEEN OF HONKY TONK STREET
(Decca) 1967
(A) WOMAN NEVER FORGETS
(Decca) 1967
ONLY ME AND MY HAIRDRESSER (Know For
Sure)
(Decca) 1967
GYPSY KING
(Decca) 1968
HAPPINESS HILL
(Decca) 1968



COUNTRY MUSIC HITS LIST

BY ARTIST

MY BIG TRUCK DRIVIN' MAN
(Decca) 1968
WE'LL STICK TOGETHER
with Johnny Wright
(Decca) 1968
GUILTY STREET
(Decca) Jun 1969
YOUR LOVE IS THE WAY
(Decca) Sep 1970

DOTTIE WEST

HERE COMES MY BABY
(RCA) 1964
**Grammy 1964—BEST C&W VOCAL
PERFORMANCE (Female)**
LOVE IS NO EXCUSE
with Jim Reeves
(RCA) 1964
WOULD YOU HOLD IT AGAINST ME
(RCA) 1966
LIKE A FOOL
(RCA) 1967
PAPER MANSIONS
(RCA) 1967
WHAT'S COME OVER MY BABY
(RCA) 1967
CHILDHOOD PLACES
(RCA) 1968
COUNTRY GIRL
(RCA) 1968
RENO
(RCA) 1968
RINGS OF GOLD*
with Don Gibson
(RCA) Mar 1969
SWEET MEMORIES
with Don Gibson
(RCA) Aug 1969
THERE'S A STORY (Goin' Round)
with Don Gibson
(RCA) Jan 1970
ITS DAWNED ON ME YOU'RE GONE
(RCA) Oct 1970
TIL I CAN'T TAKE IT ANYMORE
with Don Gibson
(RCA) Sep 1970
FOREVER YOURS
(RCA) Jan 1971
SLOWLY*
with Jimmy Dean
(RCA) Apr 1971

BILLY EDD WHEELER

**ODE TO THE LITTLE BROWN SHACK OUT
BACK**
(Kapp) 1965

MARGRET WHITING

See: JIMMY WAKELY (all duets)

SLIM WHITMAN

INDIAN LOVE CALL
(Imperial) 1952 M5
KEEP IT A SECRET
(Imperial) 1952
NORTH WIND
(Imperial) 1953
ROSE MARIE
(Imperial) 1954 M5
SECRET LOVE
(Imperial) 1954 M5
MORE THAN YESTERDAY
(Imperial) 1965
(The) TWELFTH OF NEVER
(Imperial) 1966
WHAT'S THIS WORLD A-COMIN' TO
(Imperial) 1967
HAPPY STREET
(Imperial) 1968
RAINBOWS ARE BACK IN STYLE
(Imperial) 1968
TOMORROW NEVER COMES
(Imperial) Jun 1970
SHUTTERS & BOARDS
(Liberty) 1962
GUESS WHO
(UA) Jan 1971

LEWIE WICKHAM

LITTLE BIT LATE
(Starday) May 1970

BILL WILBOURNE & KATHY

MORRISON
(A) GOOD THING
(UA) Jul 1970

THE WILBURN BROS.

GO AWAY WITH ME
(Decca) 1956
HEY MR. BLUE BIRD
with Ernest Tubbs
(Decca) 1958
SOMEBODY'S BACK IN TOWN
(Decca) 1959
WHICH ONE IS TO BLAME*
(Decca) 1959
(A) WOMAN'S INTUITION
(Decca) 1959
TROUBLE'S BACK IN TOWN
(Decca) 1962
ROLL MUDDY RIVER
(Decca) 1963
TELL HER SO
(Decca) 1963
I'M GONNA TIE ONE ON TONIGHT
(Decca) 1965
IT'S ANOTHER WORLD
(Decca) 1965
SOMEONE BEFORE ME
(Decca) 1966
GOODY GOODY GUMDROP
(Decca) 1967
HURT HER ONCE FOR ME
(Decca) 1967
I CAN'T KEEP AWAY FROM YOU
(Decca) 1967
ROARIN' AGAIN
(Decca) 1967
IT LOOKS LIKE THE SUN'S GONNA SHINE
(Decca) May 1969

HARLOW WILCOX

GROOVY GRUBWORM
(Plantation) Nov 1969

SLIM WILLET

DON'T LET THE STARS GET IN YOUR EYES
(Four Star) 1952

HANK WILLIAMS

I SAW THE LIGHT
(MGM) 1949
I'M SO LONESOME I COULD CRY
(MGM) 1949
LOVE SICK BLUES*
(MGM) 1949
MIND YOUR OWN BUSINESS
(MGM) 1949
MY BUCKET'S GOT A HOLE IN IT
(MGM) 1949
WEDDING BELLS
(MGM) 1949
YOU'RE GONNA CHANGE
(MGM) 1949
I JUST DON'T LIKE THIS KIND OF LIVIN'
(MGM) 1950
LONG GONE LONESOME BLUES*
(MGM) 1950
MOANIN' THE BLUES
(MGM) 1950
WHY DON'T YOU LOVE ME?*
(MGM) 1950
WHY SHOULD WE TRY ANYMORE
(MGM) 1950
BABY WE'RE REALLY IN LOVE
(MGM) 1951
COLD, COLD HEART
(MGM) 1951
CRAZY HEART
(MGM) 1951
DEAR JOHN
(MGM) 1951
HEY GOOD LOOKIN'
(MGM) 1951
HOWLIN' AT THE MOON
(MGM) 1951
I CAN'T HELP IT (If I'm Still In Love With You)
(MGM) 1951
HALF AS MUCH
(MGM) 1952
HONKY TONK BLUES
(MGM) 1952
I'LL NEVER GET OUT OF THIS WORLD ALIVE*
(MGM) 1952
JAMBALAYA*
(MGM) 1952
SETTIN' THE WOODS ON FIRE
(MGM) 1952
I WON'T BE HOME NO MORE
(MGM) 1953
KAW'LIGA*
(MGM) 1953
TAKE THESE CHAINS FROM MY HEART*
(MGM) 1953
WEARY BLUES FROM WAITIN'
(MGM) 1953
YOUR CHEATIN' HEART
(MGM) 1953
THERE'LL BE NO TEARDROPS TONIGHT
(MGM) 1954

HANK WILLIAMS, JR.

LONG GONE LONESOME BLUES*
(MGM) 1964
STANDING IN THE SHADOWS
(MGM) 1966
NOBODY'S CHILD
(MGM) 1967
I WOULDN'T CHANGE A THING ABOUT YOU
(MGM) 1968

IT'S ALL OVER BUT THE CRYING*

(MGM) 1968
CUSTODY
(MGM) Mar 1969
(A) BABY AGAIN
(MGM) Apr 1969
CAJUN BABY*
(MGM) Jun 1969
I'D RATHER BE GONE
(MGM) Oct 1969
I WALKED OUT OF HEAVEN
(MGM) May 1970
ALL FOR THE LOVE OF SUNSHINE*
(MGM) Aug 1970
REMOVING THE SHADOW
with Lois Johnson
(MGM) Sep 1970
SO SAD (To Watch A Good Love Go Bad)
with Lois Johnson
(MGM) Dec 1970
RAININ' IN MY HEART*
with the Mike Curb Congregation
(MGM) Jan 1971

TEX WILLIAMS

SMOKE, SMOKE, SMOKE (That Cigarette)
(Capitol) 1947 M5
LIFE GETS TEE-JUS, DON'T IT
(Capitol) 1948
NEVER TRUST A WOMAN
(Capitol) 1948
SUSPICION
(Capitol Americana) 1948
WHO ME?
(Capitol) 1948

THE WILLIS BROS.

GIVE ME 40 ACRES (To Turn This Rig Around)
(Starday) 1964
BOB
(Starday) 1967

HAL WILLIS

(The) LUMBERJACK
(Sims) 1964

BOB WILLIS

SAN ANTONIO ROSE
with Tommy Duncan
(Okeh) 1940
YOU'RE FROM TEXAS
(Okeh) 1944
SILVER DEW ON THE BLUE GRASS TONIGHT
(Columbia) 1945
NEW SPANISH TWO STEP
(Columbia) 1946
HEART TO HEART TALK
with Tommy Duncan
(Liberty) 1960

JOHNNIE LEE WILLIS

RAG MOP
(Bullet) 1950

NORRO WILSON

DO IT TO SOMEONE YOU LOVE
(Mercury) Sep 1970

DON WINTERS

TOO MANY TIMES
(Decca) 1961

MAC WISEMAN

JIMMIE BROWN, THE NEWSBOY
(Dot) 1959
JOHNNY'S CASH AND CHARLEY'S PRIDE
(RCA) Jan 1970

DEL WOOD

DOWN YONDER
(Tennessee) 1951

GENE WOODS

(The) BALLAD OF THE WILD RIVER
(Hap) 1960

SHEB WOOLEY

TIE A TIGER DOWN
(MGM) 1968
DON'T GO NEAR THE ESKIMOS
As: BEN COLDER
(MGM) 1962
THAT'S MY PA*
(MGM) 1962
ALMOST PERSUADED #2
As: BEN COLDER
(MGM) 1966

MARION WORTH

ARE YOU WILLING WILLIE
(Cherokee) 1960
I THINK I KNOW
(Columbia) 1960
THAT'S MY KIND OF LOVE
(Guyden) 1960

BOBBY WRIGHT

LAY SOME HAPPINESS ON ME
(Decca) 1967
UPSTAIRS IN THE BEDROOM
(Decca) Jul 1969

To Be Free & 18 Sandi Scott



Now—at 18—all grown up and beautiful inside and out, she's topping everything she's done with a smash record, "To be Free/Nashville to Dallas". Her first album, "To Be Free and 18" released September 1971.

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LAS VEGAS, NEVADA 89102
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COUNTRY MUSIC HITS LIST

BY ARTIST

GENNY WRIGHT

I LOVE YOU
with Jim Reeves
(Fabor) 1954
ARE YOU MINE?
with Tom Tall
(Fabor) 1955

JOHNNY WRIGHT

as Johnnie of Johnnie & Jack
I CAN'T TELL MY HEART THAT
(RCA) 1949
WHAT ABOUT YOU
(RCA) 1949
HUMMING BIRD*
(RCA) 1950
I'M GONNA LOVE YOU ONE MORE TIME
(RCA) 1950
CRYING HEART BLUES*
(RCA) 1951
POISON LOVE*
(RCA) 1951
ASHES OF LOVE*
(RCA) 1952
JUST FOR TONIGHT
(RCA) 1953
THREE WAYS OF KNOWING
(RCA) 1952
DON'T LET THE STARS GET IN YOUR EYES
(RCA) 1952
SLOW POISON*
(RCA) 1953
BEWARE OF IT
(RCA) 1954
GOODNIGHT, SWEETHEART, GOODNIGHT
(RCA) 1954
SOUTH IN NEW ORLEANS*
(RCA) 1954
I GET SO LONELY (Oh Baby Mine)*
(RCA) 1954
CHEATED OUT OF LOVE
(RCA) 1955
I'VE GONE AND DONE IT AGAIN
(RCA) 1955
LIVE AND LET LIVE
(RCA) 1955
PRIVATE PROPERTY
(RCA) 1955
PIG LATIN SERENADE
(RCA) 1956
BABY, IT'S IN THE MAKING
(RCA) 1956
THAT'S WHY I'M LEAVING
(RCA) 1956
S.O.S.
(RCA) 1957
CARRY ON
(RCA) 1957
MOVE IT ON OVER
(RCA) 1957
I WANT TO BE LOVED
(RCA) 1958
LOOK OUT

Also see: JOHNNY & JACK
HELLO VIETNAM
(Decca) 1965
AMERICAN POWER
(Decca) 1967
MAMA'S LITTLE JEWEL
(Decca) 1967
WE'LL STICK TOGETHER
with Kitty Wells
(Decca) 1968

TAMMY WYNETTE

APARTMENT #9
(Epic) 1966
I DON'T WANNA PLAY HOUSE*
(Epic) 1967
Grammy 1967—BEST C&W VOCAL
PERFORMANCE (Female)
MY ELUSIVE DREAMS*
with David Houston
(Epic) 1967
YOUR GOOD GIRL'S GONNA GO BAD
(Epic) 1967
D I V O R C E*
(Epic) 1968
IT'S ALL OVER*
with David Houston
(Epic) 1968
STAND BY YOUR MAN*
(Epic) 1968

Grammy 1969—BEST COUNTRY FEMALE VOCAL
PERFORMANCE

TAKE ME TO YOUR WORLD*
(Epic) 1968
SINGING MY SONG*
(Epic) Jun 1969
(The) WAYS TO LOVE A MAN*
(Epic) Sep 1969
I'LL SEE HIM THROUGH
(Epic) Feb 1970
HE LOVES ME ALL THE WAY*
(Epic) Jun 1970
RUN, WOMAN, RUN*
(Epic) Oct 1970
(The) WONDERS YOU PERFORM*
(Epic) Dec 1970
WE SURE CAN LOVE EACH OTHER*
(Epic) Mar 1971

FRANKIE YANKOVIC

BLUE SKIRT WALTZ
(Columbia) 1949

FARON YOUNG

GOING STEADY
(Capitol) 1953
IF YOU AIN'T LOVIN'
(Capitol) 1954
ALL RIGHT
(Capitol) 1955
GO BACK YOU FOOL
(Capitol) 1955
IT'S A GREAT LIFE
(Capitol) 1955
LIVE FAST, LOVE HARD AND DIE YOUNG
(Capitol) 1955
I'VE GOT FIVE DOLLARS & IT'S SATURDAY
NIGHT
(Capitol) 1956
SWEET DREAMS
(Capitol) 1956
YOU'RE STILL MINE
(Capitol) 1956
I MISS YOU ALREADY
(Capitol) 1957
ALONE WITH YOU
(Capitol) 1958
THAT'S THE WAY I FEEL
(Capitol) 1958
COME WALK WITH ME
(Capitol) 1959
COUNTRY GIRL
(Capitol) 1959
RIVERBOAT
(Capitol) 1959
FACE TO THE WALL
(Capitol) 1960
YOUR OLD USED TO BE
(Capitol) 1960
BACKTRACK
(Capitol) 1961
HELLO WALLS*
(Capitol) 1961
(The) COMEBACK
(Capitol) 1962
THREE DAYS
(Capitol) 1962
DOWN BY THE RIVER
(Capitol) 1963
(The) YELLOW BANDANA
(Mercury) 1963
KEEPING UP WITH THE JONES
with Margie Singleton
(Mercury) 1964
YOU'LL DRIVE ME BACK (Into Her Arms Again)
(Mercury) 1964
MY FRIEND ON THE RIGHT
(Mercury) 1965
WALK TALL
(Mercury) 1965
UNMITIGATED GALL
(Mercury) 1966
WONDERFUL WORLD OF WOMEN
(Mercury) 1967
I JUST CAME IN HERE TO GET MY BABY
(Mercury) 1968
SHE WENT A LITTLE BIT FARTHER*
(Mercury) 1968
I'VE GOT PRECIOUS MEMORIES
(Mercury) May 1969
WINE ME UP*
(Mercury) Aug 1969
YOUR TIMES COMING
(Mercury) Dec 1969
OCCASIONAL WIFE
(Mercury) Mar 1970
IF I EVER FALL IN LOVE (With A Honky Tonk
Girl)*
(Mercury) Jun 1970
GOING STEADY
(Mercury) Nov 1970
STEP ASIDE*
(Mercury) May 1971

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Clyde Beavers

Wendy Simmers

Roy Clark

Joe Stampley

The Compton

Garrett Stutler

Brothers

Hank Thompson

Peggy Little

Diana Trask

Tommy Overstreet

Dale Ward

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A GULF WESTERN COMPANY

CHAPTER



RECORDING STUDIOS

A recording studio is a bit like a cocoon. Into it swarm pickers, producers, engineers and singers. They wrap themselves in a creative blanket of arrangements, rhythms and mixes; a few hours later a magical piece of recorded music emerges.

Nashville, The Recording Center

by Glenn Snoddy,

President, Woodland Sound Studios



The recording studio story in Nashville could begin something like this:

Once upon a time there were people who sang songs, played musical instruments, worked hard and enjoyed life. At this same time there was a radio station that recognized the uniqueness of these people and moved to see that their songs were heard around the world. The radio station was WSM and the move became known as The Grand Ole Opry.

There were many influences on the recording industry, but without WSM's early involvement in Country Music, it is doubtful that we would have such a giant Country Music industry today.

On November 25, 1925 (the anniversary is now celebrated in October) announcer George D. Hay, later known as "The Solemn Ole Judge," started the Grand Ole Opry with a country fiddle player named Uncle Jimmy Thompson. WSM's dedication to the broadcasting of Country Music from then until now created eager audiences for the artists and a demand for their recordings.

The larger record companies would have their Country Music artists travel to the New York studios for sessions. In those early days, trips by car or train were infrequent, and consequently, Country Music records were not a major influence on the record scene.

Representatives of the companies would travel to Nashville and other southern points to talk contracts and seek new talent. Occasionally, engineers with cumbersome disk-recording equipment would accompany these executives and set up a temporary recording studio in a hotel room. Some of the early recordings of such artists as Roy Acuff, Bill Monroe, The Carter Family and Jimmie Rodgers were made in this fashion.

Along about 1945, three WSM engineers, George Reynolds, Aaron Shelton and Carl Jenkins saw the need to provide services for these companies and subsequently founded Castle Recording Laboratory. This was the first professional recording studio in the Nashville area, although this was quickly followed by another studio called Brown Radio Productions.

Castle was located in the old Tulane Hotel at Eighth and Church Streets and was little more than two hotel rooms separated by a glass window. The control room contained a mixing console with eight microphone positions and one output channel, a Scully disc lathe, a Presto disc lathe and, later added a Serial #34 Ampex 200 tape recorder. The mixing console had been used to feed a radio program starring Eddy Arnold to the Mutual Network, and when the show's contract was not renewed,

this equipment became available. Several million-selling records were recorded here: Red Foley's "PEACE IN THE VALLEY" and "CHATTANOOGA SHOE SHINE BOY", Hank Williams' "I SAW THE LIGHT" and "KAWLIGA", to name a few.

Brown Radio Productions (located at 4th and Union Streets over the former law offices of Andrew Jackson) was headed by two brothers, Charles and Bill Brown, who also had Eddy Arnold under contract to record radio transcriptions. They also produced an early WSM regional program called "Sunday Down South" which featured such names as Francis Craig, Beasley Smith, Snooky Lanson and Kay Armen. It was at Bill Brown's suggestion that the Carter Family came to Nashville to appear on the Eddy Arnold Show, and they brought along a guitar picker by the name of Chet Atkins. This was the studio where RCA first recorded in Nashville. Steve Sholes brought down his engineer, Fred Lynch (who now had a mono tape recorder) and recorded Johnnie and Jack. (I'll never forget this, since this was my first introduction to record production . . . 19 takes on "THE ATOMIC BOMB" was enough to send me scurrying for the aspirin bottle!)

Other areas of recording were now becoming active. Remember "NEAR YOU"? This was recorded at WSM's old Studio C by Francis Craig and his orchestra. How about Red Foley's "ALABAMA JUBILEE"? This was recorded by Castle engineer, Aaron Shelton, at the Ryman Auditorium (later the Grand Ole Opry House). Also there were Ray Anthony's "BUNNY HOP" and "MARSHMALLOW WORLD" recorded by Shelton at the Ryman. (Mr. Shelton is now chief engineer for WSM-TV). Other hit records by Billy Vaughn and the Hilltoppers, Rex Allen, the Four Aces, Woody Herman and Red Foley were recorded at the Ryman in short order.

There were other developments in the 40's and 50's that set the stage for the growth of the recording studio business. Acuff-Rose Publishing Company was founded in 1943 by songwriter and performer, Fred Rose, and Country Music artist, Roy Acuff. Fred Rose had a small studio at his home on Franklin Road where he wrote many of his famous songs and started the career of the famed Hank Williams. Two very famous country records were made here . . . "NO HELP WANTED" by Bill Carlisle and "CRY, CRY DARLING" by Jimmy Newman. Later Acuff-Rose moved its studio in with the publishing company and recorded hits with such artists as

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**CAPITOL MUSIC HALL
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PHONE 304/232-1170**

Rusty and Doug Kershaw, Wilma Lee and Stony Cooper, and Roy Acuff.

Four record company officials who were most influential in the early days of recording were Art Satherly and Don Law (Columbia Records), Ken Nelson (Capitol Records) and the late Paul Cohen (Decca Records). Don Law and Paul Cohen lived in the New York area and would travel to Nashville to record their artists when Castle Recording Labs became available. Ken Nelson was based in California and so made the trip to Nashville less frequently; nevertheless, many Capitol recordings were the result of his interest in Nashville.

Concurrently, things were happening with Chet Atkins. Besides picking guitar on the Grand Ole Opry and recording for RCA, Chet had convinced Steve Sholes that he could rent an old garage and turn it into a recording studio. RCA furnished the equipment, and in 1951 Chet was recording such hits as "I FORGOT MORE THAN YOU'LL EVER KNOW" with the Davis Sisters and "DOWN SOUTH IN NEW ORLEANS" with Johnnie and Jack.

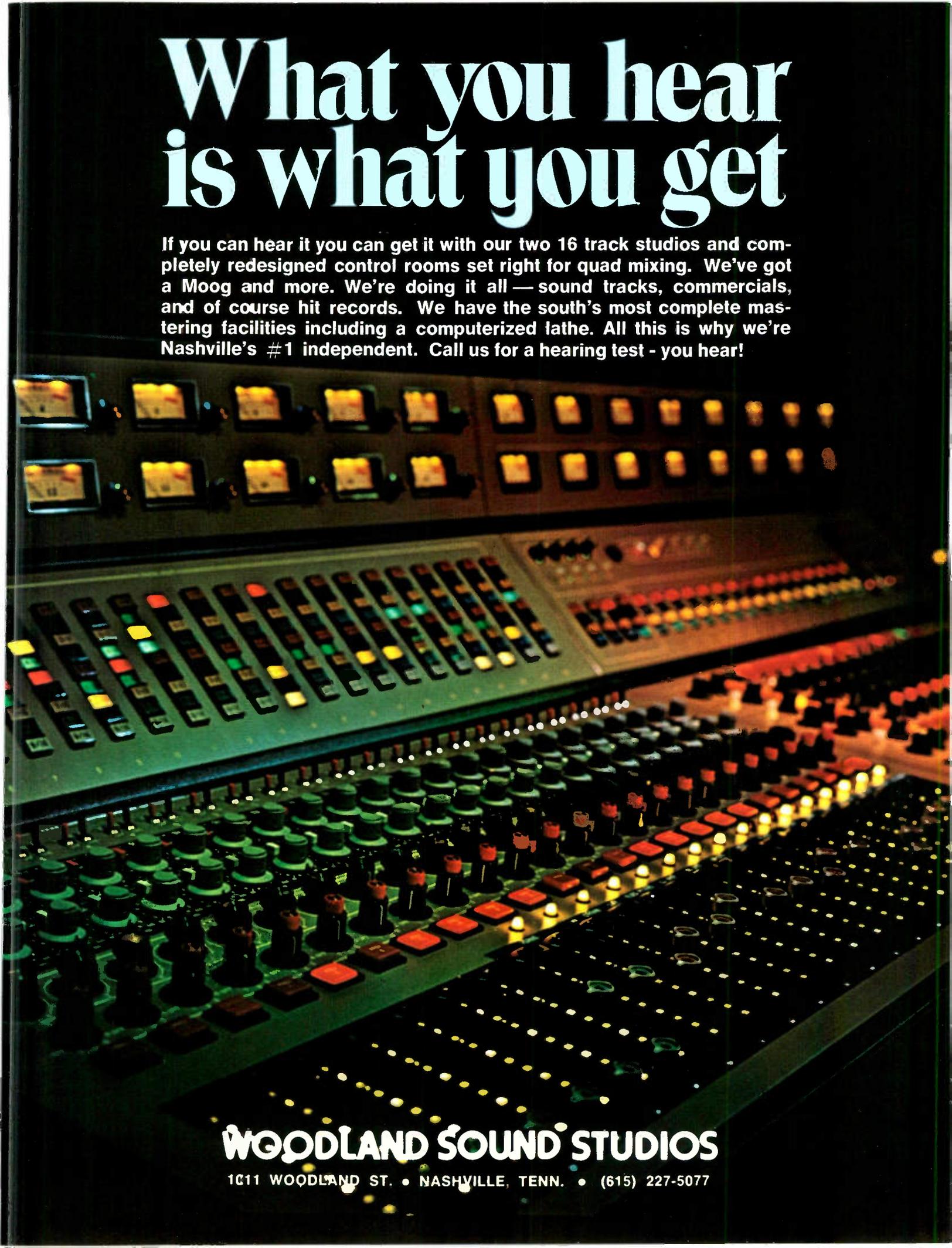
Later, RCA built a studio on Demonbreun Street which was eventually sold to the Methodist Church Recording and Film Division (TRAFKO). Jeff Miller, an engineer from New York's RCA Studios, moved to Nashville to assist Chet.

In 1952, Owen Bradley, a very fine piano player for the WSM staff band, and Ted Weems opened a very small, but not so successful, film studio at Second and Lindsey Streets which was the forerunner of greater things. From this humble beginning, Bradley decided to venture further into the film business and moved to an old garage just off 21st Avenue South in Hillsboro Village. He engaged WSM engineer, Mort Thomasson, to join him on a moonlight basis, and together they recorded several hits for such country greats as Kitty Wells and Ernest Tubb.

It was the mid 50's that saw some definite changes in the wind. For example, the Tulane Hotel was razed, and Castle Recording Labs closed its doors. The three engineers who started it were much too busy with a new-fangled thing called television anyhow. Luckily for everyone, Paul Cohen had become friends with Owen Bradley, and Owen was named musical director for Decca's Nashville operation. Later, he acted in the capacity of associate producer to Cohen. Actually, it was Bradley's search for echo that led him to build still another studio on 16th Avenue South, the now famed "Music Row". The right echo sound is most important to successful recordings and, in those days, not easy to come by. A chance direct mail ad from Harvey Radio in New York telling of an EMT echo device was all it took for Owen to make a quick telephone call and order one to be flown in. The vigor with which Owen Bradley pursued the different aspects of recording cannot be overemphasized. He was intensely interested in all phases, from building the actual studio and equipping it to producing the recording and playing on the sessions. If we are to pass out bouquets, a floral arrangement would be due this man for his efforts in establishing the Nashville Sound.

What you hear is what you get

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WOODLAND SOUND STUDIOS

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In 1955, Bradley Recording Studio moved to an old residence on 16th Avenue South and opened a studio in the basement. The first record cut was "BE BOP A LULA" by Gene Vincent, and it was a smash. A string of hits followed by such country greats as Webb Pierce ("THERE STANDS THE GLASS"), Marty Robbins ("A WHITE SPORT COAT"), Johnny Cash ("RING OF FIRE"), Sonny James ("YOUNG LOVE"), Ferlin Husky ("GONE"), Bobby Helms ("MY SPECIAL ANGEL"), and many others. The famed Quonset Hut studio was the result of Bradley's continuing interest in making movies for the armed forces recruiting program. This was just about the time a thing called stereo was being talked about and three-track tape recorders were being marketed by Ampex. Bradley decided on a New York trip to investigate the possibilities of acquiring a stereo console and asked me to go along. It was on this trip that he acquired a three-track custom built console from Decca, and on the return flight we designed a new control room to be built right where the barn doors were for the movie set. By now the movie thing had run its course, and the Quonset Hut was turned into a recording studio by degrees. Much experimentation took place before the Quonset Hut produced its famed sound. As far as is known, here the first drum cage was built, and the first fully-carpeted studio and the first live echo chamber in Nashville were installed. The console was responsible for another first, quite by accident—the fuzz-tone. It was during a Marty Robbins session that an amplifier in the

console went sour. Grady Martin's guitar was routed through this particular amplifier and a sound resulted the likes of which no one had heard before, at least at Bradley's! Fortunately, producer Don Law and engineer Jimmy Lockert recognized the potential, and the result was a hit record called "DON'T WORRY 'BOUT ME". Later we transistorized the sound and Gibson Guitar Company marketed the first Fuzz-Tone.

Another entry into the Nashville studio scene was Sam Phillips of Memphis. Sam had a studio in Memphis and had been responsible for launching the recording careers of Elvis Presley and Jerry Lee Lewis. Sam Phillips' Nashville studio was opened in 1961 on Seventh Avenue North next to the WSM radio studio in a former Masonic Lodge Hall. Under the guidance of Cecil Scaife, manager, and young Billy Sherrill, engineer, the studio turned out such hits as "WHAT'D I SAY" by Jerry Lee Lewis and "SITTIN' AND THINKIN'" by Charlie Rich. In 1964 the studio was sold to Monument Records, and Bill Porter, an engineer with RCA, took over as manager and chief engineer. Bill's genius with sound caused further growth and more hits by artists such as Roy Orbison ("OH PRETTY WOMAN"), Jeannie Seely ("DON'T TOUCH ME") and Dolly Parton ("I COULDN'T WAIT FOREVER"). It was this studio that caused a healthy competition to develop among the studios. Prior to this, RCA and Bradley's were the only places to record in Nashville and each had its own clients, some partial to one or the other. But now there were three major studios and the

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Fred Carter, Jr. Studio

FULL 16 TRACK
SCULLY & AMPEX EQUIPMENT
SPECTRASONIC CUSTOM BOARD
COMPLETE STUDIO EQUIPMENT
MASTER, DEMO & JINGLE PRODUCERS
JESS THARP, CHIEF ENGINEER

ARTISTS WHO HAVE RECORDED AT FRED CARTER, JR. STUDIO: HARLAN HOWARD, CARL TRENT, STRINGBEAN, SUZI ARDEN, LONZO & OSCAR, LESTER FLATT, BOBBY LEWIS, BOBBY SPICHER, BILLY TROY, ETC.

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ED READ, GEN. PROF. MGR.
CARL THOMASON, PUBLISHING
DOTTIE PENDARVIS, OFF. MGR.

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question was whether Nashville's fast-moving recording industry could support them. Owen Bradley decided to sell, and in 1962 Columbia Records bought out Bradley for a figure in excess of \$300,000 and designated in the contract that Bradley could not build a studio in Davidson County for five years.

Later, Mort Thomasson left Columbia and Tommy Strong left RCA to join Monument; in 1968 Monument owner, Fred Foster, moved the studio to 17th Avenue South.

Meanwhile, RCA elected to build a studio on 17th Avenue South in 1956, and in 1964 they added a million dollar office-studio complex which included a 75' x 50' x 25' studio and mastering facility. This studio was patterned after the RCA studios in Hollywood and Rome. The older "Little Victor" studio had already gained a very fine reputation for turning out hits for such stars as Eddy Arnold ("MAKE THE WORLD GO AWAY"), Elvis Presley, Hank Snow ("I'M MOVING ON"), Jim Reeves ("HE'LL HAVE TO GO") and many others.

Recording people are rather slow to change their habits. If a producer gets a hit using a certain studio, engineer, microphone, chair and toothpick, chances are he will use all of these the next time he records, if at all possible. For this reason, it is difficult to predict the acceptance of a studio. Nevertheless, Owen Bradley opened a studio in Wilson County about twenty miles from downtown Nashville in 1965. It was built inside a barn on a farm owned

by Bradley, and he dubbed it appropriately "Bradley's Barn". After a year or so of demo sessions, the Barn started turning out hits for Ray Stevens like "MR. BUSINESSMAN" and "GUITARZAN", Loretta Lynn's "DON'T COME HOME A DRINKIN'", and commercial product for Conway Twitty, Jack Greene, Bill Anderson, Jan Howard and others. Many clients like the informal, country-like atmosphere of Bradley's Barn.

Music City Recorders was started in 1962 by Scotty Moore, Bill Connors and Neal Mathews. It has its studio and mastering facilities on 19th Avenue South. Music City Recorders' growth over the past eight years has been phenomenal. They have grown as an independent studio from one to 16 tracks and take pride in numerous hit records by such artists as Joe Simon, Johnny Bush and a recent country album by Ringo Starr was recorded there. Presiding at the mixing console is Scotty Moore who is a star in his own right, having played guitar for Elvis Presley for many years.

Columbia moved immediately to update and expand their facilities. They built an administration building, mastering and editing studios and a large, modern recording studio adjacent to the old Quonset Hut (which nobody dared to touch). This resulted in the razing of the old residence, which housed the basement studio, and presented to 16th Avenue a beautiful modern building.

Acuff-Rose, meanwhile, had acquired additional property alongside their publishing company on Franklin Road

MERCURY CUSTOM RECORDING STUDIO

OWNED AND OPERATED BY
METROPOLITAN MUSIC COMPANY

The Mercury Custom Recording studio, most modern facility in the city, owned and operated by Metropolitan Music Co. It reflects a recent trend toward 16-track master recording.

The control room—featuring a Universal Audio board with 20 input channels and 16 output channels—offers the capability for quick adaptation to quad mixing.

The huge studio, which measures 50x36x18 feet, is finished in Western Cedar with inlaid carpet panels. A two-foot airspace separates the interior walls and ceiling from the interior structure of the cement block building.

Metropolitan vice president and chief engineer Tom Sparkman said the first recordings in the new studio—by such artists as Roger Miller, Bobby Bare, Roy Drusky, Faron Young, Patti Page, Jerry Lee Lewis, Tom T. Hall, Dave Dudley, Tex Ritter, Lorne Greene, and Michael Parks—convincing all that the room is "out of sight". (Reprint from Recording Engineers Producer)



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and built a magnificent complex. This houses Hickory Records and a recording studio, in addition to their many other publishing enterprises.

In 1959 Starday Records, headed by Don Pierce, moved into Nashville and built their facilities on Dickerson Road ten miles north of the downtown area. This included a recording studio and offices for the record company. Many Grand Ole Opry stars were given the opportunity to record that had not had this chance with the larger companies. Among them were the Willis Brothers ("40 ACRES") and Red Sovine ("GIDDIUP GO").

Woodland Sound Studios, on Woodland Street in east Nashville, was formed in 1967 when Ernie's Record Mart sold its small record company, and the new owners decided to move the company to new quarters. This complex now houses Ernie's Record Mart, Nashboro Records and Excellorec Music Publishing, in addition to two modern 16-track studios. These excellent facilities have attracted artists of the caliber of Bobby Goldsboro ("WATCHING SCOTTY GROW"), Jack Blanchard & Misty Morgan ("TENNESSEE BIRDWALK"), Ray Griff ("PATCHES"), Gordon Lightfoot, Roy Orbison, Ferlin Husky, Diana Trask, and many others.

On the opposite side of Nashville on Belmont Boulevard stands the new Jack Clement studio built in 1970 and fast becoming one of the busiest studios anywhere. This is the result of the teamwork generated between producer, Jack Clement, and engineer, Charlie Tallent, both of whom have had their share of hit products. One of the first hits to come from Clement's studio was Ray Stevens' "EVERYTHING IS BEAUTIFUL". Other artists using this excellent studio are Wanda Jackson, Sonny James, Vicki Carr, Bobby Bare and Jean Shepard.

No history of the recording studio business would be complete without mentioning the small "one-man operation" studios that have had their place in the scheme of things. Such studios as Globe, Varsity, Nugget, Cinderella, Athena, DBM and Spar have all added immeasurably to the healthy economy of the recording industry in Nashville.

Three of the newest studios are Metropolitan Music,

Glaser and Sound Shop. Metropolitan Music leases its studio to Mercury Records and is managed by Tom Sparkman, formerly with Columbia Records. They have excellent facilities on Hawkins Street across from Columbia Records.

Glaser Studio is operated by Tompall, Chuck and Jim, the singing Glaser Brothers. The chief engineer is Claude Hill, formerly with the 3-M Company. This studio is used primarily by the Glasers for their own production work and publishing operation. A very fine studio, it boasts 16-track equipment of most modern design.

Other independent studios to appear on the scene recently are Quadrafonic Studios owned by musicians Norbert Putnam and David Briggs; and Creative Workshop, owned by Buzz Cason, producer and singer. These studios are used by the owners to produce records for their own production companies, in addition to occasional leasing to other labels.

Although we in Nashville might like to think that country records are the exclusive property of Nashville, it just isn't so. No bigger Country Music star exists than Buck Owens and his star was born in Los Angeles Studios. Buck Owens now has his own studio complex in his hometown of Bakersfield, California, and does most of his recording there. Merle Haggard is another great artist that records most of his sides in studios outside Nashville. Bill Porter's United Recording Studio in Las Vegas has been responsible for several country hits since he moved there in 1966 . . . among them are "APARTMENT #9" by Bobby Austin and "GIVE THAT MAN A DOLLAR" by Gabby Shaffer.

The equipment in today's modern recording plant is getting more and more complex and sophisticated. We are using devices unheard of just a few years ago, such as Dolby, Keepex, 16 and 24 track recorders, light meters, quad mixers, op-amps, etc. One wonders what the future will bring and we can only guess at that. Certainly the Country Music sounds have readily adapted themselves to this new technology, and we believe that the future holds everything good for the recording studio that is willing to advance with the times.

STUDIOS RECORDING COUNTRY PRODUCT

ACT IV STUDIO
621 Chelms Avenue
Memphis, Tenn. 38107
(901) 525-4366
Approx. sq. ftg., 1000'
Ampecx 4 trk.
Board—Custom made
EMI Unit (German built)
Studio Mgr. Ron Bledsoe

AUDIO RECORDERS OF ARIZONA, INC.
3830 N. 7th Street
Phoenix, Arizona 85014
(602) 277-4723
Approx. sq. ftg., 3000'
Equip.—mono-2-3-4-8 trks.
Board—Custom 24 in—8 out
Echo-Equalizers—Limiters
Studio Mgr. Floyd M. Ramsey

BAKERSFIELD SOUND STUDIOS
3913 S. Chester Avenue
Bakersfield, California 93307
(805) 831-1212
Approx. sq. ftg., 1000'
Equip.—mono-2-4 trks.
Board—Custom designed 22 channel
Electronic & Live Echo
Studio Mgr. Coy Fowler

BUCK OWENS STUDIOS
1215 N. Chester Avenue
Bakersfield, California 93308
(805) 393-1651
Approx. sq. ftg., 1300'
Equip.—mono-2-4-8-16 trks.
Board—Custom
301 p.s. available on 16 trk
Moog Synthesizer
Natural Echo Chambers
Phasing System
Studio Mgr. B. Lee Furr

BRADLEY'S BARN, INC.
Benders Ferry Rd.
Mt. Juliet, Tenn.
(615) 244-1060
Studio (1) Approx. ftg., 50' x 40'
Equip.—mono-2-4-8-16 trks.
Studio (2) Approx. ftg., 20' x 30'
Equip.—mono-2-4-8-16 trks.
Chief Engineer: Ioe Mills

CLEMENT RECORDING STUDIO
3102 Belmont Blvd.
Nashville, Tenn. 37212
(615) 269-4227
Approx. ftg., 35' x 45'
Equip.—mono-2-4-8-16 trks.
Board—Custom
Manager: Charlie Tallent

COLUMBIA RECORDING STUDIO
804 16th Avenue S.
Nashville, Tenn. 37203
(no custom work)

CREATIVE WORKSHOP, INC.
2804 Azalea Place
Nashville, Tenn. 37204
(615) 385-0670
Approx. sq. ftg., 726'
Equip.—mono-2-4-8 trks.
Board—Quad 8
Manager: Travis Turk

DBM RECORDING STUDIO
1516 Hawkins Street
Nashville, Tenn. 37203
(615) 244-9589
Approx. ftg., 29' x 41'
Equip.—mono-2-4-8 trks.
Base studio equip.
Manager: Ben Hall

FRED CARTER, JR. STUDIO
400 Tinnen Rd.
Goodlettsville, Tenn.
(615) 859-4441
Approx. sq. ftg., 850'
Equip.—mono-2-4-16 trks.
Board—Custom
Manager: Jesse Tharp

GOLDEN STATE RECORDERS, INC.
665 Harrison St.
San Francisco, California 94107
(415) 781-6306
Approx. sq. ftg., 2500'
Equip.—mono-2-3-4-8-16 trks.
Board—20 channel solid state
Limiters, Equalizers—
Tape reverb Eko devices
Manager: Leo Kulka

HICKORY RECORDING STUDIO
2510 Franklin Rd.
Nashville, Tenn. 37203
(no custom work)

IMPACT SOUND RECORDING STUDIO
7102 1/2 Castor Avenue
Philadelphia, Pa. 19149
(215) 342-8760
Approx. sq. ftg., 570'
Equip.—mono-2-4-8 trks.
Board—Custom
Complete studio facilities

JONES SOUND RECORDING, INC.

1523 Blair St.
Houston, Texas 77008
(713) 869-3327
Approx. sq. ftg., 1200'
Equip.—mono-2-3-4-8 trks.
Board—Solid state—Altec
EMT's—Neuman Lathe

MARK FIVE STUDIO

10 Michael Drive
Greenville, South Carolina 29610
(803) 269-3961
Approx. sq. ftg., 1735'
Equip.—8 trk
Board—Electrodyne
EMT/Fairchild Echo
Manager: Joe Huffman

MAYFAIR SOUND STUDIOS

64 South Melton St.
Mayfair, London W.1
England
01-499-7173
Approx. sq. ftg., 500'
Equip.—mono-2-4-8-16 trks.
Board—28 Channel
C/C TV, Reverb,
Speaker special adapter
Manager: Gary J. Levy

MEDIA IV SOUND STUDIOS

12 Maiden Lane
Bound Brook, New Jersey
(201) 356-8181
Approx. sq. ftg., 1200'
Equip.—mono-2-4-8 trks.
Board—Custom
Isolation rooms
Manager: Lew Alpaugh

**METROPOLITAN MUSIC CO./MERCURY
CUSTOM RECORDING STUDIO**

1512 Hawkins Street
Nashville, Tenn. 37203
(615) 244-1828
Approx. sq. ftg., 1800'
Board—Custom
Equip.—mono-2-3-4-8-16 trks.
Manager: Tom Sparkman

MONUMENT RECORDING STUDIO

114 17th Avenue S.
Nashville, Tenn. 37203
(615) 244-5656
Approx. Studio size, 33' x 39'
Equip.—mono-2-3-4-8-16 trks.
Chief Engineer: Tommy Strong

MUSIC CITY RECORDERS

821 19th Avenue S.
Nashville, Tenn. 37203
(615) 327-4927
Approx. sq. ftg., 2500'
Equip.—mono-2-3-4-8-16 trks.
Board—Custom
Manager: Scott Moore

NATIONAL SOUND STUDIOS

1314 Pine St.
Nashville, Tenn. 37203
(615) 259-2905
Approx. sq. ftg., 3000'
Equip.—mono-2-4-8-16 trks.
Board—Custom Languin
Natural & Elec. Echoes
Complete studio equip.
Manager: Jack Logan

914 SOUND RECORDING STUDIOS, INC.

34 Route 303
Blauvelt, N.Y. 10989
(914) 359-7100
Approx. sq. ftg., 2500'
Equip.—mono-2-4-8-16 trks.
Board—S.S.I.
Manager/Pres.: Brooks Arthur

PARADOX RECORDING STUDIO

1448 N.W. 36th St.
Miami, Florida
(305) 667-4487
Approx. sq. ftg., 450'
Equip.—mono-2 trks.
Board—Shure
Echo-Reverb etc.
Manager: Jeff Sams

QUEEN VILLAGE RECORDING STUDIOS

800 S. Fourth St.
Philadelphia, Pa. 19147
(215) 755-9797
Approx. sq. ftg., 900'
Equip.—mono-2-4 trks.
Board—Custom Console—
EMT Echo-Dolby System
Manager: Walter B. Kahn

RCA VICTOR RECORDING STUDIO

800 17th Avenue S.
Nashville, Tenn. 37203
(615) 244-9880
Studio (a)
Equip.—mono-2-4-8-16 trks.—Ampex
Approx. size, 75' x 45'
Complete facilities
Studio (b)
Equip.—mono-2-4-8-16 trks.—Ampex
Approx. size, 45' x 24'
complete facilities
Studio (c)
Equip.—mono-2-4-8-16 trks.—Ampex
complete facilities
Studio (d)
Equip.—mono-2-4-8-16 trks.—Ampex
Approx. size, 17' x 22'
complete facilities
Manager: Cal Eberhardt

RAINBOW SOUND, INC.

2721 Irving Blvd.
Dallas, Texas 75207
(214) 638-7712
Approx. sq. ftg., 1500'
Equip.—mono-2-4 trks.
Board—Custom—Electrodyne
EMT
Manager: Bob Cline

RITE RECORD PRODUCTIONS, INC.

9745 Lockland Rd.
Cincinnati, Ohio 45215
(513) 733-5533
Approx. sq. ftg., 1300'
Equip.—mono-2-4-8 trks.
Board—Custom
EMT—Sound Effects
Manager: Carl Burkhardt

RON/ROY RECORDERS

10935 Magnolia
North Hollywood, California
(213) 877-1433
Approx. sq. ftg., 1200'
Equip.—mono-2-4-8 trks.
Echoes—Lathe
Manager: Roy Stolle

SPAR RECORDING STUDIOS

110 21st Avenue S.
Nashville, Tenn. 37203
(615) 327-9061
Approx. Size, 35' x 45'
Equip.—mono-2-4-8 trks.—Ampex
Manager: Tom Walls

SHELBY S. SINGLETON STUDIO

3106 Belmont Blvd.
Nashville, Tenn. 37212
(615) 385-1960
Approx. sq. ftg., 800'
Equip.—mono-2-4-8 trks.
Manager: John Singleton

STARDAY-KING SOUND STUDIO

3557 Dickerson Rd.
Nashville, Tenn. 37207
(615) 228-2575
Equip.—Complete facilities

STAR ROUTE MUSIC, INC.

3530 S. Saginaw
Flint, Michigan 48503
(313) 234-4673
Approx. sq. ftg., 1200'
Equip.—16 trk.
Board—Gately
Fairchild reverb
Limiters—Equalizers
Manager: Ed Finn

SOUND OF SPRINGFIELD STUDIO

1763 East Elm
Springfield, Missouri 65804
(417) 865-9931
Approx. sq. ftg., 1200'
Equip.—mono-2-8 trks.
Board—Custom
Managers: Si Siman—Joe Higgins

THE SOUND SHOP INC.

1307 Division St.
Nashville, Tenn. 37203
(615) 244-4149
Studio Footage 35' x 45'
Scully 4-8-16 trk.
Board—Daniel Flickenger Custom
Neumann Lathe
Chief Engineer—Ernie Winfrev

SOUND UNLIMITED STUDIOS

93 W. 159th Street
Harvey, Illinois 60426
(312) 331-7700
Approx. sq. ftg., 1650'
Equip.—mono-2-4-8 trks.
Board—Spectra-Sonics
EMT—Reverb
Manager: Don Chapman

STUDIO CENTER

200 West 22nd St.
Norfolk, Virginia 23517
(703) 622-2111
Approx. sq. ftg., 1130'
Equip.—mono-2-4 trks.
Board—Custom
Complete facilities
Manager/Pres.: Warren Miller

TRACE RECORDING STUDIOS

425 W. Pipeline Rd.
Hurst, Texas 76053 (Dallas area)
(817) 268-0501
Approx. sq. ftg., 2200'
Equip.—mono-2-4-8 trks.
Board—Custom
Complete remote facilities
Manager: Buddie Rabal

TWIN ARTIST RECORDING STUDIO

654 River Drive
Garfield, N.J. 07026
(201) 478-0110
Equip.—mono-2-4 trks.
Board—Custom
Echo—Reverb
Manager: Charles Nicklus

**ULTRA-SONIC RECORDING STUDIOS,
INC.**

100 N. Franklin St.
Hempstead, N.Y. 11550
(516) 485-5066
Equip.—mono-2-3-4-8-16 trks.
Board—Custom
Leslie, flanging-phrasing,
echo chambers, VFO
Film sync
Manager: John Bradley

WOODLAND SOUND STUDIOS

1011 Woodland Avenue
Nashville, Tenn. 37206
(615) 227-5027
Studio (a)
Size, 38' x 45'
Equip.—mono-2-4-8-16 trks.
Studio (b)
Size, 30' x 37'
Equip.—mono-2-4-8-16 trks.
Manager/Pres.: Glenn Snoddy
Special Equip.: Moog Synthesizer
Complete facilities

W. G. RECORDING STUDIO

377 Walnut St.
Agawam, Mass. 01001
(413) 768-1919
Studio (1)
Approx. sq. ftg., 870'
Equip.—mono-2-4-8 trks.
complete facilities
Studio (2)
Approx. sq. ftg., 100'
Equip.—mono-2-4-8 trks.
complete facilities
Manager: Walter Gonet Jr.

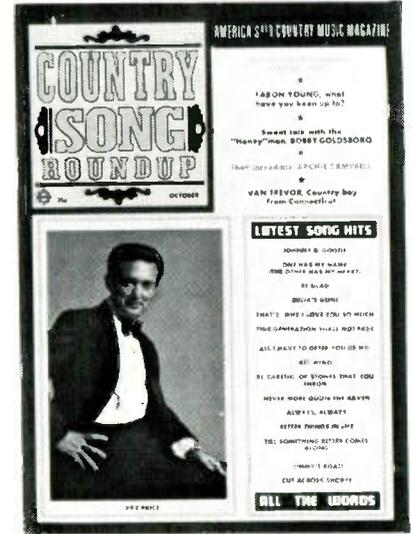
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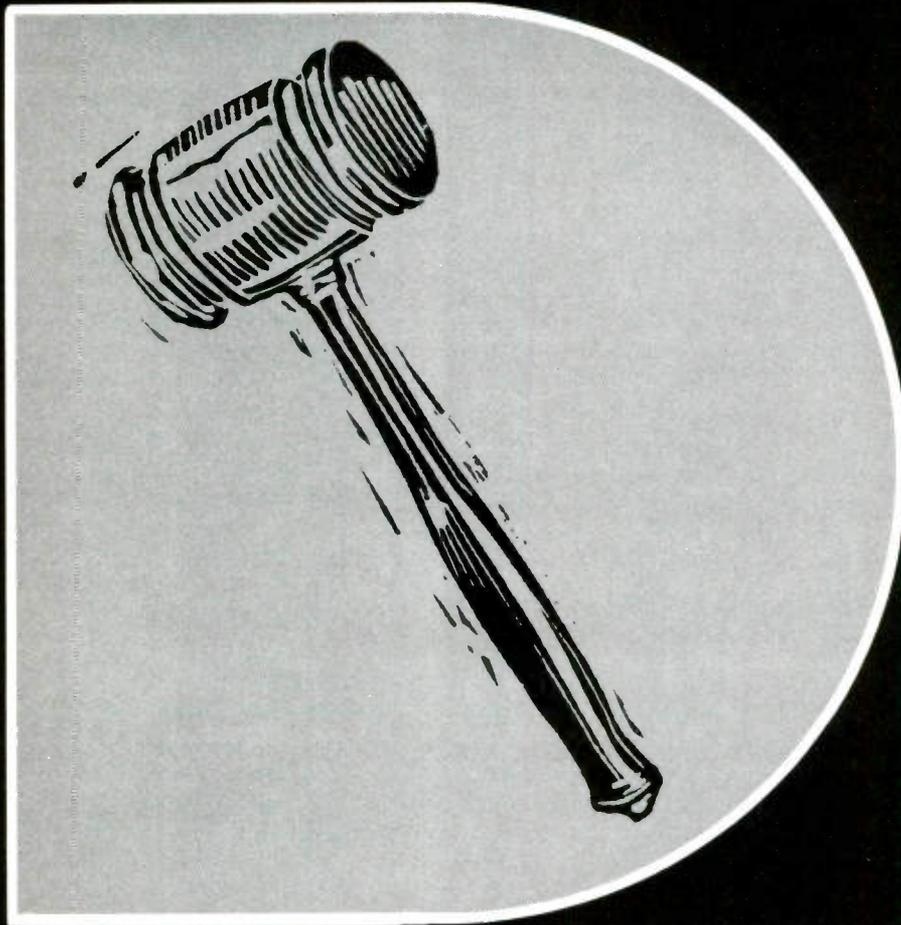
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CHAPTER



ORGANIZATIONS

Social contact for business purposes is an essential part of the entertainment industry. When companies or individuals pool their efforts to accomplish an end, fantastic things can happen.

CMA'S ROLE IN COUNTRY MUSIC:

In 1958, during the DJ Convention, Jack Stapp delivered a speech at WSM's old Studio C, which motivated music leaders to really "get it together" (before it was even fashionable to do so!) . . . and as a result, the CMA was born.

Since that time, the Country Music Association has spiraled its way upward into international stature, and today is the only world-wide organization of its kind promoting all phases of Country Music.

For example, the CMA actively involves itself with many agencies to obtain nationwide TV exposure for Country Music. It encourages bigger and better live Country Music shows, directs its efforts toward building Country Music record sales, and urges everyone around the world to accept and enjoy Country Music.

Through the CMA, Country Music is promoted via presentation of special films and Country shows . . . built around today's saleability of the Country sound . . . resulting in thousands of new advertising dollars continuously being brought into the industry.

As part of CMA's role in the industry, broadcasters are provided with a Country Music Radio Sales Kit; all members are kept abreast of activities within the business by means of a newsletter; trophies are awarded annually for quality broadcast promotion during Country Music Month; and an Artist/DJ Tape Session is arranged each year, as well as an annual Broadcast Seminar and International Seminar.

A new member or members of the Country Music Hall of Fame is announced annually after election by a secret panel of 250 electors who serve a three year term and must themselves have been active in Country Music for at least ten years and have merited respectability and recognition for their accomplishments in this field.

Additionally annual Country Music awards are presented in eleven categories of achievement. Only the membership of the CMA ballots in the closed three-step series which permits them to select those whom they deem the most professional of Country Music artists or songs in the Country Music field. The categories are: Entertainer of the Year, Single of the Year, Album of the Year, Song of the Year, Female Vocalist of the Year, Male Vocalist of the Year, Vocal Group of the Year, Vocal Duo of the Year, Instrumental Group or Band of the Year, Instrumentalist of the Year, and Comedian of the Year. They symbolize during each year that the winners are the most excellent in achievement. The presentations, made on live network telecasts, are another feature of CMA's role in promoting Country Music world-wide in a manner which draws respect, admiration, recognition and loyalty.

The CMA has grown, not as an association fallen victim to the dictation policies of one company . . . nor one individual . . . but by a joint effort from everyone involved. Its membership includes thousands, in numerous categories, scattered around the world. And thus, the CMA benefits from the thoughts of members and Board members from both coasts, from North and South, from across the Pacific and from Europe, as well as from the Caribbean.

Operating as a non-profit organization, the CMA—more than anything else—is a kaleidoscope of concentrated efforts. It is a group of hands and minds working together; it is coordinated energy; it is the joint achievement of multi-goals; it is universal pride in a sound; and it is a genuine love for the world of music.

Now, with over a decade of dedication and devotion from everyone within the organization . . . including its Officers and Directors, who volunteer their time and expense . . . the facts and figures point to a job that's being well done.

The CMA's role in Country Music is not to promote one person, or specific people . . . nor is it designed to develop one company, or specific companies . . . but rather, it is to quietly and cautiously explore absolutely every phase of the business for the sole purpose of promoting one product—Country Music!

Membership is available only to people who are or have been actively employed directly or indirectly in the several categories of membership. The categories are: Advertising Agency, Artist/Musician, Manager, Booker, etc., Composer, Disc Jockey, International, Publisher, Radio-TV, Record Company, Record Merchandiser, Publication, and Non-affiliated. Persons who are interested can obtain membership applications by writing the Membership Secretary, CMA, 700-16th Avenue South, Nashville, Tennessee 37203. The CMA Board of Directors votes on each member individually and the new member's name is listed in the monthly newsletter, the CMA CLOSE-UP. Individual membership fee is \$15.00 per year or \$150.00 for life-time. Organizational memberships are scaled proportionally to the size and business activity of the applicant starting with a reasonable minimum and going up.

THOSE HONORED IN THE COUNTRY MUSIC HALL OF FAME

1961
JIMMIE RODGERS
FRED ROSE
HANK WILLIAMS
1962
ROY ACUFF
1964
TEX RITTER

1965
ERNEST TUBB
1966
EDDY ARNOLD
JAMES R. DENNY
GEORGE D. HAY
UNCLE DAVE MACON

(Continued on page 6)

NASHVILLE NARAS AND THE COVETED GRAMMIES

by Buddy Killen, V-P Tree Publishing Co.
Past President of NARAS



In the early 60's, organizers from the National Academy of Recording Arts and Sciences on the west coast met with Nashville music leaders in an effort to establish a NARAS chapter in the capital of Country Music. Early efforts met with little success, but in 1964 session guitarist Harold Bradley was elected president of the first Nashville NARAS chapter by a handful of interested music industry people.

Nashville's first NARAS Awards Dinner on April 13, 1964, was held in Printers' Alley Carousel Club with only seventy-five persons in attendance. Nashville songwriter/singer Roger Miller walked off with an armload of the famed Grammy awards in 1964 and 1965, which caused tremendous interest from Country Music personalities in future dinners and Grammy voting.

Country Music interests attended national trustee meetings and lobbied for increased award categories for Nashville's style of music.

By 1968, when the fourth NARAS dinner rolled around, there were enough dinner reservations to move the affair from the suburban country club, where it had been held for two years, into the 900 seat National Guard Armory. At this point, groups were coming in from southern music centers like Memphis, Atlanta, and Muscle Shoals to attend the dinners, and interest had swelled membership lists past the 500 mark; again it was time to move the dinner site. Since 1970, the Nashville Municipal Auditorium has housed the 1200 NARAS dinner guests, and membership rolls carry more than 700 active NARAS members.

The Nashville NARAS chapter is sponsoring college credit courses at George Peabody College and music education seminars for young people in the area.

Along with the obvious public relations aspect of the NARAS education programs, the added Country Grammy awards category put Country Music on an equal plane with musical forms like Top 40, Classical and Movie Music.

NARAS COUNTRY AWARD WINNERS

- 1958—Best Country & Western Recording (single)
"Tom Dooley"—Kingston Trio
- 1959—Best Country & Western Recording (single)
"Battle Of New Orleans"—Johnny Horton
- 1960—Best Country & Western Recording (single)
"El Paso"—Marty Robbins
- 1961—Best Country & Western Recording (single)
"Big Bad John"—Jimmy Dean
- 1962—Best Country & Western Recording (single)
"Funny Way Of Laughin'"—Burl Ives

- 1963—Best Country & Western Recording (single)
"Detroit City"—Bobby Bare
- 1964—Best Country & Western Recording (single)
"Dang Me"—Roger Miller
Best Country & Western Album
"Dang Me/Chug-A-Lug"—Roger Miller
Best Country & Western Vocal Performance (Female)
"Here Comes My Baby"—Dottie West
Best Country & Western Vocal Performance (Male)
"Dang Me"—Roger Miller
Best Country & Western Song
"Dang Me"—Roger Miller (composer)
Best New Country & Western Artist
Roger Miller
- 1965—Best Country & Western Recording (single)
"King Of The Road"—Roger Miller
Best Country & Western Album
"The Return Of Roger Miller"—Roger Miller
Best Country & Western Vocal Performance (Female)
"Queen Of The House"—Jody Miller
Best Country & Western Vocal Performance (Male)
"King Of The Road"—Roger Miller
Best Country & Western Song
"King Of The Road"—Roger Miller (composer)
Best New Country & Western Artist
The Statler Brothers
- 1966—Best Country & Western Recording (single)
"Almost Persuaded"—David Houston
Best Country & Western Album
(combined with Best C&W single)
Best Country & Western Vocal Performance (Female)
"Don't Touch Me"—Jeanne Seely
Best Country & Western Vocal Performance (Male)
"Almost Persuaded"—David Houston
Best Country & Western Song
"Almost Persuaded"—Billy Sherrill & Glenn Sutton
(composers)
Best New Country & Western Artist
(no award)
- 1967—Best Country & Western Recording (single)
"Gentle On My Mind"—Glen Campbell
Best Country & Western Album
(combined with Best C&W single)
Best Country & Western Vocal Performance (Female)
"I Don't Wanna Play House"—Tammy Wynette
Best Country & Western Vocal Performance (Male)
"Gentle On My Mind"—Glen Campbell
Best Country & Western Song
"Gentle On My Mind"—John Hartford (composer)
Best Country & Western Group Performance
Johnny Cash & June Carter
- 1968—Song Of The Year (Songwriters' Award)
"Little Green Apples"—Bobby Russell
Best Album Notes (Annotator's Award)
"Johnny Cash At Folsom Prison"—Johnny Cash, Annotator
Best Country Vocal Performance (Female)
"Harper Valley P.T.A."—Jeannie C. Riley
Best Country Vocal Performance (Male)
"Folsom Prison Blues"—Johnny Cash
Best Country Performance (Duo & Group—Vocal or Instrumental)
"Foggy Mountain Breakdown"—Flatt & Scruggs
Best Country Song (Songwriters' Award)
"Little Green Apples"—Bobby Russell

(Continued on page 6)

THE ACADEMY OF COUNTRY AND WESTERN MUSIC

The Academy of Country and Western Music is an international organization headquartered in Hollywood, whose primary goal is the continued growth and popularity of C&W music. It was formed in 1964, when a number of local people met to consider ways the growing roster of country-oriented artists in the West could best gather regularly to discuss matters of common interest. Tex Williams became the first president of the organization and served until 1968, when he was succeeded by Johnny Bond. Mr. Bill Ward of KBBQ Radio in Burbank was elected to serve during the term of 1970-71, and the Academy elected Mr. Bill Boyd of the International Division of Capitol Records to serve as president for 1971-72.

The Academy membership presently represents a cross-section of the C&W music field: artists and entertainers, club operators, composers, disk jockeys, managers, musicians, publishers, recording company executives and those in allied areas. Because the Academy is international in scope, there are no boundaries, and residence is not a factor in determining eligibility for membership.

General membership meetings of the Academy are held monthly in Los Angeles, usually on the second Monday. A brief business meeting is generally followed by a guest speaker, someone who is active in the Country Music industry.

The Academy's Board of Directors, composed of representatives of every branch of the music industry meets on the first Monday of each month. Members with business to bring before the Board are always welcome.

The Annual Awards of the Academy were conceived as the best possible way of honoring people in the C&W music field. The first ceremonies were held to a sell-out crowd at the Hollywood Palladium in 1966. Sellouts followed in 1967, at the Beverly Hilton Hotel, 1968 at the Century Plaza Hotel and in 1969 and 1970 again at the Palladium. These are gala dinner events, always highlighted by the best in C&W entertainment as well as the suspense of waiting to discover what artists are being honored for their achievements.

A total of 24 awards are presented each year, 21 voted by the general membership and other special awards or honors presented by the Board of Directors.

Membership into the Academy is \$15.00 per year for individual members and \$100.00 per year for organizations. This annual fee entitles members to all Academy benefits and participation in every event.

The Academy is chartered as a non-profit corporation under the laws of the State of California.

Dues and any other funds raised by the Academy are used to support the organization's activities, such as pub-

lication of a monthly newsletter, production of membership cards and other materials, and purchase of the annual Awards trophies and plaques.

One hope of the Academy is to ultimately establish a Country Music Welfare Fund, to be supported by dues, the Awards Banquet, and special fund-raising events such as an annual C&W All-Star Concert.

Applications for membership are available by writing the offices of the Academy of Country and Western Music located at the Hollywood Plaza Hotel, Suite 206
1637 Vine St.
Hollywood, California 90028
Telephone area code 213/467-1216

Academy of Country & Western Music AWARD WINNERS FOR 1965

MAN OF THE YEAR	ROGER MILLER
TOP MALE VOCALIST	BUCK OWENS
TOP FEMALE VOCALIST	BONNIE OWENS
BEST SONG WRITER	ROGER MILLER
BEST BANDELEADER OR BAND	BUCK OWENS
BEST VOCAL GROUP	BONNIE OWENS AND MERLE HAGGARD
BEST TV PERSONALITY	BILLY MIZE
BEST RADIO PERSONALITY	BIFF COLLIE
BEST PRODUCER/A&R MAN	KEN NELSON
BEST TALENT MANAGEMENT	JACK McFADDEN
BEST MUSIC PUBLISHER	CENTRAL SONGS
BEST MUSIC PUBLICATION	BILLBOARD MAGAZINE
BEST NIGHTCLUB	THE PALOMINO
MOST PROMISING MALE VOCALIST	MERLE HAGGARD
MOST PROMISING FEMALE VOCALIST	KAYE ADAMS
BEST STEEL GUITAR	RED RHODES
BEST FIDDLE	BILLY ARMSTRONG
BEST LEAD GUITAR	PHIL BAUGH
BEST BASS	BOB MORRIS
BEST PIANO	BILLY LIEBERT
BEST DRUMS	MUDDY BERRY

AWARD WINNERS FOR 1966

MAN OF THE YEAR	DEAN MARTIN
TOP MALE VOCALIST	MERLE HAGGARD
TOP FEMALE VOCALIST	BONNIE GUITAR
SONG OF THE YEAR	APARTMENT #9 (Bobby Austin/Fuzzy Owens/Johnny Paycheck)
BEST BANDELEADER OF THE YEAR	BUCK OWENS BUCKAROOS
BEST VOCAL GROUP	BONNIE OWENS & MERLE HAGGARD
BEST TV PERSONALITY	BILLY MIZE
BEST RADIO PERSONALITY	BIFF COLLIE/BOB KINGSLEY (Tie)
BEST PRODUCER/A&R MAN	KEN NELSON
BEST TALENT MANAGEMENT	JACK McFADDEN
BEST MUSIC PUBLISHER	CENTRAL SONGS
BEST COUNTRY NIGHTCLUB	THE PALOMINO
MOST PROMISING VOCAL GROUP	BOB MORRIS & FAYE HARDIN
MOST PROMISING MALE VOCALIST	BILLY MIZE
MOST PROMISING FEMALE VOCALIST	CATHIE TAYLOR
BEST STEEL GUITAR	TOM BRUMLEY/RALPH MOONEY (Tie)
BEST FIDDLE	BILLY ARMSTRONG
BEST LEAD GUITAR	JIMMY BRYANT
BEST BASS	BOB MORRIS
BEST PIANO	BILLY LIEBERT
BEST DRUMS	JERRY WIGGINS

(Continued on page 7)

NASHVILLE SONGWRITERS ASSOCIATION - TODAY AND TOMORROW

By Buddy Mize
Past President, NSA



"The world needs a song so it can sing, sing, sing." quoting the lyrics from a recent song written by Red Lane, I couldn't agree more . . . the world does need a song—and we, "The Songwriters", know exactly where it can find one . . . a song for love, unity, or a song for a memory.

Alas, the songwriter strummed his way on stage hundreds of years ago, selling his words and music for a mere pittance. Bartering his wares for bed and board while his musical story-telling wove historical threads through the carpets of time.

I am a songwriter—I have always been a songwriter—when I've at times decided I would lay the talent aside to pursue other interests, there are continually fragments of titles, lines or melodies which keep floating through my mind—I guess I'll always be a songwriter.

I cannot emphasize how deeply concerned I am for songwriters. As much as I have to give credit to the artists who sing the songs, the musicians who play the songs, the engineer, producer and arranger and all who help the song come to life—I still have to give the biggest hand to "The Songwriter."

Until recently, there was no organization that a songwriter could go to in order to gather information about his trade. There are many publishers, but often they are caught up in administration activities and can't take the time to develop new writers. Hence, one of the reasons for the founding of the Nashville Songwriters Association.

But far be it from that to be the only reason. Other than the fact that they had no information center, they also have no stability in their trade; writers can come and go without even being heard, they have no group insurance benefits, no retirement program, no credit union, (you can't always borrow money on a song that has been recorded by a big artist, because it may not earn a penny.) Also there was no legal counsel set up for the songwriters. Most attorneys aren't familiar with the music business or copyright laws. The Nashville Songwriters Association is attempting to bring about changes which will benefit the songwriter.

Committees have been formed to investigate and evaluate copyright laws, laws that have been in effect since 1909. And while the price of living rises, the monetary returns for the songwriter's efforts remain at the level they were before World War I.

Let me state here that there are organizations who have come to the aid of the songwriters—BMI, ASCAP, SESAC, NARAS and CMA; directly or indirectly, they have been beneficial to us, but often it's on their own terms.

I'd like to cite briefly two or three statements from the Nashville Songwriters Association Constitution and By-Laws:

1. We hereby constitute ourselves a voluntary association to advance, promote, foster and benefit all those professionally connected with the composition of music, lyrics and songs: to procure better conditions in our profession; to protect and secure the legal rights of our membership.

2. Article Three, Section One, membership in this organization shall be open to any and all songwriters upon application who have had at least one song contracted by a company that is affiliated with at least one recognized performance agency. All persons who compose music, and/or lyrics, for professional or commercial purposes, shall be eligible to membership. An associate member is a writer who has not yet achieved professional status.

3. Dues, Article Nine, Section One, the annual dues for each member shall be \$10.00 payable on or before September the First. Lifetime membership will be \$100.00. Application for membership can be acquired by writing Nashville Songwriters Association, P. O. Box 1556, Nashville, Tennessee, 37202.

The Nashville Songwriters Association is a corporation recognized by the State of Tennessee as a non-profit organization. The monies received from its members by way of dues to help to perpetrate the songwriters everywhere—to create for them a home, to bring together a group of songwriters, who, without pay, are ready to serve you.

It's your organization—are you serving it?

N.S.A. HALL OF FAME MEMBERS

Living Members
GENE AUTRY
JOHNNY BOND
AL BRUMLEY
TED DAFFAN
STUART HAMBLIN
PEE WEE KING
VICK Mc ALPIN
FLOYD TILLMAN
MERLE TRAVIS
ERNEST TUBB
CINDY WALKER
BOB WILLS

Deceased Members
A. P. CARTER
VERNON DALHART
REX GRIFFIN
BOB MILLER
LEON PAYNE
JIMMIE RODGERS
FRED ROSE
HANK WILLIAMS

CERTIFICATES OF ACHIEVEMENT—1967

GENE CHRYSLER
BILL ANDERSON
AUTRY INMAN
JOHN LOUDERMILK
DARRELL STATLER
DOLLY PARTON AND
BILL OWENS
MARTY ROBBINS
DARRELL GLENN
JIM GLASER
LEON ASHLEY AND
MARGIE SINGLETON

JACK CLEMENT
HARLAN HOWARD
CURLY PUTMAN
BILLY SHERRILL AND
GLENN SUTTON
LORETTA LYNN
TOM T. HALL
MEL TILLIS AND
WAYNE WALKER
VIC McALPIN

Songwriter of the Year Award
DALLAS FRAZIER

(Continued on page 7)

EASTERN STATES COUNTRY MUSIC, INC.

By Mickey Barnett
President

Eastern States Country Music, Inc. is an organization whose roster includes Country Music artists, promoters, disc jockeys, agents, recording and publishing companies, radio stations and anyone having an active interest in expanding the potential of Country Music in the Northeast.

ESCMC has been in existence since September of 1964, and in that time it has grown and gained much industry-wide recognition. Its early conventions were scattered throughout the Northeast, and in 1971 it was decided that their home and yearly convention site would be Wheeling, West Virginia.

ESCMC's 1971 convention held in Wheeling played host to such notables as John Sturdivant, Chuck Chellman, Little Richie Johnson, Wade Pepper, and Jo Walker to name a few. Several excellent seminars were presented highlighting such fields as promotion, programming, and staging of Country Music shows. At that time several awards were presented: Mickey Barnett as President of ESCMC presented the Presidential Award to Doc Williams acknowledging his great contributions in furthering Country Music in the Northeast; Reid Northrup, Treasurer and Membership Chairman received an award for his untiring efforts on behalf of the organization; and Gus Thomas of WWVA was named "DJ of the Year". Awards were given to the artists and performers who represent the Country Music scene in the Northeast. Susie Southworth won "Best Female Vocalist", Fuzzy Plant "Best Male Vocalist", Mickey Barnett and his Little Giants "Top Band", the Ozark Mountain Kids (two youngsters) "Best Duet", Freddie James "Best Instrumentalist", and Mary Lee Martin was crowned queen to reign until the next annual convention in Wheeling.

ESCMC has established an office in Capitol Music Hall in Wheeling, and Mac McDonald serves as Executive Secretary.

CMA'S ROLE IN COUNTRY MUSIC:

(Continued from page 2)

1967	1969
RED FOLEY	GENE AUTRY
J. I. (JOE) FRANK	1970
JIM REEVES	ORIGINAL CARTER FAMILY
STEPHEN SHOLES	BILL MONROE
1968	1971
BOB WILIS	ART SATHERLEY

CMA AWARD WINNERS

ENTERTAINER OF THE YEAR

1967—EDDY ARNOLD
1968—GLEN CAMPBELL
1969—JOHNNY CASH
1970—MERLE HAGGARD
1971—CHARLEY PRIDE

SINGLE OF THE YEAR

1967—"THERE GOES MY EVERYTHING" Jack Greene
1968—"HARPER VALLEY P.T.A." Jeannie C. Riley

1969—"A BOY NAMED SUE" Johnny Cash
1970—"OKIE FROM MUSKOGEE" Merle Haggard
1971—"HELP ME MAKE IT THROUGH THE NIGHT"
Sammie Smith

ALBUM OF THE YEAR

1967—"THERE GOES MY EVERYTHING" Jack Greene
1968—"JOHNNY CASH AT FOLSOM PRISON"
1969—"JOHNNY CASH AT SAN QUENTIN"
1970—"OKIE FROM MUSKOGEE" Merle Haggard
1971—"I WON'T MENTION IT AGAIN" Ray Price

SONG OF THE YEAR

1967—"THERE GOES MY EVERYTHING"
1968—"HONEY"
1969—"CARROLL COUNTY ACCIDENT"
1970—"SUNDAY MORNING COMING DOWN"
1971—"EASY LOVIN"

FEMALE VOCALIST OF THE YEAR

1967—LORETTA LYNN
1968—TAMMY WYNETTE
1969—TAMMY WYNETTE
1970—TAMMY WYNETTE
1971—LYNN ANDERSON

MALE VOCALIST OF THE YEAR

1967—JACK GREENE
1968—GLEN CAMPBELL
1969—JOHNNY CASH
1970—MERLE HAGGARD
1971—CHARLEY PRIDE

VOCAL GROUP OF THE YEAR

1967—THE STONEMANS
1968—PORTER WAGONER AND DOLLY PARTON
1969—JOHNNY CASH AND JUNE CARTER
1970—TOMPALLI AND THE GLASERS
1971—OSBORNE BROTHERS

VOCAL DUO OF THE YEAR (added in 1970)

1970—PORTER WAGONER AND DOLLY PARTON
1971—PORTER WAGONER AND DOLLY PARTON

INSTRUMENTAL GROUP OR BAND OF THE YEAR

1967—THE BUCKAROOS
1968—THE BUCKAROOS
1969—DANNY DAVIS AND THE NASHVILLE BRASS
1970—DANNY DAVIS AND THE NASHVILLE BRASS
1971—DANNY DAVIS AND THE NASHVILLE BRASS

INSTRUMENTALIST OF THE YEAR

1967—CHET ATKINS
1968—CHET ATKINS
1969—CHET ATKINS
1970—JERRY REED
1971—JERRY REED

COMEDIAN OF THE YEAR

1967—DON BOWMAN
1968—BEN COLDER
1969—ARCHIE CAMPBELL
1970—ROY CLARK
1971—OMITTED

NASHVILLE NARAS AND THE COVETED GRAMMIES

(Continued from page 3)

- 1969—Best Country Vocal Performance (Female)
"Stand By Your Man"—Tammy Wynette (Album)
Best Country Vocal Performance (Male)
"A Boy Named Sue"—Johnny Cash (Single)
Best Country Performance By A Duo or Group
"MacArthur Park"—Waylon Jennings & the Kimberlys
Best Country Instrumental Performance
"The Nashville Brass Featuring Danny Davis Play More Nashville Sounds"—Danny Davis & The Nashville Brass
Best Country Song (A Songwriters' Award)
"A Boy Named Sue"—Shel Silverstein
- 1970—Best Contemporary Vocal Performance (Male)
"Everything Is Beautiful"—Ray Stevens (Single)
Best Country Vocal Performance (Female)
"Rose Garden"—Lynn Anderson (Single)
Best Country Vocal Performance (Male)
"For The Good Times"—Ray Price (Single)
Best Country Performance By A Duo Or Group
"If I Were A Carpenter"—Johnny Cash & June Carter
Best Country Instrumental Performance
"Me & Jerry"—Chet Atkins & Jerry Reed
Best Country Song (A Songwriters' Award)
"My Woman, My Woman, My Wife"—Marty Robbins

THE ACADEMY OF COUNTRY AND WESTERN MUSIC

(Continued from page 4)

AWARD WINNERS FOR 1967

MAN OF THE YEAR JOEY BISHOP
 TOP MALE VOCALIST GLEN CAMPBELL
 TOP FEMALE VOCALIST LYNN ANDERSON
 SONG OF THE YEAR IT'S SUCH A PRETTY WORLD TODAY
 BEST ALBUM GENTLE ON MY MIND/GLEN CAMPBELL
 BEST BAND LEADER/BAND BUCK OWENS/BUCKAROOS
 BEST VOCAL GROUP SONS OF THE PIONEERS
 BEST DUET MERLE HAGGARD/BONNIE OWENS
 BEST TV PERSONALITY BILLY MIZE
 BEST RADIO PERSONALITY BOB KINGSLEY
 BEST PRODUCER/A&R MAN AL DeLORY
 BEST MUSIC PUBLISHER FREEWAY MUSIC
 MOST POPULAR COUNTRY NIGHTCLUB THE PALOMINO
 MOST PROMISING MALE VOCALIST JERRY INMAN
 MOST PROMISING FEMALE VOCALIST BOBBIE GENTRY
 BEST STEEL GUITAR RED RHODES
 BEST LEAD GUITAR JIMMY BRYANT
 BEST PIANO EARL BALL
 BEST BASS RED WOOTEN
 BEST FIDDLE BILLY ARMSTRONG
7—CHAPTER D
 BEST DRUMS PEE WEE ADAMS

AWARD WINNERS FOR 1968

COUNTRY MUSIC MAN OF THE YEAR TOM SMOTHERS
 DIRECTORS' AWARD NUDIE
 PIONEER AWARD "UNCLE ART" SATHERLY
 MOST PROMISING FEMALE CHERYL POOLE
 MOST PROMISING MALE RAY SANDERS
 TOP FEMALE VOCALIST CATHIE TAYLOR
 TOP MALE VOCALIST GLEN CAMPBELL
 ALBUM OF THE YEAR GLEN CAMPBELL and BOBBIE GENTRY
 SINGLE RECORD OF THE YEAR (Award to Artist) "Little Green Apples" ROGER MILLER
 SONG OF THE YEAR (Award to Composer) "Wichita Lineman" JIM WEBB
 TOP VOCAL GROUP JOHNNY & JONIE MOSBY
 BAND OF THE YEAR (Club) BILLY MIZE'S TENNESSEANS
 BAND OF THE YEAR (Touring) BUCKAROOS
 RADIO PERSONALITY (Regional) TEX WILLIAMS
 RADIO PERSONALITY (Los Angeles) LARRY SCOTT
 TV PERSONALITY GLEN CAMPBELL
 COUNTRY NIGHT CLUB (Regional) GOLDEN NUGGET
 COUNTRY NIGHT CLUB (Metropolitan) PALOMINO
 STEEL GUITAR RED RHODES
 PIANO EARL BALL
 LEAD GUITAR JIMMY BRYANT
 FIDDLE BILLY ARMSTRONG
 DRUMS JERRY WIGGINS
 BASS RED WOOTEN

AWARD WINNERS FOR 1969

BASS BILLY GRAHAM
 DRUMS JERRY WIGGINS
 FIDDLE BILLY ARMSTRONG
 LEAD GUITAR AL BRUNO
 PIANO FLOYD CRAMER
 STEEL GUITAR BUDDY EMMONS
 NIGHT CLUB PALOMINO CLUB
 TV PERSONALITY JOHNNY CASH
 DISC JOCKEY DICK HAYNES
 BAND OF THE YEAR MERLE HAGGARD'S STRANGERS
 TOP VOCAL GROUP KIMBERLYS
 SONG OF THE YEAR OKIE FROM MUSKOGEE
 SINGLE RECORD OF THE YEAR OKIE FROM MUSKOGEE
 ALBUM OF THE YEAR OKIE FROM MUSKOGEE
 TOP MALE VOCALIST MERLE HAGGARD
 TOP FEMALE VOCALIST TAMMY WYNETTE
 MOST PROMISING FEMALE VOCALIST DONNA FARGO
 MOST PROMISING MALE VOCALIST FREDDY WELLER
 COMEDY ACT ROY CLARK
 RHYTHM GUITAR JERRY INMAN
 SPECIALTY INSTRUMENT JOHN HARTFORD
 MAN OF THE DECADE MARTY ROBBINS
 JIM REEVES MEMORIAL AWARD JOE ALLISON
 MAN OF THE YEAR JOHN AYLESWORTH-FRANK PEPPIATT
 PIONEER AWARD BOB WILLS

AWARD WINNERS FOR 1970

BASS BILLY GRAHAM AND DOYLE HOLLY
 DRUMS ARCHIE FRANCIS
 FIDDLE BILLY ARMSTRONG
 LEAD GUITAR AL BRUNO
 PIANO FLOYD CRAMER

STEEL GUITAR J. D. MANESS
 BAND OF YEAR (Touring) THE STRANGERS
 BAND OF YEAR (Non-Touring) THE TONY BOOTH BAND
 COMEDY ACT ROY CLARK
 DISC JOCKEY CORKY MAYBERRY, KBBQ, BURBANK
 RADIO STATION KLAC, LOS ANGELES
 NEWS PUBLICATION BILLBOARD
 TV PERSONALITY JOHNNY CASH
 MOST PROMISING MALE VOCALIST BUDDY ALAN
 MOST PROMISING FEMALE VOCALIST SAMMI SMITH
 COUNTRY NIGHT CLUB PALOMINO CLUB, N. HOLLYWOOD

TOP VOCAL GROUP KIMBERLYS
 TOP FEMALE VOCALIST LYNN ANDERSON
 TOP MALE VOCALIST MERLE HAGGARD
 ENTERTAINER OF THE YEAR MERLE HAGGARD
 SONG OF THE YEAR FOR THE GOOD TIMES
 SINGLE RECORD OF THE YEAR FOR THE GOOD TIMES
 ALBUM OF THE YEAR FOR THE GOOD TIMES
 MAN OF THE YEAR HUGH CHERRY
 JIM REEVES MEMORIAL AWARD BILL BOYD
 PIONEER AWARD (2) WERE GIVEN THIS YEAR TEX RITTER, PATSY MONTANA

NASHVILLE SONGWRITERS ASSOCIATION - TODAY AND TOMORROW

(Continued from page 5)

CERTIFICATES OF ACHIEVEMENT—1968

EDDIE MILLER	CURLY PUTMAN
IRA ALLEN	BOBBY BRADDOCK
BUDDY MIZE	HANK MILLS
TOM T. HALL	MERLE KILGORE
MERLE HAGGARD	MACK VICKERY
JIM WEBB	DICK HEARD
BOBBY GOLDSBORO	EDDIE RABBITT
GLENN TUBB	RAY STEVENS
JIM PETERS	JOHN HARTFORD
VIC McALPIN	WAYNE WALKER
DALLAS FRAZIER	MEL TILLIS
DOODIE OWENS	KRIS KRISTOFFERSON
ALEX ZANETIS	AUTRY INMAN
CHRIS GANTRY	

Songwriter of The Year Award
 BOBBY RUSSELL

Special Merit Award
 TOM T. HALL

CERTIFICATES OF ACHIEVEMENT—1969

JERRY CHESNUT	MICKEY NEWBURY
GLENN SUTTON	DOUG GILMORE
BILLY SHERRILL	MYRA SMITH
TAMMY WYNETTE	MARGARET LEWIS
FELICE AND BOUDLEAUX	BOB FERGUSON
BRYANT	TOM T. HALL
WAYNE KEMP	HARLAN HOWARD
MIKE SETTLE	LEON PAYNE
JOE SOUTH	JACK RHODES
KRIS KRISTOFFERSON	SHEL SILVERSTEIN
CARL PERKINS	MAC DAVIS
A. L. "Doodles" OWENS	MARTY ROBBINS
DALLAS FRAZIER	

Special Merit Award
 LORETTA LYNN

Songwriter of The Year Award
 MERLE HAGGARD

CERTIFICATES OF ACHIEVEMENTS—1970

Songwriter of The Year	Special Awards
KRIS KRISTOFFERSON	TOM T. HALL
	GENE MACLELLAN
	RAYMOND A. SMITH
	CONWAY TWITTY

Best Songwriters

BILL ANDERSON	EDDIE NOACK
MAC DAVIS	DOLLY PARTON
DALLAS FRAZIER	MARTY ROBBINS
BILL GRAHAM	WHITEY SHAFER
MERLE HAGGARD	PAUL SIMON
TED HARRIS	JOE SOUTH
LORETTA LYNN	BOB TUBERT
MICKEY NEWBURY	ALEX ZANETIS

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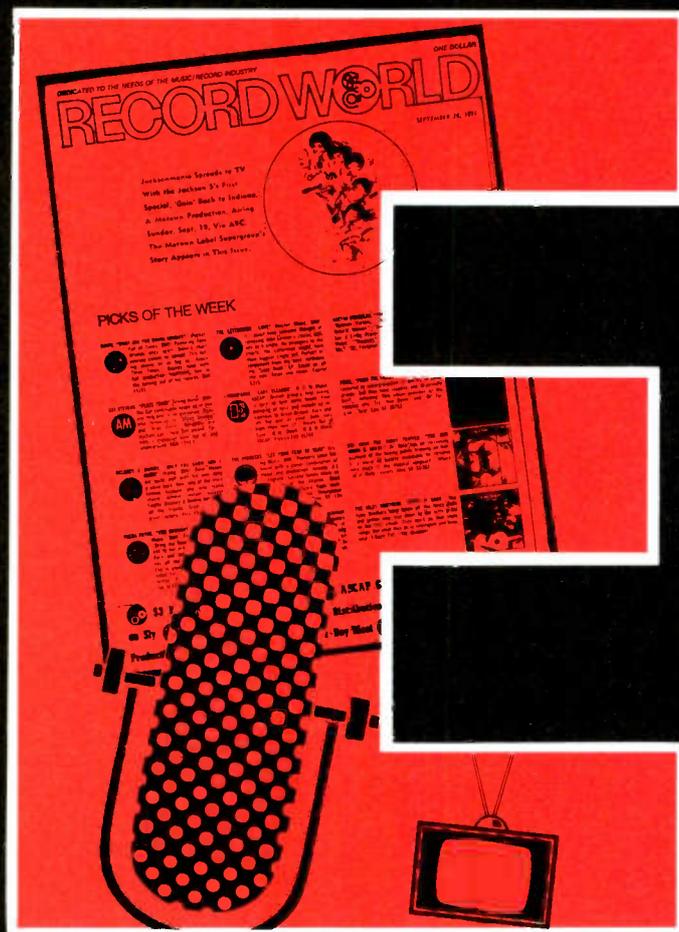
in NASHVILLE
126 7th Avenue North
Nashville, Tennessee 37203
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CHAPTER



MEDIA & P.R.

Informing the public of creative product is an important part of the entertainment business. The public relations, promotions and advertising people must be able to create demand for acts & records.

**There's a lot of
talk going around
about our clients.**



We started it

That's our business. Publicity. Public Relations. Advertising. We specialize in communications in all forms; particularly in businesses connected with the Nashville performing arts. Our headquarters on Nashville's Music Row and affiliate offices in New York and Hollywood keep the lines of communication open for our clients. Whatever your needs . . . from a National Public Relations program to a word-of-mouth campaign, let us start something for you.

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PHONE (615) 244-8872

MOR, C&W MOST PLAYED ON AIR

Middle-of-the-road and Country Music, followed by rock and contemporary, lead all other radio station musical formats in total hours on the air each day. This finding is among the preliminary results of a survey conducted to help recording companies improve their services to radio stations.

The Recording Industry Association of America and the National Association of Broadcasters sponsored the survey which was launched last year. At that time, on behalf of the RIAA-NAB Liaison Committee, Charles M. Stone, NAB Vice-President for radio, and Henry Brief, Executive Director, sent to all radio stations a detailed questionnaire. The survey, it was hoped, would provide recording companies with up-to-date information on individual stations' formats and personnel.

In addition, the data would spotlight comments by management of radio stations as to the kind of service they have been receiving from individual recording companies.

Approximately 5,900 stations received the survey and 2,500 responded. On Jan. 22, a follow-up survey was mailed to those who had not responded to the survey. Final results will be based on these returns.

Stone urges all stations to respond to the questionnaire in order to "benefit from the kind of planning that's going into this."

HIGHLIGHTS

Highlights of the preliminary figures (approximate figures):

82 per cent of the stations reported playing middle-of-the-road music sometime during the broadcast day. Middle-of-the-road represented 48 per cent of the total hours of all music played by stations responding to the survey. (The total number of hours reported by the 2,500 stations was 43,500-covering a 24-hour period.)

56 per cent of the stations responding said Country-Western Music was played on their stations. 18 per cent of the total hours of all music played by stations answering the questionnaire was country-western.

40 per cent of the stations reported playing rock on the air. Rock represents almost 14 per cent of the total daily hours reported.

Nine per cent of the stations reported playing a combination format of Black Soul and Rhythm and Blues. This is two per cent of the total hours on the air each day.

The questionnaire asks questions such as whether stations play albums, 45s or both; how they now obtain recordings; the number of hours per day each type of music is played; which record representatives are in contact with them and if any difficulties are encountered with recording companies.

PUBLIC RELATIONS

by *Bill Hudson*

President Bill Hudson & Associates



The role of the public relations man, and the promotion man, is perhaps one of the most misunderstood roles in the music field today.

The truly professional practitioner is as different from the image most people conjure up as day and night. Many see him as a slick, smooth-talking fellow who spends his time taking members of the press to three hour lunches, or the promotion man "glad-handing" dee jays and convincing them to air his product. While there have been, and still are, individuals whose only talent is in this direction, their careers in the business are short-lived. It has become increasingly important in the music business for the public relations and promotion man to be highly professional, totally dedicated to his task, and fully informed about his client and his product.

The role of the public relations man is to communicate. He is the all-important link between top management and various publics, whether it's the consumer buying recorded product, or the industry as a whole. He is most valuable to his client when he conveys these ideas and goals to the members of the media, and aids both in their communications with each other. Sometimes it is as important to tell a client to hold up on releasing news as it is to make a few hurried notes and break the news to the world, only to find out the act didn't sign after all, and a retraction is necessary. Thank heavens for hard-nosed editors in the business who don't hesitate to question the material they receive and are quicker yet to place it where bad releases belong, in the waste can. There has been a tendency on the part of many executives in the business to weigh their public relations man by the size of the "release file" in the office. In reality, they need to pull their "clipping file", lay it out in the order it appears in the press, and evaluate it to see if it told the story clearly and projected the image of the company as it really is. I am certainly not being critical of companies whose names appear regularly in the press. There are many dynamic companies whose activities warrant weekly coverage on a national level. There are, however, others whose trite little tidbits jammed in between hard news makes me wonder how they stay in business in such a highly competitive field. If you plan to be a public relations man either with a company, or with an independent firm, have the courage to give your client counsel, rather than just serve as a high priced re-write man, and fancy errand boy to the trade paper offices. There are many successful and highly professional individuals working in public relations, and as our great C&W industry

grows it is my hope we will be able to attract even more dedicated individuals.

I think, without a doubt, some of the hardest-working individuals I've met in the Country Music business are the individuals who are functioning in the promotion area of the business, working with companies, and as independent promoters. As with public relations men, I have watched as the fast-talking, do-nothing people fell by the wayside over the years, while those who were fully informed on the music business grew and became highly respected. It simply isn't possible to have every record released by a label become a hit; nor is it possible for every news release of a company to merit front page headlines, to the exclusion of other companies. The believable Public Relations-Promotion people know this, the "hype artists" ignore it.

As a result, the welcome mat is always out for legitimate news and information about the music industry, in general. I feel that there are few opportunities as great as those for young people to get into today's Public Relations-Promotion end of the industry . . . but the "STAYING THERE" can only be assured by the degree of determination and honesty represented in each individual.

PUBLIC RELATIONS FIRMS

Bernie Bennett
Bennett Public Relations
136 E. 56th St.
New York, N. Y.

Jay Bernstein
9110 Sunset Blvd.
Beverly Hills, Calif. 90210

Bonnie Bucy & Associates
806 17th Avenue So.
Nashville, Tenn. 37203

Maggie Cavender
1719 A 17th Avenue So.
Nashville, Tenn. 37203

Freeman, Gordon & Best
6565 Sunset Blvd.
Los Angeles, Calif.

Richard Gersh Associates
200 West 57th St.
New York, N. Y.

Ren Grevatt Associates
200 West 57th St.
New York, N. Y.

G. Hill & Co.
901 17th Avenue So.
Nashville, Tenn. 37203

Martin Hoffman
152 West 58th St.
New York, N. Y.

Bill Hudson & Associates
905 16th Avenue So.
Nashville, Tenn. 37203

Levinson, Carr & Ross
9171 Wilshire Blvd.
Beverly Hills, Calif. 90210

Rogers, Cowan & Brenner, Inc.
598 Madison Ave.
New York, N. Y.

Leonard Salidor
240 West 55th St.
New York, N. Y.

Ron Tepper & Associates
8961 Sunset Blvd.
Los Angeles, Calif. 90069

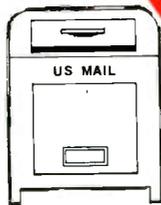
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(Continued on page 14)

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GUIDELINES IN PREPARING A NEWS RELEASE:

When preparing news for the press, radio or television, the questions Who, What, Where, Why, and How should be answered. Preferably they should be answered in the first sentence or the first paragraph, then details may be given in following paragraphs.

To assure accuracy in transmission, news copy should be typewritten; changes of text should be clearly indicated following the accepted rules of marking manuscripts; typewritten copy should be written on plain paper of the standard 8½ x 11 inch size; text should be double spaced. Paragraphs should be indented at least five typewriter spaces; only one side of the paper should be used. If text runs more than one sheet, the word "more" should be placed at the bottom of each sheet except the last one, and page numbers should be used. The name, address and telephone number of the person supplying the news should be written on the manuscript so that it can be verified readily by the publication if desired. The release must be tailored for its medium. Write news stories for newspapers; terse, radio style releases for radio; and TV news scripts for T.V. Specialized headings are helpful cues to editors.

PUBLICATIONS USING COUNTRY NEWS:

Billboard
1719 West End Building
Nashville, Tenn.

Hollywood Reporter
6715 Sunset Blvd.
Hollywood, California 90028

Cash Box
806 16th Ave. S.
Nashville, Tenn.

Music City News
1314 Pine
Nashville, Tenn.

CMA Close-Up
700 16th Ave. S.
Nashville, Tenn. 37203

Nashville Skyline
P.O. Box 1570
Nashville, Tenn. 37202

Country Sky, Inc.
280 S. Beverly Dr.
Beverly Hills, Calif. 90024

Record World
806 16th Ave. S.
Nashville, Tenn.

Country Song Roundup
Charlton Building
Derby, Connecticut 06418

Variety
154 W. 46th St.
New York, New York 10036

Country-Western Gazette
12526 S. Ashland Ave.
Chicago, Ill. 60643

Show Biz, Inc.

What is Show Biz, Inc.?

Television Production and Sales — (Show Biz Production Company) Show Biz, Inc., is one of the nation's largest producers and distributors of weekly programs and specials. These include "The Porter Wagoner Show" with Dolly Parton, "The Wilburn Brothers Show" with Loretta Lynn, "Jim Ed Brown's Country Place," "Del Reeves' Country Carnival," "Gospel Singing Jubilee" (winner of the Dove Award as the best such show of the year), the Can-Am racing series, and a new half-hour pop music variety show. In addition Show Biz this year is producing and selling specials including two musical variety hours, another with an unusual approach to ecology problems, "The Jerry Lee Lewis Show" and a six-part series called "60 Special Minutes."

Music — (Show Biz Music, Inc.) The Show Biz record label features such stars as Jamey Ryan, Paul Ott, Chase Webster and George Owens. The BMI publishing company is SHOW BIZ MUSIC. The ASCAP publishing company is MONSTER MUSIC. During the past year both have had scores of record releases such as the number one hit "Morning" (recorded by numerous artists including Jim Ed Brown on the RCA label and Englebert Humperdinck on Decca). Foreign publishing for the corporation is handled by Gordon Mills' Melanie Music.

Talent Management — (Show Biz Talent Division) To help performers realize their full artistic and financial potential Show Biz Talent offers career guidance to many of the stars who have created the Nashville Sound.

International Activities — (Show Biz International) Show Biz programs are run in Europe and the Far East with much success. Overseas sales and production include rhythm and blues shows, country music shows, and special assignment activities on a pop music series featuring American artists.

Public Relations — (Show Biz Public Relations) This division handles publicity, advertising and promotion for Show Biz artists and for the record label.

Motion Pictures — (Willis Graham Productions) The feature length picture "Nashville Rebel" which has been in domestic release through American International Pictures, Inc., this year moves into foreign distribution. Location shooting in North Dakota and Arizona will begin this winter on a new picture tentatively titled "All Your Tears."

Commercial Production — (Show & Sell) Using Nashville music and entertainers the Show Biz broadcast division has produced spots for Doyle Dane Bernbach, Chrysler Motors, General Mills, Chattem Drug & Chemical Company, Lever Brothers Company, Sullivan, Stauffer, Colwell & Bayles, Dancer Fitzgerald Sample, Block Drug Company, Young and Rubicam, Cargill Wilson & Acree and other major advertisers and agencies.

Radio — Within the past year Show Biz has become one of the biggest radio syndicators of all time by originating and producing the completely sponsored programs "Music City, U.S.A." starring T. Tommy Cutrer, and "The Ralph Emery Show." These shows run for two hours every day Monday through Friday on 273 radio stations throughout the United States.

Road Shows — Beginning in early 1971 Show Biz began producing a series of touring shows to play major cities throughout the United States and overseas. Typical of this series was the first all country show ever to play Madison Square Garden. "Nashville at the Garden" played on June 4th drawing a wildly enthusiastic audience of 15,000 along with favorable reviews from some of New York's toughest critics.

Synergistic strength through a unique combination of related companies in the entertainment business.



A subsidiary of Holiday Inns, Inc.

TELEVISION: Haw and Hee From Tennessee

An Interview with Sam Lovullo, Co-producer "Hee Haw" Series

by Bonnie Bucy



It's been a long, uphill drive for Country Music as far as network television recognition is concerned. It first garnered some prominence through limited exploitation of the music itself and has now proved its captivating capabilities in the area of country comedy.

All of us industry people in California knew Nashville was noted for its country sound. Then, Jan. 19, 1969, a group of us—now considered to be pioneers in the network TV side of country entertainment—headed for Nashville in an attempt to find good country-oriented comedy. We felt an ideal country show could be produced by combining it with Nashville's great sound.

Our involvement with country comedy up to this point had been viewed from a West Coast conception of the field. However, we were aware of the fact that the true southern country type of people were soft spoken, easy-going individuals. We couldn't conceive the idea as yet that these people with their friendly, easy-moving mannerisms were comics within themselves, but we wanted to investigate and talk with them first hand. We headed for Nashville, becoming the first group of producers in TV history to produce a network program in an unknown or undiscovered territory.

Our arrival and meetings in Nashville presented us with several surprises. There we found that our West Coast idea of country comedy had really originated in the Nashville area of the country and had been used for years by such people as Tennessee Ernie Ford, Archie Campbell and Grandpa Jones.

We were also surprised—and delighted—to find Nashville's production facilities equivalent to and in some cases out-ranked—anything we'd seen or worked with in Hollywood or New York. They're not only completely equipped, but their staffs of production personnel are excellent. We'd had no doubts in the taping of musical number areas, but these people were so proficient that, where it normally took us 20 to 30 people to do the job in California, we were able to accomplish the same things in Nashville with half that amount of personnel—even though the style of shooting used for a show like "Hee Haw" was a whole new endeavor for them.

In fact, everything in Nashville was so efficient and available, we were able to establish another first by instituting the use of a computer in programming the thousands of bits used on a show like "Hee Haw," a method never before utilized, even in the major areas of production facilities.

Our intentions of exploiting country comedy—not by running it down, but by working authentic country humor in with good Country Music—paid off with other gratifying results. It not only gave us the opportunity to bring many of the here-to-fore nationally unexploited greats to the forefront of the picture, but we were gratified to learn—through letters and comments in response to the show—that the public was delighted to be able to see these people at long last. For instance, we found that many people had no idea Charley Pride is black. He'd never had much TV exposure prior to his several guestings on "Hee Haw" and had become a hit with the record buyers because of his talent, not because of his color or creed. Merle Haggard and Buck Owens were other already-established names in the business who sparked reaction after being exploited on the show. Many people knew of Haggard's past history and just assumed that as an ex-con, he was probably a rough individual. After seeing him projected on the screen, found him to be a beautiful, nice guy. Although Owens has been a recording star for years, it was amazing how many people had no idea what he looked like.

Yes, it's been a long, uphill climb for the country talent as far as network TV is concerned. However, it gradually built up to a point where Country Music and comedy began to dominate the networks. Therein lies the problem. . . . It became so successful, it became a frightening matter to the upper echelon of the industry—people who have no understanding of the field and lack the qualifications it takes to handle the pressures of buyers from the urban areas. The urbanization ideas of these individuals, whose whole background has been concentrated in the big city areas, has prompted a setback. The cancellation of several country-oriented shows for the Fall, '71 season—in spite of continuous high ratings in some cases—is indicative of this fear.

However, those of us in the field don't feel country entertainment has gone down the network drainpipe. The drive and fortitude of the people in the country bag is still there and we intend to overcome this setback.

To all of the talented people in the country media, this is your life: Hang in there and don't stop or give up hope in the national exploitation areas. The popularity of our fast-rising field is still there and is open for all the talent to come.



Country Music

24 Hours

Since 1957

'Nuff Said!!

COUNTRY MUSIC TV SYNDICATION

by Gene Goforth

Sales Mgr. Ruboca Productions



Much credit for the tremendous growth of Country Music should be given the few regional advertisers, who years ago saw Country Music as a potent advertising medium. Their sponsorship of live country and gospel music television programs was the beginning of the present-day syndication industry now booming in Nashville.

Working through advertising agencies, who wished to reach a select rural audience for their client's products, these advertisers used such performers as Flatt and Scruggs, The Willis Brothers, The Speer Family and Archie Campbell. These performers would travel from city-to-city presenting their show on a different local television station each night. As these programs were scheduled on a once-weekly basis, the performer played the same circuit of four or five stations week after week. Travel took up most of the performer's time, so the advertiser was limited to distribution and television coverage in those few cities where his show could conveniently appear.

A few years later, video tape appeared on the scene and advertisers discovered simply that by recording their programs on tape they could increase their distribution of products and commercial programs into as many television markets as they desired. At that time, they simply produced the program on video tape in a local TV studio, made copies, and shipped the duplicate programs via bus to the stations carrying the show. As distribution widened and Country Music programs became more popular, shipments by bus had to be changed to air and additional people hired to take care of the many details of production, scheduling, shipping and arranging time periods with new stations requesting the programs.

The advertiser soon found that it took a special breed of television people to handle the many details involved in Country Music TV programming, so he was delighted to hire knowledgeable people to take the syndication problems off his back—thus the Country Music television syndicator was born.

Today, the television syndication industry represents a \$30 million-a-year business of providing local stations with up to 15 hours a week of game, talk, music and variety shows. Among such top syndicated programs as "The Mike Douglas Show," "The David Frost Show," and "The Steve Allen Show," you'll find such Nashville produced programs as "The Porter Wagoner Show," "The Bill Anderson Show," and "The Kitty Wells-Johnny Wright Family Show" on local stations coast-to-coast.

Many advertisers, working through their syndicator and producers, now are producing first-run programs for syndication directly to stations across the country. At one time, "The Porter Wagoner Show," produced by Show Biz, Inc., a pioneer in the Country Music syndication field, appeared on over one hundred local stations and had a larger audience than the only network Country Music show on the air at that time.

Syndication offers the advertiser, the syndicator, and the talent many advantages over television network programming. The advertiser sees syndication as a means of reaching the audience he wants at rates much lower than those offered by networks. The syndicator and talent does not suffer the casualty rate of network shows as a consequence of having a lower rating than competitive programs. (Rating services sample local station audiences only twice a year as compared to weekly surveys provided the networks.)

A common practice among syndicators is to produce a show and offer it free to the stations in return for opening and closing billboards and one or two commercial minutes of time for their advertiser. The stations can make a profit by selling three or four minutes to local sponsors.

Country Music television syndication has come a long way since the days of sausage, biscuits, and mobile home sponsored live television programming—but it is hardly over the starting line with its eyes now on cable television and the emerging video cassette industry. (Cable television has been authorized by the Federal Communications Commission to originate its own programming and to sell advertising, and the Video Cassette business has been predicted to be even bigger than the automotive industry by 1980.) With this in mind, the syndication industry expects to grow even bigger in the next two to three years.



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Advertising Agency

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 Dave Dudley
 Roy Drusky
 Gordon Terry
 Slim Whitman
 Arlene Hardin
 Wynn Stewart
 Tootsie
 Bobby Buttram
 Del Reeves
 Warner Mack
 Ernest Tubb
 Sonny James
 Dal Perkins
 Eddy Arnold
 4 Star Music
 James O'Gwynn
 Virgil Warner
 Marion Worth
 Bob Jennings
 Rose Maddox
 Ray Pillow
 Charlie Walker
 Cheryl Thompson
 Cathy Cass
 Jimmy C. Newman
 Sheb Wooley
 George Jones
 Gene Pitney
 Lefty Frizzel
 Hank Snow
 Duane Dee
 Claude Gray
 Bobby Wright
 Darrell McCall
 Shelby Singleton Prod.
 Jim Reeves

Dee Mullins
 Margie Singleton
 Jerry Wallace
 Pat Boone
 Ernie Ashworth
 Chuck Wood
 George Morgan
 Jimmy Martin
 Johnny Wright
 Hal Willis
 Jack Blanchard
 Misty Morgan
 Jimmy Snyder
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 Kay Arnold
 Stonewall Jackson
 Charlie Phillip
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 Buck Owens
 Leon Ashley
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 Wayside Records . . .
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Tennessee Bird Walk
 Goin' Steady
 Oh Singer
 Step Aside
 Harper Valley P.T.A.
 Fugitive
 With One Exception
 Turn The World Around
 Tippy Toeing
 Give Me Forty Acres
 The Girl Most Likely
 San Antonio
 That See Me Look Later
 Helpless
 Here Comes Heaven
 I Am the Grass
 Sontan and Windblown
 Wonderful World of Women
 The Wheels Off My Wagon
 Hobo's Pride
 Before the Next Teardrop Falls
 I Just Wanted to Know

Rainbows are Back in Style
 She Went a Little Bit Farther
 Togetherness
 Words I'm Gonna Have to Eat
 Anna
 When the Ship Hits the Sand
 Dead and Gone
 I Wish
 Down in the Boondocks
 Rhinestones
 Anne of a Thousand Days
 Whirlpool
 Walk Tall
 The Man
 Two Six Packs Away
 Bright Lights & County Music
 I Think I'll Cry Myself to Sleep
 White Lighting Express
 Big Job
 What We're Fighting For
 Lonely Again
 Like a Bird
 Two of the Usual
 The Watchman
 Stamp Out Loneliness
 Too Much to Dream
 The Party's Over
 Walkin' Shadows
 Picken Up the Mail
 Where'd Ya Stay Last Night
 The Company You Keep
 Misty Heartache
 A Little Understanding
 Sweet Misery
 Down at the Pawn Shop
 Lay Some Happiness on Me
 The One You Slip Around With
 Ma Ma Spank
 If It's All the Same to You
 Black Jack County Chain
 War Baby
 I'm Getting Betty
 Lovin' You is Killin' Me
 Don't Squeeze My Sharmon
 My Dream
 Women Do Funny Things to Me
 Our Ship of Love
 Artificial Rose
 If This House Could Talk
 I'd Better Call the Law on Me
 Yes, Mr. Peters
 Peel Me a Nanner
 Old Records

Pen & Paper
 My Friend on the Right
 You Gave Me a Mountain
 Wine Me Up
 Guilty Street
 Keeping Up With the Joneses
 Down by the River
 Ships of a Fool
 Sing a Little Song of Heartache
 Why Didn't Your Dog Bite
 Nobody but Me
 Second Hand Rose
 Yellow Bandana
 Tiger Woman
 Country Guitar
 Lookin' Back to See
 Nothing Left to Lose
 Dear Harlem Howard
 It Makes You Happy
 At Ease Heart
 It Takes a Lot of Money
 The World is Round
 Sweet Love & Happiness
 Turn Me Loose 90 Proof
 Wallpaper Rose
 Lonelyville
 Volkswagen
 Unmitigated Gall
 Sad Face
 If The Whole World Stopped
 Lovin'
 Lonely's the Only Habit
 Real Heartache Stand Up
 Hard Luck Joe
 Only You Can Make Me Cry
 Laura
 Kangaroo of Love
 Mail She's Waiting For . . .
 and many others.

JUST A FEW SONGS PRODUCED BY LITTLE RICHIE . . .

Tennessee Bird Walk
 Chicago Story
 Humphrey The Camel
 Husbands & Wives
 Wall of Pictures
 You've Got Your Troubles
 Pretty One
 Arms Of My Weakness
 Bayou Pierre
 Candy

THE SHOW BIZ TV STORY

by Neika Brewer

Country Music is one of the hottest commodities in the entertainment business. Within the past few years, radio station after radio station has dropped its Top 40 and rock format to go all-country. Twenty-two hundred stations now program the "Nashville Sound".

Country Music has lost some of its traditional feel . . . true. But the really big thing that has happened is that millions of people, many to their complete surprise, have been exposed to country product and discovered that they really enjoy it.

Show Biz, Inc. is engaged in the production and sale of every type TV program. It is, however, in the field of Country Music that Show Biz is a major syndicator.

A recent magazine story had this to say about Show Biz: "When it comes to syndication of country television shows on film or video tape, Show Biz, Inc. wrote the book. Show Biz is, and has been for some time, the nation's largest producer of musical programs for syndication." The actual count on our TV shows reveals that our programs appear on 309 stations from coast to coast every week.

Is Country Music drawing an audience on television? A 1970 study by the American Research Bureau revealed that Show Biz programs are number one in households in 62 per cent of America's markets in their time period. Since the same study proves that Show Biz accounts for 72 per cent of the total weekly tune-in to shows, it is fair to say that as we go, so goes Country Music on TV. Here's a brief rundown on the four programs produced by Show Biz each week.

THE PORTER WAGONER SHOW: In continuous production, 52 new shows each year since 1960. The Porter Wagoner Show is carried on more stations than any other syndicated property in the history of country TV. The program is sponsored by the Chatten Drug & Chemical Co. during the winter months. Co-starred with Porter is beautiful Dolly Parton, the Wagonmasters, Speck Rhodes, and big-name guests.

THE WILBURN BROTHERS SHOW: This series, starring Teddy and Doyle Wilburn and Loretta Lynn, has been in continuous production since 1963. Not surprisingly, the second oldest Show Biz production has a market list and ratings second only to the Porter Wagoner Show.

In 1968/69, Show Biz broadened the scope of Country Music television with two new entries in the field. Both of the new series may be classified as "contemporary country", from the standpoint of stars, sets, and production approach.

DEL REEVES' COUNTRY CARNIVAL: Country Carnival, with its up-beat, off-beat ringmaster Del Reeves, is the fastest-paced show in country TV. Blended with today's top country hits is action every minute with the zany antics of Del, beautiful Miss Jamey Ryan, good-looking Chase Webster. Name guests include Bobby Goldsboro, Jeannie C. Riley, Bobby Bare, Tom T. Hall, Lynn Anderson, Diana Trask, Jerry Reed, Tommy Cash, etc.

THE COUNTRY PLACE: The Country Place is a mountain retreat that becomes the gathering place for Jim Ed Brown, Crystal Gayle, and their friends each week. Guests love to come by the Country Place and Jim Ed has hosted some big ones . . . the King of Bluegrass—Bill Monroe, Jerry Reed, the Geezinslaw Bros., Tex Ritter, Grandpa Jones, Skeeter Davis, Mary Taylor, George Hamilton IV. The show has a warm, person to person atmosphere which creates a marvelous environment for a sponsor's message.

In addition to our weekly shows, we have within the past year done specials such as "Breezing Along With the Nashville Sound" (for Lever Bros.) with Porter Wagoner, Dolly Parton, Hank Williams, Jr., Loretta Lynn, Kenny Price; "Nashville-Nashville-Nashville" with Del Reeves, Loretta Lynn, Jack Greene, Jeannie Seely, Tom T. Hall, Conway Twitty; "Young Country" with Jim Ed Brown, Bob Luman, Mel Tillis, Dottie West, Rhodes, Chalmers, Louie Roberts, Crystal Gayle, Mike Holt, Tommy Jones, Billy Troy, and the 4 & 20 Singers; and "An Old Time Country Christmas" with Porter Wagoner, Dolly Parton, Speck Rhodes, Wilburn Bros., Loretta Lynn, Jim Ed Brown, Blake Emmons, Del Reeves, Jamey Ryan, Chase Webster.

Then there are the shows we do not produce, but sell. For WSM-TV we place the Grand Ole Opry re-runs, "That Good Ole Nashville Music". And for Holiday Inns, we have just placed on stations coast to coast the brand new series of four "Jerry Lee Lewis Specials".

We believe in Country Music. We believe in Nashville. We believe in Nashville talent. And we think Country Music has only started to grow. The future looks bright and unlimited.

Example—On June 4, 1971, Show Biz took the first really big Nashville show into Madison Square Garden. There before a city audience of 19,500 some of our town's greatest talent, Loretta Lynn, Conway Twitty, Porter Wagoner, Dolly Parton, Jamey Ryan, Del Reeves, Jim Ed

(Continued on page 14)

COUNTRY RADIO

by Bill Ward

Operations, Mgr. KLAC

Do you think Fred Rose and Hank Williams pondered the demographic appeal when they wrote "Cold, Cold Heart," "I'm So Lonesome I Could Cry" or "Hey, Good Lookin' "? I don't think so.

In this day of ratings, demographics, computer analysis there is Country Music, in my opinion, the most simple, honest and truthful music of all. It is only natural, I guess, that today's society dictates that we analyze this new thing called "Country Music." How tragic.

There has been more written about Country Music attempting to describe it, dissect it and analyze it. Why bother? Country Music is direct, pretty and from the heart, so why not program your Country Music radio station in the same way?

Country Music radio stations, indeed all radio stations, should be programmed by the knowledgeable management's "gut reaction" or, if you will, common sense.

There is too much ego by broadcasters today and I don't mean the talent ego. It may be the owner/manager of a small station in a single station market who "over-listens" to the likes and dislikes of his barber, or the chairman of the board of a national conglomerate with many stations. It is easy to lose sight of the main objective—to be a good Country Music radio station—to communicate and entertain the "people".

The apparently well-educated newsman asked me, "What about these football scores—do Country Music listeners like football?" "Yep, just like the listeners of 'all rock stations', 'all news stations', 'all talk stations' and 'all rumor stations'."

A common sense analysis of your station's market will tell you what format is needed. The FCC even gives you instructions on determining your community needs (it's called the primer) which should indicate to you what format would work best for you.

If you do go country, *don't* try to "create a new audience". *Don't* try to "upgrade the typical country listener". *Do* maintain high broadcasting standards. *Do* be honest with your audience, *be* country and *be proud you're country*.

Play the music . . . provide all the essentials of a good broadcaster, like communicating with the community, providing thorough news coverage and, oh yes, give some ball scores!

It is interesting to note that in the major markets within the past eight years all stations that have changed to a Country Music format have done so only as a last resort. Dallas, Los Angeles, Chicago, St. Louis and Atlanta all

have well-known Country Music stations that apparently changed to their present country formats after other music formats had failed. I speak from personal experience regarding KBOX in Dallas and KBBQ (Formerly KBLA) Burbank/Los Angeles.

By the way, it is my personal opinion that the larger the market does not necessarily mean the better the standard of radio programming.

It is also my opinion that many of us in broadcasting who have derived so much from Country Music should consider "paying the piper".

Here we have this treasure chest of great music from the talents of Hank Williams, Jimmie Rodgers, Fred Rose, Bob Nolan, Bob Wills and Stuart Hamblen, just to name a few. We have, as broadcasters, really done little in return for what they have given us.

We are all aware of the Country Music Foundation and the good work it has been doing. Few broadcasters, however, are aware of another outstanding organization that started before the CMF and that is the John Edwards Memorial Foundation at UCLA in Los Angeles.

This is a non-profit and truly dedicated organization. Since 1962 it has quietly, and with very little financial help from the broadcast and music industry, been assimilating and filing factual historical information on our Country Music history.

There have been occasional grants from philanthropic foundations, but for the most part, the work has been carried on by volunteers . . . students and professors at the University. Surely this worthwhile organization deserves our support and help.

Another area in which broadcasters should become involved is in doing more "in-depth" programming. We have outlived the time when the formatted radio station, (country, rock or whatever the format) can survive by just "playin' them hits," giving the time and temp, providing 20-20 news and being "tight & brite".

Competition demands that the quality broadcaster provide more. It may be specials of a documentary nature, or the showcasing of specific talents within the music industry. The listeners deserve more. The great contributors to Country Music deserve more. It is up to us as broadcasters to provide more.

MIDWESTERN HAYRIDE

If you ask a Country Music connoisseur the age of Avco Broadcasting's popular *Midwestern Hayride*, he just might remember that it dates back to 1948 and television's earliest days. If he really knows his stuff, however, he'll remind you that even before the days of TV there was "WLW *Midwestern Hayride*" and that the granddaddy of them all on "The Nation's Station" was "Boone County Jamboree" which set toes-tapping as early as 1938! Then he'll probably start rattling off names like Lazy Jim Day, Helen Diller the Canadian Cowgirl, Pa and Ma McCormick and the Brown County Revelers, Merle Travis and the Drifting Pioneers, Lulu Belle and Scotty, Hugh Cross and his Radio Pals; Chet Atkins, Homer and Jethro, and Grandpa Jones.

Country Music has come a long way since those early days, but happily the people at Avco Broadcasting have managed to preserve the authentic country flavor which has made Cincinnati a haven for Country Music entertainers since the 1930's. In an age of sophistication and elaborate television programming, it's nice to know that there is still a place for frantic fiddling, sentimental ballads, light-hearted comedy, and where versatile musicians are still the order of the day. And it's not at all surprising to learn that a lot of people still appreciate and respond to the kind of down-to-earth fun and frolic that make a Country Music show a nice way to spend a Saturday evening.

Midwestern Hayride, which boasts that it has never gone on the air without a sponsor, has a format which includes a live studio audience, a cast of regulars, special guests and a regular show host. Among those who have driven the "haywagon" over the years are Hal O'Halloran, Will Lemay, Willie Thall, Dean Richards and Henson Cargill.

Key years in the show's remarkable history include 1951, 1952, 1954, and 1955 when the *Hayride* was selected as a summer replacement on the NBC television network. So great was its popularity in the Fall of 1955 that it was given a regular half-hour Wednesday night on NBC and critics labeled it a "coast-to-coast joyride which bubbles along with the gaiety and sparkle of a country festival." During the Summer of 1957, ABC carried the weekly telecast.

In 1954, a young man by the name of Kenny Price walked into the WLW studios and asked to audition for *Midwestern Hayride*. Invited to become a member of the Hometowners group, Kenny quickly began delighting audiences with his warm sense of humor and his easy and natural singing style. "The Round Mound of Sound" (as Kenny is affectionately dubbed) literally grew up on the *Hayride*, and now seventeen years later is the host of the show! With talent as great as his size (and that's 300 pounds) he has a special charm that makes people

feel they've known him all their lives. (And a lot of *Hayride* fans have!)

"I've always loved music," says Kenny, who plays the guitar, drums, bass, banjo, most string instruments and composes music as well! "Even when I was a little boy I seemed to have the ability to make people laugh, and all the members of my family loved music too. We spent our evenings sitting around singing and playing!"

Today, Kenny Price sings and plays for thousands of people each week. In addition to his success on *Hayride*, he consistently stays on top of Country Music charts with hits like "Northeast Arkansas Mississippi County Bootlegger" and his recent "Sheriff of Boone County." And music fans are hardly likely to forget his first big hits, "Walkin' On New Grass" and "Happy Tracks." Coast-to-coast personal appearances and world-wide singing tours bring Kenny's special brand of Country Music to people all over the globe.

In addition to Kenny, the present *Hayride* cast of regulars includes talented Bonnie Lou (who has been with the show since its earliest television days); Charlie Gore (dubbed the "Country Gentleman"); Zeke and Bill (a top comedy team); The Three K's and The Boyers (two talented trios); and handsome young singer Dave McCoy. A six-piece band, including pianist Buddy Ross completes the cast. Buddy is another old-time member of the *Hayride* who recalls the days when the show company did a lot of on-the-road traveling to conventions and fairs. "We'd come off a road trip and have thirty minutes to rehearse before air time."

A reminder of those "good old road trip days" comes once each year for the *Hayride* cast when all of them journey to Columbus, Ohio, and originate two colorful

(Continued on page 14)



(Left to right) Two of the THREE K's, Kenny Price, Bonnie Lou, and Charlie Gore.

ALL THE NEWS OF COUNTRY MUSIC WORLDWIDE!

Music City News is the World's Largest
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- Reports fan club information.
- Contains information about where stars are making public appearances.
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PUBLIC RELATIONS

(Continued from page 3)

Independent Record Promoters

Brite Star Record Promotions
728 16th Ave. So.
Nashville, Tenn. 37203

Chuck Chellman
The Chuck Chellman Co.
801 16th Ave. So.
Nashville, Tenn. 37203

George Cooper
Country Collage
901 17th Ave. So.
Nashville, Tenn. 37203

Little Richie Johnson
P.O. Box 3
Belen, N. M. 87002

Leonard Salidor
240 W. 55th St.
New York, N. Y.

Don Schafer Promotions
Suite 912
National Bankers Life Bldg.
Dallas, Texas 75261

Dottie Vance
3706 Landa St.,
Los Angeles, Calif. 90039

THE SHOW BIZ TV STORY

(Continued from page 10)

Brown, Sonny James, and Faron Young did a show called "Nashville At the Garden". That one has been televised and filmed for theatrical presentation.

There are other such projects on the drawing board.

All of which underscores the basic fact that Country Music is getting through loud and clear to every corner of this land. We are very proud to have played some small part in television's discovery of the "Nashville Sound".

TV SHOWS LIST

THE BILL ANDERSON SHOW

(*Synd.*)
Produced by General Electric Co.
c/o WSIX-TV
Nashville, Tenn.

JIM ED BROWN'S COUNTRY

PLACE (*Synd.*)
Produced & Distributed by
Show Biz, Inc.
110 21st Ave. So.
Nashville, Tenn. 37203

THE GLEN CAMPBELL SHOW

(*CBS Network*)
Glenco Productions
Hollywood, California

THE JOHNNY CASH SHOW

(*Out of production*)

Halcyon Productions
Los Angeles, California

COUNTRY CARNIVAL (*Synd.*)

with Del Reeves
Produced & Distributed by
Show Biz, Inc.
110 21st Ave. So.
Nashville, Tenn. 37203

THE MIKE DOUGLAS SHOW

(*Synd.*)
Group W Productions
Philadelphia, Pa.

THE DAVID FROST SHOW (*Synd.*)

Group W Productions
240 W. 44th St.
New York, New York 10026

HEE HAW (*Synd.*)

Produced by Youngstreet Prod. &
21st Century Prod.
c/o WLAC-TV
Nashville, Tenn.

JIM & JESSE SHOW (*Synd.*)

Double J Enterprises, Inc.
Gallatin, Tenn.

MUSIC PLACE (*Synd.*)

Double J Enterprises, Inc.
Gallatin, Tenn.

THE BUCK OWENS RANCH

SHOW (*Synd.*)

Produced by Buck Owens Ent.
403 Chester Ave.
Bakersfield, Calif. 93301

THE MARTY ROBBINS SHOW

(*Synd.*)
c/o Marty Robbins Ent.
713 18th Ave. So.
Nashville, Tenn. 37203

THE STONEMAN FAMILY SHOW

(*Synd.*)
Tennessee TV
P. O. Box 1342
Chattanooga, Tenn.

THAT GOOD OLE NASHVILLE

MUSIC (*Synd.*)
WSM-TV Production
5700 Knob Road
Nashville, Tenn.

THE TONIGHT SHOW

(*NBC Network*)
NBC-TV
30 Rockefeller Plaza
New York, New York

THE PORTER WAGONER SHOW

(*Synd.*)
Produced & Distributed by
Show Biz, Inc.
110 21st Ave. So.

Nashville, Tenn. 37203

THE WILBURN BROTHERS

SHOW (*Synd.*)
Produced & Distributed by
Show Biz, Inc.
110 21st Ave. So.
Nashville, Tenn. 37203

THE KITTY WELLS-JOHNNY

WRIGHT FAMILY SHOW (*Synd.*)
Ruboca Productions
1302 Saunders Ave.
Madison, Tenn. 37115

MIDWESTERN HAYRIDE

(Continued from page 12)

shows from the Grandstand at the Ohio State Fair. In addition to the entertainers, the Fair visit involves transportation of technicians, producers, directors, cameramen and crews, mobile video equipment and production vans to the state capitol. Thousands and thousands of the show's fans visit the country's Number One state fair on these occasions for the chance to meet and greet their favorite Country Music entertainers.

Among the special guests who have visited *Midwestern Hayride* in the past year are: Chet Atkins, Archie Camp-

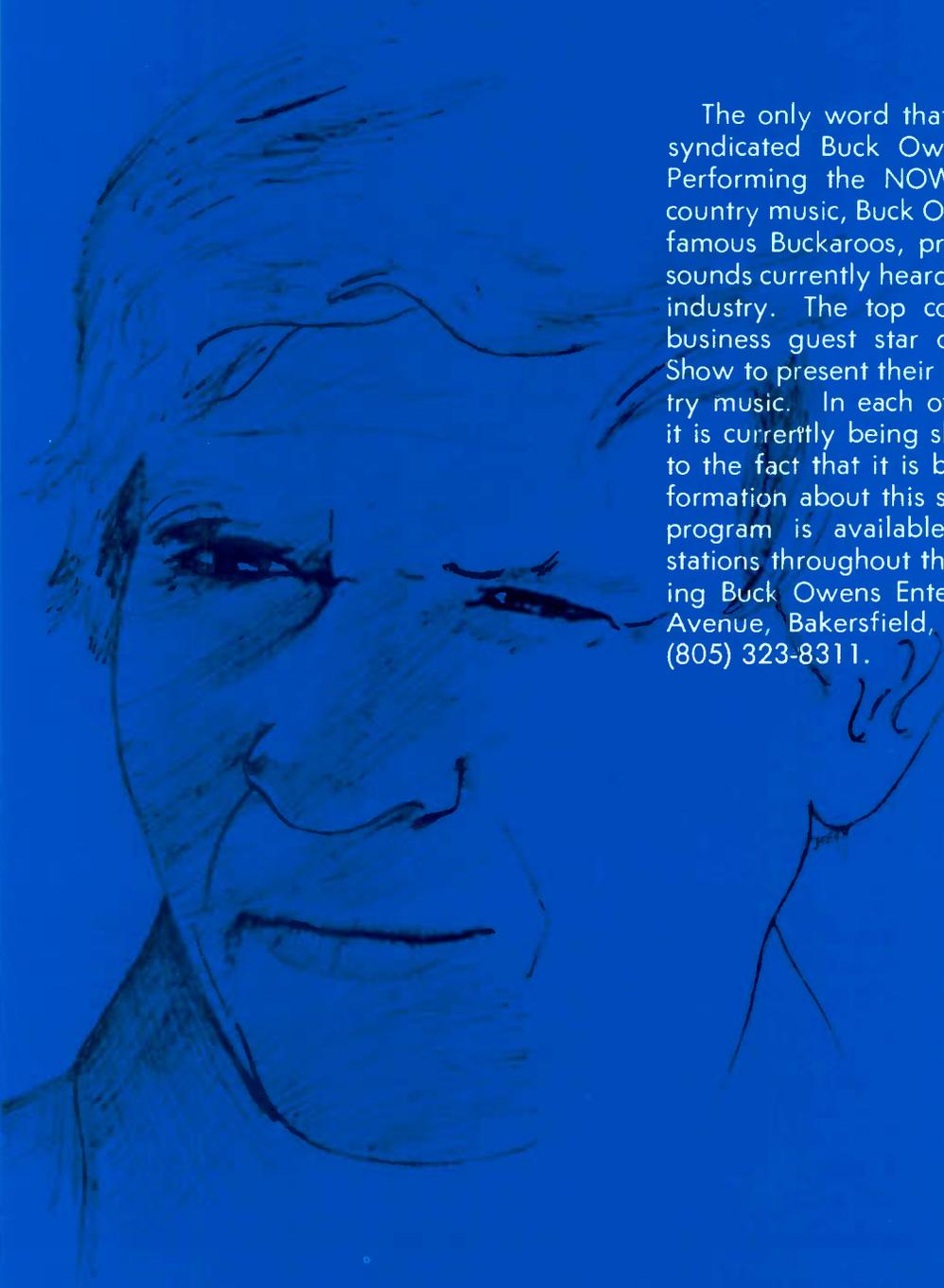
bell, Billie Jo Spears, Jody Miller, Sammi Smith, Osborne Brothers and Mary Taylor.

Now seen on Avco Broadcasting's five television stations, *Midwestern Hayride* continues to be a weekly television "must" for thousands of Country Music enthusiasts.

MIDWESTERN HAYRIDE REGULARS

BONNIE LOU
THE THREE K's
KENNY PRICE
DAVE McCOY
THE HAYRIDE BAND

The Buck Owens Ranch Show



The only word that really describes the syndicated Buck Owens Show is NOW. Performing the NOW sounds of today's country music, Buck Owens, with his world famous Buckaroos, presents only the best sounds currently heard in the country music industry. The top country artists in the business guest star on the Buck Owens Show to present their NOW sound of country music. In each of the markets where it is currently being shown, ratings testify to the fact that it is big in popularity. Information about this syndicated, pre-taped program is available to local television stations throughout the country by contacting Buck Owens Enterprises, 403 Chester Avenue, Bakersfield, California 93301. (805) 323-8311.

THE GRAND OLE OPRY

"The Grand Ole Opry will stand as one of the outstanding attractions of all times in the field of entertainment."—

Edwin W. Craig, founder of WSM.

It began in the early fall of 1925. The headlines in the Nashville papers read: "Construction of Radio Station Here is Begun . . . Call Letters W S M Assigned to National Life."

In those days of crystal sets—and very few at that—it was hard to visualize that this event would have such a profound effect on the character and international image of the city it serves.

That Nashville should be known as "Music City USA" is a result of WSM and the Grand Ole Opry, which have always been the nerve center of the Country Music industry.

For over 45 years the Opry and the radio station have directly influenced the city's economic and physical growth. Without its dedication to Country Music and its nurturing of talent, it's doubtful if the industry would have centered in Nashville.

The Opry had its beginning on November 8, 1925, on the fifth-floor WSM studio of the National Life and Accident Insurance Company. Two men shared the station's only microphone. The featured performer was Uncle Jimmy Thompson, an eighty-year-old fiddler who boasted that he could fiddle the "taters off the vine." His early appearance, however, was restricted to one hour. Not quite enough time to prove his reputation of knowing a thousand fiddle rounds.

The announcer was one of America's pioneer showmen. George D. Hay, a reporter for the *Memphis Commercial Appeal*, started his radio career when he was appointed radio editor for the newspaper. He first went on the air over the *Commercial Appeal's* station, WMC, in June of 1923. A year later he went to Chicago and was appointed chief announcer of Radio Station WLS. Here he was voted America's most popular radio announcer in a nationwide contest conducted by *The Radio Digest*. Here, also, he originated the WLS Barn Dance, later to become known as the National Barn Dance.

On October 5, 1925, Hay came to Nashville for the dedicatory ceremony inaugurating WSM. One month later he joined the station as its first director.

Then at 8:00 p.m. on November 8, 1925, he announced himself as "The Solemn Old Judge" (although he was only 30 years old) and launched the WSM Barn Dance. Two years later he gave it the title "The Grand Ole Opry".

WSM, a member of the National Broadcasting Co. network, was also carrying on Saturday nights "The Music Appreciation Hour" conducted by a celebrated personality, Dr. Walter Damrosch. The station followed that hour with three hours of "barn dance" music.

Hay later recalled the moment in a 1945 pamphlet. "Dr. Damrosch always signed off his concert a minute or so before we hit the air with our mountain minstrels and vocal trapeze performers. We must confess that the change in pace and quality was immense. But that is part of America—fine lace and homespun cloth.

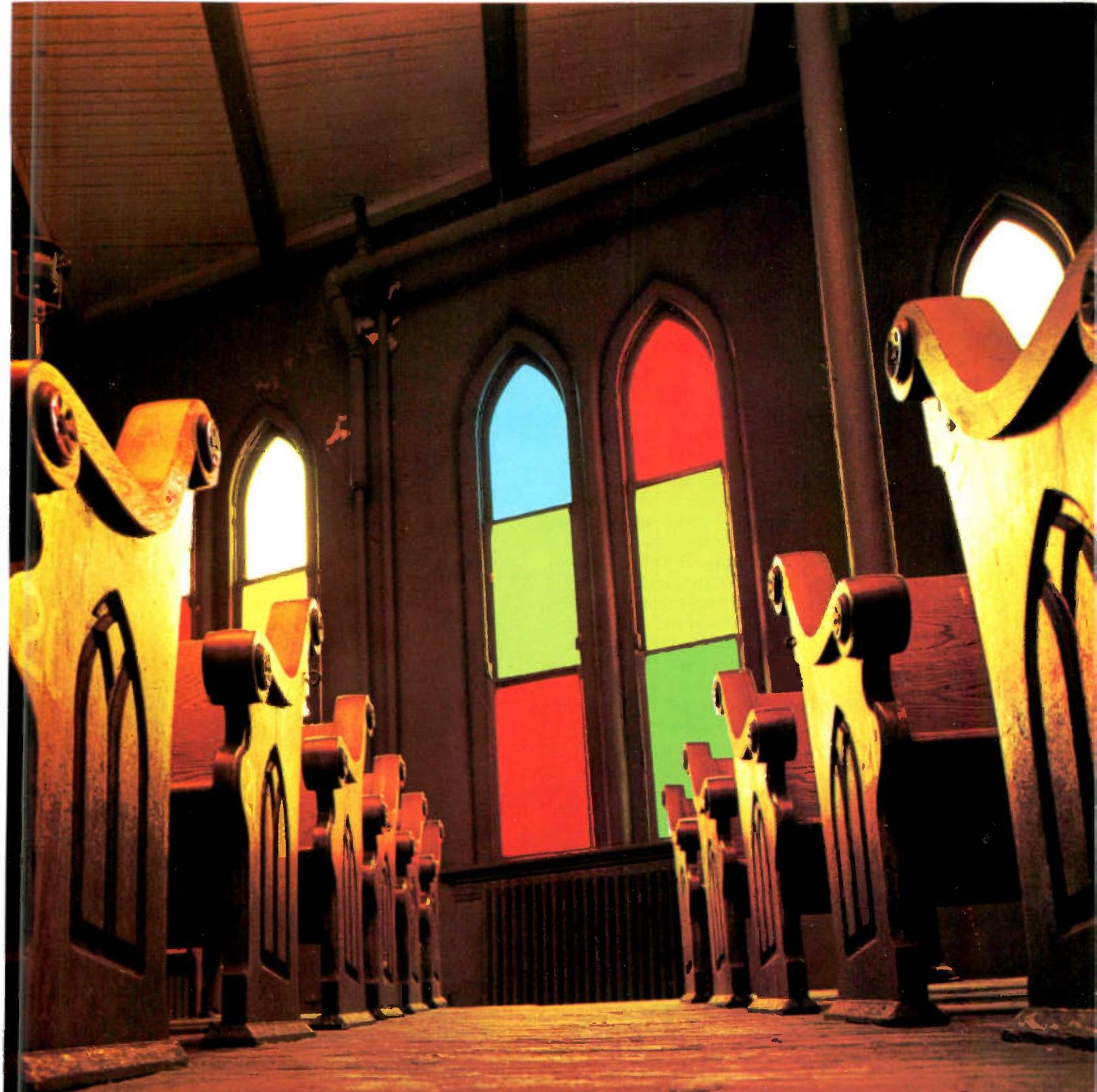
"The monitor in our Studio B was turned on, so that we would have a rough idea of the time which was fast approaching. At about five minutes before eight, your reporter called for silence in the studio. Out of the loud-speaker came the very correct, but accented voice of Dr. Damrosch and his words were something like this: 'While most artists realize there is no place in the classics for realism, nevertheless I am going to break one of my rules and present a composition by a young composer from Iowa, who sent us his latest number, which depicts the onrush of a locomotive. . . .'

"After which announcement the good doctor directed the symphony orchestra through the number which carried many 'shooshes' depicting an engine trying to come to a full stop. Then he closed his program with his usual sign-off.

"Our control operator gave us the signal which indicated that we were on the air. We paid our respects to Dr. Damrosch and said something like this: 'Friends, the program which just came to a close was devoted to the classics. Dr. Damrosch told us that it was generally agreed that there is no place in the classics for realism. However, from here on out for the next three hours we will present nothing but realism. . . . It will be down to earth for the earthy. In respectful contrast to Dr. Damrosch's presentation of the number which depicts the onrush of locomotives, we will call on one of our performers—Deford Bailey, with his harmonica—to give us the country version of his "Pan American Blues".'

"Whereupon, Deford Bailey, a wizard with the harmonica, played the number. At the close of it, your reporter said: 'For the past hour we have been listening to music taken largely from Grand Opera, but from now on we will present The Grand Ole Opry.'"

It wasn't long before the crowds clogged the corridors of the WSM studio to observe the performers. This led to a decision. Edwin W. Craig, a National Life official, was a man of early and continuous vision. A strong supporter of the station and the Opry, he suggested that all the observers be allowed to watch in a studio so their reactions could add to the program. His suggestion led to the construction of Studio "C", an acoustically-designed auditorium capable of holding five hundred enthusiastic fans.



“The Mother Church of Country Music”

WSM INC. CLEAR CHANNEL 650 NASHVILLE, TENNESSEE

Broadcasting Service of National Life & Accident Insurance Co.

Soon the auditorium-studio could no longer accommodate them, so the search for an appropriate home began. The first move was to the rented Hillsboro Theater, a former movie house in what was then the southwest part of the city. Two shows were performed nightly. When the audience continued to grow, Opry officials sought another hall.

A huge tabernacle across the Cumberland River in East Nashville was available. Although the floor was covered with sawdust and the splintery benches were crude, the audience outgrew the three thousand-seat capacity in two years.

In July 1939, the show moved to the newly-constructed War Memorial auditorium, an entrance fee of twenty-five cents was imposed in an effort to curb the crowd. It didn't work, the weekly crowds averaged better than 3,000. The move to the Ryman Auditorium (now the Grand Ole Opry House) was a necessity.

The Ryman had been built in 1892 by riverboat captain, Tom Ryman, who came to a religious tent meeting to heckle the preacher, only to stay and be converted. He built the structure for the Reverend Sam Jones. The Confederate Veterans reunion was scheduled in 1897, and a balcony was added for the meeting. It then could seat some 3100 people. The church-like architecture and pews remain in the building although considerable re-working has made the Grand Ole Opry House one of the safest auditoriums in the mid-south.

The first real band to appear on the Grand Ole Opry was headed by a genial country physician, Dr. Humphrey Bate. Dr. Bate was a graduate of Vanderbilt University Medical School and played harmonica. He joined the Opry with six of his neighbors, and named them the "Possum Hunters". At the piano was Dr. Bate's 13-year-old daughter, Alcyone, who still performs on Saturday night.

Other outstanding string bands were: the Gully Jumpers, the Fruit Jar Drinkers, the Crook Brothers, Arthur Smith and his Dixie Liners, the Binkley Brothers and their Clod Hoppers, Uncle Ed Poplin and his Old Timers, the Delmore Brothers, and Jack Jackson and the Bronco Busters. Uncle Dave Macon, "The Dixie Dewdrop", joined the Opry in 1926 after several years in vaudeville. He remained its top star for many years.

Until 1938, the Grand Ole Opry placed virtually all emphasis on instruments. There were some singers, but they were subordinate to the band. Then came young Roy Acuff and the Smokey Mountain Boys. A short time later, one of the instrumentalists in the band of Pee Wee King and his Golden West Cowboys stepped forward to sing. That was the start of the career of Eddy Arnold, "the Tennessee Plowboy". Arnold later formed his own group, and the rush was on. Red Foley became a hit, then Ernest Tubbs, Cowboy Copas and Hank Williams.

On came the Duke of Paducah, Whitey Ford; he had been the star of the network radio show "Plantation Party". Then Minnie Pearl, and Rod Brasfield, Curly Fox, Texas Ruby and the Fox Hunters. Those were the days of minstrels, and the Opry produced Jamup and Honey. Bill Monroe came to introduce Blue Grass Music. Others

included Uncle Joe Mangrum and Fred Schriver, Asher Sizemore and Jimmy, the Vagabonds, Lew Childre, Zeke Clements, Paul Howard, Curly Williams and Clyde Moody.

In 1939, the Opry was carried on the NBC network for the first time, sponsored by Prince Albert, and the first show featured Uncle Dave Macon, Roy Acuff, Little Rachel, the Weaver Brothers and Elviry, and the Solemn Old Judge. This same group made the first Grand Ole Opry movie a year later. Vito Pellettieri, Opry stage manager since 1934, handled all the complicated stage traffic.

The 1940's and 1950's brought new stars to the Opry: Lester Flatt and Earl Scruggs, Lonzo and Oscar, Ray Price, Johnnie and Jack, the Carlises, Mother Maybelle Carter, Ferlin Husky, the Jordanaires, Stringbean, Cousin Jody, Marty Robbins, Hank Snow, Don Gibson, the Stoney Mountain Cloggers, the Ralph Sloan Dancers, Billy Grammer, Charlie Louvin, Jean Shepard, Justin Tubbs, Kitty Wells, the Willis Brothers, Margie Bowes, George Morgan, Bobby Lord, Hank Locklin, Del Wood, Faron Young, Jim Reeves, Jimmy Newman, Roy Drusky, Johnny Cash, Grandpa Jones, Archie Campbell, the Everly Brothers, Stonewall Jackson, Patsy Cline, Bill Anderson, the Wilburn Brothers, Wilma Lee and Stoney Cooper, Porter Wagoner, George Hamilton IV, the Willis Brothers, Skeeter Davis, and the list continues.

The 1960's brought no let-up in new and great talent. This includes Marion Worth, LeRoy Van Dyke, Dottie West, Tex Ritter, Bobby Bare, Jan Howard, Bob Luman, Billy Walker, Sonny James, Ernie Ashworth, Loretta Lynn, the Osborne Brothers, Jim & Jesse, Jim Ed Brown, Jack Greene, Dolly Parton, Del Reeves, Mel Tillis, Jeannie Seely, Stu Phillips, Charlie Walker, The Four Guys, Ray Pillow and others.

Songwriter and recording stars Tom T. Hall and Connie Smith are the newest members of the Opry family. Hall was the first star to be signed in the 1970's. Facing the Grand Ole Opry audience when he made his debut as a regular member, he revealed, "I'd just like to say that I guess it's every country boy's dream to be a member of the Opry. I'm mighty proud you asked me."

The Opry itself brings an estimated 400,000 visitors to Nashville annually. It has been estimated that an additional seven to eight million fans see Opry stars perform in home-towns across the nation and the stars themselves journey three million miles a year in making these appearances. Today the Nashville Area Chamber of Commerce proclaims the fact that the city's music industry, an off-shoot of the Opry, is a one-hundred-million-dollar a year business. The statistics are impressive indeed. Nashvillians are employed by recording studios, record pressing plants, talent agencies, trade papers, recording companies and performing rights organizations.

Through the Opry, WSM has created a musical family that has in turn made Nashville "Music City USA." Owen Bradley, former leader of the WSM staff orchestra went into the recording business and is generally considered the father of Music Row. Roy Acuff and Fred Rose both worked at WSM. They teamed to form Acuff-Rose, the publishing and talent management empire. Chet Atkins,

one of Nashville's musical giants and a key executive of RCA Records, came to WSM as a sideman with the Carter Family. Jack Stapp, who had been program director of the station, formed Tree Publishing Company. Frances Preston, head of BMI in Nashville, had worked for the station in the promotion field. In recent times the Glaser Brothers, who still perform on the Opry, have become successful disk producers and publishers. There were also Snooky Lanson, Dinah Shore and Tennessee Ernie Ford among others.

The body and soul of music is the musician. In Nashville he has prospered. WSM and the Grand Ole Opry have been patrons of music for more than four decades. Now there is a boom in Country Music. But during the long, lean, early years music was always present in the studios and halls of WSM.

There are performers who have been members of the Grand Ole Opry, or members of the WSM staff band for 20, 30 and even 40 years. The disbursement of weekly and monthly money has not been confined to a few. Witness the hundreds of stars and thousands of "sidemen" who have performed on the Opry, and the dozens of staff musicians employed by WSM in the pop field. The fact that this is possibly the last remaining studio staff orchestra in America speaks for itself.

WSM has recently formed its own record label, Opryland Records, to further the advancement of music and musicians.

WSM's latest influence on the growth and economy of Nashville is the construction of a \$25,000,000 family entertainment park and music center to be called Opryland U. S. A. Opryland's overall theme is: "The Home of American Music." The major theme of Opryland itself will depict the following major elements of music that are uniquely American: Country Music, Contemporary Music, Music of the West, River Jazz, Mountain Folk Music and a large children's area. The park is scheduled to receive its first guests in the spring of 1972.

The new Grand Ole Opry House will be the focal point of this project. It will be one of the world's most unique theaters. But it will have the familiar church pews and planks from the old Opry House' stage floor. It will seat over 4,000 people, and provide perfect sight lines from anywhere in the house. The horseshoe-shaped balcony wraps around the interior, almost encircling the performer.

The Opry performing area is to be 50 feet wide and 35 feet deep, but it can be expanded to a size of 80 by 110 feet for network TV shows. There will be adequate dressing rooms for the artists, and a large lounge for use between performances. There are also plans for a large TV studio capable of seating 300 people. It will provide the latest in technical equipment for WSM's many syndicated TV shows.

The Grand Ole Opry is entertainment, pageantry, vaudeville and music of all the people packaged into one presentation.

"The new Opry House will not change the stage presentation of the Opry in any way," according to E. W. "Bud" Wendell, general manager of the Opry. "But

rather place it in a more comfortable surrounding."

The rapport between the performer and the audience is unlike anything else in the world. Whether the listener be at the Opry House or tuned to WSM's Clear Channel that spans the United States.

The music is genuine, down-to-earth, and honest. It is realism.

GRAND OLE OPRY TALENT ROSTER

ACUFF, ROY
 ANDERSON, BILL
 ASHWORTH, ERNIE
 BOWES, MARGIE
 BROWN, JIM ED
 CAMPBELL, ARCHIE
 CARLISLES
 COOPER, WILMA LEE & STONEY
 CROOK BROTHERS
 DAVIS, SKEETER
 DRUSKY, ROY
 FLATT, LESTER
 FRUIT JAR DRINKERS
 GLASER BROTHERS
 GRAMMER, BILLY
 GREENE, JACK
 HAMILTON, GEORGE, IV
 JIM & JESSE
 JODY, COUSIN
 JONES, GRANDPA
 LOCKLIN, HANK
 LONZO & OSCAR
 LORD, BOBBY
 LOUVIN, CHARLIE
 LUMAN, BOB
 LYNN, LORETTA
 MCGEE, SAM & KIRK
 MINNIE PEARL
 MONROE, BILL
 MORGAN, GEORGE
 NEWMAN, JIMMY
 OSBORNE, THE BROTHERS
 PARTON, DOLLY
 PHILLIPS, STU
 PILLOW, RAY
 REEVES, DEL
 RITTER, TEX
 ROBBINS, MARTY
 SCRUGGS, EARL
 SEELY, JEANNIE
 SHEPARD, JEAN
 SNOW, HANK
 STRINGBEAN
 THE FOUR GUYS
 TILLIS, MEL
 TUBB, ERNEST
 TUBB, JUSTIN
 WAGONER, PORTER
 WALKER, BILLY
 WALKER, CHARLIE
 WEST, DOTTIE
 WILBURN BROTHERS
 WILLIS BROTHERS
 WOOD, DEL
 WORTH, MARION
 JACKSON, STONEWALL
 BARE, BOBBY
 SMITH, CONNIE
 HOWARD, JAN
 HALL, TOM T.

JAMBOREE U.S.A.

"Live! From the stage of the Capitol Music Hall in Wheeling, West Virginia, it's Jamboree U.S.A., coming to you over 50,000 watt WWVA!"

To the thousands of Jamboree and Country Music fans in 23 eastern states and six Canadian provinces, this familiar Saturday night greeting means it's time once again for one of America's oldest and most beloved weekly radio broadcasts. For the WWVA Jamboree U.S.A. is now in its 38th year, growing bigger and better than ever; still bringing joy and inspiration to the hearts of the many who have grown up with its music, and every year winning new fans who are drawn by the beat, by the message that Buck Owens says "is a music born of this country . . . American music . . . the only true artistically musical contribution to the world that Americans can claim solely as their own."

This, then, is Country Music, and in this shifting, fast-paced world of ours, this Country Music, along with WWVA Radio and its world-famous Jamboree, remains an unchanging 'constant'. Yesterday's musical memory is today's musical happening; a token of the past with us yet, and while its style may have undergone a slight change (we now refer to it as "the modern country sound") its appeal and its message still reach out to touch and influence today's way of life.

The jamboree was first broadcast on January 7, 1933 from the studios of WWVA. Radio managing director George W. Smith outlined the format for this first Jamboree in an effort to program something special for the Saturday night listeners of the 5,000 watt station. Listener response exceeded expectations with many requesting tickets to the show. To accommodate the large number of fans, the Jamboree moved to the Capitol Theatre, opening on April 1, 1933 with 3,266 people and another thousand turned away from the "full house".

By February 1936, the Jamboree had settled down in the Wheeling Market Auditorium, and here the informal atmosphere found favor with both entertainer and fan. Seated on folding chairs, eating snacks as they enjoyed the show, fans reveled in its casual, homey, intimate informality.

Many entertainers won the hearts of fans on those early Jamboree shows. Most have dropped out of sight over the years, while a few, like Grandpa Jones and Shug Fisher are still going strong today, performing on TV and in other fields. One group, which joined the Jamboree in 1936 and whose name is synonymous with great Jamboree style entertainment, is still performing on the Saturday night shows, chalking up 34 years of wholesome,

family-style entertainment. It's Doc Williams and The Border Riders, and through the years, this one group, due to their extensive personal appearance tours, has done more than any other to promote the WWVA Jamboree.

As the years rolled by, the Jamboree rolled right along with them; growing in size, reaching out in popularity, gaining a reputation as a WWVA/Wheeling "entertainment institution". In January 1939, the Jamboree sold its 500,000th admission ticket and three months later, the first 'on tour' Jamboree took to the road, playing six towns, drawing 19,464 fans.

Like any celebrity whose career grows more illustrious with time, the Jamboree has had its share of highlights, its moments of glory.

On October 2, 1943, WWVA was granted a power increase to 50,000 watts, beamed over its new ultra-modern transmitter located at St. Clairsville, Ohio. With this, a whole new eastern U.S. and Canadian market of listeners could now tune in the Jamboree.

The one millionth ticket holder passed through Jamboree doors on February 8, 1947.

In December 1952, Jamboree Christmas greetings were sent 3,000 miles to a colony of Quebec Eskimos, all regular listeners to the Wheeling Country Music broadcast.

In celebration of the Jamboree's 20th year, CBS radio network carried the anniversary broadcast over its show, "Saturday night—Country Style".

1,750,000 fans had seen Jamboree shows in these 20 years with countless millions of listeners in 20 states and Canada.

Constantly outgrowing its various theatre homes, the Jamboree moved to the Wheeling Downs Exposition Hall on January 15, 1966, where Buck Owens headlined a special show for more than 5,600 fans.

The big Exposition Hall was soon dubbed Jamboree Hall and broadcasts emanated from here until December 1969, when the Jamboree "went home again", to the Capitol Theatre, (renamed Capitol Music Hall) where it all began, some 36 years before.

It was an eventful night in Jamboree history. Thousands of fans crowded the theatre that winter evening, unmindful of the cold, eager only to be a part of this wonderful Jamboree homecoming. Banners, ribbons and spotlights, celebrities and fans all helped to launch the new "modern country Jamboree" that memorable night.

At 7:30 PM the curtain rose, as it had done many times throughout the years. Doc Williams, Bill Anderson, Connie Smith and others sang their hearts out that night to

a devoted, sentimental audience. The Jamboree stage wore a new look now; gone were the bales of hay, the Mail Pouch Tobacco barn, the blue-overalled performers and the cute gingham dresses. Gone, too, were some of the memorable performers whose names will be forever linked with the WWVA Jamboree. Names like Big Slim, the Lone Cowboy, Hawkshaw Hawkins, Hugh Cross, Kathy Dee and Paul Myers. These and others contributed much to make this great show the nationally-known and beloved institution it is today.

The new look of the Capitol Music Hall stage was befitting to the occasion. New curtains, staging and backdrop blended harmoniously with the soft lighting. The unique Jamboree Country Music sound came across better than ever thanks to the latest and best in modern acoustical equipment. Sound engineers now work in an up-to-date studio with the latest in broadcasting facilities, including a Fairchild board. From center stage, a runway leads down the middle aisle, and it is used often during every Jamboree show. What better way for entertainer and fan to "get to know each other better"?

Now, we're in 1971 and it's the modern country sound that's heard on the Jamboree, but there's still the same down-home atmosphere, that guitar-pickin' singer onstage still reaches across the footlights with note and lyric to those fans of his out front, and they still drive hundreds of miles to Wheeling, West Virginia, every Saturday night. For they know they're seeing only the best of today's Country Music talent on the Jamboree. They have only to glance back across the years at the names of others who have sung before a Jamboree mike and who still make frequent guest appearances. There's Hank Snow and Tex Ritter, Johnny Cash, June Carter Cash, David Houston, Lynn Anderson, Mel Tillis—the list is endless.

What Country Music fan can resist a weekly show that boasts such top-notch musical talent as Dick Curless, the Blue Ridge Quartet, the Compton Brothers, Lynda K. Lance, Freddy Carr, Jimmy Payne, Patti Powell and many others. Each weekly performance neatly tied together with the genial personality and talent of Jamboree Host, Gus Thomas?

Modern country though it may be, that distinctive sentiment expressed in music still touches the heart of every Country Music fan. When the Blue Ridge Quartet sings "Rise 'N Shine" to a three show sell-out crowd and Merle Haggard gets his 'love America' message across in "Okie from Muskogee" or Patti Powell reaches out to every truck-driver's wife with "Long Haul Widow", those fans and listeners just know they've got an understanding friend up there who's traveled the same pathway through life that they have.

Cotton fields or lonesome highways, mountain homes or river boats, empty pockets, empty hearts, all of man's loves or ambitions or broken dreams have been told in the words of a Country Music song. The old-fashioned message is timeless; only the wrapping is new.

Through 38 triumphant years the Jamboree has entertained to bring this music from the heart of America to America's heart, her people, who find in these songs

the reflection of their lives. The Jamboree endures today as one of America's two remaining live radio broadcast shows. And after 34 years, Doc Williams is still there to greet his many friends "From the rock-bound coast of Maine to sunny Florida and up in Canada . . ."

Jamboree U.S.A.! Its past glistens with greatness. Its future, onward and upward, for the best is yet to come!



Members of the WWVA JAMBOREE

BARBARA ANN
 KENNY BIGGS & THE TALISMEN
 THE BLUE RIDGE QUARTET
 DAVID BYRD
 FREDDY CARR
 SKINNEY CLARK
 DICK CURLESS
 BUD CUTRIGHT
 JOHNNY DOLLAR
 DODY LYNN FULLER
 BOB GALLION
 DON & ROGER HOARD
 KAY KEMMER
 LYNDA K. LANCE
 SLIM LeHART
 KAREN McKENZIE
 DARNELL MILLER
 LEE MOORE
 JUNIOR NORMAN
 MAYF NUTTER
 JIMMY PAYNE
 PATTI POWELL
 THE RANDELS
 KENNY ROBERTS
 HELEN & BILLY SCOTT
 LES SEEVERS
 ANTHONY F. SLATER
 STAN, JR.
 JIMMY STEPHENS
 BOBBY STEPHENSON
 LYNN STEWART
 STONE MOUNTAIN BOYS
 GUS THOMAS
 JO ANN THOMAS
 VAN TREVOR
 MARY LOU TURNER
 THE WHEELERS
 THE TONY ZEALES WHEELETES
 DOC WILLIAMS
 BOB WOOD
 ZEKE & BILL
 THE BOYER SISTERS

*Where
time
stands
still...*



Renfro Valley Barn Dance

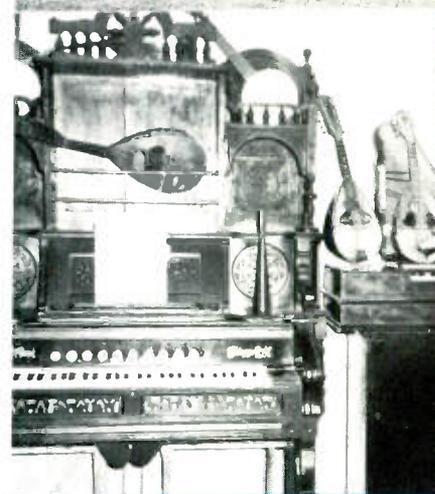
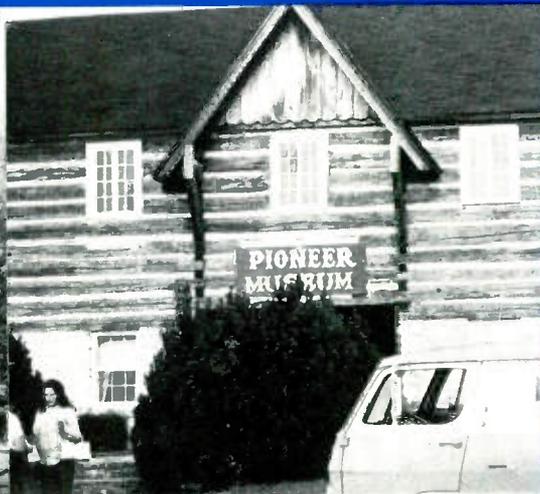
This warm Sunday morning get together has become a tradition in the Valley and through its radio program aired each Sunday morning has developed loyal friends in many states. If you visit the Valley, you'll want to be on hand Sunday morning at the barn for the special Sunday morning gathering.

Sunday Morning Gathering

This world famous show is presented live every Saturday night in the Renfro barn combining the traditional sounds of country music with the modern sounds of

Renfro Valley

Renfro Valley, Inc., Renfro Valley, Ky. 404



country music today. In addition, the show is heard each week by delayed broadcast over radio stations all over the U.S. Plan to visit the historic Renfro Valley Barn-dance in beautiful Kentucky.

KOA Campground

Many of our friends who visit the Valley expressed an interest in spending several days if we had a campground. We're happy to say we now have a complete camping facility with power, water, and dumping stations, and you're welcome to come spend a day or a lifetime with us in the Valley.

Valley, Ky.

To keep up with the "unchanging times"...

The Renfro Valley Bugle

This unusual monthly newspaper is mailed to hundreds of country fans who keep in touch with activities in the Valley, swap household hints, recipes, and share poetry and yarns about the old timers in the Valley. If you'd like to receive the Bugle each month, mail in the coupon below or write us in the Valley.

Mail along with your check to 1st address below. IF YOU DO NOT WISH TO CUT UP YOUR WHO'S WHO, write same information on sheet of paper.

SUBSCRIPTION RATE: \$3 per year.

Please Send Me The Bugle For ___Year(s). I Enclose \$ ___

Name _____

Address _____

City _____ State _____ Zip _____

New Renewal

(Interstate 75 to Mount Vernon, Ky. Follow signs.) Business Office: Two Mile Pike, Goodlettsville, Tenn. 37072

RENFRO VALLEY

The Renfro Valley Barndance, in Renfro Valley, Kentucky continues as one of the oldest Country Music attractions in the United States, and recent expansion by its owners has created a great deal of excitement.

J. Hal Smith, and Hank Cochran purchased the historic Renfro Valley properties from its founder, John Lair, and have launched a development program that is attracting C&W fans from all across the U.S. and Canada. Through its expanded radio programs of the Renfro Valley Barndance, and the Sunday Morning Gathering, the music and rustic lore of the Valley is carried each week to devoted listeners in over 60 markets across the U.S. In addition, with the opening of a KOA campground last spring at the Valley, it's now possible for fans to bring their entire family, and camp in the shadows of the historic Renfro Valley Barn.

Mac Wiseman joined the Renfro Valley Barndance as a regular and brought a three-day bluegrass festival into the Valley that delighted fans who drove many miles to visit the festival and see the Valley. In addition, Allen-Martin Productions of Louisville, Kentucky, attended the festival with a full television crew and captured many of the highlights of the festival and charm of the Valley for a future television special.

It was John Lair, formerly a famous air-voice in the Valley and founder of the Barndance who tagged this particular area as a site "Where Time Stands Still". History itself seems to have a way of nearly leaping forth from the leaves of old school books, as you make your way through the Valley. There's a feeling of walking on hallowed grounds as you look downward and almost expect to eye the footprints of such figures as Daniel Boone, or Abraham Lincoln. For an instant, you might even look up anticipating the arrival of a stage coach, or catch yourself scanning the skies for smoke signals. John Lair, at 77, is synonymous with Renfro Valley, and an integral part of its charm. Lair spearheaded the idea of preserving all the old buildings of the Valley, making it into a tourist attraction. In fact, it was John Lair, along with Red Foley and the Duke of Paducah, who actually constructed the barn that has housed the weekly Saturday night Barndance, which is to this day filled to its capacity every week!

A visit to the Valley is like stepping back into the past, where hustle and bustle do not exist; where honesty prevails; where man is proud of his basic beliefs; and where a righteous attitude is the rule rather than the exception.



The historic Renfro Valley Barndance is staged every Saturday night, and the Sunday Morning Gathering is produced every Sunday morning in this rustic barn, located in Renfro Valley, Kentucky.



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COUNTRY MUSIC RADIO STATIONS

* Denotes FM station

ALABAMA

Country Exclusively		Watts
Abbeville, 36310	WARI	1000
Abbeville, 36310	*WARI	3000
Andalusia, 36420	WAAO	1000
Andalusia, 36420	WCTA	5000
Bay Minette, 36507	WBCA	10,000
Birmingham, 35201	WYAM	1000
Birmingham, 35205	WYDE	50,000
Centre, 35960	WAGC	1000
Decatur, 35601	WHOS	1000
Dothan, 36301	WAGF	1000
Elba, 36323	WELB	1000
Flomaton, 36441	WTCB	500
Ft. Payne, 35967	WZOB	1000
Geneva, 36340	WGEA	1000
Jackson, 36545	WHOD	1000
Jackson, 36545	*WHOD	1000
Marion, 36756	WJAM	5000
Mobile, 36604	WUNI	5000
Mobile, 36601	WZAM	1000
Montgomery, 36103	WMGY	1000
Moulton, 35650	WHYI	1000
Opelika, 36801	WAOA	5000
Ozark, 36360	*WOAB	2850
Rainsville, 35986	WYSM	1000
Sheffield, 35660	WSHF	1000
Tallahassee, 36078	WTLN	1000
Tuscaloosa, 35401	WACT	5000
Tuscaloosa, 35401	*WACT	3000
Tuscumbia, 35674	WRCK	500
Tuscumbia, 35674	*WRCK	3000
Winfield, 35594	WEZQ	1000

Split time (6 hours or more)

Albertville, 35950	WAVU	1000
Alexander City, 35010	WRFS	1000
Clanton, 35045	WKLF	1000
Decatur, 35601	*WDRM	100,000
Eufaula, 36027	WULA	1000
Gadsden, 35901	WAAX	5000
Hamilton, 35570	WERH	5000
Montgomery, 36105	*WHHY	32,000
Piedmont, 36272	WPID	1000
Russellville, 35653	WWWR	1000

ALASKA

Country Exclusively		Watts
Anchorage, 99502	KYAK	50,000

ARIZONA

Country Exclusively		Watts
Coolidge, 85228	KCKY	1000
Flagstaff, 86001	KAFF	5000
Mesa, 85201	KMND	10,000
Phoenix, 85009	KHAT	500
Phoenix, 85018	*KNIX	100,000
Phoenix, 85003	KRDS	250
Phoenix, 85018	KTUF	50,000
Tucson, 85702	KCUB	1000
Tucson, 85703	KHOS	1000
Willcox, 85643	KHOL	5000
Yuma, 85364	KVOY	1000

Split time (6 hours or more)

Douglas, 85607	KAWT	1000
Show Low, 85901	KVSL	1000

ARKANSAS

Country Exclusively		Watts
Augusta, 72006	KMCW	250
Benton, 72015	KBBA	250
Camden, 71701	KAMD	5000
Conway, 72032	KVEE	500
Conway, 72032	*KVEE	29,000
Hot Springs, 71901	KXOW	5000
Little Rock, 72203	KXLR	5000
Mammoth Spring, 72554	*KAMS	8000
Marianna, 72360	KZOT	500
Marked Tree, 72365	KPCA	250
Trumann, 72472	KTMN	250

Split time (6 hours or more)

DeWitt, 72042	KDEW	500
DeWitt, 72042	*KDEW	3000
El Dorado, 71730	*KRIL	3000
Forrest City, 72335	KXJK	5000
Heber Springs, 72543	KAWW	1000
Jacksonville, 72076	*KGMR	25,000
Newport, 72112	KNBY	1000
Stuttgart, 72160	KWAK	1000

CALIFORNIA

Country Exclusively		Watts
Burbank, 91502	KBBQ	10,000
Eureka, 95501	*KFMI	30,000
Fresno, 93276	KEAP	500

Glendale, 91206	KIEV	500
Hanford, 93230	KNGS	1000
Indio, 92201	*KVIM	35,000
Lancaster, 93534	KBVM	1000
Long Beach, 90802	KFOX	1000
Los Angeles, 90036	KLAC	5000
Merced, 95340	KWIP	1000
Modesto, 95352	KLOC	500
Palm Desert, 92260	KGUY	1000
Pomona, 91766	KWOW	5000
Redding, 96001	KCLM	5000
Sacramento, 95860	KRAK	50,000
Salinas, 93901	KRSA	250
San Bernardino, 92405	KKCC	5000
San Diego, 92103	*KSDO	36,000
San Diego, 92115	KSON	250
San Francisco, 94108	*KOIT	25,000
San Jose, 95113	KEEN	5000
Santa Barbara, 93104	KGUD	1000
Santa Maria, 93454	KZON	500
Tulare, 93274	KGEN	5000
Ventura, 93003	KUDU	5000

Split time (6 hours or more)

Alturas, 96101	KCNO	5000
Bakersfield, 93301	KPMC	10,000
Paso Robles, 93446	KPRL	1000
Santa Clara, 95050	KEGL	1000

COLORADO

Country Exclusively		Watts
Colorado Springs, 80901	KPIK	5000
Denver, 80227	KLAK	5000
Grand Junction, 81501	KSTR	5000
Greeley, 80631	KYOU	1000
Pueblo, 81002	KPUB	1000
Windsor, 80550	KUAD	1000

Split time (6 hours or more)

Brighton, 80601	KBRN	500
Fort Morgan, 80701	KFTM	1000
Sterling, 80751	KGEK	1000

CONNECTICUT

Country Exclusively		Watts
Hamden, 06514	WCDO	1000
Milford, 06460	WFIF	5000
Waterbury, 06702	*WWCO	20,000

FLORIDA

Country Exclusively		Watts
Bradenton, 33505	*WBRD	26,000
Crestview, 32536	WCNU	1000
Cocoa, 32922	WWBC	250
Dade City, 33525	WDCF	1000
Fernandina Beach, 32034	WFBF	1000
Ft. Myers, 33902	*WHEW	71,000
Gainesville, 32601	WDVH	5000
Haines City, 33844	WHAN	500
Hollywood, 33023	WGMA	5000
Inverness, 32650	WYSE	1000
Jacksonville, 32207	WQIK	50,000
Jacksonville, 32207	*WQIK	50,000
Jacksonville, 32202	WVOJ	5000
Lake City, 32055	WDSR	1000
Lakeland, 33802	WWAB	1000
Lake Worth, 33460	WLIZ	1000
Leesburg, 32748	WZST	5000
Melbourne, 32935	WTAI	5000
Melbourne, 32901	*WYRL	3000
Miami, 33145	WWOK	5000
Ocala, 32670	WMOP	5000
Orlando, 32808	WHOO	50,000
Palatka, 32077	WSUZ	1000
Pensacola, 32502	WMEL	500
Pensacola, 32505	WNUY	1000
Pensacola, 32505	WPFA	1000
Perry, 32347	WGKR	1000
Plant City, 33566	WPLA	1000
St. Augustine, 32084	WAOC	1000
Tallahassee, 32302	WMEN	5000
Tallahassee, 32302	*WOMA	51,000
Tampa, 33612	WHBO	1000
Tampa, 33602	WQYK	10,000
Tampa, 33602	*WQYK	50,000

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KUZZ, Bakersfield

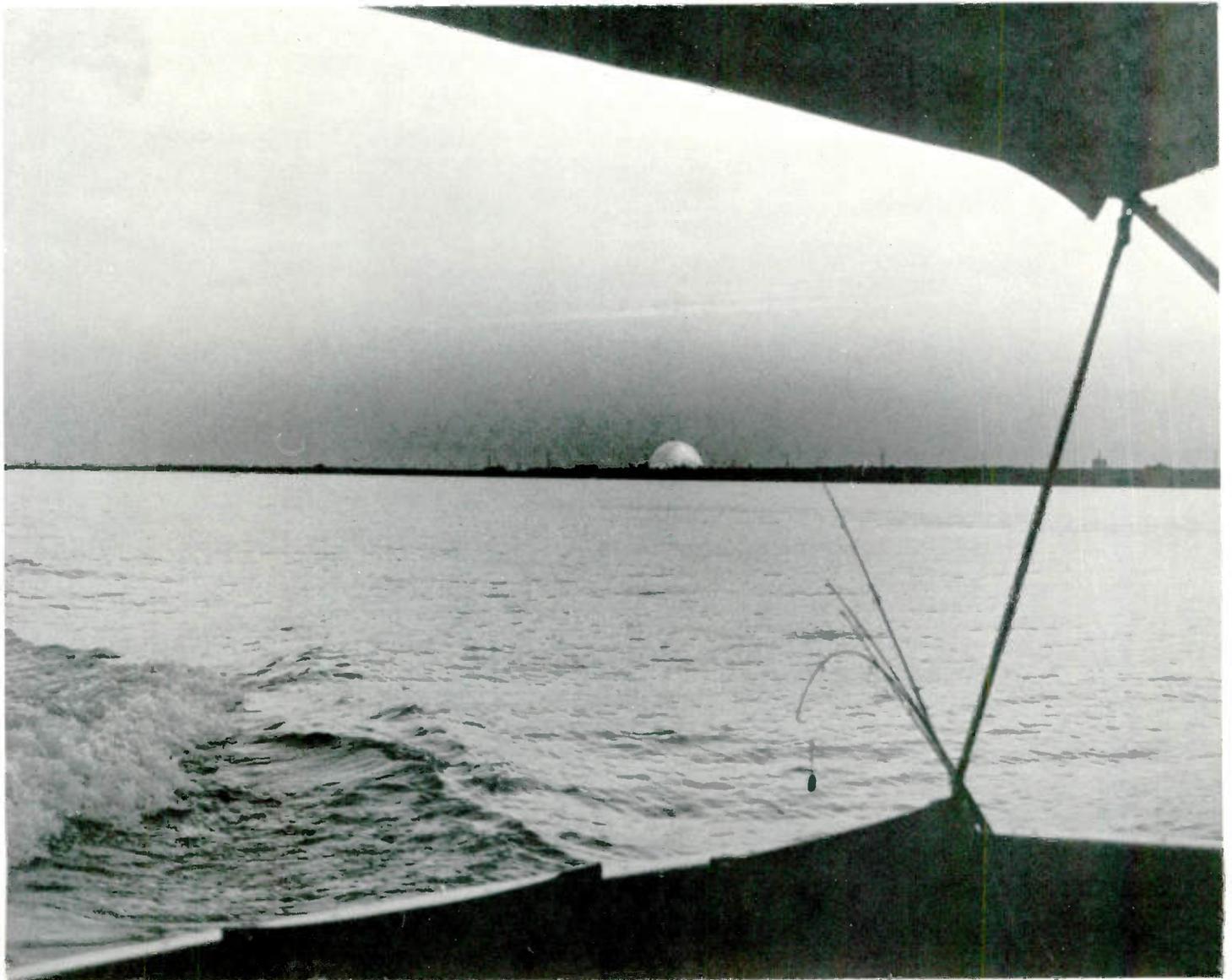
KZIN-FM, Bakersfield

K-TUF, Phoenix

KNIX-FM, Phoenix

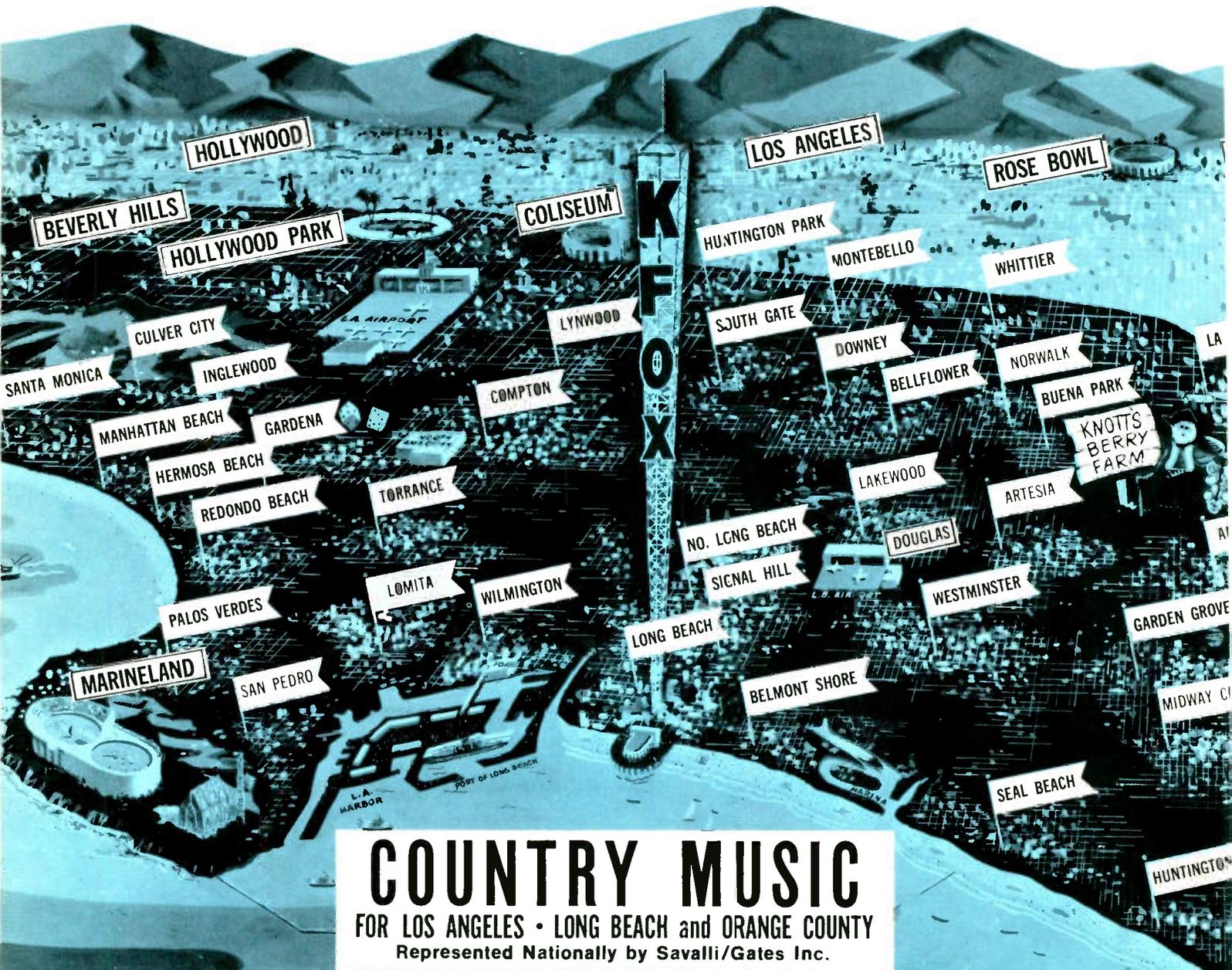
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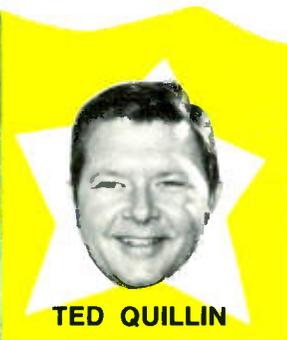
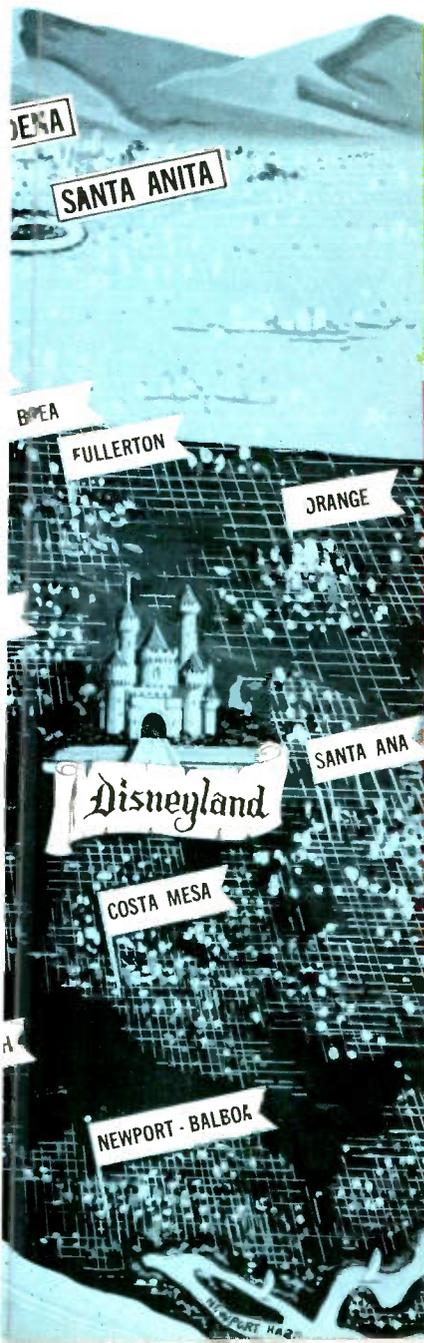
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ENTERTAIN AND SELL

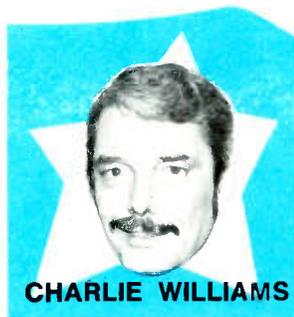
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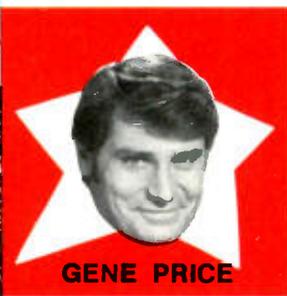
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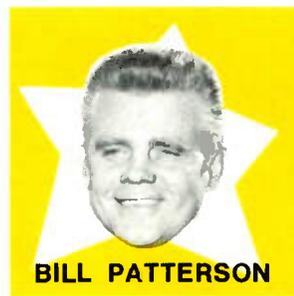
TED QUILLIN



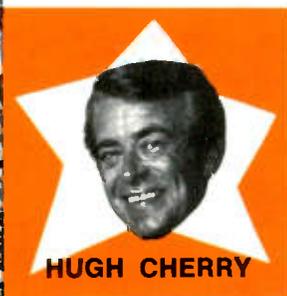
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Tampa, 33601	WYOU	10,000
Wauchula, 33873	WAUC	500
West Palm Beach, 33042	WEAT	1000
Winter Haven, 33880	WINT	1000
Winter Haven, 33880	*WXRL	10,500

Split time (6 hours or more)

Auburndale, 33832	WTWB	5000
Avon Park, 33825	WAPR	1000
Bartow, 33830	WPUL	1000
Belle Glade, 33430	WSWN	1000
Blountstown, 32424	WKMK	1000
Chipley, 32428	WBGC	1000
Clermont, 32711	WWFL	1000
DeFuniak Springs, 32433	WGTX	5000
Dunnellton, 32630	WTRS	500
Dunnellton, 32630	*WTRS	3000
Islamorada, 33036	*WXOS	100,000
Madison, 32340	WMAF	1000
Okeechobee, 33472	WOKC	1000
Tampa, 33601	WINQ	50,000
Valparaiso, 32580	WFSH	1000

GEOGRIA

Country Exclusively		Watts
Albany, 31702	WLYB	1000
Athens, 30604	*WNGC	5200
Atlanta, 30308	WPLO	5000
Augusta, 30904	WAUG	5000
Augusta, 30904	*WAUG	50,000
Augusta, 30904	WFNL	500
Augusta, 30903	WGUS	1000
Augusta, 30903	*WGUS	3000
Austell, 30001	WACX	1000
Brunswick, 31520	WYNR	500
Brunswick, 31520	*WYNR	33,000
Buford, 30518	*WGCO	3000
Buford, 30518	WDYX	5000
Cochran, 30130	WVMG	1000
Cumming, 30130	WSNE	1000
Dalton, 30720	WRCD	1000
Decatur, 30031	WGUN	50,000
Forest Park, 30050	WSSA	5000
Garden City, 31408	WNMT	1000
Gordon, 31031	WKOG	5000
Griffin, 30223	WGRI	1000
Jackson, 30233	WJGA	1000
Jesup, 31545	WLOP	5000
LaGrange, 30240	*WLAG	29,500
Lyons, 30436	WBBT	1000
Macon, 31202	WDEN	1000
Macon, 31202	*WDEN	27,700
Marietta, 30060	*WBIE	100,000
Rome, 30161	WLAQ	1000
Savannah, 31402	WEAS	5000
Thomaston, 30286	WTGA	500
Toccoa, 30577	WLET	5000
Valdosta, 31601	*WGOV	100,000
Valdosta, 31601	WJEM	1000
Vidalia, 30474	*WVOP	3000
West Point, 31833	WBMK	1000

Split time (6 hours or more)

Blakely, 31723	WBBK	1000
Canton, 30114	WCHK	1000
Commerce, 30529	WJJC	1000
Dawson, 31742	WDWD	1000
Donaldsonville, 31745	WJJC	1000
Douglas, 31533	WOKA	1000
Elberton, 30635	WSGC	1000
Griffin, 30223	WHIE	5000
Manchester, 31816	WFDR	1000
Metter, 30439	WMAC	500
Millen, 30442	WGSR	250
Moultrie, 31768	*WMTM	28,500
Savannah, 31402	WBYG	1000
Summerville, 30747	WGTA	5000
Thomson, 30824	WTWA	1000
Washington, 30673	WLOV	1000
Washington, 30673	*WLOV	2400

HAWAII

Country Exclusively		Watts
Waipahu, 96797	KAHU	10,000

IDAHO

Country Exclusively		Watts
Boise, 83701	KATN	5000
Boise, 83705	KGEM	10,000
Idaho Falls, 83401	*KGYM	81,000
Jerome, 83338	KART	1000

Soda Springs, 83276	KBRV	5000
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Split time (6 hours or more)

Rupert, 83350	KAYT	1000
St. Anthony, 83445	KIGO	1000
Twin Falls, 83301	KLIX	5000

ILLINOIS

Country Exclusively		Watts
Chicago, 60603	WJJD	50,000
Chicago, 60603	*WJJD	40,000
Clinton, 61727	WHOW	5000
Danville, 61832	WIAI	50,000
Granite City, 63166	*WGNU	100,000
Jacksonville, 62650	WJIL	1000
McLeansboro, 62859	WMCL	250
Peoria, 61604	WXCL	1000
Springfield, 62701	*WFMB	10,500
Urbana, 61801	WCCR	250
Vandalia, 62471	WPMB	250

Split time (6 hours or more)

Aurora, 60506	WMRO	1000
Decatur, 62526	WSOY	250
Decatur, 62526	*WSOY	54,000
Dixon, 61021	WIXN	1000
Dixon, 61021	*WIXN	3000
Galesburg, 61401	*WGIL	27,000
Springfield, 62703	*WVEM	50,000

INDIANA

Country Exclusively		Watts
Auburn, 46706	WIFF	500
Evansville, 47701	WROZ	1000
Ft. Wayne, 46805	WFWR	1000
Indianapolis, 46208	WIRE	5000
Kokomo, 46901	*WWKI	5100
Richmond, 47374	*WGLM	32,000
Scottsburg, 47170	*WMPI	3000
Shelbyville, 46176	*WSVL	34,200
South Bend, 46624	*WRBR	3000

Split time (6 hours or more)

Paoli, 47454	WVAK	250
W. Terre Haute, 47885	WPFR	50,000

IOWA

Country Exclusively		Watts
Cedar Rapids, 52401	KHAK	1000
Ft. Dodge, 50501	KWMT	5000
Independence, 50644	KOUR	250
Mason City, 50401	KSMN	1000
Ottumwa, 52501	KLEE	500
Waukon, 52172	KNEI	1000
Waukon, 52172	*KNEI	3000

Split time (6 hours or more)

Davenport, 52803	KWNT	500
Davenport, 52803	*KWNT	27,000
Des Moines, 50309	KWKY	1000
Des Moines, 50308	WHO	50,000
Dubuque, 52001	*WDBQ	25,000
Waterloo, 50705	KXEL	50,000
Waverly, 50677	KWAY	1000
Waverly, 50677	*KWAY	3000

KANSAS

Country Exclusively		Watts
Kansas City, 66117	KCKN	1000
Kansas City, 66117	*KCKN	100,000
Salina, 67402	KFRM	5000
Wichita, 67201	KFDI	10,000

Split time (6 hours or more)

Hutchinson, 67501	KWHK	1000
Topeka, 66601	*WIBW	46,500

KENTUCKY

Country Exclusively		Watts
Burbonville, 40906	WYWY	1000
Covington, 41015	WCLU	500
Eminence, 40019	WSTL	500
Jamestown, 42629	WJRS	3000
Louisville, 40202	WINN	1000
Louisville, 40203	WTMT	500
Lexington, 40501	WAXU	10,000
Maysville, 41056	*WFTM	3000
Paris, 40361	WPDE	1000
Paris, 40361	*WPDE	3000
Renfro Valley, 40473	WRVK	500
Stanford, 40484	WRSL	500
Tompkinsville, 42167	WTKY	1000
West Liberty, 41472	WLKS	1000



"The BARN that Country Music Built in Central South Carolina"



WCAY, Metropolitan Columbia South Carolina's number One Country Music Radio Voice (ARB, 1970) is now broadcasting from these new studios, a unique building whose interior and exterior convey a warm, friendly "country life" atmosphere. With a crackling hickory log fire in the winter or the beautiful cherry blossoms and colorful flowers of a Carolina springtime, it provides the perfect home for Carolina Country Music. It is a friendly home, just like WCAY's air sound. And, it is dedicated to the thousands of folks who support our music. It is, truly, the "Barn" that Country Music Built . . . and we're proud of it. WCAY . . . Growing with American Music in Carolina Country!

WCAY

Represented by: New York — BRO Time Sales, Inc.
Atlanta — The David Carpenter Company

620 Radio. Box 125. Cayce, South Carolina 29033. Telephone (803) 796-1850

** Denotes FM station

<i>Split time (6 hours or more)</i>		
Campbellsville, 24718	WTCO	1000
Carrollton, 41008	*WVCM	2700
Frankfort, 40601	*WFKY	3000
Grayson, 41143	WGOH	5000
Hazard, 41701	*WGS	61,000
Hopkinsville, 42240	WKO	1000
Lancaster, 40444	WIXI	1000
Leitchfield, 42754	WMTL	250
Leitchfield, 42754	*WMTL	3000
Middlesboro, 40965	WAFI	1000
Neon, 41840	WNKY	1000
Owensboro, 42301	WVJS	5000
Pikeville, 41501	WLSI	5000
Prestonburg, 41653	WDOC	5000
Prestonburg, 41653	WPRT	5000
Prestonburg, 41653	*WPRT	1700

LOUISIANA

<i>Country Exclusively</i>		<i>Watts</i>
Amite City, 70422	WABL	500
Baton Rouge, 70821	WYBK	5000
Baton Rouge, 70821	*WYNK	100,000
Bogalusa, 70427	WBOX	1000
Columbia, 71418	KCTO	1000
Denham Springs, 70726	WLBI	250
Lake Charles, 70601	KPLC	5000
Monroe, 71201	*KREB	30,000
New Orleans, 70130	*WNOE	100,000
New Orleans, 70119	WSHO	1000
Rayville, 71269	KRIH	250
Shreveport, 71102	KJOE	1000
West Monroe, 71291	KUZN	1000
Winnsboro, 71295	KMAR	1000
Winnsboro, 71295	*KCRF	3000

<i>Split time (6 hours or more)</i>		
Jennings, 70546	KJEF	1000
New Orleans, 70116	WWL	50,000
Oakdale, 71463	KREH	250

MAINE

<i>Country Exclusively</i>		<i>Watts</i>
Millinocket, 04462	WMKR	1000
Portland, 04101	WPOR	1000
Portland, 04101	*WPOR	59,000
Westbrook, 04092	WJAB	5000

<i>Split time (6 hours or more)</i>		
Bangor, 04401	WGUY	5000
Ellsworth, 04605	WDEA	5000

MARYLAND

<i>Country Exclusively</i>		<i>Watts</i>
Baltimore, 21206	WBMD	1000
Brunswick, 21716	WTRI	500
Glen Burnie, 21061	WISZ	500
Glen Burnie, 21061	*WISZ	5000
Salisbury, 21801	WICO	1000
Salisbury, 21801	*WICO	3000
Wheaton, 20902	WDON	1000

<i>Split time (6 hours or more)</i>		
Oakland, 21550	WHSG	500
Oakland, 21550	*WMSG	500
Thurmont, 21788	WTHU	500

MASSACHUSETTS

<i>Country Exclusively</i>		<i>Watts</i>
Holyoke, 07040	WREB	500

<i>Split time (6 hours or more)</i>		
Fitchburg, 01420	WFGL	1000
Fitchburg, 01420	*WFMP	50,000
Medford, 02155	*WHIL	50,000

MICHIGAN

<i>Country Exclusively</i>		<i>Watts</i>
Bay City, 48706	WXOX	1000
Detroit, 48235	WDEE	50,000
Detroit, 48220	WEXL	1000
Flint, 48501	WKMF	5000
Jackson, 49204	WJCO	5000
Lansing, 48910	WITL	500
Lansing, 48910	*WITL	55,000
Marine City, 48039	WSMA	1000
Otsego, 49078	WAOP	1000
Saginaw, 48601	*WSAM	3000
St. Johns, 48879	WRBJ	1000

Split time (6 hours or more)

Adrian, 49221	*WLEN	3000
Grand Rapids, 49504	WJEF	1000
Hancock, 49930	W MPL	1000
Hancock, 49930	*W MPL	3000
Menominee, 49858	WAGN	1000
Monroe, 48161	*WVMO	3000
Sandusky, 48471	WMIC	1000
St. Joseph, 49085	*WSJM	3000

MINNESOTA

<i>Country Exclusively</i>		<i>Watts</i>
Brainerd, 56401	KLIZ	5000
Brainerd, 56401	*KLIZ	36,000
Preston, 55965	KFIL	1000
Rochester, 55901	KOLM	10,000
Sauk Rapids, 56379	WVAL	250
St. Paul, 55055	KDAN	500
St. Paul, 55104	WMIN	1000

Split time (6 hours or more)

Albany, 56307	KASM	1000
Alexandria, 56308	KXRA	1000
Cloquet, 55720	WKLK	1000
Eveleth, 55734	WEVE	1000
Faribault, 55021	KDHL	5000
Fergus Falls, 65637	KBRF	1000
Hutchinson, 55350	KDUZ	1000
Pipestone, 56164	KLOH	1000
Pipestone, 56164	*KLOH	100,000
Princeton, 55371	WKPM	1000
Roseau, 56751	KRWB	1000
St. Cloud, 56301	*WWJO	3000
Wielmar, 56201	KWLM	1000

MISSISSIPPI

<i>Country Exclusively</i>		<i>Watts</i>
Amory, 38821	WAMY	5000
Biloxi, 39533	WVMI	1000
Brandon, 39042	WRKN	1000
Louisville, 39339	WLMS	5000
Greenville, 38701	WGVN	5000
Greenwood, 38930	WLEF	1000
Jackson, 39205	WJQS	1000
Laurel, 39440	WLAU	5000
Meridian, 39301	WCOC	5000
Meridian, 39301	WOKK	1000
Monticello, 39654	WMLC	1000
Pascagoula, 39567	WCIS	1000
Vicksburg, 39180	*WKYV	58,000
Water Valley, 38965	WVLY	500
Yazoo City, 39194	*WJNS	3000

Split time (6 hours or more)

Aberdeen, 39730	WMPA	1000
Clarksdale, 38614	WROX	1000
Corinth, 38834	WCMA	1000
Corinth, 38834	WKCU	1000
Forest, 39074	WMAG	500
Hazlehurst, 39083	WMDC	250
Houston, 38851	WCPC	50,000
Iuka, 38852	WVOM	1000
Magee, 39111	WSJC	50,000
Oxford, 38655	*WOOR	25,000
Oxford, 38655	WSUH	1000
Waynesboro, 39367	WABO	1000

MISSOURI

<i>Country Exclusively</i>		<i>Watts</i>
Bolivar, 65613	KBLR	250
Bowling Green, 63334	KPCR	1000
Cape Girardeau, 63701	KZYM	250
Excelsior Springs, 64024	KEXS	250
Fulton, 65251	KFAL	1000
Joplin, 64801	WMBH	1000
Liberty, 64068	KBIL	500
Marshfield, 65706	KEMM	250
Moberly, 65270	*KRES	50,000
Potosi, 63664	KYRO	500
St. Joseph, 64501	KUSN	1000
St. Joseph, 64501	*KUSN	1000
St. Louis, 63166	WGNU	500
St. Louis, 63101	WIL	5000
Sikeston, 63801	*KMPL	3000
Thayer, 65791	KALM	1000
Union, 63084	*KLPW	2100
Waynesville, 65583	KFBD	5000
Waynesville, 65583	*KFBD	3000

Split time (6 hours or more)

Ava, 65608	KSOA	500
Brookfield, 64628	KGHM	500



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IN THIS WORLD OF CLUTTER, SAMENESS AND CONGESTION, THERE IS SOMETHING UNIQUELY DIFFERENT 24 HOURS A DAY. IT'S THE FRESH COUNTRY AIR OF KLAK RADIO . . . PRESENTING THE SWINGING, EXCITING SOUND OF MODERN COUNTRY MUSIC AND SUPERIOR NEWS. IT'S INVIGORATING!

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DeSoto, 63020	KHAD	1000
Festus, 63028	KJCF	1000
Frederickstown, 63645	KFTW	1000
Houston, 65483	KBTC	1000
Houston, 65483	*KBTC	3000
Joplin, 64801	KFSB	5000
Kansas City, 64108	KCMO	50,000
Kenneth, 63857	*KBOA	6900
Malden, 63863	KTCB	1000
Salem, 65560	KSMO	1000
Warrenton, 63383	KWRE	1000
West Plains, 65775	KWPM	1000
Willow Springs, 65793	KUKU	1000

MONTANA

Country Exclusively		
Baker, 59313	KFLN	5000
Billings, 59193	KOYN	1000
Billings, 59103	*KOYN	26,500
Missoula, 59801	KGYM	1000
Missoula, 59801	KYSS	5000

Split time (6 hours or more)

Bozeman, 59715	KBMN	1000
Bozeman, 59715	KXXL	1000
Hardin, 59034	KHDN	1000

NEBRASKA

Country Exclusively		
Lincoln, 68506	KECK	5000
Omaha, 68131	KOOO	1000
Scottsbluff, 69361	KEYR	1000

Split time (6 hours or more)

Lexington, 68850	KRVN	50,000
Norfolk, 68701	WJAG	1000
North Platte, 69101	KAHL	1000

NEVADA

Country Exclusively		
Carson City	KPTL	5000
Fallon, 89406	KVLV	5000
Fallon, 89406	*KVLV	2900
Las Vegas, 89109	KRAM	1000
Las Vegas, 89109	KVEG	500
Las Vegas, 89109	*KVEG	36,000
Reno, 89505	KONE	1000
Sparks, 84931	KBUB	1000

NEW HAMPSHIRE

Country Exclusively		
Dover, 03820	*WDNH	50,000

Split time (6 hours or more)

Franklin, 03235	WFTN	250
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NEW JERSEY

Split time (6 hours or more)

S. Vineland, 08360	WMVB	5000
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NEW MEXICO

Country Exclusively		
Albuquerque, 87106	KDAZ	1000
Albuquerque, 87110	KRZY	1000
Aztec, 87410	KHAP	1000
Carlsbad, 88220	KCCC	1000
Las Cruces, 88001	*KRGD	2700
Roswell, 88201	KRSY	1000
Santa Fe, 87501	KAFE	5000
Silver City, 88061	KMFT	1000
Tucumcari, 88401	KTNM	1000

Split time (6 hours or more)

Gallup, 87301	KGAK	5000
Grants, 87020	KMIN	1000
Hobbs, 88240	*KLDG	36,000

NEW YORK

Country Exclusively		
Albany, 12201	WOKO	5000
Baldwinsville, 13027	WSEN	1000
Binghamton, 13902	WKOP	5000
Buffalo, 14203	WWOL	1000
Buffalo, 14203	*WWOL	13,000
Horseheads, 14845	*WOIX	3000
Lancaster, 14086	WXRL	1000
Remsen, 13438	WADR	5000
Rochester, 14605	WNYR	250
Rochester, 14605	*WNYR	13,500

Split time (6 hours or more)

Baldwinsville, 13027	*WSEN	3000
Johnstown, 12095	WIZR	1000
Johnstown, 12095	*WIZR	3000
Newburg, 12550	WGNV	5000
Syracuse, 13201	WNDR	5000

NORTH CAROLINA

Country Exclusively		
Asheboro, 27203	*WGWR	20,000
Asheville, 28802	WWNC	5000
Benson, 27504	WPYB	1000
Burnsville, 28714	WKYK	1000
Canton, 28716	WPTL	500
Charlotte, 28201	WAME	5000
Cherryville, 28021	WCSS	500
Dunn, 28334	WCKB	1000
Dunn, 28334	*WQTI	3000
Fair Buff, 28439	WWKO	1000
Farmville, 27828	WFAG	500
Fayetteville, 28303	*WQSM	50,000
Franklin, 28734	WFSC	1000
Fuquay-Varina, 27526	WAKS	1000
Gastonia, 28052	WLTC	5000
Goldsboro, 27530	WFMC	1000
Graham, 27253	WSML	500
Greensboro, 27420	WGBG	1000
Hamlet, 28345	WKDX	1000
Hickory, 28601	*WXRC	27,000
High Point, 27260	WNOS	1000
High Point, 27260	*WNOS	2700
Jacksonville, 28540	WLAS	5000
Jacksonville, 28540	*WRCM	3000
King, 27021	WKTE	1000
Kinston, 28501	WELS	1000
Kinston, 28501	*WRNS	50,000
Lenoir, 28645	WKGX	1000
Lexington, 27292	*WIXN	10,000
Murfreesboro, 27855	WWDR	1000
North Wilkesboro, 28659	WKBC	1000
Raleigh, 27607	WYNA	1000
Sanford, 27330	WWGP	1000
Sanford, 27330	*WWGP	290
Selma, 27576	WBZB	1000
Sparta, 28675	WCOK	250
Statesville, 28677	*WFMX	50,000
Warsaw, 28398	WTRQ	10,000
Washington, 27889	WEEW	500
Wendell, 27591	WETC	5000
Wilmington, 28401	WKLM	5000
Windsor, 27983	WETE	1000

Split time (6 hours or more)

Boone, 28607	WATA	1000
Burlington, 27215	WBBB	5000
Clinton, 28328	WRRZ	1000
Clinton, 28328	*WRRZ	3000
Elizabeth City, 27909	WGAI	1000
Gastonia, 28052	WGNC	1000
Gastonia, 28052	*WGNC	11,100
Henderson, 27536	WIZS	1000
Louisburg, 27549	WYRN	1000
Marshall, 28753	WMMH	500
Mocksville, 27028	WDSL	5000
Morgantown, 28655	WMNC	5000
Murphy, 28906	WCVP	1000
Newton, 28658	WNNC	1000
Raleigh, 27602	WKBC	250
Rocky Mount, 27801	*WFMA	100,000
Salisbury, 28144	*WRDX	15,000
Salisbury, 28144	WSAT	1000
Shallotte, 28459	WVCB	500
Smithfield, 27577	WMPM	5000
Statesville, 28677	WDBM	500
Statesville, 28677	*WDBM	3600
Taber City, 28463	WTAB	5000
Valdese, 28690	WSVM	1000

NORTH DAKOTA

Country Exclusively		
Fargo, 58102	KFGO	5000
Mayville, 58259	KMAV	250
Minot, 58701	KTYN	5000

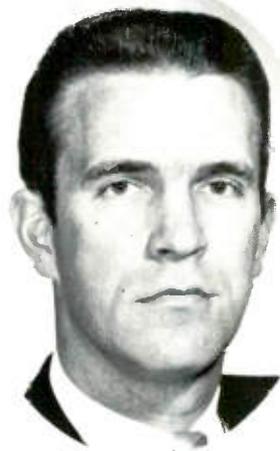
Split time (6 hours or more)

Hettinger, 58639	KNDC	1000
Langdon, 58249	KNDK	1000
Rugby, 58368	KGCA	1000
Williston, 58801	KEYZ	5000



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President and General Manager

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JOE LADD
Midday KIKK Personality

KIKK

650 AM/95.7 FM

Represented Nationally by ALAN TORBET ASSOCIATES, INC.

* Denotes FM station

OHIO

Country Exclusively		Watts
Akron, 44308	WSLR	5000
Bowling Green, 43402	WMGS	1000
Cincinnati, 45202	WUBE	1000
Cleveland, 44114	*WCJW	12,000
Columbus, 43215	WMNI	1000
Columbus, 43085	WRFD	5000
Conneaut, 44030	WWOW	500
E. Liverpool, 43920	*WRTS	26,000
Fairfield, 45014	WCNW	5000
Fairfield, 45014	*WCNW	29,000
Lancaster, 43130	*WHOK	50,000
London, 43140	*WLNO	3000
Parkersburg, 45750	WBRJ	5000

Split time (6 hours or more)

Cincinnati, 45219	WZIP	1000
Middletown, 45042	WPFB	1000
Portsmouth, 45662	WPAY	1000

OKLAHOMA

Country Exclusively		Watts
Guthrie, 73044	KOKC	1000
McAlester, 74501	KNED	1000
Oklahoma City, 73109	*KEBC	36,000
Oklahoma City, 73102	KJEM	250
Vinita, 74301	KVIN	500

Split time (6 hours or more)

Alva, 73717	KALV	500
Duncan, 73533	KRHD	250
Enid, 73701	KCRC	1000
Enid, 73701	*KCRK	57,000
Guyman, 73942	KGYN	10,000
Hobart, 73651	KTJS	1000
Holdenville, 74848	KVYL	500
McAlester, 74501	KTMC	1000
Poteau, 74953	KLCO	1000
Poteau, 74953	*KLCO	3000
Tulsa, 74103	KTOW	500

OREGON

Country Exclusively		Watts
Ashland, 97520	KWIN	1000
Cottage Grove, 97424	KNND	1000
Eugene, 97405	*KBMC	3400
Gresham, 97030	KRDR	1000
Klamath Falls, 97601	KLAD	5000
Medford, 97501	KSHA	1000
North Bend, 97459	KBBR	1000
Portland, 97202	*KLIQ	100,000
Portland, 97205	KWJJ	50,000
Redmond, 97756	KPRB	1000
Roseburg, 97470	KRNR	1000
Salem, 97308	KGAY	5000
Springfield, 97477	KORE	1000
Springfield, 97477	*KORE	2600
Sweet Home, 97386	KFIR	1000

Split time (6 hours or more)

Astoria, 97103	KVAS	1000
Burns, 97720	KRNS	1000

PENNSYLVANIA

Country Exclusively		Watts
Allentown, 18105	WHOL	500
Brownsville, 15417	WASP	5000
Ephrata, 17522	*WIOV	50,000
Erie, 16512	WWGO	1000
Everett, 15537	WSKE	250
North East Erie County, 16428	WHYP	1000
North East Erie County, 16428	*WHYP	3000
Philadelphia, 19103	WRCP	50,000
Philadelphia, 19103	*WRCP	26,000
Pittsburgh, 15222	WEEP	50,000
Pittsburgh, 15222	*WEEP	36,000
Roaring Springs, 16673	WKMC	1000
Scranton, 18509	WGBI	1000
York, 17405	WNOW	1000

Split time (6 hours or more)

Chambersburg, 17201	WCBG	5000
Ebensburg, 15931	*WEND	20,000
Jenkintown, 19046	*WIBF	300
Milton, 17847	*WMCP	1000
Tyrone, 16686	*WGMR	100,000
Windber, 15963	WWBR	1000

RHODE ISLAND

Country Exclusively		Watts
E. Providence, 02914	WHIM	1000
E. Providence, 02914	*WHIM	50,000

SOUTH CAROLINA

Country Exclusively		Watts
Batesburg, 29006	*WBLR	3000
Belton, 29627	WHPB	1000
Cayce, 39033	WCAY	500
Charleston, 29402	WQSN	1000
Chester, 29706	*WCMJ	2000
Darlington, 29532	WDAR	1000
Darlington, 29532	*WDAR	3000
Fountain Inn, 29644	WFIS	1000
Greenville, 29602	WESC	10,000
Greer, 29651	WCKI	1000
Kingtree, 29556	WDKD	5000
Kingtree, 29556	*WDKD	3000
Monks Corner, 29461	WBER	500
No. Charleston, 29406	*WKTM	6000
Pickens, 29671	WKKR	1000
St. George, 29477	WQIZ	5000
St. George, 29477	*WPMR	3000
Spartanburg, 29301	WASC	1000
Sumter, 29150	WFIG	1000

Split time (6 hours or more)

Allendale, 29810	WDOG	1000
Greenwood, 29646	WGSW	1000
Newberry, 29108	WKMG	1000

SOUTH DAKOTA

Country Exclusively		Watts
Hot Springs, 57747	KOBH	500
Hot Springs, 57747	*KOBH	1150
Lemmon, 57638	KBJM	1000
Pierre, 57501	KGFX	10,000
Rapid City, 57701	KRSD	1000
Sioux Falls, 57102	KXRB	10,000
Sturgis, 57785	KBHB	5000

Split time (6 hours or more)

Aberdeen, 57401	KSDN	1000
Watertown, 57201	KSDR	1000
Yankton, 57078	WNAX	5000

TENNESSEE

Country Exclusively		Watts
Ardmore, 38449	WSLV	1000
Athens, 37303	WYXI	500
Bolivar, 38008	WBOL	250
Camden, 38320	WFWI	250
Chattanooga, 37401	WMOC	1000
Clarksville, 37040	WDXX	1000
Cleveland, 37311	WCLE	1000
Clinton, 37716	WYSN	1000
Cowan, 37318	WZYX	1000
Dayton, 37321	WDNT	1000
Elizabethton, 32643	WIDD	1000
Franklin, 37064	WAGG	1000
Gallatin, 37066	WAMG	250
Greeneville, 37743	*WOFM	26,500
Henderson, 38340	WHHM	250
Jefferson City, 37760	WJEC	500
Kingsport, 37662	WGOC	1000
Knoxville, 37919	WIVK	50,000
Knoxville, 37919	*WIVK	100,000
Lawrenceburg, 38464	*WDXE	3000
Maryville, 37801	WGP	1000
Memphis, 38112	*KWAM	100,000
Memphis, 38101	WMQM	5000
Millington, 38053	WTNN	500
Morristown, 37814	WMTN	5000
Morristown, 37814	*WMTN	3000
Murfreesboro, 37130	WMTS	5000
Nashville, 37206	WENO	5000
Nashville, 37201	WKDA	1000
Oneida, 37841	WBNT	1000
Paris, 38342	*WTPR	3000
Tasewell, 37879	WNTT	500
Waynesboro, 38485	WAAN	1000

Split time (6 hours or more)

Carthage, 37030	WRKM	1000
Cleveland, 37311	*WCLE	50,000
Dyersburg, 38024	WDSG	1000
Etowah, 37311	WCPH	1000
Greeneville, 37743	WGRV	1000
Knoxville, 37918	WROL	1000
Lafayette, 37083	WEEN	1000
Lafollette, 37766	WLAF	1000

The Country Giant!



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TWO 50,000 WATT

WWWV2 1170

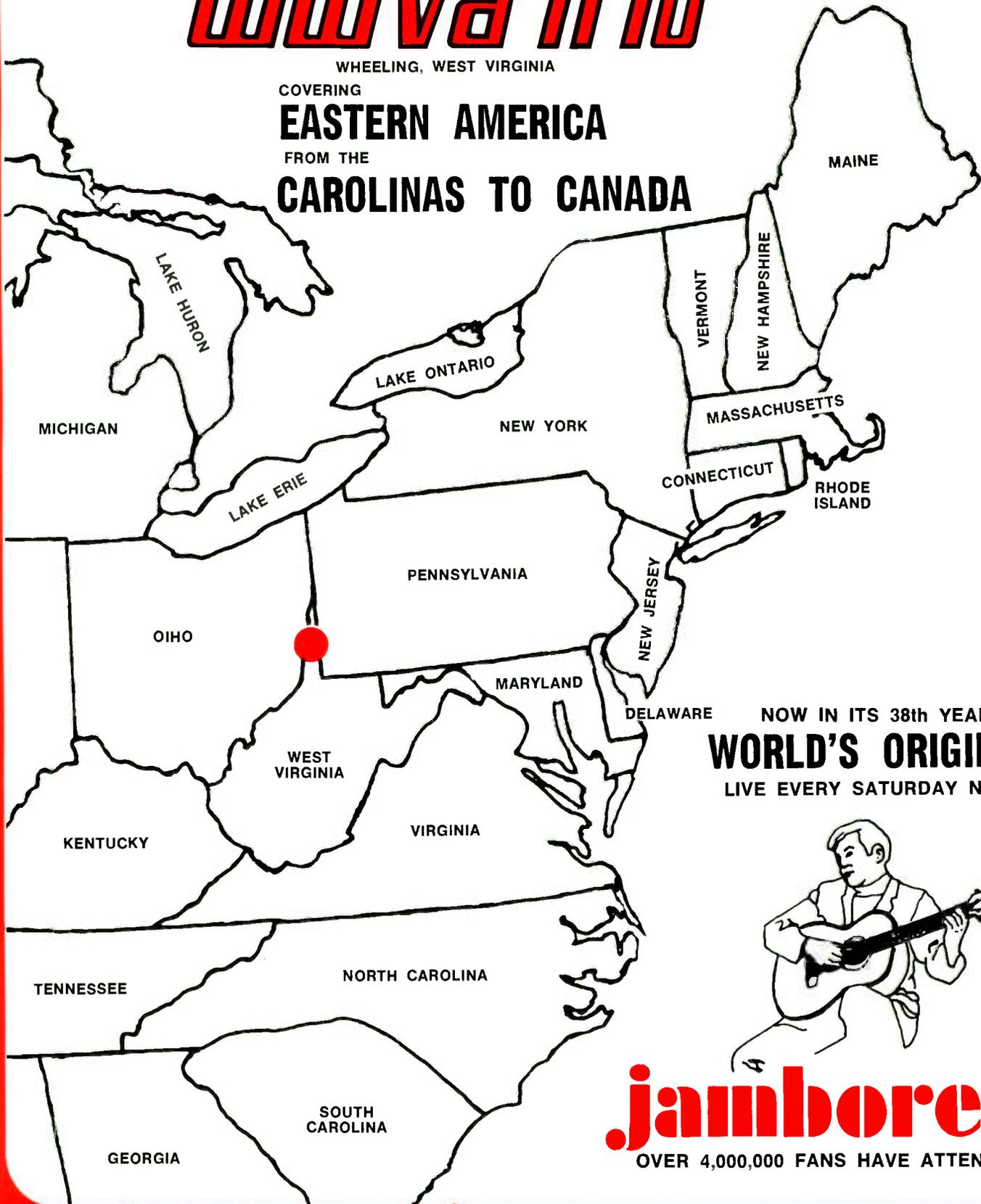
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OVER 4,000,000 FANS HAVE ATTENDED

HELPS MAKE COUNTRY MUSIC GREAT!

COUNTRY STATIONS

WYDE 850
COUNTRYPOLITAN RADIO 50,000 WATTS



BIRMINGHAM, ALABAMA

MISSISSIPPI to GEORGIA
TENNESSEE to FLORIDA

A map of Alabama and Georgia is shown in red. A central point in Birmingham, TN, is labeled "WYDE BIRMINGHAM". From this point, numerous black lines radiate outwards, representing radio signals. Other cities marked with an asterisk and connected to the center by lines include: HUNTSVILLE (TN), COLUMBUS, MISSISSIPPI, TUSCALOOSA (AL), MONTGOMERY (AL), and ATLANTA, GEORGIA. The word "TENNESSEE" is written at the top left, "FLORIDA" at the bottom center, and "MOBILE" at the bottom left of the red area.

WYDE
COUNTRY
SHANDIG
LIVE SHOWS THROUGHOUT THE YEAR

Lenoir City, 37771	WBLC	1000
Lewisburg, 37091	WJJM	1000
Lewisburg, 37091	*WJJM	16,000
Lexington, 38351	WDXL	1000
Mountain City, 37683	WMCT	500
Murfreesboro, 37130	*WMTS	3600
Nashville, 37202	WSM	50,000
Newport, 37821	WLTK	5000
Selmer, 38375	WDTM	250
Shelbyville, 37160	WLIJ	1000
Smithville, 37166	WJLE	1000
Trenton, 38382	WTNE	250
Waverly, 37185	WPHC	1000
Winchester, 37398	WCDD	1000
Woodbury, 37190	WBFJ	500

TEXAS

Country Exclusively		Watts
Abilene, 79605	KCAD	500
Abilene, 79604	KWKC	1000
Alice, 78332	KOPY	1000
Amarillo, 789107	KDJW	5000
Amarillo, 79107	KZLP	1000
Andrews, 79714	KACT	1000
Austin, 78767	KOKE	1000
Austin, 78703	KVET	5000
Bay City, 77414	KIOX	1000
Beaumont, 77706	KTRM	1000
Belton, 76513	KTON	1000
Big Lake, 76932	KWGH	1000
Bonham, 75418	KFYB	250
Brady, 76825	KNEL	1000
Breckenridge, 76024	KSTB	1000
Brownwood, 76801	KEAN	1000
Cameron, 76520	KMIL	500
Canyon, 79015	KCAN	1000
Cleburne, 76031	KCLE	250
Corpus Christi, 78403	KIKN	1000
Corsicana, 75110	KAND	1000
Cuero, 77954	KCFH	500
Dallas, 75238	KBOX	5000
DiBoll, 75941	KSPL	1000
DiBoll, 75941	*KSPL	6500
Dimmitt, 79027	KDHN	500
El Paso, 79930	KHEY	10,000
Farwell, 79325	KZOL	250
Floydada, 79235	KFLD	250
Ft. Worth, 76101	*KCWM	100,000
Hamilton, 76531	KCLW	250
Houston, 77027	KENR	10,000
Kermit, 77745	KERB	1000
Lampasas, 76550	KCYL	1000
Laredo, 78040	KLAR	1000
Livingston, 77351	KETX	5000
Livingston, 77351	*KETX	3000
Lockhart, 78644	KHRB	250
Longview, 75601	KEES	1000
Lubbock, 79413	KDAV	500
Lubbock, 79408	KLLL	1000
Lubbock, 79408	*KLLL	50,000
Memphis, 79245	KBGH	1000
Mexia, 76667	KBUS	500
Midland, 79701	KJBC	1000
Mineola, 75773	KMOO	250
Morton, 79346	KRAN	500
New Boston, 75570	KNBO	1000
Odessa, 79760	KOYL	1000
Pampa, 79065	KPDN	1000
Paris, 75460	KPRE	500
Pasadena, 77501	KIKK	250
Pasadena, 77501	*KIKK	40,000
Port Arthur, 77640	KCAW	1000
Raymondville, 78580	KSOX	250
Rosenberg, 77471	KFRD	1000
Rosenberg, 77471	*KFRD	3000
San Angelo, 76901	KPEP	1000
San Antonio, 78222	KBER	1000
San Antonio, 78222	*KBER	100,000
San Antonio, 78220	KBUC	5000
Sherman, 75090	KTXO	1000
Stamford, 79553	KDWT	1000
Texas City, 77590	KTLW	1000
Texarkana, 75501	KCMC	1000
Tyler, 75701	KZAK	1000
Victoria, 77901	KNAL	500
Vidor, 77662	*KTRM	3200
Waco, 76701	KAWA	10,000
Weslaco, 78596	KRGV	5000

Split time (6 hours or more)

Austin, 78767	*KOKE	10,000
Ballinger, 76821	KRUN	1000
Baytown, 77520	KWBA	1000
Big Spring, 79720	KHEM	1000

Burnet, 78611	KTSL	1000
Carthage, 75633	KGAS	1000
Center, 75935	KDET	1000
Crockett, 75835	KIVY	1000
El Paso, 79942	XELO	150,000
Gainesville, 76240	KGAF	250
Gainesville, 76240	*KGAF	100,000
Jacksonville, 75766	*KOOI	100,000
Kingsville, 78363	KINE	1000
Lufkin, 75901	KRBA	1000
Pearsall, 78061	KVWG	500
Port Lavaca, 77979	KGUL	500
Ralls, 79357	KCLR	5000
Rusk, 75785	KTLU	500
San Antonio, 78212	LMAC	5000
Silsbee, 77656	KKAS	500
Slaton, 79364	KCAS	250
Taylor, 76574	KTAE	1000
Tulia, 79088	KTUE	1000
Uvalde, 78801	KVOU	250

UTAH

Country Exclusively		Watts
Salt Lake City, 84120	KRGO	10,000
Salt Lake City, 84115	KSOP	1000
Salt Lake City, 84115	*KSOP	25,000
Salt Lake City, 84107	KMOR	1000
Spanish Fork, 84660	KONI	1000
Spanish Fork, 84660	*KONI	220
Tooele, 84074	KDYL	1000

Split time (6 hours or more)

Vernal, 84078	KVEL	5000
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VERMONT

Split time (6 hours or more)

St. Albans, 05478	WWSR	1000
St. Albans, 05478	*WWSR	3000

VIRGINIA

Country Exclusively		Watts
Alexandria, 22314	WPIK	5000
Alexandria, 22314	*WXRA	10,000
Altavista, 24517	WKDE	1000
Bassett, 24055	WODY	500
Blacksburg, 24060	WKEX	1000
Bluefield, 24605	*WKJC	3000
Bristol, 24201	WKYE	1000
Chatham, 24531	WKBY	1000
Crozet, 22932	WPED	250
Danville, 24541	WDVA	5000
Harrisonburg, 22801	WKCY	5000
Harrisonburg, 22801	*WSVA	7500
Herndon, 22070	WOHN	1000
Lynchburg, 24505	WBRG	1000
Lynchburg, 24505	WWOD	5000
Mt. Jackson, 22842	WSIG	1000
Newport News, 23605	WTID	1000
Newport News, 23605	*WTID	50,000
Norfolk, 23502	WCMS	5000
Norfolk, 23502	*WCMS	50,000
Petersburg, 23803	WPVA	5000
Richlands, 24641	WRIC	1000
Richmond, 23230	WEET	1000
Richmond, 23225	WXGI	5000
Roanoke, 24009	WSLS	5000
Staunton, 24401	WSGM	500

Split time (6 hours or more)

Abingdon, 24210	WBBI	1000
Brookneal, 24528	WODI	1000
Gate City, 24251	WGAT	1000
Norton, 24273	*WNVA	770
Norton, 24273	WNVA	5000
Richmond, 23234	WIKI	5000
Richmond, 23212	*WRVA	200,000
Stuart, 24171	WHED	1000
Tazewell, 24651	*WTZE	3000
Tazewell, 24651	WTZE	1000
Winchester, 22601	*WRFL	22,000

WASHINGTON

Country Exclusively		Watts
Aberdeen, 98520	KBKW	1000
Bellingham, 98225	KBFW	1000
Centralia, 98531	*KELA	28,500
Kennewick, 99336	KSMK	1000
Longview, 98632	KBAM	5000
Moses Lake, 98837	KWIQ	1000
Moses Lake, 98837	*KWIQ	27,400
Prosser, 99350	KARY	1000
Quincy, 98848	KPOR	1000

The Music Industry's Most Progressive Trade Publication

DEDICATED TO THE NEEDS OF THE MUSIC/RECORD INDUSTRY

ONE DOLLAR

RECORD WORLD

WHO IN THE WORLD

MARCH 27, 1971

At Right, Grammy, Who Celebrated Her 13th Birthday Last Week with Record Industry Awards Dinners in Hollywood, New York, Chicago, Atlanta and Nashville—and the First Telecast of the Annual Ceremonies. Complete Coverage (Including All Winners) in This Issue.



PICKS OF THE WEEK

<p>THE JACKSON 5, "NEVER CAN SAY GOODBYE" (Motown, BMI). There's no stopping these brothers! No question that they'll get right back to the top again with this mellow new one—just another addition to their list of greatest hits. B/W "She's Good" (Motown, BM). Motown 1175.</p>	<p>JOE TEX, "I KNEW HIM" (Coral, BMI). Joe Tex is back and better than ever: His new pack represents a bit of a departure, it's a gospel-toned inspirational number that has the feel of a runaway once it gets started. Fits most any together format. Dial 1001 (Mercury).</p>	<p>GLEN CAMPBELL, "GLEN CAMPBELL'S GREATEST HITS" (Capitol, BMI). This 100-track double album contains "Gentle on My Mind," "Wichita Lineman," "By Your Side," "The Time I Got to This in My Life," "Galveston," "What's the Progression Sake," "Try a Little Kindness." (Capitol SW 752).</p>	
<p>THE DOORS, "LOVE HER MADLY" (Doris, ASCAP). Something new and long-awaited from the group that is excitement personified. Traffic never rocks is bound to generate heavy sales wherever it gets played—sounds like it will rank among their best single songs. B/W "You Need Me! You Don't Go No Further" (Doris, BMI). Elektra 45276.</p>	<p>STAMPEDERS, "CARRY ME" (Coral, BMI). The label is getting red hot and this proven Canadian hit should add some highly combustible fuel to the fire. Country rock sound with a prairie flavor should do good business here in short order. B/W "I Don't Love You Anymore" (Coral, BMI). Polydor 2-14060.</p>	<p>THE PARTRIDGE FAMILY, "UP TO DATE" The popular tv "family" featuring Shirley Jones and David Cassidy, sing their "Doesn't Somebody Want to Be Married" along with other songs by Tony Romeo, Gerry Goffin and producer Wes Farrell. Bell 5055.</p>	
<p>BEDEEY, "RED EYE BLUES" (Screen Gems-Columbia, BMI). The surprising "Cameo" group is back with a follow-up that's going to establish them firmly in the jukebox mind. This one is a bit more down home but those great harmonies remain. B/W "The Making of a Man" (Screen Gems-Columbia, BMI). Pentagram 206 (MCA).</p>	<p>ADAM ROGERS AND THE ELEVENTH VERSION, "JESUS MADE ME HIGHER" (Grob, ASCAP). (Grob is literally taking the place of drugs as subject matter in quite a number of new songs and most graphically in this one. Big choral treatment) should drive the message home. B/W "Put Your Hand in the Hand" (Beechwood, BMI). Crown 502 (Grob).</p>	<p>CAROLE KING, "TAPESTRY" Carole King, the songwriter, is turning out to be Carole King, the performer. She is the best interpreter of her songs, many of them written with Gerry Goffin a few years ago. Songs and album will be around a while. (Capitol) Denon 70 SP 77009 (A&M).</p>	
<p>CANDY STATON, "MR AND MRS UNTRUST" (Phonetic, Full of Tunes/Jilberco, BMI). What's that? Mrs. Clarence Carter singing a Tony Winans/James Lane song sounds just right! She's proven she has the knack with a string of winners and this one should hit fast. B/W "Too Hot to Cry" (Phonetic, BMI). Fame 1478 (Capitol).</p>	<p>BOBBY WINTON, "I'LL MAKE YOU MY BABY" (Screen Gems-Columbia, BMI). Some reworking is done on Barbara Lewis' classic "Make Me Your Baby" to good advantage for Bobby. The soft sound that seems to be selling is right up his alley. Fine Billy Sherrill production. (Capitol) Epic 5-10711.</p>	<p>THE STAPLE SINGERS, "THE STAPLE SINGERS" The Staple Singers march to the tune of a very funky drummer on this package which has a freedom and rawness underlying it. Includes "Heavy Makes You Happy (Sha-Na-Boom Boom)" (Stax) STS 2034.</p>	

Is Unauthorized Tape Duplicating Illegal? New Trend in Concerts Distribution Set for Kinney Labels in France BMI Presents R & B Awards Wherehouse Hosts Trade RIAA Cultural Award to Nancy Hanks U.K. Picks of the Week for U.S.



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* Denotes FM station

Seattle, 98134	KAYO	5000
Spokane, 99204	KSPQ	1000
Tacoma, 98401	KMO	5000
Yakima, 98901	KUTI	5000

Split time (6 hours or more)

Everett, 98201	KWYZ	1000
Forks, 98331	KVAC	1000
Seattle, 98122	KBLE	5000
Seattle, 98122	*KBLE	20,000
Tacoma, 98405	*KTNT	10,000
Vancouver, 98660	KGAR	1000

Country Exclusively **Watts**

Beckley, 25801	WCIR	10,000
Beckley, 25801	WJLS	5000
Beckley, 25801	*WBKW	34,000
Bluefield, 25801	*WKJC	3000
Charleston, 25304	WCAW	10,000
Clarksburg, 26301	WPDJ	1000
Huntington, 41101	WTCR	5000
Parkersburg, 26101	*WCEF	3000
Welch, 24801	WVOE	1000
Wheeling, 26003	*WWVA	7400

Split time (6 hours or more)

Berkeley Springs, 25411	WCST	250
Berkeley Springs, 25411	*WCST	3000
Keyser, 26726	WKLP	1000
Parkersburg, 26101	WPAR	1000
So. Charleston, 25303	WRDS	1000
Wheeling, 26003	WWVA	50,000

WISCONSIN

Country Exclusively **Watts**

Dodgeville, 53533	WDMP	250
Eau Claire, 54701	WAXX	5000
Green Bay, 54301	WBAY	5000
Madison, 53701	WMAD	5000
Merrill, 54452	WXMT	1000
Merrill, 54452	*WXMT	3000
Plymouth, 53073	WPLY	500
Port Washington, 53074	WGLB	250
River Falls, 54022	WEVR	1000
River Falls, 54022	*WEVR	3000
Waupaca, 54981	WDUX	5000
Waupun, 53963	WLKE	1000
Wausau, 54401	WXCO	1000
Wisconsin Dells, 53965	WWDA	500

Split time (6 hours or more)

Beloit, 53511	WGEZ	1000
Cornell, 54732	WLDY	1000
Menomonie, 54751	*WDMW	3000
Menomonie, 54751	WMNE	1000
Milwaukee, 53218	WYLO	250
Neillsville, 54456	WCCN	5000
Neillsville, 54456	*WCCN	100,000

Oconto, 54153	WOCO	1000
Oconto, 54153	*WOCO	3000
Oshkosh, 54901	*WOSH	3000

WYOMING

Country Exclusively **Watts**

Casper, 82601	KVOC	1000
Cheyenne, 82001	KVWO	1000
Lander, 82520	KOVE	5000
Rawlins, 82301	KRAL	1000

Split time (6 hours or more)

Cheyenne, 82001	KRAE	1000
Evanston, 82930	KEVA	1000

CANADA

ALBERTA

Country Exclusively **Watts**

Calgary	CFAC	50,000
Camrose	CFCW	10,000

Split time (6 hours or more)

Lloydminster	CKSA	10,000
Red Deer	*CKRD	1250

BRITISH COLUMBIA

Country Exclusively **Watts**

Langley	CJJC	10,000
Powell Riner	CHQB	1000

Split time (6 hours or more)

Fort Nelson	CFNL	250
Prince George	CKPG	10,000

NOVA SCOTIA

Split time (6 hours or more)

Halifax	*CHFX	19,500
New Glasgow	CKEC	5000
Sydney	CJCB	10,000

ONTARIO

Country Exclusively **Watts**

Ajax	CHOO	14,000
Richmond Hill	CFGM	50,000
Tillsonburg	CKOT	1000

Split time (6 hours or more)

Chatham	CFCO	10,000
Kitchener	CKKW	1000
London	CKSL	10,000

QUEBEC

Split time (6 hours or more)

Lac Megantic	CKFL	1000
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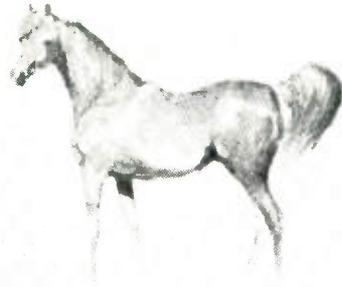
SASKATCHEWAN

Country Exclusively **Watts**

Rosetown	CKKR	10,000
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Split time (6 hours or more)

North Battleford	CJNB	10,000
Regina	CKCK	5000
Shaunavan	CJSN	1000



RADIO STATION OF THE YEAR

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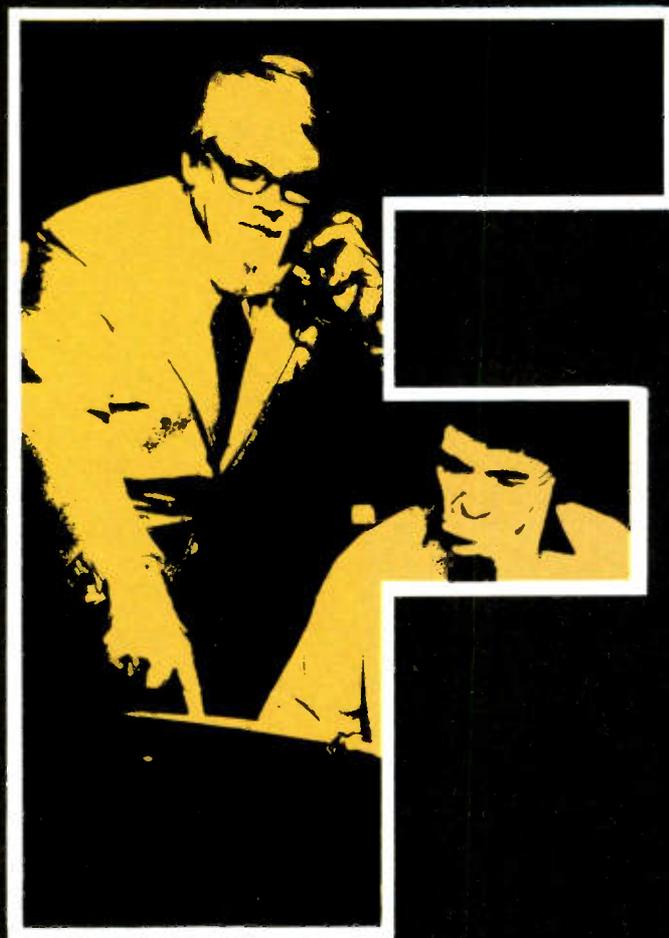
NOW Stereo



W C M S

Norfolk • Portsmouth • Newport News
Virginia Beach • Chesapeake • Hampton

CHAPTER



TALENT & PERSONAL MANAGEMENT

Creative and business qualities are seldom found in the same person, thus the need for agents and managers to handle the business of the entertainer.

The Beginnings of Country Booking

by Hubert Long
President HLI



My association with Country Music began in South Texas when I was traveling for Decca, and later RCA Victor Records, and met Col. Tom Parker, Eddy Arnold's manager at that time. I went to work for Col. Tom in 1951 as advance man for the Eddy Arnold Show. I stayed with Eddy and the Colonel for several months until they decided to cut back on personal appearances, and in late 1951 I went down to Shreveport, Louisiana, to handle the business affairs of the stars on the Louisiana Hayride. When I went down there, I found that Johnnie and Jack and Kitty Wells were the hottest acts in town; Webb Pierce was working at Sears & Roebuck; Faron Young was attending college; and Slim Whitman was delivering mail.

I made a deal with the managers of the Grand Ole Opry for Johnnie and Jack and Kitty Wells to do guest spots on the Opry whenever regulars were unavailable to fill all the time slots. When the management of the Opry agreed to the deal, we took this as positive indication of the Opry's interest in our acts and moved bag and baggage to Nashville. We began booking Johnnie and Jack and Kitty Wells on one nighters for 75% to 80% of the gate, and if we were lucky, we booked the act for \$350 per night guarantee. No sooner had I gotten squared away in Nashville, than Col. Tom called to tell me that Hank Snow needed a personal manager. I told him of my obligations to Johnnie and Jack and Kitty, and he told me to get somebody to handle their dealings because I needed to pick up a big act like Snow. So I made all the detailed arrangements and began working with Hank Snow.

About this time, people other than radio interests found that Country Music could make them a dollar; before we knew it, Country Music was booked into the Waldorf-Astoria in New York, and the Kate Smith television show began putting Country Music acts on the nationally-aired show. Chesterfield Cigarettes were also giving a one-shot-a-week place to country acts on their network TV show. At this time, I signed Webb Pierce, who had two songs in the Top Ten. I spent about 18 months with Webb and 18 months with Snow. It was during this time that we also began working with Faron Young, who had entered the Army about the time he had his first hit, "Goin' Steady", and had left the Army with another hit, "If You Ain't Lovin'". We booked Faron on a traveling show with the Wilburn Brothers. Our first major acceptance by concert audiences was in the major population

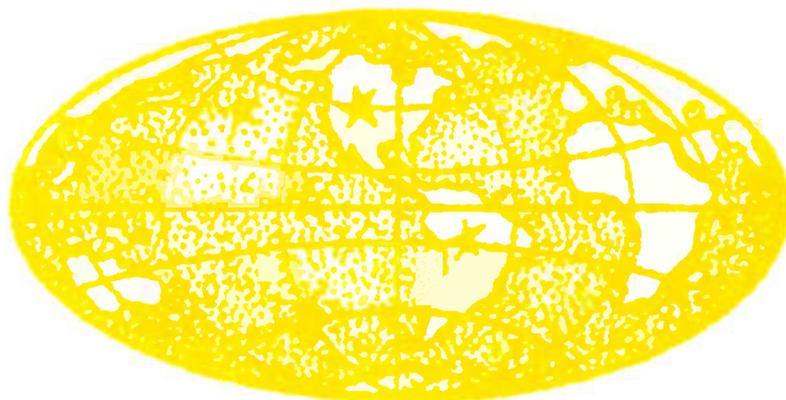
centers of the North and Midwest.

When I moved to Nashville in '51, Jim Denny at the Opry Artists Bureau was booking nearly every act in town. In those days there were no big booking agencies in Nashville who handled large rosters, and about the only real personal manager in the Country Music business was Col. Tom Parker. There were bookers who handled one or two acts, namely Dewey Mouson, Dub Albritten, and Frankie Moore. Jam Up and Honey and Duke of Paducah booked their own shows, as did a lot of country artists at that time; big acts in the early '50's were Hank Williams, Minnie Pearl, Eddy Arnold, Ernest Tubb, Roy Acuff, Red Foley, Cowboy Copas, and Hank Snow, and they mostly performed on radio. As a matter of fact, nobody even had an office. People set dates and tours on their own home telephones. It's ironic, but the young lady that ran the switchboard at the Grand Ole Opry acted as an answering service for all the personal managers working out of Nashville. We would check in with her when we went on the road with one of our Opry acts, and she would tell buyers how to get in touch with us on the road. If it hadn't been for the girl on the switchboard, we would have missed a lot of bookings, since we didn't have office personnel, and we agents were out with our acts ten or twelve days at a time. It certainly was a blessing when the Codaphone appeared back in the early '50's.

Atlas claims to have the oldest booking agency in Nashville. It was run by J. Hal Smith, who booked acts and played bass with Carl Smith. The company has changed hands but is still in operation. I began an agency booking several acts when I picked up Webb Pierce during the time that my main act, Faron Young, had come down with hepatitis. After we found out we could work two acts, we took office space and began opening the doors to new talent.

We set up our first office in the old Masonic Lodge next door to the WSM Grand Ole Opry on 7th Avenue North. In the months to come, young Marty Robbins and Eddie Crandall opened an office there, as did Tree Publishing, the Wilburn Brothers, and Mercury Records. John Kelly also had an office in the same building—he later married Miss Idaho, Judy Lynn, and has led her successful Country Music career. The operation Hal Smith ran (along with his partner Gabe Tucker) had Ray Price and Gaylord Records. At the time, Dub Albritten was handling bookings for Ernest Tubb and Hank Snow. That

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President

Joe McFadden
Vice - President
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was before Dub began working with his biggest act, Brenda Lee.

Then the mid-50's came and things got really bleak; unless you did rock 'n' roll or rockabilly, nobody wanted to hear you. Country bookings slumped tremendously. The rockabilly years passed, and at the beginning of the 60's, things got strong again in the Country Music field.

At about this time, Jim Denny left the Grand Ole Opry Artist Bureau and set up Jim Denny Talent Agency and also opened Cedarwood Publishing with Webb Pierce. He took 8 or 10 of the best acts on the Opry when he left and began booking the cream of the Opry crop. Cedarwood Publishing started to take up a lot of Denny's time, so he hired Lucky Moeller to come in and run the booking operation.

Today the most active agencies are Atlas Artist Agency, owned by Smiley Wilson and Haze Jones; the Wil-Helm Agency, which was begun by Don Helms and the Wilburn Brothers and is now completely in the hands of the Wilburns; the Moeller Agency, which used to be the Jim Denny Artist Bureau; One Neters founded by the late Dub Albritten and now operated by Billy Smith; Key Talent, Inc.; Joe Taylor Agency; Acuff-Rose Artists;

Neal Agency Ltd.; Buddy Lee Attractions; and Hubert Long Agency. In the last five years bookings have expanded, due to the acceptance of country talent on TV, at state fairs, in clubs, as well as in concert appearances. Still the biggest moneymaker for the country artist is the one-nighter, or auditorium show, that has characterized live Country Music shows for the last twenty years. Country Music in clubs does not account for a heavy percentage of a super star's gross income, due to the fact that hardly any night clubs booking Country Music can seat 1000 or more people. Only the acts who are not established country stars will make a large percentage of their gross incomes from clubs. The lesser known acts cannot charge as much money, thus they are more interested in club work where entertainment budgets are low. Clubs are probably the best place for new talent to put together shows and whip up an act.

Country Music booking activities for the most part are centered in Nashville, Tennessee. There are agencies like Jim Halsey's in the Midwest and OMAC Artists on the Coast that specialize in country, but at least 80% of all dates set originate from agencies headquartered in Nashville.



Atlas Artist Bureau, Inc.

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LEON DOUGLAS

ERNEST TUBB
&

THE TEXAS TROUBADORS

JACK GREENE
&

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ON PERSONAL MANAGEMENT

By Jack McFadden

Personal Manager for Buck Owens



Country Music is a fast-moving, faster-growing industry that has become a highly competitive business concern. Everyone in the field, from the singer to the disc jockey who spins the records, realizes that it takes more than talent for an entertainer to become a success and to hold on to his success once he has achieved it. Highly important to the success of an artist is his own hard work, and right after that in importance is good **PLANNING**.

Most Country Music artists, and entertainers in the other fields for that matter, rely on a personal manager like myself to handle much of the heavy planning. Over my many years as a personal manager, I have been asked time and time again to give my thoughts and opinions on what exactly it takes to be a personal manager. After giving much thought to the question, I think I am ready to lay my experience on the line.

The world of the personal manager is, in summation, challenging, and there are some aspects of the career that are as basic to good management as are the notes of the scale to the entertainer or songwriter. The key word on managing to me is **RESPONSIBILITY**. There are times, I am sure, in the life of every manager when his decision or handling of a situation means the success or failure of his client, and that sort of situation of course does involve a great deal of responsibility; but more important than those one or two isolated times, is the everyday responsibility of the personal manager to attend to details that sometime seem mundane. These details are the backbone of reliable strength for every artist in the Country Music field, or any other musical endeavor for that matter.

A personal manager is responsible for hundreds of details everyday. In fact, he is responsible, directly or indirectly, for all the details necessary to the success of his client. The degree of efficiency with which the manager shoulders the responsibility of these details largely determines the degree of his success.

A manager is responsible for arranging any and all deals pertaining to his client's career. This involves important media other than just recording and concert appearances, since it also encompasses television and movie projects.

Once a personal manager has set a date, whatever medium it is for, he is directly responsible for the coordination of all elements necessary for a successful venture. This means more than just getting the artist there on time, since the manager must concern himself with advertising, accommodations, publicity and press coverage, and special equipment and personnel required. There are always those inevitable emergencies that constantly blight the life of a personal manager, like airports that

are snowed in or sound systems that refuse to operate adequately. I myself log over 150,000 miles per year negotiating and finalizing contracts, touring with clients, developing new talent, and researching and investigating new leads.

The most essential rule of personal management is the one that I have guided my entire career by, and that is **PLAN AHEAD**. I am constantly working on a schedule that has my planning done and mapped out for the next two years. Working this far ahead is invaluable as it allows me to follow the trends in material as well as media, television, movies, and the ever-present press. There are also everyday details of planning upon which I rely heavily on my knowledge of business essentials like rates, percentages, size and location of various facilities, personal appearance schedules, and of paramount importance, the individual characteristics of my clients themselves.

I stress the individual characteristics of my clients because I truly feel that the most important factor in the success of any personal manager is gaining and holding the respect and trust of his clients. Without a good rapport with your client it is impossible to do any creative planning with him.

My interest in my clients is certainly more than just monetary, since each problem the artist experiences is just as important as each triumph. Sometimes, a personal manager is the only one there to lend a friendly ear and offer some well-tempered advice. After all, a client is no more successful than his management, and mutual trust and respect are essential to that success. I like to think of each client as a good friend as well as a business associate.

Being a personal manager takes a certain fanatic devotion to the job and to the way of life the job makes necessary. There is hour after weary hour spent in negotiations for a deal that sometimes falls through; there are endless hours spent crossing and recrossing this great country of ours to set the deals and follow-through on the details. Often, the personal manager will even have to travel abroad in order to do the best by his client. There are late nights at the office and a desk full of work waiting at home. There are telephones that ring all day at the office and all night at home or in your hotel room in whatever distant corner of the world you happen to be in at the time. There are small successes and small failures, but if you work hard, stay with it, and don't give in to discouragement, one day it all pays off when you stand in

(Continued on page 18)

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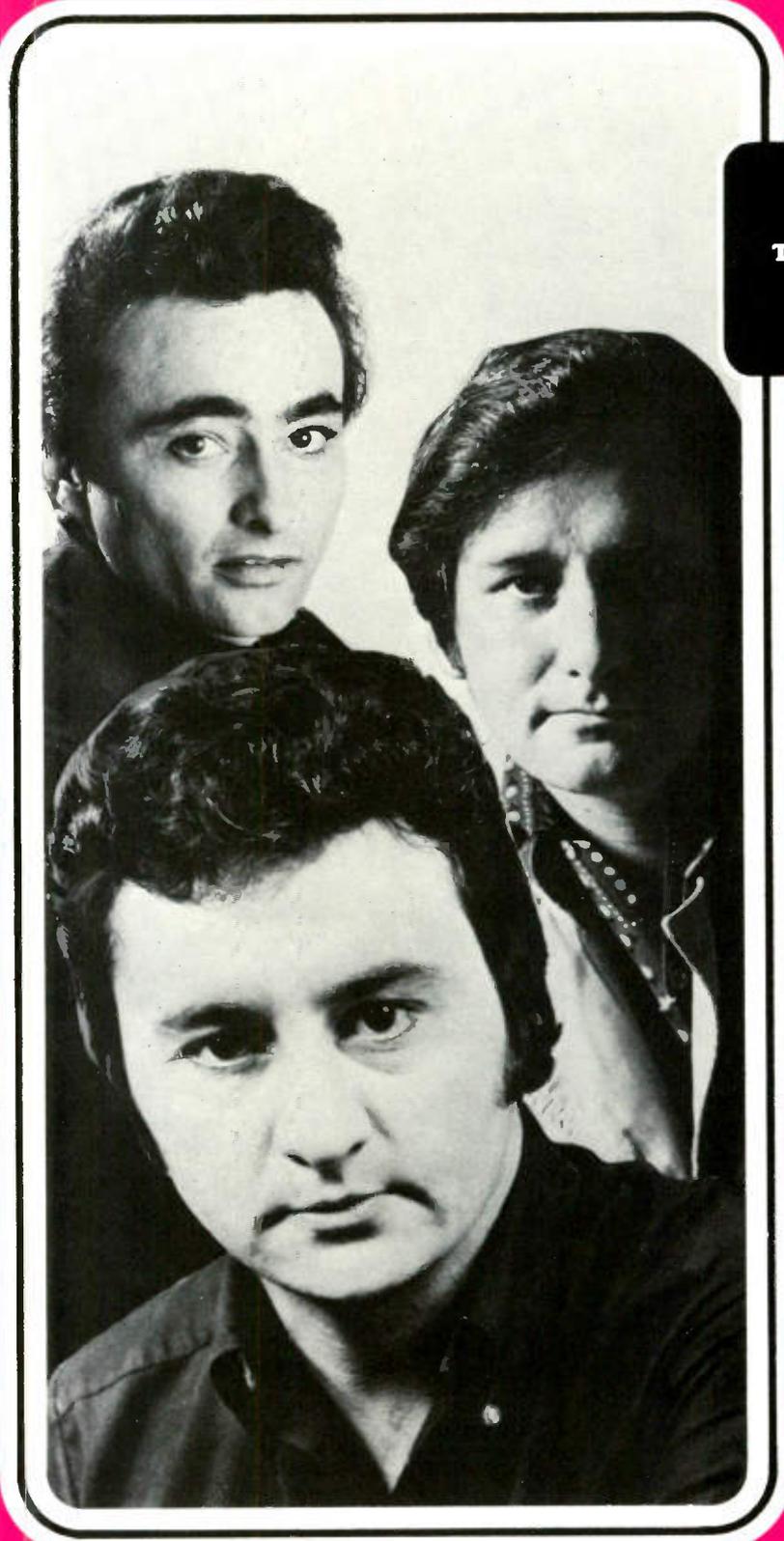
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WHAT PRICE STARDOM!

by Chuck Neese

Re-print from Record World Feb. 7, 1970



Uncle Sam will soon be dipping his big, big hand into the pockets of country entertainers from Wheeling to Nashville to Bakersfield. Uncle Sam, through the Internal Revenue Service, will walk off with a large percentage of the country star's gross income. But IRS is only one of many who stand in line to help the entertainers lighten their billfolds.

Record World rounded up the following facts:

Epic's Charlie Walker works as a single. Charlie is quite popular in Country Music night clubs and usually works an average of 125 dates annually, most of which he travels to by plane. "If I get to keep 50% of my one night price I'm lucky," Charlie has said, talking about his cost to work an individual date: 15% goes to his booking agent, then there is roundtrip airfare, motel rooms, meals, taxis, and on and on.

Some Break Even

The bigger the artist the smaller the percentage of take home pay. Decca's Bill Anderson will work 110 dates this year. Lincoln Lakoff, Anderson's accountant says, "We're happy if Bill just breaks even on his personal appearances." Anderson, Lakoff, and agent/manager Hubert Long feel that Bill must make live appearances to insure continued success as a recording artist, songwriter and syndicated TV star.

Lakoff contends that an artist who carries a self-contained show can expect to pay out 90% of his annual gross income for expenses. Anderson carries a complete show which requires that he pay weekly salaries, make payments on an \$86,000 bus, buy tons of diesel fuel, purchase numerous expensive costumes, maintain a staffed office and spend thousands on pictures, brochures and other promotional materials.

"In order to build for the future we carry four recording artists in our show to give the promoter his money's worth," Anderson said.

In reference to Anderson's increase in price over the past few years, Hubert Long says, "We hope that the

promoter can get more money per ticket for the Anderson Show than he did five years ago. When a buyer has to pay first class prices, he expects a first class show and Bill gives it to them."

Anderson reports. "If this promoter doesn't make money on our show, then he won't hire us the next year, so we try to put together a good show."

Bob Neal, manager/booker of Conway Twitty and Sonny James, says that he has raised Sonny's price about 25% over his '69 prices, but he has cut the number of dates booked by one-third. "Traveling 200 days a year is just too physically tiring—traveling that much will kill an artist," Neal said. "We base our prices on the primitive 'supply and demand' idea. Concerning a star's overhead," Neal said, "the whole thing is like a big circle: as an artist becomes more popular, his image is more expensive to maintain. Sonny travels to his dates on his own bus. Conway prefers to fly his own twin engine Navajo. A big star would look awfully silly slipping into town in a Volkswagen bus."

Hank, Jr. Gets 10% to 15%

Buddy Lee, booker/manager for Hank Williams, Jr., has also gone up on price. "Even with the increase in price, we've already set a hundred dates on Hank for 1970," Lee said. Williams is also a flyer, he owns a Super Ventura, which costs \$250 per hour to fly. Hank, Jr. plans to use his plane on one-half of his dates, the other half will be worked on his new \$86,000 bus. Concerning net income Lee said, "I'd estimate that Hank keeps 10-15% of his gross."

The high cost of being a star was broken down by a Music City accountant who took a fictitious artist and ran down his financial standing: \$300,000 was the gross; \$45,000 was paid in commissions; \$210,000 was paid in salaries and travel expenses, leaving \$45,000 taxable income. Then Uncle Sam gets \$13,000, which leaves \$32,000 take-home pay.

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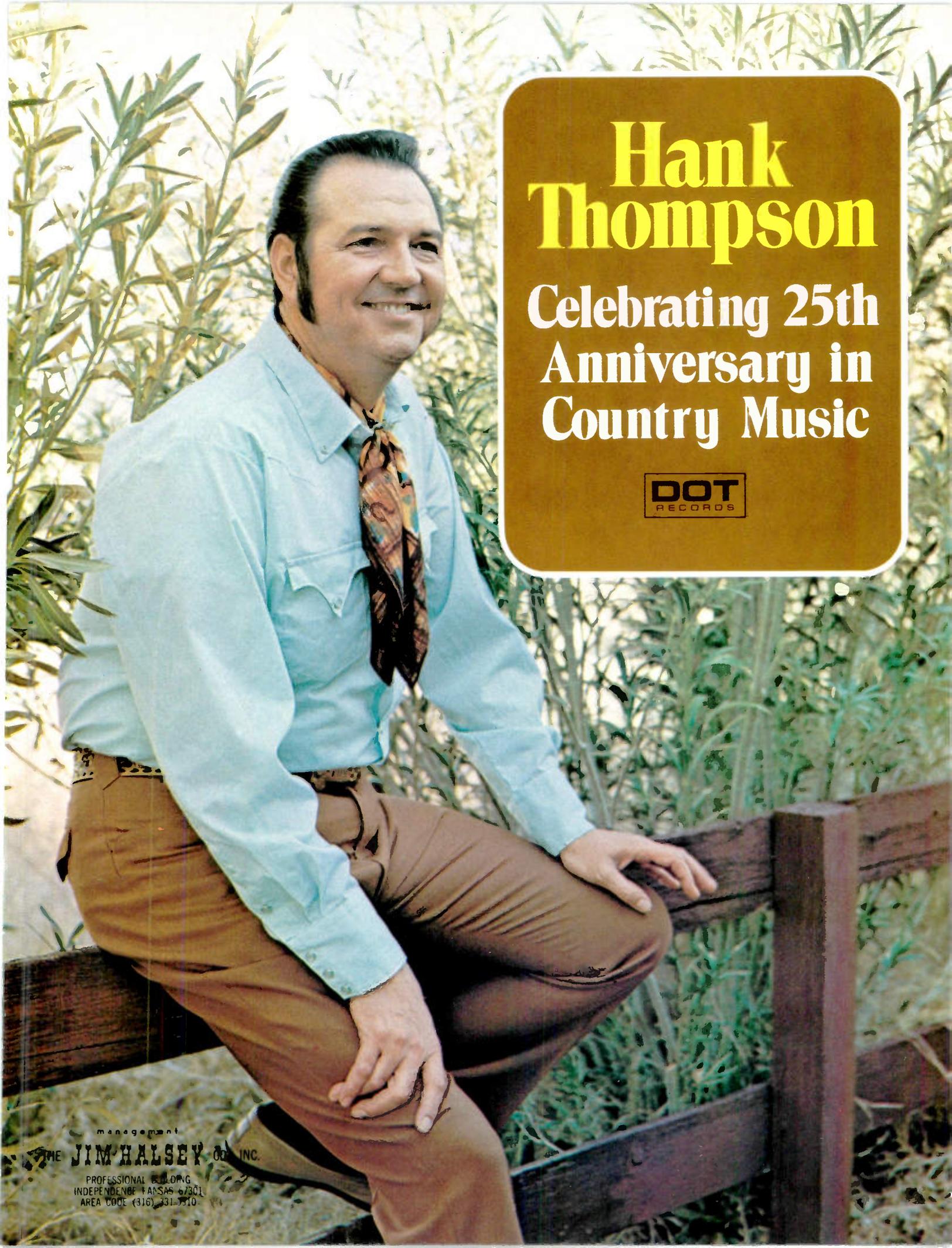




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JONES
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**HEE
HAW**

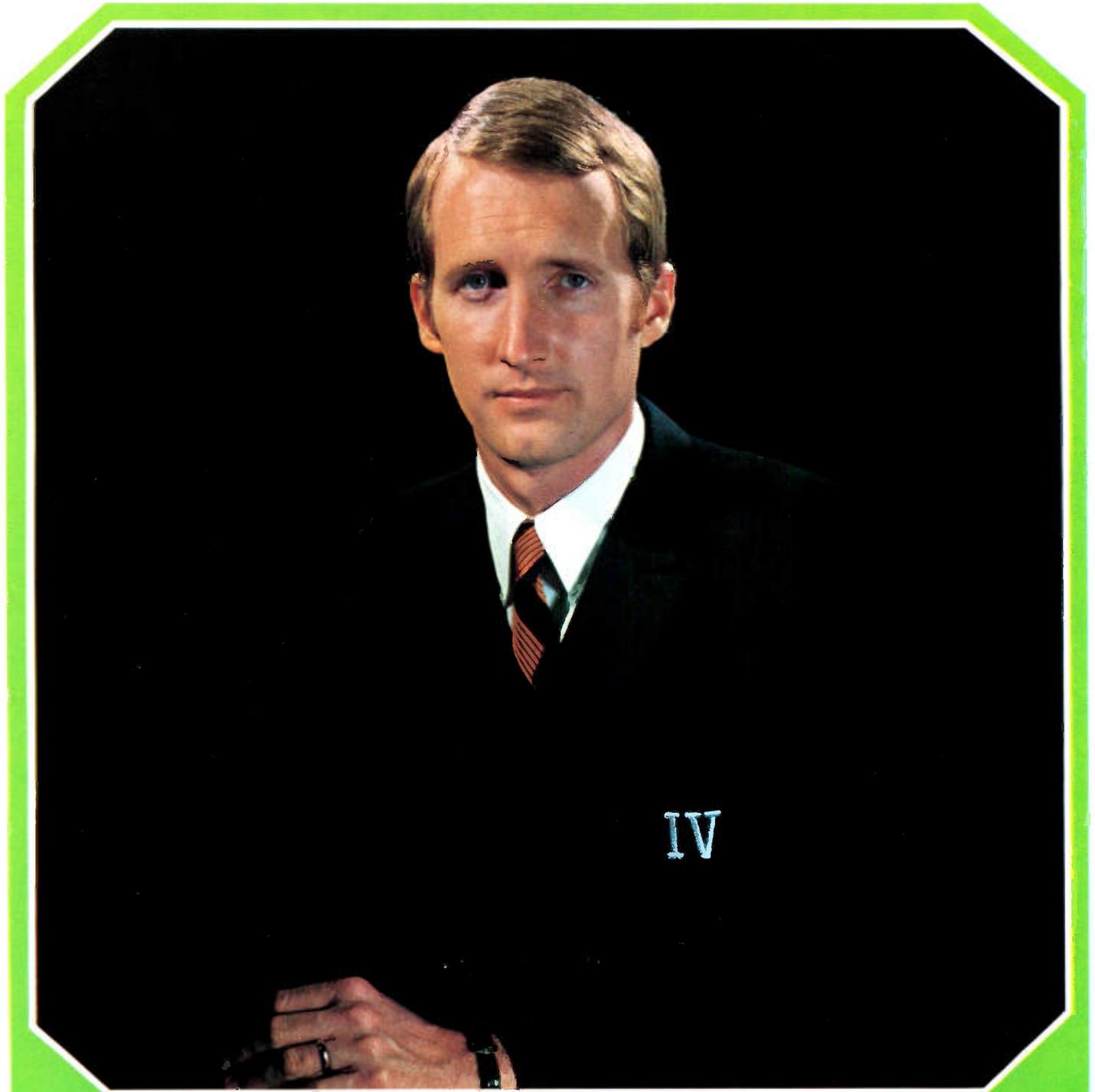
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ON PERSONAL MANAGEMENT

(Continued from page 6)

the wings as your artist walks onstage to a standing ovation at the London Palladium, or premieres his own network television show. These are the moments that keep all managers working, along with the knowledge that you are helping to contribute to a music form that is of cultural importance throughout the globe.

For all of these reasons, management is the only way of life possible for me, and when I say it is a way of life, I am not saying it lightly. As any manager who is worth his client's respect will tell you, management is a 24 hour a day, 365 days a year career. There is no lime-light for the manager, and that suits me. My only hobby is work, and my greatest reward in life is the satisfaction of knowing I have done a good job. I've been in management for over 25 years, and I can honestly say that there is no other field into which I would rather direct my energies. When I sit down and think back on the past 25

years and the years still ahead for me, I feel that warm glow of satisfaction that comes only from knowing that I always did my best. I intend to keep on doing just that and doing what I know best: being a personal manager.

COUNTRY MUSIC AND LIVE PROMOTIONS

(Continued from page 17)

of the cities we work with in both radio and newspaper coverage.

Over-saturation is our only concern in the Charlotte area. A once-a-year appearance by a super star can result in many long years of continued drawing power. But success breeds all types of offers; parks, school houses, land sales' agents start making offers to top talent, and before you know it, the major artist makes several appearances in the area and the market reaches the saturation point. Following that, nobody can draw.

COUNTRY ARTIST DIRECTORY

The Country Artists Directory is composed of country performers whose recordings have appeared in RECORD WORLD'S Country Singles Charts between December 1968 and April 1971.

(Artist's name is followed by his label and agent.)

ACUFF, ROY Hickory Acuff-Rose	BARLOW, JACK Dot Buddy Lee	BUTLER, CARL & PEARL Chart Moeller	CLARK, ROY Dot Jim Halsey	DeHAVEN, PENNY United Artists Hubert Long Int.
ACUFF, ROY JR. Hickory Buddy Lee	BARNETT, BOBBY Capitol Hubert Long Int.	BYERS, BRENDA MTA	COLDER, BEN MGM Buddy Lee	DICKENS, JIMMY United Artists Moeller Talent
ALAN, BUDDY Capitol Omac	BISHOP, BOBBY ABC	CAMPBELL, ARCHIE RCA Jim Halsey	COLLINS, BRIAN MEGA Joe Taylor	DOLLAR, JOHNNY Chart Atlas
ALBERT, OREL Spar Music City Talent	BLANCHARD, JACK Mega Neal Agency Ltd.	CAMPBELL, GLEN Capitol Chartwell	COLLINS, GWEN & JERRY Capitol Hubert Long	DRAKE, GUY Mallard Buddy Lee
ANDERSON, BILL Decca Hubert Long Int.	BOND, JOHNNY Starday Americana Corp.	CARGILL, HENSON Mega Joe Taylor Agency	COLTER, JESSI RCA Moeller Talent	DRAKE, PETE Stop
ANDERSON, LIZ Epic Buddy Lee	BOOTH, TONY MGM	CARLISLE, BILL Chart Buddy Lee	COMPTON BROTHERS Dot Joe Taylor	DRUSKY, ROY Mercury Hubert Long Int.
ANDERSON, LYNN Columbia Neal Agency Ltd.	BOWES, MARGIE Decca	CARTER, ANITA Capitol Saul Holiff	CORBIN, RAY Monument	DUDLEY, DAVE Mercury Chuck Lastman Joe Taylor
ARNOLD, EDDY RCA Gerard Purcell	BOWMAN, DON RCA Key Talent	CARTER, JUNE Columbia Saul Holiff	CRADDOCK, BILLY (CRASH) Cartwheel Hubert Long Int.	DUNCAN, JOHNNY Columbia Jimmie Klein
ASHLEY, LEON Ashley Buddy Lee	BRADDOCK, BOBBY MGM	CARVER, JOHNNY Epic Hubert Long Int.	CURLISS, DICK Capitol Buddy Lee	EATON, CONNIE Chart Hubert Long Int.
ASHWORTH, ERNIE Hickory Buddy Lee	BROWN, JIM ED RCA Top Billing	CASH, JOHNNY Columbia Saul Holiff	CURTIS, MAC GRI	EDWARDS, STONEY Capitol Raymond Sweeney
AUSTIN, BOBBY Capitol Omac	BROWN, MAXINE Chart Top Billing	CASH, TOMMY Lpic Buddy Lee	DALTON, BOB Mega Joe Taylor Agency	FAIRCHILD, BARBARA Columbia Jerry Crutchfield
BAGWELL, WENDY Canaan Don Light Talent	BRUCE, ED Monument Atlas	CHAPEL, DON Metro Country	DARRELL, JOHNNY United Artists	FLATT, LESTER RCA Key Talent
BARBER, GLENN Hickory Acuff-Rose	BUCHANAN, WES Columbia Hubert Long Int.	CHESNUT, JERRY United Artists	DAVIS, DANNY & THE NASHVILLE BRASS RCA Buddy Lee	FORD, TENNESSEE ERNIE Capitol James Loukes
BARE, BOBBY Mercury Key Talent	BURGESS, WILMA Decca Buddy Lee	CHOVAN, SANDRA led	DAVIS, SKEETER RCA Neal Agency Ltd.	FOSTER, JERRY Metromedia Music City Talent
	BURNS, JACKIE Honor Brigade	CHRISTINE, ANNE CME Joe Taylor	DEAN, JIMMY RCA Bob McCullah	FOX, DALE Celebrity Circle
	BUSH, JOHNNY Stop		DEE, DUANE Cartwheel One-Niters	FRANCIS, CONNIE MGM
			DEE, NANCY ABC Buddy Lee	FRAZIER, DALLAS RCA Ray Baker
			DEER, JOHN Royal American Buddy Lee	FRIZZELL, DAVID Cartwheel Omac

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Johnny Cash Show
Hee Haw
American Bandstand
Sound America
Johnny Bench Show



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Columbia
Buddy Lee

GAYLE, CRYSTAL
Decca
Top Billing

GENTRY, BOBBIE
Capitol
IFA

GIBSON, DON
Hickory
Moeller Talent

GLASER BROTHERS
MGM
Glaser

GLASER, JIM
RCA*
Glaser Prod.

GOLDSBORO, BOBBY
United Artists
William Morris Agency

GOODWIN, BILL
MTA
Hubert Long Int.

GRAMMER, BILLY
Stop

GRAY, CLAUDE
Decca
Joe Wright

GREEN, LLOYD
Prize

GREENE, JACK
Decca
Atlas

GRIFF, RAY
Royal American
Joe Wright

GUNN, STAN
Sugar Hill

HADDOCK, DURWOOD
MMS
Music City Talent

HAGER, BOBBY
Stop
Buddy Lee

HAGERS, THE
Capitol
Omac

HAGGARD, MERLE
Capitol
Haggard-Owen Ent.

HALL, TOM T.
Mercury
Neal Agency Ltd.

HAMILTON, GEORGE IV
RCA
Jim Halsey

HAMMOND, TOMMY
Hickory

HARDEN, ARLENE
Columbia
Hubert Long

HARPER VALLEY P.T.A.
Plantation
Key Talent

HART, CLAY
Metromedia

HART, FREDDIE
Capitol
Omac

HELMS, BOBBY
Cetrion
Buddy Lee

HITCHCOCK, STAN
GRT

HOUSTON, DAVID
Epic
Hubert Long Int.

HOWARD, JAN
Decca
Hubert Long Int.

HUSKY, FERLIN
Capitol
Jim Halsey

INGLES, DAVID
Capitol

INMAN, AUTRY
Epic

JACKSON, STONEWALL
Columbia
Moeller Talent

JACKSON, WANDA
Capitol
Jim Halsey

JAMES, SONNY
Capitol
Neal Agency Ltd.

JENNINGS, WAYLON
RCA
Moeller Talent

JIM & JESSE
Capitol
Joe Taylor Agency

JOHNSON, LOIS
MGM
Buddy Lee

JONES, ANTHONY ARMSTRONG
Chart
Neal Agency Ltd.

JONES, GEORGE
Musicor
Shorly Lavender Agency

KEMP, WAYNE
Decca
Neal Agency Ltd.

KENDALLS, THE
Stop

KENT, GEORGE
Rice
Key Talent Agency

KERSHAW, DOUG
Warner Brothers
CMA

KING, CLAUDE
Columbia
Shorly Lavender Agency

KIRBY, DAVE
Monument

LaBEEF, SLEEPY
Plantation

LANCE, LYNDA K.
Royal American
Moeller Talent

LANE, RED
RCA

LEE, BOBBY
Musicor

LEE, BRENDA
Decca
IFA

LEE, WILMA
Decca
Buddy Lee

LEWIS, BOBBY
United Artists
Atlas

LEWIS, HUGH X.
GRT
Buddy Lee

LEWIS, JERRY LEE
Mercury
National Artists

LEWIS, LINDA GAIL
Mercury
National Artists

LINDSEY, LaWANDA
Chart
Joe Taylor Agency

LITTLE, PEGGY
Dot
Buddy Lee

LOCKLIN, HANK
RCA
Buddy Lee

LONZO & OSCAR
Chafet

LORD, BOBBY
Decca
Key Talent Agency

LOUVIN, CHARLIE
Capitol
Wil-Helm Agency

LOWRY, RON
Republic

LUMAN, BOB
Epic
Moeller Talent

LYNN, LORETTA
Decca
Loretta Lynn Ent.

MACK, WARNER
Decca
Buddy Lee

MANDRELL, BARBARA
Columbia
Kirby Mandrell

MANN, LORENE
Chart
Buddy Lee

MANNING, LINDA
Mercury
Key Talent

MAPHIS, JOE
Chart
Atlas

MAPHIS, ROSE LEE
Chart
Atlas

MARTELL, LINDA
Plantation

MATHIS, COUNTRY JOHNNY
Little Darlin'

MARTIN, JIMMY
Decca
Scruggs Talent

McBRIDE, DALE
Thunderbird

McCALL, DARRELL
Wayside

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Stop

MILLER, JODY
Epic

MILLER, NED
Republic

MILLER, ROGER
Mercury
IFA

MITCHELL, GUY
Starday

MIZE, BILLY
United Artists
Buddy Lee

MONTGOMERY, MELBA
Capitol
Buddy Lee

MOORE, BETH
Capitol

MORGAN, GEORGE
Stop
Buddy Lee

MORGAN, JANE
RCA

MORGAN, MISTY
Mega
Neal Agency Ltd.

MORRIS, LAMAR
MGM
Buddy Lee

MOSBY, JOHNNY
Capitol
Neal Agency Ltd.

MOSBY, JONIE
Capitol
Neal Agency Ltd.

MULLINS, DEE
Plantation

MURRAY, ANNE
Capitol
IFA

NELSON, WILLIE
RCA
Moeller Talent

NESBITT, JIM
Chart

NEWMAN, JIMMY
Decca
Buddy Lee

NORMA JEAN
RCA
Moeller Talent

OSBORNE BROTHERS
Decca
Atlas

OVERSTREET, TOMMY
Dot
Top Billing

OWENS, BUCK
Capitol
Omac

PAGE, PATTI
Mercury
CMA

PARKER, BILLY
Decca
Atlas

PARKS, MICHAEL
MGM

PARTON, DOLLY
RCA
Top Billing

PAYCHECK, JOHNNY
Columbia

PAYNE, JIMMY
Epic

PEEL, DAVE
Chart
Hubert Long Int.

PENNINGTON, RAY
Monument
Penn-Day Ltd.

PERKINS, CARL
Columbia
Saul Holiff

PETERS, BEN
Liberty

PHILLIPS, BILL
Decca
Buddy Lee

PHILLIPS, JOHN
Dunhill

PHILLIPS, STU
RCA

PIERCE, DEBBIE
Decca
Buddy Lee

PIERCE, WEBB
Decca
Buddy Lee

PILLOW, RAY
Mega
Joe Taylor Agency

PLOWMAN, LINDA
Janus

POOLE, CHERYL
Paula

POWELL, MAX
Decca

PRESLEY, ELVIS
RCA
Col. Tom Parker

PRICE, KENNY
RCA
Atlas

PRICE, RAY
Columbia
Dick Link

PRIDE, CHARLEY
RCA
Jack D. Johnson Agency

RAYE, SUSAN
Capitol
Omac

REED, JERRY
RCA
William Morris Agency

REEVES, DEL
United Artists
Top Billing

REEVES, JIM
RCA

RENO, JACK
Target
Joe Taylor Agency

RICE, BILL
Capitol

RICE, BOBBY G.
Royal American
Joe Taylor Agency

RICH, CHARLIE
Epic
National Artists

RICH, DON
Capitol
Omac

RICHARDS, EARL
United Artists
Atlas

RIDDLE, GEORGE
Musicor
Buddy Lee

RILEY, JEANNIE C.
Plantation
IFA

RITTER, TEX
Capitol
Acuff-Rose

ROBBINS, MARTY
Columbia
Marty Robbins Ent.

ROGERS, DAVID
Columbia
Buddy Lee

ROGERS, ROY
Capitol
Art Rush

ROWELL, ERNIE
Prize

RUSSELL, BOBBY
United Artists

RYLES, JOHN WESLEY
GRT
Hubert Long Int.

SANDERS, RAY
United Artists
Jim Halsey

SATTERFIELD, GENE
Jessup

SCRUGGS, EARL
Columbia
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SEAY, JOHNNY
Viking
Hubert Long Int.

SEELY, JEANNIE
Decca
Atlas

SHEPARD, JEAN
Capitol
Buddy Lee

SHINER, MURV
Mecca

SMART, JIMMY
led

SMITH, CAL
Decca
Atlas

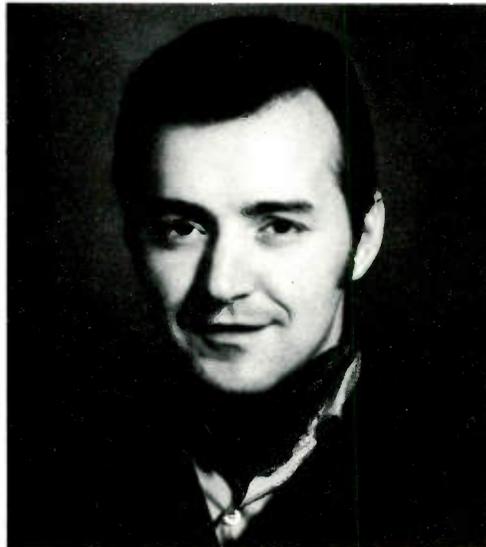
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Columbia
Buddy Lee

SMITH, CONNIE
RCA
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SMITH, JERRY
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SMITH, JIMMY GENE
Chart
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SNOW, HANK
RCA
Moeller Talent

SNYDER, JIMMY
Wayside

SOUTH, JOE
Capitol
Bill Lowery

SOVINE, RED
Chart
Moeller Talent

SOVINE, ROGER
Barnaby

SPEARS, BILLIE JO
Capitol
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STAMPLEY, JOE
Dot

STARR, LUCILLE
Dot

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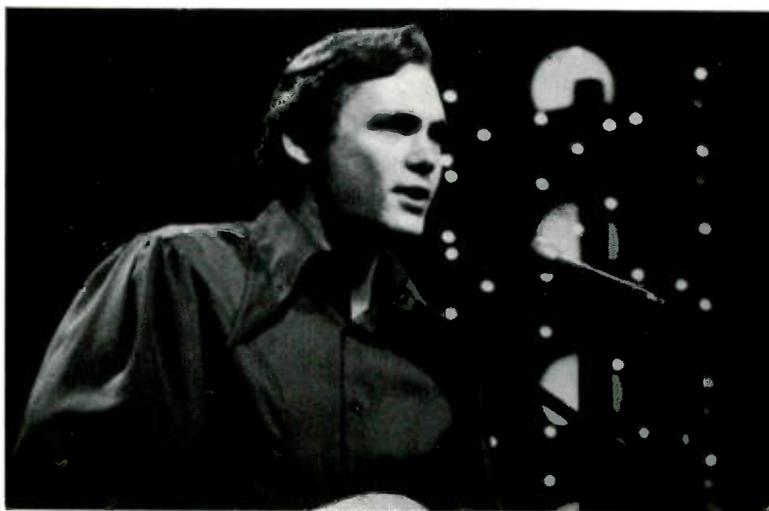
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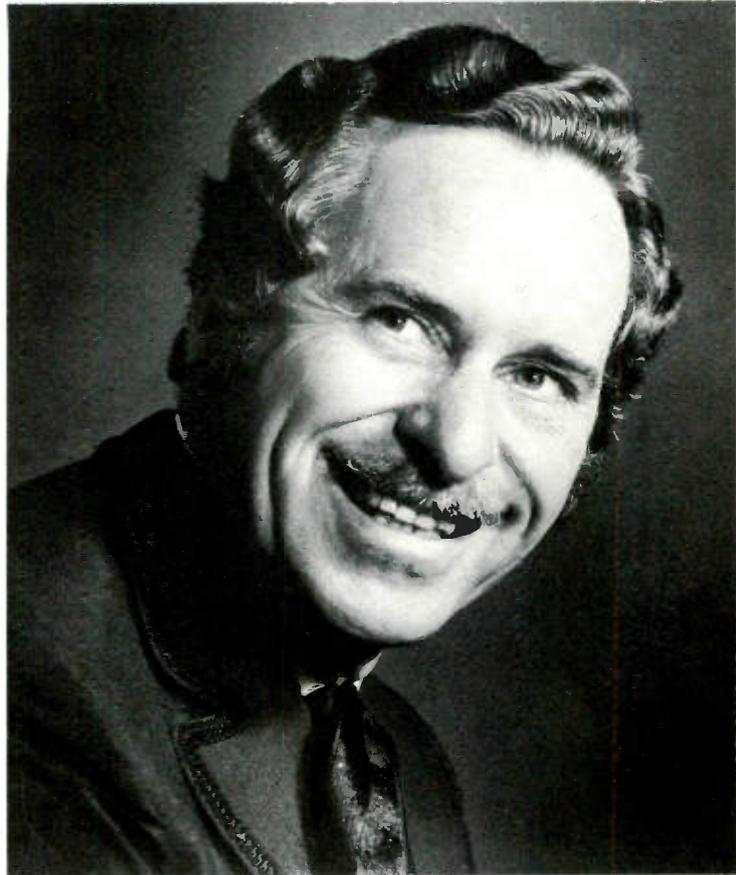
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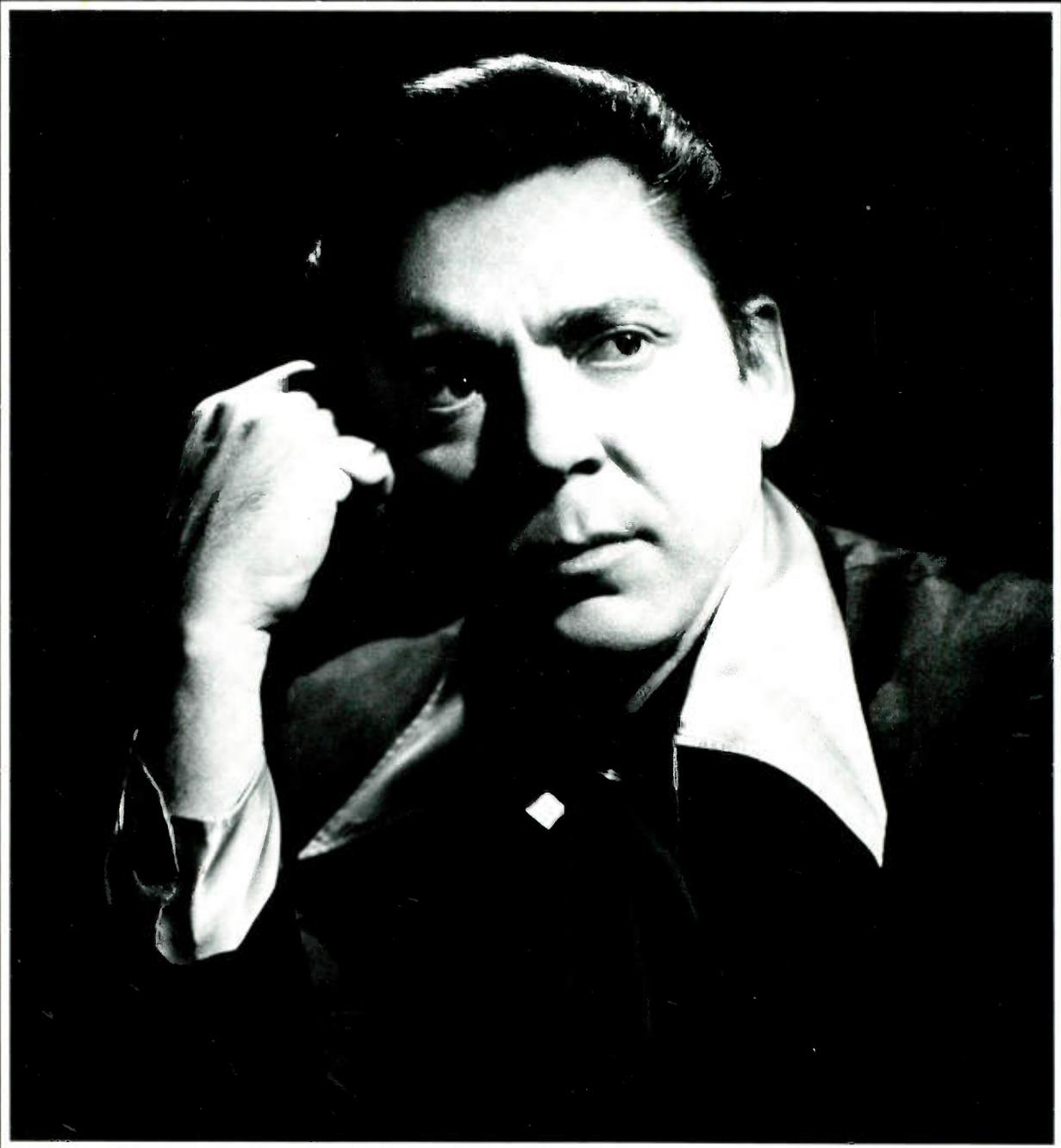


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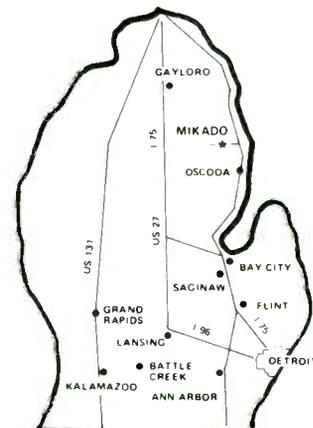


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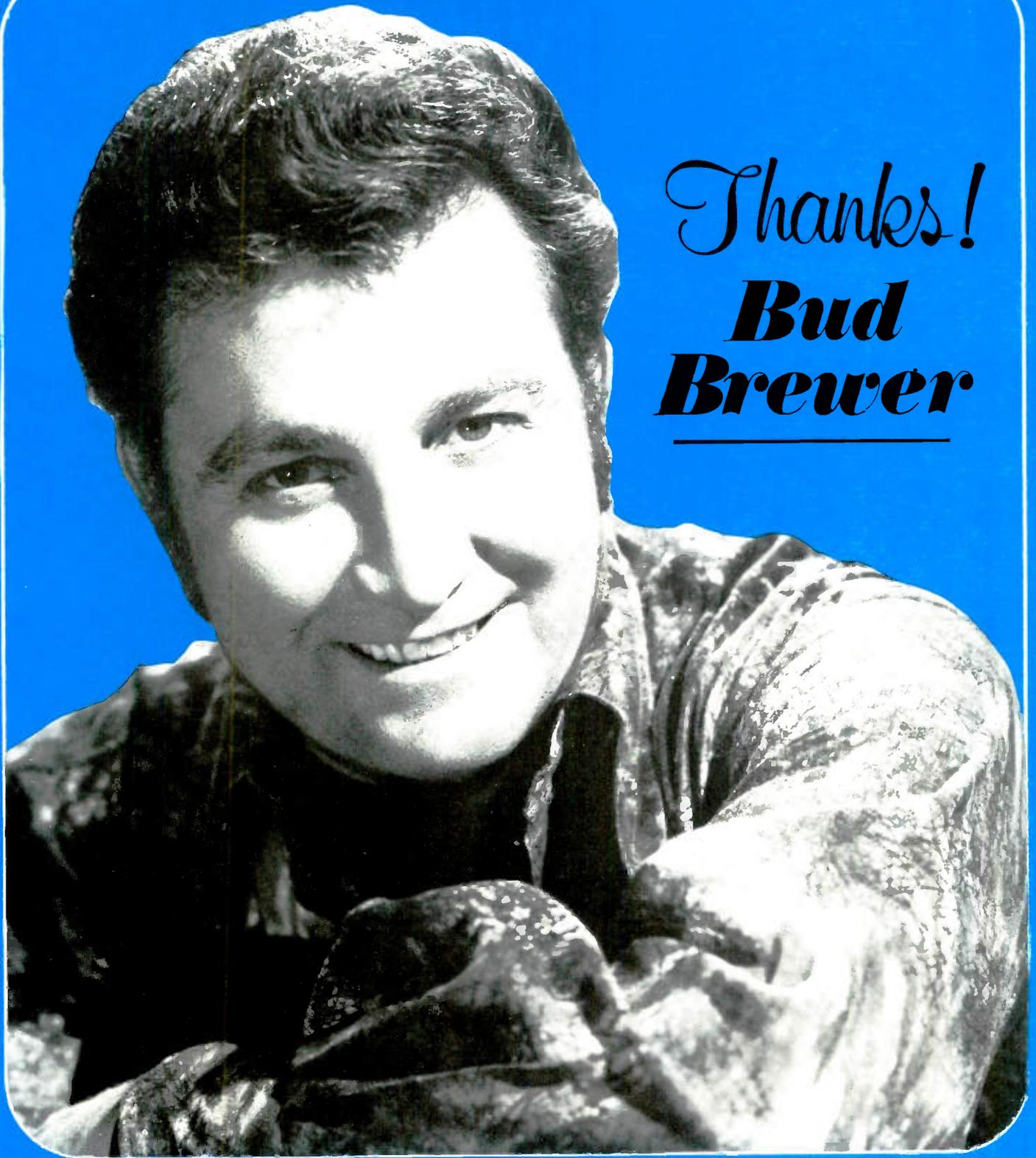
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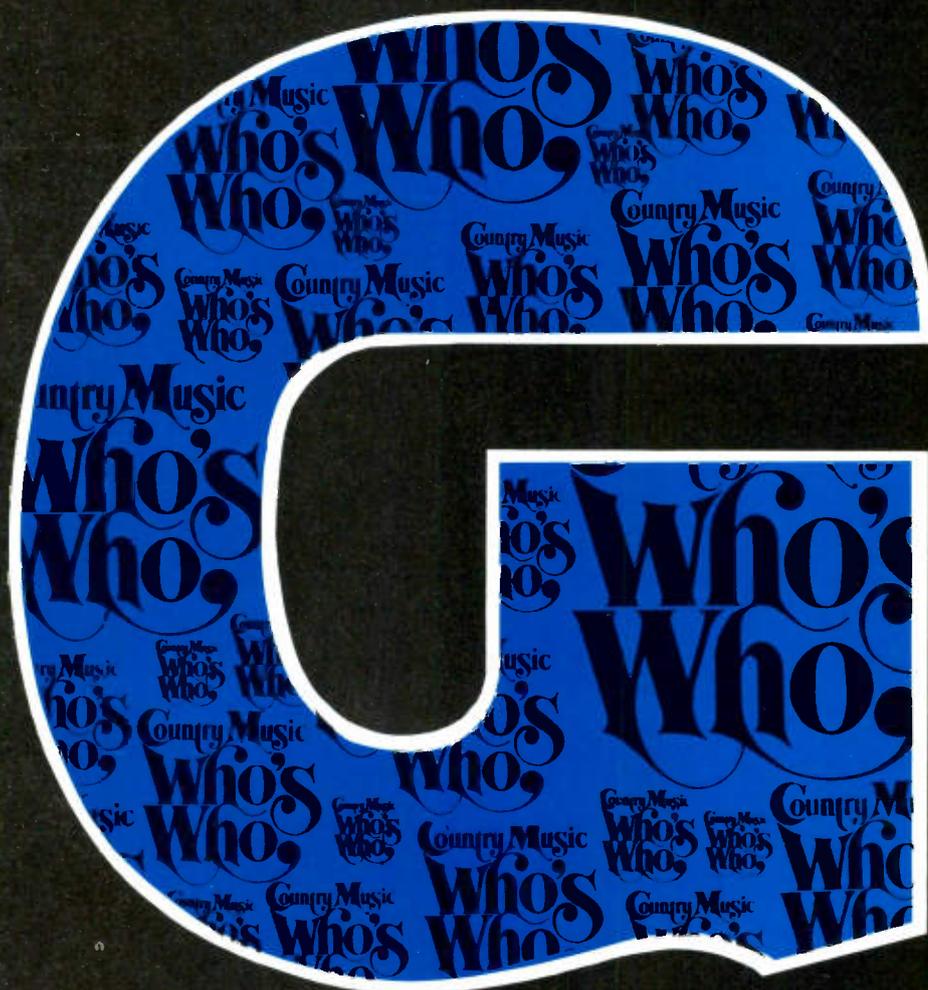
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RCA

CHAPTER



WHO'S WHO

Country Music Who's Who.



PAUL ACKERMAN
Trade journalist
b. February 18, 1908
New York City, N.Y.

Paul is Music Editor of BILLBOARD MAGAZINE, the company that gave him his start in the music industry 36 years ago. He has held several important positions, including an appointment to the five-man Presidential Record Library Commission, where he serves in the category of country and folk music; and Executive Director for the Songwriters Hall of Fame. Mr. Ackerman received the Jesse Neal Award for outstanding journalism and was the recipient of the Connie B. Gay CMA President's Award.



ROY ACUFF
Artist/songwriter/publisher
b. September 15, 1903
Maynardville, Tenn.

A regular member of the Grand Ole Opry since 1938, Roy has been dubbed the "King of Country Music". He co-founded Acuff-Rose Publications with Fred Rose. Roy married the former Mildred Douglas on December 25, 1936, and they have one son, Roy Neill (1943). See Chapter H COUNTRY MUSIC WHO'S WHO for complete biography, discography, and picture history.



BUDDY ALAN
Artist/writer
b. March 1948
Tempe, Ariz.

Son of Buck Owens, Buddy Alan is already a veteran in the music business, being an ex-disc jockey, an accomplished solo performer, and popular session guitarist. Some of his best recordings on Capitol Records include "Lodi", "Big Mama's Medicine Show", of his two duets with Don Rich, "Cowboy Convention" and "I'm On the Road To Memphis". Buddy is also signed as a writer with Blue Book Music. He and his wife Jane were married in 1969 and live in Bakersfield, California, with their two sons, Paul and Douglas.



BILL ANDERSON
Artist/songwriter
b. November 1, 1937
Columbia, S. C.

As a writer, Bill Anderson is the holder of over 30 BMI awards. As a Decca records artist, he has been hailed as Male Vocalist of the Year, and on three different occasions, Songwriter of the Year. His compositions include, "City Lights", "Still", "The Tips of My Fingers", "Where Have All Our Heroes Gone", and "Once A Day". Bill began his Country Music career as a disc jockey at a small radio station in Georgia. He has been seen on several network TV shows and is the host of his own syndicated program, "The Bill Anderson Show". Bill is married to the former Becky Joyce Davis.



LIZ ANDERSON
Songwriter/artist
b. January 13, 1930
Roseau, Minn.

Liz, who records for Epic Records, became a recording artist through her songwriting. Some of her most famous compositions are "Strangers" and "Fugitive", which were recorded by Merle Haggard, and "Guess My Eyes Were Bigger Than My Heart", which Conway Twitty recorded. Liz married Casey Anderson May 26, 1946, and their daughter Lynn, a Columbia artist, was born September 26, 1947.



LYNN ANDERSON
Artist
b. September 26, 1947
Grand Forks, N. D.

Lynn, a Columbia Record artist, past regular on the Lawrence Welk TV Show, and daughter of Liz and Casey Anderson, won a Grammy in 1971 for "Best Female Country Vocal Performance" and an RIAA certified gold record for both the "Rose Garden" single and album. Lynn began her recording career on Chart Records in 1967 and had her first #1 hit in 1968 with "Promises, Promises". An accomplished trainer and rider of horses, Lynn married producer/writer Glenn Sutton May 4, 1968, and gave birth to daughter Lisa Lynn on December 4, 1970.



JACK B. ANDREWS
Talent agent
b. May 31, 1930
Oklahoma City, Okla.

Jack came to Nashville in 1960 to join Moeller Talent, Inc., after having spent the previous 14 years in banking. He married the former Dixie Jane Moeller March 26, 1954, and they have three children: Mark (1955), Scott (1956), and Becky (1965).



EDDY ARNOLD
Artist
b. May 15, 1918
Henderson, Tenn.

Eddy Arnold, whose interest in music started when he was a child, has sold more than 50 million records during his 27-year affiliation with RCA Victor, which makes him one of the ten biggest selling popular recording artists of all time. In addition, he was presented a gold LP for his "My World" album in May of 1968. Eddy has appeared at Carnegie Hall, as well as on almost every TV network variety show, and is a member of the Country Music Hall of Fame. Interests outside the music business include real estate and land development, an automobile dealership, water utilities, and apartment houses. Eddy married the former Sally Gayhart in November 1941, and they have two children: Richard E. Arnold, Jr. (Dickie, 1949) and Jo Ann (1945).



ERNEST ASHWORTH
Artist/writer
b. Dec. 15, 1928
Huntsville, Ala.

Ernie Ashworth, a regular member of the Grand Ole Opry since 1964, is best known for his performance of "Talk Back Tremblin' Lips" on Hickory Records. In 1963, BILLBOARD and CASHBOX MAGAZINES voted Ernie "Most Promising Country and Western Artist" and the next year RECORD WORLD and CASHBOX awarded him the same honor. He has also written or co-written over 300 songs. Ernie now lives in Nashville with his wife Bettye and their four children: Rebecca, Mike, Mark, and Paul.



CHESTER B. ATKINS
Producer/record executive/artist
b. June 20, 1924
Luttrell, Tenn.

Chet Atkins, executive in charge of RCA Victor Records' Nashville office, has consistently been bestowed with honors and awards showing him to be one of the best guitarists in the world today; including CMA "Instrumentalist of the Year" for 1969; "Most Outstanding Guitarist" by GUITAR PLAYER MAGAZINE in 1970; a Grammy in 1970 for "Best Instrumental Recording"; and "Top Instrumentalist 1970" by RECORD WORLD. His A&R credits include producing records for Jerry Reed, Hank Snow, Floyd Cramer, Perry Como, and Curley Putman. Chet married the former Leona Johnson on June 3, 1946, and has a daughter Merle (1947).



BOB AUSTIN
Trade magazine publisher
b. January 10
New York City, N. Y.

Bob joined the sales staff of BILLBOARD in 1946 and left in 1946 to become General Manager of CASH BOX, where he formed the music section of the magazine. In March of 1964, he became Publisher of RECORD WORLD. A member of the CMA, Bob has served on the Board of Directors and as Secretary and Sergeant-at-Arms of that organization. He is also a member of the Board of Advisors of Bedside Network of the Veterans' Hospital-Radio and TV Guild. Other organizations include NARAS, GMA, NATRA, FORE, and the Music and Performing Arts Wing of B'nai B'rith. He married the former Mindy Seslowe, and they have two children, Jeffrey Allan and Karen Leslie.



BILL BAILEY
Radio program director
b. 1940
Houston, Tex.

Bill Bailey, nee Milton O. Stanley, joined KIKK radio in Pasadena, Texas, a suburb of Houston, in June of 1963, and has been the program director for that station since the autumn of that year. In 1970 BILLBOARD named Bill "Internal" Program Director of the Year" and also saluted him as being one of the 2 most influential Country Music broadcasters in Texas. His other affiliations include the Annual Houston Livestock Show and Rodeo, and the executive board of the Pasadena Chamber of Commerce. He and his wife Joyce were married November 1, 1958, and presently live in Pasadena with their 4 children: Rae Anne (1959), Milton (1963), Sharon (1964), and Linda Kay (1965).



EARL BALL
Producer/musician
b. March 12, 1941
Columbia, Miss.

A producer for Capitol Records since 1969, Earl has worked with such artists as Stoney Edwards, Wynn Stewart, Red Steagall, and Shirley Eikhard. He also produced Merle Haggard's "Tribute to Bob Wills" album. Formerly associated with Central Songs and a studio musician, Earl played piano on some of the earliest albums produced to interest young people in Country Music, namely the Byrds "Sweetheart of the Rodeo", two of the Flying Burrito Bros. LP's, and "Gram Parsons and the International Submarine Band". A member of CMA and NARAS, Earl now makes his home in Nashville.



BOBBY BARE
Artist/songwriter/publisher
b. April 7, 1935
Ironton, Ohio

Mercury recording artist, Bobby Bare, who has his own publishing company called Return Music, has written over 200 songs, more than half of which have been recorded by major artists. Bobby's first hit was a pop-country tune called "Detroit City", which won him a Grammy in 1963 for "Best C & W Recording", and since that record, he's consistently landed in the national charts with such songs as "Miller's Cave", "Margie's At The Lincoln Park Inn", "How I Got to Memphis", and "Come Sundown". He has received 2 silver records from Norway, a gold disc from So. Africa, and appeared in the movie "A Distant Trumpet". Bobby lives in Nashville with his wife Jeannie, whom he married in December 1964, and three children: Cari Jean, Bobby, Jr., and Sharon.



LARRY BAUNACH
Record executive
b. March 25, 1936
Toledo, Ohio

Larry Baunach is Nat'l. Marketing Director for Dot Records, a position which follows a rise in the music industry that started with Columbia Records, then took him to Decca and Paramount/Dot in managerial positions. Previously, Larry worked for 4 1/2 years for the U.S. State Dept. Foreign Service, serving in Washington, D.C., and So. America. He married Carol Hutchison on May 24, 1969, and has three daughters: Jenny (1963), Katie (1966) and Robin (1967).



ROBERT J. BECKHAM
Publisher
b. July 8, 1927
Stratford, Okla.

Bob Beckham, V.P. and General Professional Manager of Combine Music, Inc., has been in the music business since he was four. At age 18, after an appearance on the Arthur Godfrey Talent Scout Show, Bob was offered a Decca Records contract. His hit recording of "Just As Much As Ever" put him on the road with Brenda Lee's show, until he decided to return to Nashville to work in publishing. In 1966, Beckham took over the expansion of Combine Music, where he has worked with some of today's great songwriters, including Kristofferson, Chris Gantry, Shel Silverstein, and Tony Joe White. Bob married Shirley Jo Waters January 25, 1947, and they live in Nashville with their daughters: Pam (1949), Debbie (1951), Cindy (1956), and Mary Gay (1964).



BUDDY BLAKE
Record executive
b. January 20, 1935
Little Rock, Ark.

Gilbert Blasingame, Jr., better known as Buddy Blake, is Sr. V.P. of the Shelby Singleton Corp. Before joining SSS, Buddy spent ten years in radio, and was serving as program director for WCAW radio in Charleston, W. Va., when Shelby formed his own company and asked Blake to join him. Buddy married the former Lucille Cornish on June 13, 1959, and they have two children: Rhonda Renee (1964) and Todd Jouet (1969).



RON BLEDSOE
Record executive/producer
b. August 13, 1934
Nashville, Tenn.

Presently Ass't. to the President of Columbia Records, a move he made in June of 1971, Ron has long had a career in the music business. After receiving an LL.B. degree from Vanderbilt, he worked around Nashville as a professional pianist. In 1965 he went to work for Liberty/UA Records on the west coast as Exec. Ass't. to the President. He was later named as

Exec. V.P. & Director of A & R and to the Board of Directors of Liberty/UA. Ron now resides in New York with his wife Samantha and has two daughters, Tonia and Renee.



BOBBY BRADDOCK
Songwriter
b. August 5, 1940
Lakeland, Fla.

Prior to moving to Nashville in 1964, Bobby was playing piano in various bands around the country. He was Marty Robbins' piano player in 1965 & 1966. Bobby's been a songwriter for Tree Internat'l. since 1966 and is also a member of NARAS, CMA, and NSA. He is the holder of two BMI awards and received a Grammy nomination for songwriting. In 1968 he was awarded RECORD WORLD's Song of the Year award for "D.I.V.O.R.C.E." Other songs include "Ballad of Two Brothers", "I Want One", "Something to Brag About", and "Did You Ever". As an artist, he has recorded for MGM and Columbia. Bobby married the former Sue Rhodes on September 20, 1964. They have one daughter, Lauren Anese (1966).



JERRY BRADLEY
Producer/Record Executive
b. January 30, 1940
Nashville, Tenn.

A native Nashvillian and son of Owen Bradley, Jerry has been around the music business all of his life. He began as a publisher for Forrest Hills Music and was later a recording engineer for Bradley's Barn. He is now Executive Producer for RCA Victor Records and serves as V.P. of the CMA. He assisted Paul Hemp-hill in the writing of the latter's book entitled THE NASHVILLE SOUND (BRIGHT LIGHTS AND COUNTRY MUSIC). Jerry married Gwynn Hastings February 23, 1963, and they have two children: Leigh Anne and Clay Owen.



OWEN BRADLEY
Record executive/
producer/studio owner
b. October 10, 1915
Westmoreland, Tenn.

One of the pioneers of the Nashville recording industry, Owen Bradley is presently A & R Director and V.P. of Decca Records. He previously served as Musical Director and pianist for WSM radio (1940-1958), Musical Director for Decca (1947-1958), and A & R Director for Decca (1958-1968). Mr. Bradley opened his first studio in Nashville in 1952, and has been a studio owner ever since, his present holding being Bradley's Barn in Mt. Juliet, Tennessee. He married the former Mary Franklin on December 14, 1935, and they have 2 children: Patsy (1938) and Jerry (1940).



RICHARD L. BRODERICK
Record executive

Dick was formerly Int'l. Merchandising Director for RCA Victor Records and after that served as V-P of Int'l. Operations of MCA, Inc. He was instrumental in initiating and organizing one of the first overseas tours of a country group, and the international success of the late Jim Reeves can be traced to that tour. In 1965, Mr. Broderick was appointed head of CMA's Int'l. Committee, and in 1967, he was elected to CMA's Board of Directors as Director-at-Large. He served as CMA Board Chairman in 1970-71. A member of NARAS and a graduate of Fordham University, Dick started in the advertising business and worked in sports promotion (newspaper and TV) before joining RCA.



JIM ED BROWN
Artist
b. April 1, 1934
Sparkman, Ark.

A regular on the Grand Ole Opry, RCA Victor recording artist Jim Ed Brown has had a long career in Country Music, started as a teen-ager, then gained momentum when he and his sisters, Maxine and Bonnie, as The Browns, hit with "Three Bells", a million-seller. More recently Jim achieved success as a solo artist with "Morning". He hosts his own syndicated TV show, "Country Place". Jim Ed is married to the former Becky Perry; they have two children: Jim Ed, Jr. (Buster) (1962) and Kimberly (1968).



FELICE & BOUDLEAUX BRYANT
Songwriters
b. Felice—August 7, 1925
Milwaukee, Wisc.
Boudleaux—b. February 13, 1920
Sellman, Ga.

Members of CMA, NARAS and Songwriters Hall of Fame, this husband and wife team has a list of hit compositions to their credit which have won them 13 BMI awards. They wrote most of the Everly Bros. early hits, including "Bye Bye Love", "Bird Dog", "Wake Up Little Susie" et al. In 1970 they won a BMI award for "Raining In My Heart" and one for "All I Have To Do Is Dream", which was one of the ten most performed songs during that year. Owners of the House of Bryant (publishing company), they were married in 1945 and have two sons: Dane (1947) and Del (1948).



GARY BUCK
Artist/songwriter/
businessman
b. Thesalon, Ontario, Can.

Canadian Gary Buck is Gen'l. Manager of Bechwood Music of Canada and a member of the CMA Board of Directors. He began writing and singing in his teens and now records for Capitol Records. Buck has guested on numerous TV shows and hosted his own for 3 years in Canada. He was named Canada's #1 Male Country Singer three consecutive years (1964-1966). Gary is involved in record producing and artist management through his own Gary Buck Enterprises and lives with his wife, Jean, and two children, Raymond and Trudy Lynn, in Kitchener, Ont., Canada.



BONNIE BUCY
Publicity & Public
Relations/publishing
b. October 1, 1935
Detroit, Mich.

Bonnie, who maintains her own publicity and public relations agency, Bonnie Bucy and Associates, Inc., began writing music items for columnist Red O'Donnell while on the staff of the NASHVILLE BANNER and then did some free-lance work. A member of CMA and NARAS, Bonnie's accounts include Capitol Records, Dot Records, and Hubert Long Internat'l. She is also affiliated with Aliases, Inc., a publishing firm designed to help prisoners get their songs recorded. She married William Bucy on September 19, 1953, and they have two daughters: LeAnn (1957) and Dawne Lynne (1960).

**CARL & PEARL BUTLER**

Artists/songwriters
b. Carl—June 2, 1927
Knoxville, Tenn.
Pearl—September 20
Nashville, Tenn.

Voted Country Music's #1 New Singing Team in 1963, Carl and Pearl Butler formerly sang together only at family get-togethers and at home. Carl was a star in his own right, having been a performer since he was 12, and already a member of the Grand Ole Opry. He is also a songwriter of note, having penned such hits as "If Teardrops Were Pennies" and "Loving Arms". Since their Columbia hit of "Don't Let Me Cross Over", the Butlers make all personal appearances as a team. For their assistance to the Salvation Army Rehabilitation Program, they received the "Meritorious Service Award", one of two such awards ever to be given in Tennessee. Chart recording artists, Carl and Pearl make their home at Cross Over Acres, a farm near Franklin, Tenn., with their daughter Carla.

**LARRY BUTLER**

Producer/writer/artist
b. March 26, 1942
Pensacola, Fla.

Larry joined Columbia Records as a producer in July, 1971, after having held the same position at Capitol Records since 1969. A talented piano player (formerly an artist with Imperial Records) and songwriter (Tree International), Larry has produced such artists as Jean Shepard, Wanda Jackson, Ferlin Husky, Jim & Jesse, Lefty Frizzell and Johnny Cash. A member of CMA, Academy of C & W Music, and the NARAS Board of Governors, Larry married E. J. Creswell April 18, 1971. He has a daughter Schanda Lee (1965).

**ARCHIE CAMPBELL**

Comedian/artist
b. November 7, 1914
Bulls Gap, Tenn.

Honored as "Comedian of the Year" in 1969 by the CMA, Archie is now one of the principal writers and stars of TV's "Hee-Haw". The rise in his career started with Archie's own radio show in Knoxville in 1949, which led to his own TV show in that city. From Knoxville he went to the Prince Albert Show on the Grand Ole Opry, to a recording contract with RCA Victor, and later became a featured guest artist on TV's major variety shows. Archie married the former Mary Lewis June 7, 1943. They have two sons: Steve (1946) and Phil (1951).

**E. "HUTCH" CARLOCK**

Record Distributor
b. May 5, 1923
Gallatin, Tenn.

Hutch started in the record business in 1947 as a salesman for Jim Bulliet and Bullet Records, even before the Bullet hit "Near You" was recorded. He worked for several independent distributors in the south before starting Music City Distributors, Inc. in 1953 and has been president of that organization ever since. He is a member of CMA and has served on the Board of Directors. Hutch married the former Jean Gleaves in 1950. They have four children: Bruce (1951), Karen (1953), Hayes (1955), and Jeana (1962).

**JUNE CARTER**

Artist/songwriter
b. June 23
Maces Spring, Va.

One of the singing Carter Family, June has had quite a career as a single artist. She turned out such hits as "Baby, It's Cold Outside" with Homer & Jethro. She has won three BMI awards for her songs "Ring of Fire", "The Matador", and "Wall to Wall Love". With her husband Johnny Cash, she won the CMA's "Best Vocal

Duo" award for 1969. She and Johnny were married March 1, 1968, and have one son, John Carter Cash (1970). June has two daughters by a previous marriage: Carlene and Rozanna.

**THE CARTER FAMILY**

Artists

This Carter Family consists of Mother Maybelle, one of the members of the "original" Carter Family, and her three daughters, June, Helen, and Anita. Collectively the family plays piano, guitar, auto-harp and mandolin. The "young" Carter Family grew up in Texas where they got started by recording transcriptions in the basement of a house. They progressed to radio stations in Texas, North Carolina, Virginia, and Tennessee and made it to the Grand Ole Opry in 1951. They have received many awards for writing and singing and the Carter Family perform regularly with the Johnny Cash show on the road and on TV.

**JOHNNY CARVER**

Artist/songwriter
b. November 24, 1940
Jackson, Miss.

United Artists recording star Johnny Carver is best known for his hit record of "Hold Me Tight", which won him an ASCAP artist award. Other best-selling records include "Lily White Hands", "Sweet Wine", "Willie and the Hand Jive", and "If You See My Baby". As a songwriter, his compositions have been recorded by artists Roy Drusky, Connie Smith, and Marion Worth. When Johnny's not on the road, he's relaxing on his 80-acre farm near Lebanon, Tennessee.

**JOHNNY CASH**

Artist/writer/publisher/philanthropist
b. February 26, 1932
Kingsland, Ark.

One of Columbia Records biggest stars, Johnny Cash has bridged the gap between country and pop music. Host of his own successful network TV show, John also owns a publishing company, House of Cash, and is widely known for his philanthropic work, especially involving the American Indian and prison inmates. He began his career on the Sun label in Memphis in the '50's with the "Tennessee Two", and hit with "Hey Porter". Since then he has had a steady string of hits which include "I Walk the Line", "Ring of Fire", "Folsom Prison Blues", and "A Boy Named Sue". In 1969 Johnny walked away with five awards from the CMA awards show, including "Entertainer of the Year". He and his wife, songstress June Carter, were married March 1, 1968, and have one son, John Carter Cash (1970). Johnny has four daughters by a previous marriage: Rosanne, Kathy, Cindy, and Tara.

**TOMMY CASH**

Artist
b. April 5, 1940
Dyess, Ark.

Epic recording artist Tommy Cash got his start in Country Music as a D.J. on the American Armed Forces Network in Frankfurt, Germany. When he returned to the States, he went to work for KWAM in Memphis. In 1964 Tommy moved to Nashville to manage brother Johnny's publishing firm. Tommy, a member of NARAS and CMA, won a BMI award for his composition of the Kitty Wells recording "You Don't Hear", and has hit with his own recordings of "Six White Horses" and "Rise and Shine". He married the former Barbara Ann Wisenbaker August 18, 1961, and they have two children: Mark (1962) and Paula (1963).

**CHARLES A. CHELLMAN**

Record promoter/producer
b. June 6, 1933
Grapeville, Pa.

Chuck's accomplishments include a successful independent sales and promotion company, known as The Chuck Chellman Company; the presidency of Touchdown Music and Adventure Music; and the presidency of Renegade Records. In the past he was affiliated with MCA, Decca, Mercury, Starday-King, and Kapp. A member of CMA, NARAS, and ESCMI (Board Chairman in 1969), Chuck and his wife Georgia live in Nashville with their six children: Jug, Jar, Carl, Gloria, Michele, and Eric.

**ANNE CHRISTINE**

Artist
b. December 17
Meadville, Pa.

Anne worked as a clerk for the F.B.I. in Washington, D. C., and as a nurse in Miami before she started her professional Country Music career. She was "discovered" at a Christmas party in Miami by Country Music disc jockey George Daye who worked with her and helped her develop a style. Anne and her band, the Country Music Express, have performed throughout the U.S. in night clubs, auditoriums, at fairs, military bases, rodeos, etc. Her recording of "Summer Man" on the CME label made the national trade charts. Anne and George were married July 20, 1968.

**ROY CLARK**

Artist/comedian
b. April 15, 1933
Meherrin, Va.

Versatile Roy Clark excels as an instrumentalist, singer and comedian. He had a #1 record with his Dot recording of "Yesterday When I Was Young". Roy has appeared on virtually every network television show from the "Glen Campbell Goodtime Hour" to the "Tonight Show", and is one of the stars of TV's "Hee-Haw". In 1970 the CMA named him "Comedian of the Year". Roy plays not only guitar, but also violin, banjo, piano, trumpet, trombone, and drums.

**WALLY COCHRAN**

Record executive
b. December 30, 1920
Atlanta, Ga.

A former saxophone player and vocalist with the big bands of the mid-30's, Wally is Director of Artist Relations for RCA Victor Records. A 20-year veteran with that company, he has served in the record division since 1946, been in TV sales, transcription, and consumer products. A member of CMA and NARAS, Wally received two awards in 1963 in Georgia: "Humanitarian Award for the State of Georgia" and DeKalb County's "Citizen of the Year". Wally married the former Evelyn Westholm November 15, 1969. They have a daughter Sara Jane born October 10, 1970.

**BRIAN COLLINS**

Artist/songwriter
b. October 19, 1950
Baltimore, Md.

Brian's career started when he played with a rock group while still in high school. In 1969, he formed his own band which played a diversified brand of music, including Country Music. A Mega Records artist, Brian hit the charts with his recording of "All I Want to Do". He has also done some acting, having played leading roles with the Texas City Little Theater and a bit part in the movie "The Goddess". Brian married Cindy Smith June 25, 1971, and they make their home in Nashville.

**THE COMPTON BROTHERS***Artists/publishers
b. St. Louis, Mo.*

Winning first place in a 1965 talent contest resulted in a Columbia recording contract for the Comptons. Now recording for Dot Records, the brothers have maintained chart status with their discs "Haunted House", "Charlie Brown", and "Pine Grove". Named "Best Vocal Group" in 1967 at the Colorado C & W Festival and CASH BOX's "Most Promising Vocal Group" for 1968-69, they also own Wepedol Music Publishing Co. Harry and Bill both live in Nashville with their families.

**WILMA LEE AND STONEY COOPER***Artists
b. Wilma Lee—February 7, 1921
Valley Head, W. Va.
Stoney—October 16, 1918
Harman, W. Va.*

Wilma Lee began her singing career performing with her gospel-singing family. In 1939 the family needed a fiddle player and hired young Stony Cooper. Eight years later, Wilma Lee and Stony began appearing as a team, and for ten years they had radio shows on WJJD in Chicago and on WWVA. Before they joined the Opry in 1957, Wilma Lee and Stony hit with three songs: "There's A Big Wheel", "Come Walk With Me", and "Walking My Lord Up Calvary Hill". The duet, recorded for Columbia and Hickory before joining Decca in 1965. They were married June 9, 1941, and have a daughter Carol.

**X. COSSE***Manager/promoter
b. September 19, 1917
New Orleans, La.*

A member of Personal Management Conference and the Promoters' Ass'n., X. is a business associate of Chet Atkins, Boots Randolph, and Floyd Cramer in ARCO Enterprises. He also handles all aspects of the Masters Festival, a concert show which features those three stars. X. is married to singer Martha Carson; they have two children, Rene Paul (1957) and Andre (1959).

**FLOYD CRAMER***Artist/songwriter
b. October 27, 1933
Shreveport, La.*

Few instrumentalists possess the distinctive style of Floyd Cramer. His touch is instantly recognizable in both pop and country fields. The pianist joined the "Louisiana Hayride" in 1951 and then toured with artists Hank Williams and Elvis Presley. Floyd moved to Nashville at the suggestion of Chet Atkins, where he became a studio musician. His first single on RCA Victor, "Last Date", was a self-penned tune which sold almost a million copies. Presently Floyd is one of the featured stars of the Masters Festival, a concert tour, along with Chet Atkins, Boots Randolph, and Jerry Reed.

**JERRY D. CRUTCHFIELD***Publisher/songwriter/
producer
b. August 10, 1934
Paducah, Ky.*

Jerry, Professional Manager of MCA Music and indie record producer (Barbara Fairchild), was formerly an RCA Victor recording artist and affiliated with Tree International. As a songwriter, he's had his compositions recorded by Eddy Arnold, Brenda Lee, Faron Young, Bobby Bare, Charley Pride, and others. Jerry has served as National Trustee, Governor, and V-P of NARAS. He is married to the former Patsy Lucas (8/15/59), and they have two children: Marty (1964) and Christy (1970).

**HAROLD W. "PAPPY" DAILY***Publisher/producer
b. February 8, 1902
Yoakum, Tex.*

"Pappy", a charter member of CMA, has been highly instrumental in the development of the careers of such stars as Webb Pierce, Claude Gray, Margie Singleton, the late Leon Payne, Merle Kilgore, Hank Locklin, Melba Montgomery, Roger Miller, and George Jones. He started in the music business by selling and operating juke boxes, and has been in all phases of the industry as a retailer, distributor, publicity agent, manager, promoter, label owner, publisher, and producer. Pappy married the former Gladys Andrews on October 18, 1924; they have two children: Harold, Jr. (1927) and Donald (1931).

**DANNY DAVIS***Artist/producer
b. April 29, 1925
Dorchester, Mass.*

Danny Davis, the mastermind behind the highly successful Nashville Brass, has enjoyed a career that has encompassed virtually every kind of music, from pop to country to Broadway. This former president of Nashville NARAS and current board member of CMA, is the winner of two CMA awards and a Grammy. Prior to his involvement with the Brass, Danny served as a musician for Gene Krupa, Bob Crosby, Sammy Kaye, and others. As a producer, he has worked with the likes of Floyd Cramer, Waylon Jennings, Don Gibson, Connie Francis, Ray Charles, Sandler & Young, et al. Danny married the former Barbara Bernier and has four children: Kerry (1953), Gavin (1955), Kim (1957), and Tara (1967).

**DON DAVIS***Publisher
b. December 22, 1928
Calvert, Ala.*

General Manager of Wilderness Music, Inc., Don began his musical career in 1945 with Pee Wee King's band on the Grand Ole Opry. As a steel guitarist, Don has recorded over two thousand sides with various artists in both the country and pop fields. Don married Singer Anita Carter March 31, 1953. They have two children: Laurie Frances (1959) and John Christopher (1964).

**MARY REEVES DAVIS***Businesswoman/Publisher
b. January 20, 1929
Marshall, Tex.*

Mrs. Davis has been involved in or associated with the music industry for the past 24 years, and for the last seven has served as president of Jim Reeves Enterprises, Inc. She works closely with RCA Victor Records in selecting and scheduling the record releases of her late husband, Jim Reeves, whom she married September 3, 1947 and who was killed in a plane crash July 31, 1964. SOUND FORMAT MAGAZINE's "Woman of the Year" in 1966, Mary Reeves Davis is also owner and president of two radio stations, WMTS and KGRI. She remarried on May 24, 1969 to William Terry Davis.

**SKEETER DAVIS***Artist/publisher
b. December 30, 1931
Dry Ridge, Ky.*

Although Skeeter Davis is a Country Music artist, her biggest record, "The End of the World", was also a pop hit and sold a million copies. An RCA Victor recording artist, Skeeter began her career singing duets with a best friend, Betty Jack, who was killed in a car wreck soon after their first release on that label. Skeeter returned to show biz following the tragedy to tour with Ernest Tubbs and his

Texas Troubadours, and in 1959 became a member of the Grand Ole Opry. She has received several Grammy nominations and BMI awards, and operates her own publishing company, Crestmoor Music. Skeeter, a pet fancier, lives in Nashville with her menagerie.

**BILLY DEATON***Talent agent/promoter
b. September 19, 1935
Schlaughtler, Miss.*

Billy's career has spanned all facets of show business. He had his own band in the Air Force, was a D.J. at KMAC radio in San Antonio, recorded for Mercury Records, and had one of the largest booking agencies for country artists in Texas. Throughout his career he has booked or worked with such artists as Charlie Walker, Jim Reeves, Buck Owens, Ray Price, and Charley Pride. Billy is now personal manager and booker for Faron Young. He lives in Nashville with his wife Barbara.

**DOLLIE DENNY***Publishing executive
b. May 29
Lynchburg, Tenn.*

A member of NARAS and CMA, Dollie used to be a featured dancer with the Camel Caravan, a touring show that entertained servicemen. She has also been associated with the Opry House and Ernest Tubbs' Record Shop. Dollie married the late James Denny, founder and owner of Cedarwood Publishing Co., Inc., in 1959 and is now Treasurer of Cedarwood.

**JOHN E. DENNY***Publisher
Producer/Record Executive
b. December 30, 1940
Nashville, Tenn.*

A member of NARAS and CMA, John, who is president of JED Records along with his duties as Vice-president of Cedarwood Publishing Company, has been involved in the music business since the age of 14. Of the many songs John has secured recordings on, the two most prominent are "Detroit City" by Bobby Bare, which won the first Grammy presented to a C & W song, and "Ain't That Beautiful Singing", the Grammy-winning gospel song of 1970. He has one son, James Rae Denny, II (Jim, 1961).

**WILLIAM DENNY***Publisher
b. August 25, 1935
Nashville, Tenn.*

Bill Denny, president of Cedarwood Publishing, is the youngest president ever elected to head the CMA. In 1956 Bill was road manager of the Phillip Morris Country Music Show. Later in 1956, he joined Columbia Records as Nashville studio manager. Bill joined Cedarwood when his father Jim became ill, and shortly after the elder Denny's death, Bill became president of the firm. He is holder of the 1964 "Country Music Publisher of the Year" award from MUSIC BUSINESS MAGAZINE. Bill, a member of NARAS and CMA, married the former June Ralls on August 31, 1957. They have three children: Scott (1961), Kurt (1963) and Dawn (1967).

**JACK T. DRAKE***Publisher
b. October 4, 1924
Barnesville, Ga.*

Vice-president of Window Music, a company he formed with his brother Peter, Jack Drake started his musical career when he and his older brother Bill, as the Drake Brothers, joined the Grand Ole Opry in 1944 with Pee Wee King. Later that year they joined Ernest Tubbs, and Jack became bass fiddle player for him. Jack married Imogene Tomberlin June 1, 1960, and they have two children: Jack Byron (1961) and Dale (1963).



PETE DRAKE
Producer/publisher/artist
 b. October 8, 1932
 Augusta, Ga.

Pete Drake and his 'talking steel guitar' can be heard on the recordings of such artists as Elvis Presley, Bob Dylan, George Harrison, Ringo Starr, and Perry Como. As a recording artist, Pete received a gold record in 1964 for his recording of "Forever". That same year CASH BOX voted him "Instrumentalist of the Year", and RECORD WORLD named him "Fastest Climbing Instrumentalist". He is president of Window Music Company and Stop Records.



ROY DRUSKY
Artist/songwriter
 b. June 22, 1930
 Atlanta, Ga.

Besides being a talented musician (guitar, clarinet, piano), Roy Drusky composes a lot of his own material and has several BMI awards to his credit. This ex-minor league baseball player has appeared on various TV network programs and in three movies. A former DJ, Roy was at one time an executive with SESAC and a record producer. In 1960, the Atlanta native was made a member of the Opry, and with his back up group, the Loners, has toured Europe and the U.S. Sports buffs, Roy and his wife Bobbye and their three sons: Twig, Tad, and Tip, enjoy auto racing, water sports, hockey, and football.



JOHNNY DUNCAN
Artist
 b. October 5, 1938
 Dublin, Tex.

Johnny came to Tennessee as a DJ in 1964. As the result of an appearance on WSM-TV in Nashville, Don Law signed Johnny to a Columbia contract, where he was produced by Frank Jones until 1970 when Bobby Goldsboro and Bob Montgomery took over production. Because of a management contract with Jack D. Johnson, Johnny has become a regular member of Charley Pride's road show. Two of his biggest hits to date have been "You're Gonna Need A Man" and "There's Something About A Lady". Johnny married the former Betty Fisher on August 1, 1959. They have three children: Anje (1960), Leslie (1961), and Lori (1963).



CHUCK EASTMAN
Personal management/publishing
 b. April 21, 1930
 Chicago, Ill.

Presently handling full management of Dave Dudley, Chuck got his start in the music industry in 1966 while promoting auditorium shows. He then moved to Nashville to form Circle Talent, a booking agency, and then went to Buddy Lee Attractions as an agent. He is a partner with Dave Dudley, in Adell Music Publishing company. Chuck married the former Ilene Schultz August 4, 1962. He has five children: Larry (1949), Richard (1951), Renee (1954), Randy (1957), and David (1963).



BARBARA FAIRCHILD
Artist/songwriter
 b. November 12, 1950
 Knoble, Ark.

A relative newcomer to show biz, Barbara has hit the charts with each of her single releases on Columbia. The songstress started her performing career by singing "Here Comes Peter Cottontail" and "Easter Parade" in a talent contest in her hometown. She has played the Silver Dollar and Golden Nugget in Las Vegas and appeared on many leading syndicated country TV shows. Under contract to MCA Music as a writer, her material has been recorded by Loretta Lynn and J. David Sloan. Barbara and husband Mike Hanes were married in 1969 and make their home in St. Louis where he is associated with WIL radio.



BOB FERGUSON
Producer/songwriter
 b. December 30, 1932
 Willow Springs, Mo.

As RCA Executive Producer, Bob is responsible for the recordings of such country stars as Porter Wagoner and Dolly Parton. He penned "Wings of A Dove" and Grammy winner "Carroll County Accident". A graduate of Washington State University, Bob also co-authored the book SO YOU WANT TO BE IN MUSIC with Jesse Burt. He's married to the former Martha Jean Lewis, and they have four children: Tivvi Anna (1964), Tulli Allen (1965), Robert, Jr. (1969) and John Marshall (1971).



GENE FERGUSON
Record executive
 b. May 30, 1931
 Washington, D. C.

Gene, who is National Promotion Manager for Columbia Records, started his career working for record retailers in Washington. He was hired by Columbia in 1956 to fill a sales position and has been with them ever since. Gene is given credit for breaking such hits as "Big Bad John" by Jimmy Dean, "Hush, Hush Sweet Charlotte" by Patti Page, and "Folsom Prison Blues" by Johnny Cash. He's married to the former Delores Dunaway and has three children: Desiree (1958), Forrest (1959), and Todd (1964).



DAVE FINKLE
Trade journalist/songwriter
 b. May 28, 1940

Shortly after graduating from Yale University, Dave joined the staff of MUSIC VENDOR. Since the inception of RECORD WORLD, Dave has been an Associate Editor, and for four years did the reviews of country records and edited the country section of the magazine. He is also a songwriter and performer and along with a partner writes reviews (shows) which are performed in clubs such as the Upstairs at the Downstairs in New York; he is also co-writing a Broadway play. Dave is a member of CMA and NARAS.



BOB FINNEGAN
Broadcaster
 b. July 28, 1933
 Fairmont, W. Va.

Director of Jamboree, U.S.A. on WWVA radio in Wheeling, W. Va., Bob Finnegan has spent all his years since high school working in radio. He was with WMMN for ten years prior to joining the staff at WWVA in 1963 as a DJ-announcer. He was named Program Director in 1967. Operations Manager in 1970, and Director of Jamboree, U.S.A. in 1971. Bob married Mary Jean Kuroski January 30, 1956, and they have two children: Kevin (1958) and Kathy (1961).



E. W. "BILL" FITZGERALD
Record executive
 b. January 27, 1920
 Nashville, Tenn.

Bill has worked in many facets of the Country Music record business. As a record salesman in Memphis, he was instrumental in launching the careers of Elvis Presley, Johnny Cash, Carl Perkins, Roy Orbison, and Jerry Lee Lewis by helping their first records hit the charts. A 21-year veteran of the record industry, he co-founded Ace Records and produced the first record on the legendary Johnny Ace; served as V-P of Phillips Studio in Nashville and Memphis; has assisted such people as Scotty Moore, Jack Clement, Bob Neal, Bill Justis, and Randy Wood in their careers; and is in his third year with Columbia in Nashville, serving as Manager of A & R Administration. Bill and his wife Rachel were married Nov. 24, 1946. They have two children: Cathy (1948) and Bill (1954).



LESTER FLATT
Artist
 b. June 28, 1914
 Sparta, Tenn.

Formerly one-half the duet of Flatt & Scruggs, who had such great hits on Columbia as "Foggy Mountain Breakdown", the theme for the movie "Bonnie and Clyde", and the theme for the "Beverly Hillbillies", Lester Flatt now travels with his bluegrass group known as the Nashville Grass. He and his wife Gladys live in Hendersonville, Tennessee, a suburb of Nashville.



JOE FLEISCHMAN
Trade journalist
 b. March 27, 1936
 Tampa, Fla.

Joe joined the advertising staff of RECORD WORLD in 1968, and in 1969, was made Vice-President in Charge of Advertising. Before joining the magazine, he was Advertising Manager for Grand Award Records and Advertising Account Manager for ABC Records. Joe is a member of NARAS, NATRA, and CMA.



JIM FOGLESONG
Record executive
 b. July 26, 1922
 Lundale, W. Va.

After graduating from the Eastman School of Music in Rochester, N.Y., with a B.A. degree, Jim started singing with different groups including Fred Waring, the Ray Charles Singers, and the Robert Shaw Choral. While doing so, he joined Columbia Records in 1951 as an engineer and A & R man, where he produced Robert Goulet, Bobby Vinton, and Roy Hamilton. In 1964, Jim went to work for RCA Victor Records and produced Al Hirt and Ed Ames. He has won two gold LP's for Ed Ames' albums "My Cup Runneth Over" and "Who Will Answer". A member of CMA, NARAS, and AFTRA, Jim is Director of A & R for Dot Records and Nashville Manager of Famous Music. He married Toni Arnould August 4, 1951, and they have four children: Cindi (1954), Leslie (1955), Jimmy (1958), and Rusty (1960).



"TENNESSEE" ERNIE FORD
Artist
 b. February 13, 1919
 Bristol, Tenn.

Tennessee Ernie Ford's 1955 recording of "16 Tons" sold one million copies within three weeks and two million in nine weeks, becoming the fastest and biggest seller in the record business to that date. Ernie was first a DJ and later studied voice at the Cincinnati Conservatory of Music. He is a leading seller of religious albums in the world. A past host of his own TV shows, the singer-comedian is also a businessman, owning a cattle ranch and participating in a fast food franchise that bears his name. Ford lives with his wife Betty and two sons Buck (1950) and Brion (1953) in Portola Valley, California.



MEL FOREE
Songwriter/record promoter
 b. July 25, 1917
 Athens, Tenn.

Now retired after 25 years with the Acuff-Rose organization, Mel Foree started his career when he met Fred Rose in 1942. He encouraged Mel in his songwriting endeavors. One of his songs, "No One Will Ever Know", has been recorded over 100 times. An ASCAP writer and member of CMA, Mel's forte was record promotion. He married the former Juanita Pemberton on July 24, 1954.

**HOWARD "HOWDY" FORRESTER**

Booking agent/artist
b. March 31, 1922
Vernon, Tenn.

A member of NARAS, Howard started in the business in 1938 as a fiddler for Harold Goodman's Show on the Grand Ole Opry. He worked mostly in Texas and Oklahoma, playing for programs on KUDO in Tulsa and KRLD in Dallas. In 1951 he began playing fiddle for Roy Acuff and joined the Acuff-Rose Artist Corp. in 1964, where he now holds the title of General Manager. Howard is married to the former Wilene Russell, and they have one son, Robert (1947).

**TILLMAN BEN FRANKS**

Personal Manager
b. September 29, 1920
Stamps, Ark.

Personal manager for David Houston and owner of Tillman Ben Franks Enterprises, Tillman Franks is also a songwriter and publisher (Magic Circle Publishing, Cross Lake Publishing), having won BMI awards for his compositions of "Honky Tonk Man," "One Woman Man", and "Springtime in Alaska". Before managing Houston, Tillman guided the careers of Webb Pierce, Billy Walker, Jimmy Newman, Johnny Horton, and Claude King. He married the former Virginia Helen Suber February 2, 1946. They have four children: Darlene (1947), Carolyn (1950), Watson (1954) and Tillman Ben, Jr. (1959).

**DALLAS FRAZIER**

Songwriter/artist
b. October 27, 1939
Spiro, Okla.

As a songwriter, Dallas Frazier has had well over 500 of his songs recorded, two of which launched the careers of Jack Greene ("There Goes My Everything") and O. C. Smith Holler's "Tramp"). A BMI award winner, he wrote, with Doodles Owens, three of Charley Pride's biggest hits: "All I Have To Offer You Is Me", "So Afraid of Losing You Again", and "I Can't Believe That You've Stopped Loving Me". His "Alley Oop" went to #1 in the pop field and sold over a million copies. Since signing with RCA Victor, his recording career is becoming as important as his writing, having hit with such songs as "California Cottonfields" and "Conspiracy of Homer Jones". The proud father of three girls, Dallas and his wife Sharon live in Madison, Tennessee.

**AL GALICCO**

Publisher
b. June 5, 1919
New York City, N. Y.

Al is President of Al Gallico Music and all its subsidiary companies, which include Flagship Music, Algee Music, Altam Music, Mainstay Music, and Lorne Green Music. His company has received numerous BMI awards and many songs he's published have received Grammy awards. Al and his wife Grace live in New York and have two daughters, Gail and Linda.

**MAX P. GARDNER**

Publisher/broadcaster
b. August 3, 1932
Oklahoma City, Okla.

Since the age of 13, Max has been involved with Country Music, having worked in radio for the past 25 years. Voted #1 Country Music DJ in 1965, Max was previously Program Director at KOKE in Austin, Texas, and KBER in San Antonio. He moved to Nashville in 1971 to take over his duties as V-P and General Manager of Pi-Gem Music. Max married Doris Shoen December 26, 1963, and they have three sons: Steve, Gregory, and David.

**JANET GAVIN**

Record reporter
b. June 1
Rock Elm, Wisc.

A member of CMA and a past state chairman of the American Ass'n. of the University of Women, Janet now is Associate Editor of BILL GAVIN'S RECORD REPORT and handles the Country Music section. A graduate of the University of Wisconsin with an MA degree from San Francisco State, Janet and husband Bill live in San Francisco and have three married daughters and a 17-year old son.

**JACK L. GELBART**

Businessman
b. February 1, 1928

Jack Gelbart is a man of many interests and abilities. Besides his B.A. and M.A. Degrees, he received a Law Degree and has been admitted to the Georgia Bar. He is also currently completing work for a PhD in American Literature. A newly elected director of the Country Music Association, Gelbart serves in the Record Merchandising category. He began his own L & F Record Service in 1958 and became a part of ABC Records in 1968. Now head of the Southeastern Division of ABC Record and Tape Sales Corp. in Atlanta, Jack is also immediate past president of NARM. He lives in Atlanta with wife Barbara and their four children.

**DON GIBSON**

Artist/songwriter
b. April 3, 1928
Shelby, N. C.

Don Gibson began making local appearances when he was only 14 and made his radio debut with Knoxville's WNOX "Tennessee Barn Dance". When he and his group were playing in Knoxville clubs, he was discovered by Wesley Rose, who signed him to a writer's contract with Acuff-Rose Publ., and an artist's contract with RCA Victor. His hit records include "Funny, Familiar, Forgotten Feelings" and the self-penned "Oh Lonesome Me". Since those days, he has appeared in concert at Carnegie Hall, been a regular on the Opry, and signed with Hickory Records (1970). He and his wife Bobbi live in Gatlinburg, Tennessee.

**BOBBY GOLDSBORO**

Artist/songwriter/publisher
b. January 18, 1941
Marrianna, Fla.

A former guitar player for Roy Orbison, Bobby has hit with song after song on his own, some of his biggest ones being "See the Funny Little Clown", "Voodoo Woman", "Little Things", and "Honey", which in 1968 garnered him the M.O.A. "Record of the Year" for the world's biggest selling single record for that year. A holder of 14 BMI awards, Bobby has written most of his own hits as well as hits by other artists, as "With Pen In Hand". A member of NARAS and CMA and four-time Grammy nominee, Bobby is also a publisher, with holdings in Bobby Goldsboro Music, House of Gold Music, and Viking Music. He married the former Mary Alice Watson on November 11, 1962; they have two children: Danny (1965) and Terri (1967).

**JACK GREENE**

Artist
b. January 7, 1930
Maryville, Tenn.

A former drummer with Ernest Tubbs Texas Troubadours, Jack Greene decided to strike out as a single after his phenomenal success with his hit recording of "There Goes My Everything". Now a Decca recording artist and a regular member of the Opry, his awards have included CMA's "Male Vocalist of the Year", "Single Recording of the Year", and "Album of the Year" for 1967. He has also received awards from every major trade magazine. Greene, who has recorded several duets

with Jeannie Seely which have hit high in the charts, keeps up a demanding schedule of personal appearances with his group, The Jolly Giants.

**RAY GRIFF**

Songwriter/publisher/artist
b. April 22, 1940
Vancouver, B.C., Can.

Ray, a member of NARAS and Nashville Songwriters Ass'n., is the holder of four BMI awards for songwriting. At the age of 18, playing the night club circuit with his own band, he met Jim Reeves, who persuaded him to move to Nashville. Ray made the move to Nashville in 1964, worked for a publishing company, met his business partner, Carla Scarborough, and formed Blue Echo Music, which is now a division of the Griff-owned Shades of Blue Enterprises. An arranger and instrumentalist (piano and organ), Ray records also as a vocalist for Royal American Records.

**THE HAGERS, JIM & JOHN**

Artists
b. Chicago, Ill.

Identical twins Jim and John Hager, originally from Chicago, perform country, folk-rock, pop or blues. The Capitol recording artists, who used to travel with the Buck Owens Show, are regulars on TV's "Hee-Haw". The boys began to develop their musical abilities while in college, and their first professional engagement was at East Street, a night spot on Chicago's north side. Jim and John now live with their families in Los Angeles, California.

**MERLE HAGGARD**

Artist/songwriter
b. April 6, 1937
Bakersfield, Calif.

As one of the industry's top writers, Merle has created such hits as "Today I Started Loving You Again", "Fightin' Side of Me", "Okie from Muskogee", and "I Can't Be Myself". In the years 1970 and 1971, his single record releases on Capitol consistently hit the #1 position on the charts, and on September 14, 1971, Merle was the first Country Music artist to perform at the John F. Kennedy Memorial Center for the Performing Arts in Washington, D. C. He has won practically every honor the industry can bestow upon a performer, including CMA's and the Academy of C & W Music's "Entertainer of the Year" award. He is married to Bonnie (Campbell) Owens and has four children: Dana, Marty, Kelly, and Noel.

**TOM T. HALL**

Artist/songwriter
b. May 25, 1936
Olive Hill, Ky.

An 11-time BMI award winner, Tom T. Hall writes most of his songs about experiences he's had, places he's been, or people he's known; and out of his creativity have come such hits as "Harper Valley P.T.A." and "Ballad of Forty Dollars". As an artist, he has had at least one song in the country charts consistently for the past few years, namely "Homecoming", "Week In A Country Jail", "Salute To A Switchblade", "Year Clayton Delaney Died", et al. His "There Ain't No Easy Run" inspired the Paramount motion picture "Deadhead Miles". Tom lives in Brentwood, Tennessee, where he and his wife Dixie raise black angus cattle and basset hounds. He writes for Hall Family Enterprises, records for Mercury, and is a member of the Opry.



WILLIAM G. "BILL" HALL
Publisher/producer
b. October 23, 1929
Belton, Tex.

Currently President of Hall-Clement Publications, Inc., Bill started his career in Beaumont, Texas, producing such great songs as "Why Baby Why" by George Jones, "Running Bear" by Johnny Preston, "Chantilly Lace" by the Big Bopper, and "Patches" by Dickey Lee. A NARAS and CMA member and a graduate of the Lamar College of Technology (Beaumont), Bill married Marjorie Anita Williams January 26, 1957. They live in Nashville with their two daughters, Stephanie (1962) and Susan (1965).



JIM HALSEY
*Personal manager/
 businessman*
b. October 7
Independence, Kans.

Personal manager to Roy Clark, Minnie Pearl, Archie Campbell, Grandpa Jones, Hank Thompson, Ferlin Husky, George Hamilton IV and Ray Sanders, Jim Halsey owns or is affiliated with a vast number of business properties including Thunderbird Enterprises, Jim Halsey Radio properties (KTOW, Tulsa), Jim Halsey Co., Inc., and Jim Halsey Agency. In 1966 he was vice-president of General Artists Corp.; on the Board of Directors of the Academy of C & W Music 1969-1970; and on the CMA Board of Directors 1963-1964, 1970-1971. Jim married the former Jo Ann Sherman on October 3, 1953. They have two children: Sherman Brooks (1957) and Gina (1960).



ED HAMILTON
Record executive
b. October 21, 1929
Shreveport, La.

Ed entered radio in 1949 in Louisiana while still in college. He worked at various radio stations in Shreveport and in Texas and went to WENO radio in Nashville in 1959. He has served as Nat'l. C & W Promotion Director for Monument Records and for United Artists Records and as Nat'l. Promotion Director for Bobby Goldsboro Productions. Ed was nominated three times as Promotion Man of the Year by Bill Gavin. He and his wife Jeane were married October 12, 1945 and have four children: Dell (1949), Donna (1951), Pam (1954), and Ragan (1957).



REBA ANN HANCOCK
Publisher
b. January 28, 1934
Kingsland, Ark.

Reba began working with her brother Johnny Cash in Memphis in 1955, but she moved to California in 1960 and left the music business. In 1965 she went back to work for Johnny, and in 1969 took over as Manager of the House of Cash, Johnny's publishing company. Reba is married to Donald Hancock, and they have four children: Donny (1950), Ricky (1953), Timmy (1962), and Kelly (1964).



TED HARRIS
Publisher/songwriter
b. August 2, 1937
Lakeland, Fla.

As a publisher (Contention Music) and songwriter Ted Harris has a number of awards to his credit. In 1965 he won a Grammy nomination for "Crystal Chandelier" and in 1966 won a SESAC award for the same song. In 1967 and 1968 he won four more SESAC awards and went on to win SESAC's "Country Music Writer of the Year" for 1969 and 1970. Ted and his wife Jackie Ann were married on December 20, 1967.



FREDDIE HART
Artist/songwriter
b. December 21, 1933
Lochapoka, Ala.

Freddie got into the music business as a songwriter with the help of Lefty Frizzell, with whom he worked until 1953 when he signed a recording contract with Capitol Records. Subsequently, he recorded for Columbia, Monument, and Kapp Records. Enroute to rejoining the Capitol roster in 1969, Freddie recorded such hits as "The Key's in the Mail Box", and "Togetherness" and recently had a #1 hit on Capitol called "Easy Lovin'". Freddie married the former Virginia Trendall, and they have four children: Andrew (1967), Joe (1958), Victor (1953) and Freddie (1951).



WALTER R. HAYNES
Record executive
b. December 14, 1928
Kingsport, Tenn.

Formerly a fiddle and steel guitar player, Walter is now with the A & R Department of Decca Records, as assistant to Owen Bradley. Previously he was affiliated with Moss-Rose Publications and Forrest Hills Music, and served 2 years as A & R Director in charge of Kapp Records' Nashville office. A member of CMA and a BMI writer, Walter has had his compositions recorded by such stars as Bill Anderson, Del Reeves, and Eddy Arnold. He married Inez LaCroix January 6, 1953, and their daughter Michele was born late that year.



DICK HEARD
*Record executive/
 songwriter/publisher*
b. December 15, 1936
Little Rock, Ark.

ASCAP writer Dick Heard is the recipient of several ASCAP awards as both writer and publisher, having penned such hits as "Tears and Roses", "The Sounds of Good-bye" and "Kentucky Rain". This CMA member is also President of Atlantic Music, Birmingham Music, and the Nashville Copyright Management Service. He founded Royal American Records in the summer of 1968.



WALTER J. HEENEY, JR.
Trade journalist
b. May 6, 1941
Oak Park, Ill.

Walter J. Heeney, Jr., a native of Oak Park, Illinois, is publisher of AMUSEMENT BUSINESS, a member of NARAS, a member of the board of the CMA, and a member of the Showmen's League of North America. Heeney, a Notre Dame graduate, has worked in radio and owned a promotion company which operated at shopping centers and suburban Chicago area parks. He joined the editorial dept. of AMUSEMENT BUSINESS in 1964 and was made publisher in 1969. Walter and his wife Jan live in Nashville.



HAROLD HITT
Record executive
b. February 15, 1929
Nashville, Tenn.

Formerly an educator, Harold Hitt is a past president of CMA and its current Treasurer, a trustee of the CMAF, and a member of NARAS. General Manager of Columbia Recording Studios for the past 8 years, Harold supervised the construction of the new studios in Nashville on 16th Ave. So. and set up the studio sales offices in Chicago and New York. He married the former Joan Burger on March 12, 1948. They have two children: Dean (1950) and Kyle (1951).



JAY HOFFER
Broadcaster
b. November 14
New York City, N.Y.

Jay started out in broadcasting over twenty years ago as an announcer at WLIZ in Bridgeport, Conn. He then became Sales Promotion Manager when the station was absorbed by WICC. Subsequently, Jay served on the staffs of WJAR-AM & TV in Rhode Island as Promotion Manager, and at ABC-TV in N.Y. as Manager of Nat'l. Advertising and Promotion. Jay joined the staff of KRAK in Sacramento in 1960, and is now Station Manager. Along with his broadcasting talents, Jay is also an author (MANAGING TODAY'S RADIO STATION) and a songwriter ("It's Gold"). Jay is married to the former Beverly Novins, and they have two children: Claudia (1956) and Andrew (1963).



SAUL HOLIFF
Manager/Booker
b. June 22, 1925
London, Ontario, Can.

Saul Holiff has had a long and successful career as an agent-promoter. Although his base of operation has remained in London, Ontario, he has actively handled the booking affairs of Nashville's Johnny Cash since 1961. Holiff is married to the former Barbara Robinson. They have two children: Joshua and Jonathan.



ROY HORTON
Publisher
b. November 5
Pa.

One of 11 children, Roy Horton attended school by day and worked in the coal mines at night. He and his brother Vaughn performed together and were a featured attraction on the New York City "Rudy Vallee Fleiselman" program. After the act split, Roy went to work for Ralph Peer, reviving, reconstructing and promoting the massive Peer catalog of Country songs. A member of the Board of Directors of the Country Music Association, Horton was one of the big campaigners for its formation. He is past board chairman of CMA (1967) and CMF and is serving as President of the CMI. He lives in New York City with his wife Lillian and two children, Travis and Lola, where he runs the Country and Blues Division of Southern Music Publishing Company.



VAUGHN HORTON
Songwriter/publisher
b. June 5, 1911
Broad Top, Pa.

Vaughn began playing professionally on weekends while working the coal mines during the week. He then formed the Horton Bros. act with his brother Roy. Later Vaughn worked in radio with such legendary stars as Elton Britt, Red Foley, Rudy Vallee, and many others. As a songwriter Vaughn has 19 million-selling compositions to his credit, including such country standards as "Mockin' Bird Hill", "Tear Drops in My Heart", "Mule Skinner Blues", and "Sugarfoot Rag", to name a few. Vaughn, who has been associated with ASCAP for 25 years, moved to Nashville in 1968 with his wife, the former Margaret Mellott, whom he married in 1932.



DAVID HOUSTON
Artist
b. December 9, 1938
Shreveport, La.

David made his first professional appearance at the age of 12 on "Louisiana Hayride" and while still in his teens, went on the road with Johnny Cash and Elvis Presley. David's career has garnered him two Grammy awards for his first Epic single, "Almost Persuaded", and he has had over 15 #1 records. David, whose godfather is the legendary Gene Austin, is married to the former Linda Craig.



HARLAN HOWARD
Songwriter/publisher/artist
b. September 8, 1929
Lexington, Ky.

Honored in 1961 by BMI with 10 songwriter's awards (a record no. for a single person in 1 year), Harlan Howard has proved to be one of Country Music's most prolific songwriters, with several Grammy nominations to his credit. His first hit in 1958, "Pick Me Up On Your Way Down" recorded by Charlie Walker, led to a continuing string of hit songs, namely "Heartaches By the Number", "I Fall to Pieces", "Yours Love", and "The Chokin' Kind". As a Nuggett recording artist, Harlan recently hit the charts with "Sunday Mornin' Christian". Founder of Wilderness Music, Harlan married Donna Gail Taylor in 1969 and has two sons: Kenneth (1960) and Harlan, Jr. (1970).



JAN HOWARD
Artist
b. March 13, 1932
West Plains, Mo.

Jan Howard's transition from West Coast suburbanite to singing star was definitely the right move for the talented songstress. In 1960 she was voted "Most Promising C & W Female Vocalist" by the Jukebox Operators of America and has since attained similar recognition from the major trade publications. A Decca recording artist and a regular on the Bill Anderson Show, Jan travels with his show and sings duets with him, along with her own songs. She recently represented all women in Country Music in a Broadcaster's convention in L.A. Jan makes her home in Nashville with her two sons.



DON HOWSER
Announcer
b. December 16, 1932
LaFayette, Tenn.

Don first started in broadcasting at WMAK radio in Nashville as a "pop" DJ. Soon after, he moved to WENO radio in Nashville at a time when Country Music broadcasting was still very young, and has been involved with Country Music ever since. A nation-wide poll in TV PICTURE LIFE led to Don's being voted "DJ of the Year" in 1968. He is also the M.C. of the popular Porter Wagoner TV Show. He and his wife Dorothy Ann were married on August 9, 1952, and they have two sons: Jay (1959) and Terry (1961).



MIKE HOYER
Disc jockey/artist
b. May 6, 1928
Howard Lake, Minn.

Host of WHO radio's all night country show since 1965, Mike Hoyer has been in radio since 1945. He was voted #1 DJ by the K-Bar-T Assoc. in both 1966 and 1967. Mike is a member of CMA and served on its Board of Directors 1967-1968. He has been recording for United Artists since 1967. Mike and Betty Jean Ondracek were married on December 17, 1949, and they have three children: Thomas (1950), Jeffrey (1954), and Cynthia (1957).



BILL HUDSON
Advertising and Public Relations
b. August 25, 1937
Belle Prairie, Ill.

Bill came to Nashville in 1961 to work with Jack Stapp at WKDA radio. In mid-'62, he started the firm Bill Hudson & Associates, an advertising and public relations company, which had as one of its first accounts the CMA and the proposed Country Music Hall of Fame. Bill is a member of CMA, Nashville Advertising Federation, NARAS, and the Public Relations Society of America. His firm has won many awards, including both the Diamond Award and Gold Award from the

advertising profession. A graduate of the Communications Dept. of Southern Illinois Univ., Bill married the former Sandy Matthews, and they have a daughter Lori (1970).



HENRY HURT
Producer/publisher
b. May 9, 1937
Hopkinsville, Ky.

Professional Manager of Chappell Music's Nashville office, Henry is also a record producer. He produces Peggy Little and the Compton Brothers for Dot records, having at one time been in charge of the Nashville office for Paramount Pictures Music Division. A member of CMA and NARAS, Henry has won ASCAP producers awards for Darrell Statler's "Blue Collar Job" and Peggy Little's "Put Your Lovin' Where Your Mouth Is". He married Connie Darnell on June 21, 1969.



FERLIN HUSKY
Artist
b. December 3, 1925
Flat River, Mo.

Capitol artist Ferlin Husky began his recording career under the name of Terry Preston. It wasn't until he decided to use his own name and cover his own record of "Gone" that things started to break for him. "Gone" became a million-seller in both the pop and country fields in the mid-50's. Many other hits have followed through the years, such as "Wings of a Dove", "I Could Sing All Night", "Once", and his comedy recordings under the name of Simon Crum, notably "Country Music Is Here To Stay". Ferlin has made over 8 motion pictures and frequent appearances on network radio and TV. He is married to the former Marvis Thompson. They have seven children: Donna (1946), Dana (1956), Denise (1958), David (1961), Kelly (1965), and Terry Preston (1970).



STONEWALL JACKSON
Artist
b. November 6, 1932
Moultrie, Ga.

Stonewall began getting seriously interested in a music career while in the Navy. It was then that he began writing extensively and putting on short programs for his fellow crewmen. Upon completion of his service duty in 1954, Stonewall came to Nashville and played some songs for Wesley Rose at Acuff-Rose Publishing, who then set up an appointment for him with the Grand Ole Opry. Stonewall passed the audition and became a member of the Opry the day after he got to Nashville. This led to his Columbia recording contract. His first #1 song was in 1958 with a George Jones composition, "Life To Go"; his first million-seller in 1959 was "Waterloo". Stonewall married the former Juanita Carmene Wair on July 8, 1958. They have one son, Stonewall, Jr. (1960).



WANDA JACKSON
Artist
b. October 20, 1937
Maud, Okla.

Wanda started her singing career at the age of 13 when she won a talent contest at radio station KLPR in Oklahoma City. She signed with Decca Records in 1954 and two years later went to Capitol and has been with them ever since. Two of her biggest recordings have been "Right or Wrong" and "In the Middle of a Heartache". A two-time Grammy nominee, Wanda's business holdings include Party Time Music and Goodman-Jackson Booking Agency. She married Wendall Goodman in 1961, and they have two children: Gina (1962) and Greg (1964).



SONNY JAMES
Artist/songwriter
b. May 1, 1929
Hackleburg, Ala.

After Sonny James' 1956 recording of "Young Love", which zoomed to the top of both pop and country charts, he was on his way to a string of #1 hits unparalleled in Country Music, namely "Since I Met You Baby", "Don't Keep Me Hangin' On", "Endlessly", "Born To Be With You", et al. A multiple-time Grammy and CMA nominee, Sonny was named "Male Vocalist of the Year" by RECORD WORLD for 1969 & 1970 and also by BILLBOARD for 1969, and "Best Male Artist for Singles" by BILLBOARD in 1970. The Capitol artist keeps up a demanding schedule of personal appearances and T.V. guestings with his group, The Southern Gentlemen. When he's not on the road, which isn't very often, he's at home in Nashville with his wife Doris.



BOB JENNINGS
Publisher/disc jockey
b. September 26, 1924
Liberty, Tenn.

Bob began his career as a DJ at WGNS in Murfreesboro, Tennessee in 1948 and then moved to WLAC radio in 1959. One-time M.C. for the Stonemans' syndicated TV show, this CMA member lays claim to having the oldest, continuous-running Country Music show in the history of Country Music on WLAC. He is also a professional horse show announcer. Bob has been Manager of the southern division of Four Star Music since 1962. He married the former Robbie Donnell April 15, 1945, and they have one son, Don Robin (1956).



WAYLON JENNINGS
Artist
b. June 15, 1937
Littlefield, Tex.

RCA Victor recording artist Waylon Jennings, at the early age of 12, hosted his own music show on a radio station in his hometown, and then became a DJ a couple of years later. He was a member of the Crickets, Buddy Holly's band, but after the plane crash which took Buddy's life, Waylon decided to form his own band, the Waylors, and concentrate on a Country Music career. He started recording on A & M Records, but soon switched to RCA where he has hit with such songs as "That's The Chance I'll Have To Take", "Mental Revenge", and "The Taker". Waylon received a Grammy in 1969 for his recording of "MacArthur Park" with the Kimberlys.



JIM & JESSE
Artists
b. Coeburn, Va.

Jim and Jesse McReynolds started their musical career when they were kids with the inspiration of their grandfather, a champion old time fiddler. Having recorded for Capitol and Epic Records, the brothers have released a number of bluegrass hits, including "Freight Train". They have their own syndicated TV show, "The Jim & Jesse Show" and are regular members of the Grand Ole Opry. Jim and Jesse married sisters and both families make their homes on a rambling farm in Gallatin, Tennessee.



JACK D. JOHNSON
Personal manager/publisher
b. May 24
Knoxville, Tenn.

Jack D. Johnson started his career in the Country Music industry in 1962 when he went to work for Jim Denny Artist Bureau and Cedarwood Publishing in a public relations capacity. He became personal manager for Charley Pride in 1964 and formed his own Jack D. Johnson Talent, Inc. in 1965. He is now also personal manager for Johnny Duncan and President of Pi-Gem Music, Choto Music, and Chess Music. Jack married Edith Hussey January 18, 1957, and they have three children: Billy (1958), Lisa (1961) and Tregg (1965).



LITTLE RICHIE JOHNSON
Advertising/record promotion
b. July 17
Brookfield, Ill.

Since starting in 1959 in the C & W promotion field, he has assisted in promoting 15 records to the #1 position, including some by Buck Owens, Webb Pierce, Jeannie C. Riley, Ernest Tubbs, Kitty Wells, and Sonny James. Richie was a DJ at KLOS and was voted Mr. Deejay USA in 1963. Presently he is President of Little Richie Johnson Advertising Agency, R & J Advertising Co., and has holdings in Belen Imports, Chuckie Records, and High-wheel Publishing. A member of the CMA and the Academy of C & W Music, Richie and his wife Carol have five children: Dinah, Jim, Chuck, Rick, and Sandy.



ANTHONY ARMSTRONG JONES
Artist
b. June 2, 1949
Ada, Okla.

Anthony Armstrong Jones is the unlikely name of a boy from Oklahoma, who, at the age of 11, was singing on a C.P. telethon, and so impressed Conway Twitty that he offered to help the boy in any way he could. When the boy became a teenager intent on a musical career, Conway became his manager, helped him set up a stage act, and secured a recording contract with Chart Records for Jones. Voted "Most Promising Male Vocalist" by RECORD WORLD and CASH BOX in 1970, Anthony Armstrong Jones has hit the charts with such songs as "Proud Mary", "Take A Letter Maria", "Sugar in the Flowers", and "Sweet Caroline". He and Vickie Coleman were married June 12, 1970, and make their home in Oklahoma City.



GEORGE JONES
Artist
b. September 12, 1931
Saratoga, Tex.

Since 1955, George has been recording hit after hit for Musicor Records. He has had 10 #1 songs, including "White Lightning", "She Thinks I Still Care", "When the Grass Grows Over Me", "A Good Year For the Roses", and "Walk Through This World With Me". In 1962 and 1963, CASH BOX and BILLBOARD voted him "#1 Male Vocalist", and he has been singled out for honors by radio stations throughout the U.S. George and his wife, songstress Tammy Wynette, tour the country making personal appearances, and in 1970, they recorded a duet album together. They live in Lakeland, Florida, with their daughter Tamala Georgette.



JUANITA PIPKIN JONES
Trade journalist
b. August 9
Nashville, Tenn.

Prior to her present position as Manager of the Nashville office of CASH BOX, Juanita was associated with ASCAP and RCA Victor Records. A member of NARAS and the CMA and past board member of the Gospel Music Ass'n., Public Relations Society of America, American Women in Radio and Television (of

which group she is a past local president and past nat'l. committee chairman), she was voted Woman of the Year by the Business and Professional Women's Ass'n. in 1967; nominated as one of the foremost women in Communications in 1968 & 1970; and included among the 2000 Women of Achievement in 1968 and 1970. The former Juanita Pipkin, she is married to J. Paul Jones.



LOUIS M. "GRANDPA" JONES
Artist
b. October 20, 1913
Niagra, Ky.

A member of the Grand Ole Opry since 1946, Louis Jones took on the name Grandpa in 1935 when he worked with Bradley Kincaid. An artist-comedian, Grandpa sings and plays the banjo and is a regular member of the cast of "Hee-Haw". Monument recording artist and CMA member, Grandpa married Ramona Riggins October 14, 1946. They have three children: Eloise (1948), Mark (1955), and Alisa (1960).



JERRY KENNEDY
Record executive/producer
b. August 10, 1940
Shreveport, La.

Jerry, who can't remember when he wasn't involved in music, received his first guitar at the age of three. He studied guitar with Tillman Franks, who later, along with Shelby Singleton, opened the doors for Jerry in Nashville's music circles, where he is Vice-President and A & R Director for Mercury Records and Manager of their Nashville office. As a producer, Jerry is the recipient of 4 NARAS awards, an ASCAP and a SESAC award. He has produced 3 million-selling LP's and 4 million-selling singles. Jerry married the former Linda Brannon on July 8, 1958, and they have three children: Gordon (1959), Bryan (1961), and Shelby (1963).



KENNETH "GENE" KENNEDY
Record executive
b. October 3, 1933
Charleston, S.C.

Gene began his career in the music business while in the Air Force in 1956 when he was a vocalist with a group that worked service clubs on Army and Air Force bases. A member of NARAS and CMA, he joined Hickory Records in 1965 as a promo man and became National Promotion Director for them in 1966. Gene moved to Decca Records in June of 1970 as National Promotion Manager—Country Division. Gene has three children: Daryl Jean (1953), Deborah Gail (1954) and Kathy Denise (1957).



GEORGE KENT
Artist
b. June 12
Dallas, Tex.

A former Dallas police officer for 5 years, George was a permanent member of the "Big D Jamboree" in Dallas. His Mercury recording contract was signed in 1969, where he released "Hello, I'm A Jukebox", "Doogie Ray", and "Mama, Bake A Pie". Presently he is with Rice Records. George has a daughter Kelly Lynn (1962).



E. JIMMY KEY
Booking agent/publisher
b. July 4, 1927
Cullman, Ala.

Jimmy, always interested in Country Music, has a background which includes having his own band and working as a DJ in Alabama. In the beginning of the '60's he came to Nashville to work for the J. Hal Smith Artist Bureau, and in 1963 formed his own agency, Jimmy Key Talent. Also President of Newkeys Music, Jimmy has three children: Rick (1946), Jack (1948), and Gail (1951).



W. D. "BUDDY" KILLEN
Publisher/producer
b. November 13
Florence, Ala.

Buddy, co-owner and Executive V-P of Tree International, came up through the ranks of the Grand Ole Opry, where he was a bass sideman. A very talented independent producer, he has been affiliated with such artists as Roger Miller, Bill Anderson, Dottie West, Diana Trask, Jack Barlow, and Joe Tex. The first record Buddy produced was also one he had written, "Forever", a song which has left its mark on the industry. Buddy is a member and past president of NARAS' Nashville chapter, a past Nat'l. Trustee of NARAS, a member of CMA, and Executive V-P of Dial Records. He married the former Sue Brown, and they have two children, Robin (1955) and Linda (1953).



KRIS KRISTOFFERSON
Songwriter/artist/actor
b. June 22, 1937
Brownsville, Tex.

Kris, the composer of such recent classics as "Help Me Make It Through the Night", "For the Good Times", "Me and Bobby McGee", and Sunday Morning Comin' Down", which won the CMA award as "Song of the Year" in 1970, is also a Monument recording artist. As an actor, he has completed two motion pictures: "The Last Movie" with Dennis Hopper, and a starring role in Columbia Pictures' "The Dealer". This Rhodes Scholar and helicopter pilot makes his home in Nashville when he's not on the road.



CHRIS LANE
Broadcaster
b. Okla.

After discharge from the service, Chris Lane began a broadcasting career in Tulsa, Okla., that took him up to Nat'l. Program Director of a broadcasting chain (KIOA, KATR). After that Chris was named P.D. for the Star Broadcast Group and then the Bartell Group. His talents were also responsible for setting up the first major market modern country stations: KAYO, WJJD, WPLO, & WIL. He has been voted C & W P.D. of the Year for the last 6 consecutive years, "Man of the Year" by the Radio industry in 1964. Currently Chris is doing a syndicated radio show and programming over 40 stations. In addition to being Director of Creative Programming & Sales for IGM, Chris is also associated with the Draper/Blore Programming in LA. This past V-P of the CMA lives in San Jose with his wife Cherie and their two daughters, Dawn & April.



RED LANE
Songwriter/artist
b. Bogalusa, La.

A songwriter with many hits for other artists to his credit, Red was finally discovered as an artist himself. Red has penned such songs as "Walk On Out of My Mind" and "Mississippi Woman". Jerry Reed first approached Chet Atkins about a recording contract for Lane, and when Chet heard him, he signed the writer on RCA Victor Records. Red Lane's career as an artist is just beginning with his hit song "The World Needs A Melody", while his career as a writer is already well-established.



GROVER C. "SHORTY" LAVENDER
Booking agent/musician
b. August 19, 1932
Old Fort, N.C.

Formerly a fiddler and guitarist with the Louvin Bros., Jimmy Dickens, Ray Price, and Faron Young, Shorty joined the Hubert Long Agency as an agent in 1963, where he remained until he opened his own agency in 1971. A member of NARAS and CMA, Shorty still plays sessions in his off hours. He married the former Barbara Jane Allison in 1965, and they have three children: Bob, Grover, and Thomas.

**BRENDA LEE**

Artist
 b. December 11, 1944
 Atlanta, Ga.

Brenda made her professional debut at the age of 6, and her reputation today as a singer has achieved international proportions. The holder of three gold records for million-selling singles ("I'm Sorry", "Rocking Around the Christmas Tree", "All Alone Am I"). Brenda has been on virtually every network TV show over her long career. A Decca recording artist, Brenda received **BILLBOARD** and **CASH BOX** awards for "Most Programmed Female Vocalist" 1961-1965, a **NARM** award, and the **NEW MUSICAL EXPRESS** award for the "World's Top Female Vocalist". She married Charles R. Shacklett April 24, 1963. They have two daughters, Julie Leann (1964) and Jolie Lence (1969).

**LeGARDE TWINS**

Artists
 b. March 15
 Mackay, Queensland,
 Australia

Tom and Ted LeGarde were born on a cattle station (ranch) in the Australian outback, and when they left home at age 15, they became professional rodeo cowboys. Their musical career started when they sang in between rodeo rides and passed the hat, discovering they made more money singing than riding. They sang for their supper throughout Australia until they met with entrepreneur Eddie Samuels who taught them about music, manners, professionalism, etc. Since then, they have appeared on TV in Australia, Canada, and the U.S., and performed in the U.S.'s major nightclubs. Dot recording artists Tom and Ted live in L.A. with their wives, Jan and Sharon, respectively. Ted and Sharon have a daughter Lisa.

**ROBERT S. LEVINSON**

Public relations
 b. New York City, N.Y.

A native New Yorker, Bob Levinson was a newspaperman after he attended UCLA. In 1967 he formed his own public relations firm of Litrov-Levinson with offices in L.A. and N.Y. and affiliates in Nashville and London. Levinson is a member of the CMA Board of Directors and was a former president of the Hollywood Press Club. Apart from business, he writes a monthly column about fine art and artists for **COAST MAGAZINE** and serves on the P.R. committee of the Tuberculosis and Respiratory Disease Ass'n. of L. A. County. Bob and his wife Sandra were married in February 1957 and have two children, Deborah and David.

**LEONARD S. LEVY**

Record executive
 b. January 10, 1925
 Rochester, N.Y.

Len first got into the music business through a family-owned music store in Rochester, N.Y. From this operation he went on to manage an independent distributorship in central and western N.Y. state. In 1955 Len joined Coral Records in N.Y.C. as office manager, and then later became Regional Mgr. and Nat'l. Ass't. Sales Mgr. Len has also served with Top Rank Records and Epic Records, and is a past president of Metromedia Records and the GRT Record Group. A member of CMA and NARAS, he and his wife Florence were married May 26, 1960.

**RONNY LIGHT**

Producer/songwriter
 b. January 10, 1945
 Paducah, Ky.

Ronny began his music career in the company of his brother, Larry; they were known as the Light Bros. A former guitar player for Skeeter Davis and Eddy Arnold, Ronny also worked as a publisher for Crestmoor Music, Skeeter Davis Music, and Summerfield Music. As a songwriter, Ronny has penned "Don't Let Nobody Tie You Down", "I'm A Lover, Not A Fighter", and "Bus Fare To Kentucky". Since 1969, Ronny has been a senior producer for RCA Victor Records. His artists include Skeeter Davis, Waylon Jennings, Kenny Price, Red Lane, and Dallas Frazier. Ronny is presently V-P of the Nashville Songwriters Ass'n.

**DENNIS LINDE**

Songwriter
 b. March 18, 1943
 Abilene, Tex.

A songwriter for Combine Music, Dennis is the composer of such hits as Bobby Goldsboro's "Morning, Morning", Roger Miller's "Tom Green County Fair" and "Where Have People Gone", and Roy Drusky's "Long, Long Texas Road". He married the former Pam Beckham on January 4, 1971.

**LINSEY, LAWANDA**

Artist
 b. January 12, 1953
 Tampa, Fla.

Lawanda began performing on stage at the age of 5 in and around Savannah, Ga. She signed with Chart records in 1968 and since has received an ASCAP award for her 1970 recording of "Partly Bill", a SESAC award for her duet with Kenny Vernon on "Eye to Eye" in 1969, and was voted the "#2 Most Promising Female Vocalist" in 1970.

**HANK LOCKLIN**

Artist
 b. February 15, 1918
 McLellan, Fla.

Hank Locklin has made such a name for himself in Ireland, England and Germany. Pee Wee King calls him "Europe's Ambassador of Country Music." With his smash recording of "Send Me the Pillow That You Dream On," Locklin began decorating the walls of his home with trade magazine awards, and good luck has stayed with him ever since. He became a member of the Grand Ole Opry in 1960 after working as a disc jockey and small club entertainer in his native Florida. He was voted the most popular Country singer in Ireland for five consecutive years. When he's not making personal appearances or recording for RCA Victor records, Hank spends his time on his 350 acre cattle farm in McLellan, Florida, with his wife and three children.

**HUBERT LONG**

Booking agent/publisher
 b. December 3, 1923
 Poteet, Tex.

Hubert Long began his career in Country Music as Decca Records' Sales and Promo Director for South Texas in 1946. He then served with RCA Victor Records, worked with Eddy Arnold in a promotional capacity, and founded Hubert Long Agency in 1952. He is President of the Nashville-based Hubert Long International, which encompasses Hubert Long Agency and Moss-Rose Publications, Inc. Hubert also has extensive rental property holdings on Nashville's Record Row. He served as President of CMA in 1968, Sec'y of CMA in 1962, Board of Directors CMA 1959-1971, and Board of Governors of NARAS 1966-1967.

**CHARLIE LOUVIN**

Artist/songwriter
 b. July 7, 1927
 Rainsville, Ala.

Charlie, who holds numerous BMI awards, began his career when he and his brother Ira won a talent contest in Chattanooga. He worked with his brother until 1964, during which time they had their own radio show and recorded for MGM Records and Capitol Records. In 1964, following his brother's death, Charlie went on as a solo act, and since his first solo record, he has had many tunes which have hit the charts. In 1970, he also started recording duets with Melba Montgomery on the Capitol label. Charlie and his wife Betty were married September 19, 1949. They have three sons: Charlie, Jr. (1954), Ken (1957), and Glenn (1960).

**SAM LOVULLO**

TV producer
 b. September 28, 1929
 Buffalo, N.Y.

Co-producer of TV's "Hee-Haw", Sam actually manages the business end of the show for Yongestreet Prod., Inc. After graduating UCLA, Sam went to work for the CBS Acc't. Dept. He then moved to an administrative position in the Film & Videotape Dept., and it was during the time he was handling administrative affairs and negotiating contracts on the Jonathan Winters Show that John Aylesworth & Frank Peppiatt asked him to work on "Hee-Haw". After the first successful season, Sam left CBS and went to work for Yongestreet, where he has also been co-producer on the Herb Alpert & John Wayne TV specials. Sam is married to the former Grace Massell, and they have four children: Linda (1954), Lisa (1957), Anthony (1958) and Torey (1965).

**BILL LOWERY**

Publisher
 b. October 21, 1924
 Leesville, La.

Prior to his getting into publishing in 1951, Bill was highly successful as a radio personality. In the past 20 years, Lowery and the Lowery Group of Music Publ. Co.'s brought to the public's attention such songs as "Games People Play", "Young Love", and "Walk On By". Lowery was the #1 award-winning BMI publisher in 1970. His other interests include 3 recording studios in Atlanta, 1-2-3 Records, management companies and talent agencies, and he recently accepted a position as Director for the CMA. Bill is President of the Atlanta chapter of NARAS and its Nat'l. Sec'y. In 1970, Bill Lowery became the first individual to ever receive a triple Commendation of Excellence from BMI. He married the former Billie Green May 26, 1942, and they have 3 children: Cheryl Jene, Terri Lynn, and William James.

**JOE D. LUCUS**

Record executive
 b. April 3, 1923
 Nashville, Tenn.

Formerly a salesman with an office supply firm, Joe, with the help of Fred Rose, landed a job with Mercury Records in Atlanta. He returned to Acuff-Rose one year later and ran the printing press for them, after which he advanced to field promotion for the company. He succeeded Murry Nash as head of Hickory Records, but while doing so, continued his duties in the promotion dept. Later Lucus was named Promotion Manager for the publishing firm, and now oversees all promotion on Acuff-Rose songs. A member of the Board of Directors of CMA, Lucus and his wife Mildred were married June 10, 1943. They have a daughter Sandra (1946).

**BOB LUMAN**

Artist
b. April 15, 1937
Nacogdoches, Tex.

Bob was to report to a Pittsburgh Pirates' training camp in Florida when winning a talent contest in Tyler, Texas, changed his mind. Later Bob joined the "Louisiana Hayride" as a replacement for Johnny Cash. In 1960, Bob recorded "Let's Think About Living" on the Warner Brothers label, which was a million-seller. After a stint in the service, Bob came back to show business. His personal appearances carry him and his band world-wide, and in 1971, Bob was the first Nashville act to play in San Juan, Puerto Rico. He is an Epic recording artist. Bob married Barbara Tismanon on August 12, 1964. They have a daughter Melissa Claire, who was born in 1966.

**LORETTA LYNN**

Artist/songwriter
b. April 14
Van Lear, Ky.

Loretta's singing career began in Custer, Washington, where she formed her own band and worked club dates. Zero Records signed her to a contract and brought her to Nashville on a promotional tour where she met the Wilburn Bros., who signed her as a regular on their syndicated TV show and who helped her secure a contract with Decca. Since then her succession of hits has been long and continuous, and in 1970, she was named "Most Programmed Female Vocalist" by CASH BOX. She won RECORD WORLD's "#1 Female Vocalist" award 3 consecutive years (1967-1969). Loretta's business activities include a chain of western wear stores, a music publishing company, a traveling rodeo show, and a booking agency. Loretta and husband Mooney were married in Paintsville, Kentucky, in 1952. They have six children: Betty Sue (1952), Jack Benny (1953), Ernest Ray (1954), Clara Marie (1955), and twins Patsy Eileen and Peggy Jean (1965).

**BILL MACK**

Broadcaster/songwriter/
artist
b. June 4, 1932
Shamrock, Tex.

Bill began his broadcasting career in his hometown of Shamrock in 1949 as a pop DJ, but then turned to Country Music when he heard Hank Williams singing "Mansion On the Hill". One of the highlights of his career was the proclamation of "Bill Mack Day" in Ft. Worth on Nov. 30, 1970. Bill also received the Ft. Worth Press Club Music Ambassador Award for 1970. He has written hundreds of songs and had many recorded by top artists. On the Board of Directors of the CMA and the Bd. of Directors of Christian Composers, his business holdings include Road Ahead Music Publ. and Mack Company Productions. Bill recently signed a contract to record for Hickory Records.

**BARBARA MANDRELL**

Artist
b. 1948
Houston, Tex.

Barbara Mandrell not only sings, she plays pedal steel guitar, 5-string banjo, saxophone, and bass guitar in her act, and is Mistress of Ceremonies for her own shows. She has appeared on numerous TV shows and toured with the Johnny Cash Show, Red Foley, the Gordon Terry Show, and the Joe Maphis Show. Previously a regular artist on the Town Hall Party TV Show in L.A., the Columbia songstress is best known for her recordings "Treat Him Right", "Do Right Woman", and "Playing Around With Love".

**VIC McALPIN**

Songwriter
b. February 4, 1918
Gallatin, Tenn.

Vic is one of Country Music's most prolific songwriters; he has 17 BMI awards to prove it and has been elected to the Nashville Songwriters Association Hall of Fame. In 1945, Vic wrote his first hit record, "What Is Life Without Love", which was recorded by Eddy Arnold and became a million-seller. He has also written such great songs as "How's My Ex Treating You", "Another", "Anymore", "Plastic Saddle", "Jackson Ain't A Very Big Town", and "What Locks the Door". Vic is a member of NARAS and NSA and is associated with Acclaim Music. Vic married the former Marion Turner on December 7, 1962; they have one son, Todd (1964).

**DOUG McCLELLAND**

Trade journalist
b. July 16
Plainfield, N.J.

Doug has been Editor of RECORD WORLD since its inception in 1964. He started his career as movie, play and concert reviewer for the NEWARK EVENING NEWS and also wrote for MUSIC VENDOR magazine. Doug frequently does free-lance writing for film magazines and has written a non-fiction book entitled THE UNKINDEST CUTS, which is about the movie industry. He is a member of NARAS and CMA.

**BRAD McCUEN**

Record executive
b. May 17, 1921
New York City, N.Y.

President of Mega Records and RPM, Inc. since its inception in 1970, Brad was previously associated with RCA Victor for 22 years, where he worked in promotion, as a music director, and as a producer. While producer of RCA's jazz product, he won three Grammy awards and six nominations. In 1969, he became Professional Manager of Sunbury/Dunbar Music. Brad has served two terms as Governor of N.Y.'s chapter of NARAS, one term as Governor of the Nashville chapter, one term as Nat'l. Trustee, and has served as Treasurer of the CME. He is married to the former Rachel Prather, and they have one son Leslie (1951).

**TOM McENTEE**

Record executive
b. February 4, 1940
New York City, N.Y.

After leaving the Army (Green Beret) in 1964, Tom joined the staff of CASH BOX in New York, where he served as Associate Editor. He moved to Nashville in 1969 and started COUNTRY MUSIC SURVEY. In 1970, Tom joined MGM Records as National Country Promotion Manager. A member of NARAS and CMA, Tom founded in 1970 the annual Country Music Radio Seminar in Nashville.

**JACK McFADDEN**

Personal manager/
booking agent
b. January 9, 1927
St. Louis, Mo.

Jack, who has been personal manager for Buck Owens since 1963, is also President of OMAC Artist Corp. He served as exclusive agent for Merle Haggard from 1965-1970 and as Talent Co-ordinator for the first two seasons of "Hec-Haw". A member of NARAS, Conference of Personal Managers, and the Academy of C & W Music, who cited him "Manager of the Year" in 1965 and 1966, Jack and his wife Jo were married July 20, 1969. He has four children: Joe (1947), Lana (1955), Jack, Jr. (1953), and Ginger (1960).

**EDDIE MILLER**

Songwriter/publisher
b. December 10
Camargo, Okla.

Eddie, one of the founders of the Academy of C & W Music, is serving his second term as President of Nashville Songwriters Ass'n. A songwriter and publisher (Eddie Miller Music, Betty Jean Music), he is probably best known for his composition "Release Me". Formerly affiliated with Fender Instruments in Nashville, Eddie married Barbara Holiman June 13, 1960. He has two daughters: Pam (1955) and Garneta (1954).

**BUDDY MIZE**

Producer/songwriter
b. August 5, 1936
Wichita, Kan.

Now manager of Acoustic and Allmusic Publishing Companies, Buddy also produces Mary Taylor and Jack Barlow for Dot Records and Walt Conklin and Gary Paxton for MGM Records. He started in Country Music, under the direction of his brother Billy, as a songwriter, and has had his compositions recorded by Johnny Cash, Tex Ritter, Roy Clark, and many others. Buddy, who ran Central Songs' Nashville office for 2 1/2 years, has won 2 BMI awards and one NSA award. He is a past president of NSA and now a member of its Bd. of Directors, and a member of NARAS and CMA.

**W. E. "LUCKY" MOELLER**

Booking agent
b. February 12, 1912
Okarche, Okla.

A onetime ballroom operator in Oklahoma, Lucky became manager and booker for Bob Willis until he moved to Nashville in 1954 to manage Webb Pierce, Red Sovine, and, part-time, Jim Reeves. In 1956 he managed the Top Talent Agency in Springfield, Mo., and was Talent Director for the "Ozark Jubilee". After the show went off the air, he moved back to Nashville where he opened his own talent agency. Later he became associated with Jim Denny Artist Bureau. After the death of Jim Denny, Lucky bought the Denny per cent and began operating as Moeller Talent, Inc. A past sec'y of the CMA and one of the founders of the CME, Lucky and his wife Berneice have two children, Dixie (1936) and Larry (1938).

**THURSTON MOORE**

Journalist/publisher
b. May 5, 1926
Visalia, Ky.

Thurston Moore is best-known as a promoter and specialist in Country Music. His Country Music publications include COUNTRY MUSIC SCRAPBOOK and the first COUNTRY MUSIC WHO'S WHO (which is now published by RECORD WORLD). He is also author of BREWSTER'S KINGDOM OF GOD, children's books and other varied works. A member of the Board of Advisors of the John Edwards Memorial Foundation, Thurston and his wife Georgianna were married April 20, 1944. They have three children: Tracy (1946), Marc (1947) and Heather (1960).

**GEORGE MORGAN**

Artist/songwriter
b. June 28, 1924-51
Waverly, Tenn.

George became interested in music when he was nine years old, but didn't make any public appearances until after his graduation from high school. He first attained fame in 1949 with his self-penned recording of "Candy Kisses", which earned him a gold record. A regular member of the Grand Ole Opry, the former Columbia artist now records for Stop Records. In 1970, he had a Top 10 song on Stop called "Lilacs and Fire". George and his wife live in Madison, Tennessee, with their five children.

(DIED JULY 7, 1975)

**ANNE MURRAY***Artist**b. Springhill, Nova Scotia, Can.*

In a short but highly successful career, Anne Murray has become one of Canada's most popular singing stars. Her Capitol recording of "Snowbird" won her a gold record for a million sales, and two Juno Awards from Canada's music weekly, RPM, for "Best Single of the Year" and "Best Female Vocalist of the Year". A former physical education teacher, Anne has appeared on numerous television shows and appeared in concert with Glen Campbell.

**BOB NEAL***Manager/booking agent**b. October 6, 1917**Belgian Congo, Africa*

Upon graduation from Transylvanian College in 1939, Bob launched a career in radio. He became involved in talent management in 1954 when he handled Elvis Presley, and then later, Johnny Cash, Carl Perkins, Jerry Lee Lewis, Roy Orbison, and others. Bob opened the Neal Agency in Nashville in 1963, and books such artists as Sonny James, Conway Twitty, Lynn Anderson, and Skeeter Davis. He married the former Helen C. Van Vactor in 1938, and they have 7 children: Sonny (1939), Tony (1941), Clay (1943), Bob (1948), Sean (1950), Tobi (1958), and Kevin (1960).

**HAL NEELY***Record Executive/Producer**b. February 28, 1921**Lyons, Neb.*

Hal's career in music goes back over 20 years. He spent almost 10 years as V.P. of the Allied Record Mfg. Co. in Hollywood and New York and then joined King Records in Cincinnati in 1958. Mr. Neely became President of Starday-King Music Division in 1968. He has produced such artists as James Brown, Trini Lopez, Arthur Prysock, George Morgan, among many others. A member of the Board of Directors of RIAA, Hal has produced shows for NARM, NARAS, and CMA. Hal and his wife Mary were married October 7, 1941. They have a son Chris (1956).

**CHUCK NEESE***Trade journalist**b. October 12, 1940**Paris, Tenn.*

Southeastern Editor of RECORD WORLD and Editor of COUNTRY MUSIC WHO'S WHO, Chuck started his career as a musician with a rock group that travelled throughout the South playing dance dates. He worked with a bluegrass group during his last year at Tusculum College, where he was also business manager and a writer for the college newspaper. The co-writer of "She Shot A Hole in My Soul" (R & B hit) worked as a talent agent for Hubert Long International for two years and at the same time wrote music columns for two Tennessee newspapers. Chuck is a member of CMA, NARAS, and NSA. He married the former Sandy Forbes March 20, 1965, and they have a son, Charlie (1970).

**DON NELSON***Broadcaster**b. January 28, 1937**Jonesboro, Ark.*

Gen'l. Mgr. of WIRE radio in Indianapolis, Don started in radio at the age of 12 as a record librarian at KBTN, his hometown radio station. Don continued his radio career after graduation from high school by working at KNCN and WKUA, after having served in the capacities of sales mgr., M.D., P.D., announcer, and station mgr. Don was transferred in 1967 to the flagship station of the Mid-America Bdcst'g. Group, WIRE. He changed the programming to Country Music, and has placed

WIRE in first place in both its market and in the Country Music nation. A director of the CMA, winner of both BILLBOARD and GAVIN's "Country Music Gen'l. Mgr. of the Year" award for 1970, and co-owner of KOKX radio in Iowa, Don married the former Mary Jo Van Camp September 20, 1958. They have four children: John (1959), Ann (1961), Michael (1963), and Jeff (1965).

**KENNETH F. NELSON***Record executive/producer**b. January 19, 1911**Caledonia, Minn.*

Ken is A & R Director of Capitol's Country Product. He did his first radio broadcast at the age of 14, began playing in orchestras at the age of 15, and sang on radio between ages 17 and 22. He became Music Director at WJJD in Chicago in 1939 and returned to the station in 1943 after his discharge from the service. He remained there until 1948 when he permanently joined Capitol Records. Ken is a member and former president of CMA and a member of NARAS. He married June Fletcher on March 6, 1945, and they have two children: Gregory (1946) and Claudia (1948).

**WILLIE NELSON***Artist/writer**b. April 30, 1933**Ft. Worth, Tex.*

Willie Nelson is the writer of such hits as "Funny How Time Slips Away", "Hello Walls" and "Once More With Feeling." The writer-turned-artist records for RCA Victor and has guested on such television shows as "Hee Haw," "Glen Campbell Goodtime Hour" and the "Porter Wagoner Show." The Texan began as a guitar player, then tried being a disc jockey, vacuum cleaner salesman and book salesman. After he sold "Family Bible," a song written about his family in Abbott, Texas, for \$50.00, he began to take his writing seriously. Willie Nelson resides in Ridgetop, Tennessee, with his wife and family and enjoys golf in his spare time.

**MICKEY NEWBURY***Songwriter/artist**b. May 19, 1940**Houston, Tex.*

Holder of 5 BMI awards, Mickey began writing at the age of 16. During high school, he sang with a professional quartet and continued to write through his Air Force days in London. Upon returning to the U.S., Mickey worked on the shrimp boats in Galveston Bay and made up songs for the shrimpers. While in Houston, he received a call from Acuff-Rose Publ. Co. in Nashville, whereupon he moved to Nashville and signed with Acuff-Rose. Composer of such songs as "Funny, Familiar, Forgotten Feelings" and "She Even Woke Me Up To Say Good-bye", Mickey is a member of NARAS, NSA, and has won 2 NSA awards. Previously an artist with RCA and Mercury Records, Mickey recently signed with Elektra Records. He married the former Sue Pack in October of 1969.

**OATMAN, MIKE***Broadcaster**b. September 4, 1939**Marfa, Tex.*

Mike started in the music business at the age of 14 when he formed his own band. At 18 Mike started in radio while majoring in Radio/TV at Texas Western. He spent 7 years at KHEY in El Paso and worked himself up to the position of program director. A songwriter, he has had two songs recorded by Frankie Laine. Mike went to KFDI Radio in Wichita in '64 as program director and set up the current format at that time. In addition to his early morning show (from 6-8:30 am) Mike is Vice-President in charge of Sales and involved in promotion of the station locally and nationally. Mike was married to the former Jane Cram on June 10, 1960. They have three children: Melissa (1961), Michael Andrew (1964), and Richard Eric (1968).

**HAROLD ORENSTEIN***Copyright attorney**b. 1913**New York City, N.Y.*

The holder of a Doctor Juris degree from New York University School of Law, Mr. Orenstein worked for BMI in New York from 1946-1950, where he organized the collection of the public performance income from general sources of music other than radio and TV. He was also assistant to the Director of Radio Station Relations and later, assistant to the V.P. in charge of Publisher Relations. He established his own practice in 1950, which is now known as Orenstein, Arrow & Silverman. Twice a member of the Copyright Committee of the N.Y. Bar Ass'n. and 1967 Chairman of the Copyright Division of the American Bar Ass'n., Mr. Orenstein is also the founder and Chairman of the Annual Lecture on Int'l. Copyright.

**THE OSBORNE BROTHERS***Artists**b. Bob—December 7, 1931**Hyden, Ky.**b. Sonny—October 29, 1937**Hyden, Ky.*

The Osborne Brothers began their career as a team in Knoxville, Tennessee, in 1953 and later moved to Wheeling, W. Va., home of the original "WWVA Jamboree." They are now regulars on the Grand Ole Opry. The brothers have the distinction of being one of the first Blue Grass groups to play a college on the strength of their music alone. Bob plays mandolin and sings high lead and tenor; Sonny's specialty is the banjo and he is rated by some as one of the top three banjo players in the country. He sings baritone and is business manager for the group.

**BONNIE OWENS***Artist**b. October 1, 1933**Blanchard, Okla.*

Capitol recording artist Bonnie Owens is the singing wife of country star Merle Haggard. Bonnie is a part of the Haggard road show and also sings harmony on Merle's recordings. She is the mother of two children: Buddy Alan and Mike, both by a former marriage.

**BUCK OWENS***Artist/songwriter/publisher**b. August 12, 1929**Sherman, Tex.*

Capitol artist Buck Owens has parlayed a grammar school education and a talent for music into an entertainment empire, including Blue Book Music, a publishing company; Omac Artists, Inc., a booking agency; Performers Management, Inc., a personal management agency; Buck Owens Studios; and Buck Owens Enterprises in Bakersfield, California. He is also President of KUZZ-KZIN and KTUF-KNIX radio stations. Buck has his own syndicated TV show, "The Buck Owens Ranch Show", and is also co-host of "Hee-Haw". His musical accomplishments include such self-penned hits as "Crying Time" and "Together Again". Buck has received numerous BMI awards, radio station awards, trade paper awards, including "Top Male Vocalist", and was named "Country Artist of the Decade" by Capitol Records in 1970. His band, the Buckaroos, have also received several awards from the trade papers, Academy of C & W Music, and the CMA (1967-68). Buck and his wife Phyllis were married in 1956, and live in Bakersfield with their five children.

**SID PARNES***Editor**b. March 22**New York City, N.Y.*

A College of the City of New York alumnus, Sid went to work for CASH BOX in 1951 as music editor and later became Editor-in-Chief. In 1959, he started his own music publishing company, Sidmore Music, which owned the copyrights to "Never On Sunday", "Morgan", and other top songs. He also owned the "foreign rights" to "Teacher, Teacher", "Chances Are", and "It's Not For Me To Say". Sid later sold the rights to United Artists Music. Presently, Sid is co-owner and Editor-in-Chief of Record World Publications which he formed in 1964 with Bob Austin. He also is a member of various professional organizations, including the CMA, NARAS, and NATRA.

DOLLY PARTON*Artist/songwriter**b. January 19, 1946**Sevier County, Tenn.*

A professional career that began at age 10 has led Dolly to several Grammy and CMA nominations and awards which include "Most Promising Female Vocalist" in 1968, "Top Vocal Duo" with Porter Wagoner 1968-1970, and an ASCAP performance award for "The Last Thing On My Mind". An RCA recording artist, Dolly is a regular member of the Porter Wagoner Show and a member of the Grand Ole Opry. As a songwriter, she's penned such greats as "Joshua", "Put It Off Until Tomorrow", "Just Because I'm A Woman", and "Run That By Me One More Time". Dolly owns her own publishing company, Owepar Music, headquartered in Nashville. She married Carl Dean in 1966.

RALPH PAUL*Announcer/songwriter**b. January 6, 1934**Chicago, Ill.*

In 1957, Ralph began a radio career as a disc jockey in Denver, Colorado. He moved to KLAK in 1963, where he became Operations Manager and #1 rated air personality through 1967. Ralph then relocated to Nashville and WENO radio in 1968. He is a major contributor to COUNTRY MUSIC WHO'S WHO, having researched the Country Music Hits List. Ralph and his wife Marilyn were married October 10, 1959. They have two children, Craig (1961) and Christy (1963).

PEEBLES, HARRY**"HAP"***Concert promoter**b. January 6, 1913**Anthony, Kan.*

Hap Peebles has been called the nation's #1 Country Music promoter. In 1971, he celebrated his 40th year as a promoter. A former city editor of the

WICHITA DAILY EAGLE, Kansas' largest newspaper, Peebles served for ten years on the Board of Directors of the CMA. He is considered one of the largest bookers for Country Music talent for fairs in the U.S.—he services over 250 fairs. Harry is also the president of the American Theater League of Wichita. Hap and his wife, Phyllis, were married on September 30, 1939. They have two children: Carol Lynn (1941) and Linda Sue (1946).

DAVE PEEL*Artist/actor**b. April 27, 1946**Nashville, Tenn.*

Dave Peel at 24 has a professional entertainment background that includes a recurring role on the Daniel Boone television show and stints with the New Kingston Trio and The New Christy Minstrels. He has appeared in many of the Nashville and Hollywood syndicated shows and done some acting on "The Virginian" television

series. In 1969, he decided to go it alone and was signed with Chart Records. In addition to his single releases, Dave records duets with Chart's Connie Eaton.

**MONIQUE I. PEER***Publisher**b. December 3**London, England*

Monique Peer, President of the Peer-Southern Organization (one of the largest Country Music publishers in the world), helped her husband, the late Ralph S. Peer (founder of the firm), to build a Country Music catalog, based on Jimmie Rodgers' songs, into a giant worldwide empire by her international expertise and proficiency in foreign languages. She became head of Peer-Southern after her husband passed away, and now supervises the administration of 27 foreign branches, along with representing other large publishers in foreign countries. Mrs. Peer is a member of CMA, NARAS, NMPA, and Radio Pioneers and was one of the first contributors to the Country Music Hall of Fame. She and her late husband had one son, Ralph Peer II.

**RALPH PEER II***Publisher**b. August 9**Calif.*

Son of Ralph and Monique Peer, Ralph II learned the music business from constant exposure to trade activities and from the many stars who visited his parents. As V-P of Southern Music Publishing Co., Peer International Corp., and Peer-Southern Organization, Ralph is currently active in running the affairs of the firms, both in the U. S. and abroad, and is responsible for world-wide promotion of Country Music artists. A graduate of Stanford University, a member of NARAS and CMA, and a director of NMPA, he and his wife, the former Elizabeth Wilson, make their home in California and New York City.

**WADE PEPPER***Record executive**b. August 11, 1927**Clarksburg, W. Va.*

Wade Pepper, National Country Sales and Promotion Mgr. for Capitol Records, is a member of the Board of Directors of the CMA and has served as its president. In 1968 and 1969 he received the Gavin award for "Country Music Promotion Man of the Year". He is also V-P and Alternate Trustee of the Atlanta chapter of NARAS. Wade married Maria Jane Carter in 1953, and they have two daughters, Jean (1955) and Jane (1963).

**CARL PERKINS***Artist/songwriter**b. April 9, 1932**Tiptonville, Tenn.*

Carl started his career on Sun Records in Memphis in 1955, where his self-penned record of "Blue Suede Shoes" was #1 in all three music fields. Carl is a regular member of the Johnny Cash road show and has written such hits as "Daddy Sang Bass", "Rise and Shine", "Match Box", and "Honey Don't". He is married to the former Valda De Vere Pridder. They have four children: Stan (1953), Debbie (1954), Steve (1956), and Greg (1959).

**BEN PETERS***Songwriter**b. June 20, 1937**Greenville, Miss.*

Ben started in the music business at the age of 14 playing saxophone and singing, and then began writing songs while in the Navy. A member of CMA and NARAS, he served on the Board of Governors of the Nashville chapter of NARAS from 1969-1971. Ben received the

BMI pop and country awards for his song "Turn the World Around". He and his wife Jackie were married on April 27, 1957. They live in Brentwood, Tennessee, with their three children: Debbie (1959), Justin (1963), and Angela (1969).

**BILL PHILLIPS***Artist**b. January 28, 1938**Canton, N.C.*

Songwriting got Bill into the music business. In 1957, Bill moved to Nashville after signing a writer's contract with Cedarwood Publishing. His first Cedarwood published hit was Webb Pierce's "Falling Back To You" in 1958. As a result of the success of this song, Columbia signed Bill to a recording contract. Six years later he signed with Decca and has been with them ever since ("Put It Off Until Tomorrow", "Little Boy Sad", "The Company You Keep"). His composition "We'll Stick Together" was the first song Kitty Wells and Johnny Wright ever recorded as a duet, and Bill is a regular member on syndicated TV'er "Kitty Wells-Johnny Wright Family Show". He and his wife Ann were married December 15, 1969, and he has three children: Chip, Rayme, and Summer Joy.

**WEBB PIERCE***Artist/publisher**b. August 8, 1926**West Monroe, La.*

The once upon a time salesman, Webb has been voted "#1 Male Vocalist" in Country Music eight times. He has starred in several movies and TV shows and has written nearly every hit he has recorded for Decca. His band, the Wandering Boys, was the starting place for such names as Faron Young, the Wilburn Brothers, Bill Phillips, and Floyd Cramer. He is a former member of the Grand Ole Opry, the "Louisiana Hayride" and the "Ozark Jubilee". Webb owns three publishing companies, Wandering Acres Music, Tuesday Music, and Brandywine Music. He lives in Nashville with his wife Audrey and their two children, Debbie (1954) and Webb, Jr. (1961).

**RAY PILLOW***Artist**b. July 4, 1937**Lynchburg, Va.*

A Mega recording artist, Ray's first release for the label, "The Waitress", made the national trade charts. Formerly with Capitol and Plantation Records, he has had such hits as "Thank You Ma'am", "Even the Bad Times Are Good", and "Reconsider Me". Ray has appeared on all the syndicated Country Music TV shows, is a regular on "The Jim and Jesse TV Show", and is a member of the Grand Ole Opry. In 1966, he was voted "Most Programmed New Artist" by the National DJ Poll, as well as "Most Promising Male Vocalist" by BILLBOARD and CASH BOX. Ray married Joanne Lewis September 17, 1956, and they have three children: Dale (1958), Selena (1959), and Daryl (1961).

**FRANCES W. PRESTON***Performance Rights executive**b. Nashville, Tenn.*

V-P of BMI and manager of its Nashville office, Mrs. Preston is a past chairman of the Board of CMA and has served as V-P of that organization. She is the recipient of the "Woman of the Year" award by the Ass'n. of Nat'l. Business and Professional Women, the "Country Music Achievement" award by MUSIC REPORTER, and the "Award of Achievement" by the Ass'n. of Nat'l. Women Executives. She is married to Nashville businessman E. J. Preston, and they have three sons: Kirk, David, and Donald.

**CHARLEY PRIDE**

Artist
b. March 18, 1938
Sledge, Miss.

Prior to his entry into Country Music, Charley's career centered on baseball, where he played in the minor leagues and did a brief stint with the Los Angeles Angels. He first recorded for RCA in 1965, and in 1966 his recording of "Just Between You and Me" nabbed him a Grammy nomination. Trade magazines voted him "Most Promising Male Artist" in 1966, and his honors were capped by an invitation to appear on the Grand Ole Opry. Since 1967, Charley has had 10 #1 records including "So Afraid of Losing You Again", "The Easy Part's Over", "All I Have to Offer You Is Me", and "Is Anybody Goin' to San Antone". Charley has been nominated several times by the CMA as both "Male Vocalist of the Year" and "Entertainer of the Year", been named "Male Vocalist of the Year" (1970) by MCN and "Male Vocalist of the Year" by the MOA in 1971. He lives in Dallas with his wife Roxanne and their three children: Kraig, Dion, and Angela.

**GERARD W. PURCELL**

Personal manager/publisher
b. October 17, 1915
New York City, N.Y.

Multi-faceted Gerard Purcell entered the entertainment business as a television director and producer in the late 1940's. He then started a music publishing company and turned to personal management in the 1950's. Purcell now manages such artists as Eddy Arnold and Don Bowman and discovered and handled the career of Al Hirt for twelve years. He is President of the Conference of Personal Managers, and his other interests include memberships in CMA, NARAS, NARM and President of Five Sisters Music, Twin Funks Music, Inc., and GWP Records. Gerard and his wife Monique were married June 5, 1958.

**SUSAN RAYE**

Artist
b. October 8, 1944
Eugene, Ore.

A regular member of the Buck Owens All-American Show, Susan has recorded several duets with Buck on the Capitol label, including "Togetherness" and "We're Gonna Get Together". As a solo artist, Susan has hit with such songs as "Willy Jones", "L.A. International Airport", and "Pitty Pity Patter". She has been seen on network TV via the "Tonight Show" and "Hee-Haw". Susan was voted "Most Promising Female Vocalist" in 1970 by the MUSIC CITY NEWS popularity poll.

**JERRY REED**

Artist/songwriter/publisher
b. March 20, 1937
Atlanta, Ga.

Jerry Reed's career has been building since 1953, and the year 1970 realized his dreams of becoming a superstar. It was then he became a regular member of the cast of Glen Campbell's TV show, received a gold record and a Grammy nomination for his self-penned RCA recording of "Amos Moses", received a Grammy award with Chet Atkins for their "Me and Jerry" LP, and was voted "Best Instrumentalist" by the CMA. In 1971 he had another hit record, "When You're Hot, You're Hot". Previously, Jerry had been writing songs, administering his publishing company, Vector Music, playing sessions, and recording under the direction of Chet Atkins. Jerry married Priscilla Mitchell July 7, 1959, and they reside in Nashville with their two daughters, Sedina (1960) and Lottie (1970).

**TOM "CAT" REEDER**

Broadcaster
b. October 25, 1934
Blue Springs, Ala.

Tom began his broadcasting career in the mid-50's at what is now WAVA radio in Arlington, Va. In 1959, he was voted "DJ-USA" by WSM radio in Nashville. Tom remained in broadcasting until 1963 when he left radio to form his own record and publishing companies in Nashville—Cash Records and Tomcat Publishing. In August of 1963, Tom returned to the Washington, D. C., area and radio station WDON, where he serves as program director. He married the former Jane Pitts on July 2, 1955, and they have two daughters, Rebecca Lynn (1957) and Onah Joy (1962).

**JACK RENO**

Artist/disc jockey
b. November 30, 1935
Bloomfield, Iowa

A Target Records artist, Jack Reno has been a DJ since 1951 at several mid-western radio stations. In 1968, he won MOVIE MIRROR's "DJ of the Year" award, and in 1969, he left radio to devote full time to music and recording. Jack and his wife Beverly have four children: Lu Ann, Randy, Gary, and Sheila.

**"UNCLE" DON RHEA**

Broadcaster
b. November 16
Ft. Smith, Ark.

Don, who began his broadcasting career in 1949, has been affiliated with many stations in the Mid- and Southwest where he's served in capacities ranging from sales manager to program director to operations manager. Since 1962, he has been in Kansas City, and since 1964, he has served as music director. Don and his wife Harriet have five children: Sam (1960), John (1968), and Mike (1969).

**MARY CLAIRE RHODES**

Publisher
b. May 6
Nashville, Tenn.

Upon graduation from high school, Mary Claire went to work for WSM radio in the Artists Service Bureau. She stayed until 1956 when Jim Denny formed his own booking agency, Jim Denny Artist Bureau. Mary Claire has worked for the agency and for Cedarwood Publishing Co. since 1956 and is presently Ass't. Manager of Cedarwood. The former Mary Claire Jackson, she married Oral V. "Curley" Rhodes on August 8, 1948.

**BOBBY G. RICE**

Artist
July 11, 1944
Boscobel, Wis.

Bobby had his own rock group before Johnny Howard took him to Nashville to record a country version of "Sugar Shack". Dick Heard of Royal American Records heard the master, leased it, and then signed Bobby to a contract. Since he has been with the label, he has had all of his songs reach the Top 50 of the trade charts, including "Hey Baby", "Lover Please", and "Mountain of Love". Bobby married Alice Briskey October 6, 1969 and they have two children: Tamara (1970) and Connie (1971).

**CHARLIE RICH**

Artist
b. December 14, 1932
Forrest City, Ark.

Epic recording artist Charlie Rich started in the music business as a songwriter and staff musician at Sun Records in Memphis. In 1959 he had his first hit with "Lonely Weekends" which was followed by "Mohair Sam" and "Big Boss Man". Charlie also wrote and recorded the country standard "Sittin' and Thinkin'". He married the former Margaret Ann Greene on May 25, 1952, and they have four children: Renee (1954), Allan (1955), Laurie (1956) and Jack (1967).

**GEORGE RICHEY**

Producer/songwriter
b. November 30, 1935
Truman, Ark.

George started his career as a piano player and a DJ, while doing a little independent production, and then joined the Columbia Records staff. While A & R Chief at Capitol Records (1969-1971), George produced hit records by Sonny James, Roy Rogers, Charlie Louvin and Melba Montgomery, and others. He left Capitol to concentrate on independent production and songwriting. George, who writes for Al Gallico Music, has collaborated on such hits as "Heavenly Sunshine", "A Woman Lives for Love", and "Your Sweet Love Lifted me". He is on the Board of Directors of the CMA and the Board of Governors of NARAS.

**JEANNIE C. RILEY**

Artist
b. October 19, 1945
Anson, Tex.

After working in Nashville's music industry for several years, Jeannie recorded "Harper Valley P.T.A." for Plantation Records. It sold over six million copies and garnered her the female performance Grammy award in 1968, CMA and NARAS awards, and a MOA plaque. Other successful records include "There Never Was a Time", "Back Side of Dallas", "Oh Singer", and "Good Enough To Be Your Wife". Jeannie has run the gamut of network TV shows and has entertained throughout the U.S. and Europe. She has a daughter Kim Michelle (1966).

**TEX RITTER**

Artist/business executive
b. January 12, 1907-66
Murvaul, Tex.

Starting as a singer on KPRC in Houston in 1929, Tex's career has covered all facets of the entertainment business, from three Broadway plays to variety radio programs to dramatic roles in radio and TV dramas, and, beginning in 1937, 15 years in Hollywood filming 85 musical westerns. Tex has recorded for American Record Co. (his first recording), Columbia, Decca, and Capitol, for whom he has recorded since the label began in 1941. Tex has his own chain of restaurants, the Tex Ritter Chuck Wagon System. He married Dorothy Fay Southworth on June 14, 1941. They have two sons: Tom (1947) and John (1949).

**LESTER FRED ROSE**

Record executive
b. January 12, 1920
Chicago, Ill.

After finishing a 4-year stint in the Army during W.W. II, Lester worked for a construction company in northern Indiana. He joined Acuff-Rose in January 1956, working promotion for the publishing company, and then became road manager for the Everly Bros. After leaving the Everlys, he went back to work for Hickory Records, in a sales and promotion capacity, and eventually became sales manager. He now acts in an advisory capacity to Hickory for sales and promotion. Lester married Hazel Shepherd February 11, 1938, and they have two children: Lester James (1939) and Eileen Marie (1944).

**WESLEY H. ROSE**

Executive
b. February 11, 1918
Chicago, Ill.

President of Acuff-Rose Publications and founder of Hickory Records, Wesley joined the publishing company in 1945 which his father Fred Rose and Roy Acuff had founded. In the beginning he played a key part in the merchandising of the musical compositions of his father, Acuff and Hank Williams. Along with his business expertise, Wesley also was manager and co-producer of the Everly Brothers during the first seven years of their career. He was the first Southern publisher to be elected to the board of ASCAP. In 1971, he was elected President of NARAS' Nat'l. Board of Trustees, and in the same year served as V-P of both the CMA's and CMF's Board of Directors, along with serving his third term on the Board of Directors of NMPA. Outside of the music industry, Wesley serves on the Boards of 1st American Nat'l. Bank in Nashville, Vanderbilt Medical Ctr., and the Boy Scouts of America. Wesley married the former Margaret Erdelyan November 16, 1940. They have one daughter, Scarlett Rose (Mrs. John N. Brown).

**JUNIOR SAMPLES**

Comedian
b. August 10, 1926
Cumming, Ga.

300 lb. Junior Samples, Chart recording artist and a resident of Cumming, Ga., is self-proclaimed the "world's biggest liar". A sawmill worker most of his life, Samples was "discovered" by a game warden who entered Junior's tale of how he got the "big fish" in his report. A disc jockey heard the report, and soon Junior was recording for Chart Records. The naturally-funny man so cracked-up veteran entertainers like Archie Campbell, he was signed to be a regular on the CBS television show, "Hee Haw," where he charmed the nation with his wit. Samples terms fishing and talking his main interests—outside his wife Grace and their six children.

**CARLA SCARBOROUGH**

Publishing executive
b. Nashville, Tenn.

Carla met Ray Griff when he came to Nashville in 1964, and in 1965, they incorporated Blue Echo Music, a BMI publishing company. In 1969, they added Blue Note Music, Blue Mist Music, Cavalier Records and Note Records, and in 1970 the companies were incorporated under one parent organization, Shades of Blue Enterprises, of which Carla is V-P. The organization holds three BMI awards. A member of NARAS, CMA, and American Women in Radio and TV, Carla is married to M. D. Scarborough. They have two sons, Jack and Tom.

**EARL SCRUGGS**

Artist/composer
b. January 6, 1924
Flint Hill, N.C.

A banjo player since the age of 5, Earl came to Nashville in 1945 and began working the Opry with Bill Monroe, with whom he stayed until 1948. Then he wrote and recorded a number of instrumentals, the most famous of which is "Foggy Mountain Breakdown" (theme from the movie "Bonnie and Clyde"). A Grammy winner in 1969 and a Columbia recording artist since 1951, Earl considers the highlight of his career, a 90-minute TV special for NET, called "Earl Scruggs—His Family and Friends". Earl married the former Louise Certain on April 18, 1948, and they have three sons: Gary (1949), Randy (1953), and Steve (1958).

**CON SCHADER**

Broadcaster
b. November 8, 1932
Morristown, N.J.

Con started his radio career more than twenty years ago in Trinidad, Colorado. He moved to Denver in 1950 and worked at various stations until 1962 when he joined KLAQ as the morning DJ. In 1964 he became Music Director, a position he still holds.

**ED SHEA**

Performing rights executive
b. November 18, 1924
Nashville, Tenn.

After serving ten years as the Exec. V-P of the Nashville Area Chamber of Commerce, Ed Shea had made numerous contacts with music business officials. He was selected for the position of Regional Executive Director of ASCAP in 1968. Ed is a member of CMA, NARAS, NSA, and Gospel Music Ass'n. He was the first chairman of the Tenn. Commission on Performing Arts and the first chairman of the Nashville Metropolitan Human Relations Commission. In 1965, Ed was named Nashville's Distinguished Citizen of the Year. Ed married the former Imogene Cooper on September 14, 1949. They have seven children: Mary Jane (1952), Lucy (1953), Michael (1957), Ellen (1959), Elizabeth (1961), Sara (1963), and Brigid (1965).

**BILLY SHERRILL**

Executive producer/songwriter
b. November 5, 1936
Phil Campbell, Ala.

Executive Director of Country A & R for Columbia and Epic Records, Billy began his career with Rick Hall and Tom Stafford in Muscle Shoals as co-owner of a studio. At that time, he was a rock and roll sax player with local bands in Alabama. Hall bought Sherrill out, and Billy moved to Nashville where he worked as an engineer at Sam Phillips' studio. His first hit was a sax instrumental which he wrote, produced, and recorded called "Topsy". After that, Billy went to Epic Records as a producer, where he signed and produced hits on Tammy Wynette and David Houston, and along with co-writer Glenn Sutton, penned "Almost Persuaded" and "Stand By Your Man". He married Charlene Evans January 30, 1961, and they have a daughter Catherine (1962).

**HERB SHUCHER**

Record executive
b. February 26, 1929
Boston, Mass.

After helping to expand C & W development in New England, Herb relocated to Nashville in 1955. As a manager, he has been involved with such acts as Jim Reeves, The Browns, Louvin Bros., Roger Miller, Bill Anderson, Porter Wagoner, and Patsy Cline. Herb was also associated in partnership with the late Dub Allbritten in Albritten-Shucher Talent Assoc., after which he was associated with Imperial Records as A & R man. Since 1968, Herb has been Division V-P of the Shelby Singleton Corp. He married Catherine Castleberry on December 20, 1956, and they have four children: Herb (1957), Arthur (1958), Sandra (1960), and Mike (1962).

**JOHN SINGLETON**

Publisher
b. April 14, 1940
Waskom, Tex.

John, whose brother Shelby urged him to get into the music business, is Division V-P of the Shelby Singleton Corp. in charge of publishing. A Louisiana Tech alumnus and a member of CMA and NARAS, John married Mary Cook September 30, 1968.

**SHELBY S. SINGLETON, JR.**

Record executive
b. December 16, 1932
Waskom, Tex.

In late '67 Shelby Singleton left Mercury Records where he had progressed from local promotion man to vice-president in charge of A&R. Singleton started his own record company which, as a result of such hits as "Harper Valley PTA", now includes three record labels: SSS International, Plantation and Sun Records and a conglomerate publishing empire. While at Mercury, Singleton was instrumental in signing such acts as The Four Seasons, Johnny Mathis, Roger Miller and Dusty Springfield.

**STEVE S. SINGLETON**

Producer/songwriter
b. March 25, 1950
Shreveport, La.

Son of Shelby Singleton, Steve is an executive producer for SSS International and Plantation Records, where he has signed and produced records on country and R & B and rock acts. A member of NARAS, CMA, and AF of M, Steve and his wife Rochelle were married October 28, 1968.

**SMITH, CARL**

Artist
b. March 15, 1927
Maynardville, Tenn.

Carl Smith has recorded for the Columbia record label for over twenty years and has sold over fifteen million records. His radio and TV exposure has included the Grand Ole Opry, the Phillip Morris Country Music Show, Emcee of the "Four Star Jubilee" on the ABC network. He has appeared in such movies as "The Badge Of Marshall Brennan" and "Buffalo Guns". His network radio and TV commercials have included among others, Anhauser-Bush, Pet Milk, Phillip Morris, Lever Brothers and Purina. His awards are as numerous as his hit records, and range from "Top Country Singer, 1951" to many BMI and ASCAP awards. Carl married the former Goldie Hill on September 19, 1957. They have four children: Carlene (1955), Lori (1958), Carl, Jr. (1961), and Dean (1965).

**CONNIE SMITH**

Artist
b. August 14, 1941
Elkhart, Ind.

Only a short time ago, Connie Smith was a housewife in Warner, Ohio. Bill Anderson happened to hear Connie sing in a Columbus, Ohio, talent contest and rushed her to Nashville where she met Chet Atkins and Bob Ferguson of RCA Victor Records. Her first record, "Once A Day," rocketed her out of amateur status and into the pro ranks. Since then she has belted out a string of best-selling records, been voted "Most Outstanding Female Vocalist" and sped dizzily through a schedule of road shows and national television guest star appearances. The pretty blonde is noted for her "big voice" and natural style of singing.

**J. HAL SMITH**

Businessman
b. November 21, 1923
Cullman, Ala.

Formerly a fiddle player with the likes of Happy Wilson, Pee Wee King, Eddy Arnold, Ernest Tubb, Roy Acuff, and Flatt & Scruggs, Hal started Pamper Music, Inc. in 1959 and then sold it to Tree International in 1969. He also operated a booking agency for such artists as Jack Greene, Jeannie Sealey, Ernest Tubb, Kenny Price, and Bobby Lewis, among others. Since the sale of Pamper Music, his primary interest has been Renfro Valley, Inc. in Renfro Valley, Kentucky, where he serves as President. Hal, who is on the Committee of Tourism with the Nashville Chamber of Commerce, includes among his other interests Entertainment Corp. of America and ECA Music Publ. Co. Hal is married to the former Velma Williams.



SAMMI SMITH
Artist/songwriter
b. August 5, 1943
Orange, Calif.

Sammi Smith, now called an "overnight success" because of her million-seller, "Help Me Make It Through the Night", is actually a veteran writer-performer with many records to her credit. She came to Nashville from Oklahoma and began writing songs which hit the charts for other artists. After a stint with Columbia, she signed with Mega Records in 1970. Since then, Sammi has made numerous TV appearances and entertained at the Nashville NARAS Grammy Awards Show. She makes her home in Nashville.



GLENN T. SNODDY
Studio executive and engineer
b. May 4, 1922
Shelbyville, Tenn.

Previously a staff engineer for WSM Radio & TV, Glenn joined Bradley Recording Studios in 1960 and became studio manager after its sale to Columbia. From 1967-1969 he was chief engineer for Hickory Records and consultant to Woodland Sound Studios, both of which he designed and built; but then he left Hickory to devote full time to the Presidency of Woodland. During his career, Glenn has mixed such hits as "Ring of Fire", "I Walk the Line", and "Understand Your Man" for Johnny Cash. He developed a guitar device called the "fuzz tone" which is marketed by Gibson. Glenn married Sarah Frances Fite February 22, 1948, and they have three children: James (1952), Dianne (1953), and Glenda (1955).



CLARENCE E. "HANK" SNOW
Artist
b. May 9, 1914
Liverpool, Nova Scotia, Can.

Hank Snow has been the "Singing Ranger" since his first RCA release in 1936 at the age of 22. Since then, his RCA single releases have been legend, and he has recorded over 25 LP's for the label. His favorite song is still his own classic theme song "I'm Movin' On", which was **BILLBOARD'S** #1 song for 29 weeks. Hank has been an RCA artist for over 36 years and is recognized world-wide for having contributed greatly to the popularity and development of Country Music. Hank and his wife Minnie now make their home in Madison, Tennessee.



JOE SOUTH
Songwriter/artist
b. Atlanta, Ga.

When Joe South decided he wanted to sing and play his guitar on the radio, it was Bill Lowery, then a DJ on WGST in Atlanta, who gave him the chance. The rest is history: Joe has written "Walk A Mile In My Shoes", "Down In the Boondocks", "Rose Garden", and his biggest one of all, "Games People Play", which garnered him two Grammy awards and also one for King Curtis in 1969. Joe records for Capitol Records and has had his recordings listed high in both Country and Pop/Contemporary sales charts.



"RED" SOVINE
Artist
b. July 7, 1918
Charleston, W. Va.

Red, whose real name is Woodrow Wilson Sovine, started in the business in 1939 in Charleston with a group known as Jim Pike and the Tarheels. The group eventually moved to Wheeling, W. Va., and worked the WWVA Jamboree. Eventually, Red formed his own band and went to Shreveport, La., and the "Louisiana Hayride". He joined the Opry in 1955 and was part of the Phillip Morris Country Show in 1957. Prior to his affiliation with Chart Records, Red

recorded for MGM, Decca, and Starday. He married the former Norma Searls on October 7, 1939. They have four children: Janet Carol (1941), Roger Wayne (1943), William Lewis (1944), and Michael Webb (1955).



BILLIE JO SPEARS
Artist
b. January 14
Beaumont, Tex.

One of Billie Jo Spears' biggest records, "Mr. Walker, It's All Over," was the story of a secretary who quit her office job to escape the clutches of her boss—the same reason Billie Jo fled the bag and burlap business in Beaumont, Texas. She and her band, "The Stepchildren"—named after her record, "The Stepchild"—have traveled extensively throughout the United States, and Billie Jo participated in a Capitol Records tour of Sweden, Holland, London, Norway and Ireland, then stayed to do shows in Germany. Her recent hits include "Marty Gray" and "I Stayed Long Enough". Billie Jo makes her home in Nashville.



JACK STAPP
Publisher
b. December 8
Nashville, Tenn.

Jack began his professional career in Atlanta, Ga., where, at WGST, he became one of the youngest program directors in broadcast history. He then moved to New York City and the CBS radio network. After his stint at CBS, Jack moved back to his home town of Nashville and became Program Manager of WSM and Manager of the Grand Ole Opry, where he was instrumental in starting the annual DJ Convention and Opry Birthday Celebration. In 1957, Jack became President of WKDA in Nashville, and under his leadership, the station became #1 in its market and stayed #1 until he left in 1965. A Director-at-Large of the CMA, he was one of its founders and helped to arrange for the TV broadcast of its annual Awards Show. A member of NARAS, Jack is founder and President of Tree International and Dial Records.



THE STATLER BROTHERS
Artists

The Statler Brothers, regulars on Johnny Cash's ABC Television Show and now members of his road show, took the name for their group from a box of tissues. Formerly the Kingsmen, the quartet is composed of two brothers, Harold and Don Reid, and two close friends, Lew DeWitt and Phil Balsley. They are best known for their 1966 Columbia hit, "Flowers on the Wall" and currently their version of "Bed of Rose's". The enterprising Mercury artists auditioned for Cash when he was playing near their home in Staunton, Va. He liked the boys and six months later called them to become regulars with his show. Formerly gospel artists exclusively, the Statlers now sing a variety of songs from all musical areas.



ROY STINGLEY
Broadcaster
b. March 14, 1924
Blumington, Ohio

Roy joined WHOK in Columbus, Ohio, in 1953 as a DJ and became P.D. in 1954. He also has the distinction of setting up and programming the first all C & W FM station, WHOK—to his radio duties, Roy formed his own country band in 1955 and performed as a vocalist until leaving it in 1965. At that time Roy joined WJJD in Chicago and now serves as Operations Manager and Program Director. He and his wife Ann were married July 26, 1958, and they have four children: Vicki, Peggy, Scotty, and Gregg.



CLIFFIE STONE
Publishing executive/
independent producer
b. March 1, 1917
Stockton, Calif.

Formerly producer and M.C. of "Hometown Jamboree" and Tennessee Earle Ford's manager for 10 years (1947-57) and producer of Ford's network radio and TV shows, Cliffie is now General Manager of Central Songs, the publishing firm he founded which is now owned by Capitol Records. In 1946, Cliffie was signed as Head of C & W Music for Capitol and produced Merle Travis, Tex Williams, Jimmy Wakely, Tex Ritter and many others. He married Dorothy Darling July 31, 1939, and they have four children: Linda (1942), Stephen (1943), Curtis (1950), and Jonathan (1954).



NAT STUCKEY
Artist/songwriter
b. December 17, 1938
Cass County, Tex.

Because of an illness in high school which prompted doctors to suggest that Nat not engage in any strenuous work, Nat decided to make a career out of radio announcing, which he did until 1967, when he quit to devote his time to writing and performing. In 1966, Buck Owens recorded Nat's "Waitin' in Your Welfare Line" which was #1 for 12 weeks in a row and received an award for "Most Programmed Record of 1966". Nat signed a recording contract with Paula Records, hit with "Sweet Thang" and then signed with RCA Victor, on which he had "Plastic Saddle" and a number of chart records, including duets with songstress Connie Smith. In 1969, Nat and Connie received RECORD WORLD's "Most Promising Vocal Duo" award. Nat married Ann Monkhouse on March 9, 1962.



JOHN STURDIVANT
Trade journalist
b. March 11, 1942
Nashville, Tenn.

John is V-P and Southeastern Manager of Record World Publications. For seven years prior to opening RECORD WORLD's Nashville office (1965), he worked as a musician, in Country Music publishing, and in record production for rock and folk groups. His position at RECORD WORLD holds him responsible for the Country Music section of the magazine and for all the advertising and editorial coverage of the Southeast. John is also Producer of COUNTRY MUSIC WHO'S WHO. He is a member of NATRA and CMA; serves on the Board of Directors and as Treasurer of NARAS' Nashville chapter; and serves on the Board of Directors of the GMA. John and Carol Sue Wright were married August 1, 1962, and they have two sons: John, Jr. (1963) and David Alan (1965).



PEGGY SUE
Artist/songwriter
b. March 24, 1947
Paintsville, Ky.

Peggy Sue actually got into show business by accident. Her older sister, Loretta Lynn, recorded a song the two of them had written, "Don't Come Home A Drinkin'", which was a smash hit. So Peggy Sue sang some of her songs to Decca Records' Owen Bradley, who signed her to a contract and started her singing career. The daughter of a Kentucky coal miner, Peggy Sue married Sonny Wright in 1970.

**JOE TALBOT**

Record pressing executive
b. March 25, 1927
Nashville, Tenn.

While still in law school at Vanderbilt Univ., Joe became a steel guitar player for Hank Snow and played on the recording session of "I'm Movin' On". In 1958, he worked with Ted Daffan in publishing, and in 1965, formed Harbot Music with Ted Harris. From 1967-1971 Joe was manager of SESAC's Nashville office, but left to perform his duties as President of Precision Record Pressing, Inc. and United Record Pressing. He married the former Becky Hodges on May 31, 1951, and they have two children: Jana (1956) and Bryan (1959).

**GORDIE TAPP**

Comedian
b. London, Ontario, Canada

Gordie started his career as a featured performer and M.C. of the Canadian Army Show. After he got out of the service, Gordie went back to school and graduated from the Canadian Academy in 1947. He immediately went into radio and TV and had his own TV show in Canada for 13 years. Gordie is a regular member and writer of the "Hee-Haw" show. He and his wife Helen and four children live on an 82-acre ranch in Canada. Gordie records for Columbia Records.

**D. M. "SAMMY" TAYLOR**

Broadcaster
b. May 25, 1915
Toronto, Kans.

In 1936, Sammy turned pro singer in both the country and pop fields and also joined KWJJ in the same year, where he worked for three years until he went into the Navy. After his service duty, he returned to KWJJ where he currently serves as both Program and Music Director and is on the air daily with his own three-hour spot. Sammy is a member of the CMA, was elected to the DJ Hall of Fame in 1963, and was voted MOVIE MIRROR's "DJ of the Year" in 1961 & 1962. Sammy married the former Beatrice Swift on May 8, 1941, and they have three children: Jackson (1943), Kathy (1948), and Jonathan (1955).

**JOE TAYLOR**

Booking agent
b. February 1, 1933
McMinnville, Tenn.

A graduate of the University of Tennessee, Joe worked in the advertising departments of the CHATTANOOGA TIMES and the CHATTANOOGA NEWS FREE PRESS when he got out of college. In 1960, he became the first Director of Talent for the Wil-Helm Agency and then from 1962-64 he served as Advertising Manager of Martha White Mills. In 1965, Joe formed the Joe Taylor Artist Agency which handles such artists as Sammi Smith, Junior Samples, Bobby G. Rice, Dave Dudley and Brian Collins. He married JoAnn Hixon October 9, 1955, and they have two children, Elisa (1956) and Brent (1961).

**SONNY THROCKMORTON**

Writer/Artist
b. April 2, 1941
Carlsbad, N.M.

Sonny Throckmorton, a United Artists recording artist, began his musical career traveling with Carl & Pearl Butler. He later put full attention to writing with Barmour/Southtown Music and is now a writer-pluggler with Del Reeves. Sonny works Nashville recording sessions with his own singing group.

**MEL TILLIS**

Artist/songwriter
b. August 8, 1932
Tampa, Fla.

Mel Tillis—songwriter, artist, comedian—has written 450 songs that have been recorded and garnered him 18 BMI citations and a Grammy award (for the standard, "Detroit City"). Previously on Kapp Records, Mel now records for MGM, and his Top 10 hits include "Who's Julie", "Old Faithful", "Arms of a Fool", "Commercial Affection", and "Heaven Everyday". A past member of the Board of Directors of CMA and a semi-regular on Glen Campbell's TV show, Mel lives in Nashville with his wife Doris and four children: Pam, Connie, Cindy, and Melvin, Jr.

**DIANA TRASK**

Artist
b. June 23, 1940
Melbourne, Australia

Diana's career spans the world. She started in Melbourne and at the age of 17 was seen regularly on TV. She first came to the U.S. in 1959 and worked herself up to performing in such clubs as The Blue Angel in N.Y., Harrah's Club in Nevada, and the Fountainbleu in Miami. Network TV saw her on the "Jack Benny Show", "Sing Along With Mitch", "Johnny Carson", "Joey Bishop", "Johnny Cash", and "Mike Douglas". Diana has recorded for Columbia Records, but currently is with Dot. Diana married Tom Ewen on January 6, 1961, and they have two sons: Shawn (1962) and Patrick (1964).

**VAN TREVOR**

Artist/songwriter/publisher
b. November 12, 1940
Lewiston, Me.

Born in New England, Van started his music career in New York as a songwriter and artist. In 1968 Van moved to Nashville where he remains busy as an artist, songwriter, and publisher. His business holdings include Van Trevor Enterprises, Summer House Music, and Echo Wood Country Music Publishers. A Royal American recording artist, Van married Karen Sagner August 17, 1968.

**SCOTTY TURNER**

Record executive/producer
b. August 23, 1931
Nova Scotia, Can.

Executive Producer for United Artists Records' C & W Product and Manager of their Nashville office, Scotty has had a long career in the music industry. He has worked with Tommy San s, acted as guitarist and conductor for Guy Mitchell, played guitar for Eddie Fisher and managed his publishing company, worked for A & M Records, and been affiliated with Central Songs. Scotty co-wrote with Audie Murphy, the Country standard "Shutters and Boards". He and his wife Dianne were married May 17, 1963, and have two children: Trevor (1966) and Adrienne (1967).

**CONWAY TWITTY**

Artist/songwriter
b. September 1
Friarspoint, Miss.

The son of a Mississippi river boat pilot, Conway learned to play the guitar in the cabin of the boat. His career began in the pop music field with his self-penned hit, "It's Only Make Believe". During this time he appeared in teen movies with stars like Terry Moore, Mickey Rooney, and Mami Van Doren. In 1965 he recorded his first Country Music session under the direction of Owen Bradley at Decca Records, and has turned out such hits as "Fifteen Years Ago", "I Love You More Today", "To See My Angel Cry", "Darling You Know I Wouldn't Lie", and "Hello Darlin'", which in 1970 was nominated for Grammy and CMA awards. Conway lives in Oklahoma City with his wife and children.

**LEROY VAN DYKE**

Artist
b. October 4, 1929
Spring Fork, Mo.

Leroy's self-penned tune "The Auctioneer" sold over one million copies worldwide in 1956. And then in 1961, he had another million-seller, "Walk On By". Leroy joined the Opry in 1962, and subsequently had his own TV show. In 1967, he received the Connie B. Gay award for his outstanding contribution to furthering the cause of Country Music. Presently a Decca recording artist, he previously recorded for Dot, Mercury, MGM, Warner Brothers, and Kapp. Leroy is married to the former Carole Sue Greathouse. They have three children: Lee Frank (1965), Carla Raye (1967), and Adam Roy (1970).

**PORTER WAGONER**

Artist/songwriter
b. August 12, 1932
West Plains, Mo.

RCA Victor recording artist, Grand Ole Opry headliner, and star of his own syndicated TV show, Porter Wagoner is seen by 45 million viewers each week. In 1968, Porter and Dolly Parton received the CMA award for "Best Duet of the Year". With the Blackwood Brothers he has won the Grammy award 3 out of 4 years in the Gospel category. In 1969, his hit "Carroll County Accident" was named "Song of the Year" by the CMA. Porter got his start by playing his guitar and singing for the owner and customers in a market where he clerked. This led to a 15 minute local radio show, which eventually brought him to the attention of the late Red Foley who was directing the "Ozark Jubilee". Porter makes his home in Nashville.

**BILLY WALKER**

Artist
b. January 14, 1929
Ralls, Tex.

Billy started singing when he was 10 as a member of his family's gospel quartet. By the time he was 15, he had his own radio show, and when he graduated high school, he joined the band of Jimmy Lawson. A stint with Hank Thompson's band, as part-time front man, followed, and at the same time, he became a member of the "Big D Jamboree" in Dallas where he was billed as "The Traveling Texan, Masked Singer of Country Songs". Having appeared on the "Louisiana Hayride" and "Ozark Jubilee", Billy signed a recording contract with Columbia Records in 1951 and hit with "Charlie's Shoes" in 1962. He recorded for Monument from 1966 to 1970, then in March of 1970, he signed with MGM Records. Sept. 1970, Walker went to #1 with "When A Man Loves A Woman". Five of Billy's recordings have received BMI awards and two have garnered ASCAP awards. He lives in Hendersonville, Tennessee, with his wife Boots and four daughters: Judy Lynn, Deanna Ann, Tina Kay, and Julie.

**MRS. JO WALKER**

CMA executive
b. February 16, 1928
Orlinda, Tenn.

Executive Director of the Country Music Association, Jo Walker has served with the organization since 1958 when she started as office manager. Before that, Jo worked for G. Edward Friar, a Nashville attorney and Secretary of State, doing public relations and secretarial work. A member of American Women in Radio and TV, she received Nashville's Metronome Award which is given annually by the mayor to the person who has contributed the most during the year to the development of Music City, U.S.A. Jo married the late Charles F. Walker on October 9, 1954, and has a daughter Michelle (1957).



BILL WARD
Businessman/broadcaster
b. January 25, 1939
Italy, Tex.

Bill Ward who has been in radio since he was a young man, left his position as Corporate V-P and Gen'l. Mgr. of KBBQ radio in Burbank, California on Sept. 1, 1971, to join KLAC in Los Angeles as Operations Manager. Under his supervision, KBBQ won first place in the CMA contest for Country Music Month in 1968. He is Asst. Treasurer of CMA and President of the Academy of C & W Music. Bill and his wife, Tippiie Xan, were married February 27, 1960, and they have one daughter, Xan Carmen (1961).



HARRY WARNER
Performance rights executive
b. February 2, 1935
Easton, Pa.

Previously associated with the advertising firm of Bill Walker and Associates, Harry is now Director of Writer Administration for Broadcast Music, Inc. He is also a member of CMA and NARAS. Harry married the former Margaret Ann Patton on August 5, 1960. They have three children: Treg (1961), Mark (1964), and Margaret Ann (1970).



FREDDY WELLER
Artist/songwriter/publisher
b. September 9, 1947
Atlanta, Ga.

Before becoming a Columbia Records Country Music artist, Freddy "made it" in the pop field as a member of Paul Revere and the Raiders, a rock group. In addition to collaborating with Tommy Roe in writing many pop songs, Freddy has played guitar and bass with Joe South and his band, worked as a studio musician for Bill Lowery of Atlanta, toured with Billy Joe Royal, and now owns his own production and publishing company, Young World Music. Freddy's first hit, which became a #1 Country record, was "Games People Play" on the Columbia label, and since then, every one of his records have reached the Top 10. In 1969, Freddy was named "Most Promising Male Vocalist" by RECORD WORLD.



KITTY WELLS
Artist
b. August 30, 1919
Nashville, Tenn.

Kitty Wells holds the distinction of being the first female to reach #1 on the country charts, a feat achieved by her million-selling Decca recording of "It Wasn't God Who Made Honky Tonk Angels" in 1952. Since then, Kitty has had over 21 #1 songs. Her duet with Red Foley on "One By One" was on the charts over 52 weeks and #1 for 26. She was voted #1 Female Country Artist every year from 1952-1964. Kitty holds another distinction as being the only girl to receive, untied, any and all top honors and #1 awards (trade press or industry) presented in any given year. In 1964, she was declared the undisputed "Queen of Country Music" by all the trade magazines, a title which Fred Rose had bestowed upon her in 1952. Kitty and her husband Johnny Wright, who were married October 30, 1937, have had their own syndicated TV show since 1969. They have three children: Ruby (1939), Bobby (1942), and Carol Sue (1945).



DOTTIE WEST
Artist/songwriter
b. October 11, 1932
McMinnville, Tenn.

Dottie West, an alumna of Tennessee Tech, is a member of the Grand Ole Opry. An RCA Victor recording artist, Dottie received a Grammy in 1964 for her performance of "Here Comes My Baby" which she co-wrote with her husband Bill. In 1969, she and Don Gibson had a Top 10 song with their recording

of "Rings of Gold". Dottie and Bill live in Nashville with their four children.



BILLY EDD WHEELER
Songwriter/artist
b. December 9, 1932
Whitesville, W. Va.

Billy got into music as a hobby and wrote over 50 songs before he thought of trying to get one published. His first big hit was the Kingston Trio's recording of his "The Rev. Mr. Black", which was followed by, among others, his own recording of "Ode To The Little Brown Shack Out Back" and Johnny Cash and June Carter's duet on "Jackson". A NARAS member, Billy Edd records for RCA and is President of Sleepy Hollow Music and Sagittarius Records. He is the author of a book of collected poetry, *Song of A Woods Colt*, and authored and composed a musical drama, *Hatfields & McCoys* which is still running in Beckley, W. VA. Other interests include the Billy Edd Wheeler Music Room in the Mountaineer Hall Of Fame in Richwood, W. Va. Billy Edd holds a bronze Medallion for Poetry from Morris Harvey College. Billy Edd married the former Mary Mitchel Bannerman on November 2, 1963. They have one daughter, Lucy (1969).



SLIM WHITMAN
Artist
b. January 20, 1924
Tampa, Fla.

Slim taught himself to play guitar while in the Navy, and when he got out of the service, he joined the Light Crust Dough Boys. After that, he appeared on the "Louisiana Hayride", where he introduced one of his first great hits, "Love Song of the Waterfall". Slim has the distinction of being the first Country Music performer to play the London Palladium. The United Artists star has recorded 40 albums and over 100 singles.



THE WILBURN BROTHERS
Artists/publishers/
talent agents
b. Doyle—July 7, 1930
Hardy, Mo.
Teddy—November 30, 1931
Hardy, Mo.

The Wilburn Brothers' blended harmony made them the #1 duet of the 60's. Because of this success, they recently signed a life-time contract with Decca. They have been recognized by all trade magazines as the top duet in their field, and are regular stars of the Grand Ole Opry. The Wilburns have appeared all across the U.S., in Canada, Australia, the Caribbean, and Central America on personal appearance tours, and they host their own syndicated TV show. In association with their older brothers Leslie and Lester, they operate Sure-Fire Music, a publishing firm, and the Wilhelm Talent Agency. Doyle has a daughter, Sharon Renae.



BILL WILLIAMS
Trade journalist/newsman
b. January 9, 1922
Omaha, Neb.

Bill started a radio career in 1929 and tackled TV in 1947. Until 1967, when he joined the staff of BILLBOARD where he is the Nashville Bureau Chief, Bill worked for WSM as News Director and Promotion Director for the station and the Grand Ole Opry. Author of a history book on the Opry and organizer of Music City Tours, Bill is a past president of CMA, a member of NARAS, CMA, and GMA. He has served on the Board of Directors of all those organizations. Bill is the recipient of the "Man of the Year in Radio & TV" award in 1960, two-time winner of the Radio-TV News Directors' award for excellence in newswriting, and the holder of many state and local awards for writing. Bill married Eunice Cardwell January 10, 1942; they have six children.



DOC WILLIAMS
Artist
b. June 26, 1914
Cleveland, Ohio

One of the most popular Country Music stars of the Northeast and Canada, Doc was one of the first stars of the WVVA Jamboree. Beginning as a teenager, he and his brother Cy teamed up as a duet for about 20 years. Doc was also a member of several groups, including the Mississippi Clowns, Kansas Clodhoppers, the Allegheny Ramblers, and the Cherokee Hillbillies. Owner of Musselman's Grove, a Country Music park near Altoona, Pa., from 1947-1950, Doc and his wife Chickie were married Oct. 9, 1939. They have three daughters: Barbara, Madeline, and Karen.



HANK WILLIAMS, JR.
Artist
b. May 26, 1949
Shreveport, La.

Son of the late Hank Williams and his wife Audrey, Hank, Jr. is an MGM recording artist. His hits include "Standin' In the Shadows", "Rainin' In My Heart", and "All For the Love of Sunshine". He also records recitations under the name of Luke the Drifter, Jr. Hank, Jr. dubbed his voice in the soundtrack of the movie "Your Cheatin' Heart" a biography of Hank, Sr. and also starred in the film "A Time to Sing" with Shelley Fabares and Ed Begley. He married Gwen Yeargain April 7, 1971.



B. L. "SLIM" WILLIAMSON
Record executive
b. November 21, 1927
Arcadia, Ga.

Previously a Country Music DJ in Georgia and co-owner of the Peach label, Slim bought Chart Records in 1964. In 1969, he sold Chart to Audio-Fidelity but is still contracted to operate the label as its president. Some of Slim's other business holdings include Peach Music, Sue-Mirl Music, and Better Broadcasting, Inc., which owns and operates radio stations WLOV-AM & FM, WCKM, and WBLW. Slim married the former Mirl Eddins on July 13, 1948, and they have three children: Cliff (1950), Brenda (1952), and Marty (1958).



HAPPY WILSON
Publishing and record executive
b. June 29, 1919
Moulton, Ala.

Administrative Chief for Central Songs and Capitol Records' Nashville office, Hap worked at WAPI radio in Birmingham, Ala., for 23 years. He was also leader of the Golden River Boys and recorded for Decca and MGM Records. Hap married singer Marion Worth on May 2, 1951.



NORRIS D. "NORRO" WILSON
Artist/songwriter/publisher
b. April 4, 1938
Scottsville, Ky.

Norro manages the Nashville office of Al Gallico Music. As a songwriter, he has received two BMI citations for "Baby, Baby" which he co-wrote with Alex Harvey and "I'll See Him Through", co-written with Billy Sherrill. As a Mercury recording artist, Norro's biggest chart records have been "Do It To Someone That You Love", "Only You", and "Shame On Me". Norro and his wife Dot were married April 21, 1966.

**MAC WISEMAN**

Artist/businessman
b. May 23, 1925
Crimora, Va.

Mac Wiseman has been featured on practically all of the leading Country & Western shows including the Grand Ole Opry, Atlanta's WSB Barn Dance and the Louisiana Hayride in Shreveport. He hosted his own CBC Country Holiday Show which was aired throughout Canada. In addition to his success as a performer, Mac is a businessman. He is a charter member of the CMA and served as either officer or director for five one-year terms. He was A & R director for Dot Records and ran their Country Music Department in Hollywood for 4 years. The Waynesboro, Va., resident attended the Dayton, Va., Conservatory of Music and worked for a time as a disc jockey. He records for RCA Victor Records.

**ROBERT J. WOLTERING**

Editor
b. October 4, 1925
St. Louis, Mo.

Following three years in radio as a DJ, Bob spent four years each with two St. Louis ad agencies. He then spent 5 years working for farm trade publications and two years on his own magazine for teenagers. Bob came to MUSIC CITY NEWS in 1966 as an advertising salesman and three years later took over full management of the publication. He now holds the title, Editorial and Advertising Director. A member of CMA, GMA, and NARAS, Bob is also President of Nashville Record Plating, Inc. and of Clairmont Corp., publishers.

**ELLEN WOOD**

Trade journalist
b. November 1, 1941
Lexington, Ky.

Ellen, who is Associate Editor of COUNTRY MUSIC WHO'S WHO, previously worked for Tree Publishing Co. (1963-66) and Mercury Records (1967-70). She is an accomplished artist and has won several prizes for her paintings. Ellen also worked as a professional model in Louisville, Kentucky, before moving to Nashville in 1963. She married Gerry Wood on December 18, 1961.

**GERRY WOOD**

Performance rights executive
b. April 7, 1938
Auburn, Me.

Before joining ASCAP, Gerry worked as a newspaper and TV photographer and newsman in Henderson, Ky., and Evansville, Ind.; as news director for radio stations around Kentucky; and as a sports director in Owensboro, broadcasting high school and college games. He also ran Country Music shows in that state. Gerry worked as publicity agent for Skeeter Davis and Tree Publishing. He went to work for ASCAP in 1969 as Director of Media, Writer and Publisher Relations and was named Associate Director in 1970. A member of NARAS, CMA, and NSA, Gerry married the former Ellen Lane Shanks on December 18, 1961.

**SHEB WOOLEY**

Artist/actor/songwriter
b. April 10, 1921
Erick, Okla.

Sheb worked as a DJ at WLAC radio in Nashville and then did a 3-year stint on network radio in Ft. Worth. He took a shot at the movies after his radio days and made his first one in 1950. His favorite role was as one of the 'bad guys' in "High Noon". Throughout this period, Sheb was recording on MGM Records, and in 1958, he wrote and recorded "Purple People Eater" which sold over a million copies. In the same year he signed to play the role of Pete Nolan in TV's "Rawhide". In the early 60's Sheb took on the alter ego of Ben Colder and has recorded many successful comedy records, parodies on popular Country Music songs. He married the former Beverly Addison on January 26, 1955, and they have a daughter Christie.

**BOBBY WRIGHT**

Artist
b. March 30, 1942
Charleston, W. Va.

Bobby made his first appearance on the Louisiana Hayride at the age of 8. Three years later he cut his first record for Decca. The son of Johnny Wright and Kitty Wells, Bobby spent four years as a regular on the highly successful "McHale's Navy" TV series. Other TV appearances include "Pistols and Petticoats", "The Road West", "Up Beat", and all the syndicated Country Music shows. Bobby married the former Brenda Davis on December 29, 1962, and they have two daughters, Theresa LeAnn (1964) and Kamela Lynn (1969).

**JOHNNY WRIGHT**

Artist/songwriter
b. May 13, 1914
Mt. Juliet, Tenn.

Decca recording artist Johnny Wright was one-half the popular duet "Johnnie and Jack" with Jack Anglin. They were acclaimed the #1 duet of the 50's with a string of hit songs for RCA Victor Records and later for Decca. As a songwriter, Johnny co-wrote with Jack and Jim Anglin "Ashes of Love", "One by One", and "You and Me". After Jack's death in an auto accident in 1963, Johnny continued recording as a single act, and had a #1 record, "Hello Vietnam" in 1965. Johnny and wife Kitty Wells' road show performs over 200 days a year. Johnny is President of Ruboca Productions which produces their syndicated TV show, "The Johnny Wright-Kitty Wells Family Show". The show features their entire family and road show. Johnny and Kitty were married October 30, 1937, and they have three children: Ruby (1939), Bobby (1942), and Carol Sue (1945).

**TAMMY WYNETTE**

Artist
b. May 5, 1942
Red Bay, Ala.

The now internationally famous Tammy Wynette was turned down by four or five labels before Billy Sherrill signed her to Epic Records and recorded "Apartment #9" in August, 1966. Since then, the songstress has made nothing but hit records which usually score in the pop field also. Tammy was a 1970 Grammy award winner for "Stand By Your Man" and voted "Top Female Vocalist" by CMA for three consecutive years (1968-1970). Her TV appearances run the gamut from country-oriented shows like "Hee-Haw" to sophisticated like "The Andy Williams Show". Tammy and her husband George Jones spend most of their time doing personal appearances. They live in Florida with their daughter Tamala Georgette.

**FARON YOUNG**

Recording artist/businessman
b. February 25, 1932
Shreveport, La.

Mercury recording artist, Faron is now in his 18th consecutive year of Country Music, and to date, has recorded more than 35 LP's and nearly 500 songs. His biggest hit is "Hello Walls", which is reportedly nearing the 2-million mark in sales. He holds the distinction of having several of his recordings shipped as far as the moon: Astronaut Pete Conrad carried Faron Young tapes on the Apollo 12 mission. President of MUSIC CITY NEWS, Faron and his wife Hilda live in Nashville with their children: Robin, Damion, Kevin, and Alana.

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COUNTRY MUSIC HERITAGE

Dub Albritten 1916-1971-55

Personal manager and booking agency head Albritten was an integral part of the careers of industry legends: Hank Snow, Ernest Tubb, Pee Wee King, Sunset Carson, Red Foley, and Brenda Lee. Dub's 35 years in Country Music made him the most respected personal manager in the industry. He had an uncanny ability to bring a fledgling entertainer into the national spotlight.

Jack Anglin 1917-1963-46

Part of the team of Johnnie and Jack since 1937, they were the number one country duet from 1953 until 1958. Jack was killed in an auto crash on his way to the memorial services for Patsy Cline in Nashville. (MARCH 7, 1963)

Big Slim 1899-1966-67

Hamilton C. Aliff, The Lone Cowboy, was one of the first singing cowboys. He was a former trick riding rodeo star but gave that up to appear for 27 years on WWVA's Jamboree. He died after a long illness in Waterloo, New York. (OCT. 13, 1966)

Charlie Bowman 1889-1962-73

Charlie Bowman was a member of the group called Al Hopkins and his Buckle Busters and also The Hill Billies. He was one of the important early old time fiddlers popular during the '20's and '30's. (MAY 30, 1963)

Rod Brasfield 1910-1958-48

One of the great baggy pants comedians, he began his career at age 16 with the Bisbee Dramatic Shows. He joined the Grand Ole Opry in 1944 and remained until 1958. Rod appeared in movies and was a writer of songs. (SEPT. 12, 1958)

Smiley Burnette 1911-1967-56

Clown Prince of radio, movies and TV, he appeared in 171 full length westerns and wrote over 400 songs, many of them hits. Known to fans as "Frog," he was an excellent actor, imitator, musician, gourmet cook and friend to humanity. (FEB. 17, 1967)

Fiddlin' John Carson

1868-1949-81

John Carson performed on the first high powered radio station in the South, WSB, Atlanta, Georgia, in 1922. He was one of the very first Country Music performers to be recorded on the OKEH label, number 4890, in 1923.

G-22 (DEC. 11, 1949)



A. P. Carter 1891-1960-69

A. P. was founder of the famous Carter Family which recorded in 1927. He was a collector of old world and Appalachian ballads and songs that have become the sounding board for Country Music generations now and in the future. (NOV. 7, 1960)

Lew Childre 1901-1961-60

Long time Grand Ole Opry star and radio personality, he was also featured regularly on the Red Foley TV show. Lew was known as the "Boy from Alabam" and performed with a relaxed old down home style of pickin', singin' and talkin'. (DEC. 3, 1961)

Patsy Cline 1932-1963-31

Rocketed to fame on Arthur Godfrey's Talent Scout TV show, she was one of the first female Country Music stars to win fame in the pop field. She was killed in a tragic plane crash. (MARCH 5, 1963)

Spade Cooley 1910-1969-59

Known as the King of Western Swing, he played his first paid performance at the age of eight. He was a radio, movie and TV star until 1961. He died of a heart attack during a sheriff's benefit show in Oakland, California. (NOV. 23, 1969)

Lloyd 'Cowboy' Copas

1913-1963-50

Cowboy Copas became a star on the WLW Hayride and from there went to the Grand Ole Opry. He was honored many times as the country's number one Country Music artist. Cowboy died in that fatal air crash in Tennessee along with Patsy Cline, Hawkshaw Hawkins and Randy Hughes. (MARCH 5, 1963)

Vernon Dalhart 1883-1948-65

Vernon Dalhart began his career singing opera and then recorded "The Wreck of the Southern Old 97" and "The Prison's Song" that sold in the millions. His phenomenal popularity died with the depression but his name will live on as one of the great pioneer recording stars.

(SEPT. 15, 1948)

Lazy Jim Day 1911-1959-48

Jim Day played the banjo and guitar and was one of the early stars of radio. In 1939 he was a leading comedian with the Grand Ole Opry and was the originator of "The Singing News" on radio. (SEPT. 5, 1959)

Kathy Dee ———1968—

Kathy Dee wrote and recorded her first hit when she was only fourteen. She first became a star of the WWVA Jamboree and then went on to world-wide appearances. She died after blindness and a prolonged illness in Cleveland, Ohio. (NOV. 3, 1968)



Alton Delmore 1908-1964-56

Alton was one of the famous Delmore Brothers, known for their folk and country blues music. He was a song writer with many hits to his credit and a star of the Grand Ole Opry. (JUNE 8, 1964)



Rabon Delmore 1916-1952-36

Rabon and his brother Alton became famous on recordings even before they were heard on radio. Rabon was a hunting and fishing enthusiast as well as a musician and song writer. (DEC. 4, 1952)



Jim Denny 1911-1963-52

Jim Denny was a vital person behind the scene in Country Music and served to promote and protect Country Music through his leadership in publishing and management. (AUG. 28, 1963)



Tommy Duncan 1911-1968-57

Tommy Duncan began his career at the age of 16 playing fiddle and guitar. In 1930 he joined Bob Wills' band and stayed with him for sixteen years. He was known as "The Dean of Western Singers." (JULY 23, 1968)



Karl Farr 1909-1961-52

Karl Farr was one of the original "Sons of the Pioneers" and was a real cowboy in Texas before becoming a professional musician. He sang and played his "gallopin' guitar" with Roy Rogers and appeared in many movies. (SEPT. 1, 1961)



Red Foley 1910-1968-58

Red Foley is the winner of a long list of honors and awards for his achievements in the sacred and Country Music fields. He was with the Grand Ole Opry for many years and emceed ABC-TV's "Jubilee USA." The longevity of his popularity is surpassed by very few. (SEPT. 19, 1968)



J. L. Frank 1899-1952-53

The father-in-law of Pee Wee King, Frank was one of the most famous of the early Country Music promoters and managers. He was called the "Flo Ziegfield of Country Music Show Business" and he was instrumental in the careers of Roy Acuff and Gene Autry. In 1967 he was named to the Country Music Hall of Fame. (MAY 4, 1952)



Jack Guthrie 1915-1948-33

Jack Guthrie started writing songs when he was 16. He was adept on the guitar, fiddle and bass fiddle and was well known for his natural, untrained hill-style vocals. He died from the result of burns received at two Jima. (JAN. 16, 1948)



Wendell W. Hall 1896-1969-73

Known as "The Red-Headed Music Maker and his Ukelele." Hall was most famous for his rendition of "It Ain't Goin' to Rain No More." The traveling troubadour often guested on the WLS National Barn Dance. (APRIL 2, 1969)



Hawkshaw Hawkins 1921-1963-42

"The Hawk" died while flying. He was a tall man big in the hearts of millions. He was a star of the WWVA Jamboree, song writer, recording artist, singer and musician. In Canada he was one of their favorite entertainers. (MARCH 5, 1963)



George D. Hay 1895-1968-73

The "Solemn Old Judge" was a pioneer broadcaster and the first announcer of the Grand Ole Opry. He began his radio career in 1923 when he scooped the nation on the death of President Harding. In 1924 he was an announcer on the WLS Barn Dance and spent the rest of his life promoting Country Music. (MAY 8, 1968)



Johnny Horton 1925-1960-35

The son of a migrant farm worker who knew hard times, Johnny Horton worked his way through high school and college and sang in a public contest on a dare and won. From there he went to star on the "Louisiana Hayride." He was killed in an automobile crash. (NOV. 5, 1960)



Ira Louvin 1924-1965-41

Ira and his brother Charlie were known professionally as the Louvin Brothers. They were famous for their sacred songs and song writing. Just before his death in a car accident, Ira, no longer with the Opry, had signed with Capitol as a single. (JUNE 30, 1965)



J.E. Mainer 1898-1971 -73

J.E. Mainer was born in a one-room log cabin in the Blue Ridge Mountains near Asheville, N. C., on July 20, 1898. He learned to play the fiddle at the age of nine and before 1930 he had his own show over WBT. During the early thirties, his band could be heard twice a day over many stations in the Carolinas, Tennessee and Georgia. J.E. Mainer's Mountaineers recorded over 200 sides for RCA, including "The Maple On The Hill."



Harry McClintock 1882-1957 -75

McClintock was a famous writer of hobo songs and recorded a large repertoire of cowboy songs. His "Hallelujah, Bum Again" and "Big Rock Candy Mountain" have become traditions. Harry McClintock was a radio and recording pioneer.



Jim McConnel 1900-1965 -65

Jim McConnel was a prominent early figure in talent management and handled numerous big stars when he was managing vice president of Acuff-Rose Artist Corporation. He died after a heart attack.



Sleepy McDaniel 1914-1963 -49

A member of Hank Snow's famous band for eleven years and a Grand Ole Opry performer, James "Sleepy" McDaniel died of tuberculosis in a Nashville hospital.



Skeets McDonald 1915-1968 -53

Skeets McDonald began his career in 1935 as a member of "The Lonesome Cowboys." He became one of the most famous song writers and entertainers of our time. During World War II he performed in the Pacific for the troops, having been a veteran himself.



Uncle Dave Macon 1870-1952 -82

Dave Macon was the first singing star of the Grand Ole Opry, billed as the "Dixie Dewdrop." His humor and banjo playing made him a star of the Opry for many years and his 40 years of stage experience earned him the title "King of the Hillbillies."



Moon Mullican 1909-1967 -58

The "King of the Hillbilly Piano Players" only took a few guitar lessons from his father's Negro farm hand, but became famous for his authentic blues and Country Music. Moon is considered one of the great musicians and writers.



Jimmie Osborne 1923-1957 -34

This "Kentucky Folk Singer" learned to play the guitar when he was eight and began his professional career in 1945. He appeared all over the country but devoted most of his time to radio and recording, hosting his own daily show in Louisville, Ky.

Tex Owens 1892-1962 -70

Doye "Tex" Owens was a real Texan, practically raised in a covered wagon. He became a famous writer of Western songs including "Cattle Call," and many others. Tex appeared in movies and on stage and radio and was a great lover of the outdoors.



Leon Payne 1917-1969 -52

A great Country and Western composer and singer, Leon Payne was blind since childhood. He was one of the original Bob Wills' "Texas Playboys" and his compositions have been recorded by Elvis Presley, Glen Campbell and many more of the big names in the business.



Ralph Peer 1892-1960 -68

A giant in the music business, Ralph Peer was a pioneer music publisher, recording executive, and talent scout, and the publishing empire he left is spread around the globe.



Luther Perkins 1928-1968 -40

Luther Perkins' electric guitar technique helped to produce the original Johnny Cash sound. He was a part of the famous "Tennessee Two." Luther died from the result of burns.



Riley Puckett 1890-1946 -56

Blind from birth, Riley grew to be one of the greatest stars of string and Country Music. He was featured on many "Skillet Lickers" records. His fine singing voice and guitar virtuosity and contribution to Country Music reserves him a lasting place in Country Music.



Jim Reeves 1924-1964 -40

"Gentleman Jim" was an international influence. His voice and personality brought Country Music and good will to many corners of the globe. He made numerous popular recordings and starred in the movie "Kimberly Jim." Jim died in a plane crash in Tennessee.



Texas Jim Robertson 1909-1966 -57

Born and reared in Texas, Texas Jim went East when he was 16 and took Texas and its music with him. During World War II he joined the Marines and between duties he entertained troops and worked on the Kyushu Network in Japan. He recorded many hits on the Victor label.

(NOV. 11, 1966)



Carson Robison 1890-1957 -67

Counted as one of the great names in Folk Music, Carson Robison was a great composer as well as a musician. He accompanied Vernon Dalhart and others on many of their records. He made his first radio appearance in 1922.

(MARCH 24, 1957)

Jimmie Rodgers 1897-1933 -36

Known as the "Singing Brakeman," Jimmie Rodgers is given credit for having started the present-day trend in Country Music. He died during a recording session in New York City of tuberculosis after a fantastic recording career of only seven years.

(MAY 26, 1933)

Fred Rose 1897-1954 -57

Along with Roy Acuff, Rose organized the first exclusive Country Music publishing house. He helped many stars to fame including Hank Williams. He was one of the few top song writers and promoters in both pop and country. His name resides in the Country Music Hall of Fame.

(DEC. 3, 1954)

Steve Sholes 1911-1968 -57

He loved Country Music and mankind. The statement "If I lend my name to a cause then I will try actively to do something for that cause," tells a lot about the man. He was a Victor executive and organizer par none. Steve Sholes is a dynamic but gentle name in the Country Music Hall of Fame.

(APRIL 23, 1968)

Carter Stanley 1925-1966 -41

Carter and Ralph Stanley, known as the "Stanley Brothers," were one of the most famous of the "Bluegrass" performers. Carter played guitar and sang lead. He was married and had five children and was nationally known for his breeding and training of hunting dogs.

(DEC. 1, 1966)

"Pop" Stoneman 1893-1968 -75

Ernest V. Stoneman, until his death, was considered America's oldest living recording artist. He was head of the famous "Stoneman Family" group and his early work has become the study of folklorists and musicologists. It would take many pages to tell of his phenomenal career.

(JUNE 14, 1968)



Johnny (Lonzo) Sullivan

1917-1967 -50

Lonzo of "Lonzo and Oscar" died from a heart attack while driving his tractor. They were together for 20 years as one of the funniest comedy teams on stage, radio, TV and records. They were with the Grand Ole Opry for many years.

(JUNE 5, 1967)



Gid Tanner 1885-1960 -75

Gid Tanner was a performer and composer and one of the great Country Music pioneers. He played "hoe-down fiddlin'" and formed the "Skillet Lickers." He played on more than 100 recordings when that business was just in its infancy.

(MAY 13, 1960)

Texas Ruby 1908-1963 -55

Wife to fiddler Curley Fox, sister to star Tex Owens, Ruby was a personality and voice unique in the annals of Western and Country Music. Billed as "Radio's Original Texas Cowgirl," Ruby died in a fire in her trailer home in Nashville.

(MARCH 29, 1963)



Uncle Jimmy Thompson 1848-1931 -83

The first and only artist on the WSM Barn Dance in 1925 was Uncle Jimmy over 50 years old, and he played his fiddle for an hour. He was given a chair in front of an old carbon microphone and this was the beginning of the Country Music phase of programming.

(FEB. 2, 1931)



Henry Whitter 1892-1941 -49

Henry Whitter recorded "The Wreck of the Southern Old 97" in 1923 on OKEH 40015. It was one of the earliest records in the commercial hillbilly field and inspired Vernon Dalhart and others to go into hillbilly music.

(NOV. 17, 1941)



Hank Williams 1923-1953 -30

Hank Williams was a poor boy who became famous for his plaintive voice and poetic songs. His compositions are performed in pop and classic fields as well as Country. He had a universal appeal that will never die.

(JAN. 1, 1953)

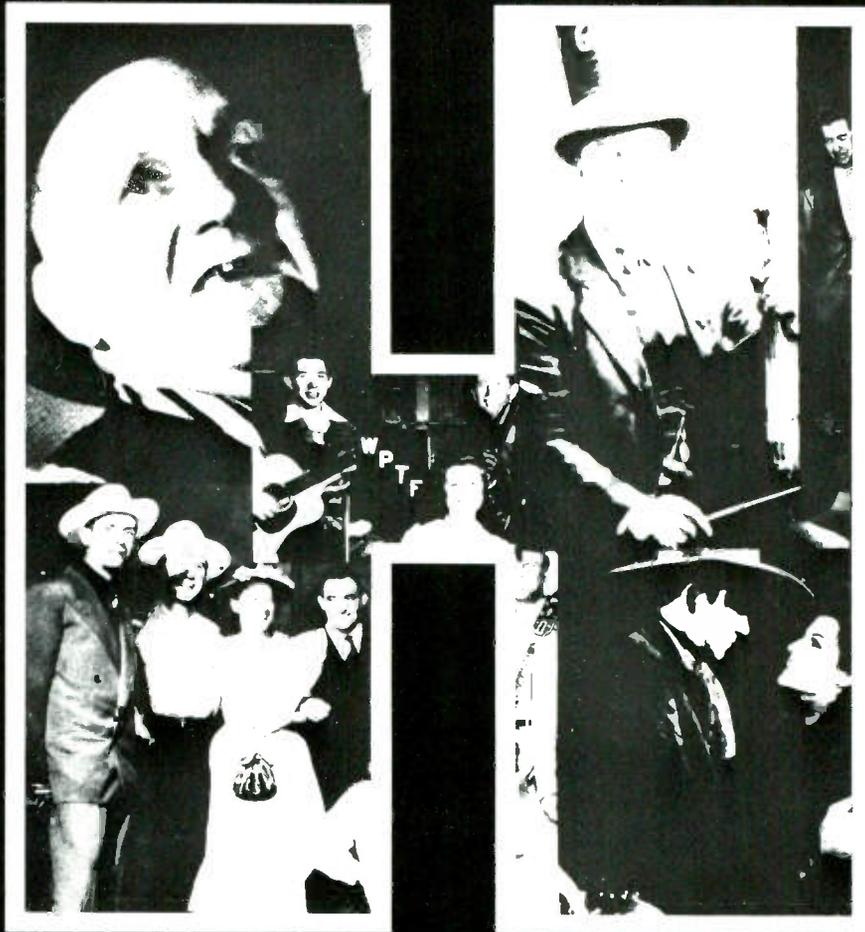
Grace Wilson 1890-1962 -72

Grace sang on the first program over WLS in 1924 and was a member of the WLS National Barn Dance until it discontinued in 1960. She was "The Girl with a Million Friends." She was famous for her rendition of "Bringin' Home the Bacon."

(JUNE 8, 1962)



CHAPTER



HISTORY

Pictorial memories are worth a million printed words. A nostalgic photographic trip through Country Music is a fascinating journey.

Pictorial History of Country Music

VOLUME 4 — Edited by THURSTON MOORE

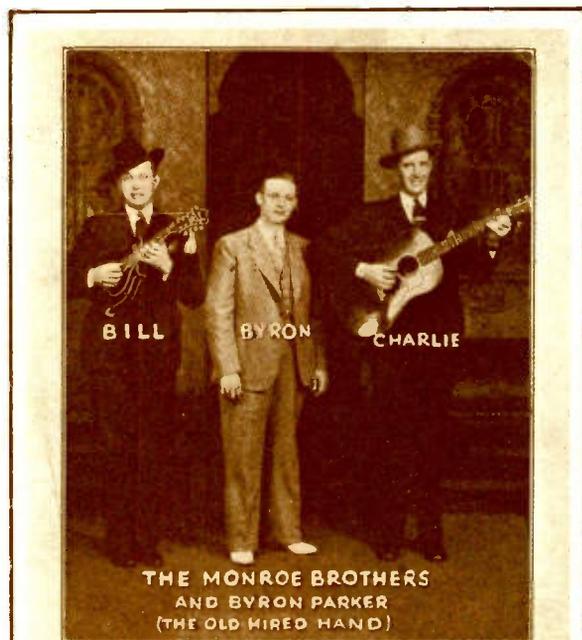
In this volume we have featured fewer artists than in the three earlier volumes (available from Heather Enterprises, Denver) so we could present an in-depth feature on the ones we selected. These important artists cover the entire 50 year history of commercial Country Music, beginning with Charlie Poole in the 20s and progressing to Loretta Lynn, whom we feel is representative of the 70s.

It is interesting to look back on the golden years of "hillbilly music." The two photographs below were actually picture post cards from the 30s. . . . I wonder how many reading this ever received one? The ad shown was run in a Birmingham paper almost 30 years ago.

We are always searching for early photos, song books, sheet music, souvenir books, etc., to help us in producing these an-



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TO TUNE
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nual volumes so if you have anything please write me at Heather Enterprises, Inc., 3285 South Wadsworth Blvd., Denver, Colorado 80227.

Future artists we will be featuring include The Carter Family, Red Foley, Buck Owens, Merle Travis, Kitty Wells, Spade Cooley, Hank Thompson, Ernest Tubb, Hank Snow and many more. We thank everyone sincerely who contributed and worked so hard to make this 4th volume possible.

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Charlie Poole and the North Carolina Ramblers

by Clifford Kinney Rorer

Editor's note: The author tells us there is no special reason why he spells his name with four "r's" while Posey Rorer spells his with only three "r's," even though they are related.

One of the most popular and influential string bands of the 1920s was Charlie Poole and the North Carolina Ramblers. The fact that this group sold well over a half-million records for the Columbia, Brunswick, and Paramount record companies during the group's brief recording career from 1925 to 1931 certainly attests to the popularity and influence of the group. Ironically, however, the fame of the North Carolina Ramblers did not die as did that of many of the other string bands when the "Golden Age of Old-Time Music" ended about 1940. A careful study of the recordings of such Bluegrass and Country Music greats as Bill Monroe, the Stanley Brothers, Cowboy Copas, Roy Acuff, Flatt and Scruggs, Delmore Brothers, Bill Clifton, and Mac Wiseman, as well as many others, will reveal many of the songs that the North Carolina Ramblers first recorded. The rich and varied repertoire of the North Carolina Ramblers will no doubt continue to be a fine source for songs by modern Blue Grass and Country Music bands.

The leader and driving force behind the North Carolina Ramblers was Charlie C. Poole. Born on March 22, 1892, in a small mill town called Haw River, North Carolina, Poole apparently developed a strong interest in music while still a small child. Due to his poor rural background, he could afford no formal musical training; so he made himself a banjo out of a gourd. It was only after he had gone to work in a local textile mill that he bought himself a real banjo for \$1.50.

The exact source of Poole's unique three-finger picking style is not known, although there is a possibility that he learned to pick in a rolling style by listening to the early recordings of such classical banjoists as Fred Van Eps and Vess Ossman, who were popular during the World War I era. A childhood accident that partially deformed the fingers of his right hand also probably



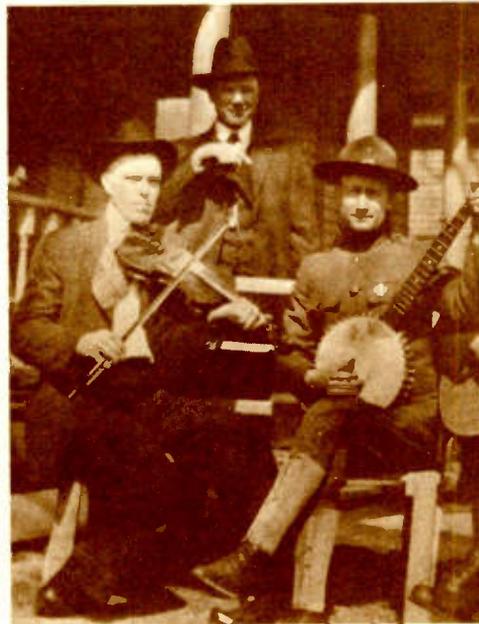
CHARLIE POOLE
IN HIS BASEBALL
UNIFORM AT
THE AGE OF 18.

helped in determining his style. Whether Poole was the exclusive developer of the three-finger picking style or not, is certainly open to debate; however, the fact remains that Charlie Poole was the first Country musician to record using a three-finger picking style on the banjo. This fact alone makes the North Carolina Ramblers stand out as one of the truly pioneering groups in the history of Country Music.

About 1917, Charlie Poole added his talents to that of a young fiddler from Franklin County, Virginia, named Posey Rorer (1891-1936) who was then working in the coal mines around Beckley, West Virginia. Rorer had already gained a reputation as a fine mountain fiddler when he teamed with Poole to play for various mountain social functions. After Rorer quit his job at the mines, he and Poole began to travel together, building their reputations as they went. 1920 found Poole and Rorer in Spray, North Carolina at the home of Posey's sister, Lou Emma Rorer, who had been living in the small mill town for some time. Later that same year Charlie and Lou Emma were married.

Between 1920 and 1925, Charlie and Posey began to achieve a substantial reputation over a wide area. The combination of Poole's three-finger banjo picking and Rorer's old-time fiddling made them quite popular at square dances, corn huskings, watermelon slicings and other types of social gatherings. As their reputation as excellent mountain musicians spread, they found that they were in demand for dances and musical events that would carry them far from home. Two guitarists, Clarence Foust, a childhood friend of Poole, and Norman Woodlief, a resident of Spray, began to accompany Poole and Rorer on their musical excursions. The addition of these two men as well as others, gave the band a more complete sound.

By 1924, the North Carolina Ramblers were making show trips over a wide area of the Southeast, although most of their ramblings were in and around the states of North Carolina, Virginia,



POSEY RORER,
FIDDLE; PETE
LOVELL, STAND-
ING; HARVEY
STONE, BANJO
TAKEN IN 1918 AT
SOPHIA, WEST
VIRGINIA.

and West Virginia. The group entertained with regular shows at schoolhouses, barns, and theaters. Poole often added to the shows with his dancing and comedy. (At one particular show near Floyd, Virginia, Poole started across the stage in a slightly intoxicated condition when his straw hat accidentally flipped from his head and rolled across the stage. Thinking it was a part of the show, the crowd brought down the house!) While on one of their show tours through West Virginia in 1924, the band teamed with the late Ernest V. "Pop" Stoneman to play a series of fiddlers' conventions. Stoneman later recalled that it was at this time that he first heard the now-famous "White House Blues" sung by Charlie Poole.

Due to their highly complex and polished sound which was so unusual for its day, the North Carolina Ramblers were able to win first place at many fiddlers' conventions. The fiddle was used as the lead instrument as was true with the other bands of the day, however Poole's new style of banjo playing gave the group a rather advanced and unique sound. The banjo was used as a loud front instrument on occasion, thus changing its status from that of just a background instrument. Later, after Roy Harvey was added to the band, the bass runs of the guitar were emphasized. Each member of the band added his own special talents to make the North Carolina Ramblers more than just an ordinary mountain band.

The fame of the group had already spread to at least four states when they decided to try their hand at making records. Ever since Fiddling John Carson had made his first "hillbilly" record in 1923, the market for recorded mountain music had been growing by leaps and bounds. Sometime in the early summer of 1925, Poole, Rorer, and Norman Woodlief went to New York to try their luck at making records.

The Ramblers took temporary jobs while they lodged with friends at Passaic, New Jersey. Poole and Woodlief took jobs at a railroad-car manufacturing plant, while Rorer went to work in a local textile mill. Poole took time off from his job to go over to New York City and succeeded in getting an audition for the group with Frank Walker, the A & R man for Columbia Record

Company. Apparently, Walker liked what he heard, for he immediately set up a recording date for the group on July 27, 1925. During this session, the North Carolina Ramblers recorded four numbers, these being old mountain songs that the group re-worked to fit their own particular style. The biggest hit from this session was "Don't Let Your Deal Go Down Blues," which Poole had put together from an old folk song plus his own original verses. This song became a standard for the group and, of course, it quickly became their most requested number. In fact, the "Deal," as it became known, went on to sell over an estimated 100,000 records. In all probability, the success of this one record encouraged Columbia to continue their Country Music series.



CHARLIE POOLE,
BANJO; POSEY
RORER, FIDDLE;
CLARENCE FOUST,
GUITAR. PHOTO
WAS MADE IN 1924.

When Poole and the Ramblers returned to North Carolina, they were in the fullest sense professional musicians. They began to make their living from their musical talents rather than by the textile jobs they had held before 1925. The band now spent much of its time rambling in the mountains of Virginia and West Virginia, where they enjoyed the hospitality of the mountain people and in return gave enjoyment to people who were often isolated from any outside entertainment. When word would come that Poole and the Ramblers were in the area, most activities would quickly grind to a halt. Storekeepers would shut down for the rest of the day; farmers would stop their plowing; mothers would gather up their children and head for the place where Poole and the Ramblers were. They might be found at a store, a garage, a springhouse, or even a still. A hat might be passed around, but more often than not, it was likely to be a bottle instead. The Ramblers would often play all night long for their eager mountain audiences. As long as there was music coming from the group's instruments the people would sit and listen.

After more than a year's absence from the Columbia recording studios, the Ramblers decided to return to New York to make more records. Poole had been too busy during the preceding year to answer the numerous telegrams sent by Frank Walker begging Poole to return and make more records. In September of 1926 Poole and Rorer, along with a new guitarist, Roy Harvey (1892-1958) of Beckley, West Virginia, set out for New York to answer Walker's telegrams.

The records made by the North Carolina Ramblers during their September 1926 session clearly show why they were such outstanding old-time musicians. Poole showed his ability as a banjoist quite well on this session in particular. Since Charlie did not normally use picks, he had to rely on his fingernails to give volume to his banjo. Poole normally picked with three fingers and his thumb, though he was known to use all four fingers on some occasions. On such recordings as "There'll Come A Time" and "Budded Rose," Poole made ringing tremolos by vibrating his first or fourth finger against the string or strings at a very high rate of speed. Much of his playing was also characterized by heavy off-beat bass runs. These runs were almost note for note the same runs that were being used by Harvey on the guitar. Since Charlie often tuned his banjo in the key of C, he was able to follow or lead the guitar in a particular set of bass runs. It is obvious from his recordings that he had a rather complete knowledge of the fingerboard of a five-string banjo.

The fame of the North Carolina Ramblers continued to soar with the release of their recordings made in 1926. A Columbia record catalogue published early in 1927 well described Charlie Poole and the North Carolina Ramblers when it said, "Charlie Poole is unquestionably the best known banjo picker and singer in the Carolinas. A dance in North Carolina, Virginia, or Kentucky

isn't a dance unless Charlie and the North Carolina Ramblers supply the pep. People, everywhere, dance all night when these favorites supply the music." Charlie Poole became, in the words of his mountain fans, "all the go." He became something of a musical "Pied Piper," for wherever he went, there was sure to be a crowd of admirers not far behind.

Other musicians of note began to accompany Poole and the Ramblers. These included such men as Hamon Newman, tenor banjoist; Kelly Harrell, singer; Earl Shirkey, yodeler; and Lonnie Austin and Odell Smith, fiddlers. Other local musicians would often sit in on playing sessions with the Ramblers. Charlie and his group set the style and pace for many of the bands that were then operating in the surroundings of North Carolina, Virginia, and West Virginia. The so-called "Charlie Poole-style" became widely imitated even among other recording groups of the day, such as Red Patterson's Piedmont Log Rollers, Kelly Harrell and the Virginia String Band, the Carolina Buddies, and Buster Carter and Preston Young.

In keeping with their name, the North Carolina Ramblers "rambled" quite extensively during their brief career. Show tours took them into many of the states of the Southeast, and on more than one occasion they even made jaunts into Ohio and Kentucky. One landmark trip took them to Pittsburgh, Pennsylvania, where the band played over radio station KDKA.

On many of these tours, the Ramblers worked theater circuits playing for the movie audiences while the reels were being changed. Gilmer Nowlin, who accompanied Poole on a theater tour of West Virginia in 1930, relates that the band played a total of thirty theaters of one theater-chain owner alone. In addition, the band played a score or more of schoolhouses. What was so unusual about this show tour was that the Ramblers made it during the worst part of the winter over poor mountain roads. Many of the musical excursions of Poole and his group were to southwestern Virginia, where they simply traveled from house to house entertaining as they went. Their trips often took them into areas where "revenuers" had encountered buckshot, but they only encountered the love and respect of the local people. The story was the same no matter where the Ramblers went, as eager mountain audiences listened far into the night to their simple yet fascinating sound.

Sometime in the early part of 1928 Posey Rorer and Charlie Poole split, with Rorer being replaced on the fiddle by Lonnie Austin of Leaksville, North Carolina. Although Rorer made no more records with Poole, he did continue to record with other bands. Between 1928 and 1931, Rorer made records with Kelly Harrell, Buster Carter and Preston Young, Gid Smith and Norman Woodlief, and Roy Harvey and Bob Hoke. Rorer even made some recordings for the Edison Record Company under the name of Posey Rorer and the North Carolina Ramblers in the fall of 1928. His reputation as an excellent mountain fiddler enabled him to have quite an extensive recording career.

The addition of Austin to the Ramblers changed the sound of the band somewhat. In contrast to Rorer's traditional approach to fiddling, Austin used a more sophisticated style that sometimes bordered on ragtime. Poole began to use more songs of vaudevillian vintage after 1927, which lent themselves to the fancier tone of Austin's fiddling. Whether Poole was intending to develop some new type of string band style is not known, but the fact is certain that his "sound" was evolving toward something different than that for which he had become famous in 1925. The songs that he recorded in his last two sessions were fundamentally different from earlier recordings in their delicate, almost "pop" quality. It may well be that Poole was trying to break into the "pop" field by recording songs that appealed to people with semi-country taste. It is known that Poole saw "The Jazz Singer" starring Al Jolson at least seven times, and it's possible that he was attempting to apply Jolson's style of singing to his string band style. A comparison of Jolson's singing style with that of Poole on the North Carolina Ramblers' recording of "It's Moving Day" reveals strong similarities between their approaches to song. A further study of the two might reveal more similarities. Since Poole's popularity seemed to waver with the release of his later records, it may be that the rural people that bought his records were not ready for this somewhat more sophisticated sound.

Poole made, according to some, what are considered to be the most dynamic recordings of his career in the spring of 1929 for Paramount and Brunswick Record Companies. In his recordings for these two companies, Poole used a "full-band" sound that was never used in his recordings for Columbia; thus his recordings for Paramount and Brunswick were certainly unique in his career. On these sessions Poole used twin fiddles, piano, guitar, and of course, banjo. The group recorded several breakdown numbers that featured fast twin fiddling strikingly similar to that used by such modern bluegrass musicians as Bill Monroe. A still further similarity between bluegrass and the Poole recordings for Paramount can be seen in the fact that the banjo took

solo breaks featuring Poole's three-finger picking. No other recordings made in the 1920s resemble modern bluegrass as much as those made by Poole and the Ramblers for Paramount and Brunswick. While the sound they produced may have been advanced old-time music rather than early bluegrass, the fact remains that the sound that they did produce was far ahead of its time.

Charlie Poole never slowed down his ramblings in the latter days of his career even though it began to take its toll on his health. It seemed as though there was some spirit within him that would not let him rest. There was always some dance to be played or some good times to be had, whether at a country fair or a liquor still. Poole stopped and played anywhere or anytime he felt the urge. Crowds followed Poole from store to store and from still to still where his quick wit and playful antics made



THIS PHOTO OF POOLE WAS TAKEN IN 1927.

him a polished showman. When he picked up his banjo, it was to entertain and drive away the "blues." As he sang in one of his songs, he was ready to "live on the highways 'till I die." As the "Roaring Twenties" roared on, Charlie Poole continued to speed up his pace of hard living and hard playing. It seems that he sensed that the times were changing and that he must get as much out of life as possible before they did change.

Poole and the Ramblers probably took little notice of the news out of New York City in late October of 1929, but notice it or not, it would only be a matter of time before they, along with the other old-time bands of the era, would feel the full effects of it. The Depression knocked the bottom out of the record industry, for no longer could the rural people afford the luxury of buying records as they had done in the days of prosperity. The North Carolina Ramblers found themselves victimized by the "hard times" they had so often sung about.

On September 9, 1930, Charlie Poole and the North Carolina Ramblers held their last recording session. In this particular session, Odell Smith served as fiddler replacing Lonnie Austin. (There is some speculation that Smith stood in for Austin on some numbers recorded in a January, 1930 session, but there is still no concrete proof to this theory.) It is ironic to note that in his last session, Poole sang a song that seemed to reflect the era so well. Though he sang "Just Keep Waiting 'Till the Good Time Comes," he did not live to see those "Good Times" come again.

The Great Depression soon made its mark upon the life and career of Charlie Poole. The "hard times" seemed to have tempered his usually high spirits perhaps causing him to realize that times and tastes were changing. In the remaining months of his life, he seemed to lose interest in his music and himself. It is possible that Columbia Records, with their deteriorating financial position due to poor record sales, may have cancelled his recording contract, thus giving him more cause to become depressed. Poole did make one last attempt to maintain his career by launching a show tour through West Virginia in the winter of 1930-1931. Although the band still drew big crowds despite the "hard times" and foul weather, Poole apparently

realized that old-time music would not overcome a depression. Poole continued the tour on into Cincinnati, Ohio, but there he evidently faced up to reality, for he cancelled the rest of the tour. The strain of such a long exhausting tour over ice-covered mountain roads probably helped to hasten his untimely death.

After his return home from what was his last tour, Poole began to turn more and more to the consumption of alcohol for relief from his "blues." Sometime in the early part of 1931, Poole broke out of his spell when he received word from a Hollywood movie company asking him to bring his band out to California to play the background for a "western" movie. The company even went so far as to send him the train tickets for the trip. This event seemed to bring Poole back to his usual high spirits. During the celebration of what seemed to be the return of "good times," the wear and tear of his hard-paced life caught up with him. He suffered a fatal heart attack some time around 11:30 on the night of Thursday, May 21, 1931. He was 39.

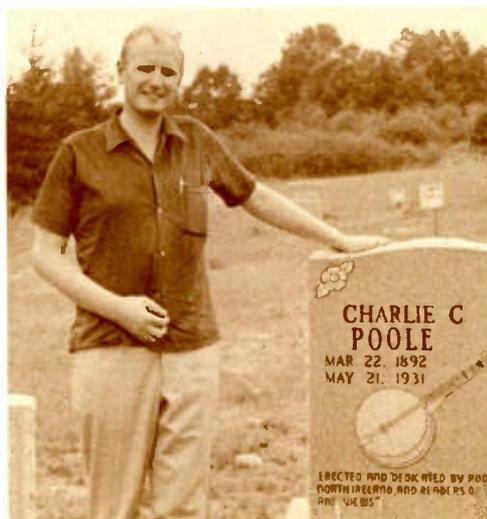
To put his life into a phrase that he frequently used, he had lived "high, wide, and handsome" in those 39 years. It was amazing that he had lived so much in such a short time. He had escaped death on at least three occasions in the latter part of his career—once by fire, once by a bullet wound, and once by an automobile accident—but his years of rambling had taken its toll. By sheer force of personality and talent he had become a "legend" in his own time. Even though it has been almost forty years since Charlie Poole set his thumb against a banjo, his reputation still flourishes.*

In a 1926 issue of the "Franklin County Gazette," an article on Charlie Poole and Posey Rorer stated "... they are geniuses, and will someday, in all probability, be world-famed." Had they lived a few years longer, the "day" would have arrived much sooner.

* NOTE: Three albums of the recordings of Charlie Poole and the North Carolina Ramblers have been reissued in excellent quality by the County Record Company, 309 East 37th Street, New York City, New York 10016.



LOU EMMA POOLE, WIDOW OF POOLE, WITH CLIFFORD RORER, HIS NEPHEW, TAKEN IN SPRAY, N. C., 1966. MRS. POOLE DIED IN 1967 AT THE AGE OF 84.



RODNEY McELREA OF NORTH IRELAND STANDS BY MONUMENT WHICH HE ERECTED AS A TRIBUTE TO POOLE AND HIS GREAT CONTRIBUTION TO COUNTRY MUSIC.



Country-Folk Music Past and Present

by Henry Young

During the early days of California, the Hazeltons, Olivers, Scotts, Thomases and others originating from the British Isles settled along the Kings River on the east side of the San Joaquin Valley near the Sierra Nevada Mountains. The first settlers, arriving in 1853, built a town on the river and named it Scottsburg. In 1868 flood waters swept the town away and the new town of Centerville was built on a bluff one mile west of the old site.

There were several old-time fiddlers and musicians among the settlers and the top photo shows some of these who entertained at an Oddfellows Picnic on the J. N. Kilgore ranch east of Centerville on April 30, 1898. The musicians in front included, from left to right, Mrs. Fred Rogers, Fred Rogers, William Woods, and Mrs. Arch Bunis.

Country Music can still be heard along the river today and each Sunday people from miles around gather at Pierce Park to play and sing. The bottom photo, taken nearly 70 years later at the park which is located directly across the river from the old Kilgore ranch site, shows musicians Jim Ward, Barney Lee, Gerald and Mrs. Elnore Prock, Otis Pierce (well-known 5-string banjo player) and David Loman.

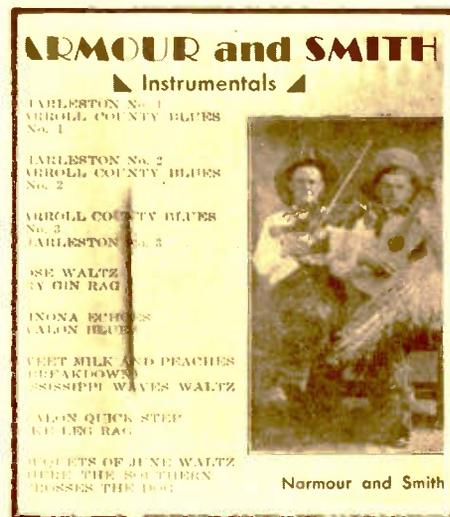
Narmour and Smith Recorded in The 20s and 30s for Columbia and Okeh

Will Narmour and Shell Smith began playing together at country fiddle contests in the mid-20s. This photo, sent to us by Henry Young, was taken from an old OK record catalog around 1930. They were discovered at a fiddler's convention at Winona, Mississippi by Mr. Polk T. Brockman of Atlanta, a representative of OK Records. They recorded for OK during the 20s and into the 30s and around the mid-30s they recorded several numbers for Bluebird. They are best remembered for their great recording of "Carroll County Blues," which they wrote.

Narmour was born May 22, 1889 in Carroll Co., Miss., and died March 24, 1961. Smith was born there also, on November 26, 1895, and died in September of 1968.



Red Foley and Slim Miller do an impromptu duet backstage at the Eighth Street Theater during a National Barn Dance broadcast of the 1930s. Foley and Miller worked together at WLS as well as on the Renfro Valley Barn Dance in Renfro Valley, Ky. Miller, primarily a fiddle player, remained at Renfro Valley until his death in 1963.



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Uncle Dave Macon

A Bio-Discography

by Ralph Rinzler and Norm Cohen

Foreword

October 7, 1970 marked the 100th anniversary of the birth of David Harrison (Uncle Dave) Macon, first featured star of the Grand Ole Opry and one of the most beloved figures of the early decades of Country Music. Few performers have combined instrumental virtuosity and musicianship with humor, wit, and social criticism as successfully as did Uncle Dave. To fan, musician, and folklorist alike, he stands as a giant.

Uncle Dave has not been forgotten in the music industry. In 1966 he was elected to the Country Music Hall of Fame. That same year Decca Records issued an outstanding album of recordings originally made during the peak of his career, 1926-29. Since his death, almost every magazine or book dealing with the Grand Ole Opry includes one of the familiar photographic poses and accords him a phrase or two of recognition. Unfortunately, the Decca LP is now out of print, and at this time the only album available in this country with more than two selections of Uncle Dave is an unauthorized reissue.

Uncle Dave deserves more than a bronze plaque and a handful of photographs which become progressively less meaningful to each generation. The Renfro Valley Tape Club has made available a complete set of tapes of all of Uncle Dave's issued recordings—a fitting memorial for his centennial. This article commemorates the anniversary in a different way—by offering a documentation of Uncle Dave's life, musical career, and influence.

We are pleased to acknowledge the helpful cooperation of many people in the preparation of this. Graham Wickham, Gene Earle, David Freeman, Gus Meade, Chris Comber, Reuben

Powell, and John Coffey contributed to the compilation of the discography. Archie Green was particularly helpful in the over-all production and in assembling the bibliography.

Our greatest debt is to Robert Hyland of Springfield, Ohio. One of the elder statesmen in the fraternity of record collectors, Bob has been a faithful admirer of Uncle Dave for over four decades. His lengthy compilation of songs performed by Uncle Dave on radio, and his personal recollections of Uncle Dave on stage, add fresh dimensions to the picture painted in this story.

Ralph Rinzler, Director
Festival of American Folklife
Division of Performing Arts
Smithsonian Institute
Washington, D. C.

Norm Cohen
Executive Secretary
John Edwards Memorial Foundation
University of California
Los Angeles, California

The material in this feature was prepared by THE JOHN EDWARDS MEMORIAL FOUNDATION, INC., at the Folklore and Mythology Center, University of California, and published by them in their Special Series, No. 3, Copyright 1970 by the JEMF. This bio-discography is evidence of the very important work the Foundation is doing to further the serious study of, and preserve, the heritage of early "hillbilly" music. Write the Foundation for more information about their archives and research facilities.

Uncle Dave Macon: An Appreciation and a Reissue

by Ralph Rinzler

Although the Archive of Folk Song at the Library of Congress stands as the leading repository of American folk music, we tend to forget that prior to the establishment of this collection in 1928, some of the technically finest recordings of traditional rural musicians were made for commercial record companies by sensitive field representatives such as Ralph Peer, Frank Walker and Art Satherley.

Bearers of this documentary function, today, are the A & R men of the sound recording industry. These are the men responsible for the contemporary recording of Country Music as well as for the reissue of important out-of-print discs—testimonials to the richness of grass roots American culture. Lovers of Country Music and scholars alike owe these men gratitude for the availability, via reissues, of aural reminders of the strength, variety and impressive creativity of American folk-art forms.

Harry Silverstein (1931-1970) was fully conscious of this documentary role in his capacity as one of Decca's Country Music producers in Nashville. While working with Bill Monroe in 1963, I came to know Harry and had the opportunity to discuss with him the matter of reissues of Uncle Dave Macon material. His enthusiastic response to the suggestion that a well-researched LP is significant to both fans and scholars resulted in my preparation of **Uncle Dave Macon: First Featured Star of the Grand Ole Opry** (Decca DL 4760).

It seems appropriate in this monograph which honors Uncle Dave Macon to pause long enough to remember the A & R man who made possible that artist's first authorized LP reissue. Harry Silverstein died in Nashville on Thursday, January 15, 1970, at the age of thirty-nine. Born and raised in Cincinnati, he started working in Decca's sales office of his home city after completing military service. During 1959 he moved to the firm's Nashville office to work with Decca's A & R chief, Owen Bradley. In my very first meeting with Harry, we got into a heated discussion about the record industry's responsibility to Country Music's early great artists. From that encounter I was encouraged to produce Carter Family, Bill Monroe and Uncle Dave Macon albums with the type of notes and discographical data the music deserved. In Harry's work with these reissues as well as with bluegrass and Country artists of the 1960s, he showed his

warmth, enthusiasm, and deep respect for the music and the people who played it. I think of the LP, **Uncle Dave Macon: First Featured Star of the Grand Ole Opry**, as but a physical token of Silverstein's carte blanche to me to treat old recordings with respect.

Once the decision was made in 1963 that Uncle Dave deserved a reissue album, my first task—selecting sixteen items for inclusion—led me to work with Milton Gabler in Decca's New York office. Those song items not available in the company files were graciously provided by collector-discographer Bob Hyland of Springfield, Ohio, who has also contributed to the material for this monograph.

The next challenge consisted of locating and interviewing those persons who knew and performed with Uncle Dave. The following people were generous and helpful over the two-year period that the LP was in preparation (1963-1965):

Dorris Macon, Woodbury, Tennessee.
Sid Harkreader, Nashville, Tennessee.
Sam McGee, Franklin, Tennessee.
Kirk McGee, Nashville, Tennessee.
Pete Kirby (Bashful Brother Oswald), Nashville, Tennessee.
Mazy Todd's daughters and son-in-law:
Mr. and Mrs. Fred Haley, Lebanon, Tennessee.
Mrs. Ira Usselton, Murfreesboro, Tennessee.
Mrs. Eddy Fleming, Murfreesboro, Tennessee.
Bill Monroe, Nashville, Tennessee.
Bessie Lee Mauldin, Nashville, Tennessee

Many of these people are well on in years and one, Fred Haley, passed away in the six-year span since Decca's Uncle Dave album was released. At a given period in any art form, those whose creativity characterizes the period's style are with us as producers and spokesmen. When they are gone we are dependent upon their collaborators, friends, and kin for insight into their lives and work. It is still possible in the next few years for students to reach Uncle Dave's closest associates. Fortunately, Macon's dynamic personality drew to him numerous writers, whose publications offer the basic facts of his life. What is needed in this decade is interviews with Uncle Dave's remaining associates to provide the insight into his significance as an

exponent of a distinct regional style, a collector and interpreter of folk speech and song, and a strong commentator on the political and social mood of his era.

This monograph brings together material from two sources: Biblio-discographical data from the **JEMF Quarterly** (issues 14 and 15), and the Decca DL 4760 back-liner notes. When writing the liner notes I attempted to achieve the anecdotal quality found in the colorful speech of Uncle Dave's friends. Interviews were carried out with the intent of writing a brief essay, necessarily limited to the space provided by a 12" x 12" back-album cover. Not only does Uncle Dave require many essays longer than mine, but the rich and colorful expression of his friends, as they recall his salty life style, must be captured on tape while time remains. Hence, it is my hope that this appreciative essay drawn from album liner notes be understood as an encouragement to a comprehensive biography—one enhanced by taped transcriptions conveying the essential quality of folk life, which Uncle Dave Macon and his associates personified.

This commentary on Uncle Dave and his associates treats first the four musicians who accompanied him on early recordings, and then Uncle Dave himself. Elsewhere in this monograph a colorful autobiographical sketch by Smoky Mountain Glenn appears. Glenn accompanied Uncle Dave at a Bluebird session (January 24, 1938) in Charlotte, North Carolina.

SID HARKREADER

"Fiddling Sid" Harkreader was born February 26, 1898, near Gladeville, Wilson County, Tennessee. He learned to fiddle from Julius Robinson, a neighbor, and from an elderly Negro fiddler employed on his father's farm. After meeting Uncle Dave in Melton's Barber Shop, Nashville, in 1923, he travelled and recorded with Macon on and off for many years. In 1927 Harkreader and Grady Moore (a barber at Melton's as well as a guitarist and singer) were sent to Chicago by an executive of Sterchi Brothers Furniture Stores to record for Paramount Records. Of the twenty-four tunes recorded, some were released on the Paramount label crediting the performers, and others were issued on the Broadway label under the pseudonyms Harkins and Moran to avoid paying royalties to the musicians. Harkreader and Moore performed together on the Opry for about a year. Sid remained to play with the Gully Jumpers band and to work as a singer accompanying himself on guitar. In addition to his recordings with Moore and with Uncle Dave, Harkreader recorded a number of solos (singing with guitar) for Vocalion.



SAM AND KIRK McGEE IN 1942.

SAM and KIRK McGEE

Sam (born 1894) and Kirk (born 1899) McGee were both born on the family farm near Franklin, Williamson County, Tennessee. Their father was an old-time fiddler, and the boys learned their music early. Sam got a five-string banjo when he was twelve and before long he was playing for dances. Kirk, though he learned to play the fiddle a few years later, did not learn from his dad. In addition to the five-string banjo, Sam picks a six-string or guitar-banjo and plays the Spanish guitar as well. Kirk fiddles and picks the guitar, banjo and mandolin. Sam worked on and off with Uncle Dave for about twenty years and Kirk worked and travelled with them on occasion. They recorded together as the **McGee Brothers**, with Fiddling Arthur Smith as the **Dixieliners**, and individually as soloists. Their records were released on the Vocalion, Bluebird, Starday, Folkways, and Capitol labels, among others.

MAZY TODD

Jasper Aaron "Mazy" Todd was born November 3, 1882, at Big Springs, Rutherford County, Tennessee, and died January 11, 1935, at Kittrell, Tennessee.¹ He was the oldest of twelve children, eleven of whom were musicians despite the fact that neither parent played music. He learned on a cigar box fiddle which he made himself. Mazy and Uncle Dave were close friends. For many years, Macon's wagon route led him several times a week past Todd's blacksmith shop in Readyville. In 1917, at Uncle Dave's suggestion, Mazy moved to a farm adjoining the Macon home. Many was the night the two sat in the kitchen and played music into the wee hours. Although Mazy never worked regularly as a performer, he played many times on the Opry with Uncle Dave and as a soloist backed up on guitar by his son-in-law Fred Haley or his nephew Alvin Warrick. Todd's lead fiddling on the 1927 sessions with Uncle Dave and the Fruit Jar Drinkers exhibits a genius for subtle improvisation and his consummate mastery of bowing techniques; his performances here rank with the finest examples of folk fiddling style ever recorded. Dorris Macon once remarked to me backstage at Nashville's Ryman Auditorium (June, 1963) of Todd's bowing arm: "He had a right arm just like a dish rag." The only recordings of Todd's fiddling are those made during the 1927 sessions with Uncle Dave and the McGee Brothers. He played no other instrument and was never known to sing.

UNCLE DAVE MACON

Capturing the very spirit of rural America, Uncle Dave Macon—banjo picker, ebullient singer, raconteur, humanitarian—was the embodiment of wholesome fun tinged with mischievous humor, the product and symbol of vigorous country folk who work hard, live honestly, and believe in God and their nation. Uncle Dave's repertoire and style reflected his interests and heritage, and the breadth of his horizons laid the patterns for Country Music and the folk revival as we know them today. Heart songs, political satires and testimonials, social criticism, autobiographical songs, hearty country humor and nonsense ditties, sacred songs, and a pack of whoop 'n holler hoedowns comprised the patchwork of his remarkable repertoire. With the exception of the Carter family, Uncle Dave preserved more valuable American folklore through his recordings than any other folk or Country Music performer. His knowledge of banjo styles represented a veritable catalogue of basic traditional finger picking and frailing techniques on the instrument. Whether performing with a group or as a soloist, Uncle Dave maintained a high standard of rhythmic and melodic variation, further distinguishing himself from the typical country performers of his day.

Uncle Dave provides us today with more unusual material, ranging as he does from topical through a broad selection of minstrel and riverboat songs, than any of his contemporaries who have been available on phonograph records. It is doubtful whether any musician will ever succeed in expressing the joy of life with the vitality and conviction which emerge from Uncle Dave's recorded performances. He transcends the limitations of the phonograph record and all but appears before us as the needle bounces along the grooves. "Here he is with his plug hat, gates-ajar collar, gold teeth and his great, big Tennessee smile. . . . Take it away, Uncle Dave!"²

David Harrison Macon was born between McMinnville and Smartt, Warren County, Tennessee, October 7, 1870, to Captain John and Martha Ramsey Macon. His father, a farmer, had served as a captain in the Confederate Army. In 1883 the family moved to Nashville where Captain Macon had purchased a hotel on Broad Street. The establishment catered to theatrical people, and young Dave steeped himself in the songs, stories and banjo techniques of the old-time vaudevillians. He attended what is now Hume-Fogg High School, later married Mathilda Richardson and finally settled on his own farm in Kittrell, a small community outside of Readyville, Tennessee. In 1900 Uncle Dave set up the "Macon Midway Mule and Wagon Transportation Company," celebrated in the monologue and song "From Earth to Heaven" (Brunswick 329), with main offices at his farm, on the dividing line between Cannon and Rutherford Counties. Hatton Sanford was general manager of the firm, and with his assistance, Uncle Dave hauled produce and merchandise between Woodbury and Murfreesboro for some twenty years. Even "with four good mules and a Mitchell Wagon" the trip took two days: One leg, from Murfreesboro to Kittrell, was eight and

¹ Spelling of "Mazy" provided by his daughter, Mrs. Fred Haley. Previously the brochure notes for Brunswick albums *Mountain Frolic* and *Listen to Our Story* had used "Maizi" and "Mitzie."

² Spoken by George D. Hay, "The Solemn Old Judge," introducing Uncle Dave and his son Dorris in the sound track of the film, *Grand Ole Opry* (Hollywood, Republic Pictures, 1940).

a quarter miles; the other leg, from Kittrell to Woodbury, was ten and three quarter miles. Old-timers still recall seeing Uncle Dave passing them on the road, singing as he went. Over the years the seven Macon boys all helped with the farming and wagoning chores, and Dorris Macon travelled and recorded with his dad till the end.

It was not until 1918 that Uncle Dave, known as a banjo-playing comic for miles around, finally sought payment for his talents, and then he did so only to put off a pretentious neighbor. In his own words: "All of my life I had played and sung for fun. My neighbors always asked me to play at picnics and special occasions. Finally, one very self-important farmer approached me and asked me to play at a party he was planning. I was very busy and a bit tired, so I thought I would stop him. I told him I would play at his party for fifteen dollars. He said 'Okay, it's a deal.' It was a large affair and in the crowd was a talent scout for Loew's Theatres. My act seemed to go over very well. When I had finished, the theatre man offered to book me at a leading theatre in Birmingham, Alabama, at several hundred dollars a week. They held me over many weeks and booked me throughout the country. I was in the show business and I have been ever since."³

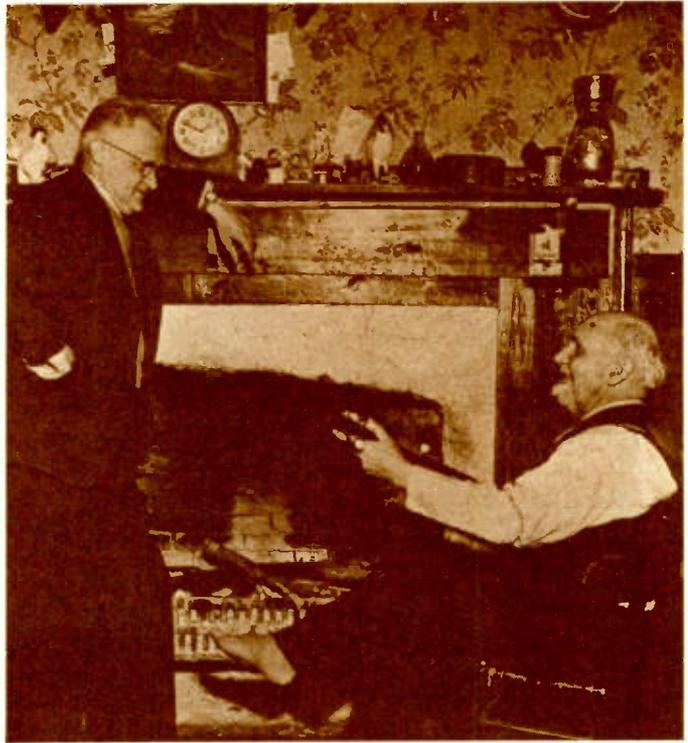
In 1923, Uncle Dave was playing his banjo in Melton's Barber Shop in Nashville when a young fiddler named Sid Harkreader happened to walk in with his fiddle case under his arm. Shortly after that, they were playing at Loew's Theatre in Nashville for a three-week run. They went on to travel the circuit of Loew's Theatres throughout the South as part of a five-act vaudeville show going as far west as Dallas, Texas. The following year, Mr. Ed Holt of the Harley-Holt Furniture Company, Nashville, sent Uncle Dave and Sid to Chattanooga to play at a furniture convention. They went on to Knoxville for another such gathering. There a Mr. C. C. Rutherford of Sterchi Brothers Furniture Company offered to pay their expenses if they would go to New York and record for the Aeolian Company. They accepted the offer, and fourteen sides featuring Uncle Dave with assistance from Sid on some songs were issued from these sessions which took place in the summer of 1924. This was Uncle Dave's first trip to New York and he was not quite ready for some of the ways of the big city. One day he walked into a barber shop and "got the works." When it came time to pay, a bill for seven dollars and fifty cents was presented. Not wanting to display his amazement at the sum, Uncle Dave remarked, as he paid the barber, "I thought it would be ten dollars." He then took out his expense report and noted: "Robbed in barber shop . . . \$7.50."⁴

Less than a year later, Uncle Dave and Sid were back in New York where, between April 13th and the 16th, 1925, they recorded twenty-eight tunes. Later that year, on November 6th to be exact, a Nashville newspaper noted: "Dave Macon, banjoist, and fiddler Sidney Harkreader, played at Ryman Auditorium and set hundreds to stomping their feet. . . ."⁵ In the very theatre which, some three decade later, was to become the permanent home of the Grand Ole Opry, the show's first singing star performed on the stage just three weeks before the show itself went on the air.

During the early months of 1926, the WSM Barn Dance, as it was then known, acquired about twenty-five performers to supplement the original duo, fiddler Uncle Jimmy Thompson and his piano-playing niece, Eva Thompson Jones. Uncle Dave, fondly known as the "Dixie Dewdrop," was among those chosen, and from his first radio performances in December, 1925, he distinguished himself by featuring songs and yarns about country life rather than confining himself to instrumental treatments of dance tunes. He was, in fact, the only performer on the show who had worked as a professional entertainer prior to joining the cast. He met with immediate success, received unprecedented amounts of mail and remained the show's biggest single attraction for fifteen years.

On Uncle Dave's next recording trip to New York, he brought along a guitar player of considerable talent. During these sessions, held April 14th through the 17th, 1926, Uncle Dave and Sam McGee recorded a number of classic performances of such favorite old-time songs as "Whoop 'Em Up Cindy," "Way Down the Old Plank Road," "The Death of John Henry," and "Late Last Night When My Willie Came Home." Later that year Uncle Dave returned to New York to record twenty-eight more songs, all of them solos, on September 8th and 9th.

Of the many recording sessions in which Uncle Dave was captured whooping, singing, kicking up his heels and picking the fire out of his five-string, surely the most exciting and some



UNCLE DAVE (WITH HIS SHOES OFF) PLAYS A TUNE FOR GEORGE D. HAY, THE SOLEMN OLD JUDGE.

of the most interesting from a musical standpoint were those held May 7-11, 1927, in New York City. These not only produced some of the finest recorded performances of Uncle Dave's career, but they provide us with some of the best examples of string-band ensemble playing ever recorded. Uncle Dave seems to revel in the sound of the reedy yet elegant fiddling of Mazy Todd and Kirk McGee. He crows and hollers with joy when Sam momentarily abandons his guitar bass line to beat out a clog rhythm on the top of his then-new Martin. The ensemble singing is unique on the secular songs: Uncle Dave sticks to the melody, Kirk departs from singing unison and moves to tenor at the end of each line, and Sam barks out his own distinctive bass line which includes a winning combination of unison and bass harmony notes. Uncle Dave weaves his banjo syncopations and double-time back-up rhythms around the extraordinarily subtle fiddle lead of Mazy Todd, while shouting exuberantly above the din his verses, square dance calls or just an expression of joy: "Shout if you are happy!" "Kill yo'self."

It is not clear why Uncle Dave chose to call this 1927 group the **Fruit Jar Drinkers**. The original group of that name was still very active on the Opry; it had been on the program before Uncle Dave had arrived and included none of the musicians in the Macon recording ensemble. Nonetheless, the name was used, the group accompanied Uncle Dave to New York on that one occasion only, and all eighteen items recorded under the name "Uncle Dave Macon and His Fruit Jar Drinkers" were issued. During the two days that followed these sessions, this same group, sometimes deleting Mazy Todd or adding Kirk McGee on mandolin instead of fiddle, recorded ten songs as the **Dixie Sacred Singers**. The **McGee Brothers and Todd** recorded three songs, one of which featured Uncle Dave as a side man on the banjo; The **McGee Brothers** also recorded nine duets and Uncle Dave recorded eight solos and two additional songs with back-up by Sam on one, Kirk on the other. A total of fifty songs, two takes of each, were made during that four-day period. The sessions preserved **Rock About My Saro Jane**, **Sail Away Ladies**, and **Jordan Is A Hard Road To Travel**. Through these memorable performances, these songs reached the current folk-song revival, where they underwent considerable arranging—musical surgery one might call it—all but succumbing in the process. **Sail Away Ladies** even made a rock and roll record yielding its chorus: "Don't she rock, di-dee-o" for an up-to-date: "Don't you rock me dady-o."

On his next trip to record, Uncle Dave had Sam McGee tote along his banjo-guitar (six-string banjo), purchased in Birmingham, Alabama, a few years earlier. In these Chicago sessions (July 25th and 26th, 1928) at Brunswick Laboratories, **From Earth to Heaven**, **Buddy Won't You Roll Down The Line**, and **I'm The Child To Fight**, among others, were recorded as five- and six-string banjo duets . . . probably the only examples of this

³ George D. Hay, *The Story of the Grand Ole Opry* (Nashville: 1945), pp. 14-15.

⁴ Interview with Sid Harkreader, April 1965.

⁵ Quoted by Don Cummings in *Birth of Grand Ole Opry* (1964), p. 4.



UNCLE DAVE WITH HIS SON, DORRIS.

Instrumental combination recorded in Country Music. Sam also recorded *Easy Rider* and *Chevrolet Car* as solos on the six-string banjo.

On June 20th and 21st, 1929, Uncle Dave and Sid Harkreader were together in Chicago recording twenty-nine more songs, some solos by Uncle Dave, the rest duets. The first recordings that Uncle Dave made with his son Dorris were cut on March 30th and 31st, 1930; none of this material has been issued. That winter Uncle Dave and Sam McGee recorded ten sides for Okeh in Jackson, Mississippi. The Depression temporarily halted Uncle Dave's recording career, but in later years Gennett and Victor-Bluebird recorded and issued an older but still dynamic "Dixie Dewdrop."

1940 found Uncle Dave, now a man of seventy, in Hollywood, California, along with Roy Acuff, The Smokey Mountain Boys, George Hay (the "Solemn Old Judge," founder of the Grand Ole Opry) and a cast of characters making a film for Republic Productions. The feature-length film, "The Grand Ole Opry," includes a segment in which Uncle Dave, accompanied by his son Dorris, picks the banjo and whallops out "Take Me Back To My Old Carolina Home" with all the trimmings. Uncle Dave hollers, kicks up his heels and swings the five-string as if it were a yo-yo.

In the later forties, Uncle Dave travelled as the featured comedian with Bill Monroe's tent show. Bill recalls that the old fireball was never without a joke, and his little carpet bag in which a bottle or two of *Jack Daniels* was tucked away was always close by. Uncle Dave was ever cheery—never high, says Bill. Monroe also recalls Uncle Dave's favorite post-performance remarks. If there was a good house, filled and responsive, "The old man can still draw 'em in," he'd say to Bill. On those nights when the crowd was a little thin: "You can't pull like you used to, Mr. Bill."⁴ In his later years, Uncle Dave replaced the complex finger styles, which he featured in his early recordings, with frailing or thumbing techniques, but aside from this, his voice and stage presentation remained untarnished.

On March 22, 1952, just three weeks to the day, after his last performance on the Opry, Uncle Dave died in his eighty-second year, mourned by thousands and loved by all who knew him. After 101 years since Uncle Dave's birth, it seems apparent that no single Country Music figure will ever again dominate the field as he did.

⁴ Interview with Bill Monroe, July 1963.

The Songs of Uncle Dave Macon

by Norm Cohen

More than any of the other great hillbilly artists of the 1920s and '30s, Uncle Dave Macon's vast repertoire frequently reflected the professional minstrel show and vaudeville stage tradition. Uncle Dave's love for the stage developed during 1883-86, while his parents ran a hotel that catered to theater people in Nashville. Uncle Dave used many miniature minstrel-show formats on his recordings: Three-minute performances that combined an instrumental selection to showcase banjo virtuosity, an anecdote or joke, a song or two, and a moralizing aphorism.

An accurate evaluation of Macon's recorded repertoire cannot be made from his recorded song titles alone for two reasons: First, because he had a habit of combining several songs and tunes on a single recording under one title (e.g., "Just From Tennessee" includes "Cotton Eyed Joe" and "Shout Lulu";

"Two-in-One Chewing Gum" includes "Nobody's Darling But Mine"); and second, because he frequently rewrote the lyrics to older familiar songs (e.g., "In the Shade of the Old Apple Tree," "In the Good Old Summer Time," and "Ticklish Reuben" ["Something's Always Sure to Tickle Me" *]). Therefore, the following overview of his songs is only tentative; a definitive analysis awaits such a time as a complete set of transcriptions of all Uncle Dave's recordings is available.

It should also be mentioned that Uncle Dave performed in public hundreds of songs that he never recorded; a partial list of these titles follows this article.

Asked once to epitomize his own career and outlook, Uncle Dave replied, "Banjoist and songster, liking religion and meetings, farming and thanking God for all His bountiful gifts in this

beautiful world He has bestowed upon us." Macon's religious feelings were reflected in his repertoire: Over a dozen sacred songs were recorded by him, many with a group, the Dixie Sacred Singers, in May 1927. These songs dated from pre-Civil War days to almost the end of the 19th Century: "Angel Band" ["Bear Me Away on Your Snowy Wings"] (J. Hascall & W.

Bradbury, ca. 1860), "Shall We Gather at the River" (R. Lowry, 1864), "In the Sweet Bye and Bye" (S. F. Bennett & J. P. Webster, 1868), "Dar's One More Ribber For to Cross" (T. P. Westendorf, 1881), "When the Roll is Called up Yonder" (J. M. Black, 1893). At Uncle Dave's funeral, the choir sang "How Beautiful Heaven Must Be," "Rock of Ages," and "Shall We Gather at the River," said to be the hymns that Uncle Dave loved the most.

Like most early hillbilly performers, Uncle Dave's repertoire included a few songs of British origin, such as "Darby Ram" and "My Daughter Wished to Marry." Among the string band dance tunes were several imports, including "Soldier's Joy," "Hop High Ladies," "Jenny Put the Kettle On" (part of "Sourwood Mountain Medley"), and "Devil's Dream" (part of "Uncle Dave's Medley"). Of native American ballads of rural origin there were only a few: "Life and Death of Jesse James," "Death of John Henry," and "Misery in Arkansas" ("Uncle Dave's Travels, Pt. 1").

For over thirty songs, Uncle Dave took composer credits himself (indicated by initials UDM after the title in the discography). Probably in most cases, such as those discussed below, there is no reason to doubt that he did indeed originate the words, if not the tune as well. In a few instances, however, we can do no more than acknowledge Uncle Dave's hand in putting together the particular version he sings, as for instance with the older "Bile Them Cabbage Down," "Sourwood Mountain Medley," and "Buddy Won't You Roll Down the Line."

The bulk of the remainder of the songs were either minstrel songs (which can mean either new songs written by black-face minstrels or else plantation folksongs rewritten by them) or late 19th Century pop songs of Tin Pan Alley. For only a few of the minstrel pieces do we know the authors: "Old Dan Tucker" (D. Emmett, 1843), "Stop Dat Knocking at My Door" (A. F. Winnemore & C. T. White, 1843), "Old Uncle Ned" (S. Foster, 1848), and "Carve Dat Possum" (S. Lucas, ca. 1870). Others, probably of the same vintage, have not been traced to their sources. These include such familiar pieces as "Skillet Good and Greasy," "Johnny Grey," "Man that Rode the Mule Around the World," "Run, Nigger, Run," and "Watermelon Smilin' on the Vine." From that same period but not usually thought of as minstrel or plantation songs are "Listen to the Mockingbird" (S. Winner, 1855) and "Kissing on the Sly" (H. F. King-Dion, 1865). Probably two dozen or so pieces that Macon recorded are from this era of 1840-70.

About three dozen or so of Uncle Dave's songs are from Tin Pan Alley in the period 1870-1910. Again, of course, in some cases he may have revised the words to suit himself. For the majority of these the authors and dates of composition are known. They include:

"Little Old Log Cabin in the Lane" (W. S. Hays, 1871)
 "Nobody's Darling on Earth" (W. S. Hays, ca. 1870)
 "You've Been a Friend to Me" (W. S. Hays, ca. 1870)
 "The Old Man's Drunk Again" (W. H. Trimble, ca. 1880)
 "Wait Till the Clouds Roll By" (C. E. Pratt, 1881)
 "New Coon in Town" (P. Allen, 1883)
 "Old Maid and the Burglar" ["Old Maid's Last Hope"] (E. S. Thilp, 1887)
 "Save My Mother's Picture" (C. W. Brown & J. Walsh, 1889)
 "They're After Me" (F. N. Scott & M. H. Rosenfeld, 1890)
 "The Bowery" (C. Hoyt & P. Gaunt, 1891)
 "Just Tell Them that You Saw Me" (P. Dresser, 1895)
 "Eli Green's Cake Walk" (D. Reed & S. Koninsky, 1896)
 "My Gal's a High Born Lady" (B. Fagan, 1896)
 "Mister Johnson, Turn Me Loose" (B. Harney, 1896)
 "Hannah, Won't You Open that Door?" (A. B. Sterling & H. von Tilzer, 1901)
 "In the Shade of the Old Apple Tree" (H. Williams & E. Van Alstyne, 1905) (Parody)
 "Down by the Old Mill Stream" (T. Taylor, 1910)

Uncle Dave was almost unique among his contemporaries in his penchant for songs that offered outspoken comment on social and political problems of the day. In such commentaries Uncle Dave reflected the values of the rural South that was still resisting industrialization and its attendant social upheavals.

* Throughout this discussion I have used the original song title; the title given on Uncle Dave's recording is noted in brackets in cases where the difference is not trivial.

As most of these songs were never recorded by other artists, it is probable that Uncle Dave himself wrote them. In the remainder of this brief essay I wish to draw attention to some of his songs of social significance, as they comprise a most fascinating part of his musical legacy.

The case of *The State of Tennessee vs. John T. Scopes*, tried in Dayton, Tennessee, in July 1925, arose because Scopes, a high school biology teacher in Dayton, wished to challenge the constitutionality of Tennessee's Butler Act, which forbade the teaching of evolution in the public schools. Scopes was found guilty, but the State Supreme Court reversed the conviction on a technicality. The Butler Act remained in effect until a few years ago. The prosecution, led by fundamentalist William Jennings Bryan, found much support throughout the South, and several hillbilly songs praising Bryan and discrediting the Theory of Evolution were recorded. On July 10, the day the trial began, Vernon Dalhart recorded Carson Robison's composition, "The John T. Scopes Trial." Bryan died on July 26, five days after the trial ended. On August 10, Dalhart recorded Robison's "William Jennings Bryan's Last Fight." On August 7, Charlie Oaks of Tennessee recorded "The John T. Scopes Trial" and also his own composition, "The Death of William J. Bryan." Uncle Dave Macon's first recording session after the trial was in April of 1926, and at that time he recorded his own piece, "The Bible's True," which reads:

Spoken: Now I don't believe in evolution, but when it comes to the good old Bible from Genesis to Revelations, I'm right there.

Evolution teaches man came from a monkey,
 I don't believe no such a thing in the days of a week of Sundays,

Cho: For the Bible's true, yes I believe it,
 I've seen enough and I can prove it,

What you say, what you say, it's bound to be that way.

God made the world and everything that's in it,
 He made man perfect and the monkey wasn't in it.

I'm no evolutionist that wants the world to see,
 There can't no man from anywhere, boys, make a monkey out of me.

God made the world and then he made man,
 Woman for his helpmate, beat that if you can.

One of the major forces that battered down walls of regionalism in the 1920s was the automobile. Although Uncle Dave's "On the Dixie Bee Line," and "The New Ford Car," spoke favorably of the speed and reliability of Henry Ford's autos, in other songs he took a strong stand against motorized vehicles. Dan Emmett's "Jordan is a Hard Road to Travel" was already a vehicle of political satire when he wrote it in 1853, but Uncle Dave put his own words to the recording in May 1927. Some of his verses ran:

I don't know but I believe I'm right,
 The auto's ruined the country;
 Let's go back to the horse and buggy
 And try to save some money.

You can talk about your evangelists,
 You can talk about Mister Ford, too;
 But Henry is a-shaking more hell out of folks
 Than all the evangelists do.

But Uncle Dave's strongest indictment of the automobile was his "From Earth to Heaven" which he recorded in July 1928:

I remember the year when I began to haul,
 It was during the summertime;
 Back in those good old days,
 You could find whiskey, beer, and wine;
 I'd walk right in to every saloon,
 I was strictly up to time;
 Never was a night that I didn't drive home,
 Wouldn't pull me to the end of the line.

Cho: Been wagonning for over twenty years,
 And a-living on the farm
 I'll bet a hundred dollars to a half-a ginger cake
 I'll be here when the trucks is gone.

I'll tell you now, since the bone-dry's come,
 You can't find whiskey that's good;
 Done quit all of my drinking,
 Done gone to serving God;
 I love to go to big meetings,
 And I'm a-gonna tell you why;
 I love to sing and pray to God,
 Sweet Heaven when I die.

An auto truck has a guiding wheel,
While I hold my line;
Oh, when my feet and body get cold,
I'm a-walkin' half the time;
I speak right to my power,
They understand my talk;
And when I holler, "Way get a-right,"
They know just how to walk.

Says a auto truck runs quick and fast,
The wagon hasn't the speed;
Four good mules and a Mitchell wagon
Is the safest, oh, yes, indeed;
I'm on my way to heaven,
Well, gonna tell you just how I feel;
I'd rather ride a wagon and go to heaven
Than to hell in an automobile.

In 1928, New York's very popular governor, Alfred E. Smith, ran for president on the Democratic ticket, promising repeal of prohibition if elected. To the voters in 1928, however, eight years of clear sailing under Republican leadership was no cause for changing the ship of state's captain. This, together with Hoover's endorsement by Lucky Lindy and also Smith's Catholicism sent the Happy Warrior to ignominious defeat. Smith's campaign song, naturally enough, was a parody of the 1894 hit, "Sidewalks of New York." However, the happy prospect of an end to moonshine gave some hillbillies the inspiration to write their own campaign songs for Smith. When Columbia issued Al Craver's (Vernon Dalhart) recording of "Sidewalks of New York" in the summer of 1928, on the flip side was the Carolina Night Hawks singing "Governor Al Smith for President," with such lines as "The sugar that they make now will make you bounce around; the brandy, too, will put you flat on the ground; bad stuff. . . ." In July, Uncle Dave, a faithful supporter of the Democratic Party and its policies, composed and recorded a similar song praising the candidate and decrying the evils of moonshine, "Governor Al Smith." Macon declaimed:

Al Smith nominated for president, my darlin' (3)
My vote to him I'm gonna present, my darlin'.

Al Smith is a mighty fine man, my darlin' (3)
He wants to be president of our land, my darlin'.

Al Smith is a-getting on a boom, my darlin' (3)
He don't favor the old saloon, my darlin'.

Smith wants everything to be just right, my darlin' (3)
The law's gonna get you if you get tight, my darlin'.

Moonshine's been here long enough, my darlin' (3)
Let's all vote right and get rid of such stuff, my darlin'.

Many good man's been poisoned to death, my darlin' (3)
And with a real drink was never blessed, my darlin'.

Farmers did not share in the general prosperity of the 1920s. Between 1920 and 1932, farm income dropped from 15½ to 5½ billion dollars. At the same time, expenses rose; mortgage indebtedness increased, and many were foreclosed. Fiddlin' John Carson sympathized with the farmer's plight in his "The Farmer is the Man That Feeds Them All" (recorded in November 1923) and "The Honest Farmer" (June 1925); so did Bob Miller who wrote "Eleven Cent Cotton (and Forty Cent Meat)," which was recorded by himself, Vernon Dalhart, Frank Luther, and others. Uncle Dave spoke for many of his fellow southerners in June 1929 when he recorded "Farm Relief":

Spoken: How-do; well, folks, you've heard about the farm relief; read about it; heard them talk about it; well, it's finally got here—they've just about relieved the farmer of everything he's got, and I'm telling you right. And I'll sing you about it after I play you a pretty little prelude on the banjo.

Farmer just lately moved to town,
Trying every way to cut expenses down;
He lost his job and he didn't do well,
And everybody believes he's goin' back to the farm, goin'
back to the farm.

Hoover was elected president,
Al Smith went down in defeat;
Majority voted for the high, high chief,
But show me a farmer who's got relief, who's got relief.

What the farmer has to buy is too high yet,
But what he has to sell's too low to make a hit;

Bust up your cooperations and your trusts,
For if you don't then the farmer's gonna bust.

Went in a store for to buy the other day,
Here's just what the merchant had to say;
Nothing a-doin' on false term,
Without that money, said the wheels won't turn.

Used to go to church for to hear them shout,
Telling the good Lord what 'twas all about;
Now the congregation is all so far,
Riding around in a new Ford car.

Washington is the law making place,
The poor old farmer hasn't enough to say grace;
If there ain't something done for to help him in grace
The poor old farmer's gonna lose his face.

A few months later, Americans witnessed the big stock market crash, and the hard times that the farmer and workingman had endured through the 1920s became the common lot of the industrialist and businessmen also. Uncle Dave, with almost everyone else, stopped making records in 1930, as the phonograph business abruptly came to a halt. By 1935 the nation began pulling itself together, but the depression was hardly over. In 1937, Uncle Dave recorded "All In Down and Out Blues." Although the words were probably Uncle Dave's own, the refrain, "it's hard times" had been used frequently in the past. One of the oldest "Hard Times" song was sung by minstrel Dan Rice in the 1840s. The first verse was,

Come listen awhile, and attend to my song,
Concerning these hard times, it will not take you long.
How every one is trying to bite,
In cheating each other, and say they do right,
For it's hard times.

Uncle Dave's song expressed much the same sentiment:

It's hippety-hop to the bucket shop,
I've lost all my money and now I have flopped,
It's hard times, pity, poor boy, it's hard times,
When you're down and out.

Well, this is the truth and it certainly exposes,
Wall Street's proposition was not all roses.
It's hard times, etc.

I put up my money to win some more,
I lost all I had and it left me so sore,
It's hard times, etc.

I thought I would drink to wear it off,
Bootleg so high that it left me worse off,
It's hard times, etc.

If they catch you with whisky in your car,
You're handicapped, and there you are.
It's hard times, etc.

They'll take you to jail and if you can't make bond,
Content yourself there for you're certainly at home,
It's hard times, etc.

I've got no silver and I've got no gold,
I'm almost naked and I've done turned cold,
It's hard times, etc.

You ask that judge to treat you well,
You . . . (?) a hundred dollars, he'll send you to Atlanta,
It's hard times, etc.

But Uncle Dave's faith in the Democratic Party didn't falter. In a song that he didn't record but published in his 1938 song-book, he proclaimed his steadfastness. The song was entitled "My Money Matters Easy," and was sung to the tune of "Skillet Good and Greasy." It included the verses,

I was raised a Democrat,
For you know there's money in that,
Got my money matters easy all the time, time, time
Got my money matters easy all the time.

We've the right man in the chair,
For he gave us back our beer,
Fixed our money matters, etc.

I have railroads bonds and stock,
Rock-and-rye and private stock,
For my money matters, etc.



Occasionally, Uncle Dave turned his satirical talents to matters of more local concern. "Buddy Won't You Roll Down the Line" was his own re-composition of a traditional song that had grown out of conflicts involving convict labor in the coal mines of Grundy County, Tennessee, in the 1890s. Archie Green has discussed the piece in detail in the context of the historical events and related material in his dissertation, **Recorded Coal Mining Songs** (University of Pennsylvania, 1969). "Wreck of the Tennessee Gravy Train" commented on the embezzlement of state funds earmarked for highway construction in the period 1929-1931. The words are transcribed in the brochure notes to the New Lost City Ramblers' album, **Songs from the Depression**

(Folkways FH 5264, 1959). Although this timely "Gravy Train" recording must have met with approval on the part of Uncle Dave's listeners when it was first released early in 1931, it does not seem to have been picked up by anyone else. Still, it is an excellent example of Uncle Dave's creative artistry.

This brief essay does not pretend to be a comprehensive analysis of Uncle Dave Macon's repertoire. My purpose has been simply to expose the significance of that body of recorded lore, hopefully to prod some enterprising student into making the full study that is needed. It will be a rewarding study—telling us a great deal not only about one of our country's greatest folk artists, but also about our society itself.

Songs Sung and Played by Uncle Dave Macon On Radio and Appearances

The following list of titles that Uncle Dave performed over the radio or at personal appearances but that he did not record was compiled over a period of 23 years by Robert Hyland.

- Admiring Girl
Alabama Bound
Alabama Gal
All Broke and Broken Down
All Night Long and I Couldn't Get Away
Annabella
Away Out on the Mountain
- Beautiful Mabel Clare
Big River Blues
Bill Bailey, Won't You Please Come Home
Bring It on Down to My House
Brown's Ferry Blues
Bound to Win in this World
Bully of the Town
- Candy Kisses
Cannon County Hills
Caroline Wontcha Be Mine
Casey Jones
Chattanooga Blue
A Chicken Can't Roost Too High For Me
City on the Hill
Cold, Chilly Winds of December
Columbus Stockade Blues
Come Dearest, the Daylight is Gone
Cricket on the Hearth
- Dance All Night with a Bottle in Your Hand
Darling Nellie Gray
Dear Old Sunny South by the Sea
Deep in the Heart of Texas
Dixie Cannonball
Do Right Daddy
Do Right You Poor Gal
Don't Forget to Write Me, Darling
Don't Let Your Deal Go Down
Down on the Farm
Dying and Lost
- Early in the Morning
Eleven Cent Cotton, Forty Cent Meat
- Father, Dear Father, Come Home
Father You Well, Sally, Don't You Grieve After Me
Flitting Away
- Gal With the Red Dress On
Gay Grass Widow
Girl I Love Don't Pay Me No Mind
Goin' Back to Texas
Goin' Down the Road Feelin' Bad
Goin' Down to See Rosie
Goin' Down to the River of Jordan
Goin' to the Barn Dance Tonight
Goin' to the Shuckin' of the Corn
Gonna Have a Hot Time Tonight
Good Gal Remember Me
Goodbye My Honey, I'm Gone
Granny's Old Arm Chair
Grievin' My Heart Out for You
- Hand Me Down My Walking Cane
Hang Out the Front Door Key
- Hash
Hitch My Horse to the Buggy
Hot Time in New Orleans Tonight
How Beautiful Heaven Must Be
- I Couldn't Hear Nobody Pray
I Don't Want Nobody But Jesus
I Got Mine
I Have Found a Friend in Jesus
I Have Found Me a Gal
I Intend to Make Heaven My Home
I Like My Money
I Love Somebody, I Do Mama
I Love You So Much It Hurts
I Was Born Four Thousand Years Ago
I Wish I Was Single Again
Ida Red
I'll Be All Smiles Tonight
- I'll Be Glad When You're Dead, You Rascal You
I'll Build My Castle in Heaven
I'll Hold You In My Heart
I'm Bound for the Promised Land
I'm Free, I've Broken the Chain
I'm Goin' to Leave Here 'Fore Long
I'm Goin' to that Bright Shore
It Makes No Difference Now
It Won't Be Long Now
It's Too Late When Opportunities Are Gone
I've Got Money All Over This Land
I've Only Been Down to the Club
- Jake Walk Blues
Jiggs and Maggie Blues
Jolly Old Bachelor
Just Over in the Glory Land
- Kickin' Mule
- Last Roundup
Lay Your Little Hand In Mine
Let Me Call You Sweetheart
Lightning Express
Lights in the Valley
Listen to the Mocking Bird
Little Brown Jug
Live and Let Live
Log Cabin Blues
Lonesome Jailhouse Blues
Lonesome Valley
Looking for a Cowgirl
Love's Separation
- The Map Song (Parody on "Let the Rest of the World Go By")
- Mississippi Valley Blues
Molly Put the Kettle On
Mother-in-Law Blues
Mountain Dew
My Bonnie
My Horse Won't Stand Still
My Land Lady's Boarding House
My Nellie's Blue Eyes
My Old Kentucky Home
My Wife Went Away and Left Me
- Nashville Gal
Never Count Your Chickens Before They're Hatched
Never Have Seen Such a Time Before
New Dude in Town (New Coon in Town)
New Ground
New River Train
Night Train to Memphis
No Hard Times Blues
No One to Welcome Me Home
Nobody's Business
Nobody's Darling But Mine
None of the Girls Will Marry to Me
- Oh Lord How Long
Oh Susanna
Old Age Blues
The Old Apple Tree
Old Black Joe
Old Joe Clark
Old Oaken Bucket
Ole Faithful
On the Dummy Line
On the Hillside Cuttin' Down a Log
One Eyed Sam
Over There (sacred song)
- Pistol Packin' Mama
Pray for the Lights to Go Out
Preacher and the Bear
Put On Your Old Grey Bonnet
- Reckless Night Blues
Red Wing
- Ridin' Down that Old Texas Trail
Ringing Them Heavenly Bells
Rock of Ages
Rockin' Alone in an Old Rocking Chair
Run, Mountain, Run
- Sally Goodwin
Seeing Nellie Home
Shake Hands with Mother Again
Shine on Me
Silver Threads Among the Gold
Sitting Pretty
Someday I'll Wander Back to You
Stay in the Wagon Yard
Suckin' Cider Through a Straw
Susan Jane (My Cross-Eyed Gal)
Swanee River
Sweet Bunch of Daisies
Sweet Forget-Me-Nots
Sweet Marie
Sweet Old Gal
- Take Me Back to My Old Carolina Home
Take Me Home, Little Birdie
Taxi Jim
That Good Old Bible Line
That Silver-Haired Daddy of Mine
That's How I Got My Start
That's Where My Money Goes
The Train Done Gone and Left Me
There's a Fountain Filled with Blood
There's a Gold Mine in the Sky
There's More Pretty Girls Than One
There's No Disappointment in Heaven
This World Is Not My Home
Trouble in Mind
Turnip Greens
Turkey in the Straw
- Uncle Dave Handles a Banjo Like a Monkey Handles a Peanut
- Wabash Cannon Ball
Walkin' in My Sleep
Walking the Floor Over You
Walking on the Wire, Wishing You All Well
Watch the Other Fellow for He May Be Watching You
Way Over in the Promised Land
We Do Our Part (was slogan of NRA)
We Shall Rise
Weevily Wheat
Went Down Town, But I Didn't Mean No Harm
We're Going Home Tomorrow
What Would You Give in Exchange
When I Had But Fifty Cents
When I Lay My Burden Down
When It's Lamp Lighting Time in the Valley
When It's Peach-Pickin' Time in Georgia
When My Love and I First Met
When the Roll is Called Up Yonder
When the Saints Go Marching In
When They Ring Those Golden Bells
When You and I Were Young, Maggie
When You Leave, You Leave Me Sad
Where Has My Little Dog Gone
Where We Never Grow Old
Whiskey Will Sure Get You Down
Who Broke the Lock
Wild Bill Jones
Will the Circle Be Unbroken
Woman's Tongue
Won't It Be Wonderful There
Would You Leave Me Alone, Little Darling
- Yodel Your Troubles Away
Yodeling Mule
You Are My Sunshine
You Can't Do Wrong and Get By
You Must Unload

Geo. D. Hay Dear Sir. Readyville, Tenn. 5-23-33
Uncle Dave Mason was born on Oct. 7-1870
in Warren County Tenn. five miles South
East of the Beautiful Mountain City of
McMinnville. Late in the year of 1883
he with his Father's family removed to
Nashville Tenn. where as a boy he attended
the old Hume Fogg School in the city.
and right here he would say to all young
people don't loose the good impressions
made on you for it was in this first school
in that city that they beloved Teacher Miss
Julia Burton aroused in me an
ambition to be neat to learn my lessons
well and above all be careful with
my writing. And though to day I am past
62 yrs. old I never write a letter but what
her dear face filled with tender instruc-
tions comes up before ^{me} urging me to do my
best. I do not know whether she is still living or
has seen How Beautiful Heaven must Be
But let that be as it is I'm hoping to meet her
some sweet day and thank her face to face
for her good influences that have followed
me through life
Uncle Dave being honest always wants to give
"Honor to whom honor is due" So it was in the
fall of 1885 that he first met Mr. Joel Davidson
a native of Davidson County, Tenn. who was
then a noted Comedian and Banjoist in the
Concert of Sam McFlin's Circus when
then showing in Nashville.

on the corner of 8th Ave and Broadway
at that time an open field. So it was
Joel Davidson who proved to be the spirit
that touched the main spring of the talent
that inspired uncle Dave to make his
wishes known to his dear old mother
and she gave him the money to purchase
his first banjo.

As in the natural planting, just so with the
cultivation of accomplishments, it took
years of hard ships, cares, sorrows and
disappointments but in between all
these conditions Uncle Dave would
steal away many times and play on
his Banjo and sing for those who loved
and encouraged his music.

Early in the Summer of 1920 while in the
Ozark Mountains of Ark. for the benefit of
his health and that of his nephew John
you see he gave himself up almost
entirely to his favorite past time that
of playing and singing on his Banjo
afternoons and evenings for the pleasure
of the tourists stopping at his Hotel. One
Gentleman came to Uncle Dave one
the second day after landing there
and said Uncle Dave you saved my life
the answer was how my friend? He
replied I was so blue and down and
out I did not care to live any longer

But by seeing you at your age act out as well as playing and singing on your Bowls all at the same time. My spirits just rose and refreshed my whole soul and body and has given me hope to go on with life's duties. After twelve years of public service such as record making concerts and Auditorium engagements, and Radio Programs Uncle Dave compared himself to the Race Mare Maud S. That for fourteen long weary years was harnessed to pull a heavy Dray Wagon. Then one day a friend asked the owner to loan her to him to drive to his buggy as his buggy horse was lame. She was all harnessed and her driver with lines in hand drove down the shady lane coming well into the main thorough fare. When from behind this driver came the three minute race horse of so much fame.

It is not known whether it was the lightness of the buggy as compared with her daily task, or the rush of the talent to become free any way it was like a bird gaining its freedom from the clasp of a cruel boy. She clamped the bits in her mouth and with the aid of this good driver so smooth and so easy did she perform her task.

Sailing away past the ⁴Three minute
racer that day, and afterwards
Won the World's Champion Ship,
Uncle Dave not yet being
satisfied with what he now
does He is looking forward
to Television that he might
add one more attraction
to his Radio Programs,

Now you know I have just
given you a few happenings
in these lines and I know you
can do the Balance which is
liking yours Truly

Uncle Dave Macan



Uncle Dave Macon Discography

The following discography is a revised version of one that appeared in the JEMF Quarterly, #s 14 and 15 (Summer and Autumn, 1969). The information is based on company ledgers, modified by aural comparison with discs whenever available.

The first column indicates master numbers, with the issued master or take number underlined, if known. The second column gives the title, as it appears on record labels. If the title in the ledgers is significantly different, a footnote so indicates. Composer credits are given in parentheses following the title if they were given in the ledgers. Numerals following the title indicate the personnel on that particular selection in accordance with the key established at the beginning of each series of recording

sessions. The third column gives the artists credited on the label, abbreviated according to the list of abbreviations below. The fourth column lists the various release numbers; label names are abbreviated as shown below.

Recordings by Macon's associates (the McGee Brothers or Sid Harkreader) made at sessions at which Macon appeared are also listed for completeness; however, this does not include a complete McGee Brothers or Harkreader discography, as sessions of theirs at which Macon was not present at all are not shown. Mazy Todd made no recordings other than those with Macon. Throughout the ledgers Todd's first name was spelled "Maize;" however, we use the correct spelling here.

Record Label Abbreviations

BB	Bluebird (RCA Victor)	MW	Montgomery Ward
Br	Brunswick	OK	Okeh
Cam	RCA Camden	RBF	Record, Book & Film Sales
CamE	English Camden	Spt	Supertone
Ch	Champion	Vi	Victor
Cor	Coral (Japanese)	ViE	English RCA Victor
Cty	County	Vo	Vocalion
De	Decca	Yaz	Yazoo
Fw	Folkways		

Brunswick-Balke-Collender Co. is abbreviated B.B.C. Co.

Artist Abbreviations

DSS	Dixie Sacred Singers	MBT	McGee Brothers & Mazy Todd
FJD	Fruit Jar Drinkers	SH	Sid Harkreader
KM	Kirk McGee	SM	Sam McGee
MB	McGee Brothers	UDM	Uncle Dave Macon

Aeolian Vocalion Record Co., New York, N.Y., July 8, 1924

Uncle Dave Macon, Vocal and banjo; accompanied by Sid Harkreader on fiddle where artist credit so indicates. No vocal indicated by -1.

13330-1-2	Keep My Skillet Good and Greasy	UDM	Vo 14848, Vo 5041
13333-4-5	Hill Billie Blues	UDM	Vo 14904, Vo 5051
13336-7-8	Old Maid's Last Hope (A Burglar Song)	UDM	Vo 14850, Vo 5043
13339-0	All I've Got's Gone (UDM)	UDM	Vo 14904, Vo 5051
13341-2	The Fox Chase	UDM	Vo 14850, Vo 5043

Note: Mx 13336-38 titled in ledgers "The Unfortunate Burglar."

As Above. July 9, 1924.

13343-4	Papa's Billie Goat	UDM	Vo 14848, Vo 5041
13345-6	Muskrat Medley; Intro: Rye Strawfields	UDM	Rejected
13347-8	Old Ship of Zion	UDM	Rejected
13349-50	Just From Tennessee	UDM	Rejected
13351-2	That High Born Gal of Mine	UDM	Rejected

As Above. July 10, 1924.

13353-4	The Little Old Log Cabin in the Lane	UDM & SH	Vo 14864, Vo 5046
13355-6-7	(She Was Always) Chewing Gum (UDM)	UDM	Vo 14847, Vo 5040, RBF RF-51
13358-9	Jonah and the Whale	UDM & SH	Vo 14864, Vo 5046
13360-1	I'm Going Away to Leave You, Love (UDM)	UDM	Vo 14847, Vo 5040
13362-3	Love Somebody -1	UDM & SH	Vo 14887, Vo 5047
13364-5	Soldier's Joy -1	UDM & SH	Vo 14887, Vo 5047
13366-13374	(Not UDM)		

As Above. July 11, 1924.

13375-6	Bile Them Cabbage Down (UDM)	UDM	Vo 14849, Vo 5042
13377-8	Down by the River (UDM)	UDM	Vo 14849, Vo 5042

Note: Known release dates for the Vocalion 14000's are as follows: 14847 through 14850—Oct. 1924; 14877—Dec. 1924; 14904—Jan. 1925.

Vocalion Division, B.B.C. Co., New York, N.Y., April 13, 1925.

Uncle Dave Macon, vocal and banjo; accompanied by Sid Harkreader on guitar where artist credit so indicates. Other sides by Harkreader alone, vocal and guitar.

667-68	Run, Nigger, Run	UDM	Vo 15032, Vo 5060
669-70	Old Dan Tucker	UDM	Vo 15033, Vo 5061
671-72	Station Will Be Changed After a While	UDM	Vo 15341, Vo 5109

673-74	Rooster Crow Medley	UDM	Vo 15101, Vo 5071
675-76	Going Across the Sea	UDM	Vo 15192, Vo 5081
677-78	(Not UDM)		
679-80	Just From Tennessee	UDM	Vo 15143, Vo 5075
681-82	Dark Eyes	SH	Vo 15366, Vo 5114

As Above. April 14, 1925.

683-84	Watermelon Smilin' on the Vine	UDM	Vo 15063, Vo 5065
685-86	All-Go-Hungry Hash House	UDM	Vo 15076, Vo 5067
687-88	New River Train	SH	Vo 15035, Vo 5063
689-90	Oh, Where Is My Boy Tonight	SH	Vo 15075, Vo 5066
691-92	I Wish I Was a Single Girl Again	SH	Vo 15035, Vo 5063
693-94	Many Times With You I've Wandered	SH	Vo 15100, Vo 5070
695-96	From Jerusalem to Jericho	UDM	Vo 15076, Vo 5067
697-98	Southern Whistling Coon	SH	Vo 15063, Vo 5065
699-700	I Tickled Nancy	UDM	Vo 15341, Vo 5109
701-02	Struttin' Round	SH	Vo 15193, Vo 5082

As Above. April 15, 1925.

Instrumentation as above except as follows: Macon plays guitar, Harkreader plays fiddle, -1.

703-04	Arkansas Travelers	UDM & SH	Vo 15192, Vo 5081
705-06	The Girl I Left Behind Me, -1	UDM & SH	Vo 15034, Vo 5062
707-08	Muskrat Medley	UDM	Vo 15101, Vo 5071
709-10	Old Ship of Zion	UDM & SH	Vo 15033, Vo 5061
711-12	Down in Arkansaw	UDM & SH	Vo 15034, Vo 5062
713-14	Down by the Old Mill Stream	UDM & SH	Vo 15143, Vo 5075
715-16	Blue Ridge Mountain Blues	SH	Vo 15193, Vo 5082
717-18	Little Sweetheart	SH	Unissued

As Above. April 16, 1925.

719-20	I Don't Reckon It'll Happen Again	UDM	Vo 15032, Vo 5060
721-22	Save My Mother's Picture From the Sale	UDM	Vo 15100, Vo 5070

Vocalion Division, B.B.C. Co., New York, N.Y., April 14, 1926.

Uncle Dave Macon, vocal and banjo, assisted by Sam McGee on guitar unless otherwise indicated. McGee sings vocal and plays guitar alone on sides marked -1 after title; McGee guitar solo on sides marked -2.

E2751-52	Rise When the Rooster Crows (UDM)	UDM & SM	Vo 15321, Vo 5097, RBF RF-51
E2753-54	Way Down the Old Plank Road (UDM)	UDM & SM	Vo 15321, Vo 5097, Fw FA-2953
E2755-56	The Bible's True (UDM)	UDM & SM	Vo 15322, Vo 5098

- E2757-58 He Won the Heart of My Sarah Jane (UDM) UDM & SM Vo 15322, Vo 5098
 E2759-60 Late Last Night When My Willie Came Home UDM & SM Vo 15319, Vo 5095, De DL 4760
 E2761-62 I've Got the Mourning Blues UDM & SM Vo 15319, Vo 5095, RBF RF-51
 E2763-64 Death of John Henry (Steel Driving Man) UDM & SM Vo 15320, Vo 5096, Br 112, Br 80091, Br BL-59001, Cor MH-174, Cty 502
 E2765-66 On the Dixie Bee Line (In that Henry Ford of Mine) UDM & SM Vo 15320, Vo 5096, Br 112
 E2767-68 Buck Dancer's Choice -2 SM Vo 15318, Vo 5094, Yaz L-1024
 E2769-70 The Franklin Blues -2 SM Vo 15318, Vo 5094, Yaz L-1024
 E2771-73 (Untraced—Presumably not UDM)
 Note: Banjo not audible on masters E2759-62.

As Above. April 16, 1926.

- E2774-75 Whoop 'Em Up Cindy UDM & SM Vo 15323, Vo 5099
 E2776-77 Only as Far as the Gate, Dear Ma UDM & SM Vo 15323, Vo 5099
 E2778-79 Just Tell Them That You Saw Me UDM & SM Vo 15324, Vo 5100
 E2780-81 Poor Sinners, Fare You Well UDM & SM Vo 15324, Vo 5100
 E2782-91 (Untraced—Presumably not UDM)

As Above. April 17, 1926.

- E2792-93 Old Ties UDM & SM Vo 15325, Vo 5104
 E2794-95 In a Cool Shady Nook -1 SM Vo 15325, Vo 5104
 E2796-97 If I Could Only Blot Out the Past -1 SM Vo 15326, Vo 5101
 E2798-99 Knoxville Blues -2 SM Vo 15326, Vo 5101
 Notes: Record labels give artist credit as follows: Uncle Dave Macon / (Voice and banjo) / Guitar by Sam McGee. The parenthetical second line is not always given. Brunswick releases used the Brunswick transferred master numbers, as shown below under Sept. 9, 1926.

Vocalion Division, B.B.C. Co., New York, N.Y., September 8, 1926.

- Uncle Dave Macon, vocal and banjo, except no vocal on -1.
 E3686-87 We Are Up Against It Now (UDM) UDM Vo 15447, Vo 5009
 E3688-89 Uncle Dave's Beloved Solo (UDM) -1 UDM Vo 15439, Vo 5001
 E3690-91 The Old Man's Drunk Again UDM Vo 15441, Vo 5003, RBF RF-51
 E3692-93 I Ain't Got Long To Stay (UDM) UDM Vo 15447, Vo 5009
 E3694-95 Ain't It a Shame to Keep Your Honey Out in the Rain UDM Vo 15448, Vo 5010
 E3696-97 Stop that Knocking at My Door UDM Vo 15444, Vo 5006
 E3698-99 Sassy Sam (UDM) UDM Vo 15444, Vo 5006
 E3700-01 Shout, Mourner, You Shall Be Free UDM Vo 15445, Vo 5007
 E3702-03 I Don't Care If I Never Wake Up UDM Vo 15441, Vo 5008
 E3704-05 In the Good Old Summer Time (UDM) UDM Vo 15441, Vo 5003
 E3706-07 Something's Always Sure To Tickle Me (UDM) UDM Vo 15442, Vo 5004
 E3708-09 Sourwood Mountain Medley (UDM) UDM Vo 15443, Vo 5005, De DL 4760
 E3710-11 Deliverance Will Come UDM Vo 15439, Vo 5001
 E3712-13 Wouldn't Give Me Sugar in My Coffee (UDM) UDM Vo 15440, Vo 5002
 E3714-17 (Untraced—Apparently not UDM)
 Note: Mx E3700-01 titled "Shout Mona You Shall Be Free" in ledgers.

As Above. September 9, 1926.

- E3718-19 Kissin' on the Sly UDM Vo 15452, Vo 5013, De DL 4760
 E3720-21 Hold on to the Sleigh UDM Vo 15451, Vo 5012, Br 114, Spt 2042
 E3722-23 In the Good Days of Long Ago (UDM) UDM Vo 15442, Vo 5004
 E3724-25 My Girl's a High Born Lady UDM Vo 15445, Vo 5007
 E3726-27 The Cross-Eyed Butcher and the Cackling Hen (UDM) UDM Vo 15453, Vo 5014, Br 114, Spt 2041, De DL 4760
 E3728-29 In the Old Carolina State (Where the Sweet Magnolias Bloom) UDM Vo 15443, Vo 5005

Notes: Master E3720 (21926) is used on Br; E3721 (21927) on Spt.

- Spt records released in June 1931.
 E3730-31 Never Make Love No More (UDM) UDM Vo 15453, Vo 5014, Br 113
 E3732-33 Arcade Blues (UDM) UDM Vo 15440, Vo 5002
 E3734-35 Them Two Gals of Mine UDM Vo 15446, Vo 5008
 E3736-37 Diamond in the Rough UDM Vo 15451, Vo 5012, Br 113
 E3738-39 Tossing the Baby so High (UDM) UDM Vo 15452, Vo 5013
 E3740-41 Sho' Fly, Don't Bother Me (UDM) UDM Vo 15448, Vo 5010
 E3742-43 Uncle Ned UDM Vo 15450, Vo 5011
 E3744-45 Braying Mule UDM Vo 15450, Vo 5011

Brunswick Division, B.B.C. Co., New York, N.Y., September 9, 1926.

- E21920-21 Transferred from Vocalion Masters E3730-31
 E21922-23 Transferred from Vocalion Masters E3736-37
 E21924-25 Transferred from Vocalion Masters E3726-27
 E21926-27 Transferred from Vocalion Masters E3720-21

As Above. April 14, 1927.

- E21916-17 Transferred from Vocalion Masters E2763-64
 E21918-19 Transferred from Vocalion Masters E2765-66
 Note: The ledger sheet bearing masters E21924 through E21927 is dated Sept. 9, 1927, but this is probably a typographical error, as the year "'26" has been pencilled in. We assume that "transferring masters" is simply a bookkeeping procedure, and that no recordings or remasterings are involved.

Vocalion Division, B.B.C. Co., New York, N.Y., May 7, 1927.

- Uncle Dave Macon and His Fruit Jar Drinkers: Macon, vocal and banjo; Sam McGee, guitar on all sides from this session; Kirk McGee and Mazy Todd, fiddles except as follows: K. McGee plays mandolin, -1; K. McGee, vocal, -2; S. McGee, vocal, -3; K. McGee not present, -4; Todd not present, -5.
 E4923-24 Bake that Chicken Pie UDM & FJD Vo 5148
 E4925-26 Rockabout My Saro Jane UDM & FJD Vo 5152, Br 80091, Br BL-59001, Cor MH-174
 E4927-28 Tell Her to Come Back Home UDM & FJD Vo 5153, De DL-4760
 E4929-30 Hold that Woodpile Down -2,3 UDM & FJD Vo 5151, RBF RF-51
 E4931-32 Carve that Possum -2,3 UDM & FJD Vo 5151, De DL-4760
 E4933-34 Hop High Ladies, the Cake's All Dough UDM & FJD Vo 5154
 E4935-36 Sail Away, Ladies UDM & FJD Vo 5155, Br 80094, Br BL-59000, Cor MH-174
 E4937-43 (Untraced—presumably not UDM)
 Note: Br 80091 and 80094 released in June and September 1947, respectively.

As Above. May 9, 1927.

- E4944-45 I'm A-Goin' Away in the Morn -2,3 UDM & FJD Vo 5148, De DL-4760
 E4946-47 Sleepy Lou UDM & FJD Vo 5156, De DL-4760
 E4948-49 The Gray Cat on the Tennessee Farm (UDM) UDM & FJD Vo 5152
 E4950-51 Walk, Tom Wilson, Walk -4,5 UDM & FJD Vo 5154
 E4952-53 I's Gwine Back to Dixie -1,5 UDM & FJD Vo 5157
 E4954-55 Take Me Home, Poor Julia -1 UDM & FJD Un-issued
 E4956-57 Go Along Mule -2,3 UDM & FJD Vo 5165, RBF RF-51
 E4958-59 Tom and Jerry UDM & FJD Vo 5165, De DL-4760
 E4960-61 Rabbit in the Pea Patch UDM & FJD Vo 5156
 E4962-63 Jordan is a Hard Road to Travel UDM & FJD Vo 5153, RBF RF-51
 E4964-66 (Untraced)
 E4967-68 Pickaninny Lullaby Song -5 UDM & FJD Vo 5155

As Above. May 10, 1927.

- The Dixie Sacred Singers: Macon, banjo and vocal; Sam McGee, guitar and vocal; Kirk McGee, vocal; Mazy Todd, fiddle; except as follows: K. McGee, fiddle, -1; K. McGee, mandolin, -2; Todd absent, -3; vocal solos by Macon, -4; Macon only, -5.
 E4969-70 Are You Washed in the Blood of the Lamb -2 DSS Vo 5158
 E4971-72 The Maple on the Hill -2 DSS Vo 5158
 E4973-74 Poor Old Dad -2 UDM & MB Vo 5159
 E4975-76 Walking in the Sunlight (Rev. H. J. Zellej, wds; G. H. Cook, music) -2 DSS Vo 5160
 E4977-78 Bear Me Away on Your Snowy Wings -2 DSS Vo 5160

E4979-80 The Mockingbird Song Medley -1,4 UDM Vo 5161
 E4981-82 Shall We Gather at the River (Robert Lowry) -3
 DSS Vo 5162, De DL-4760
 E4983-84 When the Roll is Called Up Yonder (J. M. Black) -1,3
 DSS Unissued
 E4985-86 In the Sweet Bye and Bye -2 DSS Vo 5162
 E4987-88 God Be With You 'Till We Meet Again (J. E. Rankin)
 -2 DSS Unissued
 E4989-90 In the Shade of the Old Apple Tree -5 UDM Vo
 5149
 E4991-92 Molly Married a Traveling Man -5 UDM Vo 5159
 E4993-93½ When Reubin Comes to Town -5 UDM Vo 5163
 E4994-95 Got No Silver nor Gold Blues -5 UDM Vo 5164
 E4996-97 Heartaching Blues -5 UDM Vo 5161
 E4998-99 Roe Rire Poor Gal -5 UDM Vo 5163

As Above. May 11, 1927.

Personnel and instrumentation vary from song to song: Sam
 McGee, vocal, -1; guitar, -2; banjo-guitar, -3. Kirk McGee, vocal,
 -4; fiddle, -5; mandolin, -6; banjo, -7. Mazy Todd, fiddle, -8.
 Uncle Dave Macon, banjo, -9; vocal, -10.
 E5014-15 Old Master's Runaway -2,4,7,8 MBT Vo 5167
 E5016-17 Charming Bill -2,4,5,8,9 MBT Vo 5166
 E5018-19 A Flower from My Angel Mother's Grave -2,4,6 MB
 Vo 5166
 E5020-21 C-h-i-c-k-e-n Spells Chicken -1,2,4,5 MB Vo 5150
 E5022-23 Salty Dog Blues -2,4,5 MB Vo 5150
 E5024-25 Salt Lake City Blues -2,4,5 MB Vo 5169
 E5026-27 Rufus Blossom -1,2,4,7,8 MBT Vo 5170
 E5028-29 Ragged Jim -2,4,6 MB Vo 5170
 E5030-31 Someone Else May be There While I'm Gone -2,4,5
 MB Vo 5167
 E5032-33 Hannah, Won't You Open the Door? (A. Sterling,
 wds; H. Von Tilzer, music) -2,4,5 MB Vo 5169
 E5034-35 My Family Has Been a Crooked Set -1,2,7 MB Vo
 5171
 E5036-37 The Tramp -1,2,6 MB Vo 5171
 E5038-39 You've Been a Friend to Me -1,4,9,10 UDM & MB
 Vo 5172
 E5040-41 Backwater Blues -2,9,10 UDM & SM Vo 5164
 E5042-43 More Like Your Dad Every Day UDM Vo 5172
 E5044-45 I'll Never Go There Any More (The Bowery) -9,10
 UDM Vo 5149

**Brunswick Division, B.B.C. Co., Indianapolis, Ind., ca. June 23,
 1928.**

Uncle Dave Macon, banjo and vocal.
 IND-666 Jesus, Lover of My Soul UDM Vo 5316

Brunswick Division, B.B.C. Co., Chicago, Ill., July 25, 1928.

Uncle Dave Macon, vocal, -1; banjo, -2. Sam McGee, vocal, -3;
 banjo-guitar, -4; guitar, -5; banjo, -6.
 C2125,A,B From Earth to Heaven (UDM) -1,2,4 UDM Br 329,
 RBF RF-51
 C2126,A,B The Coon that Had the Razor (UDM) -1,2,4 UDM
 Vo 5261
 C2127,A,B Buddy Won't You Roll Down the Line (UDM) -1,2,3,4
 UDM Br 292, Fw FA-2953
 C2128,A,B Worthy of Estimation (UDM) -1,2,4 UDB Br 266
 C2129,A,B I'm the Child to Fight -1,2,3,4 UDM Br 292, De
 DL-4760
 C2130-A,B Over the Road I'm Bound to Go (UDM) -1,2,4 UDM
 Br 329, RBF RF-51
 C2131,A,B Uncle Dave's Banjo Medley (She's the Only Girl I
 Love/Don't Love Nobody/Sweet Violets/Devil's
 Dream) -2,6 UDM & SM Rejected
 C2132,A,B Easy Rider -3,4 SM Vo 5254
 C2133,A,B Chevrolet Car -3,4 SM Vo 5254
 C2134,A,B The Dying Thief -1,2 UDM Rejected
 C2135,A,B Uncle Dave's Favorite Religious Melodies (Nearer
 My God to Thee/Sweet Hour of Prayer/Sweet Bye
 and Bye) -2,6 UDM & SM Rejected
 C2136,A,B As Willie and Mary Strolled By the Seashore -3,5
 SM Vo 5310
 C2137,A,B The Ship Without a Sail -3,5 SM Vo 5310
 C2138,A,B The New Ford Car (UDM) -1,2 UDM Vo 5261

As Above. July 26, 1928.

C2139,A,B The Gal that Got Stuck on Everything She Said
 (UDM) -1,2 UDM Br 266, RBF RF-51
 C2140,A,B Comin' Round the Mountain -1,2,3,5 UDM & SM
 Br 263, Br 425
 C2141,A,B Governor Al Smith (UDM) -1,2,5 UDM Br 263

Brunswick Division, B.B.C. Co., Chicago, Ill., June 20, 1929.

Uncle Dave Macon, banjo and vocal, with accompaniment as
 follows: Sid Harkreader, vocal, -1; guitar, -2; no vocals, -3.
 C3657,A,B Darling Zelma Lee 1,-2 UDM & SH Vo 5380

C3658,A,B Put Me in My Little Bed 1,-2 UDM & SH Vo 5397
 C3659,A,B Life and Death of Jesse James 1,-2 UDM & SH
 Vo 5356
 C3660,A,B Man that Rode the Mule Around the World 1,-2
 UDM & SH Vo 5356
 C3661,A,B Tennessee Jubilee 1,-2 UDM & SH Br 355, De
 DL-4760
 C3662,A,B New Coon in Town -2 UDM & SH Br 340
 C3663,A,B (Apparently not Uncle Dave Macon)
 C3664,A,B For Goodness Sakes Don't Say I Told You -2
 UDM & SH Vo 5374
 C3665,A,B We Need A Change in Business All Around -2
 UDM & SH Vo 5374
 C3666,A,B Susie Lee UDM Vo 5380
 C3667,A,B Mister Johnson -2 UDM & SH Vo 5341
 C3668,A,B Farm Relief UDM Vo 5341, De DL-4760
 C3669,A,B Uncle Dave's Travels, Part 3 (In and Around Nash-
 ville) UDM Br 355
 C3670 Uncle Dave and Sid on a Cut-Up -2,3 UDM & SH
 Unissued
 C3671 Select Banjo Waltz -2,3 UDM & SH Unissued
 C3672-74 (Apparently not Uncle Dave Macon)

As Above. June 21, 1929.

C3675,A,B Since Baby's Learned to Talk UDM Br 362, Spt
 2041
 C3676,A,B Uncle Dave's Travels, Part 4 (Visit at the Old Maid's)
 UDM Br 362, Spt 2042
 C3677,A,B Cumberland Mountain Deer Race -2 UDM Rejected
 C3678,A,B Nobody's Darling on Earth -1,2 SH & UDM Rejected
 C3679,A,B Over the Mountain -2 UDM & SH Br 349
 C3680,A,B Hush Little Baby Don't You Cry UDM Vo 5397
 C3681,A,B Darby Ram -2 UDM Unissued
 C3682,A,B Eli Green's Cake Walk -2 UDM Unissued
 C3683-86 (Apparently not Uncle Dave Macon)
 C3687,A,B Uncle Dave's Travels, Part 1 (Misery in Arkansas) -2
 UDM Br 340, De DL-4760
 C3688,A,B Flitting Away -1,2 UDM & SH Unissued
 C3689,A,B Traveling Down the Road -1,2 UDM & SH Unissued
 C3690,A,B Uncle Dave's Travels, Part 2 (Around Louisville, Ky.)
 UDM Br 349
 C3691 Children I Must Go -2 UDM & SH Unissued
 C3692 When First I Fell in Love -2 UDM & SH Unissued
 C3693,A,B Railroadin' and Gamblin' -1,2 UDM & SH Unissued
 C3694,A,B That's Where My Money Goes -1,2 UDM & SH
 Unissued

Brunswick Division, B.B.C. Co., Knoxville, Tenn., March 31, 1930.

Uncle Dave Macon, banjo and vocal, accompanied by his son,
 Dorris Macon, guitar.
 K8048 Little Sally Waters UDM Rejected
 K8049 Let's All Go Home UDM Rejected
 K8052 Trade With Your Home Man UDM Rejected
 K8053 I Wish I Had My Whiskey Back UDM & Son Rejected
 K8054 Going to the Mill UDM & Son Rejected
 K8055 Possum Pie UDM & Son Rejected
 K8056 Leave the Old Sheep Alone UDM & Son Rejected
 K8057 I Used to Love Somebody UDM & Son Rejected

Okeh Phonograph Corp., Jackson, Miss., December 17, 1930.

Uncle Dave Macon, banjo & vocal, with Sam McGee, banjo-
 guitar.
 404754 Tennessee Red Fox Chase UDM Ok 45507
 404755 Wreck of the Tennessee Gravy Train UDM Ok 45507,
 RBF RF-51
 404756 Oh Baby, You Done Me Wrong UDM Ok 45552
 404757 She's Got the Money Too UDM Ok 45552
 404758 Oh Lovin' Babe UDM Unissued
 404759 Mysteries of the World UDM Ok 45522
 404760 Round Dice Reel UDM Unissued
 404761 Come On Buddie, Don't You Want to Go UDM Un-
 issued
 404762 Go On, Nora Lee UDM Unissued
 404763 Was You There When They Took My Lord Away UDM
 Ok 45522

**Starr Piano Co. (Gennett Records), Richmond, Ind., August 14,
 1934.**

Uncle Dave Macon and/or McGee Brothers, as indicated in
 3rd column. Instrumental accompaniment as follows: Banjo, -1;
 2 banjos, -2; guitar, -3; 2 guitars, -4. Presumably Macon plays
 banjo, Sam McGee plays guitar, and Kirk McGee plays 3rd
 instrument if there is one; but on sides by Sam and/or Kirk
 McGee only Macon doesn't play.
 N-19651 Thank God for Everything (K. & S. McGee) -1,4 UDM
 & MB Ch 16805, Ch 45105, De 5373
 N-19652 When the Train Comes Along (K. & S. McGee) -2,3
 UDM & MB Ch 16805, Ch 45105, De 5373, RBF RF-51

N-19653 The Train Done Left Me and Gone (K. & S. McGee)
-2,3 UDM & MB Unissued
N-19654 You've Been a Friend to Me -1 UDM Unissued
N-19655 Brown's Ferry Blues -1,3 MB Ch 16804, Ch 45033,
De 5348
N-19656 There's Just One Way to the Pearly Gates -2,3 UDM
& MB Unissued
N-19657 The Grey Cat -2,3 UDM Unissued

As Above. August 15, 1934.

N-19658 Tune in On Heaven -4 KM Unissued
N-19659 Tennessee Tornado -4 UDM Unissued
N-19660 Railroad Blues -3 SM Ch 16804, Ch 45033, De 5348,
Cty 511
N-19661 Eli Green's Cake Walk -3 UDM Unissued
N-19662 The Good Old Bible Line -1,4 UDM & MB Unissued
N-19663 Don't Get Weary Children -2,3 UDM & MB Ch 16822,
Ch 45048, De 5369, MW 8029, Cty 515
N-19664 He's Up With the Angels Now -2,3 UDM & MB Ch
16822, Ch 45048, De 5369, MW 8029

Victor Co., New Orleans, La., January 22, 1935.

Uncle Dave Macon, banjo & vocal; accompanied by Alton &
Rabon Delmore on 2 guitars and vocals on chorus, -1. Only
Macon credited on labels.

87684-1 Over the Mountain -1 BB 5926
87685 When the Harvest Days are Over -1 BB 5842, MW
4819
87686-1 One More River To Cross -1 BB 5842, MW 4819
87687 Just One Way to the Pearly Gates -1 BB 5926
87688-1 I'll Tickle Nancy BB 5873, ViE RCX-7112, Cam CAL
898
87689-1 I'll Keep My Skillet Good and Greasy BB 5873, Cam
CAL 898, Vi LPM-6015, ViE RCX-7112

Victor Co., Charlotte, North Carolina, August 3, 1937.

Uncle Dave Macon, banjo and vocal; accompanied by un-
identified fiddle, -1; or guitar, -2; vocal on chorus, -3. Only
Macon credited on labels.

011910 All In Down and Out Blues -2,3 BB 7350, MW 7347,
RBF RF-51, ViE RCX-7112

011911-1 Honest Confession is Good for the Soul -2,3 BB
7174 MW 7348
011912 Fame Apart from God's Approval BB 7385, MW 7348
011913-1 The Bum Hotel -1 BB 7350, MW 7347, ViE RCX-7112
011914-1 From Jerusalem to Jericho -2,3 BB 7174, MW 7349
011915-1 Two-in-One Chewing Gum BB 7234, MW 7350, RBF
RF-51
011916-1 Travelin' Down the Road -1 BB 7234, MW 7350

Victor Co., Charlotte, North Carolina, January 24, 1938.

Uncle Dave Macon, banjo and vocal; accompanied by Smoky
Mountain Glenn, guitar, -1; vocal on chorus, -2.

018644-1 Country Ham and Red Gravy -1 BB 7951
018645 Summertime on the Beeno Line -1,2 BB 7779
018646 He Won the Heart of Sarah Jane -1 BB 7549
018647-1 Peek-a-Boo -1 BB 7779
018648-1 Working for My Lord -1,2 BB 8279
018649-1 She's Got the Money Too BB 7549, MW 7884, ViE
RCX-7113
018650 Wait Till the Clouds Roll By -1,2 BB 8341
018651-1 Things I Don't Like to See -1 BB 8279
018652-1 They're After Me BB 8422, ViE RCX-7113
018653-1 My Daughter Wished to Marry BB 8422, RBF RF-51,
ViE RCX-7113
018654-1 Beautiful Love BB 8341

Note: All labels credited to UDM except 018645 and 018650,
which were credited to UDM & Smo'xy Mtn. Glenn.

As Above. January 26, 1938.

Uncle Dave Macon, vocal and banjo; accompanied by un-
identified fiddler, -1. Only Macon credited on labels.

018758-1 Give Me Back My Five Dollars BB 8325, MW 7884,
CamE CDN-5111
018759-1 Railroadin' and Gamblin' BB 8325, Vi LPV-507, CamE
CDN-5111
018760 Cumberland Mountain Deer Race BB 7951, Vi 27494,
Vi LPV-507, RBF RF-51, ViE RCX-7113
018761 Johnny Grey -1 BB 8379, MW 7885, RBF RF-51
018762-1 The Gayest Old Dude That's Out BB 8379, MW 7885



Uncle Dave with Alton and Rabon Delmore.
The Delmore Brothers first recorded for Columbia Records in
1931 and were on the Grand Ole Opry from 1932 to 1938.

Reminiscences of Uncle Dave

by Smoky Mountain Glenn

"Smoky Mountain" Glenn Stagner was born near Paris Landing, Henry County, in West Tennessee on December 15, 1913. There was music in his family: a sister played guitar and banjo, and his father, a farmer and carpenter by trade, played the button accordion. Glenn early learned to pick both banjo and guitar, and later took up the mandolin, which he played throughout his career.

As a young man attending barber college in Nashville, Glenn was introduced to Uncle Dave by Sid Harkreader. While serving in the Pacific Theater during World War II, Glenn organized the G.I. Buckaroos and worked out of Hawaii entertaining GI's in 1943-44, in a program directed by the noted actor, Maurice Evans. For a while he also worked with Curly Fox and Texas Ruby.

The tale of his four years with the grand old man follows, and needs no further elaboration. It was written shortly after Macon's death.



DORRIS MACON, UNCLE DAVE, CHARLIE ARRINGTON AND GLENN STAGNER. TAKEN IN ROANOKE IN 1938.

The bus was just approaching the last bend of the road leading to Readyville, Tennessee, when I noticed "UNCLE DAVE MACON" atop a barn in boxcar-size letters. The farm on which that barn stood was my destination. It was a thrilling moment for a boy barely out of his teens. I had come up from Nashville to audition for Uncle Dave on the guitar. Having never met the old man in person, I had listened to him play on the WSM Grand Ole Opry show.

As I opened the old swing gate, he was standing on the porch, dressed in his everyday attire of high-top shoes, open vest, gold watch-chain, celluloid collar, plug hat, gold teeth, and a goatee. They were less expensive and perhaps not as gaudy as the present-day outfits of the Country Music singers, but they were distinctly his, and as far as I know, have never been duplicated.

To make me feel at ease, he took me out to his smokehouse to show me his display of country hams, shoulders, and side meat. While there, he offered a friendship "slug" from his little brown jug! This bit of strategy on his part paid off in dividends for me. I had won the old man's approval. The audition turned out fine with about three numbers and maybe three chords, and that was the beginning of four happy and prosperous years with the King of the Hillbillies.

Due to Uncle Dave's age, he could get by with murder on stage, almost; he would go through his routine of raw gags that no other showman dared to try, and in order to stop him, we would have to pull him bodily off-stage with the audience still hollering for more. He would tell them he was born in 1870 in Warren County, Tennessee, right at the foot of the Cumberland

Mountains, where whiskey was made of corn, and women didn't smell like talcum powder. He would hold up his hat exposing his bald head saying he was the happiest man on earth, and that there wasn't a hair between him and heaven.

He was often carried away by the reception he received to the extent that his sense of observance was dull. For this reason, he was very gullible to a bit of buffoonery by us, his traveling companions. After the show, the folks would come backstage for autographs, and the crowd would surround Uncle Dave. I would turn up my coat collar, pull my hat down over my eyes, grab Uncle Dave's hand and shake it good saying, "I certainly enjoyed your program, Uncle Dave." "Thanks!" he would say, never recognizing me. I even enjoyed it myself!

In passing through little towns, he would ride in the front seat, with me in the back. When we passed someone on the corner, I would throw my voice and say, "Hello there, Uncle Dave." He would stick up his hand and wave, saying, "By golly, everybody knows me!"

Uncle Dave was very religious-minded in his work. I never knew him to do a program without singing a hymn or quoting scriptures from the Bible. I recall attending church with him in a North Carolina mountain village, where he was asked to do his song, "How Beautiful Heaven Must Be." They agreed to hold up the service while I ran back to the hotel for his banjo. After the song, the service was turned over to him and to my surprise, he delivered a wonderful sermon.

Uncle Dave was an artist in his chosen field in every sense of the word. He was equally at home playing with just a friend, in front of a small audience in a schoolhouse of the hill country, or in a large auditorium with a seating capacity of thousands, such as the Municipal Auditorium in St. Louis. Uncle Dave was not a talented singer, but he had an inimitable style all his own that endeared him to audiences all over the Southland and eventually from coast to coast.

In Hollywood, he was a featured entertainer in the "Grand Ole Opry" picture. He was at his best when plunking out tunes on his banjo and singing songs of his own composition, such as "Chewing Gum," and "Eleven-Cent Cotton and Forty-Cent Meat." When he did venture a modern-day hit, it was probably butchered, both in tune and words, until any similarity to the original was pure coincidence; but he suited it to his own style and the audience loved it.

Like the source of all folk tunes, Uncle Dave took his theme from some place, thing, or incident. The birth of the "Chewing Gum" song, is, of course, self-evident. The chorus consisted of a repetition of the words "Chewing Gum" with his voice going down the scale and his banjo strings increasing in volume until they seemed to take up and repeat the words "Chewing Gum." "Eleven-Cent Cotton and Forty-Cent Meat," of course, stemmed from the everpresent deficiency between farm prices and farmer purchases and was very popular because of the truth of the song. These are just two of the legion songs that Uncle Dave composed.

To know and appreciate the man who was Uncle Dave Macon, it is necessary to know something of his background. He wasn't always a paid entertainer, though I doubt that he remembered the time when he did not entertain just for the pure pleasure of it. He was born and grew up on a farm, working for a time at that occupation. Once, he owned the freight franchise from Murfreesboro to Woodbury, Tennessee, on the present-day cement highway that is only a few minutes' drive for the modern streamlined diesel-powered trucks; but it was quite a long haul over crooked country roads for Uncle Dave's four-mule-team wagon.

Stemming from a humble heritage, Uncle Dave was not adverse to hard work, but his first love was music of the folk variety. When the first Country Music program went on the air at WSM, Nashville, it was inevitable that Uncle Dave should be one of its initial entertainers, and this professional life spanned a quarter century. At his death in 1952, he was one of the few featured entertainers remaining of the original broadcast.

At the very top of a high mountain, his many Opry friends have erected a monument to his memory, right out of Woodbury, Tennessee, on Highway 70. His picture and banjo cut in marble-stone is in clear view to the passing motorist.

Nashville is the headquarters today for hillbilly singers and musicians all over the country, and everyone who faces a mike, whether it be radio, television or recording, should give a hearty "thanks" to the Grand Ole Man of the Grand Ole Opry who pioneered Country Music.

Reminiscences of Uncle Dave

by Bob Hyland

"Uncle Dave used to play piano and often did so on the Grand Ole Opry in the early '30s. I remember many times of hearing Judge Hay say "Let's have Uncle Dave give us a number on the old three-legged piano," whatever kind of piano that is, and he would play "Eli Green's Cake Walk" or "The Girl I Left Behind Me," the only tunes I remember him playing. It seems to me as I recall it that it was usually late at night when he was called on for this performance, probably to fill in, or maybe just to be different. I used to think to myself "Well, Uncle Dave, I thought you had gone home for the night" when here all along he was back there "whoopin' it up" with some of the other performers. Sometimes a late recall would net something on the banjo that was out of this world and almost impossible to describe, but I will attempt it, having heard it a number of times on the air, and saw it performed once in person.

"To begin with, in addition to being one of the greatest banjo players of all time, he was a showman and trick banjoist. When he had just wowed the audience with a magnificent grand finale number and it seemed they just had to have some more, the Judge or Uncle Dave would say "Well now we'll show you how 'Uncle Dave Handles a Banjo Like a Monkey Handles a Peanut' " then a few chords on the banjo, the feet would start, and he would say "Clean gone now, ah," spinning it in position held, the banjo leaves his hands, up in the air, back to his hands as he says "got to get behind the plow," then in a clock-like motion the banjo, still plunking all the while, went under one leg, under the other, then behind him, back to the front, up in the air again, with more verses and stomping which by then had brought the house down. He had knocked them cold: he knew and the audience knew there were no toppers.

"Over the years Macon would latch on to the latest Country or Western hit tune and present his own rendition on the air or personal appearance. Such tunes as "Candy Kisses," "Deep in the Heart of Texas" and "Pistol Packin' Mama." This reminds me of the last time I saw him here in Springfield in 1950. He had been featuring Eddy Arnold's hit of about that time titled "I'll Hold You In My Heart." When announced that he was going to sing it, two teen-age girls, obviously Eddy Arnold fans, exclaimed "Oh no!" as if repulsed at the idea of an old man singing a beautiful love song. At the conclusion they were as loud in their applause as anyone there.

"The show that night finished with a whirlwind performance of "Take Me Back To My Old Carolina Home" in which he jumped up from his chair on the last chorus, took his hat from his head, and fanning it against the string of the banjo placed on the floor and held high on the neck, and did a clog around it, bringing the rendition to a grand climactic conclusion. And this was done only about a year and a half before his death, with the same agility and precision as when I first saw him do it fourteen years before.

"His sacred song for the evening was "Rock of Ages," and after the show I went backstage to try to have a brief chat. Behind me came an elderly gentleman to see and compliment him on his performance. The man walked over and says 'Uncle Dave, whenever I hear you sing 'Rock of Ages' like you did tonight I can just feel the POWER!' Looking very pleased, Uncle Dave stood up and shaking hands, said 'Thank you, Brother.'"
(From a letter written to Norm Cohen, August 1970)



MEMORIAL STONE ERECTED IN MEMORY OF THE "GRAND OLD MAN."



GRANITE TOMBSTONE INSERT.

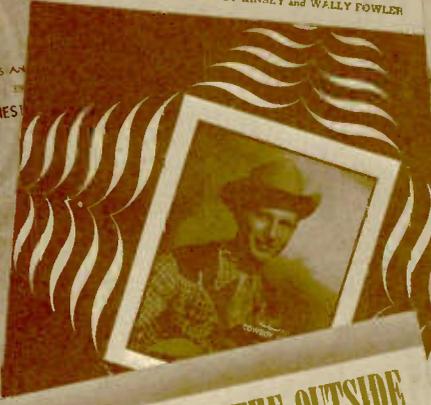
YEARS AGO WHEN SHEET MUSIC WAS POPULAR AND IN DEMAND MOST BIG COUNTRY NUMBERS WERE PUT OUT IN SHEET MUSIC FORM. THESE SHOWN HERE ARE FROM 1933 TO 1947.

WHEN THE WORLD HAS TURNED YOU DOWN



TEXAS RE

By LOUIE BUCK, CURLY KINSEY and WALLY FOWLER



THE HOBO BOOGIE

Words and Music by GUY WOOD and GL LEWIS



I'll Hold You In My Arms

(TILL I CAN HOLD YOU IN MY ARMS)
Words and Music by Edna Arnold, Del Horton and Thomas C. Johnson
INTRODUCED BY TODDY ARNHOLD



I'M STANDING ON THE OUTSIDE

By HANK THOMPSON



Silver Stars, Purple Sage, Eyes Of Blue

Words and Music by DENVER DARLING



A Hundred and Forty-Four Thousand

By Fred Rose



YOU'RE FROM TEXAS

Words and Music by CINDY WALKER



INTRODUCED BY
BOB WILLS
GREEN RECORD

KEEP A LIGHT IN YOUR WINDOW TONIGHT

HAWAIIAN GUITAR CHORUS
UKULELE AND GUITAR CHORDS

WORDS and MUSIC
by
ITAC and BOB
HAPPY JACK TURNER



We Might As Well Forge

WORDS AND MUSIC BY
JOHNNY BOND

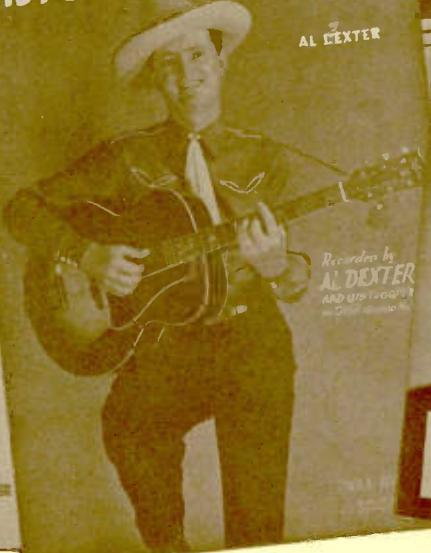
Featured by



FLER INTERNATIONAL CORPORATION
NEW YORK, N.Y.

PISTOL PACKIN' MAMA

AL DEXTER



Recorded by
AL DEXTER
and the Texas
Country Band

MOVE IT ON OVER

By HANK WILLIAMS

RECORDED BY HANK WILLIAMS FOR JGM RECORDS



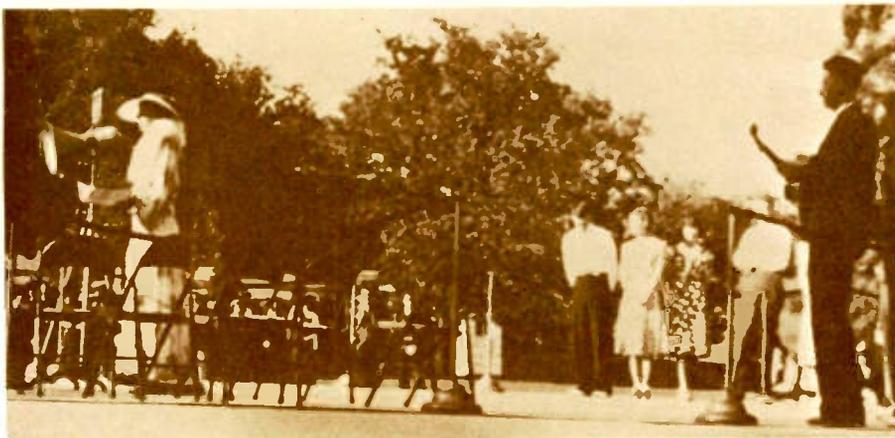
PUBLISHED BY
Hank Williams
MUSIC COMPANY
MOBILE, ALA.

The Original Beverly Hillbillies



Ezra Paulette originated "The Beverly Hill Billies" way back in the 20s. Paulette was an accomplished musician from the mountains of Colorado. In 1928 the "Hill Billies" had a sustaining radio show over KEJK (later KMPC) in Beverly Hills, California. In the original group were Ezra, Tom Murray, Zeke Manners and Hank Skillit. They were the original four heard on their first recording in 1929 of "When the Bloom Is On the Sage" and "Red River Valley." Paulette was associated with the group until his death in 1952. This photo was taken in 1933 and through the years the artists who were members of the band include Shug Fisher, Stuart Hamblen, Wesley Tuttle and Glen Rice, who formed his own "Beverly Hill Billies" group in later years.

Country Music at the White House in 1938

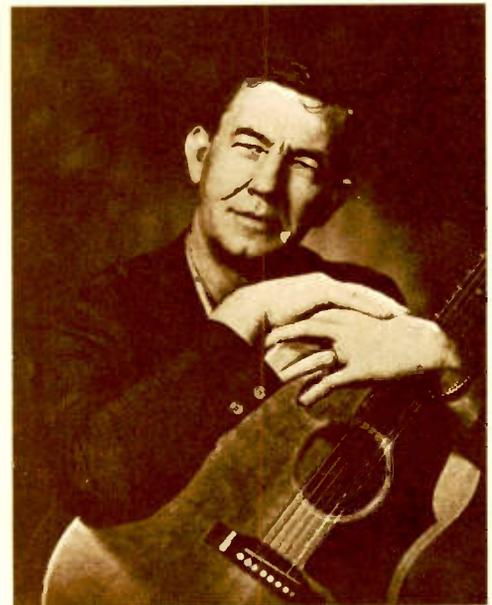


MRS. FRANKLIN D. ROOSEVELT INTRODUCING THE MUSICIANS AND THE PROGRAM. THAT'S CHESTER ALLEN ON STAGE WITH THE GUITAR.

"The White House grounds rang with mountain music, hound dog wails and the shuffle of dancing feet Thursday."

from the **Jackson County Sentinel**
Scottsboro, Ala., May 12, 1938

In 1938 Chester Allen and the folks at Skyline Farms, a government aided community made up of a number of families who helped homestead a hilltop by way of defeating the depression, were invited to entertain for the President. The First Lady escorted the Alabamians through the White House and introduced them to the President in his office. President Roosevelt was known to be the nation's number one fan of authentic mountain string music and Allen recalls that he was in the audience on that afternoon. Members of the band consisted of Allen, guitar; Clifford Anderson, dobro; H. L. Green, fiddle; Thomas Holt, tenor guitar; Joe Sharpe, mandolin and Reuben Rousseau, fiddle.



CHESTER ALLEN
ALLEN COULD PLAY ANY STRINGED INSTRUMENT AND RECALLS PLAYING "OLD HEN CACKLED" ON THE FIDDLE AND SINGING "OLD RATTLER" FOR THE PRESIDENT. DURING THE 1930s HE APPEARED ON THE RENFRO VALLEY BARN DANCE AND RECORDED FOR VICTOR ON THE BLUEBIRD LABEL. HIS BEST KNOWN RECORD WAS "NEW HUNTSVILLE JAIL."



Jimmie Rodgers

America's Blue Yodeler

by Sydona M. Young

(Used by Permission)

In the songs and music of Jimmie Rodgers, one hears the joys and tragedies of the common people, the rhythm and beat of the giant steam locomotive, and the deep-throated sound of a train whistle. And all for a very good reason: Those joys, tragedies, locomotives, and whistles were his whole life. For, truly, Jimmie "lived" the stories told in the lyrics he sang.

To tell the story of his life, we must go back through his humble boyhood and carefree early youth; his constant longing for and interest in the life of the railroads, the silver rails, the train whistles; and his cheerful Irish stubbornness in refusing to let poverty or sorrow or heartbreaking disappointments spell defeat—not to mention his gay defiance of his unlicked enemy, "that old T.B."

The son of a railroad section foreman, James Charles Rodgers was born September 8, 1897 at Meridian, Mississippi. Left motherless at the age of four, he had a rough boyhood. His father, Aaron W. Rodgers, often left the small boy alone to forage for himself while he tended to his duties with the Mobile and Ohio Railroad.

Jimmie Rodgers spent most of his early youth around the railroad yards, riding in engine cabs and on lurching boxcars. At 14, he became a railroadman himself, first as a water-boy, and later as his father's assistant foreman. This is the life that was to form the background for his music.

Jimmie quickly learned the railroad jargon. He came to know the crude and rowdy ballads of the trainmen. In the railroad shacks and waycars, he listened to the strumming of banjos and the singing of old slave songs and spirituals. The Negro workers soon taught him to pluck banjo, ukelele, and guitar; and he absorbed much of their music and sense of rhythm. Thus, it was from the railroad Negroes that Jimmie received much of his musical education. It was from them that he acquired his style of stretching words in a melancholy way which was later to become his trademark.

Infatuated with his life on the rails, he delighted in standing on the swaying boxcar roofs, a dangerous undertaking. It was there he picked up his famous yodel—not the fast-breaking Swiss yodel, but a long wail inspired by the engine whistle up ahead. It gave his singing its sad, plaintive quality.

On a variety of stringed instruments, he plunked out songs of his own, making up the lyrics according to his mood, rarely writing them down. And no matter whether it was ukelele, banjo, mandolin, or guitar, his sensitive fingers seemed to caress the instrument he was playing.

As Jimmie was reaching the end of his teens, America entered World War I. But he did not serve his country, because the Government exempted railroad workers from entering the Armed Forces. During this war seige, sadness entered his life when a hometown friend was killed in battle. Deeply grieved, Jimmie put together words and music that ten years later would recapture memories of the war for million of people. It was to be known as the "Soldier's Sweetheart," and it was the song that catapulted him to fame.



JIMMIE AND HIS WIFE, CARRIE, AT THE NEW JERSEY BEACH IN 1932. THEY WERE HOUSE GUESTS OF MR. AND MRS. RALPH PEER.

On April 7, 1920, Jimmie Rodgers married Carrie Cecil Williamson, the daughter of a Meridian minister. January 30, 1921, a daughter, Carrie Anita, was born to them. Two years later, a second baby arrived, June Rebecca, who died in infancy. For the Rodgers family, times were hard and jobs were scarce during the years 1921-1924. They moved around the United States, following whatever work Jimmie could find on the railroad.

During the autumn of 1924, Jimmie was first stricken with tuberculosis. After spending three months in a hospital, he was discharged and given a tough sentence. Told that his railroad days were over, he was ordered to do no strenuous work; to get plenty of rest and sunshine; and to move to a higher altitude.

Ironically, singing—the one thing Jimmie **could** do—led him, at this point, into the career that was to make him famous. No, Jimmie Rodgers, of the restless feet, could never sit in the sun with folded hands for long hours, days, weeks, months! Taking his guitar, he wandered with medicine shows through the Kentucky and Tennessee mountains singing syncopated rhythm spirituals, better known as blues. Later, he bought a road show of his own, all the while gaining confidence, experience, and a slight health improvement.

At length, Jimmie took his family to Florida and became brakeman on the Florida East Coast Railroad, remaining for the better part of one year. But the strain of the work and the moist coastal air easily undermined his health, so he moved to Tucson, Arizona, then to San Antonio and thence to Galveston, Texas. He insisted that his wife and daughter return to Meridian, and that he would try to pick up a little work and follow them later. When he finally joined his family, he was weak, ill, and badly in need of a rest.

In January, 1927, after having improved somewhat in health, Jimmie headed for Asheville, North Carolina in hopes of finding a job. He did obtain one, and when his wife joined him, he was



JAMES CHARLES RODGERS AT THE AGE OF 20.



to my good friends the
Carter Family. I hope we
have many more Records
together as pleasant as
this one. I wish you the
Best of every thing don't
forget your friend

Jimmie Rodgers

6-12-31

Mr Ralph Peer
Seattle Wash.

SOUTHERN PACIFIC STEAMSHIP LINES

"MORGAN LINE"



ON BOARD S. S. DIXIE

Dear Ralph-

Thank you for the good letter
of July 31st. Sure glad to know that Will Rogers is
one of my fans, I wanted to meet him B.H. I left
Calif but you know how things were when I left, I
was in a hurry to get home. Well the Ole Sarge
are Peering in several hot places and a number of
others, I have been getting lots of Rest since I
got home, however I went to Galveston to see the

Kerrville Texas
8-10-30

LETTER JIMMIE WROTE TO
PEER FROM HIS HOME
IN KERRVILLE, TEXAS,
AUGUST 10, 1930.

Bathing Beauties, I was initiated in the
Elke B.H. I left here, get a letter
from Gilmore today saying he had the Orchestration
made of "mean mama" and "Blue Eyed Jane" also would
have "my Ole Sarge" made later for me, yes Ralph I
got every thing OK in El Paso and I sure do
appreciate that gift, am keeping some till you &
yours get here. Gee whizz that is great stuff and
Sally sure did treat us Royal, am going to write
him today, I have asked Gilmore to let a grand

SOUTHERN PACIFIC STEAMSHIP LINES

"MORGAN LINE"



ON BOARD S. S. DIXIE

3
Come through on 15th and he says
OK, a letter from msn miss today
telling me W. G. Swain is going to see me for fifty
Grand, but I ain't a Dam bit afraid of that,
well am hoping Ma Ferguson gets Elected Governor
of the State of Texas, looks pretty good for her
here. Carrie Anita and me are fine we all send
our kindest regards to you & Mrs Peer,

SOUTHERN PACIFIC STEAMSHIP LINES

"MORGAN LINE"



ON BOARD S. S. DIXIE

Jimmie

"Special Officer" on the local police force. Fred Jones, a friend there, had found him the position, but eventually realizing that he'd done so only through charity, Jimmie resigned.

However, all during this time, Jimmie kept right on singing, only now he favored the guitar as the best accompaniment for his voice; and he perfected his famous train whistle with his throat. (You hear it in "Mystery of No. 5, Hobo Bill's Last Ride" and a score of other songs he recorded.)

May, 1927 found Rodgers and three other Country musicians entertaining on a radio program over Station WWNC in Asheville. Billing themselves as "The Jimmie Rodgers Entertainers," the small hillbilly string orchestra only lasted on the airwaves for three weeks. But at least it had given many people the chance to hear Jimmie. The fan mail that poured in as a result of those mere three weeks proved that his sweet Southern voice, his yodel, and his homespun songs were a hit.

Once again out of work, Jimmie took The Entertainers on the road, playing one-nighters wherever an audience would gather. Jimmie Rodgers (often called "The Singing Brakeman") sang songs for everybody: Railroad ballads, cowboy songs, barroom ditties, hobo ballads, love songs, and lonesome blues. All were sparked with that unique, indescribable "something" in his voice which made a listener feel that Jimmie was singing the song just for that person alone. His musical expression lay somewhere between Stephen Foster's and W. C. Handy's.

Hearing that a talent scout from the Victor Talking Machine Company was holding auditions in Bristol, Tennessee, Jimmie traveled there, full of high hopes, and arranged to see the Victor man, Ralph Peer, without delay. (It was characteristic of Jimmie to be happily confident of the success of any new venture.) And on August 4, 1927, Jimmie Rodgers cut the two sides of his first record: "Sleep, Baby, Sleep" and "Soldier's Sweetheart," using just his guitar for accompaniment. The first song was an oldtime yodeling lullaby; the second was his own composition, mentioned earlier, written years before in memory of his good friend killed in World War I.

Jimmie received a short-term contract from Peer on the spot. And as a result of that August day in 1927, the young ex-railroad brakeman from Meridian, Mississippi, who was too ill from tuberculosis to work at his trade, would, within a year, become a giant in the entertainment field. The humble Jimmie Rodgers was soon to become one of the great entertainers and recording artists of all time. The boom for him was just around the corner. Weeks later, he went to Victor's studios in Camden, New Jersey, and cut four more sides, including the famous "T For Texas," (also known as Blue Yodel No. 1).

Mountain music was beginning to get a foothold, by this time, particularly in the South. The hard-working people loved to gather in the local schoolhouses to hear the lonesome and sad songs of life and its emotions—songs which echoed their own inner feelings. Various musical groups sprang up, seemingly from nowhere, all playing the same soulful music, only their styles differed. Although Jimmie was not the first hillbilly artist to record, he had the distinction of being the first to elevate the music to its present high position.

The first heartbreaking royalty check for \$27 arrived. Then came a second one for \$400. Jimmie Rodgers had become a success! His records were selling! And Victor again was calling for him, this time to cut 12 sides. In his recordings, his voice was under perfect control; there was never a break. How, with the ravaging T.B. cough, could he sing so well? How could his voice remain so clear and sweet; so round and full? The answer was simple. Following medical advice, and because he'd found it was the one thing that would permit him to use his voice for a few moments at a time without the annoyance and embarrassment of that distressing cough, he'd take a big swallow of good bonded whiskey immediately before singing.

In Washington, D. C., Jimmie met Ray McCreath, announcer at Station WTFF. McCreath billed him as "America's Blue Yodeler" and the name stuck, becoming a famous by-word whenever Jimmie Rodgers was mentioned. "The Singing Brakeman" had become a celebrity! And his royalties soon reached \$2,000 per month. Ultimately, Ray McCreath became his show manager.

From the beginning, Jimmie Rodgers was fascinated by shows and show people. Most growing boys and girls are, but some of them get over it. When Jimmie haunted the show lots and the stage entrances of theaters, he dreamed, as other boys have, of the time he could strut about those stages and lots as one of those wonderful beings. With adult years, he put the dream aside, happy in his own work on the rails, until his strength was no longer equal to twisting wheels and pulling pins.

That boyhood dream came true, though, in 1928 when Rodgers made his first stage appearance at the Earle Theater in Washington, D. C. With mounting enthusiasm, he sang "Frankie and



A STILL FROM THE "SINGING BRAKEMAN" FILM. MR. C. F. MARTIN, 3rd, DELIVERED THIS 000-45 MARTIN GUITAR IN PERSON SO JIMMIE COULD USE IT IN THE FILM. IT WAS THEN VALUED AT \$1500.00.

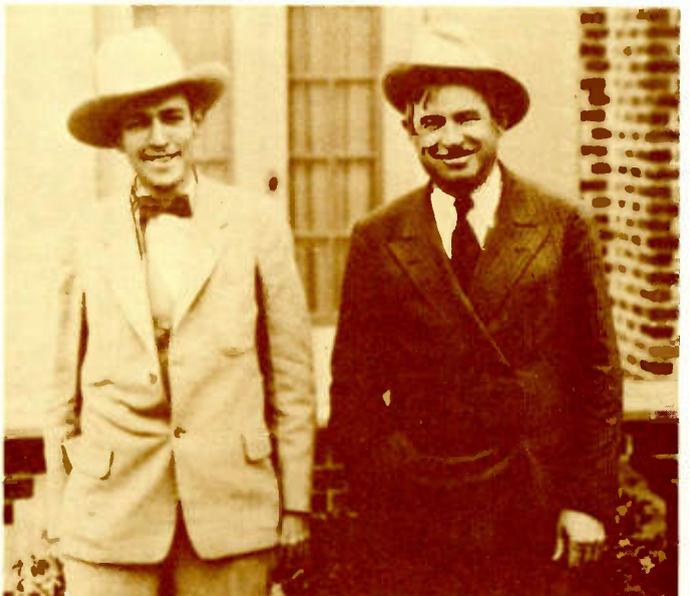
Johnny" as an encore, and then answered sixteen curtain calls, only to succumb backstage to the wracking cough, afterwards.

Suddenly, everyone loved and wanted Jimmie Rodgers. They were attracted to his sweet Southern tones and that unique yodel. He was The Yodeler Extraordinary. Behind those doleful songs of heartbreak and suffering, he was Truth in a heart-throb voice. The passages in his music referring to homesickness, loneliness, and blues arose from his own unhappy experiences when he was unknown, ill, jobless.

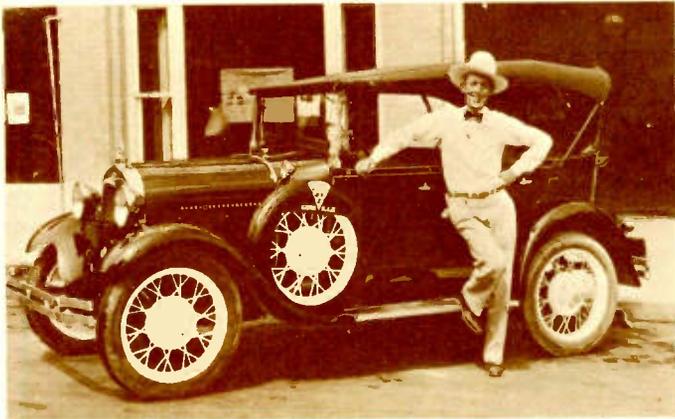
Rodgers was wistfully old-fashioned just like the songs he composed. "Shucks!" was a prominent vernacular in his speech. And blue was even his favorite color. Basically a happy-hearted man, he possessed the Irish gift for whimsical gaiety, and the Irish soul with its instant response to any emotion.

Each time Jimmie sang, he was beating T.B. in spirit, but his frame was, in reality, ravaged by the disease. His face was parched; his fingers were getting whiter; the ominous cough was growing more ominous. Sometimes he worked with a temperature so high he scarcely knew what was going on, or where he was. Still he refused to go to a sanatorium because he had so many musical commitments to fill. He had tasted success and he wanted to savor it to the last.

Jimmie always found time to entertain at hospitals, especially for tubercular patients to whom he sang "Whippin' That Old T.B.," and it was the best tonic in the world to them! For Jimmie Rodgers had the God-given ability, through musical expression, to help people forget their worries and troubles.



JIMMIE WITH HIS FRIEND WILL ROGERS, THE GREAT AMERICAN HUMORIST.



JIMMIE POSES PROUDLY WITH HIS NEW 1931 MODEL A. HE ALSO OWNED TWO CADILLACS AT THE TIME.

Canada, England, Mexico and South America were all calling for Jimmie, but his frail health could not have stood the strain of such long and distant engagements. In Hollywood, in an old church building used by Victor as a recording studio, he made one short talking film entitled "The Singing Brakeman," it was copyrighted November 26, 1929. He then hurried back to the hill towns and tiny villages of the South where he sang blues and railroad songs which became more and more melancholy.

Fame was his! By 1930, he was earning a fantastic amount of money, and he lived as merrily as his health would allow. Fast cars were a passion and he bought many of them. He built a beautiful \$50,000 home ("Blue Yodeler's Paradise") at Westland Hills, Kerrville, Texas, during the boom of 1929 but in 1931 he moved to a small duplex in San Antonio, which he built with the \$10,000 he got for the "Blue Yodeler's Paradise."

Time was starting to run out on Jimmie, but he heeded none of Carrie's wise advice. His was a unique personality in more ways than one. Over and over again, he made his wife gasp with his daring, his defiance of established custom, his impudent disregard for the "expected," together with that take-a-big-chance gambling spirit of his.

One of the highlights of his life came in January, 1931, when Jimmie joined the famed cowboy-philosopher and comedian, Will Rogers, in a benefit tour to aid drought-stricken Arkansas, a mission of mercy. He preferred to tour the backwoods and sing for his own kind of folks, rather than play in big cities.

During his career, Jimmie was associated with some of the great personalities of the entertainment world—stage appearances with Gene Austin, recording sessions with Lani McIntyre and his Hawaiians, Clayton McMichen, Louis Armstrong, John Cali, Cliff Carlisle, and the Carter Family.

He took the great folk songs of the white people along with the blues, work songs, river-boat songs and plantation ballads of the black people that he'd heard all his life, and blended them into a new type song with a style all his own. Young singers around the world were soon copying his style, many of whom have long since become well-known entertainers: Gene Autry, Bill Monroe, Jimmie Davis, Ernest Tubb, Lefty Frizzell, Hank Snow, Roy Acuff, Johnny Cash, T. Texas Tyler; and the late Red Foley, Tommy Duncan, Wilf Carter, Jim Reeves, and Hank Williams. In other words, Jimmie Rodgers is given credit for having started the present-day trend in Country Music.

Hank Snow and Ernest Tubb are two of the modern-day singers who loved Jimmie and became close friends with Carrie Rodgers. She was so impressed with Ernest that she presented him with Jimmie's famous Martin guitar. Today, a corner of Hank's Rainbow Ranch is devoted to Jimmie's memory, also.

Many colorful adjectives have been used to describe Jimmie's sweet Southern voice, his masterful guitar-playing, and his yodel which was as wild and free as the train whistle upon which it was based. No artists before or since have made such an impact on the Country Music scene. For Jimmie breathed life into Country Music, and thus brought it to the attention of countless listeners. Certainly, in the annals of Country Music, no name is more respected than that of America's Blue Yodeler, Jimmie Rodgers, whose voice had a peculiar, haunting, sympathetic, descriptive character.

Jimmie tacked yodels onto just about everything. Even his share of the conversation around his home was largely yodels! Quite noticeable in several of his recorded numbers are those little "surprise" yodels, often right in the middle of phrases—a sad, little yodel, or maybe an impish one, like a friend telling you of some incident and pausing to sigh or chuckle.

Rodgers knew well enough that his accent, his manner of speaking, was neither Harvard nor Yale. He was himself. His



"talk" was his own and he never pretended otherwise. His "singing" speech was exactly the same as his "loafing-on-the-corner" speech. He disliked intensely, however, listening to a singer, highbrow or lowbrow, if he couldn't distinguish every word.

He wasn't a sight-reader of music. He wasn't any kind of a reader of music, as a matter of fact. His music was "ear music," and even playing "by ear" he obeyed no rules. In his songs, he told often of troubles, sickness, of being broke, but he never had a morbid tale to tell; there was never a recital of horrors. "Ben Dewberry's Final Run," one of his well-liked recorded numbers, tells of a fearless engineer killed in a wreck, but it was not one of Jimmie's own compositions. He liked to sing it, though, in tribute to the memory of his favorite engineer, Jim Jackson, who was killed in a wreck.

Rodgers' entire life had been a tragedy and it was a joy for him to be able to brighten other tragic-torn lives with his songs and music. He knew so well the magic that music can weave. As an entertainer, he was a sick fellow with a bad cough; a gaunt-cheeked young man whose only accomplishment was an ability to strum steel strings and pour out his heart in lonesome-sounding blue yodels.

Jimmie Rodgers was nobody's fool. Happy-go-lucky as he always was, the good things of life just didn't happen to him. He made them occur, by shrewd planning and by stick-to-it-iveness. Misfortunes transpired to him again and again. But those adversities were mostly the fault of that old enemy of Jimmie's which he never licked: Tuberculosis.

No human being ever deserved to win through more than did the section-foreman's little boy, the cheery-hearted young brakeman with melody in his Irish heart, the devoted husband and father battling that old T.B. Downed again and again in his life by bitter poverty, sorrow, heartbreaking disappointments, Jimmie refused to stay down. Stoutly defying defeat, he kept up his gay banter, his wistful grins, his bits of rollicking song—ever giving himself and others courage to stick and win through.

Yet, despite his constant jaunty efforts to keep his chin up, Jimmie Rodgers remained a very sick man. No matter how courageous his bearing, how ambitiously eager for accomplishment, there were times when even the smallest exertion on his part would bring on such distressing spasms of coughing that it seemed his very life was ending.

Nonetheless, his blue yodels were sweeping the country like wildfire. His first record had set the blaze, and "Away Out on The Mountain" and "T For Texas," his second record, spread that blaze with astounding rapidity. When Jimmie reached the pinnacles of success, he was sitting on the top rung of his

JIMMY RODGERS, SINGER-YODLER, DIES SUDDENLY



JIMMY RODGERS

Information reaching Meridian of the death of Jimmie Rodgers, which occurred in New York Friday at 6 a. m. came as a shock to friends and relatives here.

Mr. Rodgers, aged 36, famous "blues" singer and yodler, was in New York making records for the Victor company, of which he was an exclusive artist. Relatives here believe that he had completed his re-

cordings for he was expected to arrive in a few days to visit them.

The work in which he was engaged in New York was the first he had done in several months, for in the fall of last year he was taken ill and remained in hospitals in San Antonio and Houston, Texas for months, suffering with tubercular pneumonia.

Jimmie's records were issued in many other countries besides America, such as Australia, India, South Africa, South America, New Zealand, Japan, and the British Isles, where he was particularly popular. Three of his records between them sold over a million copies at the time of their issue, and considering that this occurred in the Depression Era, it is nothing short of miraculous.

In the spring of 1933, sickness once again overtook him. He spent a month in the hospital and another three months at home in bed, convalescing. In May, 1933, Jimmie went to New York to record another 12 songs and to discuss a new contract with Ralph Peer of Victor.

Early on the morning of May 26, 1933, Mrs. Jimmie Rodgers was awakened at her home in San Antonio, Texas, to answer a long-distance phone call from New York City telling her that her husband, Jimmie Rodgers, America's Blue Yodeler, was dead of tubercular pneumonia. The gifted and glorious voice was stilled. He had continued his wistful, rollicking minstreling right up until that day when his Master came to tell him: "Lay aside your old guitar, Jimmie. Come to me, and rest."

A few months short of his 36th birthday, and less than six years from his test recording at Bristol, Tennessee, Jimmie was gone . . . gone from the troubles and worries of the Great Depression. Rodgers left a powerful influence on the musical world, especially when you consider he was a part of it for such a short time. Nevertheless, he had a fantastic brilliant recording career.

The special funeral train that fittingly carried Jimmie's body back to Meridian, Mississippi, slowed up outside town and rumbled in, with the whistle moaning low in tribute. On his casket were flowers tied with a blue bow from Ralph Peer, who had discovered and befriended him only six years earlier. Union Station was jammed with people who had come to see Jimmie borne safely to the graveyard he sang so much about. The interring of his remains were made in Oak Grove Cemetery in his hometown beside his infant daughter, June Rebecca. Tributes came from all over America, as the nation mourned his death.

Shortly before he died, Carrie had put the thought into Rodgers' head about an autobiography. He like the idea but did not relish the thought of doing it and so he made Carrie promise to write it if anything should happen to him. And she kept that promise, writing his life story two years after his death.

Over 38 years have gone by since his passing, but the popularity of Jimmie Rodgers lives on. All of his record titles have been reissued in LP-album form. It is amazing how well the people remember him and how often they still ask for his recordings after all these many years. The special magic that The Blue Yodeler possessed will continue to entertain future generations, for his music is part of America's history. Many have copied him, but none have quite captured that special sound. In the Country Music field, the golden beauty of his voice is unequalled, and his brief appearance on the stage of Time is vividly memorable.

The recordings of Jimmie Rodgers are now firmly entrenched in America's heritage, and this was fully recognized when his name was selected to be the first to adorn the Country Music Hall of Fame—indeed an exalted tribute!

One can easily detect the difference in his recordings between the early and last records cut, because the tuberculosis-wrecked voice was dulled at the end. Technically, some are fine, others are poor, but all are masterpieces by one who was a beloved figure in Country Music, which has now spanned continents. Who could have predicted back in those Depression years that the voice of this master singer would be appreciated one day in places like Japan, Sweden, India, and other remote countries on the globe?

On May 26, 1953, (the 20th anniversary of his death), a statue of Jimmie in his brakeman's uniform was unveiled during a huge memorial ceremony in Meridian. The memorial has since been moved to Highland Park at 20th Street and 41st Avenue. But the greatest tributes of all to the memory of Jimmie Rodgers are his phonograph records, treasured yet in so many homes throughout America and the rest of the world. It is through these golden discs, preserved for the deep and lasting enjoyment they give, that Jimmie Rodgers will never be forgotten.

Caroling yodels and blowing train whistles with his throat—both made Jimmie Rodgers famous . . . a man whose name is cherished in the hearts of Country Music fans everywhere.

FROM THE FRONT PAGE OF THE MERIDIAN STAR, MERIDIAN, MISS., FRIDAY, MAY 26, 1933. NOTE THAT THEY MISPELLED HIS NAME TWICE.

"silver ladder," in undisputed possession, but he was not finished with his struggle, his pitiful long-drawn-out battle with a merciless opponent. Stubbornly, gallantly, he fought it: "That Old T.B." But weak or strong, he unflinchingly adhered to the tradition of the entertainment field: "The show must go on!"

His tall frame was becoming thinner, and more frail. His smile was just as wistfully sweet as ever, but a little more sad. His brown eyes grew larger, more luminous, more beautiful—yet frightening. As his lungs weakened, his shoulders seemed to contract.

He seemed to be nothing but skin and bone. Past and present sufferings left their searing marks on his soul. His once-smooth bronzed cheeks were becoming more hollowed and alarmingly pale. He was wasting away, tiring easily. There were times when he had no breath, when fever gripped him so that he had no strength, even to speak, and a deep flush burned angrily high on his cheeks.

For five years and more, the Victor Company had been steadily acclaiming Jimmie Rodgers as their greatest recording star. Jimmie Rodgers was different—he sang of, to, and for the underdog, the forgotten man. There was "The Home Call" record with its haunting melody, Jimmie's silver-toned voice, and the magic strumming of his old guitar. There were minstrel songs, tender little ballads of a broken heart. There were sentimental songs (faulty in grammar but not in emotion), trailing off into mournful yodels.

JIMMIE RODGERS
The Singing Brakeman
 SOUTHERN MUSIC PUBL. CO., INC.
 117 BROADWAY, NEW YORK 10

Words and Music by JIMMIE RODGERS
 IN THE JAILHOUSE NOW - No. 2

JIMMIE RODGERS
 THE MYSTERY NUMBER
 SOUTHERN MUSIC PUBL. CO., INC.
 117 BROADWAY, NEW YORK 10

JIMMIE RODGERS
 words and music
 by
T.B. BLUES
 VICTOR RECORD
 American Blue Yodels
 No. 23535
 with
 UKULELE
 and
 ARRANGEMENT
 of
 GUITAR and BANJO
 CHORDS
 SOUTHERN MUSIC PUBL. CO., INC.
 117 BROADWAY, NEW YORK 10

JIMMIE RODGERS
THE BRAKEMAN'S BLUES

ELISIE WILLIAMS
 JIMMIE RODGERS
YODELING COWBOY
 VICTOR RECORD
 American Blue Yodels
 No. 23535

ELISIE WILLIAMS
 JIMMIE RODGERS
IM LONELY AND BLUE
 VICTOR RECORD
 American Blue Yodels
 No. 23535

Jimmie Rodgers
 by
High Powered Mama
 VICTOR RECORD
 American Blue Yodels
 No. 23535

FOX TROT
Away Out On The Mountain
 SOUTHERN MUSIC PUBL. CO., INC.
 117 BROADWAY, NEW YORK 10

NO. II
MY LOVIN' GAL, LUCILLE
I've Yodel
 SOUTHERN MUSIC PUBL. CO., INC.
 117 BROADWAY, NEW YORK 10

JIMMIE RODGERS
 words and music by
 ANDREW DENRIS & JIMMIE RODGERS
A DRUNKARD'S CHILD
Pistol Packin' Papa
 VICTOR RECORD
 American Blue Yodels
 No. 23535

Jim Evans Keeps Rodgers' Memory Alive



Through the auspicious efforts of Jim Evans, 1908 Dixie Drive, Lubbock, Texas, the legend of Jimmie Rodgers lives on. Evans, who is president of the Jimmie Rodgers Society fan club, found his idol when he heard Jimmie's "Sleep, Baby, Sleep," the Blue Yodeler's first recording in 1927. Ever since then, Jim Evans has devoted his free hours to preserving the memory of the legendary "Singing Brakeman," for his own pleasure and equally important, for the enjoyment of Country Music fans everywhere.

To begin with, Evans had admired yodelers for a good many years. But when Jimmie Rodgers came along in the late 1920s and early 1930s with his unique yodeling style, Evans was hooked on him completely. At first, his strongest desire was to be second to Jimmie because no one could equal him; however, bad tonsils soon quelled his own yodeling efforts.

"I bought every record of Jimmie's as they were released. They came out by twos to Pinson's Drugstore in Abernathy, Texas. There was a big crank-up Victrola at the drugstore and if I got to play a record a couple of times right after I bought one, I'd sing it all the way home," Jim recalls.

"We'd bring a cotton bale to town and I'd ride home on the wagon seat singing away, hanging onto my new record. If I got to play it one more time before I had to milk the cows and stop the hogs, I could fill in what I couldn't remember on the way home and then I knew it forever!"

Evans moved to Lubbock in 1933, the year Jimmie Rodgers died. The event intensified his desire to own all of the Singing Brakeman's records. So in 1938, he began advertising for Jimmie Rodgers memorabilia in newspapers. Consequently, from an ad in a Lubbock paper, he contacted an elderly woman with quite a few records of Jimmie's who wanted to trade for Roy Acuff ones. But most persons who answered that ad and later ones he put in magazines just wanted to talk about Jimmie Rodgers. If they had extra records, they would swap for ones they didn't have, but they would not sell for any price.

Thus, down through the years since 1938, Evans acquired a set of the original 78s; a set with a mail-order house label; and a set with foreign labels, as well as the LP albums that have been recently released.

May 26, (the date of Rodgers' death) was honored 20 years later (in 1953) when various Country and Western music greats gathered to dedicate a marker to Jimmie's memory in his hometown of Meridian, Mississippi. And today, an "8-wheeler" steam engine, donated by three railroad companies, stands permanently installed behind the Jimmie Rodgers Memorial, also.

"I could name 50 singers who 'cut their teeth' on Jimmie Rodgers records, then gave up trying to fill his shoes to create their own styles. Ernest Tubb has done more for us JR fans and keeping this music alive than any living human. He and Hank Snow were behind the marker," Evans says.

The volume of correspondence Evans kept receiving made him start thinking there should be a Jimmie Rodgers fan club. So he wrote Tubb and Snow, asking if they would start one. But they answered, stating he was the man to do it, whereupon he wrote to Mrs. Rodgers in San Antonio, Texas; and she immediately agreed to be honorary head of the club, sending Evans material and photographs plus a copy of her book on Rodgers' life.

Activities of the Jimmie Rodgers Society swung into operation September 26, 1947, with a world-wide membership. And all

kinds of people belong. "For instance, we have lots of young folks who say they don't like rock 'n roll anymore after hearing Jimmie yodel and play the guitar," Evans remarks. "We also have people who go in for 'long-hair' music that think Jimmie's great!"

Moreover, there are even myriad amounts of railroaders in the fan club, who lean toward Rodgers' railroad songs, particularly the tunes that have a long lonesome-sounding moan of a steam-whistle in them.

Incidentally, the recent LP albums Evans acquired, (mentioned earlier in this article) were re-released through the endeavors of the Jimmie Rodgers Society by RCA-Victor; and include 108 of the 110 songs which Jimmie originally recorded.

One particularly proud moment in the Jimmie Rodgers Society president's life was when the Singing Brakeman, his idol, became the first singer inducted into the Country Music Hall of Fame in 1961, in Nashville, Tennessee.

Retired now, Jim Evans spends most of his time in his Rodgers room surrounded by his cherished records, photos and mementoes. A mandolin owned by Rodgers and given him by Mrs. Rodgers is also a prized possession. He keeps hoping to find proof that Rodgers played the mandolin solo in one recording because it probably would have been played on his mandolin.

Meanwhile, Evans devotes his free hours to answering mail, averaging about a dozen letters per day now; and to talking about and listening to his idol—"the most, the greatest," the legendary Jimmie Rodgers!





ON MAY 26, 1953, THE JIMMIE RODGERS MEMORIAL IN MERIDIAN, MISSISSIPPI WAS UNVEILED AND DEDICATED. LEFT TO RIGHT, HANK SNOW, MRS. ANITA RODGERS COURT, MRS. JIMMIE RODGERS AND ERNEST TUBB.



JAMES CHARLES RODGERS

BORN MERIDIAN, MISS. SEPTEMBER 8, 1897
DIED NEW YORK, N. Y. MAY 26, 1933

SON OF
BARON W. AND ELIZA BOSEMAN RODGERS

MARRIED TO
CARRIE CECIL WILLIAMSON

APRIL 7, 1920
MOVED TO TEXAS IN 1929

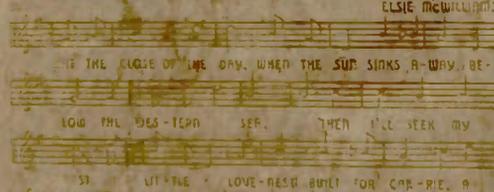
THEIR CHILDREN
CARRIE ANITA - JUNE REBECCA

THE SILVER TONES OF HIS VOICE, THE MAGIC STRUMMING OF HIS GUITAR, THE HAUNTING MELODY AND THE HEART-THROBS OF HIS AMERICAN FOLK SONGS BROUGHT COMFORT, JOY AND INSPIRATION TO THE MILLIONS WHO HEARD HIM ON THE STAGE, IN BROADCASTS AND ON RECORDINGS. THROUGH LONG YEARS OF HARDSHIP TO THE TRIUMPHS OF HIS FAME, HIS SIMPLE PHILOSOPHY OF LIFE AND HIS DEVOTION TO FAMILY AND FRIENDS REMAINED UNCHANGED BECAUSE HIS RELIGION WAS LOVE.

THE UNDEREST DOG IS JUST AS GOOD AS I AM,
AND I'M JUST AS GOOD AS THE TOPPEST DOG.

WORDS AND MUSIC BY JIMMIE RODGERS AND ELSIE McWILLIAMS

HOME CALL



THURSTON MOORE VISITED THE RODGERS MEMORIAL A FEW YEARS AGO. IT HAS SINCE BEEN MOVED TO ANOTHER SITE.



Jimmie Rodgers Discography

SINGLES*

39767/The Soldier's Sweetheart
 39768/Sleep Baby Sleep
 40751/Ben Dewberry's Final Run
 40752/If Brother Jack Were Here
 (Mother Was A Lady)
 40753/Blue Yodel (T For Texas)
 40754/Away Out on the Mountain
 41736/Dear Old Sunny South by the Sea
 41737/Treasures Untold
 41738/The Brakeman's Blues
 41739/The Sailor's Plea
 41740/In the Jailhouse Now
 41741/My Lovin' Gal Lucile—Blue Yodel
 #2
 41742/Memphis Yodel
 41743/Evening Sun Yodel—Blue Yodel
 #3
 45090/My Old Pal
 45091/Mississippi Moon
 45093/My Little Old Home Down In New
 Orleans
 45094/You and My Old Guitar
 45095/Daddy and Home
 45096/My Little Lady
 45097/I'm Lonely and Blue—Unissued
 *—Numbers are Master Numbers. Master Num-
 bers start in the 39000 series, go into 55000,
 56000, then drop back to 54000, jump to 67,
 69- and 70000, then back to 58000, then jump
 again to 73000 and 76000 series.

45098/Lullaby Yodel
 45099/Never No Mo' Blues
 47215/My Carolina Sunshine Girl
 47216/Blue Yodel #4 (California Blues)
 47223/Waiting For a Train
 47224/I'm Lonely and Blue
 48384/Desert Blues
 48385/Any Old Time
 49990/Blue Yodel #5 (Black Headed
 Mama)
 49991/High Powered Mama
 49992/I'm Sorry We Met
 55307/Everybody Does It In Hawaii
 55308/Tuck Away My Lonesome Blues
 55309/Train Whistle Blues
 55332/Jimmie's Texas Blues
 55339/Frankie and Johnny
 55344/Frankie and Johnny (Unissued)
 55345-1/Home Call (Original Release)
 55345-2/Home Call (With Musical Saw
 and Steel Guitar)

56449/Whisper Your Mother's Name
 56450/The Land of My Boyhood Dreams
 56453/Blue Yodel #6
 56454/Yodeling Cowboy
 56455/My Rough and Rowdy Ways
 56456/I've Ranged, I've Roamed and
 I've Traveled
 56528/Hobo Bill's Last Ride
 56594/Mississippi River Blues
 56595/Nobody Knows But Me
 56607/Anniversary Blue Yodel #7
 56608/She Was Happy Till She Met You
 56617/Blue Yodel #11
 56618/A Drunkard's Child
 56619/That's Why I'm Blue
 56620/Why Did You Give Me Your
 Love?
 54849/My Blue Eyed Jane
 54850/Why Should I Be Lonely?
 54851/Moonlight and Skies
 54852/Pistol Packin' Papa
 54854/Take Me Back Again
 54855/Those Gambler's Blues
 54856/I'm Lonesome Too
 54857/The One Rose (Original Master
 No. Not Used)
 54860/For the Sake of Days Gone By
 54861/Jimmie's Mean Mamma Blues
 54862/The Mystery of Number Five
 54863/Blue Yodel Number 8 (Mule Skin-
 ner Blues)
 54864/In the Jailhouse Now, #2
 54867/Blue Yodel #9 (Standing On the
 Corner)
 67133/T.B. Blues
 67134/Traveling Blues
 67135/Jimmie the Kid
 69412/Why There's a Tear in My Eye
 (With Sara Carter)
 69413/The Wonderful City (With Sara
 Carter)
 69424/Let Me Be Your Side Track
 69427/Jimmie Rodgers Visits The Carter
 Family
 69428/The Carter Family & Jimmie
 Rodgers in Texas
 69432/When the Cactus Is in Bloom
 69439/Gambling Polka Dot Blues
 69443/Looking for a New Mama
 69448/What's It? (Dog-faced Gal)
 69449/My Good Gal's Gone-Blues

69458/Southern Cannon Ball
 70645/Roll Along Kentucky Moon
 70646/Hobo's Meditation
 70647/My Time Ain't Long
 70648/Ninety Nine Year Blues
 70649/Down the Old Road to Home
 70650/Blue Yodel #10 (Ground Hog
 Rootin' in My Back Yard)
 58960/In the Hills of Tennessee—
 Unissued
 58961/Mother, the Queen of My Heart
 58962/Prohibition Has Done Me Wrong
 —Unissued
 58963/Rock All Our Babies to Sleep
 58964/Whippin' That Old T.B.
 58968/No Hard Times (Good Time Blues)
 58969/Long Tall Mama Blues
 58970/Peach Picking Time Down In
 Georgia
 58971/Gambling Bar Room Blues
 58972/I've Only Loved Three Women
 73324/In the Hills of Tennessee
 73325/Prairie Lullaby
 73326/Miss the Mississippi and You
 73327/Sweet Mama Hurry Home Or I'll
 Be Gone
 76138/Blue Yodel #12 (Barefoot Blues)
 76139/Dreaming With Tears in My Eyes
 76140/The Cow Hand's Last Ride
 76141/I'm Free (From the Chain Gang
 Now)
 76151/Yodeling My Way Back Home
 76160/Jimmie Rodgers' Last Blue Yodel
 76191/The Yodeling Ranger
 76192/Old Pal of My Heart
 76264/Blue Yodel
 76265/You and My Old Guitar
 76266/Away Out on the Mountain
 76267/Let Me Be Your Side Track
 76268/Mother, The Queen of My Heart
 76269/What's It?
 76271/Down the Road to Home
 76272/Roll Along Kentucky Moon
 76273/My Time Ain't Long
 76274/Miss the Mississippi and You
 76275/Peach Picking Time Down In
 Georgia
 76327/Old Love Letters
 76328/Mississippi Delta Blues
 76331/Somewhere Down Below the
 Dixon Line
 76332/15 Years Ago Today
 017103/The One Rose



ALBUMS

The First 78 RPM Albums:

Vol. No. I P-244 "Yodeling Yours—Jimmie Rodgers," A Memorial
 Album to a Great Entertainer
 BLUE YODEL No. 1 ("T" For Texas) Victor 21/0042
 AWAY OUT ON THE MOUNTAIN
 NEVER NO MO' BLUES Victor 21/0043
 DADDY AND HOME
 FRANKIE AND JOHNNIE Victor 21/0044
 THE BRAKEMAN'S BLUES

Vol. No. II P-282 "Yodeling Yours—Jimmie Rodgers," A Me-
 morial Album to a Great Entertainer
 WAITING FOR A TRAIN Victor 21/0175
 BLUE YODEL No. 4 (California Blues)
 MY OLD PAL Victor 21/0176
 DESERT BLUES
 I'M SORRY WE MET Victor 21/0177
 BLUE YODEL No. 3 (Evening Sun Yodel)

Vol. No. III P-318 "Yodeling Yours—Jimmie Rodgers," A Me-
 morial Album to a Great Entertainer
 MY CAROLINA SUNSHINE GIRL Victor 21/0180
 SLEEP BABY SLEEP
 BLUE YODEL No. 2 (My Lovin' Gal, Lucille) Victor 21/0181
 TUCK AWAY MY LONESOME BLUES
 BLUE YODEL No. 6 Victor 21/0182
 DEAR OLD SUNNY SOUTH BY THE SEA

Vol. No. 14 . . . 3035 "Yodeling Yours—Jimmie Rodgers," A Memorial Album to a Great Entertainer

PISTOL PACKIN' PAPA Victor 420/0027
 JIMMIE'S MEAN MAMA BLUES
 YOU AND MY OLD GUITAR Victor 420/0028
 PRAIRIE LULLABY
 OLD PAL OF MY HEART Victor 420/0029
 MY LITTLE LADY

10" LP's (8 Songs Each—33 1/3 RPM)
 JIMMIE RODGERS MEMORIAL ALBUM (Volume One)
 Blue Yodel (T For Texas); Away Out on the Mountain; Frankie and Johnny; The Brakeman's Blues (Yodeling the Blues Away); My Old Pal; Desert Blues; I'm Sorry We Met; Blue Yodel No. 3 (Evening Sun Yodel) VICTOR LPT 3037

JIMMIE RODGERS MEMORIAL ALBUM (Volume Two)
 My Carolina Sunshine Girl; Sleep Baby Sleep; Blue Yodel No. 2 (My Lovin' Gal, Lucille); Tuck Away My Lonesome Blues; Never No Mo' Blues; Daddy and Home; Waiting for a Train; Blue Yodel No. 4 (California Blues) VICTOR LPT 3038

JIMMIE RODGERS MEMORIAL ALBUM (Volume Three)
 Dear Old Sunny South by the Sea; Blue Yodel No. 6; Pistol Packin' Papa; Jimmie's Mean Mama Blues; You and My Old Guitar; Prairie Lullaby; Old Pal of My Heart; My Little Lady VICTOR LPT 3039

TRAVELIN' BLUES by JIMMIE RODGERS
 Mule Skinner Blues; In the Jailhouse Now No. 2; Travelin' Blues; Anniversary Blue Yodel; Miss the Mississippi and You; Home Call; Mother the Queen of My Heart; Peach Picking Time Down in Georgia (Wasn't Release on 78's) VICTOR LPT 3073

The Gold Standard Series—45's
 EPA-5097/Legendary Jimmie Rodgers
 EPAT-21/Jimmie Rodgers Memorial Album Vol. I
 EPAT-22/Jimmie Rodgers Memorial Album Vol. II
 EPAT-23/Jimmie Rodgers Memorial Album Vol. III
 EPAT-409/Jimmie Rodgers Memorial Album Vol. IV
 EPAT-410/Jimmie Rodgers Memorial Album Vol. V
 EPAT-411/Jimmie Rodgers Memorial Album Vol. VI
 PT 3035/Jimmie Rodgers Memorial Album Vol. VI

RCA Victor Long Play Albums
 NEVER NO MO' BLUES LPM-1232 (Also EPB-1232 (45) and EPA 793)
 Never No Mo' Blues; Daddy and Home; Blue Yodel No. 4 (California Blues); Waiting for a Train; You and My Old Guitar; Prairie Lullaby; Blue Yodel No. 6; Dear Old Sunny South by the Sea; Jimmie's Mean Mama Blues; Pistol Packin' Papa; Old Pal of My Heart; My Little Lady

TRAIN WHISTLE BLUES LPM-1640
 Train Whistle Blues; Treasures Untold; Somewhere Down Below the Dixon Line; Hobo Bill's Last Ride; Blue Yodel No. 5; My Little Old Home Down in New Orleans; High Powered Mama; No Hard Times; Jimmie's Texas Blues; Ben Dewberry's Final Run; My Good Gal's Gone-Blues; Down the Old Road to Home; Let Me Be Your Side Track; Lullaby Yodel; Any Old Time; Mississippi Delta Blues

MY ROUGH AND ROWDY WAYS LPM-2112
 Jimmie Rodgers' Last Blue Yodel (The Women Make a Fool Out of Me); Mississippi Moon; My Rough and Rowdy Ways; Blue Yodel No. 9 (Standin' on the Corner); My Blue Eyed Jane; The One Rose (That's Left in My Heart); Southern Cannonball; Long Tall Mama Blues; In the Jailhouse Now No. 2; Peach Picking Time Down in Georgia; Blue Yodel No. 1 (T For Texas); Travelin' Blues; Mule Skinner Blues (Blues Yodel No. 8); My Carolina Sunshine Girl; The Brakeman's Blues (Yodeling the Blues Away); Away Out on the Mountain

JIMMIE THE KID LPM-2213
 Blue Yodel No. 12 (Barefoot Blues); Jimmie the Kid; Frankie and Johnny; Miss the Mississippi and You; Blue Yodel No. 2 (My Lovin' Gal Lucille); Sleep Baby Sleep; Home Call; My Old Pal; Looking for a New Mama; Memphis Yodel; Blue Yodel No. 7 (Anniversary); Mother, the Queen of My Heart; I'm Sorry We Met; Blue Yodel No. 3 (Evening Sun Yodel); Tuck Away My Lonesome Blues; Desert Blues

COUNTRY MUSIC HALL OF FAME LPM-2531
 Sweet Mama Hurry Home or I'll Be Gone; I'm Lonesome Too; When the Cactus is in Bloom; Cowhand's Last Ride; Yodeling Cowboy; Dreaming with Tears in My Eyes; Roll Along Kentucky Moon; I'm Free from the Chain Gang Now; For the Sake of Days Gone By; The Soldier's Sweetheart; Gambling Barroom Blues; The Sailor's Plea; Old Love Letters (Bring Memories of You);

COUNTRY MUSIC WHO'S WHO



THIS IS A PHOTO OF A VERY RARE ZONOPHONE ISSUE, PRESSED IN ENGLAND FOR EXPORT. THE "THREE SONGS" WERE EXCERPTS FROM "TRAIN WHISTLE BLUES", "BLUE YODEL" AND "EVERYBODY DOES IT IN HAWAII." EACH SONG HAD A DIFFERENT RUN-IN POINT ON THE CIRCUMFERENCE OF THE DISC.

She Was Happy Till She Met You; Mississippi River Blues; T.B. Blues

THE SHORT BUT BRILLIANT LIFE OF JIMMIE RODGERS LPM-2634

Hobo's Meditation; Take Me Back Again; Ninety Nine Year Blues; In the Jailhouse Now No. 1; I'm Lonely and Blue; Blue Yodel No. 10; A Drunkard's Child; Why Should I Be Lonely?; Nobody Knows but Me; Years Ago; Blue Yodel No. 11; Moonlight and Skies; Whippin' That Old T.B.; Yodelin' My Way Back Home; Everybody Does It in Hawaii; Rock All Our Babies to Sleep

MY TIME AIN'T LONG LPM-2865
 My Time Ain't Long; That's Why I'm Blue; The Mystery of Number Five; Those Gambler's Blues; The Land of My Boyhood Dreams; Why Did You Give Me Your Love?; Mother Was a Lady; I've Ranged, I've Roamed and I've Traveled; The Carter Family and Jimmie Rodgers in Texas; Why There's a Tear in My Eye; The Wonderful City; Jimmie Rodgers Visits the Carter Family; Gambling Polka Dot Blues; I've Only Loved Three Women; In the Hills of Tennessee; What's It?

THE BEST OF THE LEGENDARY JIMMIE RODGERS LSP & LPM-3315

Mule Skinner Blues (Blue Yodel No. 8); Away Out on the Mountain; Blue Yodel No. 1 (T For Texas); Roll Along Kentucky Moon; The Mystery of Number Five; Why Should I Be Lonely?; Moonlight and Skies; Any Old Time; Waiting for a Train; Mother, the Queen of My Heart; Why Did You Give Me Your Love?; Daddy and Home

The following were taped in Nashville. The first four on March 18, 1955, and the last four on July 22, 1955. Master Numbers are in Parentheses. Hank Snow's Band was dubbed in. (Snow was not present; Chet Atkins is on guitar.)

"In the Jail House Now No. 2 (F2-WB-0281)
 "Mule Skinner Blues (F2-WB-0282)
 (Blue Yodel No. 8)

VICTOR 47/6092 Jimmie Rodgers and the Rainbow Ranch Boys
 "Peach Pickin' Time Down in Georgia" (F2-WB-0283)
 "Mother, the Queen of My Heart" (F2-WB-0284)

VICTOR 47/6205 Jimmie Rodgers and the Rainbow Ranch Boys

"Never No Mo' Blues (F2-WB-3952)
 "Blue Yodel" (T For Texas) (F2-WB-3953—Unissued)

VICTOR 47/6408 Jimmie Rodgers and the Rainbow Ranch Boys

"Daddy and Home" (F2-WB-3954)
 "Memphis Yodel" (F2-WB-3955—Unissued)

Jimmie Rodgers and the Rainbow Ranch Boys

LULU BELLE and SCOTTY

Mr. and Mrs. Scott Wiseman, married in December, 1934, after last year's Album was on the press. Two of the happiest youngsters in the world, and just as sensible as they are happy. Scotty plays both guitar and five-string banjo, and occasionally writes a song. Lulu Belle is kept pretty busy getting up comical answers to problems sent in by her listeners for song verses.



WLS National Barn Dance

The "WLS National Barn Dance" was the first major Barn Dance program to go on the air. WLS, owned by Sears Roebuck (World's Largest Store) went on the air April 12, 1924 and the following week started what soon became the most famous country show in America for many years. Around 1930 WLS started publishing their annual **WLS Family Album**. These excellent books were published for almost 30 years and give us the finest recorded record of any Country Music show in history.

We have taken pages from these books to give you a brief look at four glorious years. Volume 1 of the Pictorial History set has additional photos and history on the show.

Lulu Belle and Scotty were featured in the 1936 Album. This beautiful page on Arkie was featured in 1935 and Red Foley and Eva were on page 40 of the 1934 Edition.

The photograph of the National Barn Dance cast was in the 1937 **Family Album**. How many stars can you recognize? It has such favorites in it as Patsy Montana and the Prairie Ramblers, Pat Buttram, Grace Wilson, Red Foley, Lulu Belle and Scotty, Uncle Ezra and Arkie.



ARKIE

• We were glad to get this unusual picture of the Arkansas Woodchopper at the right, which was taken last fall while he was on a visit down in his native Ozarks. Arkie is just the same healthy, good-natured country boy off the air that he is before the microphone. There is one point of particular importance about him, and that is that when he came into radio work he really had behind him a career of actual wood-chopping and rail-splitting. He is just as handy with the ax as with the guitar, and is inclined to be serious and meditative.





WHEN COWBELLS RING

From coast to coast, and across the sea, folks have listened to the hearty laughter, fun and music of the National Barn Dance, "coming to you from the WLS hayloft in the Eighth Street Theatre,



IN THE OLD HAYLOFT

Chicago." Here is the old hayloft, and here is the party. The merriest, most versatile, best beloved crew in radio, and a program that has not missed a Saturday night in more than twelve years.



THE OLD, OLD STORY

- Once upon a time a blue-eyed girl came to sing at WLS. Her name was Eva Overstake, and sometimes they called her Little Eva. When she sang with her two sisters, she always took the yodel parts, and she always had a happy smile when she hit the high notes.
- One day there came up from the Kentucky hills a tall, red-headed, soft-spoken Southerner. His name was Clyde Julian Foley, but because of his red hair, they called him "Red". He played the guitar and was at his best singing about moonlight and roses.
- So it came to pass—but why waste words! Eva Overstake and "Red" Foley were married early last summer. It was a surprise to all of us, as it will be to you. We take this opportunity to offer felicitations and best wishes, and we know that we speak also for you.

FANFARE

● WLS Orchestra Director Herman Felber, Jr., was leader of the band on the ship that bore President Wilson to the Peace Conference in Europe. On this trip he became intimately acquainted with the Assistant Secretary of the Navy, Franklin D. Roosevelt, and often played musical numbers selected by Mrs. Roosevelt.

● John Clayton, studio director, was a foreign newspaper correspondent after the World War, having served through the War in the air force. Once he tried to cross the Russian frontier in search of news without an official visa and was thrown into a Finnish prison,

which, however, as Wyn Orr roguishly remarks, was not his finish.

● Joe Kelly at twelve years of age was a boy soprano with Neill O'Brien's famous minstrels.

● Oscar Tengblad, who toots the trumpet for Fanfare every day, was once "General Custer" in a wild west show.

● Mac, of Mac and Bob, played the church organ when he was only nine years old. He has what musicians call perfect pitch, and although blind, can identify any note on the piano by sound.

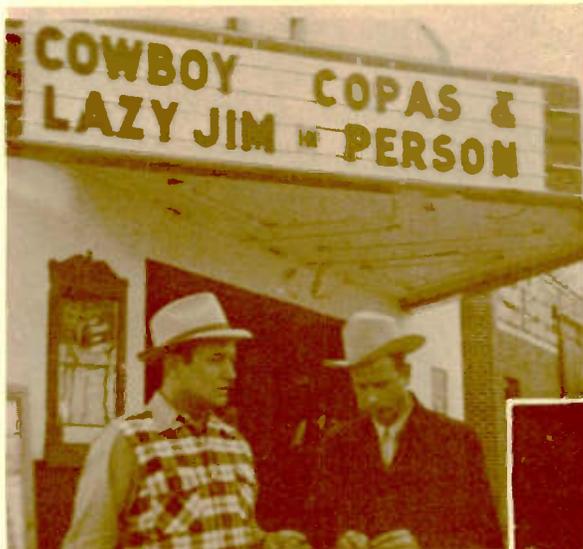
WWVA JAMBOREE CAST IN 1947



Front row, left to right: Chickie Williams, Sally Fincher, Honey Davis, Millie Wayne, Rawhide, Bonnie Baldwin, Hallie Miller, Sunflower Williams and Shirley Barker.

Middle row, left to right: Sleepy Jeffers, Jess Gaddis, Pepper Behanna, Sonny Davis, Monty Blake, Clyde Fogel, Doc Williams, Blaine Smith, Jimmy Hutchinson, Cy Williams, Johnny Huey, Red Wallace, and Hiram Hayseed.

Back row, left to right: Paul Myers, Shorty Fincher, Herman Redman, Reed Dunn, Pud Sloan, Big Slim, Hawkshaw Hawkins, Joe Barker, Fudge Mays, Budge Mays, Frank Dudgeon, Red Belcher, and Curley Miller.



TWO COUNTRY MUSIC "GREATS" HAD TOP BILLING AT THIS MOVIE HOUSE IN OHIO BACK IN THE 50s. LAZY JIM DAY DIED IN 1959 AND COPAS DIED IN 1963.



GEORGE GOBEL STARRED ON THE NATIONAL BARN DANCE FROM 1932 TO 1940. THIS PHOTO WAS TAKEN IN 1937 WHEN HE WAS 18.



HANK THOMPSON IN WACO, TEXAS, PROUDLY CARRYING HIS FIRST GUITAR. HE RECEIVED TWELVE LESSONS ON THE GUITAR, THE ONLY MUSICAL INSTRUCTION HE HAS EVER HAD.



Roy Acuff - A Smoky Mountain Boy

by Elizabeth Schlappi

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Roy Claxton Acuff, first living artist to be elected to the Country Music Hall of Fame, was born September 15, 1903, in Maynardville, Tennessee in "An Old Three-Room Shack." For the next 16 years his parents, the Neill Acuffs, and their family, consisting of three boys (Briscoe, Roy, and Claude) and two girls (Juanita and Sue) lived in many homes in and near Maynardville. Mr. Neill Acuff was well-educated for a country man, having attended Carson-Newman College back in the days when it was known as Mossy Creek and he did many things to scrape out a living for his growing family. At various times in Maynardville, he was the postmaster, a farmer, a Baptist minister, and he practiced a little law and did some insurance work.



THIS IS THE HOUSE THAT ROY ACUFF WAS BORN IN. ROY REMARKS, "THERE SHE IS, STILL STANDING, BUT NOT FOR SALE."

The children were taught the love of God and to believe fervently in the Ten Commandments and especially in the Golden Rule. When Father was away, Mother was more than capable of administering justice to any of the five who forgot these lessons.

Of course, occasionally the children would escape parental control and roam the whole countryside in which they had to grow up and indulge in the usual escapades of rural life.

Roy, who was more mischievous than the others, was frequently the leader. Once, young Roy and a friend got a goose drunk and the poor creature ran into a stream flapping its wings wildly and drowned. When the old lady who had owned the goose found out, she became extremely upset and the two boys had to pay the cost. On another occasion, Roy hesitated to throw a five-inch firecracker and was lucky to receive only a badly swollen hand. To while away the long summer days, the children would sometimes pitch horseshoes on the Courthouse lawn or go rabbit-hunting with rocks, sticks and dogs.

The schoolhouse consisted of two rooms. The Little Room was for the first four grades and the Big Room accommodated the next four. Roy didn't like school work. He would sit behind his big geography book, which he held upright on his desk during all periods, and make faces at the other children or throw spit-wads at the teacher. Sometimes the teacher would draw a circle on the blackboard and he would have to stand with his nose inside the circle. This punishment was mild compared with the switch. When the business end of it wore out, the teacher used the handle. Roy was impressed, however, with the little verses in his spellers. He especially liked the one: "Sixty golden minutes, each with sixty golden seconds," and he thought about how time can never be recaptured once it has passed.

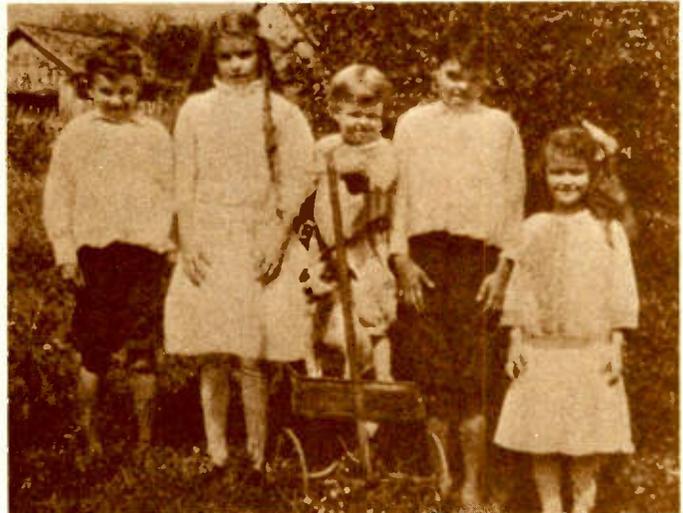
Music was also a part of their lives at Maynardville as it was, and is, a part of the life of nearly every mountain family. Nearly all the Acuffs had some music in them. Papa fiddled while Mama played the guitar or piano and the children sang. Vaughn Moore and John Huddleston, good friends of Roy's at Maynardville, remember how he used to wake people up singing in the fields early in the mornings. Roy also liked to beat out a rhythm on a bucket. Nearly all the children had harmonicas and jew's-harps in their pockets and Roy was no exception. He could play his harmonica a little and was really very good with the jew's-harp. In the summertime, the boys frequently made cornstalk fiddles. They would leave some strips for strings, clean out the pulp and



ELIZABETH SCHLAPPI
WITH ROY IN 1964.

play it with a stick. No one could make good music with one of these contraptions, but it was another way to pass the time.

But even though young Roy did not demonstrate any unusual talent in Maynardville, he was deeply moved and influenced by the music around him:



ROY POSED WITH HIS BROTHERS AND SISTERS WHEN HE WAS TEN. LEFT TO RIGHT, ROY, JUANITA, SPOT, BRISCOE AND SUE. THE DOG'S NAME WAS PENNY.

Many, many times back in Maynardville, when I was just a kid, in the real cold winter nights and the mornings when Father would get out of bed when the house was warming up after he had built the fires—he would take the old fiddle out from under the bed and play it up there in the hollow and it would just—it was just so pleasing—although he wasn't a real talented violinist—he was a good country fiddler—but those tones in the wee hours of the morning just before daylight before we went out to feed—it was something—it built something in me that I have never forgotten. And I just often think of my father as to what he built within me to cause me to be in the country field of music. I am very proud of my father. . . . Many times have I at the house where we lived in the little three-room cottage—it wasn't a cottage, it was just a little three-room shack—in fact I wrote a song on it and recorded it—"The Little Three-Room Shack." But anyway—many a night we have laid in the bed and listened to those dogs up on the hill run a fox and we didn't have to go to the fields or up on the hill to listen to a fox race—we merely just laid there in the bed or sat on the front porch and listened to them run at night and it's beautiful. . . . The Smoky Mountains—it has a haze there that the other mountains don't have and it's real beautiful—very, very fine country.

In November of 1919, when Roy Acuff was 16, the family moved to Fountain City, a Knoxville suburb. After a time Roy entered Central High School. There, the principal, Miss Gresham, trained him to lead in chapel. He was also in quite a few class plays. Some were Shakespearian and some were of the minstrel variety. However, much of his time was spent in athletics. He became the most celebrated athlete in the school's history, earning 12 letters in four years and going back an extra year for a 13th letter in baseball. He was nicknamed "Rabbit" and weighed only around 130 pounds.



ROY WAS CAPTAIN OF THE CENTRAL HIGH SCHOOL "BOB CATS" AND THEY CAME CLOSE TO WINNING THE STATE CHAMPIONSHIP. ROY WAS CAPTAIN OF TWO TEAMS WHICH WENT TO THE SEMI-FINALS.

Roy was smaller than most of the other boys and cocky. He rarely went out of his way to pick a fight but when the actions or words of others called for rebuttal, he went at it with a vengeance and seldom lost. He even later told a friend, "There was nothing I loved as much as a physical fight—an actual physical fight."

In many ways Roy Acuff's young manhood, during and especially after high school, was rough and rowdy, and he had many interesting adventures. For example: A friend of Roy's knowing of his fighting ability, asked Roy to go to a certain establishment and help him take their drunk buddy home to his family. Roy went and picked the 200-pound fellow up bodily and started down the stairs. Meanwhile, the "lady-friend" of the inebriated buddy was pounding Roy over the head with the heel of her slipper. After this had gone on almost all the way down the stairs, young Roy finally turned around and broke the "lady's" glasses with a solid punch. She showed up in court properly bandaged for the trial. Roy's father acted as his attorney and told the judge, "If you believe my boy guilty then send him to jail; if not, set him free." The judge dismissed the case.

Even though Roy Acuff's youth was spiced with this and similar adventures, he stayed reasonably close to the "straight and narrow" through it all. Many of his close associates have commended that "God must be watching over Roy Acuff." Another extremely favorable influence in his life was his father.

When the family moved to Fountain City, Roy's father was pastor of the Fountain City Baptist Church for a number of years. He then decided to make the practice of law his full vocation, and so after more schooling, he took up law in earnest and did a lot of trials. Roy admired his father more than anyone and can remember sitting in the courtroom many times and listening to his father plead a murder trial with so much conviction and sincerity that it would bring tears to the jury's eyes. Later he became a judge and was starting a new eight-year term when he passed away in 1943 just before the birth of Roy Acuff's only child, Roy Neill. It has been one of the great disappointments of Roy Acuff's life that his father never got to see his son.

From his graduation, until 1929, despite his parents' ambitions for him to go to the University of Tennessee, Roy Acuff held odd jobs and played a great deal of semi-professional basketball and baseball. He worked as a levelman with a surveying team of the



ROY'S FATHER, WHOM HE ADMIRE MORE THAN ANYONE ELSE. HE DIED IN THE EARLY 40's AT THE AGE OF 66.

Coast and Geodetic Survey and helped put in the levels to give the elevations for Norris Dam. During the nights he spent as a call boy for the L&N Railroad in Knoxville, he could sleep most of the time because his kindly boss would wake him when it was time to make calls for turn-arounds so he'd be rested to play ball during the day.

The basketball team on which Roy played was called the Kaydets and in the early spring of 1929, he met his future wife who was then a freshman at Central High School when the team played one of its games at the school gym.

However, his real consuming passion was baseball. As late as 1964, Roy told a reporter, "If I had my choice, I'd still be playing ball." He played City League Ball with different teams; and was so versatile that he pitched, played shortstop, left-field, and center. At the plate he was feared for his power-hitting. Young Roy's primary ambition was to be a major league baseball player. He tried out unsuccessfully for the Knoxville Smokies and later, some scouts for the New York Yankees picked him out and he accepted an invitation to go to their Florida rookie instructional camp.

In the meantime, he went to Florida for a different reason—to fish with a friend, Ross Smith. He sunned himself through several layers of skin. When he arrived home, the first time he exerted himself was in a baseball game at Knoxville's Caswell Park on July 7, 1929. The day was very hot and when he would bend down to get some dirt between pitches, it would be mud because the inner part of his hands was one of his few skin surfaces that would allow perspiration. After a few innings he told the manager that his pitches weren't breaking correctly, but the manager urged him to continue pitching. Later, upon Roy's request, he went to the outfield. An inning or so after that, he came in and passed out in the dugout. He has said of the event: "I reckon the Good Man up above said, 'Roy, you're not gonna play baseball—you're gonna do something else' so He knocked me down with a sunstroke."

Roy Acuff went home and stayed quiet for a week. Of his experiences for about the next two years he later said:

... I tried to get out of the house and I went down again and a doctor said, 'Roy, if this happens again you are apt to pass away on us'—this upset me very much so I stayed in bed nearly three months and tried to recuperate ... and then I got out again and walked down to the corner to hang around with the boys and something bothered me again and I went down and that was my third attack and it excited me so that it broke my nerves. I went back to the house and it was approximately two years and during that time, Papa, who played the fiddle, brought in some recordings and they would play recordings for me and I'd sit around in the room and just take my fiddle and play music. ...

Besides playing the fiddle, he also mimicked his sister, Sue, who was taking singing lessons. In doing this, he unconsciously learned how to sing from the pit of his stomach, as in opera, instead of through his nose and mouth. As Roy began to move around a little and was feeling better, he naturally found himself itching to pitch again; but, of course, this was impossible. So to pacify his desire to throw a baseball, he took up yo-yoing.

One evening, in the spring of 1932, Roy was fiddling a mournful tune on the front porch when Dr. Hauer, who lived down the street, came along and asked Roy to join his medicine show saying, "Roy, I think it will do you good." Roy agreed to try it for that season.

Tom Ashley, who was a veteran, and Jake Tindell played guitars and Roy played fiddle. Besides music, they would also perform "after-piece plays" which were little skits about 20 or 30 minutes long. Roy would sometimes be a blackface and sometimes he would play the part of a little girl or old woman. When a crowd, sometimes numbering as many as four or five thousand, was drawn by this free entertainment, Doc Hauer gave his pitches complete with lurid tales of little girls consumed by worms who could have been saved by one small bottle of Mokiton Tonic!

Roy learned a terrific amount from the medicine show. He loved doing the "after-piece plays," and performing before large crowds without a microphone developed the strength and power of his voice. His experiences during the summer of 1932 did much to create the showman who was later to become so famous.



AT THE AGE OF TWO ROY NEIL HAD HIS OWN LITTLE FIDDLE, A GIFT FROM HIS PROUD DAD.



HERE'S THE EARLIEST KNOWN PHOTO OF ROY'S "CRAZY TENNESSEANS." IN BLACKFACE IS JAKE TINDLE; STANDING, LEFT TO RIGHT, ARE JESS EASTERDAY, ROY, RED JONES, COUSIN JODY AND KENTUCKY SLIM.

Upon his return to Knoxville, Roy Acuff started organizing a band and trying to get on the radio. In 1934 the band finally obtained a program on WROL and later they were very successful on WNOX's popular program, "Mid-Day Merry-Go-Round." Although there were many personnel changes, the members of "Roy Acuff and His Crazy Tennesseans" could basically be described as: Roy, fiddle; Red Jones, bass; Clell Summey, dobro; Jess Easterday, mandolin and guitar; Dynamite Hatcher, harmonica; and a girl named Tiny, guitar. During this time, while Roy enjoyed playing on the radio and for dances in and around Knoxville, he was often so nervous from his sunstroke that the fiddle bow would hardly stay in his hands.



THIS PHOTO OF W. R. "BILL" CALAWAY WAS TAKEN AROUND 1934.

1936 was a very important year in Roy Acuff's life for two reasons. On Christmas Day, he married Mildred Douglas whom he had been seeing since 1929. She has been called his most important asset. It has been her business sense that has directed many wise investments and her steadying influence that has enabled Roy to enjoy such a fine and rewarding life. They have one son, Roy Neill, who was born in 1943 and is currently building a career in music as Roy Acuff, Jr., with his own modern singing style. Roy Neill, Jr., Roy's only grandchild to date, was born in 1962 and is the apple of his grandfather's eye.

The second reason why 1936 was so important to Roy Acuff was that earlier in that year W. R. (Bill) Calaway, a great talent scout with a real feel for Country Music, heard Roy sing in Knoxville and was particularly interested in the "Great Speckle Bird," and the man who could sing it who happened to be Roy Acuff. "They wanted 'The Bird,' they didn't want me," Roy later modestly said. He was signed to a recording contract by Columbia and "Roy Acuff and His Crazy Tennesseans" went to Chicago in October for their first session. He knew six verses of the "Great Speckle Bird." A normal record, at that time, had five verses and so he wrote four more verses and recorded two records: "Great Speckle Bird" and "Great Speckle Bird #2"; one at his first recording session and one at his second.

Many of the songs of these early sessions were old-time numbers. But many were of a slightly jazzy nature and were more or less popular songs of the day such as: "My Gal Sal" and "Yes Sir, That's My Baby." Much of the vocalizing was done by Red Jones and Dynamite Hatcher. It is also interesting to note that while the contract was actually signed with Columbia, many of these early recordings were never released on the red Columbia label itself, but rather on such subsidiaries of Columbia as Oriole, Banner, Romeo, Melotone, Perfect, Conqueror,



THIS PHOTO OF ROY AND WNOX CAST WAS TAKEN ABOUT 1936 IN KNOXVILLE. IN THE BACK ARE JESS EASTERDAY AND SAM HATCHER. STANDING, LEFT TO RIGHT, ARE: BILL NORMAN (BANJO-UNKNOWN), ARCHIE CAMPBELL IN PLAID SHIRT, SPOT ACUFF, RED JONES, AND ROY. SEATED ARE CLELL SUMMY (COUSIN JODY) AND BOB WRIGHT. THAT'S LOWELL BLANCHARD AT THE TABLE, ANNOUNCING.

From 1940 to 1949 Roy Made 8 Feature Films



ROY'S FIRST PICTURE (REPUBLIC) WAS 1940 AND TITLED "GRAND OLE OPKY." LEFT TO RIGHT, LONNIE WILSON, ROY, UNCLE DAVE MACON, OSWALD, ELVIRA WEAVER, GEORGE D. HAY, ABNER WEAVER AND DORRIS MACON.



HIS 2ND PICTURE, ALSO REPUBLIC, WAS 1942 AND TITLED "HI, NEIGHBOR." THE SMOKY MOUNTAIN BOYS ARE IN THE BACKGROUND DRESSED IN WHITE. THAT'S JEAN PARKER IN THE WEDDING GOWN BESIDE JOHN ARCHER, STARS OF THE PICTURE. NEXT TO JEAN IS LULU BELLE AND SCOTTY AND NEXT TO ROY IS PAPPY CHESHIRE FROM ST. LOUIS. THAT'S VERA VAGUE WHO HAS ROY HOG-TIED.



ROY'S THIRD REPUBLIC PICTURE WAS IN 1943. "O, MY DARLING CLEMENTINE." ROY PLAYED THE SHERIFF AND THE ISSUE IN THE COURT ROOM WAS WHETHER OR NOT A TRAVELING SHOW WOULD BE ALLOWED TO PERFORM IN TOWN. FRANK ALBERTSON (STANDING) WAS THE LEAD. IRENE RYAN (GRANNY ON THE BEVERLY HILLIBILLIES); WAS ALSO IN THE MOVIE. ROY SUFFERED WITH APPENDICITIS WHILE MAKING THE FILM AND HAD TO BE PACKED WITH ICE DURING SCENES.



ROY'S FOURTH FILM WAS IN 1944 AND WAS A COLUMBIA PICTURE TITLED "COWBOY CANTEN." IT STARRED CHARLES STARRETT, JANE FRAZEE, TEX RITTER, THE MILLS BROTHERS AND JIMMY WAKELY, SHOWN HERE. LEFT TO RIGHT, ARE OSWALD, LONNIE WILSON, RACHEL, JESS EASTERDAY, JIMMIE RIDDLE, ROY AND VELMA WILLIAMS.



ROY MADE A SECOND FILM IN 1944, FOR REPUBLIC, "SING, NEIGHBOR SING." LULU BELLE AND SCOTTY AND CAROLINA COTTON WERE AMONG THE STARS. THE TRAVELING BAND (SMOKY MOUNTAIN BOYS) DRESSED AND PLAYED LIKE COLLEGE YOUTH IN AN EFFORT TO FOOL THE COLLEGE PRESIDENT (PAPPY CHESHIRE) TO GET A MEAL. THE BAND MEMBERS, LEFT TO RIGHT, ARE ROY, OSWALD, JESS EASTERDAY, TOMMY MAGNUS, JOE ZINKAN AND JIMMIE RIDDLE.



IN 1946 ROY MADE HIS SIXTH FILM (REPUBLIC), "NIGHT TRAIN TO MEMPHIS." ROY IS ABOUT TO BE SAVED FROM THE CLUTCHES OF AN UNDESIRABLE CHARACTER PLAYED BY HEAVY ROY BANGROFT, BY ALLEN LANE WHO PLAYED ROY'S BROTHER IN THE FILM. STEALING ROY'S GIRL IN THE LAST PART OF THE FILM, HOWEVER, WAS NOT SUCH A BROTHERLY ACT.



ROY'S SEVENTH FILM WAS AGAIN FOR COLUMBIA AND TITLED "SMOKY MOUNTAIN MELODY." IT STARRED "BIG BILL" WILLIAMS WHO PLAYED THE SHERIFF IN THIS ONE. EVEN THOUGH ROY DOESN'T WIN THIS FIGHT, HE DOES EARN THE ADMIRATION AND RESPECT OF THE RANCH HANDS HE MUST SUPERVISE ON THE RANCH HE HAS JUST INHERITED. ROY ENJOYED HIS FIGHTING SCENES IN MOVIES AND ONCE PROUDLY REMARKED WITH A HUGE GRIN, "I GOT BEAT UP BAD IN SOME OF THEM!"



ROY'S EIGHTH AND LAST FILM WAS FOR COLUMBIA IN 1949, "HOME IN SAN ANTONIO." GEORGE CLEVELAND, IN THE WHEEL CHAIR, WANTED ROY TO STAY IN HOLLYWOOD; HE WANTED TO TEACH HIM MORE ABOUT ACTING. THAT'S WILLIAM FRAWLEY HOLDING THE GUN ON ROY.

Acuff thought that the future of the band lay in the old-time traditional music. When Jess Easterday tipped him off that Clell, Red Jones and Tiny wanted to quit, Roy immediately sent for two musicians who had been members of his band for short periods back in Knoxville. They were Lonnie Wilson and Pete Kirby, and they joined the "Smoky Mountain Boys," (the band name was changed within a week or two after Roy joined the Opry because it was felt that the name of "Crazy Tennesseans" might insult some people), on January 8, 1939. After this reorganization, the group really began to "click" with good country songs performed in a free-swinging country way. By 1940, it was "all downhill and shady" for Roy Acuff and his "Smoky Mountain Boys."

Jess Easterday was the only one of the original band to stick through the hard times. He played mandolin, bass and guitar, and occasionally sang vocal choruses and acted as master of ceremonies until he left in the mid-1940s. However, even though Pete Kirby didn't join the group until after it came to WSM, he, except for Roy Acuff himself, has undoubtedly been its main stalwart and has had a great deal to do with its success. Roy Acuff and Pete Kirby have a mutual respect for each other that is unique. Pete sings tenor and frequently teams with Roy on choruses and plays the dobro, guitar and banjo. He uses the banjo primarily for solo numbers and plays the dobro most of the rest of the time. The dobro more than any other instrument, even the fiddle, has probably had more to do with producing the distinctive "Acuff sound." Pete Kirby is known as "Bashful Brother Oswald" and wears bib-overalls. Lonnie Wilson joined along with Pete and created the old man or "Pap" character. During his absences, his place was frequently taken by Joe Zinkan. Oral Rhodes made the character of "Odie" famous. Jimmie Riddle, also a band stalwart, who plays harmonica, piano, and accordion, joined in 1943 and, except for a brief hitch in the Army, has been with the band ever since. He is the intellectual of the group. Back in the 1940s when he talked about men going to the moon, the others condemned him as crazy. But they soon learned that he has a head full of knowledge and respect him and come to him for all types of information. He is frequently given the duty of writing letters and meeting dignitaries. Roy Acuff did the fiddling until late in 1943 when Tommy Magness joined and stayed for several years. Howdy Forrester joined in 1951 and played regularly until 1964 when he took a job at Acuff-Fose. He still performs occasionally. Recent band members have included Onie Wheeler, the Nelson Brothers, Jackie Phelps, Larry McNeely (now on the Glen Campbell Show), and Charlie Collins.

In the 1950s, the band went along with the trend and began to use an electric steel guitar which has been played frequently by Shot Jackson. An electric Spanish guitar has also been employed. The group has even been known to use a drum played with a brush for background sound. Frequently the drummer is Roy Acuff himself.

Along with these, and many other fine musicians—too numerous to be mentioned, Roy Acuff's band has nearly always had some female talent. By far the most notable of these performers was Rachel Veach who joined in April, 1939, with her five-string banjo. One day it was decided that Rachel and Oswald should have a brother and sister act and dress up funny and blacken their teeth. On the first show, they didn't sing any songs at all; they simply stood there and looked at each other because the audience laughed so hard. This act became a highlight of any Acuff performance and when Rachel left in the mid-1940s to take care of her family, she was, and is today, greatly missed. Oswald, in particular, looks forward to the day when Rachel might see her way clear to return to the group. Some other "Smoky Mountain Girls" have been: Velma Williams, La Croy Sisters, Gerry Johnson, June Webb, and June Stearns.

"The Smoky Mountain Boys," unlike most country music groups, do not wear cowboy outfits. They are a country band and do Country Music and so they dress like country people, not cowboys. Some members, such as Oswald, wear exaggerated country costumes and do comedy while the more serious members wear casual clothes. Another interesting fact about "The Smoky Mountain Boys" is that they are paid by the week, not by each performance. Even during Roy Acuff's hospitalization following the automobile accident, the band continued to draw its salary. One reason for this steady pay is that some of the band members, especially Pete Kirby and Jimmie Riddle, have had regular duties other than playing shows, such as helping out at Dunbar Cave and the Roy Acuff Hobby Exhibit. However, they are allowed to free lance with other artists and are granted time off, while in Nashville, from any duty that interferes with another artist's recording session or TV appearance on which they have earned a job. Many of "Roy's Boys" have worked on recordings of other Opry stars and they frequently appear by themselves on TV when they are in town. Jimmie Riddle and



Jackie Phelps are currently performing on the popular "Hee Haw" TV show. The group also finds time to relax. "Roy Acuff and His Smoky Mountain Boys" have been on several bear hunts, fishing trips, and other similar vacations.

"The Smoky Mountain Boys" are individually better known and generally take a greater part in the show than do the members of most of the country bands. Various members of the group are featured throughout the performance and their comedy antics in general are a big part of it. However, of course, Roy Acuff himself is the star and make no mistake about that! Prior to 1938, most of the stars of the Grand Ole Opry were the bands themselves such as: The Crook Brothers, The Fruit Jar Drinkers, The Possum Hunters, and The Gully Jumpers. Today the stars of the Opry, for the most part, are individuals such as Bill Monroe, Ernest Tubb, Hank Snow, etc. "Roy Acuff and His Smoky Mountain Boys" represent the transition from a band featuring a singer to a singer backed by a band.



"THE GREAT SPECKLED BIRD" . . . THAT'S WHAT ROY CALLED THE PLANE HE PURCHASED TO TRAVEL TO PERSONAL APPEARANCES. THEY USED THE PLANE FOR ABOUT FOUR YEARS IN THE 50'S BEFORE GOING BACK TO AUTO.

Before each performance the band gathers in its dressing room. They do not consider that they rehearse as such. They gather in order to: Make sure that all the instruments are in tune; make sure that everyone is agreed on the key for each song; warm up Roy's voice; get the tempo for each song straight; and figure out who is going to "kick it off" and when and what "breaks" will be taken. Then they proceed on stage to perform "The Bird," "The Cannonball," "The Jewel," or whichever of the multitude of famous songs in their repertoire has been scheduled for that appearance.



JANUARY, 1960, ROY RETURNS FROM A USO CARIBBEAN TOUR AND IS GREETED BY HIS CHARMING WIFE, MILDRED. ROY NEVER FAILED TO BRING HER SOMETHING FROM HIS TRIPS AND THIS TIME IT WAS A PURSE AND STRAW HAT FROM CUBA.

Roy Acuff, as most everyone who follows Country Music knows, is the acknowledged "King of Country Music" and "King of the Grand Ole Opry." When polls are taken of those entering the Opry House as to which artist the audience most wants to see, Roy Acuff's name has usually been first and way above the others on the list. When he goes out on the road, his group nearly always draws bigger crowds than other touring acts. In his approximately 15 years with Columbia Records, his recordings sold about 25 million copies. "The Wabash Cannonball" alone grossed \$5,000,000 and others of his famous hits have been almost as successful. In the past few years, his records haven't done quite so well either in sales or in play by disc jockeys, but his popularity with audiences hasn't dimmed one bit; and this means a great deal to Roy Acuff. The extremely old man who walked a long distance to the Spencer, Tennessee courthouse lawn on the afternoon of July 16, 1964, just to see and talk with Roy Acuff so he could take the mental picture home to his bedridden wife and the scrawled note handed to Roy by an elderly couple while he was on stage at the Opry on July 11, 1964, saying "Dear Roy: We have waited 25 years to see you. Please sing the 'Great Speckle Bird,'" mean much more to him than record sales and playings.

Another thing that means a great deal to him is the tours to military bases overseas. Ever since November of 1949, hardly a year has gone by in which Roy and the group haven't appeared before servicemen, frequently during the holiday season. These tours have been to such places as: Germany, Korea, Alaska, Japan, Canal Zone, Austria, England, Iceland, Newfoundland, Okinawa, Italy, France, Bermuda, Spain, Morocco, Guantanamo Bay, Dominican Republic, and Viet Nam. In addition to these military tours, the group has toured extensively privately.

Since the 1940s, Roy Acuff has frequently slowed down his entertainment activities stating that he was going to retire. But it never lasted long. One reason for this is that the nervousness brought on by the sunstroke long ago still lingers with him in part. Also, while he does have some hobbies, he is a naturally active man and has never developed an interest in an active pastime such as golf. His sister, Sue, witnessed one of the "retirements" and she said that it quickly became obvious to her that Roy would have to go back to work because he was so miserable just staying around the house. It is little wonder, then, that after a month or so of curtailed activity during one of his "retirements" that he would always come out strong again stating, "I am missing the road. I am missing the people." Even the serious automobile accident of July 10, 1965, has only slightly curtailed Roy's touring activities. Most people who know him well agree that he will continue to perform as long as he is physically able to do so.



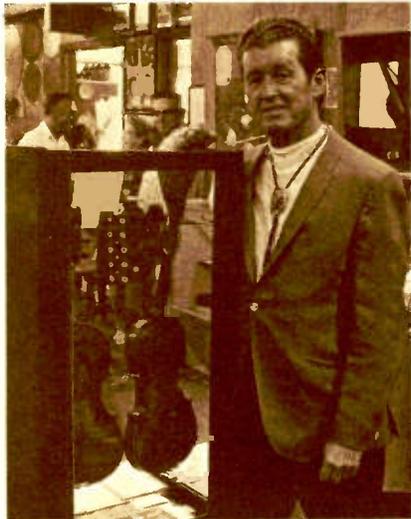
THIS PICTURE WAS TAKEN ON A MOTHER'S DAY IN THE 50'S AT ROY'S DUNBAR CAVE. LEFT TO RIGHT, CLAUDE (SPOT), JUANITA, ROY, MRS. IDA CARR ACUFF (THEIR MOTHER), BRISCOE AND SUE. ROY'S MOTHER DIED IN 1969 AT THE AGE OF 89.

Besides being a famous entertainer, he has many other interests, as has been previously mentioned. Prior to 1930, the music played by Grand Ole Opry bands was taken mostly from the great mass of folk classics. But folk musicians not only play music, but they also create it. Roy Acuff is no exception to this. He has written such songs as the "Streamline Cannonball" and the "Precious Jewel." He wrote "The Jewel" in a half-hour while riding in a car. He got the idea for the last part and then put the first part in front of it. During the ASCAP-BMI fight, several fellows from New York wanted to buy Roy's songs but he wouldn't sell. He keeps the words to all his songs in many black notebooks and these books are one of his most treasured possessions. He also is a music publisher. In 1943, he invested \$25,000 and joined with Fred Rose to form Acuff-Rose, which has become one of the largest music publishing houses in the country. In the 1950s Acuff-Rose formed Hickory Records.

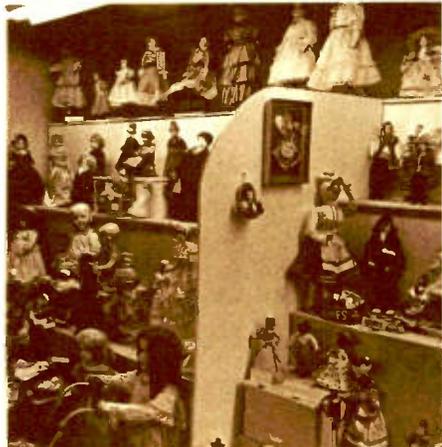


ROY POSES IN HIS "HOBBY EXHIBIT" AMIDST HIS FINE COLLECTION OF INSTRUMENTS. AT THE LEFT WE SEE A PORTION OF OVER 2,000 MINIATURE WHISKEY BOTTLES HE HAS COLLECTED . . . AND THEY ARE ALL FULL!

THE VIOLINS IN THE CASE DATE BACK 400 YEARS AND WERE MADE BY LUTE MAKERS, MAKERS OF THE FIRST VIOLINS. ROY HAS ABOUT 200 HAND-PAINTED TIES AND MOST OF THEM HAVE BEEN WORN ON THE GRAND OLE OPRY. ONE ROW FEATURES TIES WITH PORTRAITS OF EVERYONE WHO HAS BEEN ON ROY'S PAYROLL.



ROY SHOWS HIS MAGNIFICENT COLLECTION OF OLD PHONOGRAPHS. THIS ORGAN WAS IN ROY'S BOYHOOD HOME AND WAS PLAYED BY HIS MOTHER.



THIS IS A SMALL PART OF THE FINE DOLL COLLECTION WHICH MILDRED COLLECTED. ROY BROUGHT BACK MANY OF THE DOLLS FROM COUNTRIES HE VISITED DURING HIS CAREER.

In the late 1940s, he purchased Dunbar Cave which was a run-down resort on the outskirts of Clarksville, Tennessee. In a few years it was developed into a thriving tourist attraction with cave tours, dance floors, concessions, a \$75,000 swimming pool, and lake. During some of this time, it even had a 100-room hotel and a championship golf course. Probably the most unusual sight at Dunbar Cave were the peacocks that could be seen wandering around like they owned the place. Roy set up a peacock hatchery at the cave for his mother, who used to live there in a house he built for her, because she loved these birds so much. The cave was sold in 1967.

Roy Acuff's current pet project is his Hobby-Exhibit which is now located, previously it was in Gatlinburg, on Broadway just around the corner from the Opry House. Roy must be a collector at heart, because he seems to always be working on a collection of one type or another. Helped by his world travels and his many fans, he has developed extraordinary collections of such things as: musical instruments, coins, hand-painted ties, miniature liquor bottles, dolls, and knick-knacks of all types. In addition, the Exhibit also displays things that pertain to his career such as: a replica of his Hall of Fame plaque, scrapbooks, his father's fiddle, early songbooks, mementoes of the Opry and Country Music in general, recordings, movie posters, and the walls are covered with 8 x 10 photos and awards of various types. Roy Acuff has personally taken a great deal of time planning and arranging this exhibit down to the very last detail. It is a "must" for anyone who has even the most remote interest in Country Music and who finds himself anywhere near Nashville.

Roy has donated his entire collection to "Opryland," the multi-million dollar Country Music amusement park being built outside of Nashville by National Life Insurance Co. A special building is being constructed to house the Acuff collection.

One of Roy Acuff's most spectacular side interests has been politics. In October of 1943, the Opry went on a full coast-to-coast hookup. To celebrate, a party was planned on stage at the Ryman Auditorium and Governor Prentice Cooper of the Crump political machine was invited to attend. Governor Cooper declined the invitation and said that Acuff was bringing disgrace to Tennessee by making it the Hillbilly Capitol of the world and that he would not go to a circus. About 9:00 p.m., the following Sunday night, some reporters were sitting around the **Nashville Tennessean** office with nothing to do. Since Cooper was going out of office, they were shooting the breeze about who could



IN 1944 ROY RAN FOR GOVERNOR OF TENNESSEE AND HE IS SHOWN HERE WITH LOUISE FARMER, SECRETARY TO HARRY STONE (THEN MANAGER OF WSM), LOOKING OVER THE LONG LIST OF SIGNATURES BACKING ROY'S CANDIDACY.

be elected. One of them, Elmer Hinton, said, "I'll tell you one fellow who could be elected and that's Roy Acuff!" So they went around the office collecting names and within a few hours they had 26 which they (not knowing whether Roy was a Republican or Democrat) filed with the State Democratic Party Chairman to qualify Roy for the race. Roy coyly played around the situation until February of 1944, when he officially withdrew as a Democratic candidate only to find that he had been qualified as a Republican. Even though Roy was more comfortable in the candidacy offered him by this new qualification since he has

always been a Republican, he still felt that the matter of any candidacy was closed. When enthusiastic Republicans kept pressing the subject, Roy bowed out in June, 1944. The Democrats tried again in 1946, but were refused.

In 1948 Roy came back to Nashville from Hollywood after the making of his eight feature films and found that friends had not only qualified him for the Republican nomination, but that he had beaten his rival in the Republican primary 8 to 1 while absent from the state. This time, he made an announcement on the Grand Ole Opry:

I do not intend on keeping this matter flying around in the air. I want to announce tonight that I am making the race for Governor of Tennessee and making it to win. I have been nominated three times, friends; two times I refused to accept the nomination. I had them take my name off the ballot. I had my reasons and the reasons were good. This year I told them to leave my name on. I feel qualified for the job for I started out as a business man and have tried to build it as time passed. It isn't easy for a country boy like me to stand up here and try to make a political speech. I intend on staying up here with you, being one of you, and I promise not to bring politics again to the Grand Ole Opry.

Roy Acuff and his senatorial running mate, a well-known Tennessee Republican, B. Carroll Reece, proceeded with the campaign. The platform, which consisted of the Golden Rule and the Bible and did not include political promises, was set forth in a very carefully-written group of speeches. It has been said that their appearances were listened to by more people than any other political programs in the history of the state. However, many of these people heard only the music that preceded the speeches because the audiences sometimes left in droves once the music stopped and the speech-making began. While this showed Roy Acuff's prestige as an entertainer, it was also an indication of the outcome of the election. Gordon Browning and Estes Kefauver, who had already beaten the Crump machine in the Democratic Primary, won.



IN 1955 ROY WAS PRESENTED THIS TROPHY, "#1 SHOWMAN, COUNTRY MUSIC" AWARD FROM THE COUNTRY MUSIC INDUSTRY. WITH ROY ARE JOHNNIE AND JACK AND KITTY WELLS.

It is not surprising that Roy Acuff was persuaded by his great popularity to run for governor, and he might have even become the Governor of Tennessee had it not been for his steadfast refusal to make promises or to be controlled by any political machine. Things probably turned out for the best because just as "the good Man above" didn't want Roy to be a professional baseball player, He must not have wanted him to be Governor of Tennessee. Besides, no matter how great a governor Roy



IN MAY, 1970, POP VOCALIST JANE MORGAN VISITED THE GRAND OLE OPRY AND WSM PHOTOGRAPHER LES LEVERETT WAS THERE TO PHOTOGRAPH HER WITH THE "KING," WHOM SHE HAS LONG ADMIRER.



Acuff might have been, it is doubtful that he would have ever been as great a governor as he is an entertainer.

All his life, even before his personal political involvement of the mid-1940s, Roy has maintained an interest in politics and generally favors the Republicans although he places the man above the party as evidenced by his campaigning for his good friend and one-time next-door neighbor, the late Democrat Frank Clement. He has campaigned for Eisenhower and Goldwater and in 1968 when many Southerners switched to Wallace, Roy Acuff showed his Republican upbringing and also his type of thoughtful conservatism by really going "all-out" for Richard Nixon. As Chairman of the Tennessee Citizens for Nixon-Agnew Committee, Roy worked so hard that by election night he had lost ten pounds. His political beliefs have also manifested themselves in his music; such as "Old Age Pension Check" and "Doug MacArthur." Roy Acuff is vitally concerned about the well-being of this nation and does his best to see that government on all levels is efficient and honest by spending many hours campaigning for causes and candidates of his choice.

He also does a great deal of work for charities and organizations that he feels contribute to the community. Roy and Pete Kirby are Shriners, and he usually shows his pride in this by wearing some emblem such as a lapel pin or ring. Stories are countless of Roy's quiet good deeds. Just to relate one: One day, Roy was looking through WSM's music library and he overheard two secretaries talking about a lady who needed \$500 for an operation. When he came out of the library he said, "Give me that lady's name and address." The secretaries, guessing what he had on his mind, said that they were sorry he had overheard and that he really shouldn't give away his money like that. Roy replied, "I make my money the way I want and I'll spend it the way I want."



ON APRIL 26, 1963, ROY APPEARED WITH THE NASHVILLE SYMPHONY FOR A BENEFIT PERFORMANCE. ROY FIDDLE WHILE THE SYMPHONY PLAYED.

Quite a few phobias and foibles have been attributed to Roy Acuff, a few of which are undoubtedly true. Some of these are simply the outgrowths of a most complex and interesting personality; some are part of the nervousness generated by the sunstroke. Most all of them have diminished with the years. He does suffer from a certain amount of claustrophobia and this used to be so great that many years ago he even knocked down a hotel-room door when he was left in the room alone. He didn't used to be able to sleep alone or in the dark. On the road, Oswald was usually his roommate and had to learn to sleep with the light on. He isn't particularly fond of elevators, especially if they are automatic. He is afraid of cats. A small white looped rope tied at the end of his uke is used "to catch snakes with," and the inside of the uke case is filled with an assortment of various vitamin pills. He hates the taste of both coffee, which he practically drowns in sugar and cream, and liquor but he likes the effects of both. However, he hasn't been a heavy drinker for years. He has very fine handwriting and seems to have no trouble expressing himself in writing in a short memo but "hates to write a letter worse than anything." In fact, he claims to have only written one real letter in his life and that was to his father. He loves thunder storms and when he wants to calm himself down to get some sleep or to relax, he likes to imagine that he is in the middle of a "jungle hurricane." To know Roy Acuff is to know a most complex, interesting and unusual individual.

"To hell with President Roosevelt, to hell with Babe Ruth, to hell with Roy Acuff!" This is what a minor Japanese banzai charge is said to have yelled when attacking a marine position on Okinawa. The President of the United States and the greatest baseball idol who ever lived are fast company for a Smoky Mountain Boy, but without stretching things too much, it can be said that Roy Acuff deserves the company. He is without question the most enduring and one of the most successful of all the performers in Country Music. What has made him so? Certainly it isn't the quality of his voice or his fiddling. The latter is considered mediocre and in fact, he started balancing his fiddle on his chin to keep it in the act. Mimicking his sister, Sue, made him sing from the pit of his stomach but it certainly didn't do much for the quality of his voice. He considers himself an entertainer, not a singer; and admits that he sells a song rather than sings it.



A REUNION IN 1965 WITH TWO OF THE GREATS FROM EARLY OPRY DAYS: SANNIE AND SALLY.



ON JUNE 12, 1965, IT WAS ROY'S GREAT PRIVILEGE TO INTRODUCE TEX RITTER'S FIRST APPEARANCE ON THE GRAND OLE OPRY AS A REGULAR.

If his fiddling or the quality of his voice haven't been responsible for Roy Acuff's success, then what has? Perhaps he has been so very successful because of his stage presence which is regarded by many as masterful. Perhaps it is his ability to capture the mood of a song or an occasion. Perhaps it is his spiritual conviction, for while not a regular church-goer, he does have very deep religious beliefs. It might be the fact that he has never let success go to his head and he firmly believes, and acts according to this belief, that he owes his success to his fans. His success might be due to his modesty; in fact, he is so modest that many of his close friends don't know many of his outstanding accomplishments. An example of his modesty would be the pains he took to tell how Governor Clement arranged for the land to be given for the Uncle Dave Macon Memorial; but he did not say who put up the money for the memorial itself. Perhaps he has been successful because of the helping hand he has extended to down-and-out country musicians and the help he gives to worthy newcomers. Maybe success can be attributed to the rigid self-discipline which he maintains to keep the many tensions he feels under control or to the training, both by word and example, of his father. All these things have, no doubt, contributed to Roy Acuff's success but probably if one were to state the cause in one word, that word would be sincerity.

Art Satherley once said that the first quality he looked for in a country singer was his ability to give a sincere rendition of a song. This is probably Roy Acuff's most outstanding characteristic. He sings with a shouting zeal and great emotion and projects himself into his songs to such an extent that tears sometimes roll down his cheeks if the song is a sad one. Roy Acuff is able to sing a song so sincerely because he is a sincere person. The singing of country songs is something that he grew up doing. His songs are authentic because he is. He had said, "Everything I am has grown up with me. It's the way we kind of people are."

In these days of high record sales and mass media idol worship, brighter stars may shine here and there for a short time in the skies over Country Music, but none has burned with a more enduring light than that of Roy Acuff.

Roy Acuff's Recordings Listed Alphabetically

(As of March, 1971)

Compiled by Elizabeth Schlappi

The compiler is particularly in debt to the following record companies for their assistance: Columbia, Hickory and Decca. The people of Hickory Records, Inc., have been especially helpful and considerate.

Almost a third of Acuff's released Columbia titles have been reissued on five Harmony labels and one Columbia label. Hickory Records has released 13 albums of Roy Acuff recordings to date.

Commercial recording companies for which Acuff recorded

are: Columbia (and subsidiaries); Capitol (title of one unreleased master isn't known); Decca; MGM; and Hickory. Titles are in alphabetical order. "A," "An," or "The" are ignored if they are the first words of a title.

Titles can sometimes be tricky for various reasons. Some labels have even given a song one title while another company used a different title. (Example: Columbia—"I Heard a Silver Trumpet"—Hickory—"Goodbye My Love.") With other songs the record labels are consistent but the songs are popularly known by other titles or even introduced by different titles on the air by Acuff. Examples of some tricky titles follow. In each case the title used in this list is given first.

Before I Met You
Beneath that Lonely Mound of Clay
If Brother Jack Were Here
I'm Movin' On
Little Moses
Lord, Build Me a Cabin
My Pal of Yesterday
That Glory Bound Train
This World is Not My Home
Where the Soul Never Dies

That Was Before I Met You
Lonely Mound of Clay
Mother Was a Lady
Movin' On
Meeting in the Air
Build Me a Cabin
Old Pal of Yesterday
Glory Bound Train
I Can't Feel at Home in this World Anymore
Canaan's Land

A much more detailed discography (including recording dates, labels, record numbers, etc.) and other information pertaining to the career and recordings of Roy Acuff is contained in a booklet published by Disc Collector Publications, Box 169, Cheswold, Delaware.

Advice to Joe
All Night Long
All the World is Lonely Now
Along the China Coast
Answer to Sparkling Blue Eyes
Are You Thinking of Me Darling
As Long As I Live
Automobile of Life
Baldknob Arkansas
Beautiful Brown Eyes
Before I Met You
Be Honest with Me
Beneath that Lonely Mound of Clay
Birmingham Jail
Black Mountain Rag
Blue Eyed Darling
Blue Eyes Crying in the Rain
Blue Ridge Sweetheart
Blues in My Mind
Bonnie Blue Eyes
Branded Wherever I Go
Broken Heart
Brother Take Warning
Budded Roses
Bully of the Town
Candy Kisses
Charmin' Betsy
Cheating
Cold Cold Heart
Come and Knock
Come Back Little Darling
Come Back Little Pal
Coming From the Ball
Coney Island Baby
Conscience Set Me Free
Crazy Worried Mind
Dance Around Molly
Day They Laid Mary Away
Devil's Train
Doin' It the Old Fashioned Way
Don't Be Angry
Don't Hang Your Dirty Linen On My Line
Don't Judge Your Neighbor
Don't Know Why
Don't Let Me Cross Over
Don't Make Me Go to Bed and I'll Be Good
Don't Say Good-Bye
Don't Tell Mama
Don't Wait 'Till Judgement Day
Doug MacArthur

Down in Union County
Do You Wonder Why
Drifting Too Far From the Shore
Each Season Changes You
Easy Rockin' Chair
End of the World
Eyes Are Watching You
Family Who Prays
Farther Along
Filipino Baby
Fireball Mail
Fly Birdie Fly
Foggy River
Freight Train Blyes
Give My Love to Nell
Glory is Coming
Golden Treasure
Gone Gone Gone
Gonna Have a Big Time Tonight
Gonna Raise a Ruckus Tonight
Goodbye Brownie
Goodbye Mr. Brown
Gray Eagle
Great Judgment Morning
Great Shining Light
Great Speckled Bird
Great Speckled Bird #2
Great Titanic
Haven of Dreams
Heartaches and Flowers
Heartbreak Avenue
Heart that was Broken for Me
Hey Good Lookin'
Hi Hattin' Blues
Hillbilly Fever
Hold to God's Unchanging Hand
Honky Tonk Mammams
How Beautiful Heaven Must Be
Hundred and Forty Four Thousand
I Called and Nobody Answered
I Can't Help It
I Closed My Heart's Door
I Couldn't Believe It was True
Ida Red
I Didn't Want You to Know
I Don't Care If You Don't Love Me
If Brother Jack were Here
If I Could Hear My Mother Pray Again
I Gambled and Lost
I Had a Dream
I Head a Silver Trumpet

I Know We are Saying Goodbye
I Like Mountain Music
I'll Always Care
I'll Be Alone
I'll Fly Away
I'll Forgive You But I Can't Forget
I'll Go On Alone
I'll Reap My Harvest in Heaven
I Love you Because
I'm Building a Home
I'm Movin' On
I'm Planting a Rose
I'm So Lonesome I Could Cry
In the Shadow of the Smokies
I Saw the Light
Is It Love or is It Lies
I Talk to Myself About You
I Think I'll Go Home and Cry
It's All Right Now
It's Hard to Love
It's So Hard to Smile
It's Just About Time
It's Too Late Now to Worry Anymore
It Won't Be Long
I Wanna Be Loved
I Wish I Had Kissed You Goodbye
Jambalaya
Jealous Heart
Jesus Died for Me
Jole Blon
Just a Friend
Just Inside the Pearly Gates
Just to Ease My Worried Mind
Kawliga
Last Letter
Legend of the Dogwood Tree
Let Me Be the First to Say I'm Sorry
Letter Edged in Black
Life's Railway to Heaven
Life to Go
Little Mary
Little Moses
Little Rosewood Casket
Live and Let Live
Living on the Mountain Baby Mine
Lonesome Indian
Lonesome Joe
Lonesome Old River Blues
Lonesome Valley
Longest Train



At the 1963 Grand Ole Opry Birthday Celebration, Roy was presented the original fiddle owned by Uncle Jimmy Thompson and the one which he played during the very first Opry broadcast in 1925. This fiddle is now displayed in Roy's Hobby Exhibit. It was presented by Dick Delma for Eva Thompson Jones, Uncle Jimmy's niece.

Lord, Build Me a Cabin
 Lost Highway
 Lost John He's Gone
 Low and Lonely
 Lying Woman Blues
 Making Believe
 Mansion on the Hill
 Midnight Train
 Mommy Please Stay Home With Me
 Money Won't Buy This Soul of Mine
 Mother Hold Me Tight
 Mother's Prayers Guide Me
 Mountain Guitar
 Mule Skinner Blues
 My Gal Sal
 My Mountain Home Sweet Home
 My Paul of Yesterday
 My Tears Don't Show
 Nearest Thing to Heaven
 Nero Played His Fiddle
 New Greenback Dollar
 Night Spots
 Night Train to Memphis
 No Letter in the Mail
 No One Will Ever Know
 Not a Word From Home
 Oh Those Tombs
 Old Age Pension Check
 Old Fashioned Love
 Old Three Rome Shack
 Once More
 One I Love is Gone
 Old Old Shirt
 Oh Lonesome Me
 Pale Horse and His Rider
 Pan American
 Pins and Needles
 Plant Some Flowers By My Grave
 Plastic Heart
 Please Daddy Forgive
 Please Don't Talk About We When I'm
 Gone
 Pliny Jane
 Po' Folks
 Polk County Breakdown
 Precious Jewel
 Pretty Little Widow
 Prodigal Son
 Put My Little Shoes Away
 Radio Station SAVED
 Railroad Boomer
 Red Lips
 Red River Valley
 Rising Sun
 River of Crystal
 Roll on Buddy
 Rushing Around
 Sad Memories
 Sailing Along
 Satisfied Mind
 Searchin' for Happiness
 Send Me the Pillow You Dream On
 Shake My Mother's Hand for Me
 She Isn't Guaranteed
 She No Longer Belongs to Me
 Short Changed in Love
 Shout Oh Lulu
 Shut Up in the Mines
 Singing My Way to Glory
 Sinner's Death
 Six More Days
 Sixteen Chickens and a Tambourine
 Smoky Mountain Moon
 Smoky Mountain Rag
 So Many times
 Somebody Touched Me
 Songbirds Are Singing in Heaven
 Southbound Train
 Steamboat Whistle Blues
 Steel Guitar Blues
 Steel Guitar Chimes
 Stuck Up Blues
 Streamlined Cannonball
 Streamline Heart Breaker
 Sunshine Special
 Swamp Lilly
 Sweep Around Your Own Back Door

Sweeter than the Flowers
 Take My Hand Precious Lord
 Take These Chains from my Heart
 Tell Me Now or Tell Me Never
 Tell Mother I'll Be There
 Ten Little Numbers
 Tennessee Central #9
 Tennessee Waltz
 Thank God
 Thanks for Not Telling Me
 That Beautiful Picture
 That Glory Bound Train
 That Silver Haired Daddy
 That's Why Makes the Jukebox Play
 There'll Be No Teardrops Tonight
 There's a Big Rock in the Road
 They Can Only Fill One Grave
 They'll Never Take Here Love From Me
 Thief Upon the Tree
 Things that Might Have Been
 This World Can't Stand Long
 This World is Not My Home
 Thy Burdens Are Greater than Mine
 Tied Down
 'Till No Longer You Cared
 Time Will Make You Pay
 Today My Love Came Back to Me
 Tomorrow Never Comes
 Traveling the Highway Home
 Trouble Trouble
 Turn Your Radio On
 Two Little Orphans
 Uncle Pen
 Unclouded Day
 Unloved and Unclaimed
 Vagabond's Dream
 Wabash Blues
 Wabash Cannonball
 Wait for the Light to Shine
 Waiting for My Call to Glory
 Walkin' in My Sleep
 Waltz of Broken Vows
 Waltz of the Wind
 Weary Lonesome Blues
 Weary River
 We Live in Two Different Worlds
 We Planted Roses on Our Darling's
 Grave
 Were You There When They Crucified
 My Lord
 What Do You Think About Me
 What Good Will It Do
 What Will I Do
 What Would You Do With Gabriel's
 Trumpet
 When I Lay My Burden Down
 When Lulu's Gone
 When My Money Runs Out
 When They Take That Last Look at Me
 Where Could I Go But to the Lord
 Where the Soul Never Dies
 Whoa Mule
 Why Don't You Love Me
 Willie Roy the Crippled Boy
 Will the Circle Be Unbroken
 Wonder is All I Do
 Worried Mind
 Would You Care
 Wreck of the Old 97
 Wreck on the Highway
 Write me Sweetheart
 Yes Sir, That's My Baby
 You Are My Love
 You'll Reap These Tears
 Your Address Unknown
 Your Cheatin' Heart
 You're a Heavenly Thing
 You're My Darling
 You're the Only Star
 You've Gotta See Mama Every Night
 You Win Again
 Zeb Turney's Gal
 (Total of 316 Different Titles)

BIOGRAPHY CREDITS

No attempt has been made here to write a full-length biography. I am in the process of writing such a biography and have completed an 87,000 word two-volume first draft. In the future, (probably years from now—I am in no hurry) it will be published. But in the meantime, what has been attempted here has been to write a biographical sketch which, it is hoped, is a little different from the biographies in magazine articles or on album jackets. I am particularly in debt to the following people who have helped me write this and are helping me with the full-length biography.

Mr. and Mrs. Roy Acuff:

These two extremely genuine people have provided some of the information directly and have introduced me, sometimes directly and sometimes indirectly, to all of the people listed below.

The Acuff Family:

Mr. Roy Neill Acuff

Mrs. Hartsell D. Phillips (Juanita Acuff)

Mrs. Robert L. Allen, Jr. (Sue Acuff)

Mr. Briscoe Acuff

Mr. Claude Acuff

The Smoky Mountain Boys:

All of the boys have been most gracious.

The following are the ones whom I have pestered to the greatest extent:

Mr. Jimmie Riddle and his wife, Susie

Mr. Pete Kirby

Mr. Howdy Forrester and his brother,
 Clyde

Mr. Lonnie Wilson

Others:

Mr. and Mrs. Powell Stamper

Mr. Grant Turner

Mr. Wesley Rose, and all the fine people
 at Acuff-Rose

Mr. and Mrs. John Huddleston

Mr. Vaughn Moore

Mr. David Stone

Thanks to these and to all the other wonderful people who have been so considerate.



GRAND OLE OPRY CAST IN 1940

Front row, left to right: David Stone, Joe Zinkan, Curley Rhodes, Texas Daisy (Curley's sister), Casey Jones, Pee Wee King, Ford Rush, Ford, Jr., Zeke Clements, Dorris Macon, Uncle Dave Macon, Alceon Bate (Dr. Humphrey Bate's daughter), Walter Liggett, Kirk McGee, DeFord Bailey, Roy Acuff, Cousin Rachel, Oswald, Pap Wilson, Jess Easterday, and Judge Hay. Middle row (next to mike in center, left to right): Oscar Stone, (unknown), Staley Walton, Avery Cantrell, Herman Crook, Louis Crook, and Bly Poteet (next to Roy Acuff). Back row, left to right: Jack Shook, Eggie McEwen, Mac McGarr, Nap and Dee, (unknown), (unknown), Claude Lampley, George Wilkerson, Tommy Lafew, Andrew Brothers (2), Slim Smith, Dozie Ramer, and (unknown).

PROGRAM August 15, 1953

PRINCE ALBERT—7:30 - 8:00

CARL SMITH	Hey Joe
MINNIE PEARL	Comedy
JOHNNY and JACK	Down South in New Orleans
SQUARE DANCERS	Cotton Eyed Joe
CARL SMITH	Pass Me Not
OLD HICKORY SINGERS	Tuck Me to Sleep in My Old Kentucky Home
ROD BRASFIELD	Comedy
JOHNNY and JACK	Private Property
STRING BEANS	Nine Pound Hammer
CARL SMITH	Darling Am I The One
BREAKDOWN	Skip To My Lou

MARTHA WHITE—8:00 - 8:30

ERNEST TUBB	Fortunes In Memory
BILL MONROE	California Blues
HANK SNOW	From Now and Always
JUNE CARTER	The Tennessee Wig Walk
ERNEST TUBB	My Wasted Past
POSSUM HUNTERS	Tom and Jerry
BILL MONROE	Rocky Road Blues
CARTER FAMILY	Wildwood Flower
HANK SNOW	Rhumba Boogie
ERNEST TUBB	Daisy May
FIDDLE CHASER	Leather Briches

ROYAL CROWN COLA—8:30 - 9:00

ROY ACUFF	A Dollar Down and A Dollar A Week
FRUIT JAR DRINKERS	Old Jeff Davos
GEORGE MORGAN	I Passed By Your Window
JUG BAND	Just Because
MARTY ROBBINS	Sing Me Something Sentimental
GRANDPA JONES	Good Old Mountain Dew
ROY ACUFF	Mother's Not Dead
OSWALD	John Henry
HOWDY	Ricketts Hornpipe

MARTHA WHITE—9:00 - 9:30

CARL SMITH	My Trademark
JIMMY DICKENS	I'll Dance At Your Wedding
COWBOY COPAS	Tennessee Senorita
ANITA CARTER	How's The World Treating You
CROOK BROTHERS	Black Mountain Rag
LONZO and OSCAR	I'm Moving On No. 2
CARL SMITH	This Orchid Means Goodbye
CHET ATKINS	Spanish Fandango
JIMMY DICKENS	I'm Makin' Love To A Stranger

WARREN PAINT—9:30 - 9:45

ROY ACUFF	The Southbound Train
STRING BEANS	Free A Little Bird
JOHNNY and JACK	Don't Say Goodbye If You Love Me
ROY ACUFF	Who Broke The Lock On The Hen House Door
HOWDY FORRESTER	Devil's Dream

AMERICAN ACE—9:45 - 10:00

ROY ACUFF	Not A Word From Home
KITTY WELLS	I Don't Claim To Be An Angel
JIMMY RIDDLE	Lost John
ROY ACUFF	We'll Understand It Better
OSWALD	Foggy Mountain Top

WALLRITE—10:00 - 10:15

GEORGE MORGAN	Almost
BILL MONROE	Cabin of Love
HARD ROCK GUNTER	To Be Selected
GEORGE MORGAN	Room Full of Roses
DON SLAYMAN	Fire on The Mountain

DR. LE GEAR—10:15 - 10:30

HANK SNOW	Spanish Fireball
MARTY ROBBINS	At The End of A Long, Lonely Day
BILL MONROE	Swing Low Sweet Chariot
HANK SNOW	A Message From The Trade Winds

JEFFERSON ISLAND SALT—10:30 - 11:00

ERNEST TUBB	Let's Say Goodbye Like We Said Hello
JIMMY DICKENS	Sidemeat and Cabbage
JORDANNAIRES	My Rock
SALTY and MATTY	Cat Fight
JUNE CARTER	Walkin' To Missouri
ERNEST TUBB	Rainbow At Midnight
LONZO and OSCAR	Let's Live a Little No. 2
CHET ATKINS	St. Louis Blues

O.CELO—11:00 - 11:15

HOWDY FORRESTER	Twinkle Little Star
EDDIE HILL	Frag Eye
ROY ACUFF	The Crowded Song
BOBBY HEBBS	Mr. Spoon
ROY ACUFF	Lonesome Valley

DARIMIX—11:15 - 11:30

CARL SMITH	Hey Joe
JOHNNY and JACK	Poison Love
STRING BEANS	John Henry
GULLY JUMPERS	Old Joe
CARL SMITH	Do I Like It

HESTER BATTERY—11:30 - 11:45

HANK SNOW	Ladies Man
GRANDPA JONES	Steppin Out Kind
CROOK BROTHERS	Arkansas Traveler
HANK SNOW	Between Fire and Water
FIDDLE	Let's Go Boys

GRAND OLE OPRY—11:45 - 12:00

COWBOY COPAS	Love Me Now
SAM and KIRK	Long John Green from Bowling Green
HARDROCK GUNTER	To Be Selected
FRUIT JAR DRINKERS	Bite Them Cabbage Down
COWBOY COPAS	To Be Selected



Rod Brasfield

1953 OPRY PROGRAM



Eddie Hill

It is interesting to compare the artists and songs on these two Grand Ole Opry shows 18 years apart. Martha White is the only sponsor shown on both programs. Five major artists on that 1935 program are now dead: Jack Anglin (Johnnie and Jack), Rod Brasfield, Cowboy Copas, Johnny Sullivan (Lonzo and Oscar), and A. P. Carter (Carter Family).

1971 OPRY PROGRAM



Porter Wagoner



Bill Anderson



Tom T. Hall

GRAND OLE OPRY

SATURDAY, APRIL 24, 1971

FIRST SHOW:

5:30-6:45—MRS. GRISSON'S

PORTER WAGONER
DOLLY PARTON

6:45-7:00—RUDY'S

BILL MONROE
THE CARLISLES
ERNE ASHWORTH

7:00-7:30—LUZIANNE COFFEE

BILL ANDERSON
JAN HOWARD
TOM T. HALL
EARL SCRUGGS

7:30-8:00—STANDARD CANDY

ROY ACUFF
TOMPALL AND THE GLASER BROTHERS
WILMA LEE AND STONEY COOPER
THE WILLIS BROTHERS
CROOK BROTHERS
STONEY MOUNTAIN CLOGGERS

8:00-8:30—MARTHA WHITE

LESTER FLATT
STONEWALL JACKSON
STU PHILLIPS
LONZO AND OSCAR

8:30-9:00—STEPHENS WORK CLOTHES

HANK SNOW
STRINGBEAN
CHARLIE WALKER
THE FOUR GUYS
THE FRUIT JAR DRINKER

SECOND SHOW

9:30-10:00—KELLOGG'S

PORTER WAGONER
DOLLY PARTON
WILLIS BROTHERS
CARLISLES

10:00-10:15—FENDER GUITAR

BILL MONROE
TOM T. HALL
EARL SCRUGGS

10:15-10:30—UNION '76

ROY ACUFF
STONEWALL JACKSON
ERNE ASHWORTH

10:30-10:45—TRAILBLAZER

LESTER FLATT
STRINGBEAN
WILMA LEE AND STONEY COOPER

10:45-11:00—BEECHNUT CHEWING TOBACCO

TOMPALL & THE GLASER BROTHERS
THE CROOK BROTHERS
STONEY MOUNTAIN CLOGGERS

11:00-11:30—COCA COLA

HANK SNOW
STU PHILLIPS
CHARLIE WALKER
SAM AND KIRK MCGEE
THE FRUIT JAR DRINKERS

11:30-12:00—BALTZ BROS

MARTY ROBBINS
THE FOUR GUYS
LONZO AND OSCAR

Country Music
Who's
Who.

A RECORD WORLD PUBLICATION

CHRONOLOGY OF COUNTRY MUSIC

prepared by Mayne Smith

1920



Radio takes on new status when KDKA Pittsburgh broadcasts national election returns
Mamie Smith, recorded by Ralph Peer for Okeh, makes records that start the "race" field
Important earlier dates: 1895, Marconi develops practical radio; first commercial sound recordings. 1914, ASCAP formed to predominate performance licensing. 1916, Vernon Dalhart makes first pop records. 1918, Dave Macon (age 48) begins professional music career

1921



Okeh 8000 "race" record series begins

1922



Fiddlin' John Carson plays on new Atlanta station WSB; soon after, a new Clayton McMichen band with Riley Puckett joins station
Eck Robertson records for Victor in New York (released 1923)
MacFarland and Gardner turn professional
Carson Robison, first radio work, WDAF Kansas City

1923



This year marks the real beginning of commercial Country Music recording
City boy Wendall Hall's record of "It Ain't Going to Rain No More" released for the urban market (Victor)
Fiddlin' John Carson records for Okeh in Atlanta — released in July for rural sale
Henry Whitter records for Okeh in New York — released 1924
First radio barn dance show, WBAP Fort Worth
Uncle Dave Macon and Sam McGee tour together
MacFarland and Gardner, first radio work

1924



Vernon Dalhart's "Wreck of the Old 97" and "Prisoner's Song" become first national country hits (Victor)
WLS National Barn Dance (Chicago) begins a week after the station opens — the top show through the thirties.
Early personnel: Grace Wilson, Ford and Glenn, Chubby Parker, George D. Hay
Important first recordings: for Victor, Carl T. Sprague, Carson Robison; for Vocalion, Dave Macon, George Reneau; for Okeh, Kelly Harrell, Ernest Stoneman, Al Hopkins' Hill Billies

1925

Grand Ole Opry begins, Nashville (WSM Barn Dance until 1927); George D. Hay, MC; early performers: Uncle Jimmy Thompson, Dr. Humphrey Bates, Dave Macon, McGee Brothers
Charlie Poole and the North Carolina Ramblers first record (Columbia); also a Clayton McMichen band (Okeh)
Vernon Dalhart, "Floyd Collins" Columbia 15000 "hillbilly" series starts
Harry McClintock, KFRC San Francisco
Jimmie Rodgers leaves rail-roading for music
Western Electric makes first electrical recordings
First Dobro guitars made

1926



Gid Tanner's Skillet Lickers formed with Riley Puckett and Clayton McMichen
Bradley Kincaid joins WLS Barn Dance
First recording by MacFarland and Gardner, Buell Kazee (Brunswick)
Roy Harvey joins Charlie Poole band
WWVA Wheeling, W. Va. begins Okeh 45000 "hillbilly" series begins; label bought by Columbia

1927



Jimmie Rodgers and the Carter Family record for Ralph Peer (Victor) in Bristol, Va. to open a new era of growth
First records by Harry McClintock, Dock Boggs, Darby and Tarlton
Bill, Charlie, and Birch Monroe form professional group
Wilf Carter (Montana Slim) on Calgary radio (Canada)
Okeh releases first country electrical recording
First evident use of steel (Hawaiian) guitar on country records by Frank Hutchinson, Jimmie Tarlton, Johnson Brothers
NBC and CBS formed during 1927-1928

1928



Jimmie Rodgers, "T for Texas" released — first blue yodel
Beverly Hillbillies formed in Hollywood with Zeke Manners
Jimmie Davis, first recording
Sound movies inaugurated (Mississippi John Hurt records)

1929



First radio work for: Gene Autry (Tulsa), Tex Ritter (Houston), Grandpa Jones (Akron), Elton Britt (Los Angeles)
Gene Autry makes first records for Victor
Zeke Clements joins WLS Barn Dance; also Arkie the Woodchopper

1930



Carter Family, "Worried Man Blues"
Gene Autry, John Lair, Doc Hopkins join WLS Barn Dance — now on NBC
Ken Maynard becomes first singing movie cowboy
Stuart Hamblen joins Beverly Hillbillies; Arthur Smith teams with McGee Brothers
Carlisle Brothers, first record; Tex Williams, first radio (Decatur, Ill.)
Dr. Brinkley starts first major border station, XERA Del Rio, Texas (XER until 1935) (Son House, Bukka White record)

1931

Depression hits music business hard — Columbia sold
Rise of solo stars: Jimmie Rodgers ("T. B. Blues"), Gene Autry ("Silver-Haired Daddy of Mine")
Old-time fiddle bands waning: (Charlie Poole dies; Skillet Lickers disband, McMichen starts more modern Georgia Wildcats, Slim Bryant a member)
Western swing rising: Bob Wills and Milton Brown in first Light Crust Doughboys — W. Lee O'Daniel their MC on WBAP Fort Worth
WLS Barn Dance: MacFarland and Gardner, Karl and Harty join; Bradley Kincaid leaves
Tex Ritter in Broadway show, Green Grow the Lilacs
Göebel Reeves on NBC Rudy Vallee show
Delmore Brothers, (first recording Uncle Jimmy Thompson dies)

1932

Light Crust Doughboys first record; Brown and Wills leave to form separate bands
Lasses and Honey, Delmore Brothers to Grand Ole Opry
Formation of Homer and Jethro, Mainer's Mountaineers
Al Hopkins killed, Hill Billies disband; E. V. Stoneman's last pre-war records
Elton Britt joins Beverly Hillbillies; Roy Acuff's first professional work; Wilf Carter's first record; Pee Wee King on Milwaukee radio; George Gobel joins WLS Barn Dance
WLS and WSM organize booking bureaus for artists
Columbia 15000 series ends

1933



(Jimmie Rodgers dies) (TB)
To WLS Barn Dance: Patsy Montana and the Prairie Ramblers, Hoosier Hot Shots, Skyland Scotty (teams with Lulu Belle)
WWVA Jamboree begins
First radio work for: Roy Acuff (Knoxville), Ernest Tubb (San Antonio), Hank Snow (Halifax), Curley Fox
Billy Hill writes "The Last Roundup"; Leon McAuliffe writes "Steel Guitar Rag," starts professional work

1934

Gene Autry to Hollywood
Bob Wills to Tulsa from Fort Worth; Fred Rose to Nashville
First recording: Roy Acuff, Callahan Brothers, Cowboy Ramblers, Mainer's Mountaineers
First professional work: Spade Cooley, Dixon Brothers, Bailes Brothers
Sons of the Pioneers formed (Spencer, Nolan, Roy Rogers)
Johnny Bond, first radio (Oklahoma City)
Stuart Hamblen, "Out on the Texas Plains"
Okeh label discontinued; Decca formed as budget label
Martin "Dreadnaught" guitars first sold
Gid Tanner retires after brief revival of Skillet Lickers
Pat Buttram joins WLS Barn Dance

1935



Bob Wills, first record — Leon McAuliffe joins band
First radio work for Blue Sky Boys (Belick brothers), Stringbean (David Akeman), Wayne Raney, Red Sovine
Hugh Farr joins Sons of the Pioneers
Bob Dunn of Milton Brown band — one of first to record on electric steel
Tex Carmen, St. Louis radio

1936

Heyday of the duet acts
 First records: Monroe Brothers, Blue Sky Boys, Hank Snow, Ernest Tubb, Dixon Brothers (all on RCA Victor or Bluebird!)

Roy Acuff records "The Great Speckled Bird," "Wabash Cannon Ball"

First million-seller by country songstress: Patsy Montana, "I Want to Be a Cowboy's Sweetheart"

Tex Ritter to Hollywood; Curley Fox joins Opry

First radio: Kitty Wells (Nashville), Archie Campbell (Knoxville), Tommy Jackson, age 10 (Birmingham)

(Milton Brown killed; Dr. Humphrey Bates dies)

1937

Golden West Cowboys join Grand Ole Opry — Pee Wee King leader in 1938

Roy Rogers leaves Sons of Pioneers for movies

John Lair moves group to WLW Cincinnati, starts Renfro Valley show; Homer and Jethro doing parodies of hits

Texas Ruby teams with Curley Fox on Opry; Doc Williams joins WWVA Jamboree

New professional acts: Jimmy Wakely Trio, Maddox Brothers and Rose, Ocie Stockard's Wanderers

First radio: Hank Williams, Ernie Ford, Hawkshaw Hawkins, Skeets McDonald

McMichen's Georgia Wildcats record — Merle Travis' first record

1938



Western swing now ascendant in Southwest and West

Roy Acuff joins Grand Ole Opry, "Oswald" Kirby in group

Delmore Brothers leave Opry

Carter Family to XERA Del Rio

Monroe Brothers split, form own bands

Woody Guthrie to New York, RCA Victor contract

Coon Creek Girls record

Boone County Jamboree starts on WLW Cincinnati, forerunner of Midwestern Hayride

1939

Grand Ole Opry on NBC, beginning to supersede WLS Barn Dance in prestige

Bill Monroe and His Blue Grass Boys join Opry; also Zeke Clements

John Lair moves Renfro Valley Barn Dance from Cincinnati to Kentucky — broadcast over WHAS Louisville and NBC (CBS, 1942)

BMI performance licensing organization formed to rival ASCAP which excludes country composers

Spade Cooley moves to California, joins Roy Rogers in movies

Coon Creek Girls perform for English royalty and F.D.R.

Ted Daffan writes "Truck Driver's Blues"

1940



Bob Wills, "San Antonio Rose"

Gene Autry's Melody Ranch show begins, CBS radio and TV (Jimmy Wakely in cast)

Grand Ole Opry: Minnie Pearl joins, King band introduces electric steel guitar

WSB Barn Dance (Atlanta) begins

First radio: Chet Atkins (as fiddler, WNOX), Jimmy Dickens (Saginaw, Mich.)

Almanac Singers formed, include Woody Guthrie and Pete Seeger

1941

Expansion of Country Music to the national urban audience is beginning — also first public TV

Jimmie Davis' "You Are My Sunshine" a national hit for Bing Crosby

Ernest Tubb's first big hit, "Walking the Floor Over You" (early use of electric lead guitar)

Ten-month broadcasters' boycott of ASCAP songs gives BMI big boost (payment-rate dispute)

Opry moves into Ryman Aud., sends out tour of Army camps

Last records for original Carter Family — they leave XERA

RCA Victor album, Smokey Mountain Ballads, is first reissue of early country material for urban market

(Henry Whitter dies)

1942

Major business events:

Musicians Union strike of big labels (to 1944) helps smaller country-oriented firms; Capitol Records formed; Acuff-Rose, first all-country publisher, starts in Nashville; shellac rationing limits record pressing

Roy Acuff, "Wreck on the Highway" by Dorsey Dixon; Elton Britt, "There's a Star Spangled Banner Waving Somewhere"

Spade Cooley forms band; Jimmy Wakely signs movie contract; Hank Thompson, first radio; George Gobel leaves WLS

Eddy Arnold joins Opry as member of King band; Stringbean as member of Monroe group

(Kelly Harrell dies)

1943



Al Dexter, "Pistol Packin' Mama" tops 1.5 million sales; recorded by Bing Crosby

Ernest Tubb joins Grand Ole Opry; also Bailes Brothers

Ted Daffan records own song, "Born to Lose"

Carter Family disbands; Maybelle carries on with her daughters

Carl Smith, first radio work (WROL Knoxville)

1944



Bob Wills moves band to California
 Hank Snow moves from Canada to WWVA Jamboree
 Bradley Kincaid, Rod Brasfield join Grand Ole Opry
 Jimmie Davis governor of Louisiana (to 1948)
 Over 600 country shows now broadcast nationally

1945

Dick Thomas, "Sioux City Sue" — national hit for Bing Crosby, 1946
 Al Dexter, "Guitar Polka"; Jack Guthrie, "Oklahoma Hills" by brother Woody; Cowboy Copas, "Filipino Baby" — joins Opry
 Bill Monroe band now includes Lester Flatt, Earl Scruggs, Chubby Wise — his most famous group
 First country records from Nashville, for Decca: Red Foley, Ernest Tubb
 Hill and Range Songs formed — second big country publisher
 Rex Allen joins WLS Barn Dance; Wilma Lee and Stony Cooper team; Hawkshaw Hawkins first records; Mac Wiseman goes professional

1946

Nashville gains as recording and business center; RCA Victor opens studios
 Red Foley, Grandpa Jones, Willis Brothers join Opry; Bailes Brothers leave
 Bill Monroe, "Footprints in the Snow," "Kentucky Waltz"; Elton Britt, "Someday (You'll Want Me to Want You)"; Merle Travis, "Divorce Me C.O.D."; Grandpa Jones, "Eight More Miles to Louisville"; Rose Maddox, "Philadelphia Lawyer" by Woody Guthrie
 First radio: Stanley Brothers, Jim and Jesse (Norton, Va.); Louvin Brothers (Chattanooga); Bobby Helms (Bloomington, Ind.); Buck Owens (Mesa, Ariz.)
 Hank Williams, first record
 Leon McAuliffe forms own band
 Riley Puckett dies

1947



Tex Williams, "Smoke, Smoke, Smoke"; Cowboy Copas, "Signed, Sealed and Delivered"; Merle Travis records Folk Songs from the Hills album (most famous songs)
 Opry: Lonzo and Oscar join; King band uses first drums on show, leaves for WAVE-TV Louisville
 Hank Snow goes to Hollywood; Hank Thompson signs with Capitol; Tex Carmen on KXLA Pasadena; George B. Shea on ABC
 First records: Chet Atkins, Jim Reeves

1948

Eddy Arnold hits big: "Bouquet of Roses," "Anytime," "Just a Little Lovin'" — leaves WSM for CBS
 T. Texas Tyler, "Deck of Cards"; "Tennessee Waltz" by Pee Wee King and Redd Stewart first released
 Jimmy Dickens joins Grand Ole Opry; Flatt and Scruggs leave Monroe, form own group; Wally Fowler leaves Opry to start All-Nite Gospel Sings (WSM); Patsy Montana leaves WLS Barn Dance
 First LP and 45 records sold; Mercury starts country recordings; KWKH Louisiana Hayride begins
 New faces: Ray Price (Abilene), Marty Robbins (Mesa, Ariz.), Billy Grammer, Sheb Wooley
 Dead: Vernon Dalhart, Jack Guthrie

1949

Hank Williams, "Lovesick Blues" — joins Grand Ole Opry to begin career as superstar
 Important records: George Morgan, "Candy Kisses"; Margaret Whiting and Jimmy Wakely, "Slipping Around"; Jimmie Osborne, "Death of Little Kathy Fiscus"; Grandpa Jones, "Old Rattler"; Les Paul and Mary Ford, "World is Waiting for the Sunrise"; Delmore Brothers and Wayne Raney, "Blues Stay Away from Me" (their own song)
 To Hollywood: T. Texas Tyler, Rex Allen
 Bradley Kincaid leaves Opry for WWSO Springfield, O.
 Roy Acuff's first overseas tour — to Germany
 Jimmy Martin replaces Mac Wiseman in Bill Monroe band
 Over a million TV sets now in use
 Fiddlin' John Carson dies

1950

National popularity for Eddy Arnold, Hank Williams
 Hank Snow, "I'm Movin' On"; Moon Mullican, "Jole Blon"; Red Foley, "Chattanooga Shoe-Shine Boy"
 Pop hits: Patti Page, "Tennessee Waltz"; "Mule Train"; "Cry of the Wild Goose"; "Riders in the Sky"; Weavers, "Goodnight Irene," "Tzena," etc.
 To Opry: Hank Snow, Carl Smith, Bobby Helms, Maybelle and Carter Sisters, Chet Atkins, Wayne Raney — full cast now numbers 150
 New faces: Porter Wagoner (RCA Victor), Lefty Frizzell (Columbia), Johnny Horton, Don Gibson
 MacFarland and Gardner retire
 Capitol opens Nashville branch;
 Tex Williams to movies

1951



Hank Snow, "Golden Rocket," "Rhumba Boogie"; Lefty Frizzell, "I Want to Be With You Always," "Always Late"
 Carlisle Brothers reactivated as duo; Mac Wiseman forms own band; Blue Sky Boys and Dixon Brothers retire
 Don Reno and Red Smiley briefly together, first record
 Merle Kilgore, Stanley Brothers join Louisiana Hayride
 First radio: Bobby Bare (Springfield, O.), Red Allen (Versailles, Ky.)
 Rex Allen, own show on CBS (until 1954)

1952

Hank Williams ("Jambalaya") returns to Louisiana Hayride from Opry
 Hank Thompson, "The Wild Side of Life"
 Kitty Wells ("It Wasn't God Who Made Honky Tonk Angels") joins Opry with Johnnie and Jack
 Also to Opry: Webb Pierce ("Back Street Affair," "Wondering"), Ray Price, Martha Carson, Eddie Hill, Bill Carlisle
 Eddy Arnold on NBC-TV, Perry Como's summer stand-in; Tex Ritter in movie, *High Noon*; Stuart Hamblen, Prohibition presidential candidate
 Faron Young signs with Capitol; Lilly Brothers begin long gig in Boston
 First Nashville DJ festival; Mercury opens Nashville branch; WSB Barn Dance (Atlanta) ends
 Rabon Delmore, J. L. Frank, Uncle Dave Macon die

1953



Hank Williams dies New Year's day; largest attended funeral in Alabama History. (Hank Williams Exhibit at Alabama State Archive Bldg.)
 First Jimmie Rodgers Day Festival, Meridian, Miss.
 To Opry: Marty Robbins, Del Wood, Benny Martin
 Jimmy Dean show, CBS-TV; Town Hall Party, West Coast
 Jim Reeves ("Mexican Joe") joins Louisiana Hayride
 Jimmy Martin leaves Monroe, forms own band; Osborne Brothers form band; Bill Clifton, first record
 Merle Travis in *From Here to Eternity*
 Floyd Cramer, first record under own name (Abbott)
 Betty Jack Davis killed; sister Skeeter retires briefly

1954

Bill Haley, "Rock Around the Clock" inaugurates rock and roll boom followed by many country stars
 Elvis Presley first records, joins Louisiana Hayride
 Webb Pierce hits "Slowly," "More and More" — early use of modern pedal steel guitar sound (Bud Isaacs); Slim Whitman, "Indian Love Call"; Porter Wagoner, "Satisfied Mind"
 Ferlin Husky (Simon Crum), Red Sovine to Grand Ole Opry; Bobby Helms leaves
 Country Music DJ Association formed
 George Jones, first record; Merle Haggard on Billy Mize TV show (Bakersfield); Wilburn Brothers, The Browns formed; Glen Campbell and Wynn Stewart, first pro work
 Fred Rose dies; Jim Denny leaves WSM, forms own talent agency

1955

George Jones, "Why, Baby, Why"; Carl Smith, "Loose Talk"; Ernie Ford, "Sixteen Tons" by M. Travis (hosts daytime NBC-TV show); Bill Hayes, "Ballad of Davy Crockett" tops 7 million sales
 To Opry: Jim Reeves, Flatt and Scruggs, Louvin Brothers, Jean Shepard, Hawkshaw Hawkins, Slim Whitman, Justin Tubb
 Johnny Cash first records, joins Louisiana Hayride
 Wanda Jackson, Browns join Jubilee U.S.A.; Pee Wee King Show (Cleveland) on NBC, then ABC-TV; Faron Young in movie, *Hired Guns*
 Reno and Smiley form lasting group; Maddox Brothers retire, Rose continues; E. V. Stoneman family returns to music full time
 Woody Guthrie in hospital, terminal illness
 Bob Miller dies

1956



Elvis Presley "Heartbreak Hotel"; Carl Perkins, "Blue Suede Shoes" (own song); Ray Price, "Crazy Arms"
 To Opry: George Jones, Johnny Cash ("I Walk the Line"), Stonewall Jackson, Jimmy Newman
 Gene Autry retires from show business
 Eddy Arnold show, ABC-TV (Springfield, Mo.)
 Wilburn Brothers leave Faron Young, work on their own
 Red Allen records with Osborne Brothers
 George D. Hay retires from Opry

1957

Peak of rock trend: Sonny James, "Young Love," is first country singer to top pop charts; Everly Brothers, "Bye Bye Love"; Marty Robbins, "White Sport Coat"; Jerry Lee Lewis, "Whole Lot of Shaking"; Jimmy Newman, "A Fallen Star"
 Country sounds: Bobby Helms, "Fraulein"; Jim Reeves, "Four Walls"; Ferlin Husky, "Gone"; Wayne Raney, "We Need a Whole Lot More of Jesus"
 To Opry: Everly Brothers, Porter Wagoner, Wilma Lee and Stoney Cooper
 New groups for urban market: Country Gentlemen (Washington), New Lost City Ramblers (New York)
 Buck Owens first records
 Andrew Jenkins, Jimmie Osborne, Carson Robison, Harry McClintock die

1958

Ray Price hits from two new writers: "City Lights" (Bill Anderson), "Heartaches by the Number" (Harlan Howard); Charlie Walker, "Pick Me Up on Your Way Down" also by Howard; Everly Brothers, "All I Have to Do Is Dream," "Bird Dog"; Sheb Wooley, "Purple People Eater"
 Top national hit: Kingston Trio, "Tom Dooley"
 To Opry: Roy Drusky, Don Gibson, Carl Butler
 Johnny Cash to Hollywood; Lulu Belle and Scotty leave WLS Barn Dance; Presley goes in Army; Hank Williams, Jr. stage debut
 Country Music Association grows from DJ group; BMI opens Nashville office
 Rod Brasfield dies

1959

George Jones, "White Lightning"; Johnny Horton, "Battle of New Orleans"; Marty Robbins, "El Paso"; Rose Maddox, "Down, Down, Down"
 To Opry: Skeeter Davis, Billy Grammer, Archie Campbell
 Carl Smith joins Jubilee U.S.A. on ABC-TV; Elton Britt joins WWVA Jamboree; George Hamilton IV has ABC-TV show
 Earl Taylor band first to play bluegrass in Carnegie Hall; Tokyo Grand Ole Opry begins
Original Country Music Who's Who published (for 1960)
 Dead: Goebel Reeves, Buddy Holly ("Peggy Sue," "That'll Be the Day"), Lazy Jim Day

1960



Rockabilly boom is over
 To Grand Ole Opry: Hank Locklin ("Please Help Me, I'm Falling"), George Hamilton IV, Bobby Lord, Billy Walker; Benny Martin leaves
 Jim Reeves, "He'll Have to Go"
 National Barn Dance from WLS to WGN — Grace Wilson retires; Town Hall Party leaves West Coast TV
 Porter Wagoner joined by Norma Jean on syndicated TV show;
 Osborne Brothers, first college bluegrass concert (Antioch College, Ohio)
 Jimmie Davis governor of Louisiana again (to 1964)
 Dead: Johnny Horton, A.P. Carter, Ralph Peer, Gid Tanner
 (Chubby Checker, "The Twist")

1961

Faron Young, "Hello Walls"; LeRoy Van Dyke, "Walk on By"; Jimmy Dean, "Big Bad John"; Doug Kershaw, "Louisiana Man" (own song)
 Bill Anderson to Opry
 Jubilee U.S.A. leaves ABC-TV
 Elected to Country Music Association Hall of Fame: Jimmie Rodgers, Hank Williams, Fred Rose
 Publication of L. Gentry's History and Encyclopedia of Country, Western, and Gospel Music
 Spade Cooley imprisoned for murder
 Lew Childre and Howard Dixon die

1962



George Jones is DJs' top singer, 1962-1963, for songs like "Tender Years," "She Thinks I Still Care," "A Girl I Used to Know." Carl and Pearl Butler, "Don't Let Me Cross Over"
 Flatt and Scruggs theme for Beverly Hillbillies CBS-TV show, "Ballad of Jed Clampett" tops country charts
 Roy Acuff voted to CMA Hall of Fame
 John Edwards Memorial Foundation incorporated, housed at U.C.L.A.
 Grace Wilson, Tex Owens, Charlie Bowman die

1963

Rise of Buck Owens starts: "Act Naturally," "Love's Gonna Live Here." Bobby Bare, "Detroit City"
 Dave Dudley, "Six Days on the Road," starts wave of truck driving songs
 The Browns join Opry; Red Foley returns to Nashville
 Hank Williams, Jr. first records (hit next year)
 ASCAP opens Nashville office
 Many deaths: Jim Denny, Frank Walker, Patsy Cline, Hawkshaw Hawkins, Jack Anglin, Texas Ruby Owens, Cowboy Copas (Beatles' first big hit, "I want to Hold Your Hand")

1964

New sounds, new national role for Country Music. Buck Owens, "Together Again"; George Jones, "The Race Is On"; Connie Smith, "Once a Day" (first record); Johnny Cash, "It Ain't Me, Babe" (by Bob Dylan); Roger Miller's first hits, "Dang Me," "Chug-a-Lug"
 To Opry: Dottie West, Willie Nelson, Jim and Jesse, Osborne Brothers, Ernest Ashworth
 Your Cheatin' Heart, movie about Hank Williams
 Jimmy Dean ABC-TV show
 SESAC opens Nashville office
 Reno and Smiley split
 Tex Ritter to CMA Hall of Fame
 Jim Reeves killed; Alton Delmore dies
 Music Vendor purchased by Bob Austin & Sid Parnes (March) and changed name to formulate Record World

1965

Roger Miller, "King of the Road"; George Jones, "Things Have Gone to Pieces"; Loretta Lynn, "Blue Kentucky Girl"; Jimmy Dickens, "May the Bird of Paradise Fly Up Your Nose"; Merle Haggard's first hit, "My Friends Are Gonna Be Strangers." "Pop" sounds: Jim Reeves, "This Is It"; Eddy Arnold, "What's He Doing in My World?"
 To Opry: Connie Smith, Norma Jean, Tex Ritter
 Buck Owens publishes Pledge to Country Music
 First Annual Bluegrass Festival at Roanoke, Va.
 Ernest Tubb to CMA Hall of Fame
 Full issue of Journal of American Folklore on Country Music
 Ira Louvin killed

1966



Country Music has won fans from pop; there are over 300 all-country radio stations (double 1963 total) and 1500 using some Country Music
 Roger Miller show, NBC-TV
 First issue of monthly Bluegrass Unlimited
 To CMA Hall of Fame: Uncle Dave Macon, George D. Hay, Eddy Arnold, Jim Denny
 Carter Stanley, Robert Lunn die

1967

Glen Campbell's first big year: "Gentle on My Mind" (by John Hartford), "By the Time I Get to Phoenix"; Wynn Stewart, "It's Such a Pretty World Today"
 Charley Pride, first black country singer, appears on Grand Ole Opry; Dolly Parton replaces Norma Jean on Porter Wagoner TV show; The Browns disband
 To CMA Hall of Fame: Red Foley, Jim Reeves, J. L. Frank, Steve Sholes; Hall of Fame building opens
 Dead: Woody Guthrie, Tommy Duncan, Moon Mullican, Dock Walsh

1968



Merle Haggard, "I'm a Lonesome Fugitive," "Mama Tried"; Tammy Wynette, "Stand by Your Man"; Jeannie C. Riley, "Harper Valley P.T.A."; Henson Cargill, "Skip a Rope"; Jerry Lee Lewis comes back to Country Music with "What's Made Milwaukee Famous" Campaigning for George Wallace: Hank Thompson, Molly Bee John Lair sells Renfro Valley to J. Hal Smith
Bob Willis to CMA Hall of Fame Deaths: Red Foley, George D. Hay, E. V. Stoneman, Skeets McDonald, Luther Perkins, Clarence Ashley, Dorsey Dixon, Steve Sholes, Bill Cox

1969

Two TV networks present weekly country shows in prime time: Glen Campbell (CBS), Johnny Cash (ABC), Hee Haw (starring) Roy Clark & Buck Owens (CBS)
Flatt and Scruggs split — court battles
Bob Dylan goes country with Nashville Skyline album
Linda Martell, "Color Him Father" — first black country songstress
Red Smiley retires
Gene Autry to CMA Hall of Fame
Bill C. Malone, Country Music, U.S.A.: A Fifty-Year History, most complete book on its subject; new edition of Gentry Encyclopedia published
Record World purchases Country Music Who's Who.
Work began on Country Music Wax Museum in Nashville
Hugh Cross, Wendell Hall, Spade Cooley die
Ground breaking for Opryland (to open Spring of '72)

1970



Johnny Cash and June Carter produce a son
Kelso Herston leaves Capitol A&R post.
Glaser Brothers open studio and form Booking Agency with Joe Light at helm
George Richey appointed Capitol production chief
Ted Daffan (he wrote Born To Lose) celebrated 30 years with Peer-Southern
Jack Greene & Jeannie Seely do first of a series of duets
Ray Stevens joins Barnaby Records and sells a million on 1st release
Tex Ritter runs for U. S. senator from Tennessee and loses



Best of Charley Pride LP sells one million dollars worth
Marty Robbins has successful open heart surgery
Everly Brothers get Johnny Cash TV Show summer replacement
Paul Cohen, Harry Silverstein and 17-year-old son of Ferlin Husky die
Bill Monroe, Original Carter Family elected to Country Music Hall of Fame
Johnny Cash writes musical score for Big Fauss & Little Halsey
Beatle Ringo Starr cuts country album in Nashville

1971



Lynn Anderson awarded Gold Record for Joe South's "Rose Garden"
Dub Albritten dies, Billy Smith becomes President of One-Niters
Tenn., N. Y. and California pass anti-tape piracy law
Country Music Who's Who moves from Denver to Music City
Hank Thompson celebrates quarter century in Country Music
Hank Williams Jr. honeymoon in London
Homer Haynes of the Homer & Jethro comedy duo dies



Country Music Hall of Fame celebrates fourth anniversary
Jerry Reed gets Gold Record for "Amos Moses" on RCA
Connie B. Gay retires
Sammi Smith sells a million on Kristofferson's "Help Me Make It Through The Night" on Mega
Country package show packs Madison Square Garden, headliners include: Sonny James, Loretta Lynn, Conway Twitty, Porter Wagoner, Dolly Parton, Del Reeves, Faron Young and Jim Ed Brown

Country Music
Who's Who
A RECORD WORLD PUBLICATION **1972**

MEMORY

SCRAPBOOK



OVER 100 PHOTOS
MORE THAN 200 STARS
PHOTOS OLD AND NEW



One Of The Many Features
Of The 1972
Country Music Who's Who

Published By

RECORD WORLD PUBLICATIONS

806 16th Avenue So.
Nashville, Tenn. 37203

FAMILIAR FACES



KITTY WELLS



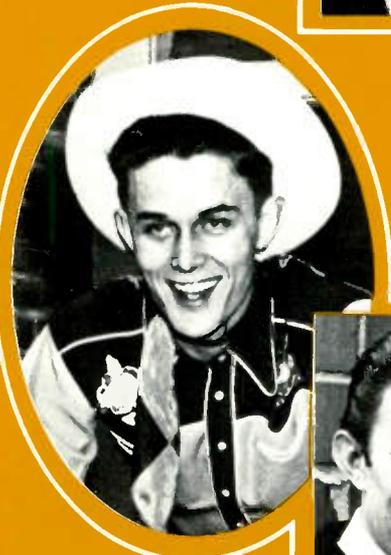
CARL SMITH



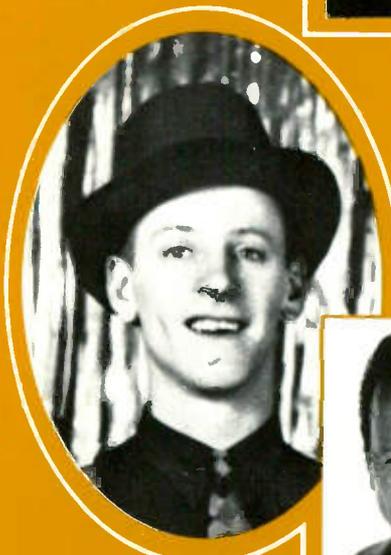
SHEB WOOLEY



HANK THOMPSON



JIMMY DEAN



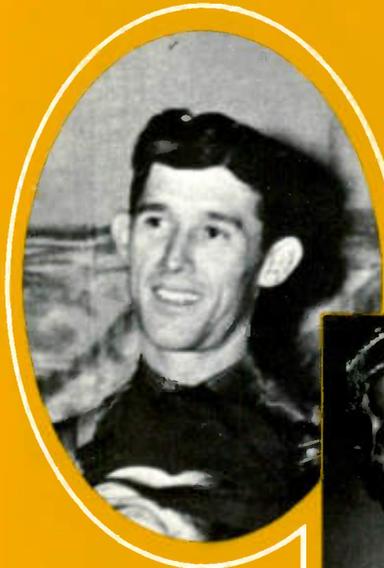
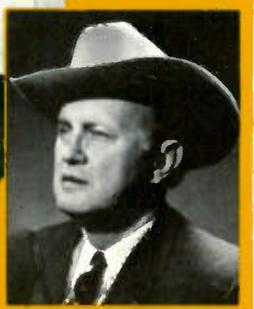
JOHNNY WRIGHT



YESTERDAY & TODAY



BILL MONROE



ROY ACUFF



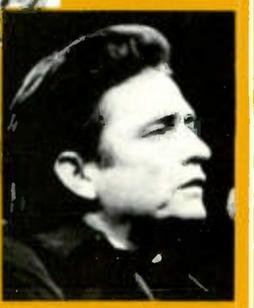
REX ALLEN



PATSY CLINE AND ROSE LEE MAPHIS

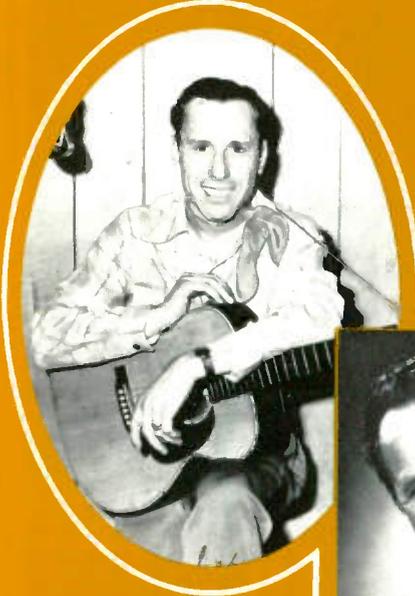


JOHNNY CASH

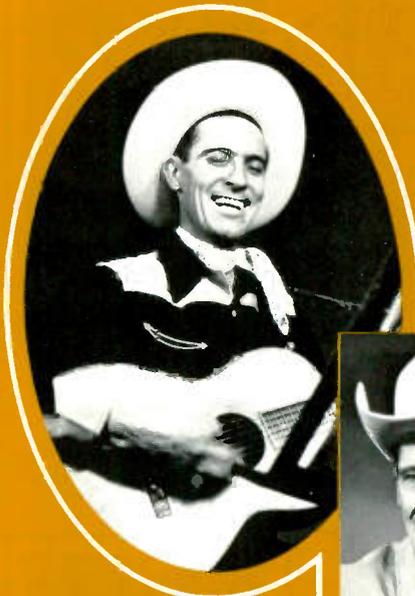


WANDA JACKSON





BILL CARLISLE



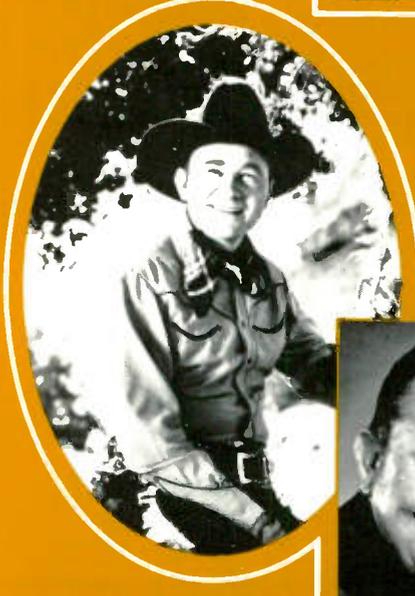
ERNEST TUBB



RAY PRICE



PORTER WAGONER



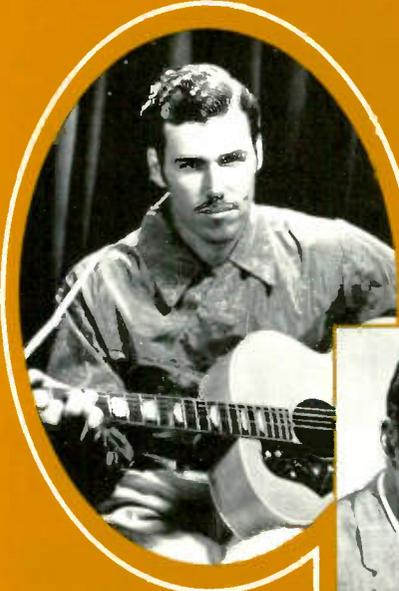
TEX RITTER



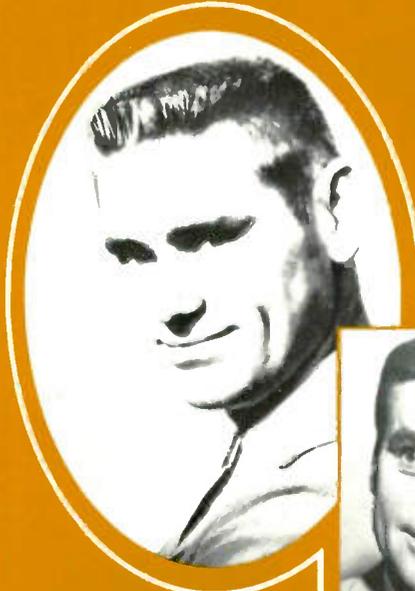
MERLE HAGGARD



JAN 1970



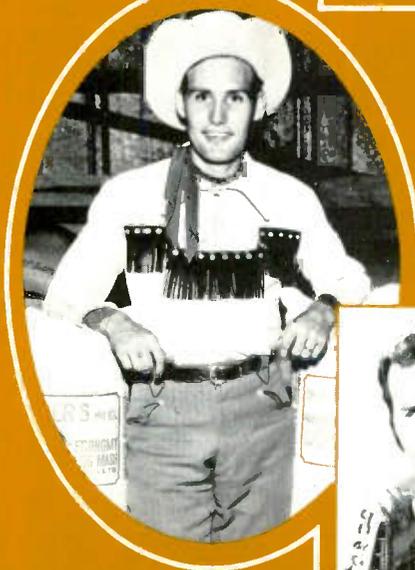
SLIM WHITMAN



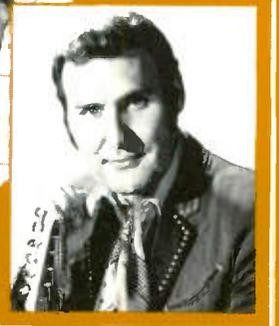
GEORGE JONES



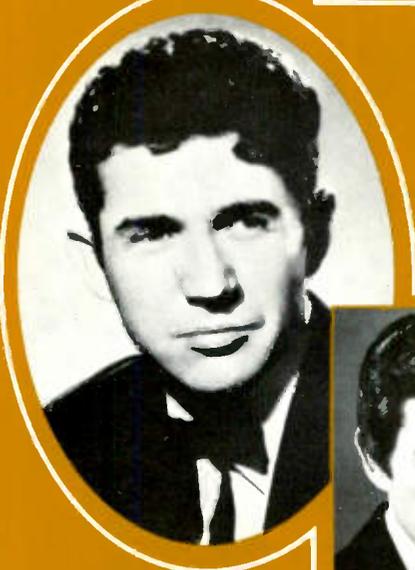
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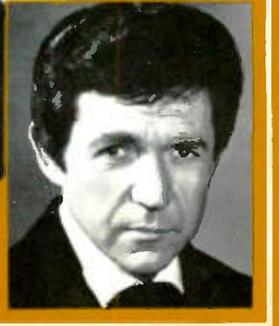
BILLY WALKER



DOTTIE WEST

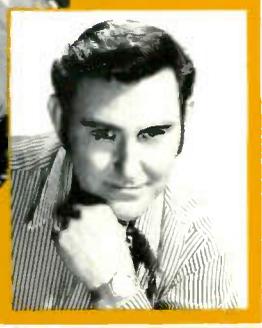


SONNY JAMES

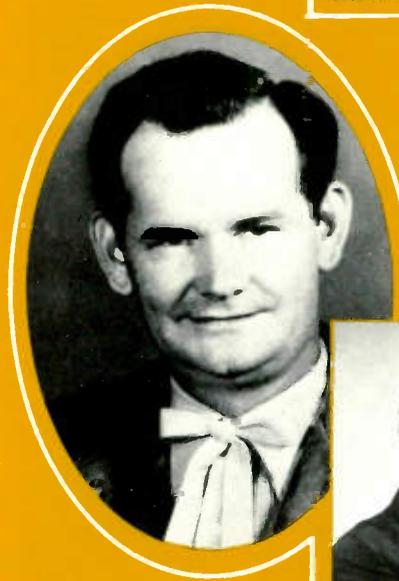




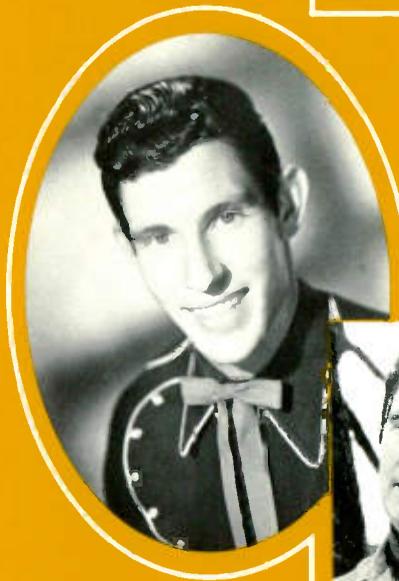
WEBB PIERCE



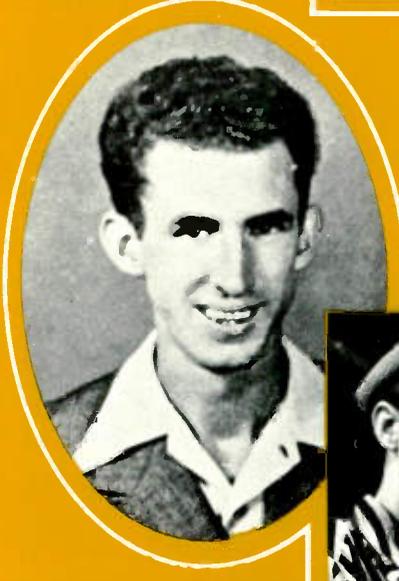
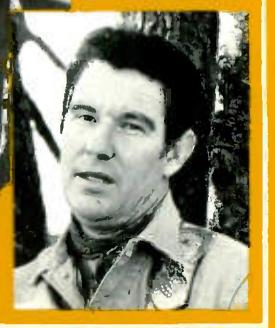
JIMMIE DAVIS



HANK LOCKLIN



FREDDIE HART



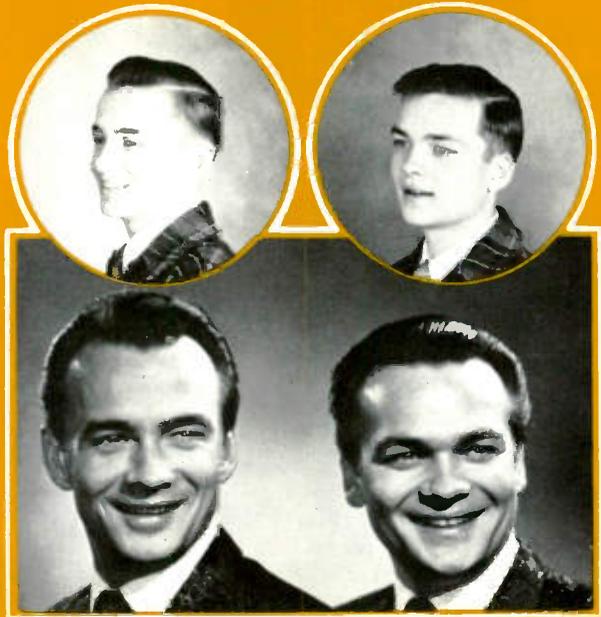
STRINGBEAN



RED SOVINE



(NOV. 11, 1973)



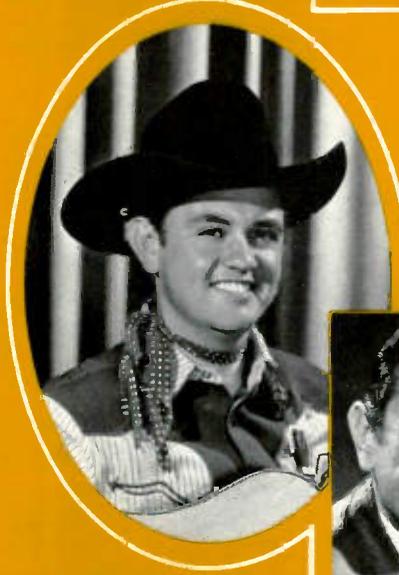
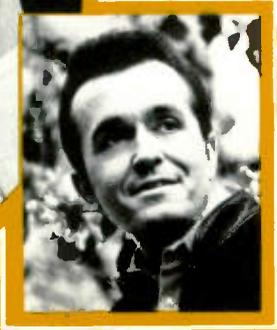
WILBURN BROTHERS



LORETTA LYNN



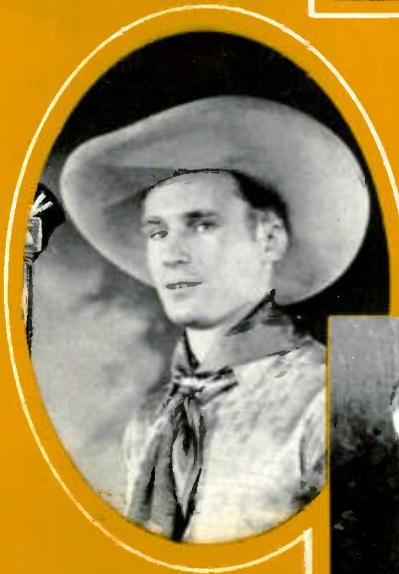
BILL ANDERSON



MERLE TRAVIS



DAVE DUDLEY



DCC WILLIAMS



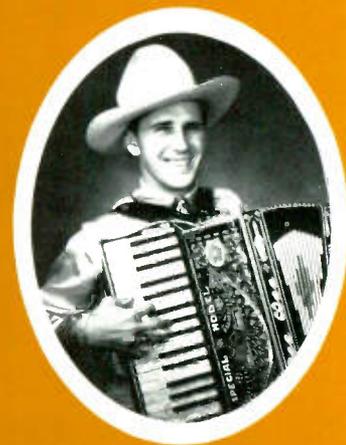
REMEMBER WHEN...



... FARON YOUNG was featured vocalist with the Webb Pierce show and signed with Capitol Records in 1951?



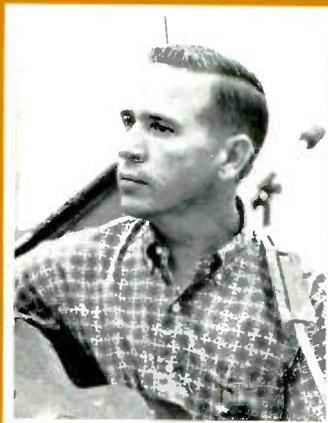
... JIMMY WAKELY's band featured these artists in 1944? Left to right, standing, are JOHNNY BOND, COTTON THOMPSON, TEX ATCHISON, and DICK REINHART. Next to Jimmy is MARY FORD, who later became famous with Les Paul.



... PEE WEE KING, co-writer of "Tennessee Waltz", was featured with his band on the GRAND OLE OPRY and his lead singer was Eddy Arnold?



... PATSY MONTANA was a featured star on the famous WLS NATIONAL BARN DANCE? Patsy was the first girl to have a record sell a million copies... remember "I Want To Be A Cowboy's Sweetheart"?



... BUCK OWENS in 1960 when his first big hit, "Act Naturally", was still three years away? It was in 1963 that he started turning out the hits, and they haven't stopped yet.



... SONNY JAMES and the Southerners (1945) were on WPTF in Raleigh, N. C.? Left to right, Sonny's sister Thalma, Sonny, Ruby Palmer, Pop (Sonny's father), Lois Adkins, and Mom (Sonny's mother).



... WILF CARTER, better known as Montana Slim, started recording in the 30's? A real cowboy and rodeo performer, he is immortalized in Calgary Horseman's Hall of Fame. Remember his great record of "There's A Bluebird On Your Windowsill"?



... GEORGE MORGAN's big hit, "Candy Kisses", in 1949? George was starring on the GRAND OLE OPRY at the time, and this record sold over 2 million copies.



... in '44 the MID-DAY MERRY GO ROUND starred Johnny Wright and the Tennessee Hillbillies, featuring Chet Atkins on fiddle; Kitty Wells was the girl singer; and Smilin' Eddie Hill was M.C., an extra added attraction?



GRAND OLE OPRY 1943



GRAND OLE OPRY 1958



GRAND OLE OPRY 1965

Honk Williams, star hillbilly singer, Alabamian, dies on tour

OAK HILL, W. Va., Jan. 2—Hank Williams, 29, of Montgomery, Ala., who rose from shoe shine boy and peanut vender to hillbilly music stardom, is dead.

The composer of "Jambalaya" and other hits, Williams died near here while being driven from Knoxville, Tenn., to Canton, Ohio, for a personal appearance.

An autopsy was to be performed to determine the exact cause of his death.

With Williams in the car were Charles Carr of Montgomery, who was driving, and another man not immediately identified.

Williams had been sleeping on the back seat of the car, his chauffeur said. Carr said he became alarmed when he was unable to waken the singer. The chauffeur, who is 18, said Williams went to a physician before leaving Knoxville, and that he had been given two injections to enable him to sleep.

Carr had been hired by Williams in Montgomery to drive him to the show.



Dies on the road—Hank Williams

MRS. W. W. STONE of Knoxville, the mother of Williams, said she was told by telephone that her son suddenly became very quiet. When the car was stopped he was found to be unconscious. He was pronounced dead on arrival at an Oak Hill hospital.

Funeral services will be held in Montgomery.

WILLIAMS BEGAN playing the guitar in Montgomery at the age of six when he worked as a shoeshine boy and peanut vender. At 12, he made his first personal appearance at a matinee at the Empire Theater in Montgomery.

After a short-term appearance with Radio Station WCOV in Montgomery, Williams received a Saturday night spot on the "Louisiana Hayride" hillbilly show on Station KWKH at Shreveport, La. in 1948.

HIS SONG hits followed. They included "Lovestick Blues," "Cold Cold Heart," "Move It On Over," in addition to "Jambalaya" which was third in a line-up of hits last week. This song was a ballad to the Louisiana bayous.

A new song, recorded but not yet released, is "Kowliga." It was inspired by a lake at Alexander City, Ala., where Williams spent a week resting last Summer. Another new song to be released is "Cheating Heart."

In December, 1951, Williams underwent a spinal operation. He had been under the care of a doctor since then.

For three years, Williams was

featured on Grand Ole Opry broadcasts from Station WSM, Nashville, Tenn. His contract there was terminated last August when he failed to appear for scheduled performances.

"Move It On Over" is the song that Williams believes put him in the big-time. It was written when he was 18.

Williams was married twice. His present wife, Billy Jones, is a resident of Shreveport, La. She and Williams spent Christmas together at Williams home in Montgomery before he went on the personal appearance tour.

Audrey Sheppard of Troy, Ala., was Williams' first wife. She and Williams divorced last year. They have two children.

A sister, living in Montgomery, survives in addition to Williams' mother and widow.

REMEMBER THESE HEADLINES?

AUGUST 1, 1964

Pianist Also Aboard

Country Music Singer On Missing Airplane

NASHVILLE, Tenn. (AP) — A private plane carrying famed country music singer Jim Reeves and piano player Dean Manuel was missing today and believed to have crashed just outside Nashville.

Reeves was a star with the Grand Ole Opry here.

About 500 persons were searching for the wreckage early today, aided by two military helicopters mounted with giant lights.

The Tennessee Highway Patrol and officials at the Nashville airport control tower say exhaustive checks seem to confirm that Reeves and Manuel were aboard the missing plane. They were apparently on a flight from Batesville, Ark., to Nashville — the international center of country and Western music.

The control tower said it had (Turn to PLANE, Page 8)



JIM REEVES
Singer On Missing Plane



4 OPRY STARS DIE IN CRASH

Plane Debris Yields Bodies At Camden

By LARRY BRINTON and CLAY MARGIS

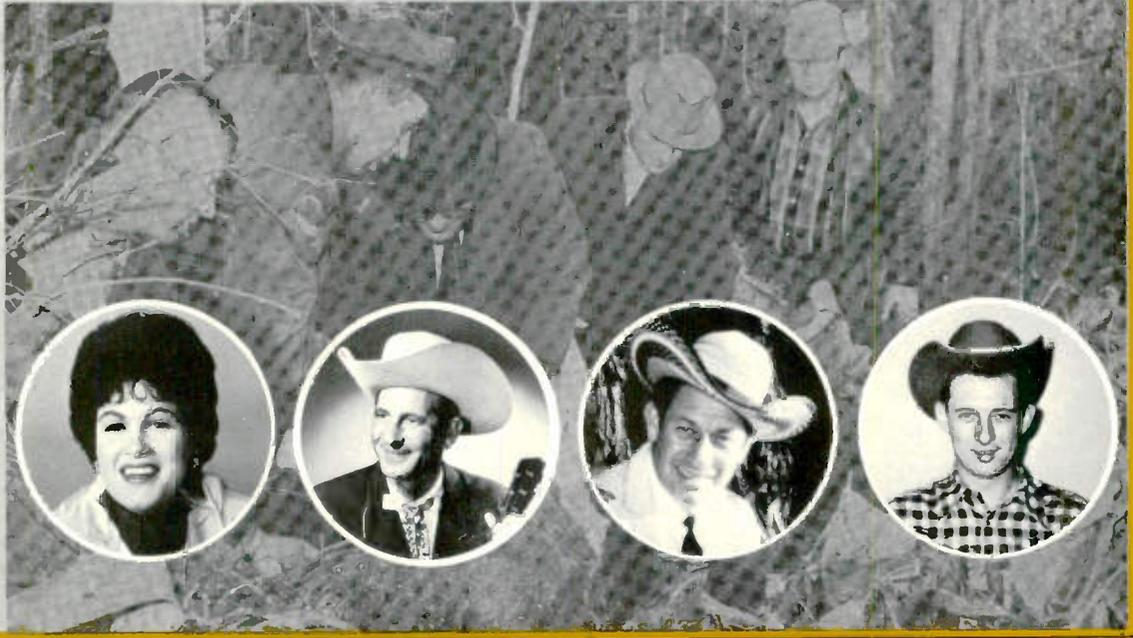
Camden—The remains of four country music personalities, including three nationally-known and Old Opry stars, were found this morning in scattered bits of a private plane which crashed in rugged woodlands near here.

The victims were assumed to be Patsy Cline, Cowboy Copas, Hawkshaw Hawkins and Randy Hughes, believed pilot of the ill-fated aircraft.

The wreckage was discovered about 6 a.m. after night-long search by highway patrol, Civil Defense and local officers.

Parts of the yellow plane and bits of human flesh were scattered over a 60-yard area a mile off highway 70 about three miles west of Camden. The wreckage was between the highway and a ranger tower, which had served as a base of operations for archers.

Civil Defense official Dean Brewer, asked whether all four bodies had been located, replied: "There's not enough to count . . . They're all in small pieces."



MARCH 6, 1963

Jack Anglin Joins Friends In Death

Opry's Fans, Stars Mourn For Its Dead

By DON STRINGER

Fans and stars of the tragedy-racked Grand Ole Opry today lived in the frequently mournful world portrayed in country music lyrics.

Jack Anglin, 46, tenor in the Opry's nationally-known "Johnny and Jack" singing team, was killed Thursday afternoon when his car went out of control on New Due West Avenue in Madison, left the road and hit a tree.

Anglin apparently was on his way to services for Patsy Cline, one of four Opry personalities killed Tuesday night in a light plane crash near Camden.

Miss Cline's manager and pilot of the plane, Randy Hughes, and Hawkshaw Hawkins and Cowboy Copas also died in the air crash.

Radio station WSM, which started the Grand Ole Opry and



MARCH 8, 1963

established radio and radar contact with the plane about 6 p.m. (EST) Friday, when the pilot, apparently Reeves, said he was running into heavy rain. The tower said a short time later contact was lost.

Reeves starred in a movie, "Kimberly Jim," just released in this country. The movie was filmed in South Africa, where Reeves has become a singing idol in the last two years.

A former pitcher in the St. Louis Cardinals farm system, Reeves was an outstanding athlete at the University of Texas.

He owned two music publishing firms and two radio stations.

Manuel is a long-time member of Reeves' band, the Blue Boys.

CAN YOU NAME THESE STARS?



1



2



3



4



5



6



7



8



9



10



11

1. June Carter (As Aunt Polly)
2. Grandpa Jones
3. Tennessee Ernie Ford
4. Lulu Belle and Red Foley
5. Carson J. Robinson, Vernon Dalhart
6. Pa and Ma McCormick
7. Jean Shepard and Ferlin Husky
8. Bradley Kincaid
9. The Davis Sisters
10. "T" Tyler
11. Asher Sizemore and Little Jimmie

ANSWERS: ➔

OK, SEE IF YOU CAN NAME THESE TOP STARS FROM THEIR EARLY PHOTOGRAPHS



1.



2.



3.



4.



5.



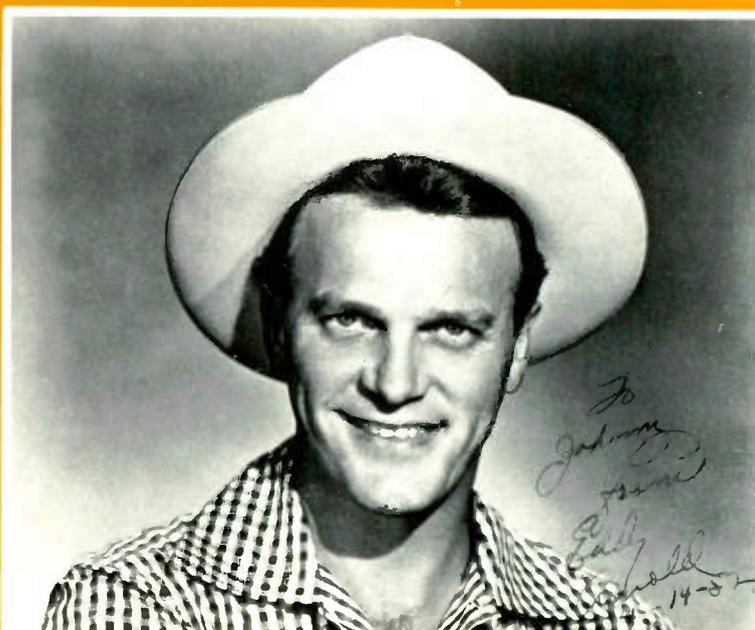
6.



7.



8.



9.



10.



11.



12.



13.



14.

1. Hank Snow
2. Jim Reeves
3. Dolly Parton
4. Jim Ed Brown
5. Brenda Lee
6. "Little" Jimmy Dickens
7. George Gobel
8. Minnie Pearl
9. Eddy Arnold
10. Chet Atkins
11. Floyd Cramer
12. Jerry Lee Lewis
13. Joe Zinkin, Ray Chrisp, Spot Jackson,
- Jack Anglin, Johnny Wright, Kitty Wells,
- Jack Drake, Rusty Gabbard, Ernest Tubb,
- Ray "Kemo" Head, Billy Byrd, Doyle Wilburn,
- Teddy Wilburn.
14. Johnny Cash with, l. to r. Luther Perkins,
- W. S. Holland, and Marshall Grant

ANSWERS: ↗

REMEMBER THESE FAMOUS DUOS?



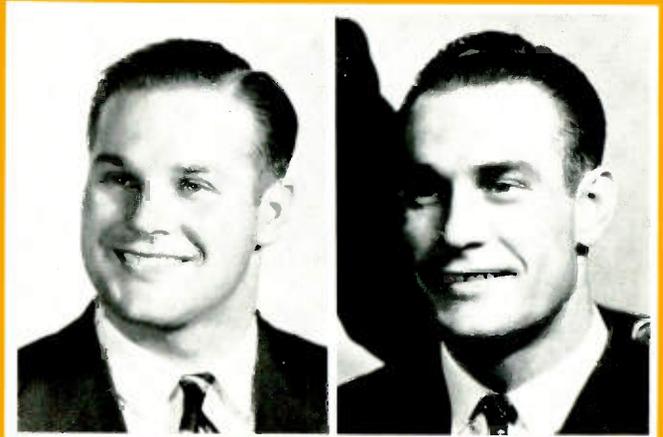
LESTER FLATT and EARL SCRUGGS



DELMORE BROS.—RABON and ALTON



CURLEY FOX and TEXAS RUBY



BLUE SKY BOYS BILL and EARL BOLICK



JOHNNIE and JACK



LOUVIN BROS.
CHARLIE and IRA

The exciting, all-new 1972 COUNTRY MUSIC WHO'S WHO gives you an insider's eye view as told by the real people who light up the country scene. For your free brochure, write to:

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Photos compiled & supplied by Thurston Moore
Produced by John Sturdivant For Record World Publications

It's a long way from New South Wales to Nashville but the Country sound is as big in the Outback of Australia as it is in the American West.

Tom and Ted are Australia's No. 1 singing and recording duo and are national favorites of the laid down under.

Now the LeGardes, identical twins, are making an equally big name for themselves on the American music scene with their Dot recordings and personal appearances on television and at leading auditoriums, nightclubs and fairs.

The LeGardes . . . they're a bobby-dazzler!



THE LeGarde Twins

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CHAPTER



INTERNATIONAL

THE INTERNATIONAL COUNTRY MUSIC SCENE

by Richard L. Broderick



Nashville, Tennessee, is the home of Country Music. Nashville, Tennessee, is also the capital of the State. Nashville, Tennessee, also ranks 73rd in the standing of U.S. cities by population.

Nashville is also a household word around the world and becoming ever more so as one of its major claims to fame—Country Music—gains more and more fans around the world. In Argentina, there is a small suburb (complete with recording studios) labeled “Nashville”—just so record album jackets can carry the coveted stamp—recorded in Nashville (Argentina that is, not Tennessee).

In Europe, almost all country albums carry the identification—“Recorded in Nashville”—because it is a badge of sound that increases sales to a populace just beginning to appreciate the beauty of bluegrass and the excitement of steel. Over the past ten years, Country Music has made enormous strides in all international markets. Permit us to review a few of these:

1. The Wembley Country Music Festival—Certainly one of the outstanding achievements for Country Music has been the annual Country Music Festival at Wembley Stadium—London, England. This event, with three successful years under its belt, has become one of the most talked about Country Music get-togethers outside of the Continental United States. It has played to full houses every year of its existence and done much to promote Country Music to the record industry and the general public in England.

regular attraction and a successful part of the booking scene in England, Ireland, Scandinavia,

2. Country Music Tours of Europe—Have become a Benelux and Germany. No longer do the Country Music acts only play the overseas U. S. military bases, but now they are part of the regular concert scene in such cities as Hamburg, Stockholm, Amsterdam and the like. Promoters such as Mervyn Conn, who is also one of the prime movers in the Wembley Country Music Festival, concentrate their booking activities on leading

country stars such as Buck Owens, Bill Anderson and others.

3. Radio—around the world—is beginning to recognize Country Music and even the staid BBC in England has a regularly scheduled Country Music show featuring DJs, Pat Campbell and Murray Kash. In addition, BBC-TV has scheduled some special country shows—one series featured George Hamilton IV, and was extremely well received by the viewing audience. Elsewhere Radio Luxembourg, Australian stations and many more have been giving ever-increasing play time to the country sound.
4. One of the real growth signs of Country Music can best be explained by the cliché, “Imitation is the sincerest form of flattery.” Local Country Music acts are springing up all over—and not just in the so-called English speaking markets like England and Australia—but in such diverse places as Sweden, Holland and even Japan. Country artists, some of whom literally can’t speak a word of English, but can sing up a down-home storm, are as common in Tokyo as they are in The Alley of downtown Nashville.
5. Supporting the growth of the acts in local markets has been the formation of Country Music Associations in England, Australia, Holland, Sweden and other countries with more just around the corner. The Country Music Association in Nashville is closely attuned to these developments and considering ways and means of keeping them all closely allied for the betterment of Country Music everywhere.

These are just a few of the tremendous growth areas for Country Music in the International field. Sales are increasing, country songs are more and more vital in the publishing world and country acts are more and more in demand for personal appearances.

Perhaps in its own very small way the fact that the Country Music Association should elect an International man as its Chairman of the Board for the year, 1971, sums it all. Country Music is for all ages and all nations.

THE BRITISH COUNTRY MUSIC ASSOCIATION

A Report by Godfrey J. Greenwood

38, Guycroft
Otley, Yorkshire
England

1970 was a most active and highly successful year for the British Country Music Association (BCMA); with its membership doubling over the previous period, and even included a number of overseas members from Denmark, Germany, and Holland as well as Canada and the United States.

Six BCMA journals were issued during the year with extensive information on the various Country and Western clubs operated by members throughout the country. The first printed Yearbook and Directory issued in March received an immense reaction from the industry with its comprehensive and detailed information on the United Kingdom C&W scene. And in October, the BCMA once again took a delegation of its members to the United States, resulting in another highly successful participation at the annual Nashville DJ Convention.

The year began with the legal formation of the Country Music Association (GREAT BRITAIN) Ltd., with which the BCMA was actively involved. The BCMA has a seat on this organization which had Mervyn Conn as its first chairman and Murray Kash as secretary.

The CMA (GB) Ltd., had a very successful awards ceremony promotion which received extensive press coverage. BCMA aided by helping with articles for the souvenir program and by selling tickets for the dinner and ceremonies. CMA (GB) Ltd., has yet to follow this up with any definite promotion and member interest seems to have dwindled; and many members seem unable to attend the meetings. The BCMA, however, continues its cooperation with the Association, promising its full support to Charles Williams, Chairman.

In March, 1970, the International Festival of Country Music provided the BCMA with an opportunity to increase its membership by enrolling new members at one of the many stands. Interest was lively and the attending committee members were kept busy throughout the day. The following day, a social gathering was held at the Nashville Room, with a sell-out crowd present.

The entire weekend was a significant triumph for Country Music. Credit must be given to promoter Mervyn Conn who once more proved the undoubtable demand for the music with his Wembley Pool promotion (where most BCMA members took advantage of the 10% ticket price reduction negotiated in their behalf.)

Issued in time for the Wembley Festival, the BCMA Yearbook and Directory contained listings of Country Music performers, clubs, magazines, and available records plus many other items. The publication firmly established to the popular press the vast extent of the Country Music field in England; and set the pattern for what now looks like an ever-growing periodical. (For instance, the material for this year's publication has doubled at the time this article was written.) The publication was also for sale outside the BCMA organization, and was quickly sold out.

During the year, BCMA members organized over a hundred C&W clubs, with some operating on a twice weekly basis. The purpose of the clubs was to provide employment for the growing number of British C&W groups and to integrate local interest. BCMA area representatives were appointed to help publicize these clubs, and to assure that adequate supplies and promotional literature were available.

On September 12, the BCMA and Folk Voice held a festival at Islington Town Hall which played to capacity crowds. Little Ginny, The Orange Blossom Sound, and Natchez Trace were among the artists appearing. And again, the BCMA stand was well-patronized.

Participation of members in local radio increased with regular C&W programs being broadcast on Radio Leeds, Merseyside, Teesside, Sheffield, Medway; and pilot programs arranged for Radios London and Manchester. Pat Campbell and Murray Kash kept listeners informed, via national radio, about BCMA activities and many new members enrolled as a result.

The 1970 visit to the United States was scheduled by Lunn-Poly for two aims: First, to enable BCMA members to see the maximum number of Country Music artists and activities; and second, to combine it whereby the travel agents arranged not only the participation in the Nashville Convention but visits to

places of intense music activity such as Wheeling, West Virginia, and Renfro Valley, Kentucky, thus passing through some of the most picturesque country in America.

The delegation of members was given a warm welcome everywhere it toured, and ties were strengthened with the BCMA's American counterparts. This was the largest party ever taken to the convention (186); and also during the delegates' stay, arrangements were made for a return in 1971.

A twenty-minute color TV weekly series hosted by George Hamilton, IV, was shown on BBC-2-TV to vast praise; and at the year's end, George accepted the nomination to become Honorary President of the BCMA.

The substantial increase in BCMA membership brought about a bigger workload, so a committee was formed to handle memberships. Member benefits include six journals, the Yearbook/Directory, a membership card and many concessions including the annual Nashville trip.

Henceforth, 1971 dawned showing signs of becoming the busiest year yet for BCMA and Country Music.

Particularly, the third International Festival of Country Music, held April 10-11, 1971 at Wembley, London, England's Empire Pool, made such an impact that the sound of its success was echoed around the world. The previous two years' festivals, also held during the Easter holiday weekend, were tremendously successful but this was the first year that a two-day affair had been attempted; and it paid off.

The combined audience figure for the two days reached 25,000, a staggering amount when taking into consideration the country's population and the fact that Country Music is still considered a "minority" interest here. (NO pop shows can hope to draw less than one-quarter of that figure.) Promoter Mervyn Conn reported a record gross and even ticket touts were in circulation offering tickets at up to \$15.00 each.

Besides the Conn Organization, however, not all was success. Record companies, badly equipped and inadequate, lost out on business opportunities. At one time, thousands sought records by Loretta Lynn, Roy Acuff and others, but none were to be found despite the fact that the bill had been planned many months before. Record companies sold their entire stocks during the all-day exhibitions preceding the show on both days; and because of the Easter weekend, were unable to replenish from warehouses closed for the holiday.

Wesley Rose, president of Acuff-Rose and Hickory Records, had this to say: "All we've heard is that there is no demand for Country Music. This has been disproved beyond doubt. I could have sold any record even remotely country. Surely the distributors have learned something here."

It was a theme echoed in speeches and comment in the days to follow, and which could yet result in a major shake-up in the distribution and merchandising of Country Music products in England. Greenwood Records, who occupied a prime stand position at the Festival, reported heavy sales on specially-imported records and on publications such as the Country Music Who's Who.

The event was preceded by an International Awards Presentation, jointly sponsored by the Conn Organization and Billboard happening. At a special dinner and reception, these awards were presented and included several British performers receiving accolades for the first time including Country Fever, Little Ginny and Tex Withers. Several other events were also tied in with the working weekend for many, including the CMA quarterly board meeting and the prestige event of the British Country Music Association at London's renowned Nashville Room. Several radio programs were taped with live performances by the artists appearing at the Festival, and the show itself was video-taped for transmission on BBC-2-TV.

The Saturday show presented home-grown talent such as the Johnny Young Four; Irish groups of Larry Cunningham and his band, and Brian Coll and the Plattermen; and Australian Lee Conway. The American contingent for this day was Hank Snow and his Rainbow Ranch Boys; Tommy Cash and his group; George Hamilton, IV; and the Loretta Lynn Show. Each of the artists received a thunderous ovation from the capacity crowd with encores being demanded and duly presented.

George Hamilton, IV, honorary president of the BCMA, worked solidly in presenting the artists. He has had considerable success since his appearances at the previous festivals, including a weekly TV show, broadcast in England which is to be repeated due to demand. At times, he had his work cut out

as the audience demanded more of the performers and despite a time clause in the Empire Pool letting contract (introduced since a three-hour over-run the previous year) the show ran over its scheduled finishing time. (Loretta Lynn particularly scored with one number not yet recorded.)

The Sunday show had one alteration to the advertised bill with John Hartford replacing Bobby Bare. The bill included locals Patsy Powell and The Playboys, Ray Lynham and The Hillbillies with the Irish contingent in the audience giving full vocal support. Waylon Jennings with Jessie Colter and The Waylors; The Hank Williams, Jr., show with Merle Kilgore, The Cheatin' Hearts and Drifting Cowboys; Tompall and The Glaser Brothers; and Roy Acuff and The Smoky Mountain Boys also made the program. In addition, mention should be made of the many important musicians who made the trip—such legendary names as the original Hank Williams Band including Don Helms and Ralph Mooney (another name steel player well-known to the British fans.)

Waylon Jennings suffered from lack of vocal volume (equipment was supplied by Dallas-Arbiter); and could not be heard

by some of the audience in the rear of the vast hall, but nevertheless turned in an excellent performance which was only surpassed by the Hank Williams, Jr., show with Hank, Jr., in tremendous form. (This has resulted in a proposed October tour of Britain and Europe by the Hank Williams, Jr., show.) He received a standing ovation for his fast-paced, varied act. George Hamilton, IV, again did a spot with his group, the Numbers; and Roy Acuff finally drew the show to a close despite shouts for more. As he said, "All good things have to come to an end sometimes, folks!"

Immediately following the Festival, promoter Mervyn Conn announced plans for next year's festival, which he says will be a three-day event, including a rodeo organized by Mconey Lynn, husband of Decca artist, Loretta Lynn.

With a bill of the caliber of this 1971 event and more cooperation from the record companies, the 1972 event could easily become the largest prestige event for Country Music in its entire history.



At a special International Awards Presentation preceding the 1971 Wembley Festival a raffle was held in aid of the widow of a founder member of the CMA (GB) Ltd. The winner was Hank Williams, Jr. Needless to say, the Bunnies were not included in the prize.



Loretta Lynn and Hank Snow were among the artists of the 1971 Festival.



The (American) Country Music Association held a meeting to coincide with the Festival at Churchills, London. Seen here during a breck is Mac Wiseman, Wesley Rose and Tex Ritter.



Roy Acuff concluding the two-day Festival late on a Sunday night.

COUNTRY MUSIC ASSOCIATION OF IRELAND

by Roger A. Ryan, President
Nashville, 4,
Silverdale Road,
Ballinlough, Cork, Ireland

Well, my friends, another year has flown by and we are now two years old. We little knew two years ago, when we decided to form the C.M.A.I., just how successful we would be and just how big Country Music was likely to become here in Ireland. While we do not claim all the credit for the fantastic

upsurge of interest in Country Music here, nevertheless, we do feel that we have contributed to it in a big way. This, in itself, is a great source of satisfaction to us, because after all, that is why we formed the association. Our motto is: "Dedicated to the promotion of Country Music" and we always try to live up to this.

Country Music has always been popular here in Ireland, but I honestly feel that 1970 was the best year yet. During the past twelve months, Country Music received more air-plays, than ever before. Nowadays, such artists as Buck Owens, George Jones, Roy Acuff, Waylon Jennings, Charley Pride, Bill Anderson, Merle Haggard, Hank Snow, Johnny Cash, etc., are heard regularly on radio. We also have a regular radio show, "Country Style"; and throughout the year, some Country shows were also screened by our TV station, including the "Johnny Cash Show." Unfortunately, there were only four Johnny Cash shows available for screening in Europe.

The past year also saw a big influx of American stars to Ireland. We had Slim Whitman, Hank Locklin (three visits), Hank Snow, Buck Owens and his Buckaroos, Wanda Jackson, Billie Jo Spears, Buddy Allan, Tex Ritter, Bill Anderson and the Po' Boys, Conway Twitty, Doyle Wilburn, Peggy Sue, Loretta Lynn, and The Hagers.

Due to this year are Bobby Bare, Merle Haggard, Susan Raye, Buddy Allan, and a return visit by Buck Owens and his Buckaroos.

No doubt about it! Country Music is big here just now! But then, isn't this where it all began? Don't forget much of America's Country Music springs directly from the Irish and Scottish settlers who emigrated to the United States in the Seventeenth Century.

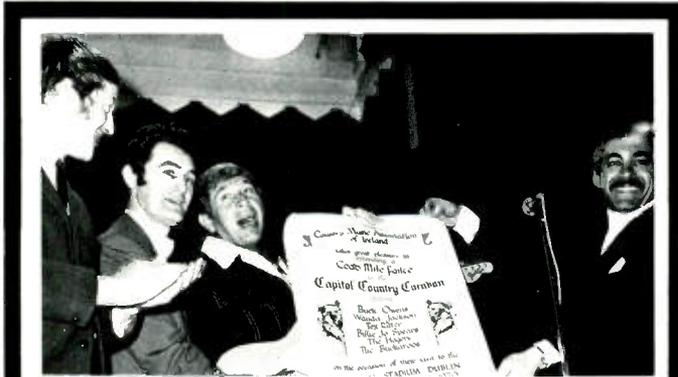
What of the Irish artists? Well, the Irish line-up known as "Showbands" has been playing its own brand of Country Music for quite a long time here. They play all the numbers made famous by Jones, Cash, Haggard, etc., but there, the similarity ends, because they play a style of their own. Perhaps we could best describe it as "Irish Country" rather than "American Country." Besides, the musical set-up of saxophone, trumpet, and electric guitars, etc., is not very conducive to good Country Music. However, 1969-1970 saw a change in the set-up here and some bands were prepared to go all-Country in their line-up. Pioneers in this welcome movement were the "Smokey Mountain Ramblers." They achieved instant success and it was only natural that others would follow. Hot on the heels of the "Smokeys" came "The Cotton Mill Boys," "The Virginians," "The Nashville Ramblers," "The Cowboys," "The Bandits," "The Indians," "The California Brakemen," "The Tumbleweeds," "The Hillbillies," etc. Now, it's just impossible to keep track of the number of bands who call themselves "Country."

With this sudden swing from Pop to Country, it was inevitable that a lot of groups would feel the "pinch" and "cash in" on the Country boom. This has resulted in a lowering of standards and some of these groups are a disgrace to the good name of Country Music. However, the good ones outweigh the bad, and they have certainly helped to create a lot of interest here in Country Music, and have built up a sizable following for themselves.

Some of our better-known stars are Larry Cunningham, Gene Stuart, Brian Coll, Dermot O'Brien, Big Tom and the Mainliners, Dermot Henry, Dermot Hegarty, and Pat Ely. Our female standard-bearers are Margo, and Maisie McDaniels. Maisie has since retired from the scene, so Margo has it pretty much to herself. From this, you will gather that the scene is pretty much dominated by the male sex. Two of the better-known "converts" to Country were Johnny McEvoy (originally Folk and Ballads), and Roly Daniels (Pop). Despite his obvious talent and success as a folk singer, Johnny just doesn't seem to have clicked on the Country scene. It's a bit early yet to assess what success, if any, Roly will have. Of the British artists who came over here to "have a go," only Johnny Regan seems to have endured the pace. L. Gibson came, and went, overnight.

What of the future, then? Well, to me it seems very bright indeed! Present indications are that the promoters are already lining up visits by several of the big names in the Country Music field.

Let's hope the trend continues and we in the C.M.A.I. will certainly do our bit to keep the flag flying. When I say we, I should like to include all of our faithful members and my fellow officers, Pat Long, Gerald Fitzgerald, and Mick Mooney. Slan Agaibh Go Leir!



Gerald Fitzgerald, Roger Ryan, Buck Owens and Murray Kash on stage in Dublin. Buck is accepting a scroll of welcome from the C.M.A.I. on behalf of the Capitol Country Caravan.



The California Brakemen. Left to right: Mike, Jim, Max, Bryson and Crawford, leader of the group.



Margo O'Donnell



Pat Ely



The Cotton Mill Boys are a very popular group in Ireland.

COUNTRY MUSIC SCENE IN CENTRAL EUROPE

by C. Tex Hat

Quellenhof A-3031
Rekawinkel, Austria, Europe

Being an avid hunter and "gun nut" in general, I was just coming back home from the shooting range where I had sighted in my brand-new "Mauser" 7 x 64 rifle, when I met the postman at the garden door. He handed me good ole Country Music Who's Who letter, with the request to give him another writup as to the situation in the Country and Western Music field here in Central Europe.

Well, if you ask me, I can tell you only one thing: According to what I see, some big changes are taking place around here and it looks very much like Europe is on her way towards creating her own independent and individual Country and Western Music industry. As I stated before, we have our own artists, our trade magazines, and our shows and programs in radio and television, but let me go into details:

A couple of months ago, I received an invitation from one of the best-known German publishing companies, the "Rainer Wunderlich Verlag," to write an introduction for the German edition of Paul Hemphill's book, "Nashville Sound." I said "Yes" of course. This is the first time that a book on the subject of Country and Western Music is to be published in the German language. The "Rainer Wunderlich Verlag," which also printed the memoirs of the former German Federal President, Theodor Heuss, ranks among the top publishing companies of Germany and what they put on the market is considered to be "Top Quality" in literature, mind you! It seems remarkable to me, also, that a voluminous discography of Country and Western records presently available on the German market was enclosed, which will be handy not only for the C&W fan here, but also for the record industry. And as far as I have been told, this "new approach" is in only a beginning.

Speaking about the industry here reminds me of a few "happenings" (to use a word which seems to be very fashionable these days), also in that direction: It is well-known in the United States already that "Hillbilly" Records of Switzerland were about the first to produce C&W Music on discs over here. Other producers found out, in the meantime, that this kind of music isn't so bad after all and have started, also, to make C&W recordings. It looks like the smaller companies here have more courage than the big ones. For instance, in Austria we have a producer who puts out records on the "Roots" label. Actually, the producer is a good-looking and charming young lady by the name of Evelyn Barth. Until recently, she only made Blues records, more or less as a hobby. When Evelyn had a chance to hear the "Bluegrass Specials" (a very fine bluegrass group which I put on the air for the first time in 1968), she almost went haywire! That's how much she liked what she heard!

On June 26 last year, there was a concert scheduled in Vienna's famous "Konzerthaus" (concert hall), a place where you can hear mostly the music of Mozart, Beethoven and Brahms. This time it was different: A public appearance of Son House, the blues singer, was planned and besides him, the "Bluegrass Specials" were billed on the program. But Son House took sick shortly before coming to Austria, and so the BGS (Bluegrass Specials) took over, giving the audience an improvised two-hour treatment of good ole, down-to-earth bluegrass music. The following day, June 27, Austria's biggest newspaper, "Kurier" printed on its "Cultural Events" page, a two-column article about this show, part of which read as follows:

"... the 'Bluegrass Specials' are a group of five Viennese musicians who play banjo, guitar, violin, mandolin and bass. It was not easy for them, since they had to make up for the appearance of Son House, which was called off shortly before the whole program began. They had to stretch their program and to improvise, and in doing so, it became clear to the audience that this group of performers ranks among the top class..."

You can imagine that I am very proud of this group, since I discovered them and put them on the air for the first time in 1968. To say that the "Bluegrass Specials" can hold a light to any American Bluegrass Group is certainly no overstatement and these boys are really doing pioneer-work for Country and Western Music here. They arrange concerts, shows and all kinds of stage-productions all over the country; and whenever there is a possibility, they invite groups from other European countries to participate, as well. For instance, in June last year, the "Bluegrass Specials" and the "Worried Men Skiffle Group"

made arrangements for the "Smokey Mountain Rangers," a very fine group from Holland, to visit Austria. We had bad luck in more than one respect: In June, the world-famous "Vienna Festival Weeks" of classical music are taking place and for this reason, the whole technical staff of the Austrian Radio Service (ORF) is tied up in this event. As for myself, I was on the road when the group arrived, and therefore it was impossible for me to make any (commercial) tape recordings of this guest-appearance of the Dutch group.

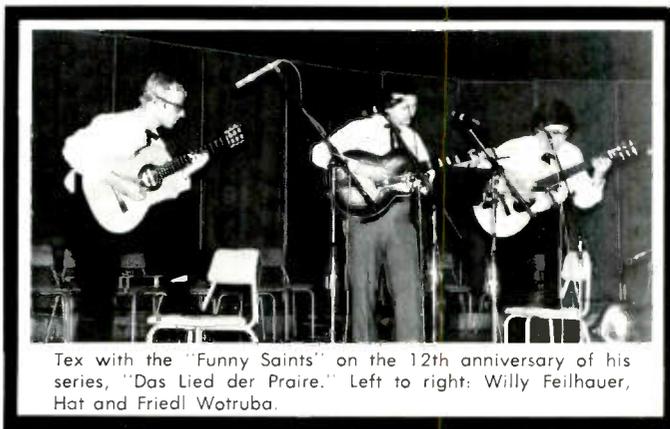
One of the biggest C&W Music shows ever to take place here, went over big on July 17 at the "BUOLY" (Buben OLYmpiade or Boy Scouts Olympics) in Styria. Over 4,000 boys between 10 and 16 years of age met in Schielleiten, a small country town embedded in the wonderful big forests in south-eastern Austria, to compete in athletics. Boys from almost all countries in Western Europe were present. Even though the weather was far from good at that time and we had to stage our C&W Music show in the open air, it was a big success. It was heart-warming to see how those kids took to Country Music! The place was so crowded that after the show, we had to drive ten miles to the next town in order to find quarters for the night. Funny thing though: Not one newspaper reporter or journalist was there; but whenever a Hippie takes an overdose of drugs somewhere and "kicks the bucket," all the newspapers make headlines of it!

In October, "Roots" Records presented the first LP made by the "Bluegrass Specials" and I have been told that it was a big success, too. By the way, the "BGS" are not our only group here, but they definitely are our best! There are many groups, with some coming into existence lately, and some playing for quite some time, such as the "Worried Men Skiffle Group," the "Milestones," or the "Funny Saints," to name just a few of them.

On the other hand, "Roots" Records is not the only company that puts out C&W Music discs. A couple of weeks ago, I received a letter from "Fly" Records, a company in Berlin, Germany, which so far has also produced only Blues and Folk Music, but no C&W. They invited me to make an LP record for them by putting one of my Western History programs of my series "Das Lied der Prairie" (Song of the Prairie), which has been on the air for 13 consecutive years in the Austrian Radio Service (ORF), and can also be heard over the Swiss Networks. It is no coincidence that the "Bluegrass Specials" again are scheduled to participate in this event.

Since people here like C&W Music so much, the ORF Networks have added another weekly record program of this kind called "Western Saloon." Besides that, almost all the other deejays at our station play Country and Western Music regularly on their shows, and even dedicate complete programs to artists from the C&W field.

As for my own activities—well, I am not very good at talking about myself! But my radio programs roll along nicely; the books I write sell not too bad; and therefore, I've begun to write two other books, one on the settling of the United States by white settlers, starting way back with the Vikings, the other one a cook book, presenting "lickin' good eatin' recipes" (as "Tennessee" Ernie Ford would say) from the South, especially Creole Cuisine from New Orleans. I make TV appearances; and I write for different newspapers and magazines, among them, "Country Corner," which is edited by Reinhard Pietsch of Germany, and of course, for the Country Music Who's Who.



Tex with the "Funny Saints" on the 12th anniversary of his series, "Das Lied der Prairie." Left to right: Willy Feilhauer, Hat and Friedl Wotruba.

SCANDINAVIAN SCENE

by Otto Waldoff

Since the last issue of Who's Who, it's interesting to watch how much Country Music has improved in the Scandinavian countries. Fan clubs have been founded, record companies specializing in Country products opened, and not least, a special festival had its first year in June, 1970.

One of the highlights of 1970 was the first Scandinavian Festival held at Kuppelhallen in Stavanger, Norway. Yngvar Holm, Country enthusiast and column writer in "DET NYE" (The New), in cooperation with SCAWC's Talent '70 contest, and editor Lillies Ohlsson of Sweden, stood for the artists' representation in the two-day affair spotlighting a host of new Scandinavian names in Country Music.

The festival was held as a contest, trying to find the best Scandinavian Country artist/group. Saturday, June 6, Kuppelhallen was invaded by nearly 3,000 enthusiastic fans. The jury to select the winners, consisting of Yngvar Holm, Jan Admundsen, Eric Heyerdal (Norway), Lillies Ohlsson (Sweden), and Yours truly, Otto Waldoff (SCAWC-Denmark), was anxiously awaiting the artists' presentation on the stage by disc jockey Vidar Lonn Arnesen. Radio and TV were doing their thing, ready to transmit and video-record the show.

The first day was a battle between Norwegian talent only, with a participation of the following names: Lillian Askeland, Country Snakes, The Hillbillies, The Outlaws, Western Fiddling Ramblers, Berit Jensen, Arve Finne, Anne-mette, The Clifftones, Western Sounds, New Nashville group, Magnor Eik, Arvid Ragnar Brandal, Thoralf Johansen, Boot Hill, Clive Scott and the Skywegians, and The Undertakers. The jury selected: Boot Hill, first place; Western Sound, second; and Lillian Askeland, third place, as the Norwegian winners.

These winners appeared again the next evening, Sunday, June 7, in the Scandinavian finale with the Tennessee Travelers, Tennessee Five, Rank Strangers from Sweden, Ben and Lonni, and Peter Bros from Denmark. It was a hard job to select as the winners: 1. Rank Strangers (Sweden); 2. Peter Bros (Denmark); and 3. Lillian Askeland (Norway).

The "thing" is now released on a two-record package by a new Country label in Norway, Country Records, headed by Arne Bendixen, an old show business veteran and owner of many record businesses and a booking agency in Norway.

Speaking of labels, we have from Country Records, founded in 1970, seen interesting albums by The Hillbillies, The Boot Hill (winners in the Norwegian category), Lillian Askeland and the Country Snakes, and the two-record set from the festival.

Another label founded in 1971 is Kountry Korral Records of Sweden, headed by editor Lillies Ohlsson of the Swedish magazine, "Kountry Korral," (now running every second month with an interesting coverage of both local and American news). Of his new label, Ohlsson has announced, "It's not to earn as much money, as it is to give Country artists a chance." His first released album was recorded by two well-known Swedish bands, Red Jenkins and the Barroom Rats, and the Tennessee Travelers.

To support the music, we still have organizations in all their improving spirit. Classified as the Scandinavian Country Music Association, SCAWC World-Wide (Scandinavian Country and Western Corporation) is leading, being the oldest of its kind in old Scandinavia. A monthly stop-press-released bulletin, "Western Bulletin" spreading the word of all activities on Country Music and record reviews, etc., runs to local as well as international radio, news, magazines, and fans. Between people in the business, this bulletin has a very high standing. Similar is a Country sound magazine (founded in 1969) called "Counwest Forum" seen with a lot of interest and success.

SCAWC-Artists is a special medium of talent created by SCAWC, a series of artists which performs on a second monthly released-tape round-robin show, distributed world-wide. Unknown talents like Eddie Noack, Sandi Scott, Durward Erwin, Goldie Winn, Clay Hart, Edna Lee together with top-name artists like Willie Nelson, Buck Owens, Wanda Jackson, Sonny James, Loretta Lynn, etc., have been introduced and interviewed on this 90-minute round-robin show in American radio-format. These artists now include over 35 acts from Scandinavia and Great Britain. Among the newcomers are The Clifftones, The Outlaws, Canyon Mountain Band, Ben and the Nelson Gang, Ken Swanstrom, Tommy Anderson, Robin and Sue, Stuart Stevens, Clive Scott and the Skywegians, and Hugo McGill. Among the veterans, you'll find Peer Ivan, with fifteen years to his credit, the Tennessee Travelers, and Kelvin Henderson.

Some of the above-mentioned names were also introduced on a special show for the 1970 WSM Convention in Nashville in a taped show hosted by Yours truly. They included: Peer Ivan, Clive Scott, Claudia and Marita, Hillbillies, Rank Strangers, the Country Snakes, and the Tennessee Travelers.

Another organization to support the music is the C.M.A. of Sweden. Headquartered in Stockholm, this club holds evening entertainment with Country performers from Sweden. The C.M.A. of Sweden also has a special bulletin released with details on their affairs, and is doing a lot on the subject: Radio contra Country Music.

This brings us to the C&W situation on radio and television in Scandinavia. The best demand for C&W Music is in Norway. They have the most artists, and a good production of TV specials covering especially Americans on concert tours to the country. Sweden is following too, on TV, with the Wembley one-hour special shown; and with local artists in some 30-minute shows. Buck Owens and his Buckaroos are often in the Scandinavian radio and TV spotlight. Denmark runs a second weekly program on radio with 45 minutes of new and old Country Music.

A good thing to support the interest for Country Music is the many shows featuring American artists. Seen in Scandinavia the last few years are: George Hamilton, IV, Bobby Bare, Skeeter Davis, Nat Stuckey, The Hillsiders, Connie Smith, and Country Fever in November, 1969; Buck Owens, Buddy Allan, The Buckaroos, Tex Ritter, Wanda Jackson, The Hagers, and Billie Jo Spears in April, 1970; Conway Twitty, Loretta Lynn and her show, Bill Anderson, Jan Howard and the Po' Boys in May, 1970; Frank Darris in 1970 in Norway only; and Waylon Jennings, The Waylords, Jessi Colter, Willie Nelson, and J. David Sloan in August, 1970. The star attractions in 1971 are Hank Snow, Buck Owens (with Susan Raye), Johnny Cash and Merle Haggard.

A great many interviews and photos are taken during the visits with those stars, because fan clubs and reporters from radio stations and daily newspapers are meeting them, giving the impression that all the things are going in the right direction for Country Music!

Let's give a brief view of the new artists seen on the Scandinavian scene lately: Lillian Askeland and The Country Snakes of Norway took my breath the first time I heard them in Norway. Lillian has a special voice treated for Country Music, and her group, The Country Snakes, performs with an in-feeling you won't believe, until you hear them. They have one album out and several singles in Norway on the Country label.

The Tennessee Travelers of Kvarnsweden, Sweden, must be called brilliant veterans in the old-time field with their treatment of Bluegrass Music. Together several years, they've been on tour in the U.S.A. to Bluegrass festivals playing in jam-sessions with Chubby Wise, Kenny Baker, etc.; and with two LP records to their credit, they should know everything worth knowing about the Bluegrass medium.

The Outlaws come from Norway and have been in Country Music the last six years. Newly added is female singer, May-Britt.

The Clifftones, also from Norway, have been singing together the last ten years. In 1969, they changed style from Pop to Country, but still maintaining a drive for the Pop sound, they perform both kinds.

Ken Swanstrom won SCAWC's Talent '70 contest in early 1970 with a style similar to Jerry Lee Lewis' rock-a-billy sound. One year afterward, he held concerts at Kumle Prison singing several self-penned songs like "Happy Claude," "I Won't Forget," and is a standing success as a SCAWC artist.

Tommy Anderson won second place in Talent '70. He is a natural steel guitarist with a lot of his own created material to his credit; and he's one of the younger and very active artists in Scandinavia.

Boot Hill won the Norwegian prize at Kuppelhallen in Stavanger. This group has a mixing between Folk and Country style and performs with an interesting stage act.

In conclusion: With the support of such things as radio, the TV specials, the tape sound magazine "Counwest Forum," the bulletins, and the magazines, we're ready to support you as well as YOU are ready to support the scene here!

"Scandinavian Showcase" is our medium "the other way," Scandinavians in American radio programming. The "SS" show is produced for American use, and can be obtained by any station programming Country Music in the U.S.A. The charge is free as the show is operated on an exchange basis. Through

this show, you'll hear many of the artists mentioned above. Address the letters concerning operations mentioned in this article to: Scandinavian C&W Corporation, Box 1218, 2300 Copenhagen S, Denmark,—and you'll hear from us!

FREE TO READERS OF "WHO'S WHO 1972": Complete new

trailer for SCAWC's sound magazine "Counwest Forum." Included artists are Sandi Scott, Durward Erwin, The Tennessee Travelers, Clay Hart, Merv Shiner, Marx Bros., with Otto Waldoff giving you all the details. Send two International Reply coupons plus an empty 3" tape to: Counwest Forum, Box 1218, 2300 Copenhagen S, Denmark.



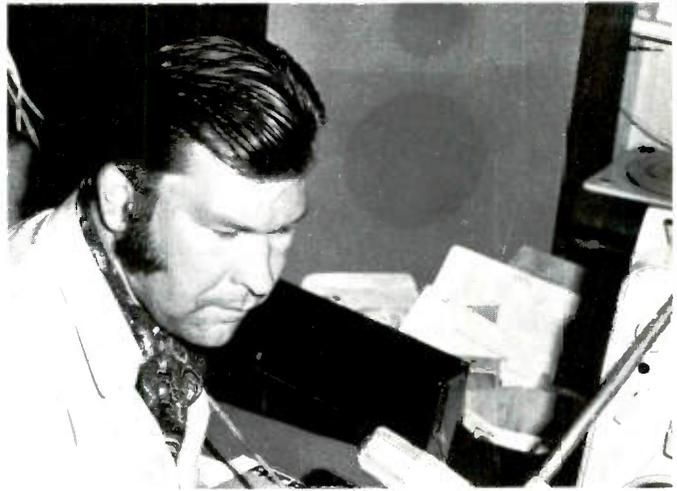
Country Snakes



The Clifftones



Boot Hill, winning group in the Norwegian Festival of 1970.



Otto Waldoff, DJ and program manager, in action with one of the new radio shows.



Singer Peer Ivan, Lucky Moeller and Willie Nelson. Moeller accompanied Nelson and some other stars to Scandinavia in August of 1970.



The Outlaws

COUNTRY MUSIC IN WEST GERMANY

by Reimar Binge, DJ
"Western Express"

Westdeutscher Rundfunk
Post Office Box 10 19 50
5 Koeln 1—West Germany

On June 6, 1968, I started with a two-weekly half-hour Country & Western show called "Western Express" on Germany's biggest radio station, Westdeutscher Rundfunk (WDR). The show is still on the air every second Thursday, but meanwhile, it's a two-part program of 55 minutes now. The first part from 5:30 to 6:00 p.m., features only authentic Country & Western Music while part two is from 6:05 to 6:30 p.m., and brings you newer Country sounds from 1960 up until today.

The "Western Express" is not only aired over Westdeutscher Rundfunk (WDR-Koeln) but also over Norddeutscher Rundfunk (NDR-Hamburg) on both FM and AM. The medium wave-sending power of 400,000 watts (WDR) and 300,000 watts (NDR) makes it possible that listeners from foreign countries such as Austria, Belgium, Denmark, England, France, Holland, and Norway send in lots of nice cards and letters.

In my last "Western Express Poll," the following artists made the top:

1. Johnny Cash
2. Hank Williams, Sr.
3. Jim Reeves
4. Hank Snow
5. Johnny Horton

Top female artist was Kitty Wells.

Even other German networks, namely the "Deutschlandfunk" and "Suedwestfunk," have a two-weekly half-hour C&W show, but it will be hard work for the C&W fans over here to persuade the seven other German radio stations to air Country Music. It almost seems that they don't want to know that Country Music is more popular than ever!

The German television corporations do as good as nothing in the field of Country Music, but when they do something, from time to time, they'd rather present a great star, than give a German country band a chance. Speaking of German country bands, in the summer of 1970, we built up our own band, "The Moonshine Pals." The style that we perform is strictly the Country sound of the early 1950's. Members of the band are: Helmuth "Hounddog" Schumacher, dobro, guitar, and bass; Erich Ottenschlaeger, fiddle; Siegfried Binge, guitar, dobro, steel guitar, and vocal; and Reimar Binge, guitar, bass, and vocal. Many of the vocals and instrumentals that we perform we have written ourselves. We are still amateurs, of course, and so we don't have too much time for practice, but we plan to make a phonograph record as soon as possible.



The Moonshine Pals. Left to right: Helmuth "Hounddog" Schumacher, Siegfried Binge, Erich Ottenschlaeger and Reimar Binge.



Reimar Binge.

COUNTRY MUSIC IN AUSTRALIA AND NEW ZEALAND

by Garth Gibson

Kelso, R.D. 1, Heriot,
Otago, South Island, New Zealand

The start of the 1970's has seen Country Music maintaining steady, if unspectacular, growth in the "down under" countries. In these days of declining attendances at most movies and live shows, television is rapidly becoming the most important medium; and in this respect, Country Music is not well-served in either dominion, although there are signs that the situation may improve. It's easier to deal with happenings in each country separately (many of you probably don't realize that Australia and New Zealand are actually separated by 1,200 miles of ocean). It's also important to realize that outside of North America, our "down under" dominions sprouted home-grown and home-oriented Country Music years before many other countries, where Country Music is now big-time.

NEW ZEALAND—A look at my home pastures first. The highly successful "Country Touch" television show seems to have been shelved after four very popular series. The show did much to promote local Country, Folk and Bluegrass artists; and my feeling is that the demise was due partly to lack of new ideas and partly to lack of sufficient talent to fill a weekly half-hour series. However, we're more than fortunate in seeing the Johnny Cash TV show at present, and as the first imported Country show ever screened here, this is immensely popular. The mixture of guest artists screened on this series are probably more acceptable to viewers on our one-channel TV system than some of the more solidly Country-based shows. It's significant that sales of Cash records, and those of artists who guest on his shows, have zoomed. Cash and his show recently made a very successful visit to Australia and New Zealand. Rather unfortunately, his New Zealand showing was confined to one night in Auckland, where he played to a standing-room-

only audience and had the added satisfaction of meeting a local racehorse also named Johnny Cash. The horse's owners, longtime Cash fans, donated 10% of his winnings to a children's charity and the two-and-four-legged Cashes met in Johnny's hotel for a ceremony to pass over the check. At this time, it is a great pity the Cash itinerary could not have included all major cities, because here, as elsewhere, Johnny Cash is "top of the tree" in Country Music and there has probably never been a better opportunity to sell Country Music here than right now.

There has been a decline in discs released by local Country artists. Several labels who used local material have retrenched, and a number of artists have switched labels—Garner Wayne to Master; Rex Franklin to C.B.S. (or Polygram as it's known here); and our newest Bluegrass group, the Stoney Lonesome Boys, recently had its debut on the same label. John Hore, biggest name here for several years, is semi-retired and devoting his energies to his ranch and trail-riding establishment; Max McCauley has a new album on Master label; Dusty Spittle, "The Singing Story-teller," has a new LP on Viking; and Auckland veteran, Rusty Greaves, is also promoting his latest. The Hamilton County Bluegrass Band, giants on the scene of late, are now overseas in Australia, touring with Tex Morton and rumor has it that they will visit the U.S.A. and possibly appear on the Opry. Those of you who see this dedicated group will, I hope, agree with my contention that their music is in world class.

Barring the Cash one-niter, the only Country-oriented artist from the U.S.A. to appear here was Jerry Lee Lewis a few months back. His short tour was successful, although his promoters billed him in his old rock 'n roll image, rather than in his Country style of today. The usual crop of unfounded rumors sees us no closer to a major tour by any big U.S. Country artist than we've ever been. The Cash show was a huge success, but even so, he appeared before only 15,000 fans out of an unguessable potential number.

Country Music clubs are very strong in a number of towns and cities, with several holding annual conventions and doing much to promote Country Music. At least one club, Auckland, puts out a well-informed monthly newsletter for members.

A Country Music magazine titled (predictably enough) "Country Music" has recently appeared on the newsstands. This is the brainchild of deejay Bob Moore and Master Records owner, Hoghton Hughes, and I hope these two meet with the success they deserve. My own "C&W Spotlight" publication is still plugging along after nearly seventeen years, but is presently restricted to two issues yearly. Neither I nor the magazine is getting any younger!

Country radio programs carry on much as usual. Singer Rex Franklin's weekly show is still outstandingly successful, as are shows located in Christchurch by producer Bob Moore and in Timaru by Jim Gregory. The fact of, at last, a few independent radio stations, and the possibility of an independent TV network doesn't seem to pose any great changes in the programming of Country Music, as yet.

Several major record companies have opted for heavier promotion of Pop singles and albums, to the detriment of both the local and overseas Country product. Most notable of these is probably the EMI complex, whose releases of Capitol Country material have declined notably. Polygram (C.B.S.) keeps up a reasonable supply of U.S.A. material, and, of course, have a winner in Johnny Cash. Allied International who issues RCA and Decca, have been the most consistent on the Country scene and their numerous issues on Charley Pride, Hank Snow, Jim Reeves and many others from the RCA and Decca stables, have been consistent sellers. A feature of record sales here has been the growth of low-price albums sold in racks serviced by jobbers and while this may have been to the detriment of established record outlets, it has certainly made a lot more recorded music available to potential buyers; and a good percentage of low-price albums being Country issues, this has been of great benefit.

Last year's National Banjo Pickers' Convention at Hamilton saw globe-trotting U.S. folk/bluegrass singer Bill Clifton as guest of honor. If the U.S.A. has a better ambassador for Country and folk music, I've yet to meet him. After corresponding for more years than either of us care to remember, Bill and I had a lot to talk about and one upshot was the cutting of an album by Bill backed by our local Hamilton County Bluegrass Band, which was released here on Kiwi label and selling well. Kiwi Records have a fine catalogue of local and imported folk and bluegrass material and their support is greatly appreciated. Bill is currently settled in England, but not without some thoughts of moving "down under" permanently! New Zealand has, as yet, no national body such as the C.M.A., but with the growth of C&W clubs and continuing growing interest in Country Music, it does seem possible that we'll see a national promotional organization before too long.

AUSTRALIA—Two of the most notable events to occur on the island continent were the award by Queen Elizabeth to Slim Dusty of the M.B.E. (Member of the British Empire), and a major disagreement between broadcasters and the bigger record companies. Slim Dusty, dean of Country singers in this part of the world, richly deserved his award for his work in turning the folklore of the vast "outback" of inland Australia into song. His "title" is one often awarded to classical composers and musicians, but never before to a Country artist. The mileages that Slim and his fellow-traveling entertainers clock up in a year in taking their Country shows throughout the vast and sparsely populated inland areas of Australia, often over rough or non-existent roads, reach astronomical figures. Regrettably, there are signs that the touring Country acts are diminishing.

Disagreement between major record labels and broadcasters over the payment of royalties for broadcast records led to a ban on the playing of most labels for broadcast purposes for a period. This gave a major shot in the arm to the several small local record companies whose product was not subject to the ban; and many of the lesser-known Country singers received a huge boost with the extra air-play they received. Labels which are producing mainly Country material include Hadley, Rev, Opal, and CM.

On the TV screen, Australians see The Johnny Cash Show, "Hee-Haw," which from all accounts is very well received, and Reg Lindsay's long-running weekly "C&W Hour," originating in Adelaide. There is a possibility that other locally produced Country shows may be televised, but at present Reg Lindsay has the only local show. Broadcasting offers a variety of Country programs, especially in rural areas, with only the very modern commercial-type music being featured on city stations, as a general rule. Many city-based Country singers are doing most of their work in clubs, bars and hotels, where C&W material seems to be still gaining in popularity.

I regret to note the death of Max Kettle, of the Kettle Brothers, one of Hadley Records' most successful combinations. Max, an asthma sufferer, was in his early twenties and leaves a widow and young children. He will be sadly missed on the Australian Country Music scene.

There has been a steady and continuing flow of Country records released, both by local and American artists. Buck Owens, The Buckaroos, Johnny Cash, Jean Shepard, Hank Snow, Charley Pride, Porter Wagoner, Jerry Lee Lewis, would be among the most prolific U.S. singers; and Slim Dusty, Buddy Williams, and Reg Lindsay continue to top the lists of local artists. It was recently announced that Shirley Thoms, who made many best-selling singles back in the days of the 78 R.P.M.'s, may be returning to recording, and her records will probably prove as popular as they ever were.

The Modern Country Music Association, with headquarters in Brisbane and a number of branches, continues to actively promote Country Music as well as issuing their "Country Music Times" magazine. There will also soon be another commercially produced Country Music magazine to go on national distribution. M.C.M.A. activities will be covered in a separate report. The LeGarde Twins, Tom and Ted, who will be familiar to many Canadians and Americans following their several years in North America, may be returning home to Queensland shortly.

In all, Country Music in Australia seems set for continued expansion during the 1970's and prospects are bright. I'm looking forward to writing another chapter when press-time for the next Who's Who comes around!



Managing Director of EMI, J. M. Burnett, presents a gold record to Slim Dusty.

MODERN COUNTRY MUSIC ASSOCIATION OF AUSTRALASIA

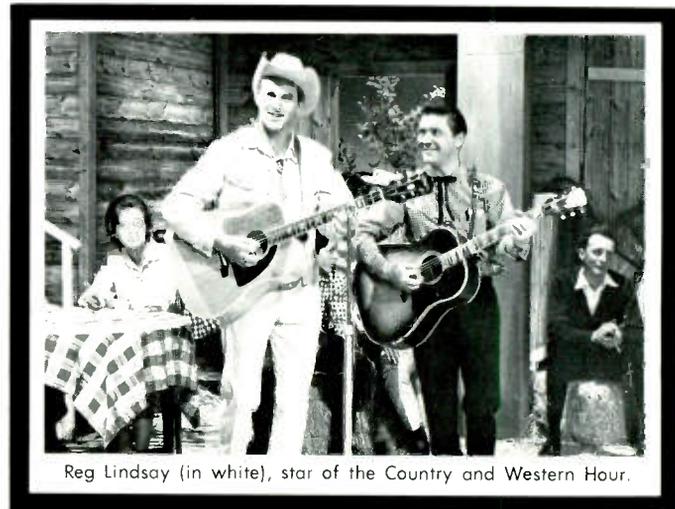
The Modern Country Music Association, with Federal Executive headquarters in Brisbane, Queensland, is playing an increasingly important role in the promotion of Country Music throughout Australasia. Formed in 1964, the M.C.M.A. has placed particular emphasis on forming branches of the association throughout Australia, thereby affording members of the association everywhere the opportunity to actively participate in association affairs. The Modern Country Music Association is a non-profit organization dedicated to the promotion of all authentic Country Music; and control of the association is vested in the Federal Executive Committee, all of whom perform their duties in a completely honorary capacity.

Present Federal Executive Officers are: Federal Executive President, Ron Veitheer; Federal Executive Vice-President, Leo Smith; Federal Executive Secretary, Maureen Birt; Federal Executive Treasurer, Owen Geiger; and Eddie Birt who is Federal Executive Editor of "Country Music Times," the official organ of the M.C.M.A.

The publication, "Country Music Times," is edited, printed and published by the association bi-monthly, and is the only magazine of its type which has been continuously available to Australian Country fans during the past six years. The format of the magazine is straight Country, embracing a world-wide coverage of all Country Music News.

A national Country Music Convention and Spectacular is staged each year in October by the association, the venue being rotated among all association branches each year in turn, thereby insuring Country fans everywhere to have the opportunity to attend and share in a full weekend of Country Music at its best.

Communication from all interested persons is always welcomed, and the official association address is: THE MODERN COUNTRY MUSIC ASSOCIATION OF AUSTRALASIA, P. O. BOX 35, NORTH QUAY, BRISBANE, QUEENSLAND, AUSTRALIA, 4000.



Reg Lindsay (in white), star of the Country and Western Hour.

COUNTRY MUSIC IN CZECHOSLOVAKIA

by Ing. Miroslav Cerny

Olbrachtova 1057,
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Czechoslovakia

One year has passed since the time I had the pleasure to meet you on the pages of Country Music Who's Who. Well, I'm here once again with the latest news and the new report from this part of the world.

Before I start, let me tell you that during those twelve months, I started exclusively in the music business. I joined our biggest recording company, Supraphon, as vice president of the A & R Department, and left the live shows of Rangers and Greenhorns. I added some more disc jockey radio programs and live discoteques; and became a member of C.M.A. But more about that later, as now I'd like to give you the most complete picture of our local Country Music scene.

COUNTRY MUSIC ON THE STAGE

Festivals

No doubt the biggest event over here has been the meeting of the best groups at the annual festival. (1970 was the second year it was held.) The artists performed in fully packed Lucerna Hall in Praha before 3,500 people. When I wrote my previous report, the first festival was just a question of the future so I guess that it won't be a waste of time to go back a little, to take a short look into Lucerna Hall in the fall of 1969.

You may have seen me MC'ing both contest shows and getting an award for the Personality of the Year. Two evenings presented 15 groups, and The Greenhorns left the stage with the highest award, the "Golden Calif."

One year later, the place was the same, as was the run for the tickets, but with two changes. The second festival had a brand-new title: Country and Folk International. Twenty-seven groups including "Die Schmetterlinge" from Austria, The Smoky Mountain Rangers from Amsterdam and NO TO CO with folk singer Tadeusz Wozniak from Poland came and performed in four shows.

Unfortunately, the same way as the previous year, we missed our professional groups, though the music was much better than ever before. A special thanks to The Greenhorns with pure Country Music featuring the steel guitar; the folk-oriented Minnangers; our Dutch guests; and the tremendous vocalizing

of the Spiritual Quintet. The latter group was the new winner of the "Golden Calif," too.

Regular Shows

The best-known of them all have been those of the Rangers held in the theater named after the famous stage-man, E. F. Burian. This bi-weekly program has been permanently sold out months in advance. The Rangers work with the same familiar personalities we've known for years: A. Hajek, bass and vocal; M. Rihosek, guitar; J. Veisser, fiddle and vocal; M. Dufek, vocal; J. Vancura, vocal and guitar; and R. Tomasek. They are still oriented in the same type of Country-folk Music; and started professionally this year, making about twenty shows monthly, with many television appearances.

The second one in popularity has been the weekly "Saloon" of The Greenhorns, featuring various bluegrass groups. But The Greenhorns are no longer pure bluegrass. They added drums and steel guitars, and sound now pretty much like the "Drifting Cowboys" of the great Hank Williams, Sr. They also make many TV shows and personal appearances all over the country. Members are J. Vycital, guitar and vocal; L. Stybr, bass; J. Simek, mandolin, guitar, and vocal; M. Cermak; T. Linka, harmonica, drums, and vocal; J. Dobes, steel guitar; and M. Tucny and M. Hofman, vocal.

We were very happy to see the new start of the best modern Country group, "Country Beat." This fully professional group started with shows at various places in Praha and now makes the Semafor Theater their home. Popularity of their "Nocturno" program is growing rapidly, thanks to well-known singers Nada Urbankova and Pavel Bobek who are guests regularly on the program. The group consists of J. Brabec, leader, on piano; V. Machacek, bass guitar; V. Kobylka, lead guitar; J. Myslivec, drums; K. Kahovec, guitar and vocal; and L. Vodicka, vocal. They are very often seen on television.

Here are more-or-less periodical shows: In Usti nad Labem, "The Strangers" play modern Country Music monthly and record for local radio; The Mustangs from Praha play cabarets; and the Spiritual Quintet. But these all have just the local meaning.

Records

The growth of Country Music's popularity took place the most in the recording field. For 1970 brought us more Country

records than all previous years. The small and young Panton label has been very active, especially. The explanation for that has been pretty easy to understand. While Supraphon works almost exclusively with professional artists and groups, Panton started with wide-range talent-scouting and releases almost everything.

The Rangers were one of the acts Panton entered in the recording field. Now, they are the number one recording group with Panton, having two LP's (Rangers I and Rangers II); a couple of successful singles featuring "I'll Never Find Another You"; one of me and my narration of "The Last Supper," and "Father and Son"; and a small LP made live in the Burian Theater at one of the Rangers' shows.

The Greenhorns are a new addition of the Panton gang. They have on the market one SP and one small LP. "Roll On Buddy," "Waterloo," "I'm So Lonesome I Could Cry," "Wedding Bells," "Moaning the Blues," and "Soldier's Last Letter" are the best examples of their repertoire. Currently, they finished their first LP with: "Orange Blossom Special," "Folsom Prison Blues," "Jim Bridger," "Season of My Heart," and "My Old Pal."

The first SP of the "Bluegrass Hoppers" featuring "Last Public Hanging in West Virginia," and "Laura," was not a very big success; nor was "Doney Gall" done by the Spiritual Quintet.

Closing the report from Panton, I can't forget the LP called "Song of the Golden West," featuring The Greenhorns, White Stars, and the Spiritual Quintet.

Talking about Supraphon, may I say that at the time I joined the A & R Department here, there was almost no act in the C&W field. We immediately issued the only material on hand: The Mustangs with "When It's Springtime in Alaska." That record wasn't even mentioned by our customers, I think. But with the help of some of our producers, we were able to bring out Eva Olmerova with Bill Anderson's "Still." Pavel Bobek's version of "Ruby, Don't Take Your Love to Town," topped our Hit Parade for six months.

Milan Drobny came out with "Where Has All the Love Gone?" And Milan Chladil with "Gentle on My Mind." Also the new recordings of Country Beat. Nada Urbankova sang "Your Good Girl's Gonna' Go Bad," and "Rock Me Back to Little Rock." And Karel Kahovec's "Whispering Pines." Also Buck Owens' "We're Gonna' Let the Good Times Roll." On top of those, in co-production with CBS, we issued a double LP, "Country Music Hall of Fame" featuring Flatt and Scruggs, Johnny Horton, Johnny Cash and Marty Robbins.

In the near future, our top singer, Eva Pilarova will come out with her version of Buck Owens' "Big in Vegas"; and Alena Ticha with Jack Clement's "Wicked California"; and Peter Spaleny with Doyle Holly's "Gathering Dust."

Radio

Country Music in radio has been heard both through the local recordings and original foreign-made records. A program called "Mikroforum" is featured, bi-weekly, for twenty minutes. A C&W spot held by J. Vycital, Jr., is a monthly one-hour of Country Music. And I am deejaying "Start," a daily thirty-minute show of a radio Pop orchestra, where I'm playing one to two foreign originals each time.

Altogether, that means that C&W has the same position as last year. But here is one new activity I've never told about before. You know it, perhaps very well, but to us, it's a really new one—that thing called . . .

Discoteque

Two well-known nightclubs over here are the Reduta and the Dynacord. The first one is open three times a week; the second one daily. I am very happy to perform in both of them twice a week. Each program runs from 8 p.m. to half-past midnight, which gives me a large opportunity to spin the Country records. The audience is made up of musicians, singers, people from publishing companies, and just plain listeners.

At this place, I'd like to thank Mr. W. Rose of Hickory Records; Mrs. Helms of Sure Fire Music; Mr. Hubert Long of Moss-Rose Publishing; Mr. Don Schaffer; and my good friends Buck Owens, Merle Haggard, Claude King, Nat Stuckey and Bill Anderson who helped me in getting suitable material for my shows and programs. Without that help, I wouldn't be able to do anything for Country Music over here.

Needless to say, I'd be very happy to hear from anyone who could help me in my work, which is not very easy, believe me.

In closing, I'd like to thank Mrs. Jo Walker of C.M.A., for helping me to become a member; and special thanks for giving me the opportunity to meet all you friends in the new edition of Country Music Who's Who.



Ing. Miroslav "Takahoy" Cerny.



The Greerhorns. Left to right: L. Stybr, M. Cermak, J. Simek, M. Tucny, T. Linka, J. Vycital, M. Hofman and J. Dcbes.



Country Beat. Left to right: L. Vodicka, J. Brabec, V. Kobylika, V. Machacek, J. Mylivec and K. Kahovec.

2. FOLK A COUNTRY FESTIVAL

STEJNĚ LETOS JAKO LONI

Rok udělá krok a už je tu zase prosinec, jenom kolečko na velkém číselníku se pootočilo o jedno čísličko, festival dostal řádné označení pořadí, protože tak se dělá tradice a pořadatelé jenom vrtí hlavou, jak je to možné, že půl roku příprav tak rychle uteklo. Jak je to možné, že se tolik věcí nestačilo a tolik a tolik věcí tisícřátřicetkrát změnilo, ale obecenstvo už se začíná scházet u hlavního vchodu do Lucerny, aby si poslechlo přehlídku svých oblíbenců a stovky strun napnuté na desítkách kytar, kontrabasů a krásných nástrojů nazvaných banjo, čekají jako natažené tetivy samostřílů, až budou moci vystřelit první akord.

V létě začínal organizační výbor festivalu rozesílat přihlášky s průvodním dopisem, který začínal: „Stejně letos, jako loni...“. Byla to fráze naprosto všeobecná a svým způsobem i zkreslující, protože na celém statutu festivalu se hodně změnilo. Již samotný název 2. Folk a Country Festival Praha 70 napovídá, že oproti loňskému Country festivalu se žánr celé přehlídky rozšířil. Ze dvou dnů v roce 1969 jsou tři a ze dvou koncertů dokonce čtyři. V loňském ročníku se představilo 15 skupin. Byly to: West Boys, Strummers, Minnesengers, Old Friends, White Stars, Colorado, Mustangové, Blizzards, Folk Singers, Trappers, Bluegrass Hoppers, Cukrátka, Perpetual Vagabonds, Boot Hills a Greenhorns. Letos vystoupí 25 skupin a ještě zahraniční účastníci.

Soutěžní charakter: programu zůstal zachován, i když v závěru příprav se velmi diskutovalo, snášely se argumenty pro i proti soutěži, mařil se čas v době, kdy bylo třeba věnovat celé organizaci každou hodinu, ale na celém charakteru festivalu se deset dní před prvním koncertem těžko dalo cokoliv změnit. Anketa proběhla v tichosti a porota složená z odborníků rozhodne o držitelích Zlatého telea a dalších cen na dobu do 3. festivalu.

V roce 1969 dostali v žebříčku odborníků nejvíce hlasů Rangers, kteří se bohužel festivalu nezúčastnili. Druzí byli Greenhorns a třetí White Stars. Cenu poroty obdrželi Minnesengři z Českých Budějovic a pražští Strummers. Jako osobnost roku vyšel z ankety ing. Miroslav Černý, za zásluhy o naši country music a banjista skupiny White Stars Marko Čermák. Hlavní cenu 1. Festivalu Country & Western Music si odnesli Greenhorni a Josef Šimek si takto vkusně vyzdobil interiér.

Maličkost bych chtěl dodat. Zlaté tele je modla, okolo které se v dějinách konají



GREENHORNS

tanečky; září a oslepuje. Jiné ceny a žebříčky toho také nejsou uchráněny a v naší národní povaze je, takové ceny či umístění okamžitě obehnat plůtkem, navštívit reflektory a přidělit mezi škatulky hodnot, které si stavíme podle zaručených soudů zaručených odborníků. Není lehké na festivalu, kam se schází špička folk i country music, vybrat nejlepší a už vůbec se nedá říci, že se opravdu nejlepší skupina nebo interpret vybere. Zlaté tele je hodnocením za jeden přebraný blok ve dnech 18.—20. prosince roku 1970 a nikoli rozhodnutím, že až do příštího festivalu jsou jeho laureáti nejlepší, nedosažitelní a ostatní horší, odsunuti na druhou kolej.

Teď už bych jen chtěl uvítat v Lucerně interprety a diváky, prvním popřát zlomený vaz a druhým příjemnou zábavu.



The Rangers in TV studio. Left to right: Antonin Hajek, Jiri Veisser, M. Dufek, Jan Vancura, Murek Rihosek and Radek Tomasek.

THE GERMAN SPEAKING COUNTRIES



Walter W. Fuchs, country DJ of "Country Express" at Suedwestfunk 3 in Baden-Baden, Germany.

by Walter W. Fuchs
and
Charles "Chuck" Steiner

Since the last issue of "Country Music Who's Who" back in 1970, lots of good things have happened here in the German-speaking countries of Europe.

In AUSTRIA, the "Bluegrass Specials" turned out to become the best Bluegrass band in Europe. With their unique style, they fascinate even the old Bluegrass experts. They appear in concerts all over Austria as well as TV and radio, and on May 14, 1971, they gave their first big concert in a foreign country, in Zurich (Switzerland). Their first album entitled "The Train I Ride" (on Roots SL-506) was released in 1970 and sells very good all over the world. In early 1971, it was also issued in Great Britain. At the end of 1971, a second LP by this great Bluegrass group will be on the market. Besides this work for the "Bluegrass Specials," the Roots people, headed by Mrs. Evelyn parth, just released a very interesting LP for the lovers of Old-Time music. It's dedicated to the solo-work of Old-Time-Great Riley Puckett, with material from 1924 to 1941.

Conny Doeren, another Country Music enthusiast who lives in Vienna, formed a Country Music club there, that already holds a big number of members. Among them are personalities from Austrian radio and TV. In addition, Conny Doeren produces a fine Country Music program called "Western Saloon" broadcast over Austria 3rd program. Also, Tex Hat is still doing fine with his long-time "Das Lied der Praerie" (Song of the Prairie). The Country Music Club of Austria holds club meetings with concerts provided by the "Bluegrass Specials," "The Blue Danube Troubadours," and others, and music from tapes. All in all—great activities in this corner of Europe!

In SWITZERLAND, Chuck Steiner still runs his "Hillbilly Productions" with big success. The "Hillbilly" magazine is now in its tenth year, and gained more new readers in 1970 than ever before. Especially in Switzerland, the number of readers increased rapidly. It seems that the interest for Country Music in Switzerland can't be stopped anymore!

The first LP on the "Hillbilly" label, (HRS 001) entitled "Wanderin'," by Bill Clifton, issued in 1970, was quite a good seller and to tell the truth, is nearly sold out by now. In the fall of 1971 or in early 1972, another album on the "Hillbilly" label will hit the market containing some real collector's items.

The big concert of the "Bluegrass Specials" from Vienna (Austria) held in Zurich was very, very successful. All tickets were sold and this first appearance was surely not the last of its kind in Switzerland.

During the month of April, 1971, Lynn Anderson with her big hit "Rose Garden" held the number one position for three to five weeks of every Swiss radio, magazine and newspaper

Pop Hit Parade. Following this unbelievable success, Mabel Records issued on its Hazyland label a mixed LP with 14 songs from the U.S. Chart catalog, among them seven tunes by Lynn Anderson.

In October, 1972, "Hillybilly" magazine will organize for its readers, in conjunction with a big Swiss travel agency, a 16-day trip to the United States, especially planned for Country Music fans, visiting New York, Washington, D. C., parts of Virginia, North Carolina, Nashville (Tennessee), Cape Kennedy, and Miami (Florida).

IN GERMANY, there are more Country record releases by the major companies than ever before. Most popular artists are Johnny Cash and Lynn Anderson. Their big hits are played in all Pop programs here.

In August, 1970, I started with a weekly Country Music program called "Country Express" on Suedwestfunk, 3rd program, that has a big network, covering two-thirds of West Germany in FM-quality. This program can be heard in western Austria, Switzerland, eastern France, Belgium, Luxembourg, and in the Netherlands. I receive lots of mail, and play requests every week. Besides this regular program, I do special programs on the same station featuring Country greats like Johnny Cash, etc. Also, from time to time, I'm producing Country programs for the Canadian Forces Network (CFN) in Lahr, West Germany.



George Hamilton IV talks with Charles "Chuck" Steiner in Mannheim, Germany.

Sorry to say, we don't have many Country shows and concerts for the domestic public. Most of the overseas artists tour the American and Canadian bases only, except the Buck Jwens' Show that appeared for the second time within fourteen months before a German audience. Buck and his group played Frankfurt (Germany) on May 22, 1971.

During our recent visit in London, England, to attend the Third International Festival of Country Music at Wembley, we (that means Chuck Steiner and myself), had the opportunity to get numerous good contacts with artists and business executives. It was great to see there, our good old friend Bill Clifton again, who returned to England after his work for the Peace Corps in the Philippines. With a new LP release ("Happy Days" on the Golden Guinea label GSGL 10476-99 New Pence), in the United Kingdom, Bill starts a comeback in show business.

These few notes can show only the most important facts and events over here in the German-speaking countries of Europe, but perhaps they can give the readers of "Country Music Who's Who" an idea of what's going on here, and also that Country Music grows and grows in this part of the world. A long time has passed since the first Country Music program was broadcast in a German-speaking country back in 1945 by the American Forces Network (AFN); but currently, we can truthfully say that Country Music is really established in this part of Europe.

"HILLBILLY PRODUCTIONS"
Charles "Chuck" Steiner
P. O. Box 1
CH-4000 BASEL 4
SWITZERLAND

Walter W. Fuchs
Karl-Fanz-Strasse 16
D-7580 BUEHL
GERMANY



The Bluegrass Specials of Vienna, Austria. Left to right: Ferry Leitner, Eddy Mayrl, Wolfgang Entmayr, Ray Bamboschek and Willy Nefzger. (This photo was taken later than the one with C. Tex Hat in the Central Europe article.)





Kit Kelly

LAND

in Dyke, Leroy
Spring Fork, Mo.
October 4, 1929
kes, Howard
Clearfield, Pa.
June 13, 1931
goner, Porter
West Plains, Mo.
August 12, 1932
kely, Jimmy
Mineola, Ark.
February 16, 1914
lker, Billy
Ralls, Tex.
January 14, 1929
lker, Charlie
Collin County, Tex.
November 2, 1926
ll, Rem
West Frankfort, Ill.
October 2, 1918
rren, Smokey
Phoenix, Ariz.
August 12, 1916
bb, Jay Lee
Butchers Hollow, Ky.
February 12
ler, Freddy
Atlanta, Georgia
Sept. 9, 1947
lls, Kitty
Nashville, Tenn.
August 30, 1919
st, Dottie
McMinnville, Tenn.
October 11, 1932
st, Speedy
Springfield, Mo.
January 25, 1924
eeler, Billy Edd
Whitesville, W. Va.
December 9, 1932
itman, Slim
Tampa, Fla.
January 20, 1924
burn, Doyle
Hardy, Mo.
July 7, 1930
burn, Teddy
Hardy, Mo.
November 30, 1931
liams, Audrey
Banks, Ala.
February 28, 1923
liams, Chickie
Bethany, W. Va.
February 13, 1919
liams, Doc
Cleveland, Ohio
June 26, 1914
liams, Hank, Jr.
Hreveport, La.
May 26, 1949
liams, Tex
Amsey, Ill.
August 23, 1917
is, Guy
Lex, Ark.
July 5, 1915
is, Skeeter
Coalton, Okla.
December 20, 1917
is, Vic
Chulter, Okla.
May 31, 1922
s, Bob
Limestone County, Tex.
March 6, 1906

Wills, Johnnie Lee
Jewett, Tex.
September 2, 1912
Wilson, Norro
Scottsville, Kentucky
April 4, 1938
Wiseman, Mac
Crimora, Va.
May 23, 1925
Wiseman, Scotty
Ingalls, N. C.
November 8, 1909
Wood, Del
Nashville, Tenn.
February 22, 1920
Wooley, Sheb
Erick, Okla.
April 10, 1921
Worth, Marion
Birmingham, Ala.
July 4
Wright, Bobby
Charleston, W. Va.
March 30, 1942
Wright, Johnny
Wilson County, Tenn.
May 13, 1914
Wright, Ruby
Nashville, Tenn.
October 27, 1939
Wynette, Tammy
Red Bay, Ala.
May 5, 1942
Young, Faron
Shreveport, La.
February 25, 1932

DECEASED ARTISTS

Anglin, Jack -45
Columbia, Tenn.
May 13, 1917
March 7, 1963
Ashley, Clarence -72
Bristol, Tenn.
September 29, 1895
June 2, 1967
Big Slim -67
Bluefield, W. Va.
May 9, 1899
October 13, 1966
Bowman, Charlie -72
Gray Station, Tenn.
July 30, 1889
May 20, 1962
Brasfield, Rod -48
Smithville, Miss.
August 2, 1910
September 12, 1958
Burnette, Smiley -55
Sumnum, Ill.
March 18, 1911
February 17, 1967
Burr, Henry -59
St. Stephen, N. B., Can.
January 15, 1882
April 6, 1941
Carson, Fiddlin' John -81
Fannin County, Ga.
March 23, 1868
December 11, 1949
Carter, A. P. -68
Scott County, Va.
December 15, 1891
November 7, 1960

Childre, Lew -60
Opp, Ala.
November 1, 1901
December 3, 1961
Cline, Patsy -30
Winchester, Va.
September 8, 1932
March 5, 1963
Cooley, Spade
Grande, Okla.
1910 -59
November 23, 1969
Copas, Cowboy -49
Muskogee, Okla.
July 15, 1913
March 5, 1963
Dalhart, Vernon -65
Jefferson, Tex.
April 6, 1883
September 15, 1948
Davis, Betty Jack -21
Corbin, Ky.
March 4, 1932
August 2, 1953
Day, Lazy Jim -48
Short Creek, Ky.
1911
September 5, 1959
Dee, Kathy
Moundsville, W. Va.
April 7
November 3, 1968
Delmore, Alton -55
Elkmont, Ala.
December 25, 1908
June 8, 1964
Delmore, Rabon -36
Elkmont, Ala.
December 3, 1916
December 4, 1952
Dixon, Dorsey -70
Darlington, Co., S. C.
October 14, 1897
April 18, 1968
Dixon, Howard -57
Darlington, Co., S. C.
June 19, 1903
March 24, 1961
Duncan, Tommy -57
Hillsboro, Tex.
January 11, 1911
July 23, 1968
Foley, Red -58
Blue Lick Springs, Ky.
June 17, 1910
September 19, 1968
Guthrie, Jack -32
Olive, Okla.
November 13, 1915
January 16, 1948
Hall, Wendell W. -72
Chicago, Ill.
August 23, 1896
April 2, 1969
Hawkins, Hawkshaw -41
Huntington, W. Va.
December 22, 1921
March 5, 1963
Hay, George D. -72
Attica, Ind.
November 9, 1895
May 8, 1968

Horton, Johnny -35
Tyler, Tex.
April 30, 1925
November 5, 1960
Louvin, Ira -41
Henegar, Ala.
April 21, 1924
June 20, 1965
McClintock, Harry -74
Knoxville, Tenn.
August 8, 1882
April 24, 1957
McDonald, Skeets -52
Greenway, Ark.
October 1, 1915
March 31, 1968
Macon, Uncle Dave -8
Smart Station, Tenn.
October 7, 1870
March 22, 1952
Mullican, Moon -57
Corrigan, Tex.
March 29, 1909
January 1, 1967
Osborne, Jimmie -34
Winchester, Ky.
April 8, 1923
December 26, 1957
Parker, Linda -23
Covington, Ky.
January 18, 1912
August 12, 1935
Payne, Leon -52
Alba, Tex.
June 15, 1917
September 11, 1969
Perkins, Luther -40
Memphis, Tenn.
January 8, 1928
August 5, 1968
Poole, Charlie -39
Alamance County, N. C.
March 22, 1892
May 21, 1931
Puckett, Riley -56
Alpharetta, Ga.
May 7, 1890
July 13, 1946
Reeves, Jim -39
Galloway, Tex.
August 20, 1924
July 31, 1964
Robertson, Texas Jim -57
Batesville, Tex.
February 27, 1909
November 11, 1966
Robison, Carson -66
Oswego, Kan.
August 4, 1890
March 24, 1957
Rodgers, Jimmie -35
Meridian, Miss.
September 8, 1897
May 26, 1933
Stanley, Carter -41
Dickenson County, Va.
August 27, 1925
December 1, 1966

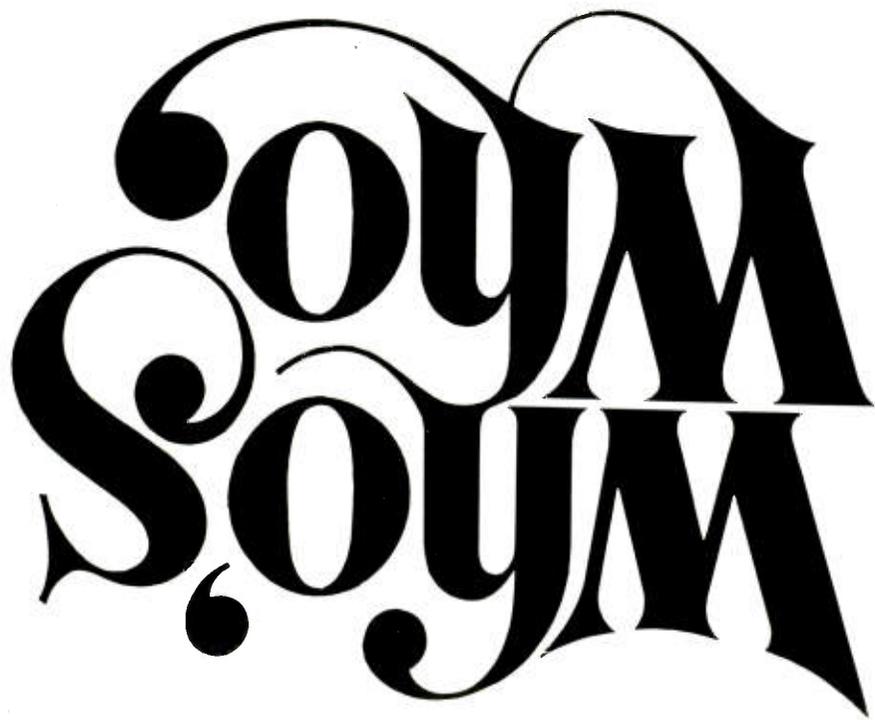
Stoneman, Pop -75
near Stone Ridge, Va.
May 25, 1893
June 14, 1968
Sullivan, Johnny (Lonzo) -49
Cork, Ky.
July 7, 1917
June 5, 1967
Tanner, Gid -74
Thomas Bridge, Ga.
June 6, 1885
May 13, 1960
Texas Ruby -54
Wise County, Tex.
June 4, 1908
March 29, 1963
Thompson, Uncle Jimmy -82
1848
February 2, 1931
Whitter, Henry -49
Fries, Va.
May 6, 1892
November 17, 1941
Williams, Hank -29
Georgiana, Ala.
September 17, 1923
January 1, 1953
Wilson, Grace -72
Owosso, Mich.
April 10, 1890
June 8, 1962

52



10 in COUNTRY MUSIC

Stars Birthplaces Fold Out Map Showing MUSIC LAND IN COUNTRY



- | | | | | |
|---|--|--|---|---|
| Kershaw, Doug (Rusty & Doug)
Lake Charles, La.
January 24, 1936 | Mack, Warner
Nashville, Tenn.
April 2, 1938 | Murray, Anne
Springhill, Nova Scotia | Pride, Charley
Sledge, Miss.
March 18, 1938 | Skinner, Jimmie
Berea, Ky.
April 27 |
| Kershaw, Rusty (Rusty & Doug)
Lake Charles, La.
February 2, 1938 | Maddox, Rose
Boaz, Ala.
August 15, 1925 | Naylor, Jerry
Chalk Mtn., Texas
March 6, 1939 | Rainwater, Marvin
Wichita, Kan.
July 2, 1925 | Smith, Arthur
Clinton, S. C.
April 1, 1921 |
| Kilgore, Merle
Chickasha, Okla.
August 9, 1934 | Mainer, J. E.
Weaverville, N. C.
July 20, 1898 | Nelson, Willie
Ft. Worth, Tex.
April 30, 1933 | Raney, Wayne
Wolf Bayou, Ark.
August 17, 1920 | Smith, Cal
Sallisaw, Okla.
April 7, 1932 |
| Kincaid, Bradley
Point Leavell, Ky.
July 13, 1895 | Mann, Lorene
Huntland, Tenn.
January 4, 1937 | Nesbitt, Jim
Bishopville, S. C.
December 1, 1931 | Ray, Shirley
Cairo, Ill.
July 13, 1940 | Smith, Carl
Maynardville, Tenn.
March 15, 1927 |
| King, Claude
Shreveport, La.
February 5, 1933 | Maphis, Joe
Suffolk, Va.
May 12, 1921 | Newman, Jimmy
Big Mamou, La.
August 29, 1927 | Ray, Wade
Evansville, Ind.
April 6, 1913 | Smith, Connie
Elkhart, Ind.
August 14, 1941 |
| King, Pee Wee
Abrams, Wisc.
February 18, 1914 | Maphis, Rose Lee
Hagerstown, Md.
December 29, 1922 | Norma Jean
Wellston, Okla.
January 30, 1938 | Raye, Susan
Eugene, Oregon
October 1944 | Snow, Hank
Liverpool, N. S., Can.
May 9, 1914 |
| Kish, Jimmy
Fairport, Ohio
July 17, 1925 | Martel, Marty
Ogdensburg, N. Y.
March 9, 1939 | Null, Annette
Quention, Okla.
June 4, 1929 | Reed, Jerry
Atlanta, Ga.
March 20, 1937 | Sovine, Red
Charleston, W. Va.
July 7, 1918 |
| Kristofferson, Kris
Brownsville, Texas
June 22, 1937 | Martin, Benny
Sparta, Tenn.
May 8, 1928 | Null, Cecil
War, W. Va.
April 26, 1927 | Reeves, Del
Sparta, N. C.
July 14, 1935 | Stanley, Ralph
McClure, Va.
February 25, 1927 |
| Lewis, Bobby
Hodgenville, Ky.
May 9 | Martin, Grady
Marshall County, Tenn.
January 17, 1929 | Odom, Donna
Ebbwvale, South Wales
August 14, 1944 | Rich, Charlie
Forrest City, Arkansas
December 14, 1932 | Stearns, June
Albany, Ky.
April 5, 1939 |
| Lewis, Hugh X.
Yeaddiss, Ky.
December 7, 1932 | Martin, Jimmy
Sneedville, Tenn.
August 10, 1927 | O'Gwynn, James
Winchester, Miss.
January 26, 1928 | Riddle, George
Marion, Ind.
September 1, 1935 | Stephens, Ott
Ringold, Ga.
September 21, 1941 |
| Lewis, Jerry Lee
Ferriday, La.
September 29, 1935 | Martin, Paul
Decatur, Ill.
June 9, 1935 | Osborne, Bob
Hyden, Ky.
December 7, 1931 | Riley, Jeannie C.
Anson, Tex.
October 19, 1945 | Stewart, Wynn
Morrisville, Mo.
June 7, 1934 |
| Lindsey, Lawanda
Tampa, Florida
January 12, 1953 | Mathis, Johnny
Maud, Tex.
September 28, 1933 | Osborne, Sonny
Hyden, Ky.
October 29, 1937 | Ritter, Tex.
Murvaul, Tex.
January 12, 1907 | Stone, Cliffie
Burbank, Calif.
March 1, 1917 |
| Locklin, Hank
McLellan, Fla.
February 15, 1918 | Meredith, Buddy
Beaver Falls, Pa.
April 13, 1926 | Overstreet, Tommy
Oklahoma City, Okla.
September 10, 1937 | Robbins, Marty
Glendale, Ariz.
September 26, 1925 | Stringbean
Annville, Ky.
June 17, 1915 |
| Lone Pine, Hal
Bangor, Maine
June 5, 1916 | Miller, Darnell
Bland, Va.
March 8, 1937 | Owens, Bonnie
Blanchard, Okla.
October 1, 1933 | Roberts, Kenny
Lenoir City, Tenn.
October 14, 1926 | Stuckey, Nat
Cass, Tex.
December 17, 1938 |
| Lord, Bobby
Sanford, Fla.
January 6, 1934 | Miller, Ned
Rains, Utah
April 12, 1926 | Owens, Buck
Sherman, Tex.
August 12, 1929 | Rogers, David
Atlanta, Ga.
March 27, 1936 | Sullivan, Rollin (Oscar)
Edmonton, Ky.
January 9, 1919 |
| Loudermilk, John D.
Durham, N. C.
March 31, 1934 | Miller, Roger
Ft. Worth, Tex.
January 2, 1936 | Parton, Dolly
Sevier County, Tenn.
January 19, 1946 | Rogers, Roy
Cincinnati, Ohio
November 5, 1912 | Taylor, Joe
Portsmouth, Ohio
May 11, 1921 |
| Louvin, Charlie
Rainesville, Ala.
July 7, 1927 | Minnie Pearl
Centerville, Tenn.
October 25, 1912 | Paycheck, Johnny
Nashville, Tenn.
May 31, 1941 | Ryles, John Wesley I
Bastrop, La.
December 2, 1950 | Taylor, Mary
Wichita, Kansas
May 28 |
| Lulu Belle
Boone, N. C.
December 24, 1913 | Mize, Billy
Kansas City, Kan.
April 29, 1929 | Peel, Dave
Nashville, Tenn.
April 27, 1946 | Samples, Junior
Cumming, Ga.
August 10, 1926 | Terry, Gordon
Decatur, Ala.
October 7, 1931 |
| Luman, Bob
Nacogdoches, Tex.
April 15, 1937 | Monroe, Bill
Rosine, Ky.
September 13, 1911 | Perkins, Carl
Tiptonville, Tenn.
April 9, 1932 | Sanders, Ray
St. John, Ky.
October 1, 1935 | Thompson, Hank
Waco, Tex.
September 3, 1925 |
| Lynn, Judy
Boise, Idaho
April 12, 1936 | Monroe, Charlie
Rosine, Ky.
July 4, 1903 | Phillips, Bill
Canton, N. C.
January 28, 1938 | Scruggs, Earl
Flint Hill, N. C.
January 6, 1924 | Tillis, Mel
Tampa, Fla.
August 8, 1932 |
| Lynn, Loretta
Van Lear, Ky.
April 14, 1935 | Montana, Patsy
Hot Springs, Ark.
October 30, 1914 | Phillips, Stu
Canada
January 19, 1933 | Sea, Johnny
Gulfport, Miss.
July 15, 1940 | Tillman, Floyd
Ryan, Okla.
December 8, 1914 |
| McAuliff, Leon
Houston, Tex.
January 3, 1917 | Montgomery, Melba
Iron City, Tenn.
October 14, 1938 | Pierce, Webb
West Monroe, La.
August 8, 1926 | Seely, Jeannie
Townville, Pa.
July 6, 1940 | Trask, Diana
Melbourne, Australia
June 23, 1940 |
| McFarland, Lester (Mac & Bob)
Gray, Ky.
February 2, 1902 | Morgan, George
Waverly, Tenn.
June 28, 1924 | Pillow, Ray
Lynchburg, Va.
July 4, 1937 | Shepard, Jean
Pauls Valley, Okla.
November 21, 1936 | Travis, Merle
Rosewood, Ky.
November 29, 1917 |
| McGee, Kirk
Williamson County, Tenn.
November 4, 1899 | Morgan, Misty
Buffalo, N.Y.
May 23 | Powers, Jimmy
Crenshaw County, Ala.
February 7, 1934 | Shiner, Murv
Bethlehem, Pa.
February 20, 1921 | Trevor, Van
Lewiston, Maine
November 12, 1940 |
| McGee, Sam
Williamson County, Tenn.
May 1, 1894 | Mosby, Johnny
Ft. Smith, Ark.
April 26 | Presley, Elvis
Tupelo, Miss.
January 8, 1935 | Singleton, Margie
Coushatta, La.
October 5, 1935 | Tubb, Ernest
Crisp, Tex.
February 9, 1914 |
| McKenzie, Karen
Wheeling, W. Va.
June 10, 1944 | Mosby, Jonie
Hollywood, Calif.
August 10 | Price, Kenny
Florence, Ky.
May 27, 1931 | Sizemore, Asher
Manchester, Ky.
June 6, 1906 | Tubb, Justin
San Antonio, Tex.
August 20, 1935 |
| McMichen, Clayton
Allatoona, Ga.
January 26, 1900 | Mullins, Dee
Gafford, Texas
April 7, 1937 | Price, Ray
Perryville, Tex.
January 12, 1926 | Sizemore, Jimmie
Paintsville, Ky.
January 29, 1927 | Twitty, Conway
Friarspoint, Mississippi
Sept. 1 |



WHO'S WHO

Acuff, Roy
Maynardville, Tenn.
Sept. 15, 1907

Acuff, Roy, Jr.
Nashville, Tenn.
July 25, 1943

Adams, Kay
Knox, Tex.
April 9, 1941

Alan, Buddy
Tempe, Arizona
March 1948

Allen, Ramblin' Ross
Toronto, Ont., Can.
February 27, 1937

Allen, Rex
Willcox, Ariz.
December 31, 1924

Anderson, Bill
Columbia, S. C.
November 1, 1937

Anderson, Liz
Roseau, Minnesota
January 13, 1930

Anderson, Lynn
Grand Forks, N. D.
September 26, 1947

Arnold, Eddy
Henderson, Tenn.
May 15, 1918

Ashworth, Ernie
Huntsville, Ala.
December 15, 1928

Atcher, Bob
Hardin County, Ky.
May 11, 1914

Atchison, Tex
Racine, Ky.
February 5, 1912

Atkins, Chet
Luttrell, Tenn.
June 20, 1924

Austin, Bobby
Wenatchee, Wash.
May 5, 1933

Autry, Gene
Tioga, Tex.
September 29, 1908

Bare, Bobby
Ironton, Ohio
April 7, 1935

Barnett, Bobby
Cushing, Okla.
February 15, 1936

Bee, Molly
Oklahoma City, Okla.
August 18, 1939

Belew, Carl
Salina, Okla.
April 21, 1931

Blanchard, Jack
Buffalo, N.Y.
May 8

Blanchard, Red
Pittsville, Wisc.
July 24, 1914

Bond, Johnny
Enville, Okla.
June 1, 1915

Bonnie Lou
Lawndale, Ill.
October 27, 1926

Bowes, Margie
Roxboro, N. C.
March 18, 1941

Bowman, Don
Lorinzo, Tex.
August 26, 1937

Britt, Elton
Marshall, Ark.
June 17, 1913

Brown, Bonnie
Sparkman, Ark.
July 31, 1938

Brown, Jim Ed
Sparkman, Ark.
April 1, 1934

Brown, Maxine
Sparkman, Ark.
April 27, 1932

Burgess, Wilma
Orlando, Fla.
June 11, 1939

Bush, Johnny
Houston, Tex.
February 17, 1935

Butler, Carl
Knoxville, Tenn.
June 2, 1927

Butler, Pearl
Nashville, Tenn.
September 20

Byrd, Jerry
Lima, Ohio
March 9, 1920

Cagle, Buddy
Concord, N. C.
February 8, 1936

Campbell, Archie
Bulls Gap, Tenn.
November 7, 1914

Campbell, Glen
Delight, Ark.
April 22, 1936

Cargill, Henson
Oklahoma City, Okla.
July 20, 1935

Carlisle, Bill
Wakefield, Ky.
December 19, 1908

Carol Sue
Nashville, Tenn.
July 8th, 1945

Carson, Martha
Neon, Ky.
May 19, 1921

Carson, Tex.
Richwood, W. Va.
October 22, 1923

Carter, Anita
Maces Spring, Va.
March 31, 1934

Carter, June
Maces Spring, Va.
June 23, 1929

Carter, Maybelle
Michellsville, Va.
May 10, 1909

Carter, Wilf
Port Hilford, N. S., Can.
December 18, 1904

Carver, Johnny
Jackson, Miss.
November 24, 1940

Cash, Johnny
Kingsland, Ark.
February 26, 1932

Cash, Tommy
Dyess, Ark.
April 5, 1940

Clark, Roy
Meherrin, Va.
April 15, 1933

Clements, Zeke
Dora, Ala.
September 6, 1911

Collins, Tommy
Oklahoma City, Okla.
September 28, 1930

Cooper, Stoney
Harman, W. Va.
October 16, 1918

Cooper, Wilma Lee
Valley Head, W. Va.
February 7, 1921

Cousin Jody
Sevierville, Tenn.
December 11, 1914

Cramer, Floyd
Shreveport, La.
October 27, 1933

Curless, Dick
Ft. Fairfield, Maine
March 17, 1932

Damron, Dick
Bentley, Alberta, Can.
March 22, 1934

Darrell, Johnny
Hopewell, Ala.
July 23, 1940

Davis, Danny
Dorchester, Mass.
April 29, 1925

Davis, Jimmie
Quitman, La.
September 11, 1904

Davis, Skeeter
Dry Ridge, Ky.
December 30, 1931

Dean, Eddie
Posey, Tex.
July 9, 1907

Dean, Jimmy
Plainview, Tex.
August 10, 1928

Dee, Duane
Milwaukee, Wisconsin
January 16, 1947

DeHaven, Penny
Winchester, Va.
May 17, 1948

Dexter, Al
Jacksonville, Tex.
May 4, 1913

Dickens, Jimmy
Bolt, W. Va.
December 19, 1920

Dollar, Johnny
Kilgore, Tex.
March 8, 1933

Douglas, Tony
Martins Mill, Tex.
April 12, 1929

Drake, Pete
Augusta, Ga.
October 8, 1932

Driftwood, Jimmy
Mt. View, Ark.
June 20, 1918

Drusky, Roy
Atlanta, Ga.
June 22, 1930

Dudley, Dave
Stevens Point, Wisc.
May 3, 1928

Duke of Paducah
Desoto, Mo.
May 12, 1901

Eaton, Connie
Nashville, Tenn.
March 1, 1950

Emery, Ralph
McEwen, Tenn.
March 10

Emmons, Blake
Toronto, Ont., Can.
August 2, 1944

Emmons, Buddy
Mishawaka, Ind.
January 27, 1937

Evans, Dale
Uvalde, Tex.
October 31, 1918

Fairburn, Werly
Folsom, La.
November 27, 1924

Fairchild, Barbara
Knoble, Arkansas
November 12, 1950

Faye, Rita
Whitesboro, Tex.
November 5, 1944

Flanagan, Linda
Ft. Smith, Ark.
October 5, 1942

Flatt, Lester
Sparta, Tenn.
June 28, 1914

Foley, Webb
Ft. Worth, Tex.
July 7, 1926

Ford, Tennessee Ernie
Bristol, Tenn.
February 13, 1919

Fowler, Wally
Bartow County, Ga.
February 15, 1917

Fox, Curly
Dayton, Tenn.
November 9, 1910

Frazier, Dallas
Spiro, Oklahoma
October 27, 1939

Frizzell, Lefty
Corsicana, Tex.
March 31, 1928

Frushay, Ray
Austin, Tex.
March 1, 1944

Fukano, Eddy
Tokyo, Japan
December 6, 1938

Gardner, Robert (Mac & Bob)
Oliver Springs, Tenn.
December 16, 1897

Garrison, Glen
Searcy, Ark.
June 13, 1941

Gentry, Bobbie
Chickasaw County, Miss.
July 27, 1944

Gibson, Don
Shelby, N. C.
April 3, 1928

Glaser, Jim
Spalding, Nebraska
December 16, 1937

Glaser, Chuck
Spalding, Nebraska
February 27, 1939

Glaser, Tompall
Spalding, Nebraska
September 3, 1933

Goldsboro, Bobby
Marianna, Fla.
January 8, 1941

Grammer, Billy
Franklin County, Ill.
August 28, 1925

Gray, Claude
Henderson, Tex.
January 25, 1932

Greene, Jack
Maryville, Tenn.
January 7, 1930

Griff, Ray
Vancouver, B. C., Can.
April 22, 1940

Groom, Dewey
Maybank Canton, Tex.
April 30, 1918

Haggard, Merle
Bakersfield, Calif.
April 6, 1937

Hall, Tom T.
Olive Hill, Ky.
May 25

Hamblen, Stuart
Ablene, Tex.
October 20, 1908

Hamilton, George IV
Winston-Salem, N. C.
July 19, 1937

Hankins, Esco
Maynardville, Tenn.
January 1, 1919

Harden, Arleen
Pine Bluff, Ark.
March 1, 1945

Hart, Freddie
Lochapoka, Ala.
December 21, 1933

Hewitt, Dolph
West Finley, Pa.
July 15, 1914

Hill, Goldie
Karnes City, Tex.
January 11, 1933

Hitchcock, Stan
Kansas City, Mo.
March 21, 1938

Holmes, Salty
Glasgow, Ky.
March 6, 1910

Homer (Homer & Jethro)
Knoxville, Tenn.
July 27, 1920

Hopkins, Doc
Harlan County, Ky.
January 26, 1900

Houston, David
Bossier City, La.
December 9, 1938

Howard, Jan
West Plains, Mo.
March 13, 1932

Husky, Ferlin
Flat River, Mo.
December 3, 1925

Jackson, Stonewall
Moultrie, Ga.
November 6, 1932

Jackson, Wanda
Maud, Okla.
October 20, 1937

James, Sonny
Hackleburg, Ala.
May 1, 1929

Jennings, Bob
Liberty, Tenn.
September 26, 1924

Jennings, Waylon
Littlefield, Tex.
June 15, 1937

Jesse (Jim & Jesse)
Coeburn, Va.
July 9, 1929

Jethro (Homer & Jethro)
Knoxville, Tenn.
March 10, 1920

Jim (Jim & Jesse)
Coeburn, Va.
February 13, 1927

Jones, Anthony Armstrong
Ada, Oklahoma
June 2, 1949

Jones, Ayyonne
Longview, Tex.
January 15, 1943

Jones, George
Saratoga, Tex.
September 12, 1931

Jones, Grandpa
Niagara, Ky.
October 20, 1913

CHAPTER



TRIVIA

"Country Music Trivia is a collection of little known facts about the stars and their off stage activities."

COUNTRY MUSIC TRIVIA

by Red O'Donnell



Putting one word after another . . . and what ever became of U.S. Bonds?

Nashville is a city of about 500,000 population. The Music City telephone directory (April 1971) contains 158,000 listings . . . There are 15,840 private or unlisted numbers on South Central Bell's books—about 5,000 of which are in homes of subscribers associated with the recording-music business. (One studio janitor even has an unlisted number). . . . The telephone people report that Nashville's percent of unlisted numbers is the highest in the nation—even higher than Los Angeles, Washington, D.C. and New York. . . . Way, way above the national average. . . .

Nope, singer George Hamilton IV is not related to actor George Hamilton . . . And yes, George Hamilton IV is really his name.

The fine movie "Dr. Zhivago" inspired John Hartford to write "Gentle On My Mind". I've seen the film three times and always come away cold inspiration wise. Perhaps it's those snow scenes. . . .

Although he doesn't look the part, Louis M. (Grandpa) Jones was once a lawman . . . Well, what he was, was a military policeman during World War II.

Singer Buddy Knox is a pleasant type. Reckon does the fact he was born in Happy, Texas, have anything to do with his pleasant attitude?

Incidental intelligence: Writer-artist Dickey (Patches) Lee was a Golden Glove champion and a football star during his high school days in Memphis, Tennessee. . . . "Dickey Lee from Tennessee". (Ah, a rhyme). . . .

Wonder where pianist Johnny Maddox is these days? Johnny was the first artist to sign with Randy Wood's Dot label. . . . "Crazy Otto" was his keyboard signature, wasn't it? . . . Johnny preceded such Randy discoveries as Billy Vaughn, Pat Boone and Lawrence Welk . . . Lawrence Welk?

Some of the biggies of the songwriting field have been (and are) on the Acuff-Rose roster—but Wes Rose who runs the whole shebang has never written a note. . . . He drives and leaves the writing to the composers. . . .

Jimmie Davis has been with Decca for 33 years. . . . Is he the longest playing artist with the label? . . . Ernest Tubb (also Decca) signed in 1941. . . .

Marty Robbins has had mucho gusto success with songs about the fairer sex. . . . "Devil Woman", "Ruby Ann", the lady in "El Paso", "My Woman, My Woman, My Wife", to mention only a few. . . .

"Girls like to have you sing about girls, I believe," says Marty. "When you sing about women, you are singing about the most popular creatures on earth."

I'll buy some stock in those last five words.

Trivia info: Songwriter Vic McAlpin has never skied at Sun Valley.

Ray Stevens plays every instrument that ever has been manufactured—piano, drums, vibes, winds, strings, combs, etc. "Basically I'm a pianist," he says.

What is the Nashville sound? That's a question that compares to the query, "How high is up?" Columbia-Epic chief Billy Sherrill tells it like he thinks it is: "The Nashville Sound in my opinion is what you get when you turn the session over to the musicians."

More Sherrill observations: "When I first came to Nashville about eight years ago I kept hearing the line, 'That'll never sell; it's too pretty.'"

"I had never heard a record thusly described. I didn't see how it could happen—but it does. A record has to be different rather than pretty.

"Another thing: it isn't smart to hope for a perfect record. A spontaneous boo-boo of a goof-off chord during a session may be the difference between a hit and a so-so cut.

"More than often a 'perfect record' turns out to be a perfect flop."

Two well-known country & western artists were born in cities named Sparta: Lester Flatt in Sparta, Tennessee; Del Reeves in Sparta, North Carolina. . . . Sorry no info on anybody birthing in Sparta, Greece.

Look-alikes: Carl Belew and Nashville police chief Hubert Kemp. . . . (If you don't know what Chief Kemp looks like, take a look at Carl Belew). . . .

You think songwriters are born? Bob Beckham doesn't think so. Handsome Bob (boss of Combine Music) has this to say on the subject: "I think it is possible to learn to be a songwriter if a person has the desire. It is, I think, a profession just like any other."

Okay, Bob, who "learned" your king Kris Kristofferson?

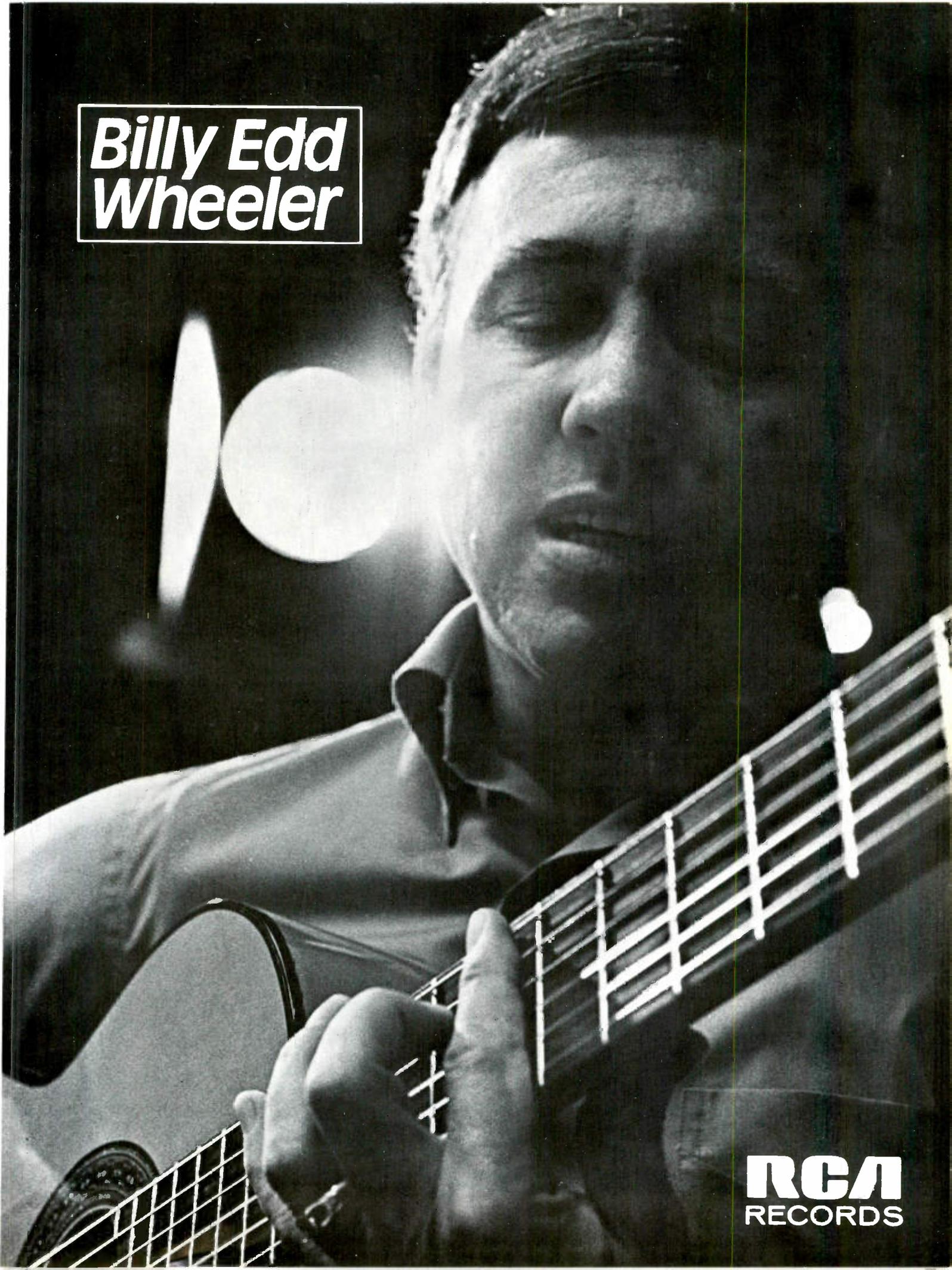
Background brief: Henry William Thompson, born in Waco, Texas, September 3, 1925 got his first radio job with WACO in Waco. Thompson's act was called "Hank and the Hired Hands".

A great many singers and writers have swimming pools but far as I've been able to ascertain, Stonewall Jackson is the only performer with his own lake. . . . Hardly as large as Erie or Michigan—but it's not polluted either.

More incidental intelligence: Didja know that pretty efficient Aleene Jackson, public relations director at SESAC South in Nashville is a daughter of Shot Jackson, the Sho-Budding guitarist. . . .

They say that petite Connie Smith got her music career under way via an accident. . . . A real physical accident. Way the story is told is that Connie (then in her teens) was mowing the lawn at her Elkhart, Indiana, home when a rock flew from under the mower and cut her leg severely. (She almost lost the limb.) During a long hot summer of hospitalization Connie taught herself to play the guitar, and then and there made up her mind that music was where she wanted to go.

**Billy Edd
Wheeler**



RCA
RECORDS

Reckon whatever happened to that mower? It should be installed in the Country Music Hall of Fame & Museum.

I've been checking biographies and have discovered that of the 200 Country Music entertainers who are either based in or operate out of Nashville. Kitty Wells (Mrs. Johnny Wright) is one of the very few name performers born right here in Music City, U.S.A. . . . Johnny was born in Mt. Juliet, Tennessee (more or less a suburb—however distant—of Nashville). . . .

Still another didja know: That guitarist-singer-songsmith Merle Travis is also pretty darn good at writing stories and drawing cartoons . . . Just color him versatile.

Action speaks louder than words with Bill Denny . . . The quiet, soft-spoken (generally) Cedarwood Music Co. president has been long active in the Country Music Association and the National Academy of Recording Arts & Sciences (NARAS) . . . (Bill also has a very pretty wife) . . .

Does Nashville have a zoo? (You might ask) . . . Not really, but Skeeter Davis' home is populated with birds, dogs, cats and other feathered and furred creatures that qualifies it as a mini-menagerie. . . .

It was writer Harlan Howard who once described Vernon Oxford: "He's so country he makes Stonewall Jackson sound like a pop singer."

Shot Jackson's in again—this time with a tip on stringed instruments:

"Always be sure that your instrument is tuned in the same key and if a change of strings is needed, it should not be done all at once, but rather one by one.

"In other words, each old string is to be replaced by the new string one at a time, tuning each new string during the process. Reason for this procedure is to maintain always the same tensile stress to which the top surface and bridge of the instrument is geared. Otherwise, there will be a decrease in the instrument's sonority which might take some time to recover."

Thank you Dr. Shot for that picking info.

As I write this, there are 1,400 musicians registered at the American Federation of Musicians office in Nashville; there are 21 recording studios here; there are 53 record companies, more than 400 music publishing houses and more than 2,000 fulltime and part-time in Music City, U.S.A.

Marty Robbins' name at birth September 26, 1925 in Glendale, Arizona, was Martin David Robinson . . . A twin sister also arrived at the same time. . . . (Twin is redundant, but so is a lot of the trivia I write).

Merle Travis (see above) is also a philosopher. For instance, he observes: "The only difference in cities is the weather and how we sound when we say, 'I ain't got no accent.'"

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Coast To Coast, ABC Television each Mon.
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Star of Television Series, U. S. ARMY REC. SERV. Also OLD AMERICAN BARN DANCE, COUNTRY-WESTERN HOEDOWN.
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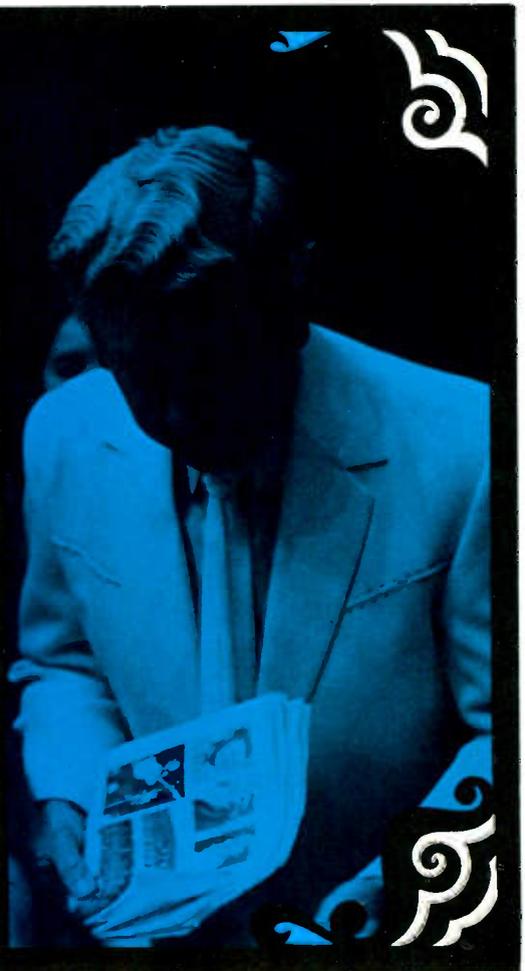
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A quickie about Pete Drake: Years ago when Pete lived in Birmingham, Alabama, he bought a second-hand guitar but couldn't play it. So Pete wrote an older brother Jack (then living in Nashville) to send a learn-how course.

Jack got Jerry Byrd (another fine steel man) to send him one of the courses. Jerry did—and also wrote him a letter to “stay out of the music business.”

Sometimes it doesn't pay to take advice.

Wonder how many times Minnie Pearl has greeted a crowd with “Howdee!”

Cecil Null estimates that 50,000 would be a good guess.

An opinion from Hank Thompson: “A good song is more than just an idea, melody and rhymes. It is a strong idea, well and meaningfully written, rhymed and metered with an appropriate melody.”

Apropos isn't it that a Hank named Snow should come from Nova Scotia, which isn't exactly Miami Beach weatherwise.

Wes Rose said it in mid-June, 1966 and it was printed:

“I think Country Music will surpass pop and rock & roll music and be the No. 1 music within the next five years. Country Music is the one music that can be played on Pop stations without repercussions from the listener.”

Oh, another Jeane Dixon (almost) in our midst?

The late George Dewey (Solemn Ole Judge) Hay's definition of the long-running Grand Ole Opry was the best ever: “Simple as sunshine,” he appraised it. “An entertainment that requires no tricks or gimmicks; no fancy key to open its front door. The latch string is always out.

“It sends forth the aroma of bacon and eggs frying on a kitchen stove on a bright spring morning.”

I can't write a column without mentioning my friend Chet Atkins.

Fifteen years ago when I first met him, Chet told me: “I enjoy playing the guitar. It is a good living. However, if I didn't make a living out of it, I would still enjoy playing the guitar.”

The other day as we sat eating caviar and hominy grits, Chet told me: “I enjoy playing the guitar. It is a good living. However, if I didn't. . . .”

—And that is where we came in!

Have you heard the latest story about Faron Young? No, and you won't.

Ed's Note: Red O'Donnell's column is the “Nashville Report” in RECORD WORLD and it is distributed nationally by the Washington Star Syndicate, 444 Madison Ave., New York, New York.

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SONGWRITING OPENED THE DOORS

by Mel Tillis



Being a songwriter and having had over 450 recorded songs to my credit, I was asked the question "what doors have opened to me since becoming a successful, professional songwriter?"

Well I guess the doors were and are always open to me or anyone who cares to open them. It's the roads one has to travel that discourages most would-be writers, as there are many sacrifices he or she has to make. In 1956, I wrote a song which Webb Pierce recorded entitled "I'm Tired". It went to number one in the popularity charts. The door that record opened led me from a Florida strawberry patch to the door of Don Law at Columbia Records which resulted in a five-year recording contract.

Buddy Killen, Executive Vice-President of Tree Publishing Company, encouraged me to write and helped me with my first songs. (Tree only had three or four songs published at the time.) Jim Denny, President of Cedarwood Publishing Company, put me on a \$75.00 a week draw against royalties and introduced me to songwriter Wayne Walker who was the real influence and teacher behind most of my writing. Wayne and I teamed up for many hit songs.

Remember the roads I mentioned earlier; well after five years in the business I was trying to ride on all of them: society roads, party roads, etc. Money was coming in like crazy, so I decided to retire. In 1962, I moved to Florida and bought a 21-acre lakeside home (which I still own) near Disney World. I was lucky because I bought the property before Disney World was ever conceived. Since then the property has tripled in value. Bored stiff with retirement, I moved back to Nashville with my wife, three children and eleven bird dogs. I bought a home in suburban Nashville and settled down to write. It was during this time I wrote "Detroit City" and "Ruby, Don't Take Your Love To Town". This led to the door of Paul Cohen, Kapp Records A&R man. It was he who really got my singing career in high gear. He recorded my first hits, "Stateside", "Life Turned Her That Way", "Who's Julie", etc. Needless to say, he was a great help to me in picking the right songs to record.

As my records grew bigger, the doors to many wonderful happenings began to open. The door to the Porter Wagoner Show; the door to the Grand Ole Opry; the door to a regular spot on the national TV show "The Glen Campbell Good Time Hour"; the door to my own music publishing company, Sawgrass Music; the door to a stage that has the world as my audience.

But most of all songwriting opened the door to happiness for me, my five children and my wonderful wife Doris, who has walked through those doors and down them roads with me and the eleven bird dogs all the way.

"THERE'S ALREADY A JOHNNY CASH"

by Bill Anderson



I performed some of my first Country Music "concerts" propped up on top of my mother's old washing machine back when I was just learning a few chords on the guitar. I'd sing and Mama would iron or clean house or cook, and keep time with the music. We both used to laugh because if I'd sing lots of fast, peppy songs she'd always manage to get the work done faster. A day full of ballads, and sundown caught her lagging behind.

This was back in the 1950's, and the songs I sang were the big hits of the day. Mostly they were songs made popular by Hank Snow, Webb Pierce, Lefty Frizzell, Carl Smith, Faron Young and the top stars back then. I learned the words either from their records, which I collected faithfully, or took them directly from the pages of COUNTRY SONG ROUNDUP. Mother admits that she's never had much of an ear for music, but the "noises" I made back then seemed to suit her fine.

My dad, however, was a bit more critical. Sometimes he'd get home from work while the "performance" was still going on. And he was the first person to give me the best advice I've ever received.

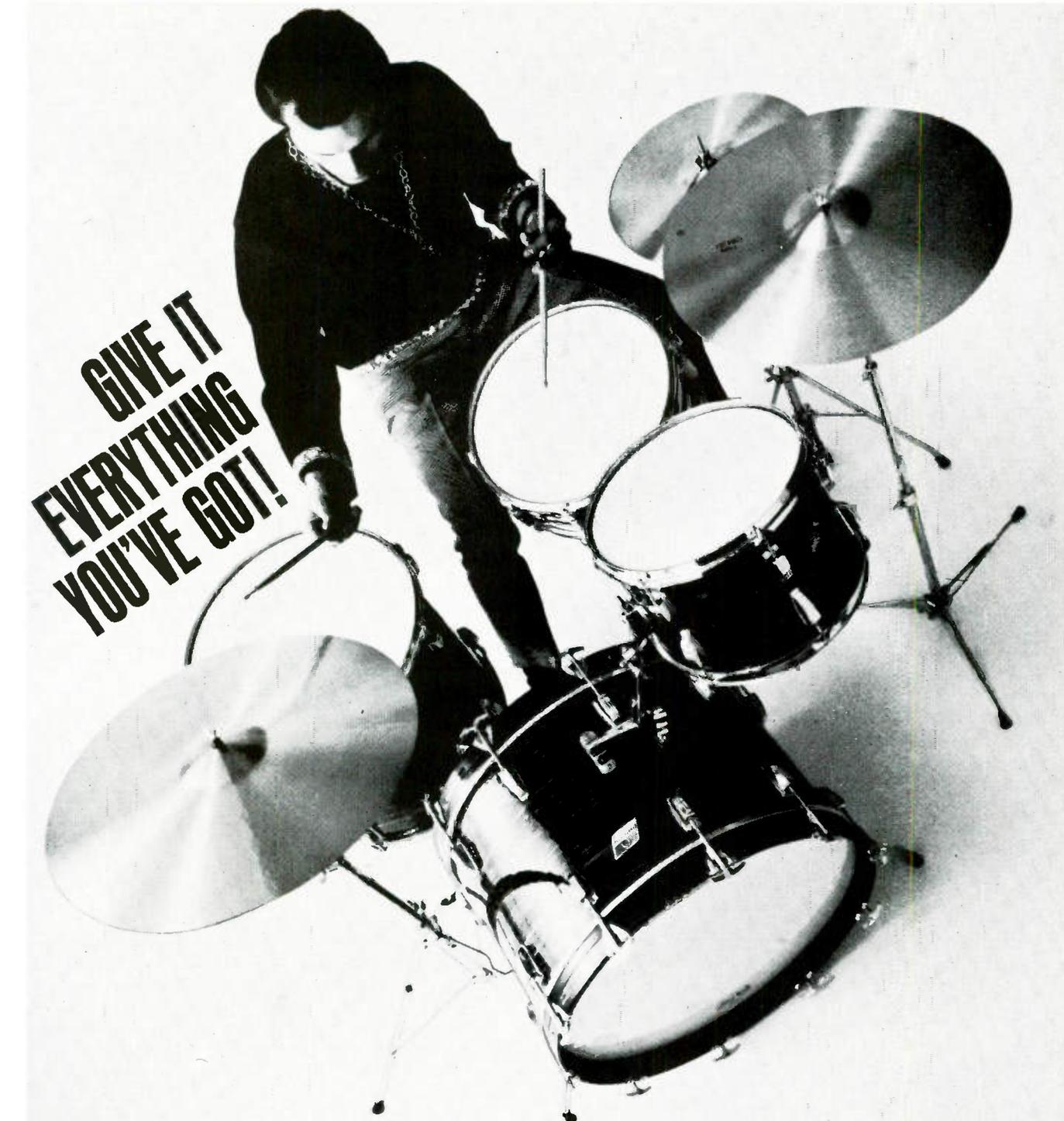
Back then if I was singing a Webb Pierce song, I tried my best to sing it like Webb. Or a Faron Young song like Faron Young. I guess I did it unconsciously because this was the only way I had heard these songs performed, but my dad would listen to me awhile and he'd say, "Son, be yourself!"

Fortunately, I began writing my own songs around the age of fourteen or fifteen, and then I *had* to sound like myself. I had never heard anybody else do these songs and when I sang them they were just mine to sing like me.

People often ask me why the Po' Boys and I dress as we do on stage (modern sports clothes and suits in contrast to the former western wear) . . . why we travel by our own bus instead of by plane . . . why we do this or that in the business.

Again, I go back to what my daddy told me. I do what I feel is best for me. What's best for me may not be best for Porter Wagoner or Buck Owens, but it's my way of "being myself". The kids call it "doing your own thing", and long ago somebody else said, "To thine own self be true."

Whatever you call it, just make sure it's natural and it's *you*. People come up to me with aspirations of getting into music and they say, "I can sing just like Johnny Cash!" I tell them that's their first mistake. There's already a Johnny Cash . . . or an Ernest Tubb . . . or anybody else. But there's not a *you!* Learn who you are and what you are . . . refine it as best as you can . . . and then "be yourself!"



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DAMN THAT SOUNDS LIKE A LONG TIME!

by Hank Thompson



In 1946, I was living in my home town of Waco, Texas, where I was doing a live noon-day radio show—just me and my guitar. Many of my original compositions had found favor with the listeners, and this brought me to the attention of Globe Records. So, in August of that year, shortly before my 21st birthday, I went to Dallas, Texas, to do my first record session.

I took along a group I called the Brazos Valley Boys. This was a regular band I used to play the school houses in the surrounding towns. The instrumentation consisted of a steel, electric standard, fiddle, and bass.

“Pappy” Sellars’ studio was small with an impressive array of equipment in the control room—reputed to be “the finest in the Southwest”. He showed us where to set up, and in a little while we were “putting it on wax”. The “wax” was a 12-inch aluminum disc coated with acetate. This “master” was sent to California, and my first record—a 78 RPM—was pressed. “Whoa Sailor” was on one side and “Swing Wide Your Gate of Love” was on the other. Both sides were hits, and I still sing them on all my personals.

That’s the way you did it back then. There was no “A & R man” to direct your sessions, you had to write your own songs, you had to bring your own band, and you had to do your own arrangements. Another thing, you had to have your own style—little licks and trademarks that identified you. It was important not to sound like someone else.

In October of 1947, I did my first session with Capitol. This came about because I had written a song called “Humpty-Dumpty Heart” which had made a little noise around home. This time we went to a studio at radio station WFAA in Dallas. Also, I added an accordion and twin fiddles. At this stage, we were still not using piano or drums, and of course, no horns. The motto was “Keep it Country”.

Another improvement was a director, Lee Gillette, who was head of Capitol’s country department. A milestone

that day was when he brought in an awkward-looking device, set it on the table, and predicted to skeptical ears, “Boys, this thing is going to revolutionize the record industry”. It was a tape machine.

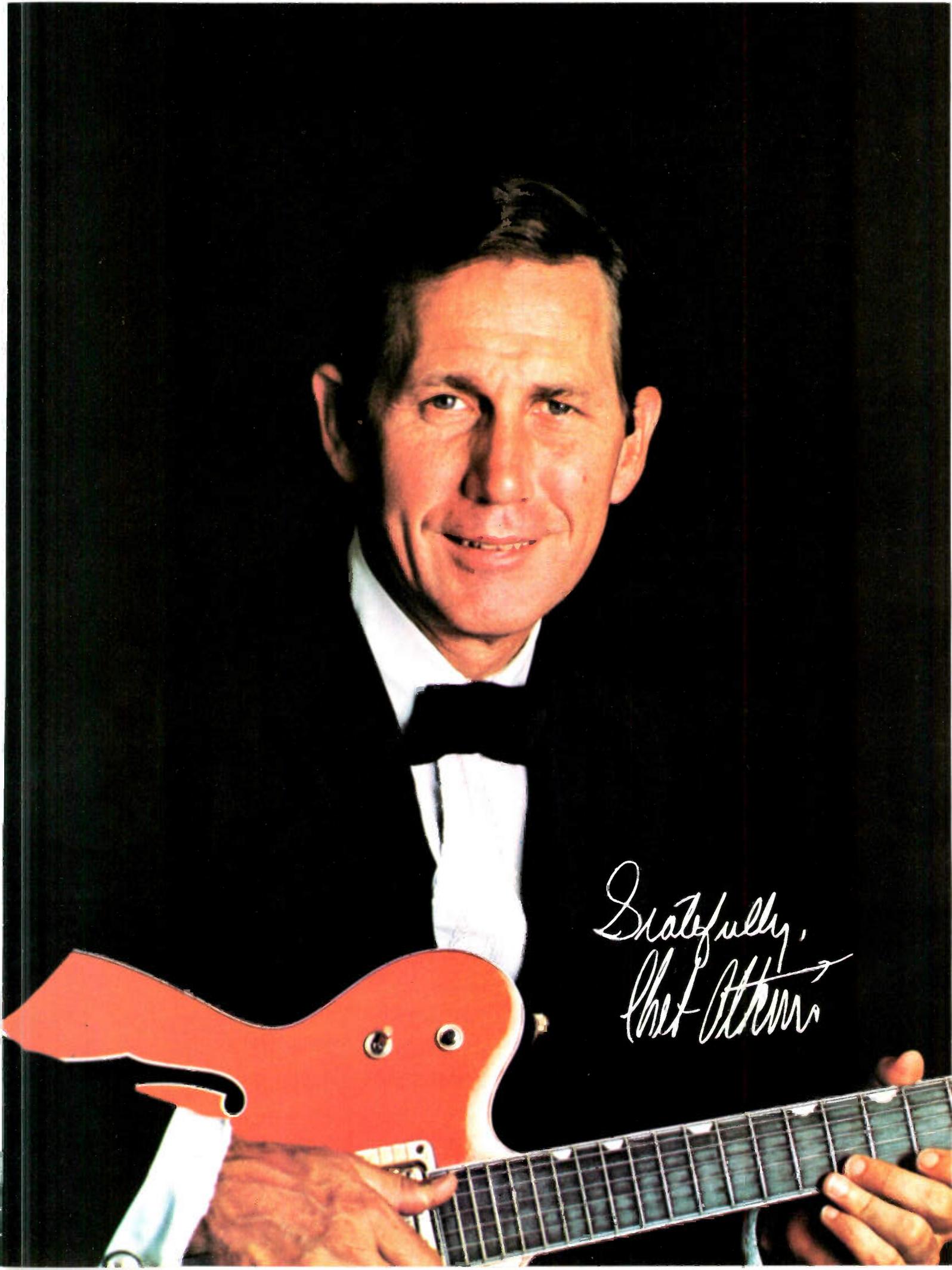
I must take a moment to reflect on another giant step—stereo. My first experience was in the mid-fifties in studio B at the Capitol Tower. Ken Nelson was the A & R man, and he proudly showed me the stereo room which was upstairs where a fellow sat at a mixing board in front of three speakers and a TV set. The TV was a closed circuit to the studio. He watched the session and “ping-ponged” the voice and lead instruments from one speaker to the other. We would cut our songs in mono in the studio, and then run upstairs to listen to the playback in stereo.

Through the years, I have seen Country Music become more homogenized, and the lines dividing it and other types of music are not so well defined. But by broadening its base, Country Music now embraces an international audience and enjoys a recognition and dignity not prevalent during my early years in the business.

Because of the sophistication of recording equipment and techniques, you often hear, “Anybody can make a good record today.” It may be true, but it also makes the good ones better. Today we have knowledgeable veteran producers, well-qualified and experienced engineers, the finest singers, and great songwriters and arrangers. The musicians are experts with the best and most up-to-date instruments and equipment. This makes recording easier and puts top notch quality within your grasp.

I feel proud, not just because I have been *in* the record business for twenty-five years, but because through each of those years I have consistently produced hits and saleable merchandise. I feel proud to have grown with an industry to which I could fully lend myself and which in return has given me so much.

The only thing I can say to all the people who have been putting up with my singing, guitar picking, and songwriting for a quarter of a century—damn that sounds like a long time—thank you so very much!



Sincerely,
Chet Atkins

FISHIN' TALES

by Vic McAlpin



I started fishing with Hank Williams about a year after publisher Fred Rose brought him to Nashville from down in Montgomery, Alabama. He had a boat, motor, and all the equipment down at Rudy Ross' place on Richland Creek, a part of Kentucky Lake. When he wasn't workin' the road on Saturday or Sunday, we'd take all day off and fish. All this was after Fred Rose signed him following Hank's "Honky Tonkin'" hit on Starday Records. That's back when Fred's office was the only place music people had to hang around—there weren't any Nashville studios back then.

Fred Rose had signed Hank to MGM Records and was doing his sessions because label producers didn't know anything about recording Country Music.

Back in '52, I remember, Hank had told me a couple of days before that he wanted to go fishing. I went by his house at 3 A.M. and we headed toward West Tennessee and the lake. (We usually got there about daylight.)

This particular morning we stopped at the bus station in Waverly. They had an all night cafe called Rex's where we'd get breakfast and a six pack. We went in and sat at a table where some earlier customers had left a thirty-five cent tip. When the girl came by to clean off our table, Hank reached out and snatched the money off the table and stuck it in his pocket saying, "Hey, this will pay for our breakfast." With our old fishing clothes on, we looked like a couple of tramps anyway. The waitress gave Hank a bad look, but she didn't say anything. Every time the girl would come around Hank would say something smart to her, and you could tell she was teed off about having lost her tip. When we got ready to go, Hank pulled out a five dollar bill, folded it up, and stuck it under his coffee saucer. We paid the cashier and walked out. I've always wondered what happened when that waitress cleaned up our table. She probably said, "That damn tramp done took my 35¢ and left a five dollar tip!"

When we went fishing, we used to shoot the breeze about songs. Matter of fact, we wrote about four or five things. I remember one time he was lying in the back of the car on the way to the lake, and he couldn't sleep so he sat up singing the line "Long Gone Lonesome Blues" and he was kinda yodeling it. I said, "What is that bit?" and he answered, "I've got to have a song kinda like the 'Lovesick Blues' with all the breaks in it." So when we got to the lake, it's just at daylight, and I'd already rigged up and dropped my bait in, and he was still sitting and pulling out his tackle, still singing that line "Long Gone Lonesome Blues". I said, "Hank, are you gonna fish or just watch the fish swim by?" and he said, "Hey, that's it, the first line!" I asked, "What did I say?" "I went down to the river to watch the fish swim by," he said, and that became the first line. Then he followed with, "got to the river, so lonesome I could cry." I asked him why he didn't take a line out of "Worried Man" and say "the doggone river

was dry", and Hank replied, "All right". So that's the way the song came up that day.

We wrote another thing that day called "Good-bye Katie, Bar the Door", so I took that one and he took "the Lonesome Blues". We wrote a recitation, too, that was pretty good called "I've Been Down That Road Before". The best I can remember, Paul Cohen recorded "Good-bye Katie" on Decca with a guy from Canada by the name of Orville Prophet, but it only sold about 8000 or 10,000.

"See these knots on my bald head?" he asked. (We were looking at each other's receding hairline.) Mine was receding, he didn't even have a hairline—he was bald since he was about 20 years old. I remember the time he bought a toupee. When they started TV, all these cats went and bought these toupees. Hank wore a white hat all the time, but he went and bought one anyway. He never could put it on right—looked like some of these other country artists with "toups". It would stick up in front. One morning I went to pick him up—I didn't know he'd bought this toupee. He was sleeping in the back part of the house so we wouldn't wake Audrey, Junior or Lycretia when we left. He was up washing his face, and his hair was cross-ways on his head; the part went from ear to ear. I said, "Hey, somebody done beat the hell out of you last night. Your head's on crooked!" He jerked that thing off and threw it in the trash can, and that was the end of the toupee—never did wear it anymore.

I remember another morning when we were going fishing. I went over to pick him up, and I walked in the room, and he had a bunch of dollar bills kicked up in the corner. He told me he had five thousand of them there, said he always wanted to wade around in money. He had gone to the bank, got 5000 \$1 bills, and just played around in them, scattered all over the living room floor.

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BARBER TO THE STARS

by Clyde Waynick



Styling hair in "Music City" has been interesting because of the artists I've met, the stories I've heard and some of the things we've experienced together.

Since opening my shop in February 1964, my business has taken me to several states and cities. The artists' hours and locations are out of the ordinary, and at times my work has been much like theirs. I once flew to Charlotte, N.C., just to cut Don Gibson's hair (at his expense of course). Hugh Baby Jarrett had me fly to Atlanta to fix him for a TV show. Roy Orbison called once from Texas and said that he wanted to fly up and get a hair cut on Saturday. He flew up and took the next plane back home. Recently I went to Louisville to work the Loretta Lynn Telethon to benefit the families of coal miners lost in an Eastern Kentucky mining accident. I worked until 1:00 a.m., then rode back with the Osborne Brothers on their bus enjoying the singing and picking.

My work with the stars has also given me the opportunity to meet their families. I have given many of their babies their first hair cut. I've had the questionable privilege of babysitting with their boys, when they've gone shopping and overstayed. The kids can tell some good stories, too. Many of the stars' families have given a real boost to my business. Charlie Louvin for example has three boys, and Ray Walker, one of the Jordanares, has four boys.

The artists' children have their idea of what a haircut should be, just as much as the artists themselves. I remember a near tragedy I experienced when I cut Faron Young's son's hair too short. Faron had requested the hair cut, but Robin went home so upset that he threatened to take his own life. He screamed that he couldn't take seeing his friends. He couldn't even go to school. Faron asked him how the suicide would happen. Robin answered that he was going down to the road to jump in front of a car. He soon came back, however, and said that the cars were going "too fast". He decided to drown himself but failed because he had to come up for air. Finally, according to Faron, he poisoned himself with a combination of toothpaste and mouth wash.

I take a lot of pride in my "clip joint" and its customers—especially those in the field of Country Music. I've personally trained my five other barbers and they style a lot of Country Music personalities, too. It has become necessary for me to get an unlisted telephone number at home because of midnight calls for appointments. I guess I just can't keep the hours that some of the stars keep.

"Tater" Dickens and Del Reeves have called and said, "Clyde, I'm leaving town or I've just gotten back and am leaving again and I need you to cut my hair." I've met lots of them and "straightened up" something they had gotten in England or some other country on a tour.

I've gone to the recording studios to comb Elvis, Bob Moore, Buddy Harmon, Carl Butler and many others. I find it a real honor to be the hairstylist for such syndicated TV shows as Jim Ed Brown, the Stonemans and Wilburn Brothers shows. On these shows I usually just comb hair and maybe touch up a little here and there.

I've styled people at the TV studio such as Blake Emmons, Tom T. Hall, Porter Wagoner and his boys, Teddy Wilburn, Doyle Wilburn and Archie Campbell.

One of the girls has even given me a call. Mary Taylor with "Hee Haw" called and said, "Clyde, you've done all the men's hair, now how about mine." Well, I did hers, too.

Ernie Ford is in town occasionally, and when he is, he stops by the shop. Ernie says that he likes to see his "Music City" friends and get his hair cut so that he will look like a Tennessean again.

Ralph Emery has had me comb his hair at midnight at a local Cerebral Palsy Telethon. Many stars work through the night at various telethons, and it has been my pleasure to serve them as they served others.

Roger Miller called me to his hotel room one night when he needed a haircut. When I got there, he said that he wanted a casual style that would look like he had just come out of the shower. When I finished, I sat down to have a coke with Mel Tillis. Roger took a shower. When he came out, he asked how his hair looked. Mel said, "J—J—Just like you jumped out of the shower." Roger said, "I wish you hadn't said that; that's what I asked for so now I'll have to pay Clyde."

Meeting and working for music people has brought its heartaches too. There's the problem of getting too close to your customers at times. When they experience tragedy you feel it too. People like Luther Perkins, former guitar player for Johnny Cash, who died as the result of a fire, and Jim Reeves whom I helped identify, have brought sorrow. You never forget these men once you've worked for them.

I started my business because of Ray Walker, bass singer for the Jordanares, who had been a customer of mine in another shop. He strongly encouraged me to open my shop and to specialize in styling the stars' hair. After much encouragement I decided to "venture out". After I got my shop opened, Ray helped by sending his musician friends out to see me. Ray Walker gave me a big boost.

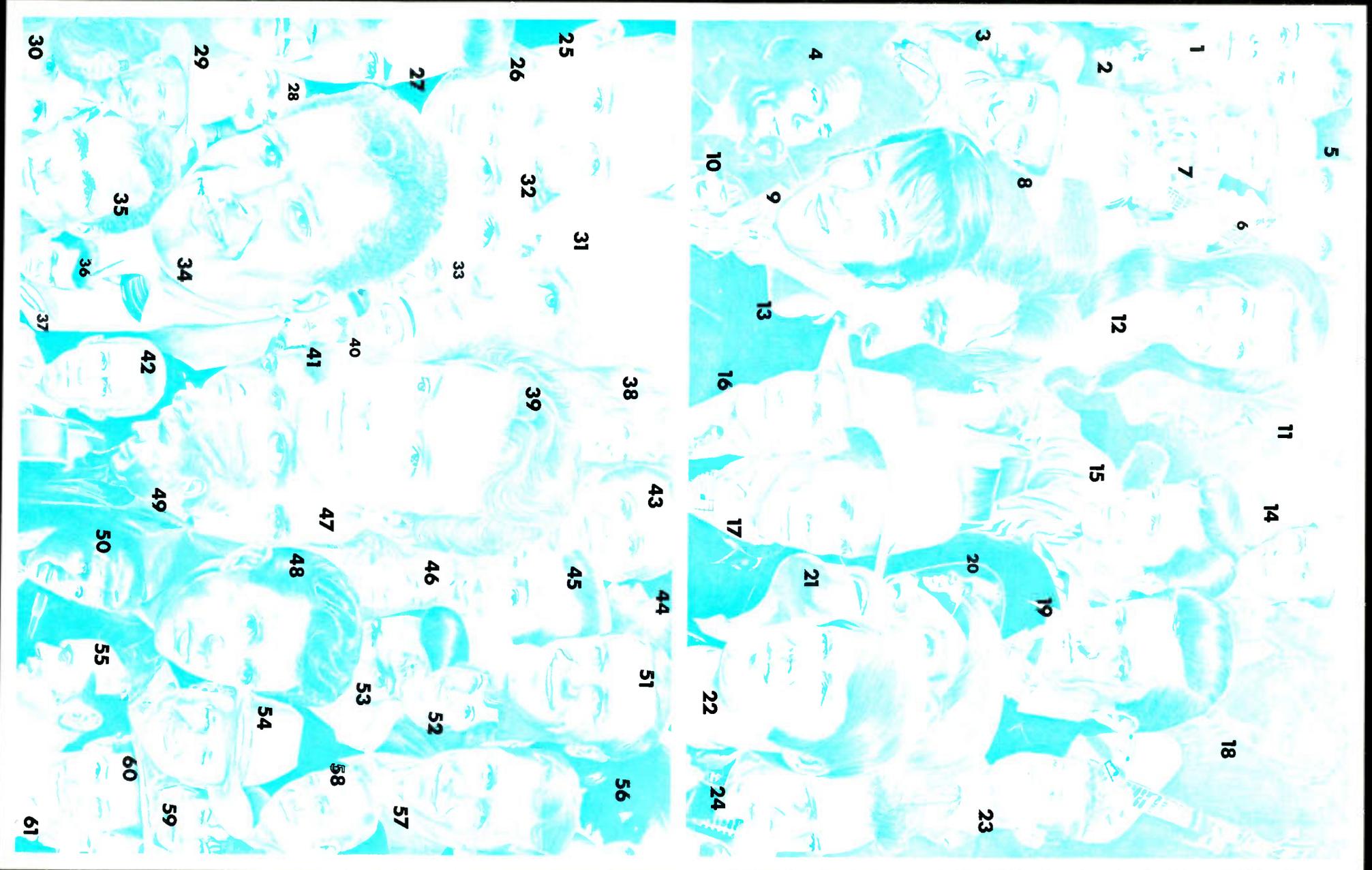
Recalling the last few years of serving the "Music People", I see that there is a greatness more than music with them. I have tried to help some of them when things were rough by charging their haircuts or lowering the regular price a little. They have repaid always and sometimes double. They have always repaid any kindness on my part generously and have made Christmas especially enjoyable for me and my employees. These years on the fringe of the Music Business have been very rewarding.



Jeannie C. Riley



WHO'S WHO... in the Country Music Stars' Puzzle?



- (1) Jim Reeves (2) Merle Haggard (3) Glen Campbell (4) Merle Haggard (5) Loretta Lynn (6) Elvis Presley (7) Grandpa Jones (8) Ernest Tubbs (9) Elvis Presley (10) Elvis Presley (11) Loretta Lynn (12) Loretta Lynn (13) Elvis Presley (14) Hank Williams (15) Johnny Cash (16) Hank Williams (17) Hank Williams (18) Sonny James (19) Johnny Cash (20) Charlie Pride (21) Glen Campbell (22) Glen Campbell (23) Roy Acuff (24) Johnny Cash (25) Jim Reeves (26) Marty Robbins (27) Tennessee Ernie Ford (28) Larry Van Dyke (29) Red Foley (30) Brenda Lee (31) Tammy Wynette (32) Denny Jones (33) Johnny Cash (34) Charlie Pride (35) Moe Lillis (36) Conway Twitty (37) Jerry Lee Lewis (38) Connie Smith (39) Merle Haggard (40) Jimmy Rogers (41) Charlie Pride (42) Porter Wagoner (43) Bill Anderson (44) Johnny Cash (45) Faron Young (46) Marty Robbins (47) Merle Haggard (48) Sonny James (49) Buck Owens (50) Del Reeves (51) Eddy Arnold (52) Kitty Wells (53) Conway Twitty (54) Tex Ritter (55) Conway Twitty (56) Connie Smith (57) Chet Atkins (58) Jack Greene (59) Patsy Cline (60) Minnie Pearl (61) Glen Campbell

[Illustrations by Betty Sue Harper]

Answers:



COUNTRY MUSIC
HALL OF FAME
AND
MUSEUM

Country Music Hall of Fame

Located in the heart of Music City USA, the Country Music Hall of Fame attracts thousands of persons each year to view the memorabilia and keepsakes of the Country Music greats. Open daily throughout the whole year, it offers a program of music industry education, a magnificent array of mementoes and instruments from yesteryear, a library and media center, and a central hall displaying the Hall of Fame bronze plaques which are dedicated to those greats elected to a place of honor in the memories of Country Music fans.

A never-to-be forgotten adventure
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Here at the Hall of Fame lives Country Music, its history, its people, its songs and its influences. Here also, you find a very interesting and exciting way to see a most important educational facet . . . our Heritage of Musical Americana.

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Sept.—May	Monday thru Friday	9:00 am—5:00 pm
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June—August	Monday thru Wednesday	8:30 am—5:00 pm
	Thursday thru Sunday	8:30 am—8:00 pm



The World of Country Music

*in sight
and sound*



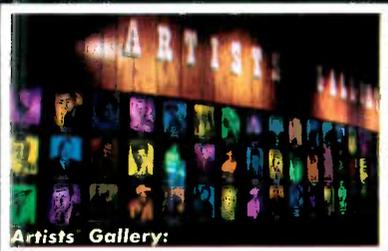
Great Moments in Country Music:

See the Grand Ole Opry and other famous shows that played Country Music before many of today's stars were born. Look at an unforgettable old film of the Opry.



Country Music Theatre:

You are invited to sit back in quiet comfort and relax for a few minutes to view the new film on the history of Country Music covering the growth of the performers and their music and highlighting many pioneer record companies which played a major role in promoting Country Music over the years.



Artists' Gallery:

This display contains 140 pictures of Country Music artists each accompanied by the sound of the songs made famous by their talent.



Song is Born:

Here you will see and hear how the different instruments blend together in a recording session to give birth to a song . . . and the Nashville Sound.



The Country Store, which sells keepsakes and memorabilia, has been enlarged to accommodate tremendous weekend tours. Here are the song-books of your favorite artists, souvenirs, antique show posters, and a variety of books on Country Music. There are placemats and pictures framed for hanging, jewelry and small items for the children. You can browse to your heart's content.



Your eyes are attracted to the main Hall and the twin staircase, leading to the mezzanine where future exhibits depicting a history of sound recording and the great pioneers in the Country Music field.



A most prominent feature at the Hall of Fame is the Country Music Foundation Library and Media Center on the building's lower level. As one of the most unique research libraries in the world, it has the usual stacks for filing of pertinent materials, tapes and records for serious students of Country Music and a study room completed with carrels wired for sound to enable the researcher to listen to selections. The Library maintains an affiliate-member status with the Joint University (Vanderbilt-Peabody) Library System.



The grand Hall enshrines the all time "greats" of Country Music. As you stand in front of each display you will see a life-like portrait of each artist fused into an attractive wooden panel above the bronze Hall of Fame plaque. You will learn of each person's contributions to the wonderful world of Country Music and the basic facts of his life.





LOWER BROADWAY

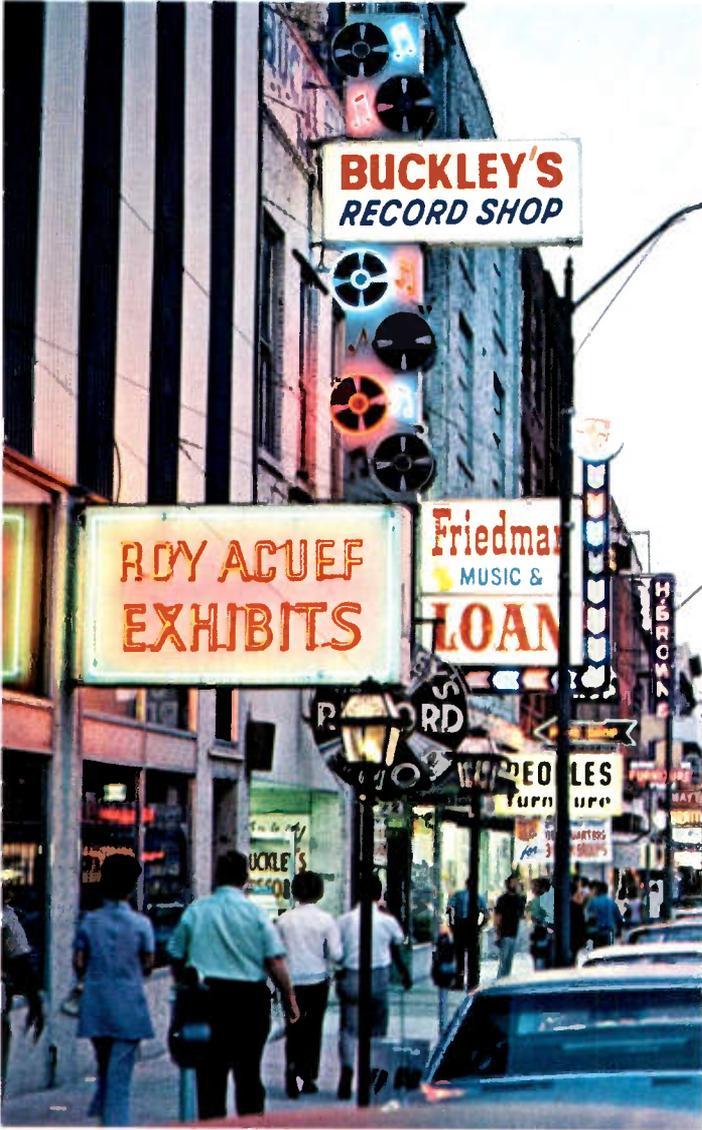
A Passing Era



Back in 1892, riverboat captain Tom Ryman built a huge evangelical temple in a section of downtown Nashville that slopes gently toward the Cumberland River.

That meeting hall off of Broadway Street 60 years later became the "Mother Church of Country Music". The Ryman Auditorium (or "Opry House" as it's now called) draws as many as ten thousand Country Music fans through its arched doorways each weekend to see and hear the *Grand Ole Opry*.

The tourists and fans come from all over the world to see the Opry, so it's not surprising that small businesses catering to tourist traffic have crowded into a section of Broadway between the famed Opry House and the Cumberland River. On Opry nights (Fridays & Saturdays) Lower Broadway, as locals call the section, takes on a carnival atmosphere that is unique to Nashville. The smell of fresh, hot popcorn and the sound of crying babies mingles with the noxious fumes and loud roars of tour buses and the musty alcoholic odors of dimly-lit beer joints. Lower Broadway is crowded with servicemen, fans, curiosity seekers, country stars, cowboy hats, shoeshine boys, street walkers, bumper-to-bumper traffic and flashing neon signs. There is no way to describe the casual



gaiety of Lower Broadway on Opry night. Lines form outside the Opry House starting Friday and Saturday afternoons, and scalpers move up and down the sidewalks hawking Opry tickets.

But the electrifying activity of Opry night on Lower Broadway is soon coming to an end. By the mid-seventies the gift shops, souvenir stands and record stores will shut off their blaring loudspeakers, the wax museum will close its doors, and the klink of beer bottles at Tootsie's Orchid Lounge will give way to the sounds of wrecking crews as the proud ole Ryman comes down. The "Mother Church" will be brought to her knees, her stage, pews and bricks will be moved, in part, to "Opryland", a brand new multi-million dollar Opry House and Amusement Park on the outskirts of Nashville.

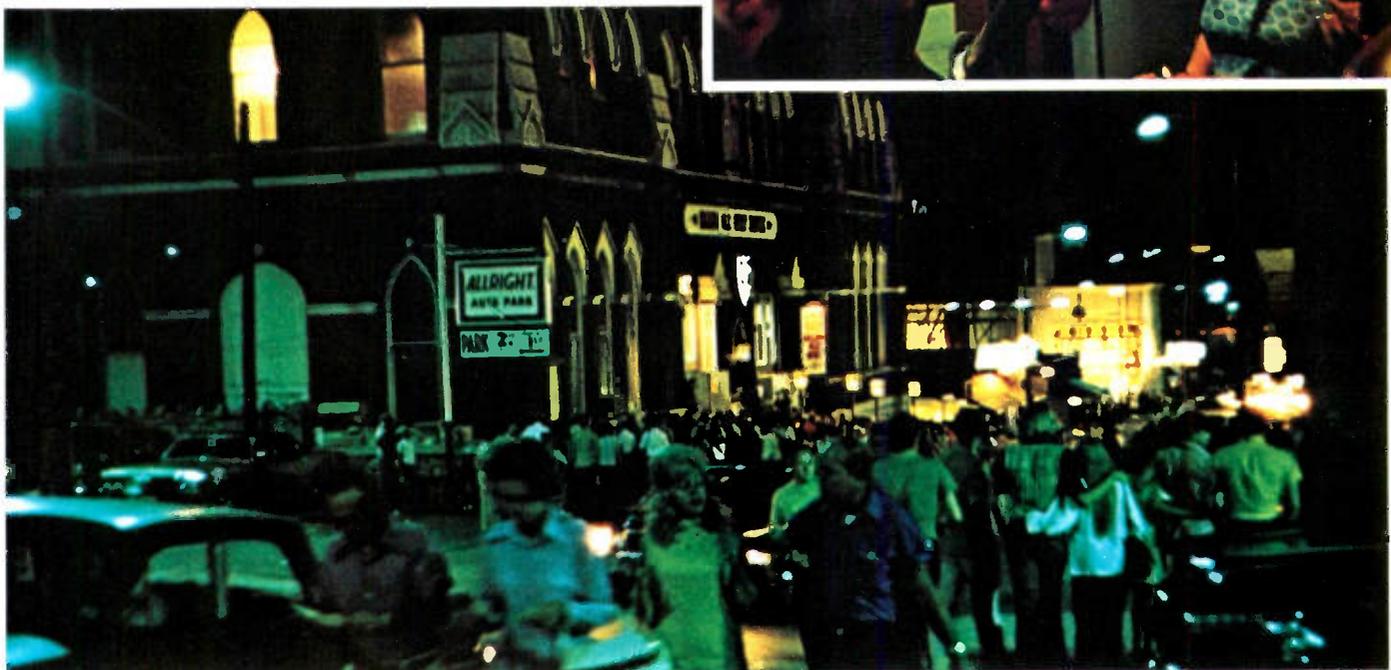




The spontaneous down-home carnival weekends will forever disappear. But for those of us who have bumped through the crowded sidewalks, looked in the store windows filled with cowboy shirts, western hats and guitars or downed a beer at Tootsie's hoping to catch a glimpse of Tompall Glaser or Del Reeves, we know there was more to the *Grand Ole Opry* than a stage performance. There was that inexplicable excitement of walking with an Opry crowd or a balmy Nashville summer evening down Lower Broadway.

— C. Neese

Photography—Gerry Wood
Nick Bruno





Thanks for the past eight years
of help and support from everyone,
and may we continue to be worthy
of your support, both as people and
artists, for many years to come.

Gratefully,

The Butlers
Carl & Pearl

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COUNTRY MUSIC HALL OF FAME

Each year a twelve man nominating committee selects at least ten but less than twenty nominees to the prestigious Country Music Hall of Fame. An electorate of 250 industry leaders then elects one of the nominees as the new Hall of Fame member. Members are memorialized on bronze plaques which are on public display at the Country Music Foundation's Hall of Fame and Museum on Music Row in Nashville, Tennessee.

COUNTRY MUSIC HALL OF FAME

ELECTED 1961



FRED ROSE

AUGUST 24, 1897 - DECEMBER 1, 1954

SONGWRITER, MUSIC PUBLISHER. FRED ROSE WAS ALWAYS READY TO LEND A HELPING HAND TO A YOUNG ARTIST OR A NEW SONGWRITER. HIS GUIDANCE HELPED MANY TO STARDOM. THE SONGS HE WROTE SHOW THE TOUCH OF SIMPLICITY AND GENIUS, AND REMAIN WITH US EVEN TODAY, PROVING HIM TO BE ONE OF AMERICA'S TRULY GREAT COMPOSERS.

COUNTRY MUSIC ASSOCIATION

COUNTRY MUSIC HALL OF FAME

ELECTED 1961

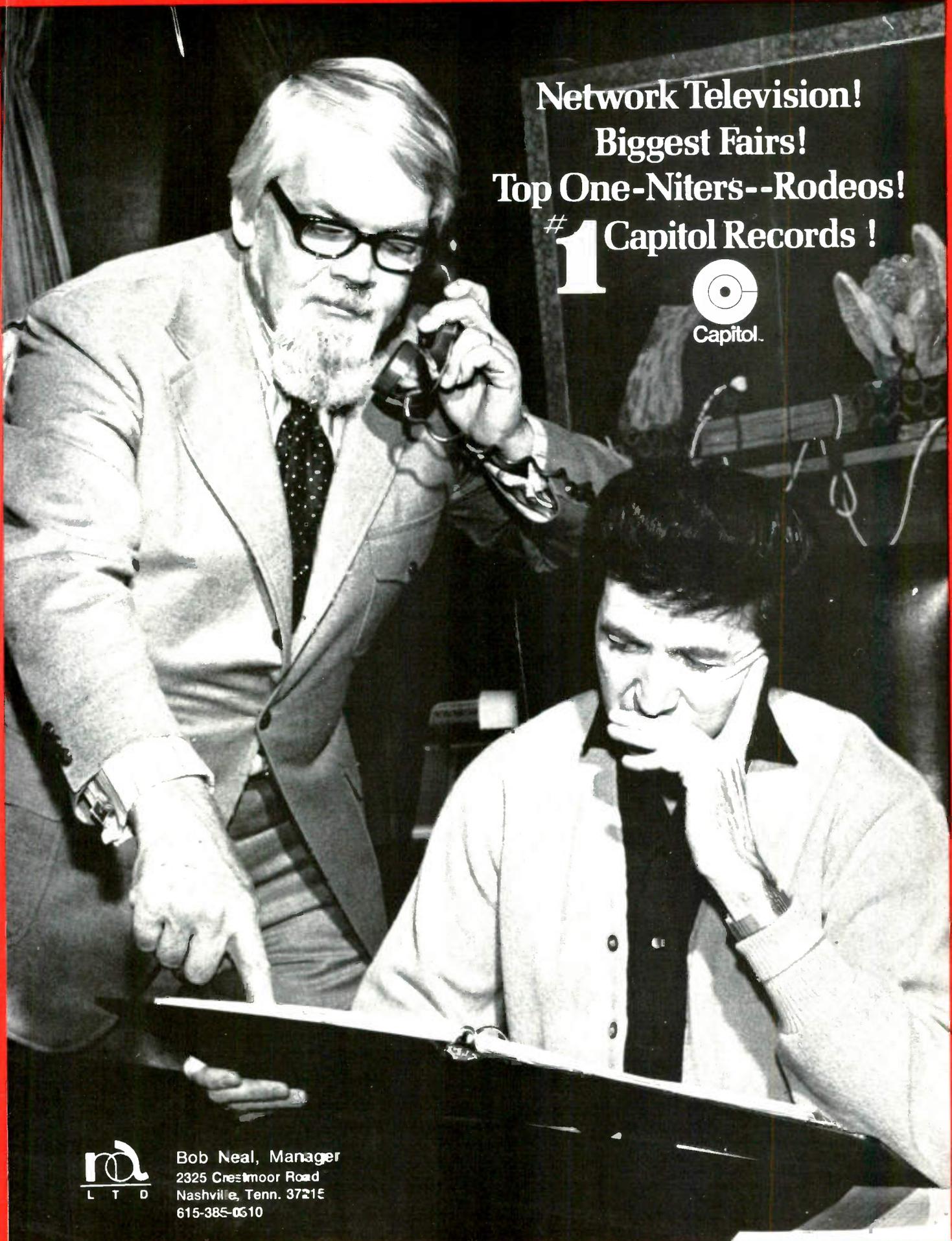


JIMMIE RODGERS

SEPTEMBER 8, 1897 - MAY 26, 1933

"THE SINGING BRAKEMAN" - JIMMIE RODGERS' NAME STANDS FOREMOST IN THE COUNTRY MUSIC FIELD AS THE MAN WHO STARTED IT ALL. HIS SONGS TOLD THE GREAT STORIES OF THE SINGING RAILS, THE POWERFUL STEAM LOCOMOTIVES AND THE WONDERFUL RAILROAD PEOPLE THAT HE LOVED SO WELL. ALTHOUGH SMALL IN STATURE, HE WAS A GIANT AMONG MEN, STARTING A TREND IN THE MUSICAL TASTE OF MILLIONS.

COUNTRY MUSIC ASSOCIATION



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COUNTRY MUSIC
HALL OF FAME

ELECTED 1961



HANK WILLIAMS

SEPTEMBER 17, 1923 - JANUARY 1, 1953

PERFORMING ARTIST SONGWRITER HANK WILLIAMS WILL LIVE ON IN THE MEMORIES OF MILLIONS OF AMERICANS THROUGH HIS BEAUTIFUL MELODIES AND STRAIGHTFORWARD PLAINTIVE STORIES IN HIS LYRICS OF LIFE AS HE KNEW IT WILL NEVER DIE HIS SONGS APPEALED NOT ONLY TO THE COUNTRY MUSIC FIELD BUT BROUGHT HIM GREAT ACCLAIM IN THE POP MUSIC WORLD AS WELL.

COUNTRY MUSIC ASSOCIATION

COUNTRY MUSIC
HALL OF FAME

ELECTED 1962



ROY ACUFF

SEPTEMBER 15, 1903

"THE SMOKY MOUNTAIN BOY"... "FIDDLER" AND SANG HIS WAY INTO THE HEARTS OF MILLIONS THE WORLD OVER OFTENTIMES BRINGING COUNTRY MUSIC TO AREAS WHERE IT HAD NEVER BEEN BEFORE "THE KING OF COUNTRY MUSIC"... HAS CARRIED HIS TROUP OF PERFORMERS OVERSEAS TO ENTERTAIN HIS COUNTRY'S ARMED FORCES AT CHRISTMASTIME FOR MORE THAN TWENTY YEARS MANY SUCCESSFUL ARTISTS CREDIT THEIR SUCCESS TO A HELPING HAND AND ENCOURAGING WORD FROM ROY ACUFF

COUNTRY MUSIC ASSOCIATION

COUNTRY MUSIC
HALL OF FAME

ELECTED 1964



TEX RITTER

JANUARY 12, 1907

BORN PANOLA COUNTY, TEXAS... ALUMNUS UNIVERSITY OF TEXAS. ONE OF AMERICA'S MOST ILLUSTRIOUS AND VERSATILE STARS OF RADIO, TELEVISION, RECORDS, MOTION PICTURES, AND BROADWAY STAGE. UNTIRING PIONEER AND CHAMPION OF THE COUNTRY AND WESTERN MUSIC INDUSTRY. HIS DEVOTION TO HIS GOD, HIS FAMILY, AND HIS COUNTRY IS A CONTINUING INSPIRATION TO HIS COUNTLESS FRIENDS THROUGHOUT THE WORLD.

COUNTRY MUSIC ASSOCIATION

COUNTRY MUSIC
HALL OF FAME

ELECTED 1965



ERNEST TUBB

FEBRUARY 9, 1914

"THE TEXAS TROUBADOUR," THAT TALL MAN WITH THE DISTINCTIVE VOICE AND STYLE, WHO BECAME A GIANT AMONG THE EARLY PERFORMERS OF COUNTRY AND WESTERN MUSIC, AND WHOSE CAREER HAS NEVER DIMINISHED WITH THE SUCCEEDING YEARS. TO HIS MILLIONS OF FANS, HE HAS BECOME A LEGEND. THEIR LOVE IS BOUNDLESS. TO THE FLEDGLING ARTIST, SONGWRITER, OR FRIEND, HIS HAND AND HIS HELP HAVE ALWAYS BEEN EXTENDED. THEIR GRATITUDE IS UNIVERSAL.

COUNTRY MUSIC ASSOCIATION

*Many Thanks,
Floyd*



RCA

COUNTRY MUSIC
HALL OF FAME

ELECTED 1966



JAMES R. DENNY

FEBRUARY 28, 1911 — AUGUST 27, 1963

J. M. DENNY WAS A VITAL PERSON BEHIND THE SCENE IN COUNTRY MUSIC FOR MANY YEARS BEING A LEADER IN THE PUBLISHING, MANAGEMENT, AND BROADCASTING FIELDS. HE SERVED TO PROMOTE, PROTECT, AND ENCOURAGE SOME OF THE MOST IMPORTANT ARTISTS IN THE INDUSTRY. HIS CONTRIBUTION TO COUNTRY MUSIC IS WIDELY RECOGNIZED, AND HIS UNTIMELY DEATH WAS A TRAGIC LOSS TO ALL.

COUNTRY MUSIC ASSOCIATION

COUNTRY MUSIC
HALL OF FAME

ELECTED 1966



EDDY ARNOLD

MAY 15, 1915 —

BORN NAD HENDERSON, TENNESSEE, EDDY ARNOLD FIRST GAINED WIDESPREAD RECOGNITION IN 1945. AFTER A HUMBLE BEGINNING, HE ROSE TO GREAT HEIGHTS AS A PERFORMER AND AS A RECORDING ARTIST, SELLING MILLIONS OF RECORDS. HE HAS BEEN A POWERFUL INFLUENCE IN SETTING MUSICAL TASTES. HIS SINGING, WARM PERSONALITY, AND INFECTIOUS LAUGH HAVE ENDEARED EDDY TO FRIENDS AND FANS EVERYWHERE.

COUNTRY MUSIC ASSOCIATION

COUNTRY MUSIC
HALL OF FAME

ELECTED 1966



GEORGE D. HAY

NOVEMBER 9, 1895 — MAY 8, 1968

"THE SOLEMN OLD JUDGE." A MEMPHIS NEWSPAPERMAN TURNED-RADIO ANNOUNCER, GEORGE D. HAY CARRIED HIS LOVE OF COUNTRY MUSIC TO RADIO—FIRST IN CHICAGO AND THEN NASHVILLE, AS THE MAN WHO ORIGINATED THE GRAND OLE OPRY. HE APPEARED AS MASTER OF CEREMONIES FOR NEARLY 30 YEARS ON THE OPRY UNTIL HIS RETIREMENT AND WAS INSTRUMENTAL IN FURTHERING THE CAREERS OF HUNDREDS OF PERFORMERS.

COUNTRY MUSIC ASSOCIATION

COUNTRY MUSIC
HALL OF FAME

ELECTED 1966



UNCLE DAVE MACON

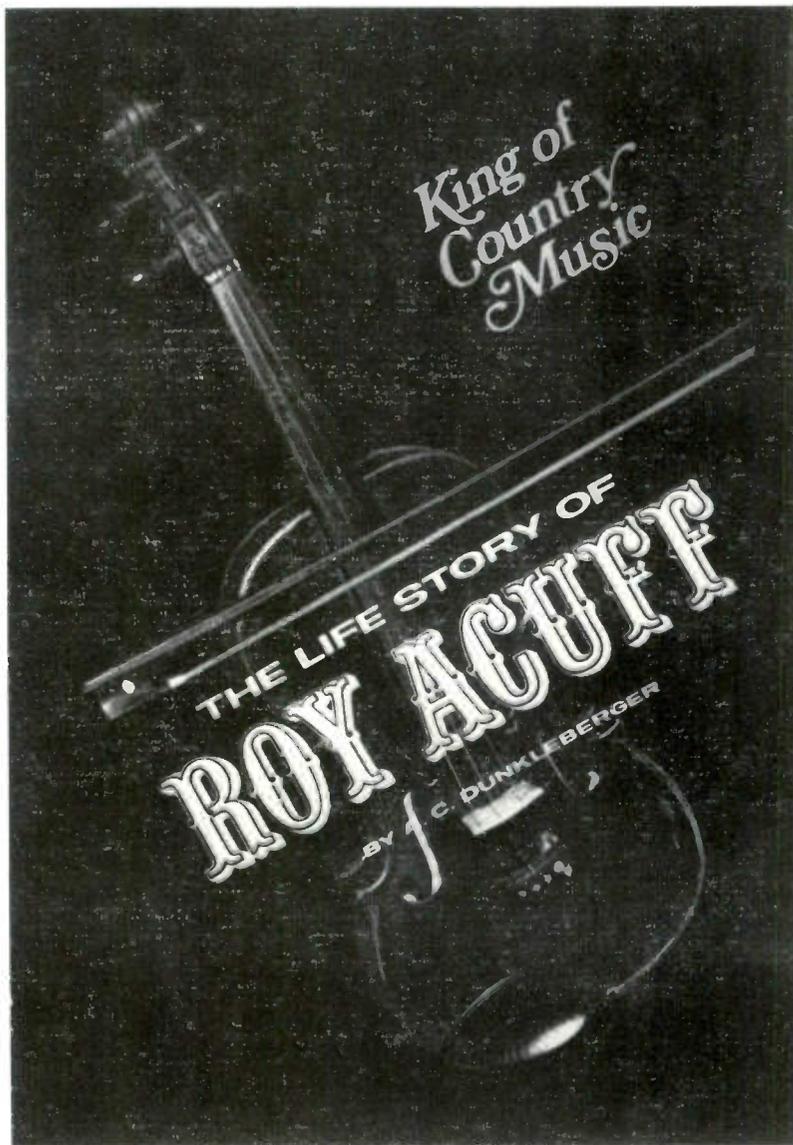
OCTOBER 7, 1870 — MARCH 22, 1952

"THE DIXIE DEWDROP," FROM SMART STARBUCK, TENNESSEE, WAS A MAN WHOSE DELICIOUS SENSE OF HUMOR AND STERLING CHARACTER ENDEARED HIM TO MILLIONS. A PROFESSIONAL PERFORMER ON THE GRAND OLE OPRY FOR 26 YEARS, HE WAS A "MINSTREL OF THE COUNTRYSIDE" PRIOR TO THAT. HE WAS A COUNTRY MAN WHO LOVED HUMANITY AND ENJOYED HELPING OTHERS. A PROFICIENT BANJOIST, HE WAS A SINGER OF OLD-TIME BALLADS AND WAS, DURING HIS TIME, THE MOST POPULAR COUNTRY MUSIC ARTIST IN AMERICA.

COUNTRY MUSIC ASSOCIATION

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137 page book contains
26 pictures

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as typically that as any ever
told; the account of a notable
career, in an American setting,
where boys possessed of ambi-
tion can grow up to be men,
and achieve success on their
own merits . . . by initiative,
talent and hard work.

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COUNTRY MUSIC
HALL OF FAME

ELECTED 1967



JIM REEVES

AUGUST 20, 1924 - JULY 31, 1964

THE VELVET STRIKE OF GENTLEMAN JIM REEVES WAS AN INTERNATIONAL INFLUENCE. HIS RICH VOICE BROUGHT MILLIONS OF NEW FANS TO COUNTRY MUSIC FROM EVERY CORNER OF THE WORLD. ALTHOUGH THE CRASH OF HIS PRIVATE AIRPLANE IN 1964 TOOK HIS LIFE... FOSTERITY WILL KEEP HIS NAME ALIVE... BECAUSE THEY WILL REMEMBER HIM AS ONE OF COUNTRY MUSIC'S MOST IMPORTANT PERFORMERS.

COUNTRY MUSIC ASSOCIATION

COUNTRY MUSIC
HALL OF FAME

ELECTED 1967



J. L. (JOE) FRANK

APRIL 15, 1900 - MAY 4, 1952

PIONEER PROMOTER OF COUNTRY & WESTERN SHOWS. HIS METHOD OF COMBINING BROADCASTING AND PERSONAL APPEARANCES MOVED COUNTRY ENTERTAINERS FROM RURAL SCHOOLS INTO CITY AUDITORIUMS AND COLISEUMS. INSPIRED AND HELPED TO DEVELOP THE CAREERS OF ROY ACUFF, GENE AUTRY, EDDY ARNOLD, PEE WEE KING, MINNIE PEARL, ERNEST TUBB, AND MANY MORE. THIS UNSELFISH, COMPASSIONATE MAN WAS ONE OF THE INDUSTRY'S MOST LOVED MEMBERS.

COUNTRY MUSIC ASSOCIATION

COUNTRY MUSIC
HALL OF FAME

ELECTED 1967



RED FOLEY

JUNE 17, 1910 - SEPTEMBER 14, 1978

STAR OF THE "NATIONAL BARN DANCE," "GRAND OLE OPRY" AND "OZARK JUBILEE" ONE OF THE MOST VERSATILE AND MOVING PERFORMERS OF ALL TIME. HE COULD MAKE YOU POP YOUR FINGERS TO "CHATTANOOGA SHOE SHINE BOY" CHOKE BACK A TEAR WITH "OLD SHEP" OR LOOK TO YOUR GOD WITH "PEACE IN THE VALLEY." A GIANT INFLUENCE DURING THE FORMATIVE YEARS OF CONTEMPORARY COUNTRY MUSIC AND TODAY A TIMELESS LEGEND.

COUNTRY MUSIC ASSOCIATION

COUNTRY MUSIC
HALL OF FAME

ELECTED 1967



STEPHEN H. SHOLES

FEBRUARY 12, 1911 - APRIL 22, 1965

RECORD COMPANY EXECUTIVE AND GIANT INFLUENCE TOWARD MAKING COUNTRY MUSIC AN INTEGRAL PART OF CULTURAL AMERICA. WITH GREAT FORESIGHT HE ESTABLISHED THE FIRST PERMANENT RESIDENCE OF A MAJOR RECORDING COMPANY IN NASHVILLE. DISCOVERED MANY RECORD STARS INCLUDING EDDY ARNOLD, COTY ATKINS, JIM REEVES. SERVED AS CHAIRMAN OF CMA BOARD GRADUATE RUTGERS UNIVERSITY. HONORARY CITIZEN OF NASHVILLE - AND A GENTLE MAN.

COUNTRY MUSIC ASSOCIATION



When you think of country music,
think of 'Heather'

SOUVENIR AND PROGRAM BOOKS FOR COUNTRY MUSIC
LIVE SHOWS.

COUNTRY PUBLICATIONS AND SOUVENIRS OF ALL KINDS
FOR RADIO & TV, MAIL ORDER, GIFT SHOPS AND RETAIL
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HEATHER ENTERPRISES, INC.

Thurston Moore, President
3285 South Wadsworth Boulevard
Denver, Colorado 80227

COUNTRY MUSIC HALL OF FAME

ELECTED 1968



BOB WILLS

MARCH 6, 1905 —

GRANDSON AND SON OF CHAMPION FIDDLERS, HE QUICKLY ESTABLISHED HIMSELF KING OF WESTERN SWING. HIS FAMOUS TRADE MARK "AHH HA, TAKE IT AWAY, LEON" ENTERED RADIO WITH LIGHT CRUST DOUGHBOYS IN '29. FORMED TEXAS PLAYBOYS IN THE '30'S. WROTE AND RECORDED SAN ANTONIO ROSE. APPEARED IN 26 HOLLYWOOD PICTURES. A LIVING LEGEND WHOSE ROADMAP HAS CHARTED NEW PATHWAYS INTO THE WORLD OF AMERICAN STAGE, RADIO, TV, RECORDS, AND MOVIES.

COUNTRY MUSIC ASSOCIATION

COUNTRY MUSIC HALL OF FAME

ELECTED 1969



GENE AUTRY

SEPTEMBER 29, 1907 —

AMERICA'S GREAT SINGING COWBOY PAVED THE WAY FOR OTHERS WITH HIS WESTERN SONGS ON RADIO AND IN THE MOVIES, WHERE HE SET BOX OFFICE RECORDS. HE WAS AMONG THE FIRST COUNTRY AND WESTERN PERFORMERS TO WIN WORLD-WIDE ACCLAIM. BORN A COWBOY, HE OVERCAME EVERY ADVERSITY TO MOVE TO THE TOP OF HIS FIELD, ALWAYS LENDING DIGNITY TO THE INDUSTRY. BEST KNOWN AS AN ARTIST AND ACTOR, HE ALSO WAS AN ACCOMPLISHED WRITER.

COUNTRY MUSIC ASSOCIATION

COUNTRY MUSIC HALL OF FAME

ELECTED 1970



ORIGINAL CARTER FAMILY

ALVIN PLEASANT CARTER DEC. 15, 1891 — NOV. 7, 1966
SARA CARTER JULY 21, 1899 —
MAYBELLE CARTER MAY 10, 1909 —

A. P. CARTER, HIS WIFE, SARA AND HIS SISTER-IN-LAW, MAYBELLE, PLAYED IN ONE OF THE FIRST COMMERCIAL COUNTRY RECORDING SESSIONS AT BRISTOL, TENNESSEE. FOR TWO DECADES THEY PERFORMED AS AN UNBROKEN TEAM. THEIR SONGS BECAME COUNTRY STANDARDS, AND SOME OF A FEW ORIGINAL COMPOSITIONS ARE AMONG THE ALL-TIME GREATS. THEY ARE REGARDED BY MANY AS THE EPITOME OF COUNTRY GREATNESS AND ORIGINATORS OF A MUCH COPIED-STYLE.

COUNTRY MUSIC ASSOCIATION

COUNTRY MUSIC HALL OF FAME

ELECTED 1970



BILL MONROE

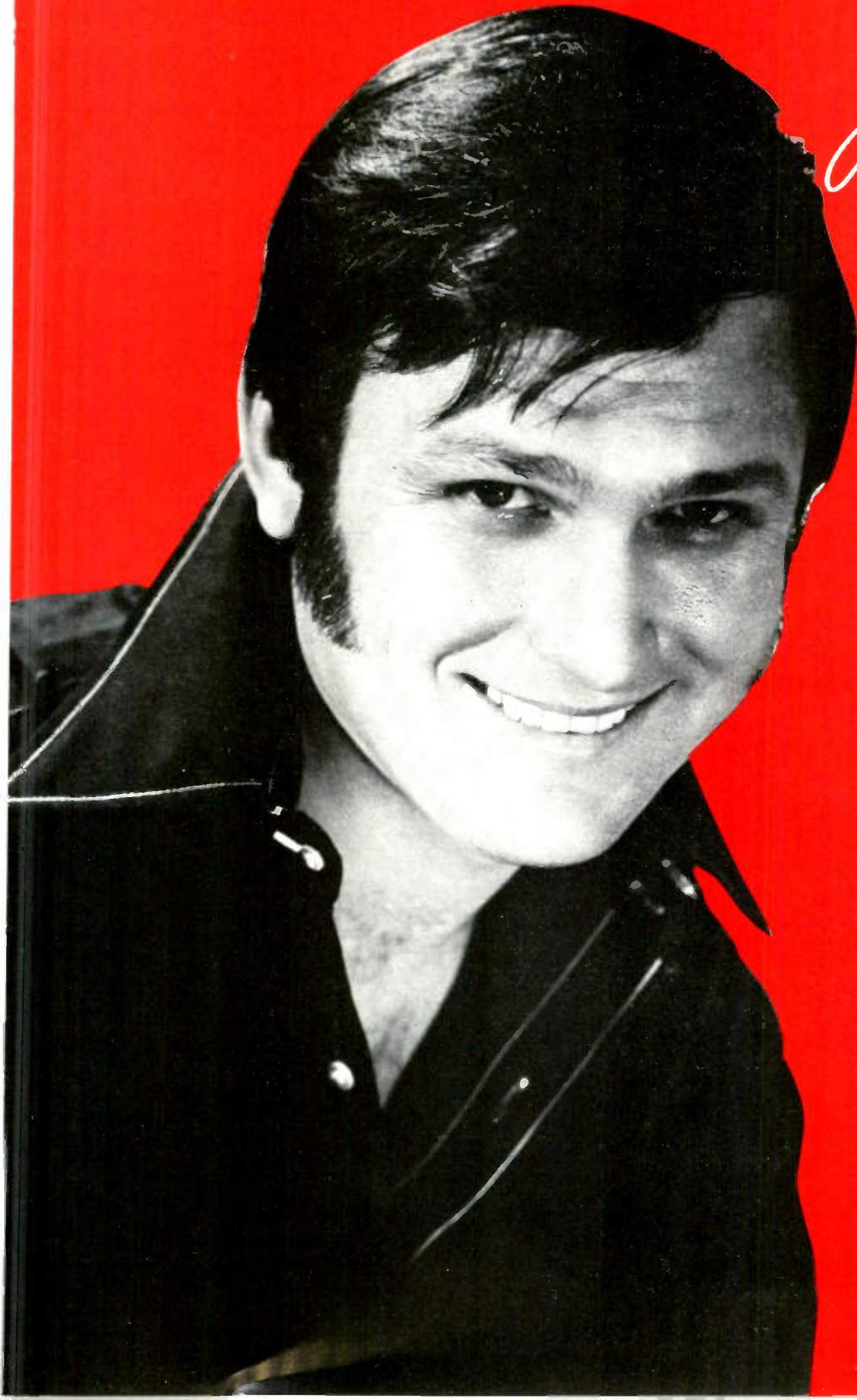
SEPT. 13, 1911

THE "FATHER OF BLUEGRASS MUSIC", BILL MONROE DEVELOPED AND PERFECTED THIS MUSIC FORM AND BROUGHT IT TO MANY GREAT NAMES IN THE INDUSTRY. EVEN-TEMPERED AND A POSSESSOR OF SPIRITUAL VALUES, THIS DIRECT DESCENDANT OF THE FIFTH PRESIDENT OF THE UNITED STATES IS A COMPOSER AND RECORDING ARTIST. HE HELPED STIMULATE INTEREST IN THIS FORM OF DOWN-TO-EARTH MUSIC IN COLLEGES LONG AFTER ITS INITIAL POPULARITY.

COUNTRY MUSIC ASSOCIATION

THANKS TO EVERYONE
FOR MAKING THIS MY
GREATEST YEAR

Johnny Omeau



HOW CAN I GET SOMEONE TO PUT MUSIC TO MY POEMS?

by Billy Edd Wheeler

Poems are not song lyrics. Some poems have been set to music, but these are rare.

Song lyrics are not poetry. But some lyrics are poetic.

I am being technical because of the nature of the question. If you are a poet in the fine, literary sense, chances are your poetry was not meant to be sung.

Now, if you are a lyricist, the best way to get music put to your lyrics is through a publisher, or by meeting songwriters yourself. Sometimes performing societies such as ASCAP or BMI help bring a lyricist and composer together.

Most publishers have writers who like to collaborate, so if the publisher likes your lyrics, he may try to get them to a writer who is a stronger musician than lyricist. Hopefully you would be put in touch with a composer with whom you could work. These "weddings" are tricky, even among friends, for collaboration is usually a fickle affair.

In this case your own personal efforts are most important. Try to meet and know as many composers as you can, at your school, hangout, backporch jam sessions, wherever.

BUT DO NOT get involved with those "publisher" people who advertise that they will set your poems or lyrics to music for a small charge! They are not legitimate publishers. They have a standard tune for every type of lyric: a waltz, a ballad, an uptempo song. They grind these "songs" out by the hundreds, promising you a lead sheet and a tape or acetate copy of your song, plus a contract! Wow. And it only costs you fifty bucks.

They even have occasionally a known song or two and perhaps a name or two to drop, as examples of the fortunes that may come your way.

Once I met a fellow in Chicago who had invested \$700 per song in several songs! Not only had the quack publisher sold him the demo and lead sheet routine, but had talked him into having an artist draw a cover for sheet music and had had it printed. It was something like "MY DEAR OLD MOTHER'S HANDS", with cover art showing her praying hands with rays of light streaming down from heaven. It was a bad song, but the fellow thought he was soon going to be rich!

Remember, if your song is good, the publisher (if he is legitimate) pays you. You don't pay him.

HOW DO I SELL MY SONGS?

by Billy Edd Wheeler

Nobody sells a song outright!

If you have written a song that is good, you submit it to a publisher and he pays you royalties when your song sells. If he really believes in it, he may give you an advance against future royalties when you sign the standard songwriter's agreement. This is seldom ever more than fifty dollars.

The best way to submit a song cold to a publisher you do not know personally is to make a simple tape of it, a demo tape. This can be done on a home tape recorder. Record only one side, 7½ ips, and include a lyric sheet with it. (Don't bother having a lead sheet prepared. If the publisher accepts the song, he will have this done, as well as copyrighting.)

If you mail the tape, call the publisher first. Let him know the song is coming. Then include return postage. A self-addressed stamped envelope is even better.

Be professional. Don't waste the publisher's time telling him what a great song you have written. He will appreciate your brevity. By all means don't try to get involved asking him technical questions, how much money you will make, how he will protect your song, etc. If he likes the song, all these things will fall into place and you will learn all you need to know, step by step, as you go along.

The other way, and probably best, is to take the tape to the publisher's office *after* you have called for an appointment.

He will listen to the song, accept it, or hand it back to you. Perhaps he will tell you why he does not want it, but do not insist on this. After all, he has already done you a favor by giving you an appointment and listening to your song. Do not expect a lesson in songwriting to boot.

Chances are, if the song is worthy, even though not acceptable, the publisher will offer a few remarks of criticism. Especially if he likes your manner. He may even ask you to let him see some of your next songs.

HOW DO I GET MY SONGS TO A MAJOR ARTIST LIKE JOHNNY CASH?

by Billy Edd Wheeler

The best way to get a song to a major artist is through a publisher. All legitimate publishers have contacts with artists' managers or producers. They will do this for you.

Many top artists have their own publishing houses, run by professional staffs. In Johnny's case, you would call HOUSE OF CASH in Hendersonville, Tennessee, or write them asking if you could submit your songs.

I would not advise trying to approach the artist personally, unless you do it through a personal friend of the artist. Many songwriters try to corner an artist following a concert when he is busy, either to play the song for him or to hand him a tape. This is not a good way to promote a song. The artist is usually tired, or he is signing autographs and talking with fans. His mind is preoccupied. Even if he takes the tape, he may lose it. If you scout around and find out his phone number, the same applies. He is getting ready to do a show, or he is winding down from having done one. It is bothersome to have to deal with a stranger plugging a song. He's human.

Use your common sense. The personal contact is best, of course, when it is natural. Through a friend or otherwise. But when the meeting is forced and involving a hard sell, you will probably prejudice the artist against your song. And you.

Use legitimate channels. If your song is good, he will hear it. And more than likely a personal meeting will eventually come about. But don't count on it.

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GO BACK TO BED, BARE!

by Bobby Bare



I was born and raised about eleven miles outside of Ironton, Ohio; which is in the most southeastern corner of Ohio, in Lawrence County, right on the river. Both my mother's and father's families were musically inclined. They all played some musical instruments and sang, so I was always brought up around music and I can't ever remember when I didn't sing or didn't want to sing. Of course, I didn't always sing sad songs like I sing now, but when we were little kids, we would play Cowboys & Indians, and I was always Gene Autry or Roy Rogers—somebody that picked the guitar and sang. My mother died when I was five years old but my stepmother also played guitar, so you can see I have been around guitar pickers all my life. The first thing I remember hearing on the radio was the Grand Ole Opry; the first records I remember hearing were country records and I've always had the desire to be a country singer.

When I was sixteen or seventeen years old, I went north to Springfield, Ohio, organized a band and played in beer joints. I had an early morning radio program that I did before I went to work every day. For about two years I performed around Ohio—Wellston and Jackson; then one night, I guess I was about eighteen years old then, I lit out for California. There were three of us and we sort of worked our way across the country. We went broke in Oklahoma, so we just stopped in beer joints or any place they would let us pick for tips and made pretty good! By the time we got to Tucson, Arizona, we had about \$50 or \$60 each.

The steel guitar player had a brother who lived in North Long Beach and we stopped there awhile. The first evening we went out and secured a job singing in a local night club, and I stayed around there and sang for quite some time. I worked mostly at a place called Hollywood on the Pike in Long Beach for about 2½ years. I was still a teenager and in order to work in the clubs (where you were supposed to be 21) I fibbed about my age.

My booking agent booked me in Honolulu, Hawaii, for four months, as you didn't have to be 21 there (it wasn't a state yet). When I got back from there, he sent me to Anchorage, Alaska, where it was 30° below zero in the dead of winter. I'm quite a fishing bug and we decided to do some fishing, but I didn't dress for it—I had my hat and cowboy boots, which is not really appropriate for ice-fishing in Alaska in the winter.

I got pretty run down and sort of had pneumonia, so I went back to the California sunshine. Rather than go back to club work, where you don't get any sunshine, I applied for and got a job as a "good humor man", where I could drive a truck around with the top down and sell ice cream to children and get a lot of sun. But that didn't last long because I was too softhearted and gave away more of the ice cream than I sold. I got the sunshine though and my health back.

I met Speedy West then, who was at that time working for Cliffie Stone. Cliffie had what was known as the Hometown Jamboree out of Pasadena, California. Speedy and Cliffie went to Capitol Records chief Ken Nelson to try to get a recording deal for me. Speedy really swung the deal, and Ken Nelson hired me to record for Capitol. I did two or three records for them, it was about 1956 or 1957 I believe. Nothing really happened—Country Music was at a low ebb because Elvis Presley had just knocked it wide open and everything was considered rhythm and blues or whatever Elvis was doing. That was the way the music was going and Country Music almost died right there. I left Capitol then and got drafted in the Army at the same time.

Right before I was inducted, I went back to Ohio. I only had about two days before I was to enter the Army, and I rented a studio in Cincinnati to cut some demonstration records for a friend of mine whose name was Bill Parson. On the way to the studio, I wrote a song called "The All American Boy." I kinda made it up as I went along and we did some demos; I think Bill did one or two songs and I put down on tape a song I had just finished (in fact, I was polishing it up as I was doing it.) It was "The All American Boy". That very same day Bill and I went back to Dayton, where my sister lived, and the fellow that had secured the studio for us sold the master recording of all the stuff we had done to Fraternity Records. Of course he didn't tell them that it was me singing "The All American Boy"; he told them it was Bill Parson. Bill did do two of the songs, but the hit song, "The All American Boy", was the one I did and it came out later with just the one name on it—Bill Parson.

I was in the Army by then and didn't know the record was released. One night at the base we were listening to John R. at WLAC in Nashville (somebody smuggled a radio into the barracks during basic training.) "The All American Boy" came on and I jumped up and said, "That's me, boys!"

Everybody just laughed and said, "Go on back to bed, Bare, you have to get up at 4:30 in the morning." "The All American Boy" was a big hit; but it was an overnight success, here today and gone tomorrow, and everybody has sort of forgotten about it.

While in the Army, I was with the Army show and we did the Ed Sullivan Show while stationed at Fort Ord. When I got out, I stayed in California about two or three months and had a record released called "Book Of Love". It got quite a bit of airplay, and I flew back to Philadelphia to do the Dick Clark Show, stopping by Ohio to visit with my folks for awhile.

In the meantime, Chet Atkins sent word that he wanted me to record for him at RCA. I was spending the summer in Iowa doing shows, record hops, etc.; so later on that winter I came to Nashville and signed up with Chet and

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RCA. I believe that was the turning point in my career because Chet was very active in production at that point and gave me a direction—the most direction in my career. The first song I recorded for RCA was “Shame On Me For Hurting You”, which sold almost a million records (it’s probably over a million now). From that point, under the direction of Chet, I recorded such songs as “Detroit City”, “Five Hundred Miles Away From Home”, “Miller’s Cave”, “Four Strong Winds”, and “Streets of Baltimore”.

After my first session at RCA, Hank Cochran put me on an airplane to go back to California where I had been living and commuting back and forth to Nashville. During this time, my manager Charley Williams, along with Cliffie Stone, was active in TV and movies and my career kept leaning in that direction. I wasn’t all that interested in movies because I didn’t feel I was prepared to be a movie actor or a matinee idol, but I went along and did one movie for Warner Bros.—“A Distant Trumpet” with Troy Donahue. Then I was signed to do the lead in “No Time For Sergeants”. They wanted to sign me to a long term contract, but they wanted to control my bookings and records and everything. At that point, I had to do some serious thinking, and I decided that it wasn’t what I really wanted to do. I strongly feel that everybody should do whatever they do best, and that was surely not what I did best. I was a country singer and I was a country boy. I was really out of place in Hollywood. I had a lot of friends there but that wasn’t the type of life I wanted to live.

During this time I got married and decided then that I wanted to move to Nashville; so I came back, joined the Grand Ole Opry and I’ve been here ever since.

I tour Europe quite often; I’ve got several gold records from South Africa and silver records from Norway. In 1963 or 1964 I received the Grammy Award for “Detroit City”; I’ve had several Grammy nominations but that is the only Grammy I’ve won. A year ago, I changed from RCA when Chet retired and became inactive as far as production at RCA was concerned. Next to Chet, I think Jerry Kennedy is a great producer so I joined him at Mercury, which has been in my opinion a good thing since my last two records have been #1 and my relationship with Jerry has been very good.

I’m now active in several different things around town that I’m proud of; such as my publishing company that’s run by my father-in-law, my secretary is my mother-in-law (my wife picks my help!) I have two boys and a girl, a house on Old Hickory Lake, a fishing cabin on Center Hill Lake and a houseboat (my music business friends and I often go all-night fishing up there).

I thoroughly enjoy my life here in Nashville and you might say that Country Music has been good to a country boy. I plan to continue doing as I am—cutting as good records as I can, doing as many shows as I can, striving and hoping to please as many people as I can, making new friends and keeping the ones I have.

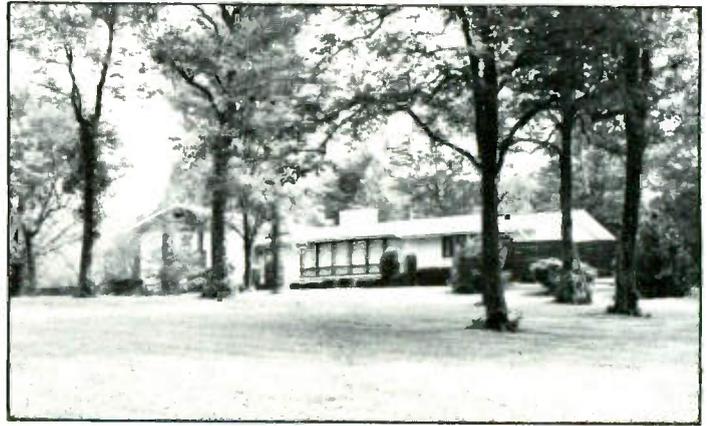
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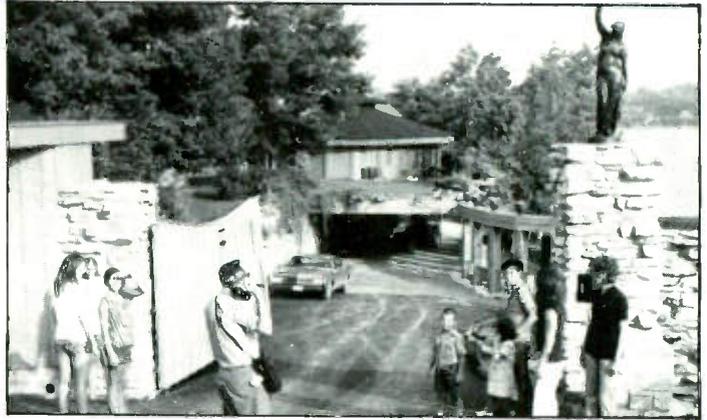
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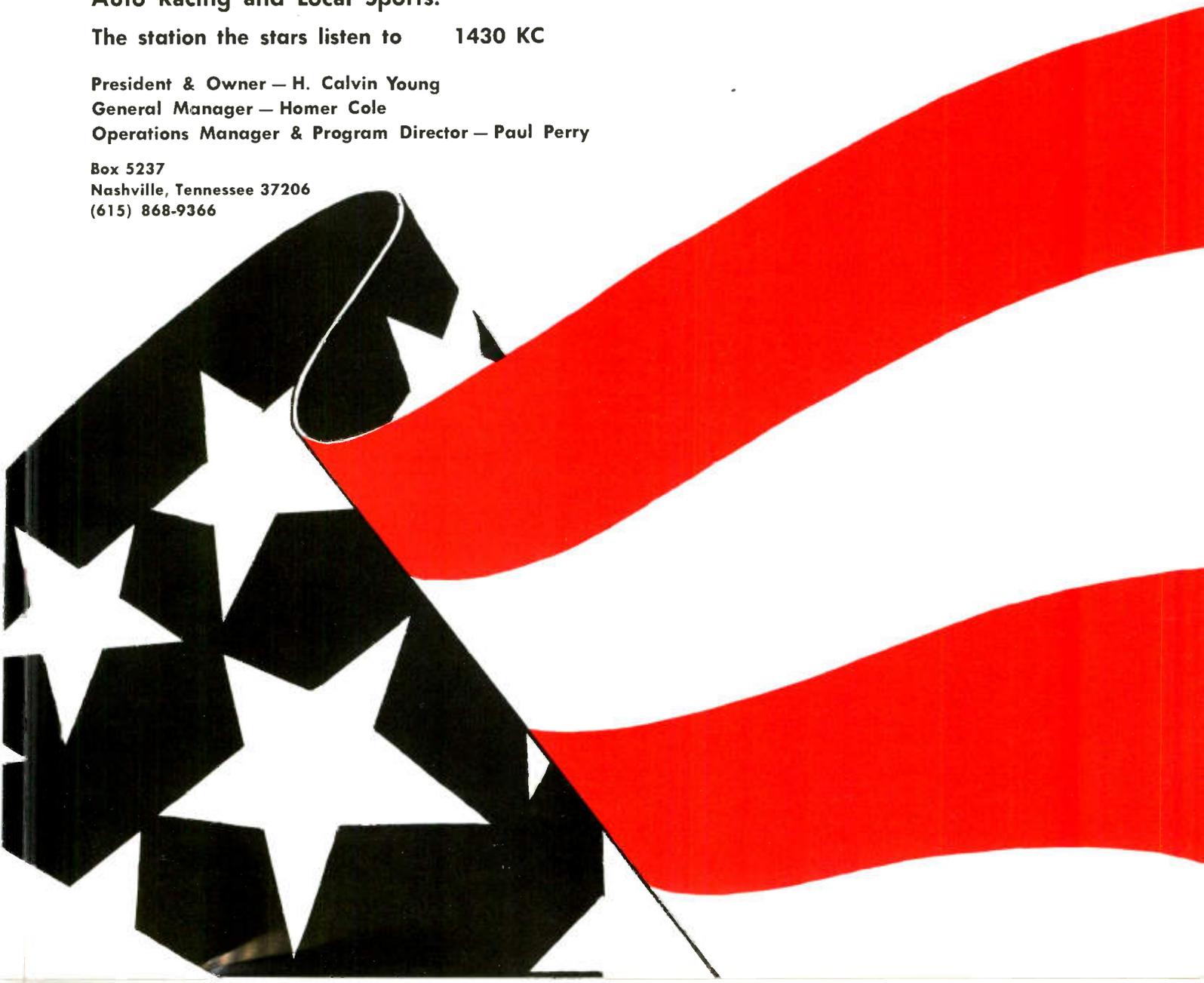
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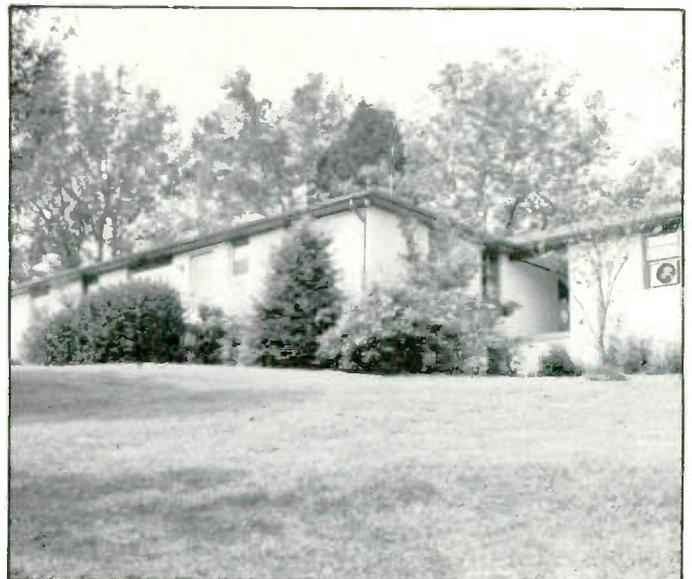
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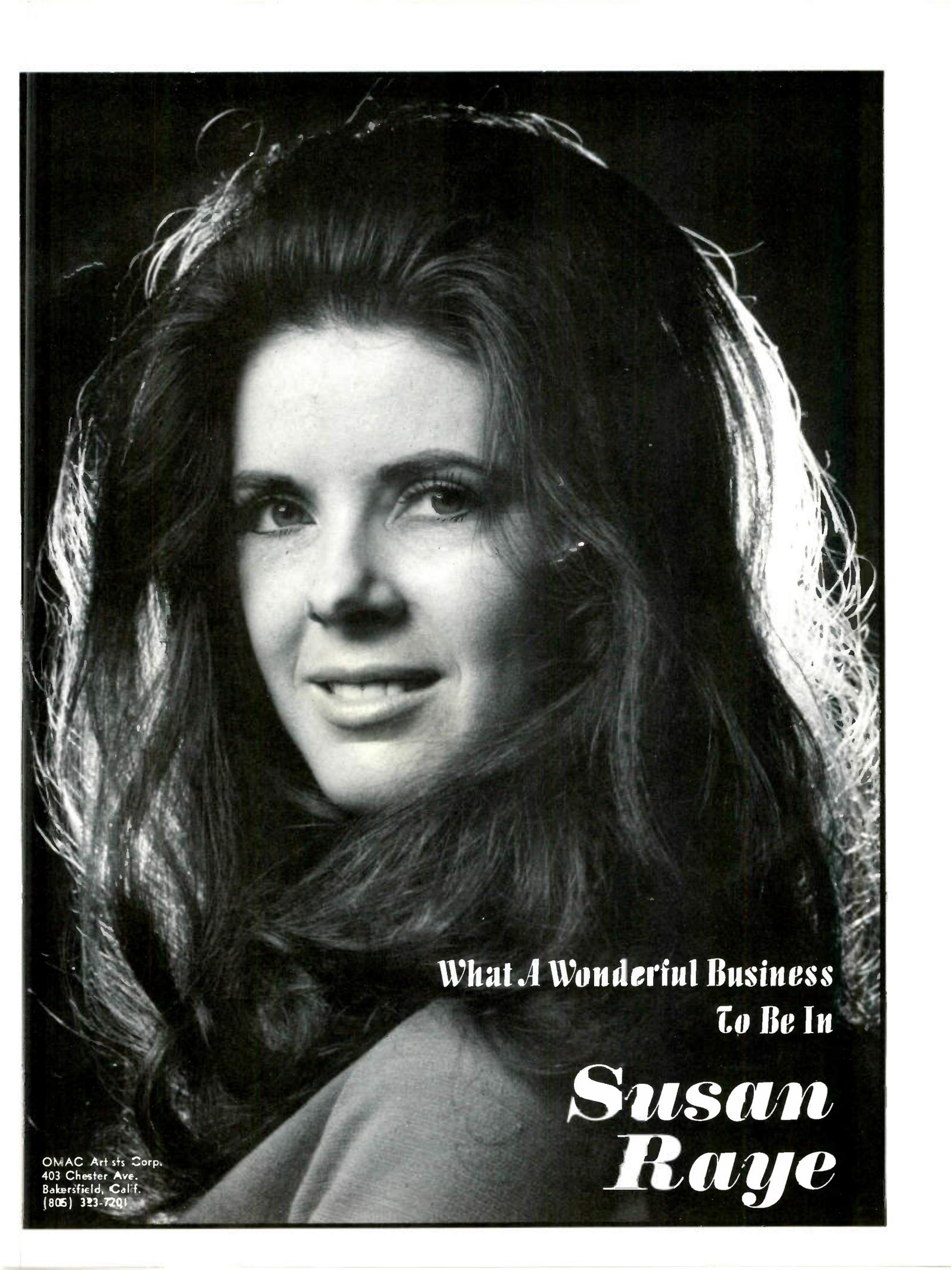
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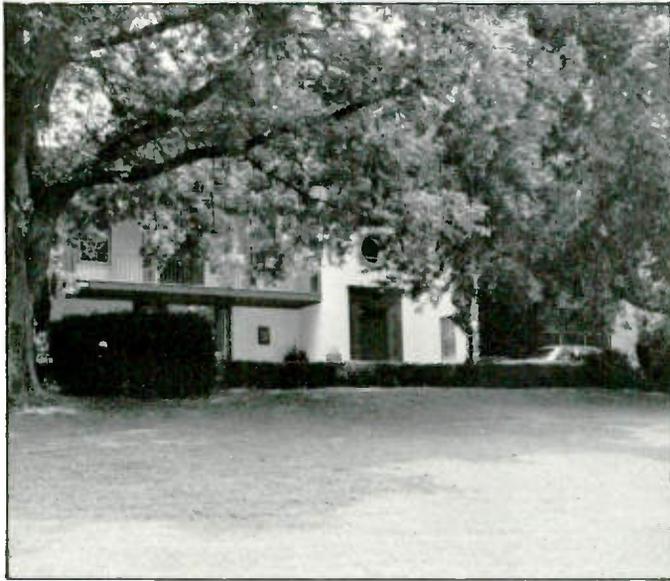
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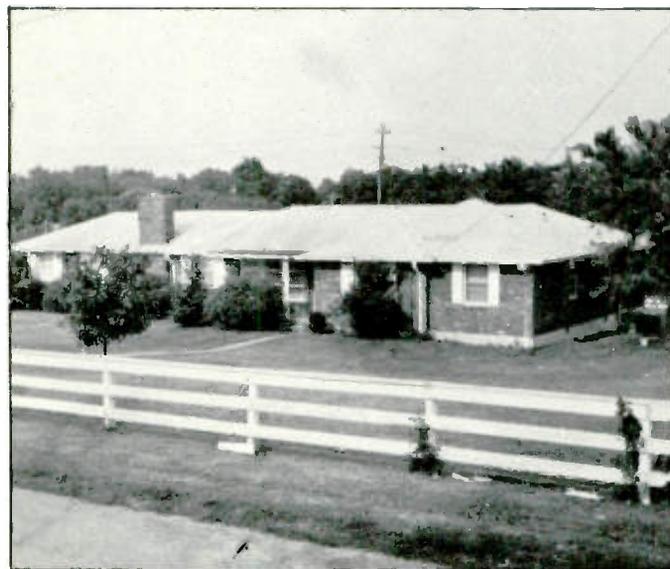
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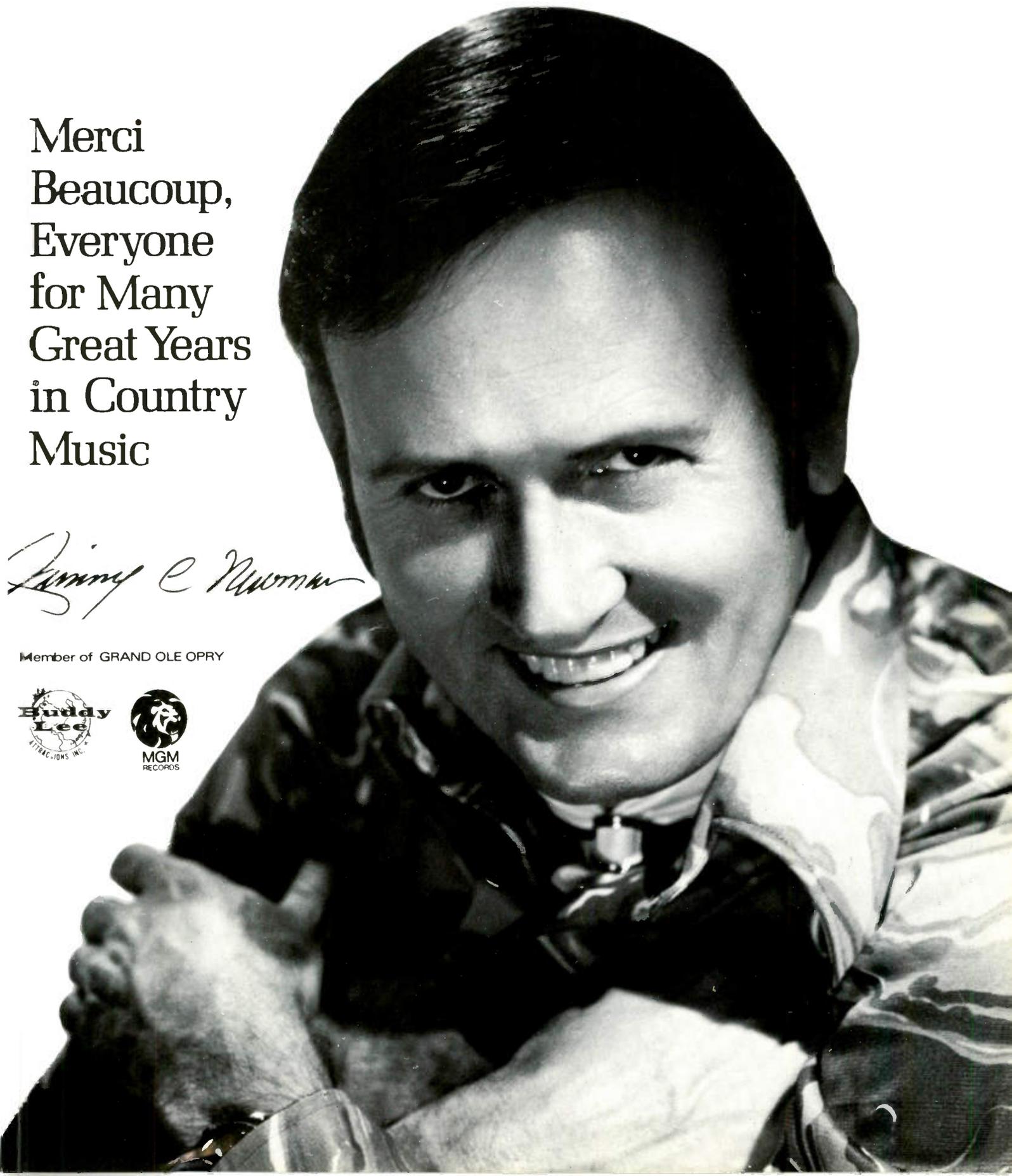


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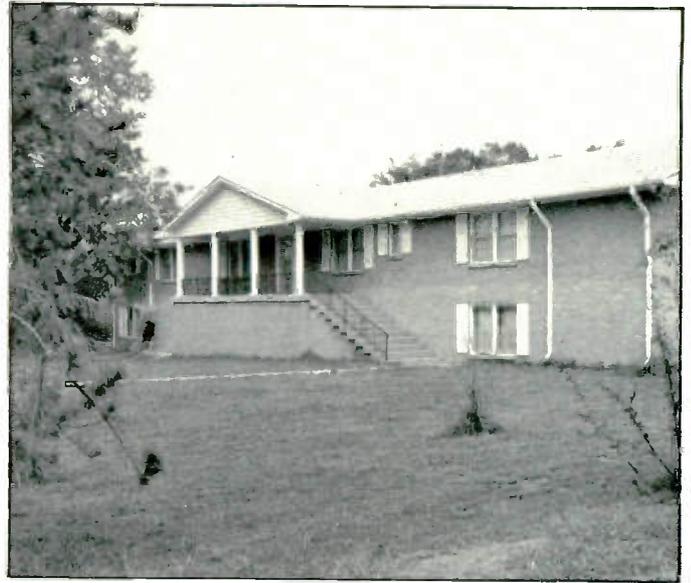
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GLOSSARY OF TERMS

A & R Man—Abbreviation for Artist & Repertoire, referring to an employee of a phonograph record company whose duties include: 1. Selecting and/or approving songs to be recorded by artists. 2. Supervising and directing the recording of these songs. Staff producer.

A-440—Standard piano tuning (Standard tuning note) an "A" note which has 440 vibrations per second.

A.M.—Abbreviation—amplitude modulation, i.e. A.M. radio.

A Side—1. The side of a 45-RPM single recording which the record company suggests that radio stations play on the air. 2. The side of a single record that has the most commercial appeal.

Acoustic Guitar—Unamplified stringed musical instrument, as opposed to an electronically amplified guitar.

Acoustics—The qualities of a room, studio, auditorium, theater, etc. that have to do with how clearly sounds can be heard or transmitted within said area.

Ad Lib—Abbreviation for *ad libitum* meaning at pleasure, at will, usually referring to an unplanned or unprepared speech or other public performance. Syn.—*Impromptu*.

A. F. of M.—Abbreviation for American Federation of Musicians. A musician's union.

AFTRA—Abbreviation of American Federation of Television and Radio Artists. A union of and for singers, actors and announcers.

AGAC—Abbreviation for American Guild of Authors and Composers.

Air Check—A recording made for reference purposes from radio or TV broadcast.

Amp.—Abbreviation for amplifier, as a guitar amp meaning guitar amplifier. Electronic mechanism or device that reproduces picked up audio sounds through speakers at a higher volume level.

Arranger—One who makes music arrangements for recording of songs, live concerts, etc. One who designs a musical work to fit a style for a specific person or group.

ASCAP—American Society of Composers, Authors and Publishers. A performance rights organization. (See Chapter "A".)

Assign—To legally transfer all or part of the earnings or ownership of a copyrightable composition to another person.

Audition—A trial or test performance designed to evaluate a song, a singer, a musician, etc.

Axe—Musician's term referring to a musical instrument.

BMI—Broadcast Music Incorporated—Performance rights organization. (See Chapter "A".)

Booking Agent—A person who arranges live performances for entertainers, for singers and musicians in theaters, clubs, etc.

Bottleneck—The act of fretting a guitar with a piece of glass or metal to create a slide or steel effect.

Bridge—1. That part of a stringed instrument over which the strings pass. It carries the vibrations of the strings to the sound box. 2. The melodic part or passage of a song that deviates from the theme often called the "release" or middle part.

b/w—backed with. Other side of a single record. Syn.—*c/w*

C & W—Country & Western Music

c/w—Abbreviation meaning coupled with. A recording released with any other recording or recordings on record or tape. Syn.—*b/w*

Capo—A clamp type device that fits on the neck of a stringed instrument, e.g. guitar, ukulele, etc. to stop all strings at the same fret. Changes in keys are made by affixing capo up or down on the neck.

Cartridge Tape—Endless recording tape packaged on a single reel within a plastic container.

Charts—1. Written musical arrangements. 2. Popularity polls used to gauge public acceptance of recorded music.

CMA—Country Music Association. See Chapter "D" of 1972 Country Music Who's Who.

CMF—Country Music Foundation. Owners & operators of Country Music Hall of Fame & Library.

Commercial—1. An advertisement placed into the programming of radio or T.V. Shows. 2. Having sales potential or sales record. 3. Entertainment either live or recorded having mass appeal with revenue earning potential.

Copyright—(Statutory) Written registration with the U.S. Library of Congress to establish ownership of creative product. e.g. poetry, music, books.

Demo—1. Abbreviation or slang—demonstration recording. 2. Slang referring to a dub. 3. Slang abbreviation referring to demonstration recording session where an artist or writer records on tape his compositions for reference or presentation.

Distributor—A phonograph record & tape wholesaler.

Dobro—A six-string guitar with a metal sound box. Tones created have a metallic or tinny sound.

Drum Cage—A small room or enclosure within a recording studio that is designed to restrict the drum sound to one specific area of the studio.

Dub—1. An acetate disc used for limited play only of a recording needed for presentation or reference purposes. 2. Slang for demonstration recording. 3. An acetate disk recording used for temporary reference.

Dub Cutter—Machine used to transfer taped songs to acetate discs for temporary use in presenting material to producers and artists.

Echo Chamber—A manmade room lined with a hard surface that reflects sounds emitted from a speaker and received by a microphone giving a delayed or echo effect to recorded music.

Equal Billing—Referring to artist or acts performing a given event that are to receive the same attention in all promotion and advertising of said event, e.g. same type size on posters and same size letters on auditorium marquee.

Exposure—Used in entertainment world in referring to public attention focused or given to a performer, record, etc.

Fade—The process of diminishing the volume at the end of a song to keep it from ending abruptly.

Fan Club—An organized group of followers who are devoted to the same entertainment personality.

Feedback—When the source of input picks up sound from the source of output in the same electrical circuit, this is called feedback. Feedback results in a loud roar or high frequency squeal.

Finger Pick—A plectrum that fits on the end of the guitarist's or banjoist's finger of his strumming hand, used by five string banjoists and thumb and finger guitar stylists.



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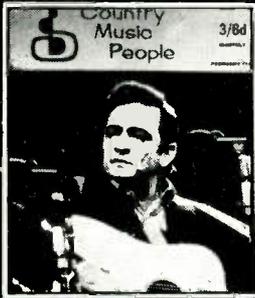
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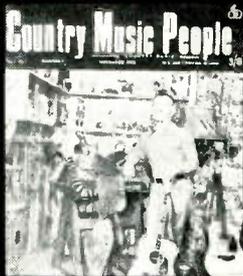
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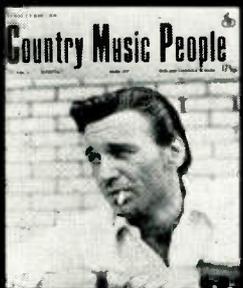
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Flat Top—A round hole spanish guitar with a bridge which is glued to the body and secures the non-tunable end of the strings to the sound board, as opposed to an F hole or arch-top guitar.

F.M.—Frequency Modulation—a radio band.

Front Man—A performing master of ceremonies who introduces acts and generally readies the audience for the stars of the show. Generally a salaried member of a traveling pre-packaged show who usually works as musician or singer with the show.

Funky—Slang—earthy; without superfluous adornment.

Gas—Descriptive term to indicate something great or impressive.

Gear—Slang for key or scale in which a song is being played.

Gig—Slang word, meaning a job, i.e. singing, playing instrument, etc.

Gut String—A slender cord made of animal tissue (or synthetics) stretched on a musical instrument to be plucked, bowed or strummed to create musical sounds. Gut strings are used on certain guitars, ukeleles and on most bowed instruments like violins and bass fiddles.

Half Tone—Printer's term for a glossy black and white photograph.

Harp/Harpoon—Harmonica or mouth harp that is blown by the player to vibrate small wooden or brass reeds which create musical sounds.

Head Phones—Small speakers or sound reproducing mechanism that fit over the head and ears so that only the user may hear what is being reproduced through the phones.

Head Session—A recording session in which there is no written arrangement and the ideas are developed in the musicians' heads as a song is presented by the artist.

Heavy—Important, meaningful, outstanding.

High String—A flattop or open hole guitar which is strung with a "high G" or G string tuned an octave higher than standard guitar tuning. Some high string guitarists use higher octave tunings on 3rd, 4th, 5th and 6th strings.

Hillbilly—1. An inhabitant of the hills, usually referring to low income, uneducated farm people. 2. Once this was a descriptive term used for music form which has evolved to what is now Country Music.

Hype—a. To overrate or oversell. b. To exaggerate the qualities of an artist or record for the purpose of selling.

In The Can—A master recording that has been set aside for future release.

Independent Producer—A record producer who is not on salary from a record company. He derives his income from a percentage of sales and/or fees for his services. A record producer who contracts on individual basis to record specific artists under contract to a label.

IPS—Abbreviation—inches per second. Referring to the speed that a tape transport carries recording tape over the recording or playback heads of a tape recorder. Standard speed for home recorders is 7-1/2 IPS, professional master tapes are recorded at 15 or 30 IPS.

Jam Session—An impromptu musical performance between two or more musicians strictly for the entertainment of the participants.

Jock—Nickname for disk jockey.

Lead—A group singer or group musician who sings or plays the melody line.

Lead Sheet—Sheet music for copyright purposes by publisher and for reference by artists, arrangers, producer, etc. when recording songs. Sheet music not printed for sale to public.

Liner Notes—That part of an album which contains written information on the artist or the album.

Lip Sync—Slang for lip synchronization—the process of moving the lips to mimic the sounds produced by previous recording usually used in TV and motion picture production. Used for special effect purposes. Also used by singers in order to duplicate the same unattainable sound of their studio recording.

Lyric—The words to a song.

Master—The original tape recording from which copy tapes or disks are reproduced, the master tape is the first step in the process of making records.

Mechanical Payments—Monies collected from record companies for the sale of records which are paid to artist, publisher, and writers. 2. Monies collected and paid for the sale of copyrighted works, e.g. sheet music.

Mike—Abrv. for microphone.

Mixer—Audio engineer. One who operates a console which electronically combines sounds channeled from several different microphones. Process is used in TV, radio, motion pictures and recording studios.

Performance Rights Organization—Organization which collects money from radio, TV, clubs, etc. for performance of song—to be paid to writers and publishers. See ASCAP, BMI, SESAC.

Performance Royalties—Monies collected by performance rights organizations from radio, TV, club performances of songs to be paid to publishers and writers. (See Chapter B).

Pick—1. The act of playing a musical instrument; originally referring to the plastic, felt or tortoise shell pointed object used to strike the strings of a guitar, uke, mandolin, etc. 2. A phonograph record chosen by a radio station or trade magazine as having hit potential.

Play Back—The act of listening, in the studio, to material just recorded for the purpose of analysis by the persons in charge of the recording session.

Producer—The person who is in charge of a recording session, sometimes he represents the record company to which the artist is signed, in other cases the producer functions independently of a record company and awards his product to the highest bidder.

Professional Manager—The person in charge of the everyday operation of a music publishing company.

Progression—1. (harmonic) the advancement from one chord to another. The chord patterns of a song. 2. (melodic) the advancement from one tone to another. The melody of a song.

Promo Man—Abbreviation for Promotion Man—a person whose job it is to secure airplay and other forms of public and/or industry exposure for his recorded product or artist.

Publisher—A songwriter's agent. The publisher usually assumes all business and management functions in relation to commercial use of musical compositions including the copyrighting, collection and distribution of royalties, providing financial assistance to writers and the promotion of recordings.

R & B—Abbreviation—Rhythm & Blues Music.

Rack Jobber—A phonograph record merchandiser who vends his product via display counters or racks, placed in department stores or other retail outlets. The racks are serviced by the jobbers who periodically replenish and update the stock.

Reel-to-Reel Tape—Vinyl recording tape which is rolled off a reel or spindle and onto another reel while passing over the recording heads of a tape machine. Process is opposed to single reel cartridge or packaged cassette tape.

Re-Mix—The process of editing multi-track tape recordings to re-arrange the combinations of recorded sounds.

Re-Verb—A mechanical/electronic method of creating an echo based on a system of vibrating springs.

Rhythm—A regularly recurring system of strong and weak beats or heavily and lightly stressed tones.

RIAA—Record Industry Association of America. Membership is derived from record companies. Chief function of the RIAA is to unbiasedly certify claims of one million sales on single records or the million dollars worth of album sales.

R.P.M.—Revolutions Per Minute.

SESAC—A performance organization (See Chapter "A").

Session—The occurrence of a group of musicians gathering with an artist, producer and other recording personnel at a recording studio for the purpose of creating recorded product. Also see head session, jam session, over dub session, master session.

Session Leader—The musician responsible for all other musicians on that session.

Sideman—Musician who accompanies or backs up an artist on either personal appearances or recording session.

Skull Orchard—A nightclub having a reputation for rough-housing.

Slap Back—Echo effect created by the use of recording tape and a series of recording and playback heads. Also used to create multiple recurrences of the same sound.

Sleeper—A phonograph record that is slow to receive commercial acceptance but maintains a steady gaining pace and often turns out to be a hit.

Slinky—Uncommonly narrow gauged metal guitar and banjo strings chosen for their ability to be easily stretched.

Snuff Queen—A female follower of performers who characteristically hangs around places frequented by Country Music artists.

Song Plugger—Person who presents tapes or acetates of published songs to record label A&R men and artists for the purpose of getting the material recorded on a commercial record.

Stampers—Nickel plated dies which are used to form or stamp vinyl into disk recordings used for sale to the public. Process is called "pressing."

Statement—Accounting of Royalties, a written accounting of monies due a publisher/writer or artist for sales or performance of a song during a specified period.

Stone Country—A form of Country Music that is most earthy or basic.

Straight Pick—A plastic or turtle shell plectrum used to pluck the strings of a guitar, uke, banjo, mandolin or other stringed instruments.

Sweetening—A term used to indicate the addition of soft sounds, such as violins or other strings to recorded product.

Tape Deck—The transport or mechanical portion of a tape recorder. The part of a recorder that mechanically transports the tape across the head which in turn relays electronic impulses to an amplifier.

Thumb & Finger—Style of guitar playing that utilizes the thumb and fingers of the hand that plucks the strings, as opposed to straight pick strumming.

Thumb Pick—A plectrum that fits around the thumb and is made of plastic or shell.

Tight—Well rehearsed; generally referring to a group of musicians who work well together musically. Smooth, flawless interaction of group in a performance or session.

Trades—Nickname for trade publication usually referring to any magazine or publication which specializes in news or subject matter dealing with a specific industry, e.g. for record business Record World, Cashbox & Billboard magazine.

Turn Around—Instrumental break in the middle of a song.

Vamp—The instrumental introduction to a song.

Video Tape—Magnetic vinyl tape used to record audio and visual signals. VTR, as it is called, has largely replaced film in television delayed broadcasts.

VTR—Video Tape Recording.

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MARTY MARTEL



TONI LEE WRIGHT



GEORGE RIDDLE



TOMMY FLOYD



UNCLE CLYDE & ROMA LEAH



TEX RITTER & TEX CLARK

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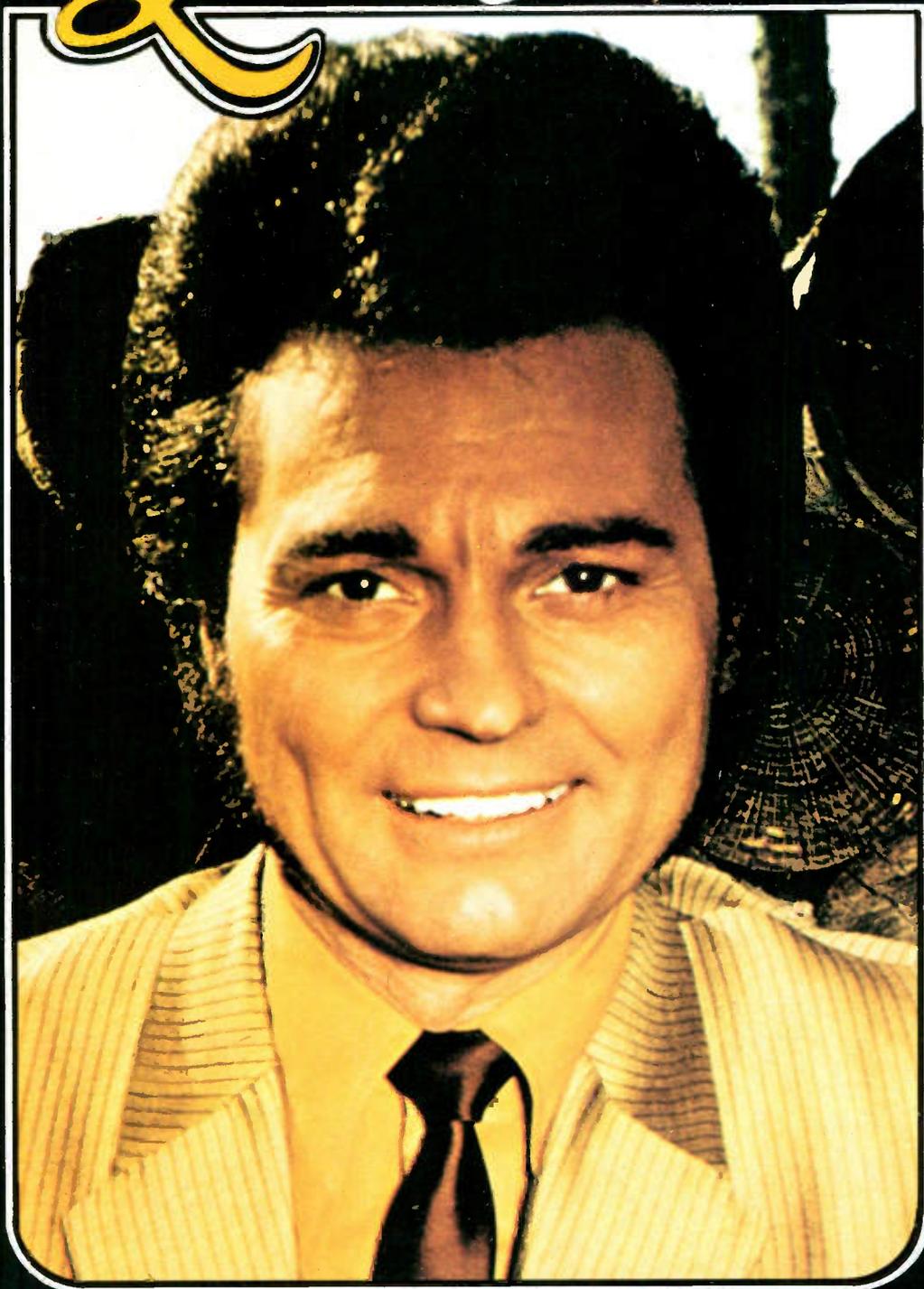
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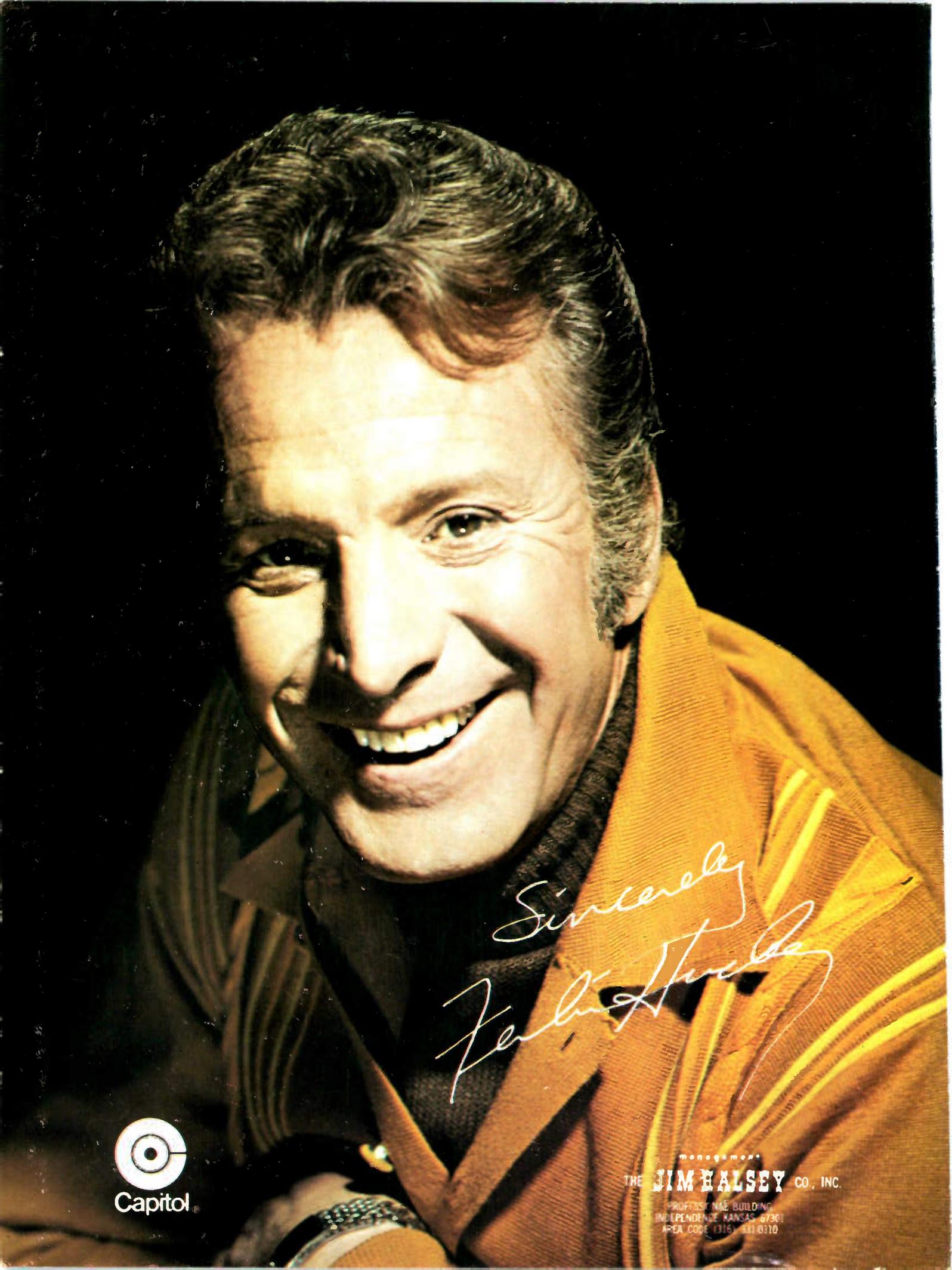


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