

COUNTRY MUSIC HALL OF FAME





A CONTINUING HERITAGE



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COUNTRY MUSIC FOUNDATION

operates the

HALL OF FAME

about this issue

Country music—its history, its people and its songs—represents a major segment of the American cultural heritage. This volume presents a series of highlights of this heritage. Taken as a whole, the stories add up to a bird's-eye view of the country field. Virtually all of the material contained herein appeared through the years in the pages of *Billboard's Annual World of Country Music*. Many of the stories were written by Bill Williams and Paul Ackerman, two *Billboard* editors who years ago became hopelessly hooked on country music and have lived happily ever since. We feel the same will happen to any reader of this volume, for the country song is the language of truth and reaches all who listen.



Music and broadcast executives review plans prior to a special live broadcast over network television from the Hall of Fame. Shown are Bill Ivey, CMA Executive Director; Chet Nagan, director for the National Public Affairs Center; Tree Music executive Bully Killen, and Charles Lewis, producer-director for WDCN-Television.



CMA president Brad McCuen, left, and chairman Frank Jones, right, welcome Executive Director Bill Ivey to the fold.

The Country Music Foundation, Inc., is a non-profit charitable and educational organization chartered by the State of Tennessee. Founded by prominent artists and businessmen in the country music field in 1964, the Foundation operates the Country Music Hall of Fame and Museum and the Country Music Foundation Library and Media Center. The organization is dedicated to the study and interpretation of country music's past through the display of artifacts and the collection and dissemination of data found on discs, tape, film, and in printed material.

Though chartered in 1964, the Foundation had its beginnings in the minds of dedicated country music executives who formed the Country Music Assn.—a trade association organized to promote all aspects of country music—in 1958. These industry leaders laid the groundwork for the establishment of the Foundation by obtaining financial support from the country music community and achieving co-operation with state and local governments.

The Country Music Foundation had as its first task the funding of a building to house the Country Music Hall of Fame and Museum. With the aid of many prominent individuals and institutions within the music business, the \$750,000 facility was completed and opened to the public in April, 1967.

Hall of Fame Founders—individuals and businesses donating \$10,000 or more to the building and maintenance of the structure—from a veritable "Who's Who" of the country music world, and include: Aberbach, Inc.; Acuff-Rose; ASCAP; BMI, Canada, Ltd.; Alvin S. Bennett; BMI; W. B. Cambron and Co.; Capitol Records; Cedarwood Publishing; Central Songs; Columbia Records; Decca Records; Connie B. Gay; Hubert Long; Mercury Records; Metropolitan Government of Nashville; MGM Records; Moeller Talent; Monument Records; Nashville Clearing House; National Life and Accident Insurance Company—WSM, Inc.; Painted Desert Music Corp.; Peer International; RCA; State of Tennessee; Tree Publishing; and Mr. and Mrs. Randolph C. Wood. Many other organizations and in-

dividuals contributed funds and effort to the completion of the Hall of Fame building.

The Country Music Hall of Fame contains plaques and artifacts dedicated to the memory of artists and businessmen who made outstanding contributions to the development of country music as an American art form. Members of the Hall of Fame are elected by members of the Country Music Assn. through a complex secret balloting procedure. The Assn. has distinguished itself through the years by electing truly outstanding individuals to the Hall of Fame.

Members of the Country Music Hall of Fame include Jimmie Rodgers, Fred Rose, Hank Williams, Roy Acuff, Tex Ritter, Ernest Tubb, Eddy Arnold, Jim Denny, George D. Hay, Uncle Dave Macon, Red Foley, J. L. Frank, Jim Reeves, Stephen H. Shoales, Bob Wills, Gene Autry, the Original Carter Family, Bill Monroe, and Art Satherley. Each has made an outstanding contribution to the art of Country Music.

The museum portion of the Hall of Fame building makes extensive use of audio/visual materials to encompass the broad sweep of the country music story. A demonstration of the Nashville recording session technique, a 25-minute film on country music, and the use of short segments of well-known country recordings, coupled with a wide-ranging display of rare artifacts associated with country stars, form the bases for the Museum's fine exhibition.

In the near future, a new exhibit area honoring pioneers responsible for the beginning of the country music industry, as well as a complete remodeling of the Museum's north wing, will contribute to the high educational calibre of the Hall of Fame collection.

In keeping with its role as the leading organization involved in the study of country music, the Foundation established a research library as a basic part of the Hall of Fame structure. Completed in 1970 at a cost of \$250,000, the Country Music Foundation Library and Media Center is a research facility for scholars, journalists, and individuals within the country music industry. The Library houses

audio and videotape, disk and cylinder recordings, letters, books, photographs, and other forms of data pertinent to the study of all aspects of Country Music. The Library and Media Center publishes the quarterly "Journal of Country Music" (formerly, "Country Music Foundation News Letter," and encourages inquiries from all qualified researchers with an interest in country music. The Library plans to expand its holdings significantly in the near future, and hopes to become the central agency for the dissemination of information relating to country music as an art and as a business.

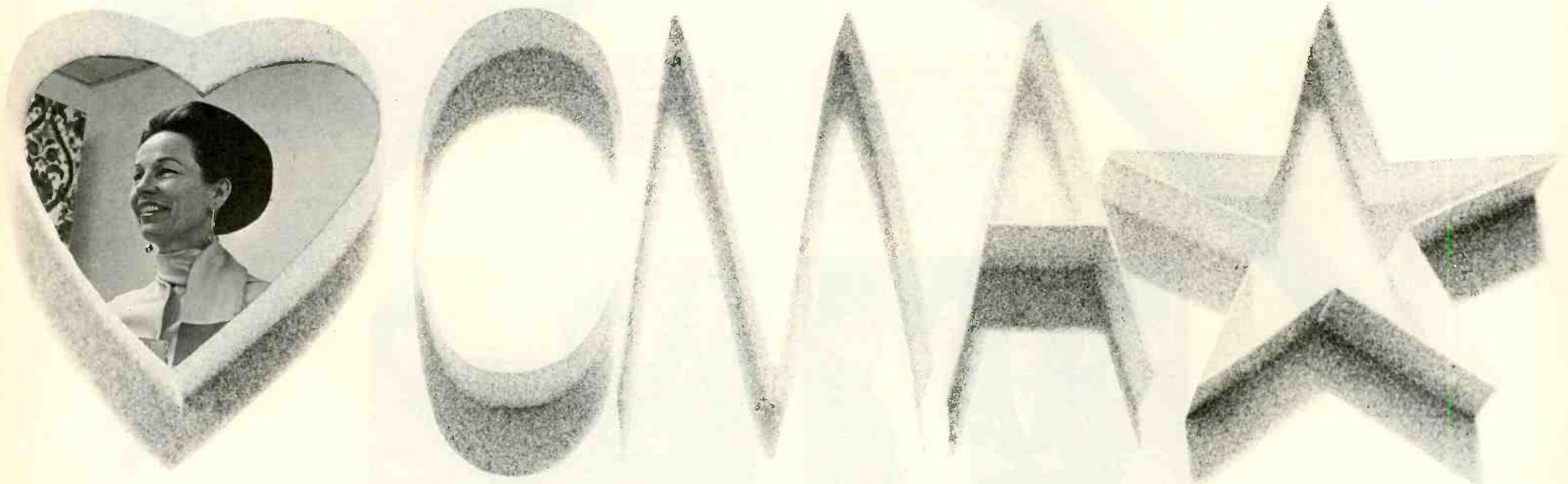
The Country Music Foundation is thus a wide-ranging educational organization, involved in the preservation of the history of country music through the use of advanced museum and library techniques, and dedicated to the encouragement of all forms of research into the past, present, and possible future of the music.

The Country Music Foundation is a unique organization for it has been established to encourage the study of country music and has been financed and operated through the dedication of country music people. Thus the Foundation operates with the full support of the country music community, and the researcher who utilizes Foundation facilities will find a level of cooperation from the industry available through no other institution. With the appointment of William Ivey as executive director of the Country Music Foundation in October, 1971, the Foundation stands ready to steadily improve the Hall of Fame, Museum, and Library and Media Center in a concerted effort to make all relevant information on the development of country music available to all segments of the American public.

Special projects in the newly-expanded library include a videotape machine for archiving purposes, enabling future students to study style, form, costuming and the like. The new scholarly publication is provided free for scholars, universities and the like; there is an oral history project, with more than 100 interviews; three Ampex tape recorders and other monaural equipment, and Ivey now is putting together an audio duplication lab.

THE COUNTRY MUSIC ASSOCIATION

a perpetual love affair with Americana



The Country Music Association, an outgrowth of the earlier Country Music Disk Jockey Association, was organized in November 1958 by a group of "hard-core executives."

No one person can be credited with its founding; it was something of a team effort. In the beginning there were 200 regular members and 33 lifetime members.

Originally there were nine directors and five officers. Connie B. Gay, broadcasting executive and entrepreneur, served as president of CMA during its first two years. During the same period Wesley Rose, president of Acuff-Rose Publications, Inc., served as chairman of the board of directors.

At the first annual meeting in November 1959 the board was extended to 18 directors and the slate of officers was increased to nine. There were nine original categories of membership: artist-musician, artist manager, booker, promoter, agent and ballroom operator; composer; disk jockey; music publisher; radio-TV personnel; record company personnel; trade publication representative, and non-affiliated persons actively engaged in some form of country music. (Later categories were added for international representation, for record merchandiser and for advertising agency.)

Two years after the inception of CMA, Ken Nelson of Capitol Records served as CMA's president and Steve Sholes of RCA Victor became chairman of the board. Subsequent presidents over the years have been Gene

Autry, Tex Ritter, Bill Denny of Cedarwood Publishing, Paul Cohen of Kapp Records, Hubert Long of Hubert Long International, Bill Williams of Billboard, Harold Hitt of Columbia, and the current president, Wade Pepper, of Capitol.

Subsequent chairmen of the board have been: Wesley Rose, Frances Preston of BMI, Hal B. Cook of Billboard; Roy Horton of Peer, Int.; Jack Loetz of MCA; William P. Gallagher (then of MCA); Ben Rosner, Golden Bough Enterprises, and the current chairman, Dick Broderick of MCA.

The Country Music Association has been, since its beginning, devoted to the promotion of country music, its exposure in all areas of the world, its attractiveness to advertisers, its spread through radio station formats, its distribution.

Known as "America's most active trade association," CMA's members come from all of the listed categories, and each member is involved in some way with the music business.

CMA has sought to encourage the highest ethics in every phase of the industry and, indeed, established a code of ethics primarily through the work of Johnny Bond.

CMA has, over the years, presented special country music shows and sales presentations to viewers in seven key areas: New York Sales Executive Club; Canadian Radio and Television Executive Society; Nashville Area Chamber of Commerce; Detroit Adcraft Club; Sales/Marketing Executives of Chicago;

Los Angeles Advertising Market, and the International Radio and TV Society of New York City.

This year, taking one more giant step, CMA prepared and presented a filmed selling-show to the National Association of Record Merchandisers at their convention in Beverly Hills.

Going still another step beyond, CMA took its board of directors and officers meeting this year to England, working for the promotion of country music abroad.

CMA, in 1967, established its first Country Music Awards and they were presented to the winners at the ninth anniversary banquet and show on Oct. 20.

In 1968, primarily through the efforts of Irving Waugh, president of WSM, Inc., and Jack Stapp, president of Tree, Int., the CMA Awards Show was televised on the Kraft Music Hall on NBC. Each year this pact has been renewed.

CMA Achievements

Some of the achievements of CMA over the years include the following:

Production of a sales kit which includes information of country music and its audience. The kit contains facts and general information on country music, and is used by member stations as a sales aid in gaining new advertising dollars.

Production of a 15-minute color film with soundtrack tracing the history of Country music and its growth through the years. In addition the film features the demographics of country music

and cites examples of its popularity to national advertisers and its effectiveness in moving products.

An International Country Music Month (chaired each year by Roy Horton). Radio and television stations compete for the best promotional effort on behalf of country music, and governors of all states now issue proclamations encouraging the recognition of this music form.

An International Seminar, held annually by CMA, at which time panels from the country music field with interests in the international aspects of the trade make presentations dealing with a wide range of practices. The session is taped and made available to members.

A country broadcasters meeting, utilizing top broadcast and advertising personalities who speak on current topics of interest to this media. In addition, the CMA arranges speakers for both the annual NAB meeting and the special NAB programming seminars held in various U.S. cities.

Production of Hall of Fame albums, utilized to raise money for the organization, and sent to post exchanges overseas for an inexpensive yet valuable object for servicemen.

A monthly newsletter, Close Up, free to the membership, keeps them abreast of developments in country music.

A complete list of radio stations and disk jockeys programming country music.

An annual artist-disk jockey taping session, held in joint sponsorship with WSM, allowing ra-

dio personalities the time, place and appearance of the artists for utilization however they see fit.

These are but a few of the activities of the Country Music Association.

No Salary

It should be noted that no officer nor director of CMA receives any salary or any other compensation; each officer and director pays his own way and all his own expenses to each meeting, no matter where it is held, and each officer and director is required to give time and energy to committee assignments, to specific annual projects, and to attend at least two of the quarterly meetings each year.

Any member of the organization is eligible to become an officer or director through nomination either prior to or at the annual meeting held each October in Nashville. The directors are elected directly by the membership, and the directors, in turn, select the officers.

Directors of categories serve two-year terms, and may not succeed themselves as directors, while officers are picked for one-year terms. Consideration in nominations is always given to geography, giving the board a constant international flavor. Although headquartered in Nashville, CMA is an international organization. Neither the present president nor chairman, for example, is from Nashville.

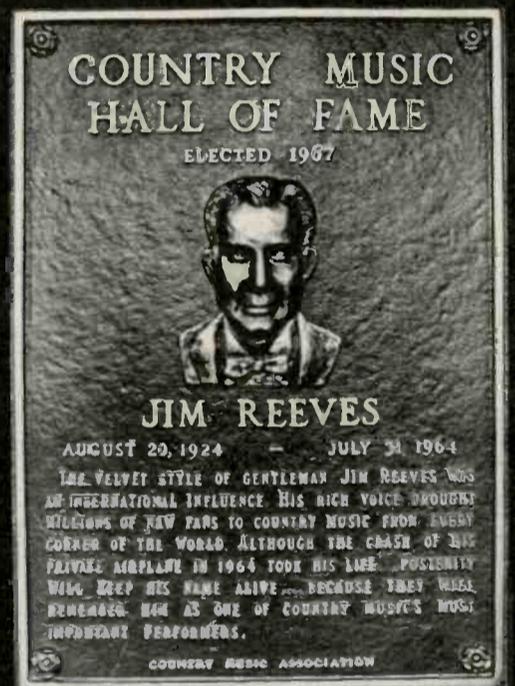
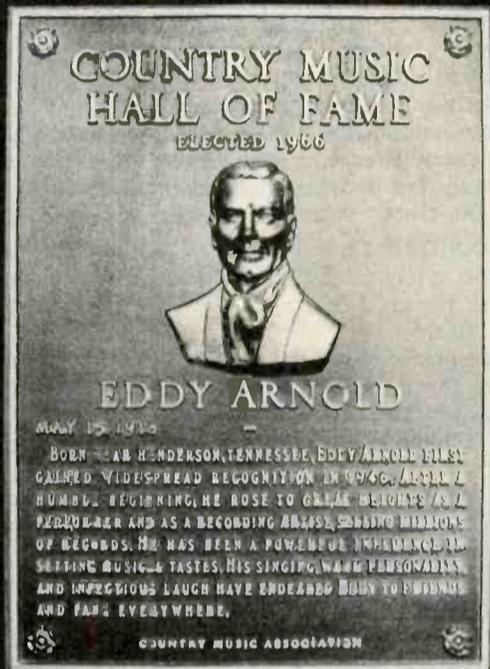
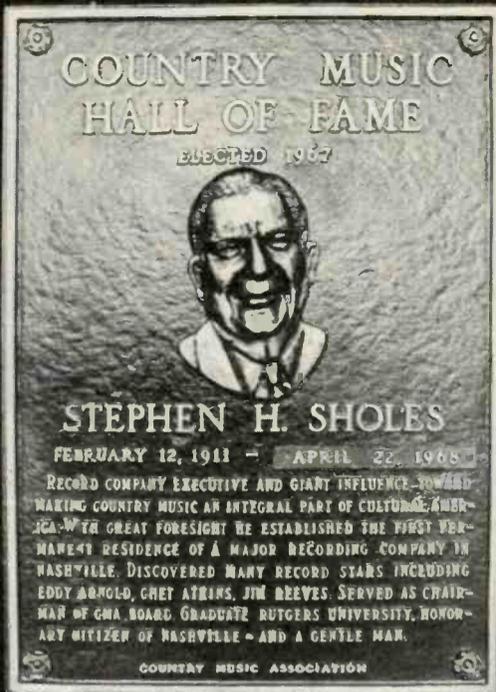
CMA, in keeping with its past, will continue to expand in its future. Its goals are astronomical, but, as before, they can be attained.



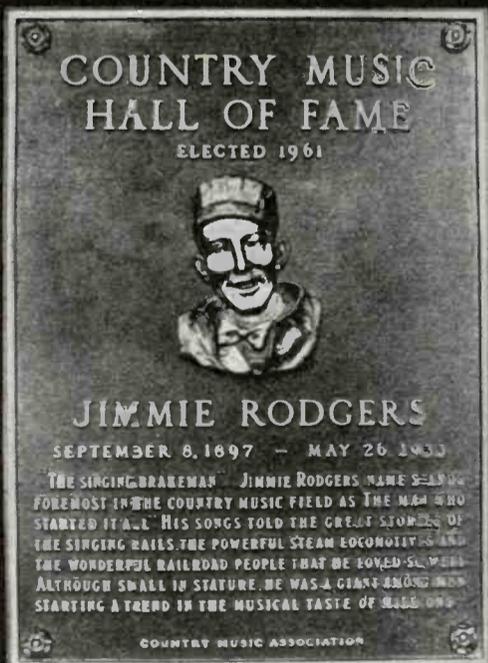
**COUNTRY MUSIC
IS LIVING RIGHT
AND BEING FREE
AT CAPITOL**

Buddy Alan/Bakersfield Brass/Earl Ball
Tony Booth/The Buckaroos/Glen Campbell
Hank Capps/Anita Carter/Johany Cunningham
Dick Curless/Stoney Edwards/Shirley Eikhard
Bobbie Gentry/Merle Haggard/Sharon Haley
Freddie Hart/Ferlin Husky/Kerni Huskey
Wanda Jackson/Sonny James/Charlie Louvin
Melba Montgomery/Joanny & Jonie Mosby
Ken Nelson/Mary Nutter/Buck Owens
Wade Pepper/Susan Raye/Tex Ritter
Roy Rogers/Bobby Poy/Jean Shepard
Red Simpson/Billie Jo Spears/Red Steagall
Wynn Stewart/The Strangers/Bobby Wayne

At Capitol, Every Month is
Country Music Month

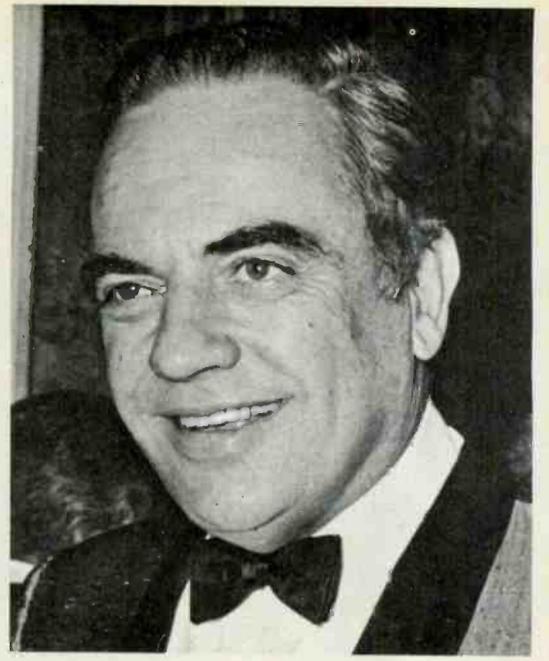
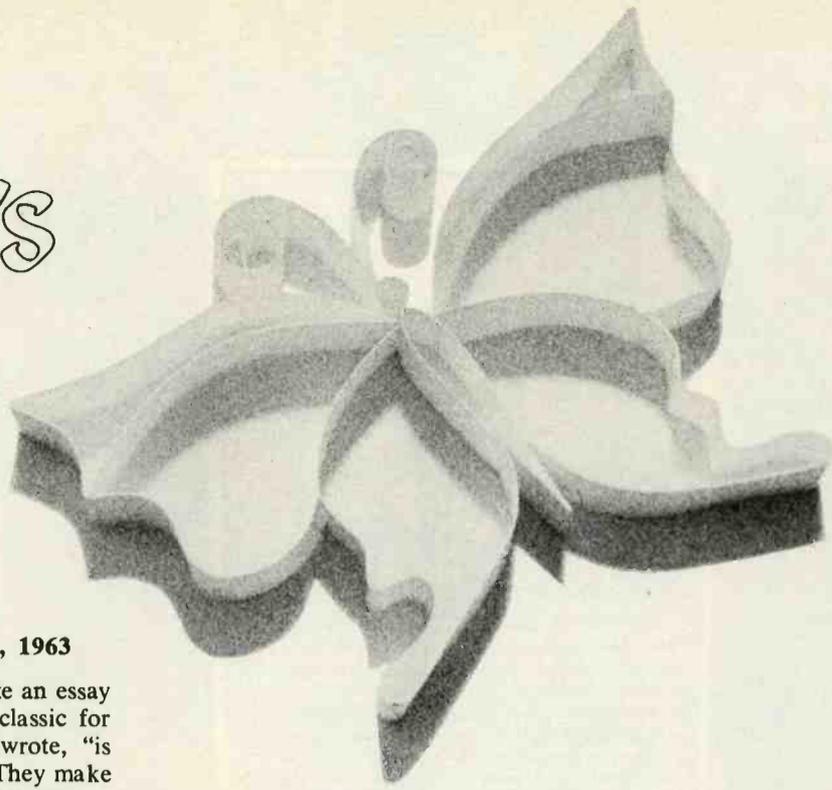


RCA Records and Tapes



COUNTRY MUSIC: TENNESSE'S HERITAGE

By Governor Frank Clement



• Reprinted from *World of Country Music*, 1963

A SMALL BOY IN TENNESSEE once wrote an essay on the caterpillar which has become a sort of classic for its conciseness and brevity. "Caterpillars," he wrote, "is long hairy worms that grow on Mulberry trees. They make millyuns of dollars worth of silk and also butterflies."

I think this third-grade masterpiece will serve well to describe the cultural and economic importance of the country music industry to Tennessee.

"Country music," we might say, "is a forty-million-dollar-a-year industry, employing thousands of talented Tennesseans. It also produces butterflies."

And maybe we ought to talk about the butterflies first.

WE COULD COME UP with a somewhat wordy statement that country music is important and enduring because it possesses genuine emotional integrity.

We can say that it is a unique melding of the writer and the performer with subject matter drawn from deep within the heartstrings of the people.

There are many learned and technical things we might say, just as an entomologist might say about a butterfly.

BUT WE STILL WOULD NOT HAVE explained why an infant just learning to walk will totter after a bright yellow butterfly for hours trying to catch it in his hand.

And neither will we have explained why the simple songs of Roy Acuff and Eddy Arnold and the Jordanaires sell millions of copies and make their way into the permanent folklore of the nation.

I know that for my own relaxation and enjoyment—for a background when I have something serious to think through or write down, the sophistication of modern music or the demanding pretentiousness of the classics are laid aside.

I need something that speaks directly to my heart—that expresses a part of my inner being.

Songs that have crossed the continent in covered wagons and rocked five generations of babies to sleep.

And that is as near as I can come, and as near as I care to come to explaining why I am a dyed-in-the-wool country music fan, and why I think its creation and preservation are one of my State's cultural obligations.

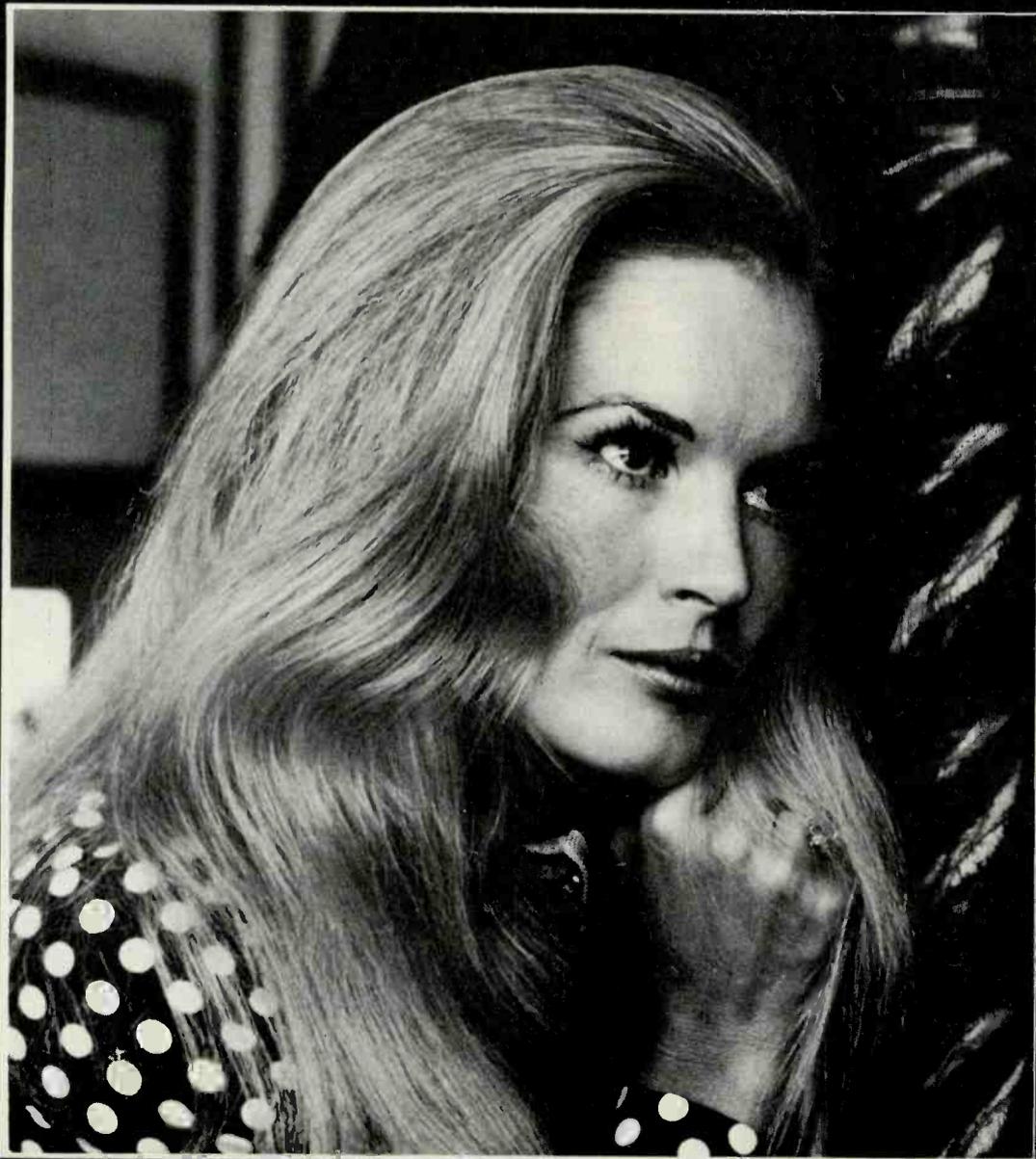
COUNTRY MUSIC IS an authentic part of Tennessee heritage.

But, as we said, the writers and the musicians and the singers who make country music a Tennessee institution don't just produce the bright butterflies of song that color the lives of people around the globe. They bring to the city of Nashville alone in a year's time the staggering total of forty million dollars in income, supporting a substantial and evergrowing part of the city's economy.

Country music also brings to Nashville and to Tennessee a steady stream of recording artists, music industry leaders and out-of-State visitors who have made the "Grand Ole Opry" the worldwide tourist attraction it is.

I CONSIDER IT a privilege to join *Billboard* in this imaginative effort to put between the covers of one publication all the good things we know about the "World of Country Music."

To the publishers, the artists and composers, many of whom are my personal friends, the music and recording companies we extend both officially and personally our heartiest congratulations!

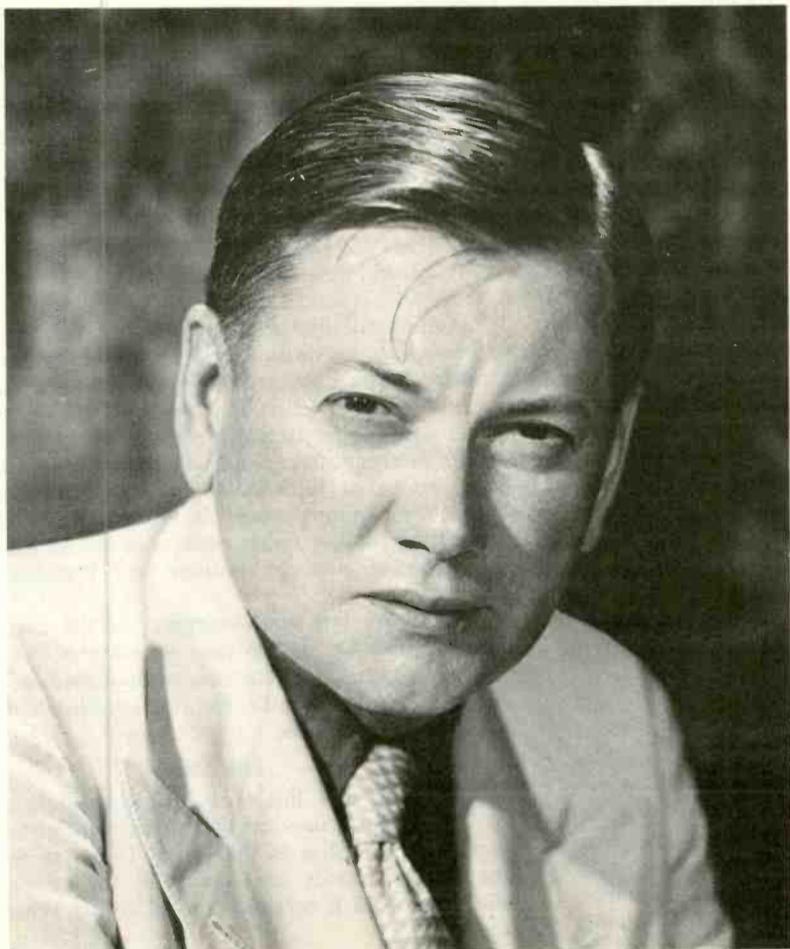
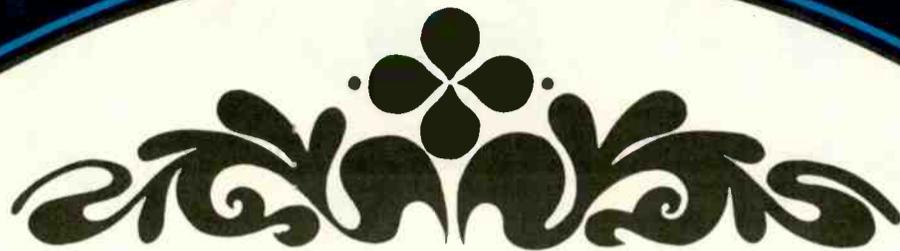


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*Lynn
Anderson*

*Represented in
Walkway of Stars*





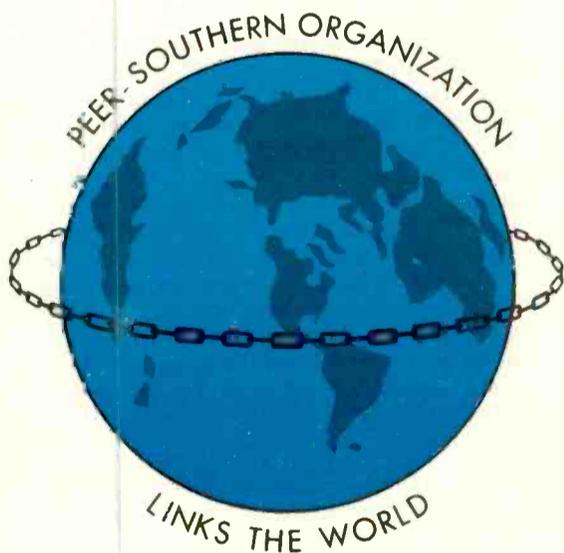
Founded by Ralph Peer, 1928

PEER-SOUTHERN ORGANIZATION

#1 The Country Music Publisher in the World

MONIQUE PEER, President
RALPH PEER II, Vice-President
ROY HORTON, Mgr. of Country & Blues Div.
BILL DUDLEY, Nashville

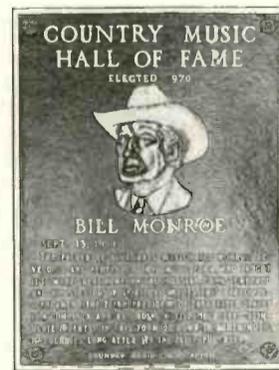
We're proud to be a founder of Country Music and proud of these great artists/composers from our organization who Country Music honored in the Hall of Fame.



Jimmie Rodgers



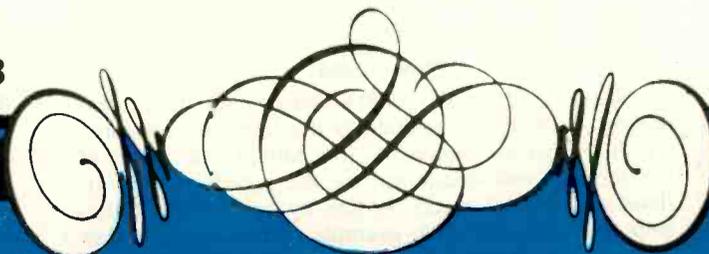
Carter Family



Bill Monroe

1819 BROADWAY
NASHVILLE, TENNESSEE 37203

1740 BROADWAY
NEW YORK, NEW YORK 10019



COUNTRY MUSIC FEEDS THE STREAM OF POP MATERIAL



• Reprinted from *World of Country Music*, 1963

The documentation of country music is quite sparse. Much of its history and development is told in this issue—in the various informal essays and interviews which outline the contribution of key personalities to the field. In this preface, however, perhaps we can—with broad strokes—touch upon some general aspects of the history of country music—and additional detail may then be sought and found in the individual stories.

Today, all of us who are in the music business are fully aware of the fact that country music—its artists and its songwriters—has entered the mainstream of American pop music like a flood tide. As yet, it is properly called country music—for the material and the performance still derives directly from the traditional country field—which reached its peak in the late 1940's and 1950's.

The general consumer, however—the youngster with a pocketful of change who enters a record shop in a big industrial city to purchase a record by Marty Robbins, Jim Reeves or Don Gibson—or perhaps it is the child's parent who is purchasing an album by such an artist—these folks may not realize it is country music. For to them it is pop music—the music they hear most often on their radios and the music they wish to buy.

The urban buyer in a sense is correct. What he is buying is pop music. But this exercise in semantics in no way detracts from the achievement of the country field; quite the opposite—for it indicates that the vigor and validity of the country idiom has been so all-powerful that it has burst all regional boundaries and is now the music of the entire continent.

This bursting of regional boundaries, this flooding into the pop mainstream, did not happen suddenly. The forces and pressures were building, and they were to reach peak momentum in the last five years.

Shortly after the turn of the century—Harper's magazine in June 1904, in an article by Emma Bell Miles titled "Some Real American Music," noted that people commonly thought that America had no distinctive folk music. The author went on to correct this point of view, stating: "But there is hidden among the mountains of Kentucky, Tennessee and the Carolinas a people of whose inner nature and its musical expression almost nothing has been said. The music of the Southern mountain is not only peculiar, but, like himself, peculiarly American."

How true! Today, in view of the vast popularity of country music, perhaps we would substitute the word distinctive for "peculiar." But the point made by the author was a good one, and, in a sense, prophetic. For only a truly indigenous or native, musical genre could achieve such a strong hold on the nation's population.

Truly Field Recording Men

In the first two decades of this century, the general population received little knowledge of the field of country music. As Emma Bell Miles indicated earlier, little was being said of this culture. Yet, some powerful influences were getting into action. These were the commercial recording men, who in the 1920's, literally beat the bushes to find and put on wax the music of rural America. The Southeastern section of the United States—the hills of Tennessee, the Carolinas, Louisiana, Virginia and Kentucky—all were fruitful areas. And the recording men traveled by horse, by Tin Lizzie, by mule and on foot. In Louisiana they poled up the bayous and recorded Cajun songs. In the 1930's, when the Depression and the new entertainment medium, radio, dealt the record business a damaging blow, the activity of the field recording men increased—for it had been found that country records enjoyed a steady sale within the limits of the so-called country market.

We have called these field recording pioneers commercial recording men, and they were that. But the phrase is an oversimplification in that these men were dedicated. They loved what they were doing, and they were laying the foundation for the great burgeoning which was to come later. Samuel B. Charters, in "The Country Blues," remarks that "the finest body of

ethnic music material collected in the South was that collected by the commercial recording directors in the South in the late 1920's. . . ."

Noted among these early recording men were the late Ralph Peer, who did a monumental body of work in both the country and Negro blues fields—first for Okeh Records, where he established the term "race records," and then with Victor, where perhaps his greatest achievement was the discovery and development of Jimmie Rodgers; Art Satherley, the Britisher who for many years added to the wealth of the Columbia Records country catalog and who found such artists as Gene Autry and Roy Acuff; Don Law, who was Satherley's protege and succeeded him in the Columbia post; Dave Kapp, currently president of Kapp Records but in the 1930's and 1940's a key executive of Decca, a pioneer label in the country field; Frank Walker, in his early years with Columbia and later with Victor and MGM; Steve Sholes, who over a period of many years built the Victor country catalog; Paul Cohen, now an independent record manufacturer owning the Todd label, and a key country recording man during his earlier era with Decca. And there were others.

Tongue in Cheek Era

While the major record companies in the 1920's, 1930's and 1940's were building their great catalogs of country material—which was selling primarily to the country market—what about the consumer publications and the general population?

By the late 1930's and 1940's consumer publications began to take some interest in country music—but it was a sporadic interest which had much of its focus on the elements of ridicule and comedy. The term "hillbilly" was much used, and while some of the color and cultural value of the country field was apparent in these stories, they very often managed to picture the country music field as freakish—composed of gawks with guitars who sang strange songs with outlandish diction. But the stories began to appear. Collier's, in its April 30, 1938, issue, published "Thar's Gold in Them Hillbillies" by Kyle Crichton. Time magazine, in its October 4, 1943, issue, published "Hillbilly Boom" by Maurice Zolotow. Newsweek, in its issue of June 13, 1949, published "Corn of Plenty." Ad infinitum.

Much of the consumer periodical literature testified to the fact that so-called hillbilly music was proving profitable—but they obviously regarded it as "corny."

Thus, that "hillbilly" music finally made it as big as it did, culturally as well as economically, is testimony to its own strength and validity. It received scant critical acclaim from metropolitan sources during the earlier decades of this century.

Part of this critical blindness, it may be said, stemmed from the fact that in those years the music business was New York or Broadway-oriented. Tin Pan Alley was largely a New York phenomenon and it fed its product to the nation's metropolitan centers. Lack of communications kept the rural music isolated, and such music rarely reached urban populations. How, then, could one understand something which he rarely heard? Something with which he was totally unfamiliar? Hence the lack of critical understanding.

It is now clear that the narrow view of many of the urban periodicals reflected a provincialism at least as profound as that which they associated with "hillbilly music."

This lack of understanding of country music, this patronizing view of it, it not completely dissipated on pseudo-intellectual levels, even though it is dissipated on the general consumer level—that is, at the level where records are bought.

New Trends

Nevertheless, in the 1950's and on into the present decade, a change in attitude in the literature on country music became apparent. In addition, the effect of the scoffers was minimized by the appearance of articles and critical pieces written by people of scholarship and objectivity. An example of this was the New York Times magazine's article by Goddard Lieberson, president of Columbia Records, titled "Country Sweeps

the Country" and published July 28, 1957. In this piece Lieberson analyzed country material from the lyric and melodic points of view. He examined the origins of country music and gave reasons for its hold on the public's taste, and he also touched upon its economic as well as cultural significance.

In June of 1958 High Fidelity magazine, in its leading article titled "What Has Happened to Popular Music," spelled out the thesis that musical integration had become a fact; that the nation's pop music now drew heavily upon what were once known as the "specialty" field; namely, country music and rhythm and blues.

Adding to this evaluation is the role of the trade papers. Leading music trade papers being close to the country music field and its people, have taken it seriously for many years. But an interesting development has taken place. Important trade publications whose sphere is broadcasting and advertising have, in the past year, published thoughtful and competent analyses of the role of country music in radio and television, and the use of country music by advertisers on these media. Examples of such publications are Broadcasting and Sponsor.

These are but some examples of the current press attitude. The Country Music Association has a file of such clippings, including articles published in The Wall Street Journal, McCall's, etc., all attesting to the music industry's New Look.

The Roots

The nature of this music, which remained isolated so long and has now come into its rightful heritage, is explained in stories in this issue. These stories analyze the themes, moods and flavors of this musical genre. But where did it originally come from? Where are its roots?

The original roots are in the old country, and were transplanted to the Southern mountains and hills by the early settlers—hence there are Elizabethan, Scottish and Irish vestiges in American country music. But these roots found fertile soil in the hills of Tennessee, the Carolinas, Virginia and Kentucky, and the different European influences were merged with local musical forms and themes, producing a culture truly indigenous or native to the soil. Religious and inspirational music, and Negro musical influences, also became important sources.

In connection with the latter, folklorist Alan Lomax, in "The Folk Songs of North America," points out that after the Civil War the Southern Appalachians developed mining and lumber industries. "The coal, mica, potash and lumber industries brought railroad spurs creeping into isolated valleys," Lomax states, adding at this time many mountain folk met Negroes for the first time. After the turn of the century, Negroes played an important role in introducing the guitar and the blues into Southern mountains, according to Lomax. He also points out that many songs—notably such blues songs as "John Henry," have for a long time been part of the repertoire of both white and Negro artists—testifying to the fact that each group was aware of, and influenced by, the other's song material.

Pioneers

In this connection it is worth pointing out that many of the pioneers in the country field—such as Ralph Peer, Frank Walker, Art Satherley, etc.—were thoroughly conversant with Negro blues material; and the fusion of both types of material reached its peak in what may be termed the Sam Phillips-Elvis Presley-rockabilly era of recent vintage.

Railroad songs, we may note, are an obvious and important segment of the country field—as they are in the Negro field. "The Wabash Cannon Ball," "The Streamlined Cannon Ball," the blue yodels of Jimmie Rodgers are all part of the heritage of musical Americana. It's interesting to note that whereas trains, automobiles, river boats, canals and highways figure largely in this heritage, the modern mode of travel—the airplane—has thus far scarcely left its mark. In time, of course, the plane will make its musical contribution to what Frank Walker, in an interview in this issue, calls "transportation songs."

The Wilburn Brothers

... Long one of the best loved and most honored acts in Country Music. Teddy and Doyle are what real country is all about. And with this record they pay tribute to their own beginnings... as "The Wilburn Children" of Hardy, Arkansas.



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OF
ARKANSAS
TO THE HALL
OF FAME'S
WALKWAY
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LIFE-TIME CONTRACT WITH



MCA RECORDS, INC.

"Tho the brambles took the cabin I was born in
And the briars reclaimed the fields I used to plow
There's a yearnin' in my heart to be going
To that forty acre patch God sowed in sprouts

"Arkansas, are your rivers still flowin'
Is your cotton growin' white as snow
Are the squ rrels still barkin' upon old
Crowley's Ridge
Has the gir' I was sparkin' gone and
burned another bridge ... ARKANSAS

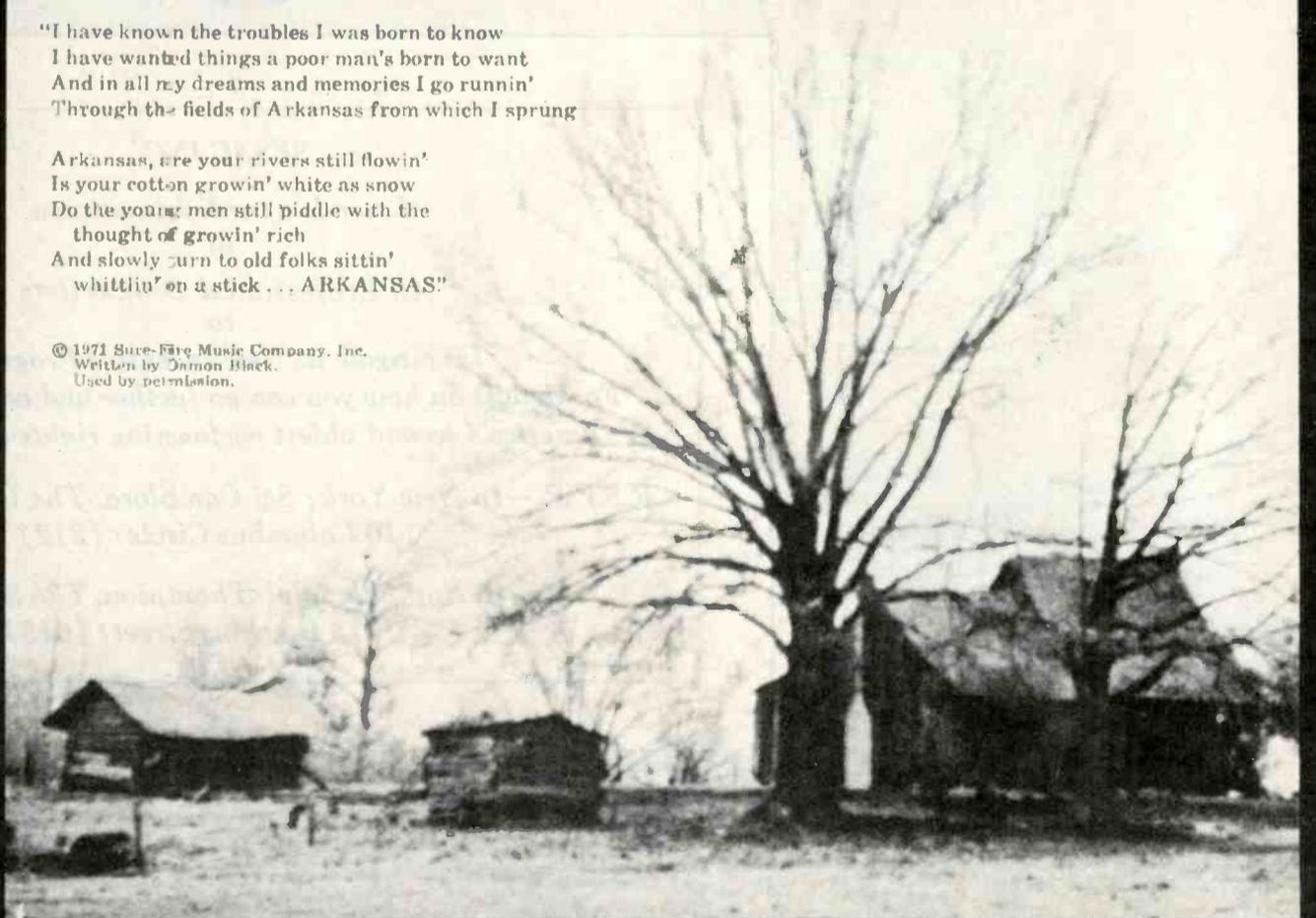
"I have known the troubles I was born to know
I have wanted things a poor man's born to want
And in all my dreams and memories I go runnin'
Through the fields of Arkansas from which I sprung

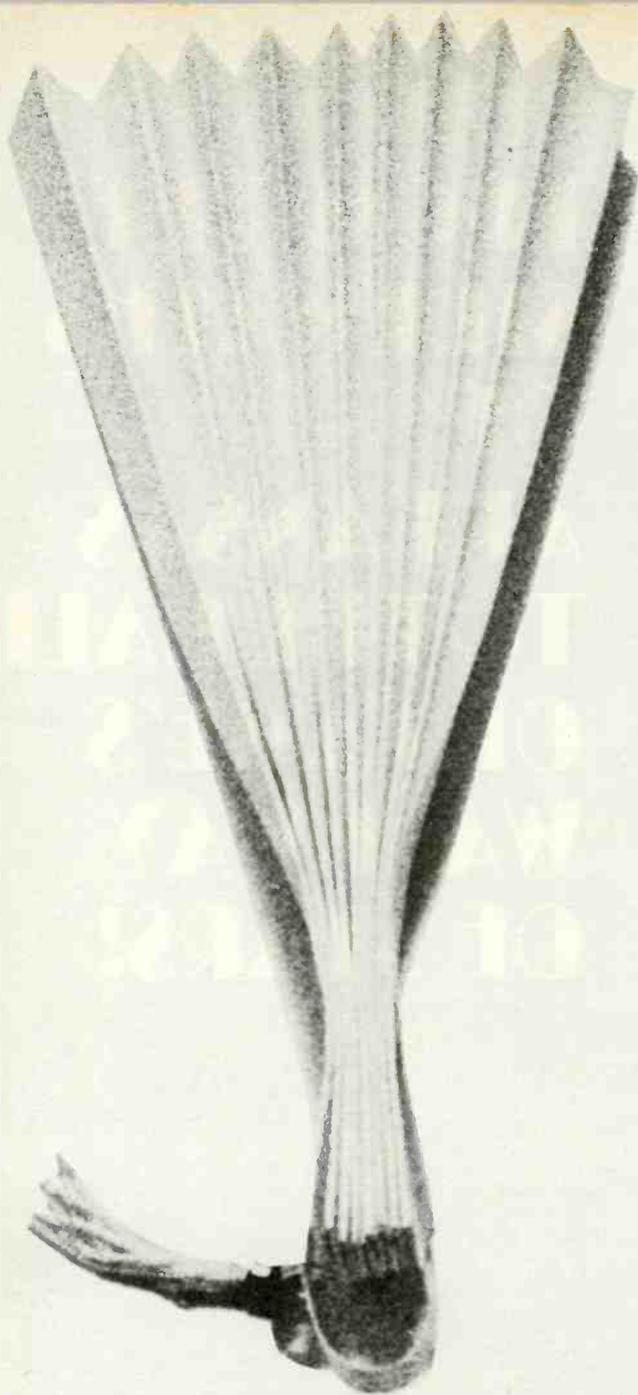
Arkansas, are your rivers still flowin'
Is your cotton growin' white as snow
Do the young men still piddle with the
thought of growin' rich
And slowly turn to old folks sittin'
whittlin' on a stick ... ARKANSAS"

© 1971 Sure-Fire Music Company, Inc.
Written by Damon Black.
Used by permission.

The Wilburn Brothers
ARKANSAS

32921





FAN FARE IS A FANtastic IDEA

The "Grand Ole Opry" had a birthday party, and everybody came. It wasn't intended that way back in 1952 when Harianne Moore and Bill McDaniel and a few others got together an invitation list and invited an assortment of disk jockeys to Nashville to help observe the birthday of the world's oldest continuous show. The invitees, few of whom failed to come, grew in great numbers over the years, and before long, it was a gala. No longer a day or two-day affair with everything in moderation, but a week long (or longer) gathering of the clan, many outside the clan, and everyone who was moderately interested in a bargain.

For years it was absolutely free, and, in the strictest sense, still is. However, a few years ago WSM and the various sponsoring record companies got their collective heads together and decided to establish a \$10 contribution registration fee. The purpose was twofold: to establish a fund to help indigent, down-and-out, or ailing musicians and their families throughout the country music field; and to stop, to a degree, the onrushing crowds who had by now swelled attendance to something in excess of 6,000.

The first purpose was fulfilled; the second was not. The fund was established, and scores of families benefited. From a charitable standpoint, the fund was an overwhelming success. However, it failed to slacken attendance. Instead, it continued to climb. Faced with the incredible costs of funding such a gathering, the price tag was elevated to \$20, the first \$10 still going to the trust fund, and the rest pro-rated back to the sponsoring firms to help alleviate the economic pain brought on by the hordes.

This still, though, did not solve two basic problems: the disk jockeys felt (with some justification) that he had been relegated to less than the primary position of attention at the party (which now included a golf tournament, all sorts of private social events, the CMA membership meeting, and a half-dozen or so other activities); and the fan was being almost totally excluded because of a necessary limitation put on the number of those who could pre-register. The figure might easily have expanded to 10 or 12 thousand.

So, some 19 years after the first idea for a party was formulated, there came a brainstorm for a second. Not coincidentally, a man who was involved with the first was the inventor of the second. His name is Irving Waugh, and he was sales manager for WSM back in those days. Now he is president of the corporation.

He called it a "Fan Fair," and it was to be as the name implied; it is geared for the fan, and it has all of the aspects of fair: entertainment, parties, food, and good-fellowship. In complete reverse to the fall party, this is a springtime assemblage of the fan clubs, the country music devotee, the listener to the music. There will be as many steps taken to safeguard infiltration by industry people to this as there are to limit fan attendance in October.

Things of this nature don't just "happen" of course. There had to be cooperation, and eventually joint sponsorship, on the part of the Country Music Assn. The man who spearheaded this aspect of the fair was Hubert Long, president of Hubert Long International, a past-president of CMA, and a long-time director of the association. Then came the other booking agencies, who promised their cooperation in the venture, doing everything possible to keep the name artists free of road travel during that time of the year. Next came the recording companies, who promised to do everything within their respective powers to have the artists available. Then, the cooperation of the artists, who individually agreed to take part.

Bud Wendell, the manager of the "Opry," got out the initial publicity on the event, helped line up the program, and sent out a "feeler" to test fan reaction. It would be less than fair to fail to say there was some early opposition, but it quickly dissolved once the intent was made clear. Instead of removing the fan from the artist, it provided a real showcase to bring them together. Within two months before the actual registration date, more than 5,000 had indicated they would come. The figure has climbed steadily since that time. This time the party is starting out on a grand scale. What it might grow to in the future staggers the imagination considerably.

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Bill & Jan
OR
Jan & Bill



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JERRY SMITH



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LEAD ME ON (DL 75326)

Loretta Lynn and Conway Twitty, bringing a touch of country royalty to their new album of duets, filled with such favorites as "When I Turn Off My Lights" (Your Memory Turns On), "Playing House Away from Home," "You're the Reason," eight others.

**BILL & JAN (OR JAN & BILL)
(DL 7-5293)**

Bill Anderson and Jan Howard and their third album of country-style, down-home duets, great tunes like "Dis-Satisfied," "Beautiful People," "We," and "Someday We'll Be Together." No doubt about it, Bill and Jan are already together.

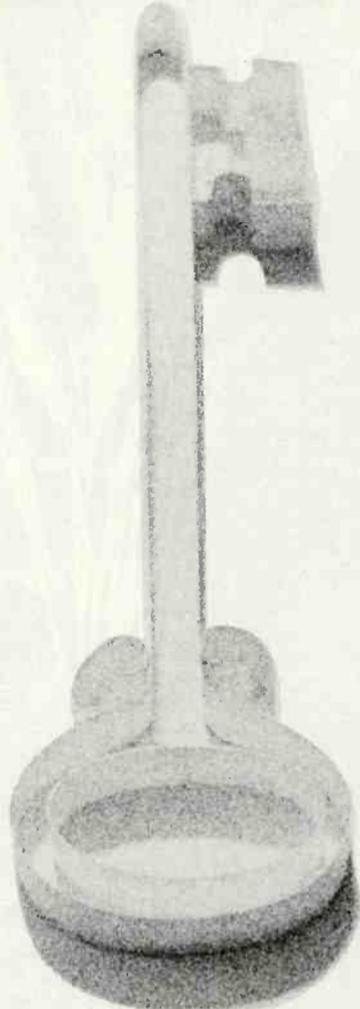
THE TOUCH OF LOVE (DL 7-5311)

Jerry Smith, and that's the way he plays piano — with love. From rags — "Open All Nite," "Gear Jammer" — to riches, "Never Ending Song of Love," "All I Ever Need Is You," and the lovely title tune, Jerry puts it all together in one grand instrumental session.

And remember, that's just a sample! After all, country is our kind of music, too.



EXPERIENCE
IS THE
KEY WORD
BEHIND THE
MEN
RUNNING CMF



When the Country Music Foundation was organized in 1966, there were familiar faces around the table. The man first elected president was Steve Sholes, who represented far more than RCA, his employer. Sholes had, for years, represented faith in both country music and in Nashville as a recording center. Alongside him, as vice-presidents, were Owen Bradley and Hubert Long, both of whom had contributed so much so often. Ken Nelson flew into Nashville from the West Coast to be the first treasurer, from Capitol Records, and Columbia's Harold Hitt was the first secretary. Tex Ritter was selected chairman of the board.

A year later, Bradley moved up to the presidency, Wesley Rose became vice president, and Frank Jones served in the dual capacity of treasurer and secretary. Billboard's Hal Cook became a trustee that year, and Bill Denny served as chairman of the board.

Cedarwood's Denny assumed the presidency in 1968, with Bill Gallagher the vice president, Harold Hitt treasurer, and Mrs. Frances Preston of BMI serving as secretary. Columbia's versatile and hard working Frank Jones became chairman of the board, assuming a post of leadership which would become almost permanent. Hal Cook became president that year, while Grelun Landon of RCA became vice president. Harold Hitt was named treasurer, and Mrs. Juanita Jones secretary.

When Roy Horton became president in 1970, Billboard's Paul Ackerman was named vice president, and Brad McCuen of Mega Records moved to the post of treasurer. Atlanta's Bill Lowery was named secretary, and Frank Jones remained chairman of the board.

Last year, to the surprise of no one, Frank Jones again was prevailed upon to remain as chairman of CMF. Under his leadership the accomplishments had been manifold. Despite his increasing work with Columbia Records, Jones found time to serve in this capacity, and as president of the Nashville chapter of the National Academy of Recording Arts and Sciences. He also has produced all of the Country Music Assn. shows, and has been active in other areas of promotion of country music. However, his prime concern has been that of the museum, the library and media center.

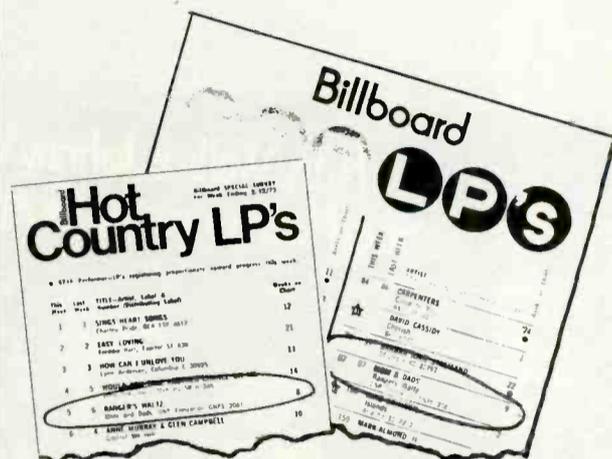
Brad McCuen, president of Mega Records, was named president, and he continues to serve in that position. Hubert Long is the current treasurer, and Ben Rosner is secretary.

Since its inception, attorney Richard Frank has served either as a trustee or legal counsel for the CMF. All officers and trustees serve without pay, giving their own time and providing their own expenses.

"IT'S BEEN
A VERY
GOOD YEAR"

Thanks

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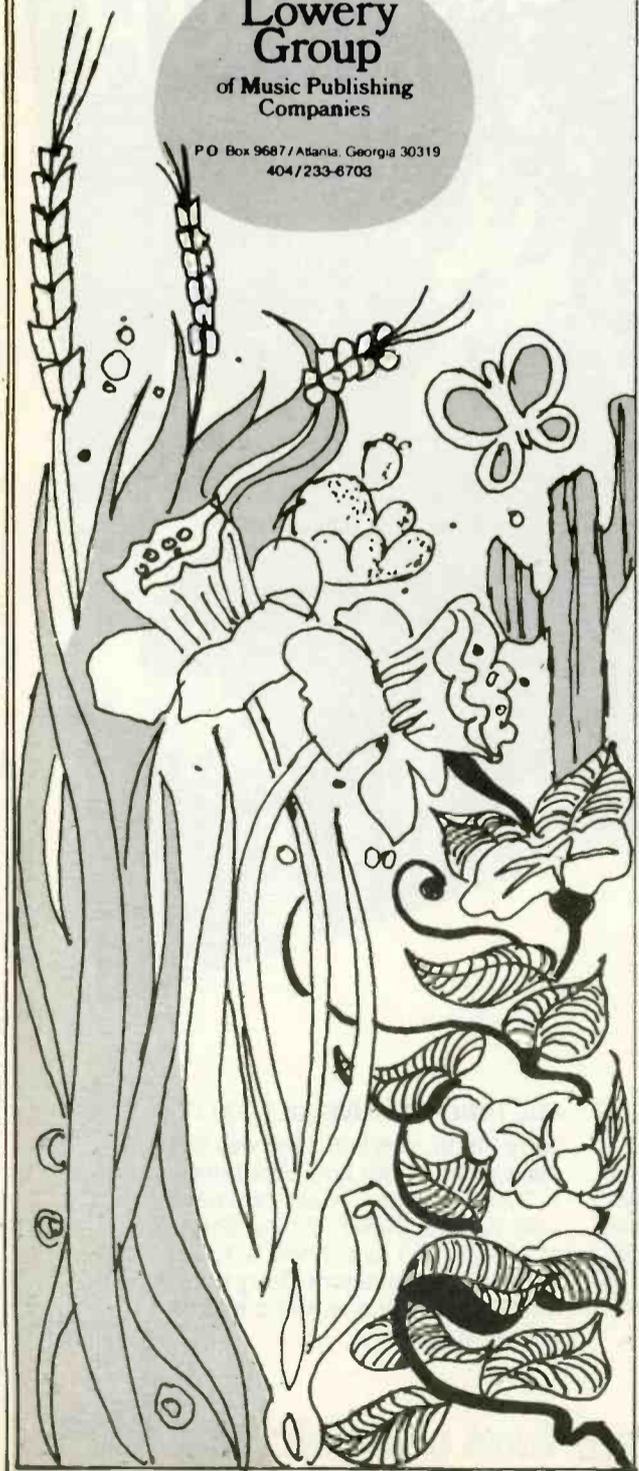
WALK ON BY:
LEROY VAN DYKE

ROSE GARDEN:
LYNN ANDERSON



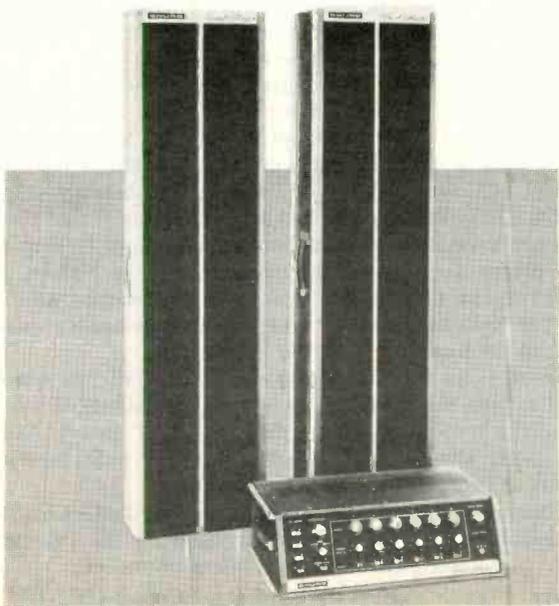
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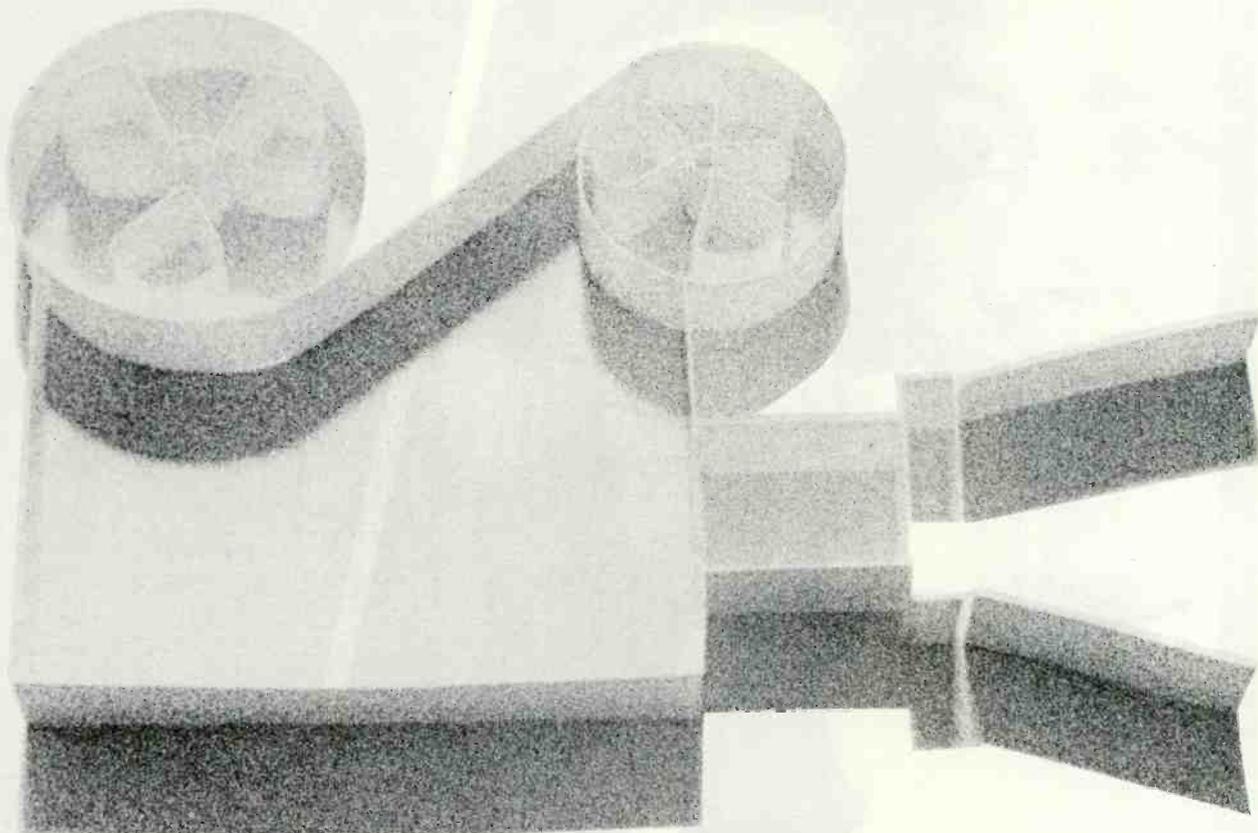


IN NASHVILLE — AND
AROUND THE WORLD

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MEANS
**COUNTRY
MUSIC!**

HANSEN PUBLICATIONS, INC.
1842 WEST AVENUE / MIAMI BEACH, FLORIDA 33139

**COUNTRY FILM INFORMS
AND ENTERTAINS
ALL OVER THE WORLD**



A fictional character named "Albert" has become one of the best known characters in country music. Thousands have seen him walking down Music Row in Nashville, talking to the great artists in the field, working a computer, and constantly dwelling on numbers. These are not obscure numbers, although they range from one to 200-million.

In real life, Albert is Herb Duncan, a New York actor, who had the leading role in a movie called "For My Next Number."

The film was a labor of love and effort, and it was put together for a specific purpose. Since then it has had many supplemental uses.

The film likely had its roots in "estimates" made of the value, in dollars, of country music. Years ago, someone came up with a ballpark figure, guessing that country music probably had a value of \$85 million annually. It was a good figure, and everyone quoted it, although it had no real validity. As other costs and profits soared (prior to the freeze), additional estimates were made. From that original figure, it was guessed that the figure went up slightly each year, until it settled on a plateau of perhaps \$125 million annually. A very nice number, indeed, but with no substantiation.

In 1970, it was brought to the attention of the Country Music Assn. that the National Assn. of Record Merchandisers (NARM), a prestigious group which deals in the distribution and sale of records, would welcome a presentation at its national meeting in Beverly Hills the following spring. There were stipulations. The film presentation must accurately reflect retail sales of country records, must be entertaining, and must be meaningful. Although no such stipulation was made, it became quickly evident that it also must cost in the neighborhood of \$50,000 to do this properly.

It's a great deal of money, of course, but this was an opportunity for CMA to go all out for country music, to showcase it in a hitherto hard-to-reach area, and to have a film available for additional uses, one which would benefit the entire country industry.

And this has happened. Bill Farr, vice president of CBS, and Bill Williams of Billboard, were named co-chairmen of the group to get it all together, and eventually became co-directors of the Nashville segment of the film. Frank Jones, the multi-talented executive from Columbia, became the coordinator. Jo Walker, executive director of CMA, became a central figure, lining-up talent and taking care of the many technicalities involved. Others joined in, and it became a massive venture. The record companies cooperated by providing information to be computed. For the first time in the history of the industry, all the forces were at work to bring this documentary off.

One of the initial steps was to contact Chuck London and his 1492 production company in New York. The firm outlined and then scripted the show, and it was approved by the CMA group.

Top name artists were recruited, and they all co-operated, working outside on one of Nashville's rawest days.

Eddy Arnold was there. So were Danny Davis, Loretta Lynn, Lynn Anderson, Sonny James, Carl Smith, Barbara Mandrell, Barbara Fairchild, and others of this calibre.

Down 16th Avenue went "Albert," speaking in numbers to those he saw on the street. Laboriously, up and down that street the sound truck and crew moved, wynchronizing each step with the spoken work. There was additional outside shooting later, but most of it was done on two cold days. The bulk of the inside shooting took place in New York.

Once the filming and editing were completed, the finished product was ready. Next was the supreme test. Shown for the first time at the Century Plaza Hotel, it was an overwhelming success. The NARM representatives not only liked what they saw, but saw what they liked—a method of making more money through country music sales. The fact that the film was followed by a live performance on the part of Merle Haggard, CMA's entertainer of the year, also helped considerably.

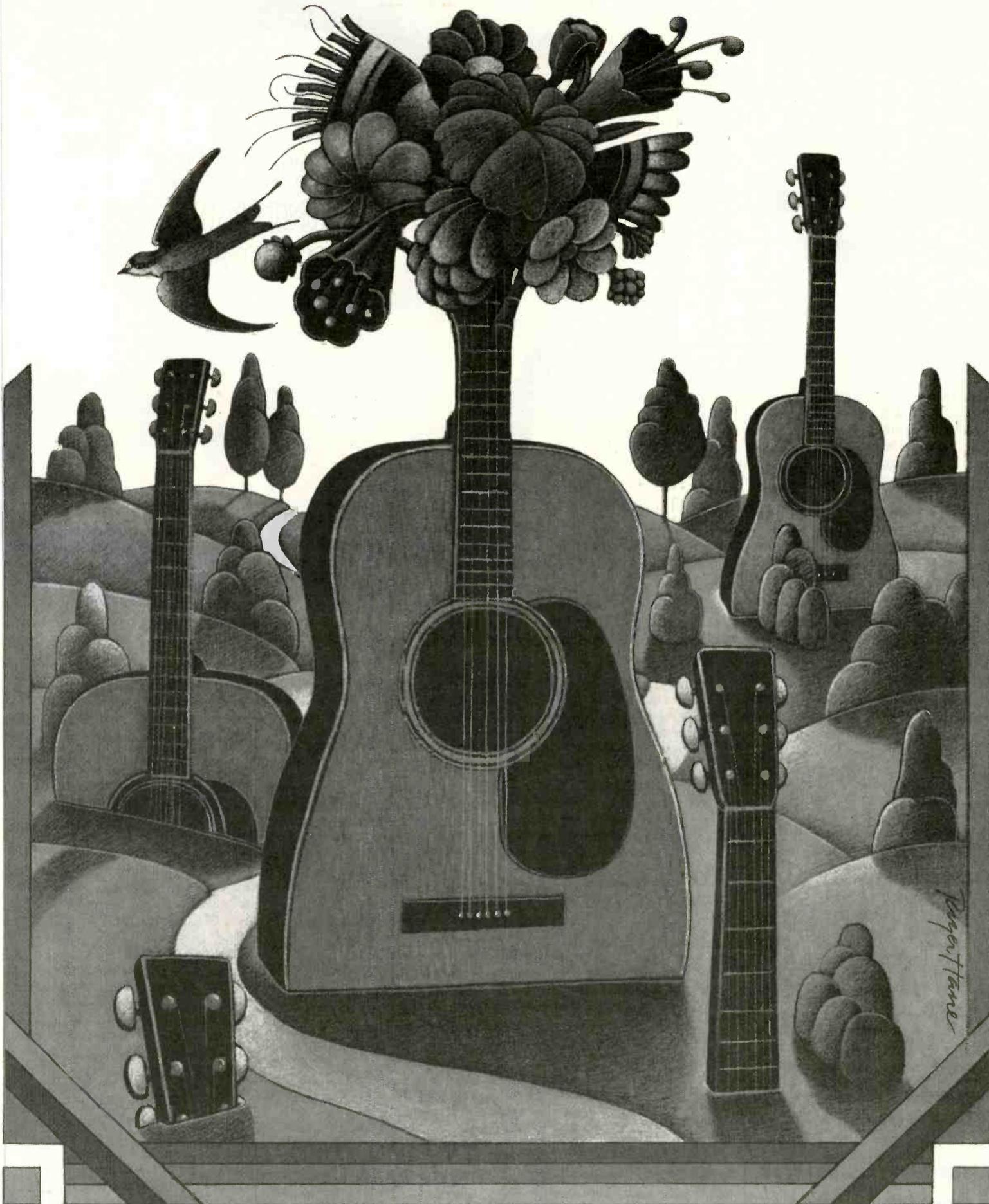
Billboard and Amusement Business, a Billboard publication, were the first to start bicycling the film in various places to get additional exposure for this country music story. Walt Heeny, publisher of Amusement Business, took the film to the International Promoters' Assn. in New York, and then to the International Assn. of Fairs and Exhibitions in Las Vegas. Jim Helmer of his staff took it to the Michigan Assn. of Fairs, and Dolores Smiley of Top Billing, at his request, took it to a similar meeting for showing in Indiana.

Heeny then took it to the Western Fair Assn. at Anaheim, Cal., where it became part of a continuous film laboratory. Bill Williams of Billboard took it to 11 civic and social meetings, where it was shown, and to virtually all of the colleges and universities in the Middle Tennessee area. Betty Young of CMA sent it, along with Bill Farr and Tex Ritter, to the meeting of the Music Operators of America. Farr also showed it extensively in the New York area.

RCA took it a long way, carrying it overseas to Europe for various showings. In fact, it now has been seen virtually everywhere in the world except the Orient. Artist Charley Salker took it to Philadelphia; WIL brought it into St. Louis; CMA director Jack Geldbardt took it throughout the Atlanta area; WEOW showed it in Cleveland. Col. Bob Cranston used it on Armed Forces Television. It went to such places as Indianapolis, shown by Don Nelson of WIRE; to Halifax, N.S., to Seattle, to Sacramento, and to WSM in Nashville, where it had several showings for sponsors and the like.

There is no way to estimate the total audience which now has seen this film. It may be many hundreds of thousands. The important thing is that the "right" people have seen it; i.e., those directly involved with the promotion of country music and its growth.

There is little doubt that it had a profound effect on the merchandisers, on the buyers for fairs, on the jukebox record purchasers, on the college talent promoters.



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.

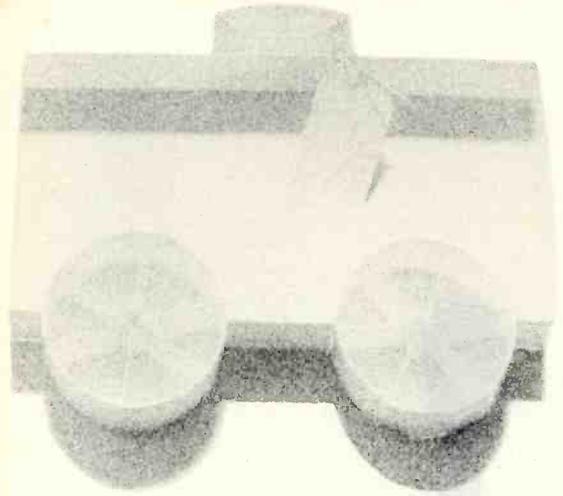


So, as Paul Hemphill writes in his book, *The Nashville Sound*:* "It is poetic that BMI and the Country Music Association would stand shoulder to shoulder at the top of Music Row, like two Statues of Liberty, because not until BMI was formed in 1939 did it become possible for country songwriters to make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

*The Nashville Sound by Paul Hemphill © Simon and Schuster.

COUNTRY MUSIC'S SOLID PROMOTER



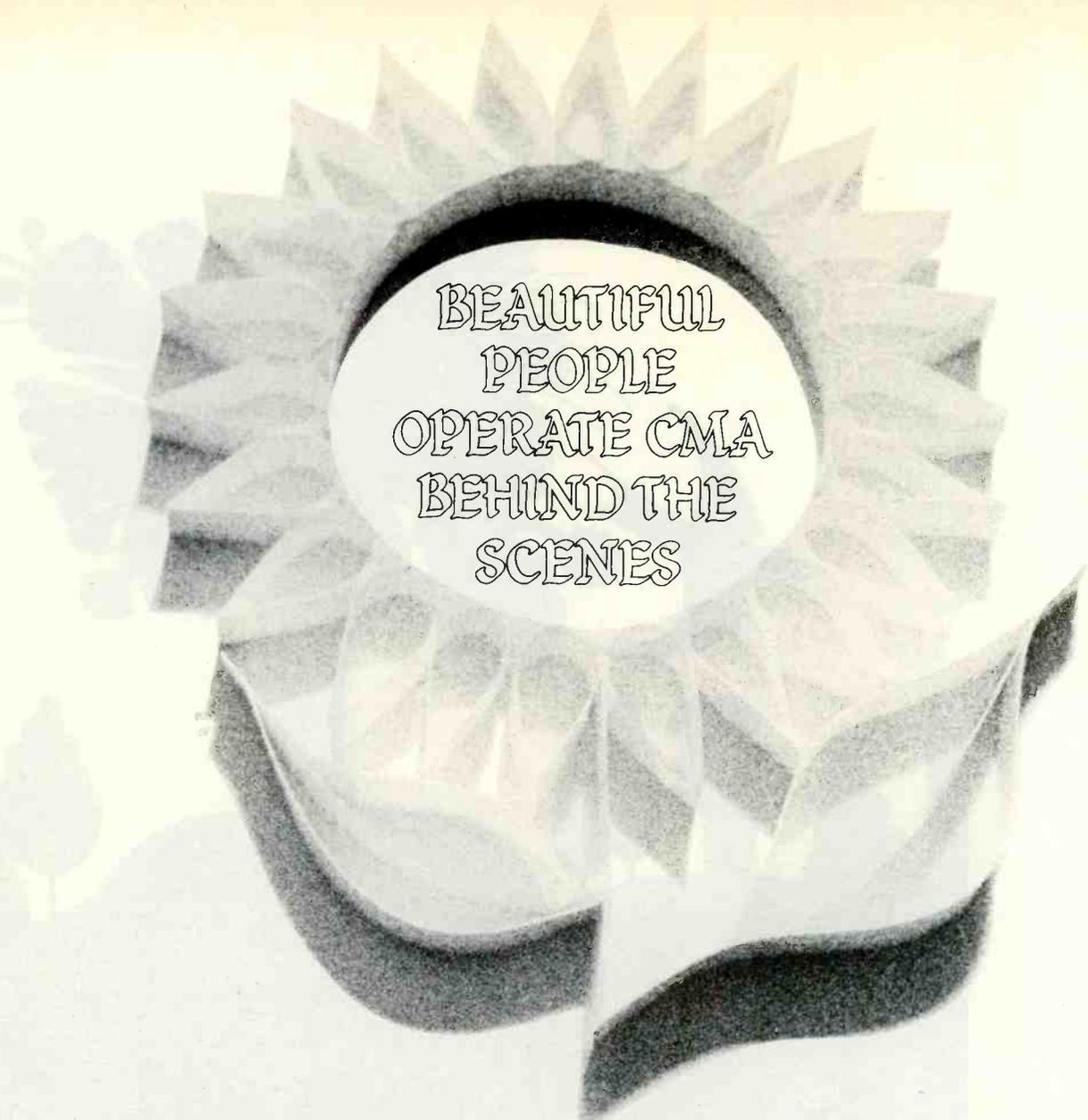
The Country Music Assn., long before there were edifices and awards shows and the like to tell the story of country music, was busy promoting it around the nation.

As early as 1962, a special show was put on for the Radio and Television Executive Society of Philadelphia, with Ferlin Husky as host.

In May of 1964, CMA went to the Sales Executive Council of New York City, again with a massive presentation. In April of 1964, a CMA program was given to the Adcraft Club of Detroit. In June of 1965, the Sales Management Executive Council of Chicago was one of CMA's biggest and most colorful presentations. In September of 1966, there was a similar show at the Cocoanut Grove in Los Angeles. And in October of 1967, CMA went to the Waldorf-Astoria in New York to sell the sounds of country music. CMA also did a special presentation for the convention of the National Assn. of Record Merchandisers (NARM) that year, and last year did its film and live show for that same organization in Beverly Hills.

LeRoy Van Dyke has been among the most active of those giving time and talent for the CMA shows over the years. Others who have contributed greatly include Leon McAuliff, Joe Allison, Gene Nash, Tex Ritter, and Minnie Pearl.

Early benefit shows, to raise operational funds for CMA, were done at such locations as Louisville, Ky., and Ft. Wayne, Ind.



BEAUTIFUL PEOPLE OPERATE CMA BEHIND THE SCENES

When Mayor Beverly Briley handed her the "Metronome" award a year ago last October, no one in the world was surprised except Jo (for Josephine) Walker, long-time executive director of the Country Music Assn. She was honored for her contributions to music in Nashville. Over the years, an entire volume couldn't list them all.

Jo Walker, widowed mother of a 15-year-old daughter, is as beautiful, as vivacious, as capable (far more so, in reality) than when she came to work at CMA at its founding. If there is anyone on this earth who is irreplaceable, she must fill the bill. Suffice to say that she had done it all. She puts it all together, makes it work, and still has the temperament to disarm with kindness and consideration the most antagonistic of critics. Her job is so complex that a description is difficult. In brief, she oversees the entire operation of the entire association, bringing together all of the difficult tasks of its membership, its directors, its officers, and its aims.

The smartly dressed executive maintains offices in the lower level of the Hall of Fame, and has represented the organization all over the world. Her computer-like mind has instant recall on everyone involved in the industry, and she is a storehouse of information which she happily shares with others.

Working closely with Mrs. Walker is Jan Ray Garratt, who now is director of public relations. An officer of the Music City Chapter of the American Business Women, she also is the wife of Richard Garratt, artist, writer and publisher. She joined CMA in May of 1968 after having worked as a legal secretary for the government in Washington, D.C. She also has been active in local theaters as an actress. Among her other duties, she writes and edits *Close-Up*, the organization's membership publication. She also played basketball on the Music City team sponsored by Conway Twitty.

Margaret Beeskau, another of the beautiful people of CMA, is a native of Winnipeg, Manitoba. She migrated to Nashville solely because of her love of country music, after having visited every show to come to Canada. Working first for the Chamber of Commerce, Miss Beeskau joined CMA in January of 1970 and became membership director. Under her untiring efforts, that membership now has climbed to more than 3,000.

Mrs. Betty Jean Young, mother of three, came to Nashville from Lexington, Ky., via Hamilton, Ohio, where she was active in speech and drama and musical productions. After a brief stint with the bank of Hendersonville, she worked for Acuff-Rose, and then came to CMA as personal secretary to Jo Walker.

Judi Scrivener, from Cincinnati, came to Nashville from Springfield, Mo., in 1964, and after some banking work, joined CMA in August of 1969. She is the assistant to Jan Garratt in the public relations department. She also is a member of the Business and Professional Women's club, and has served as an officer of that group.

The man selected to make the Hall of Fame, Library and Media Center Modernistic and meaningful is William

Ivey, who this year was named executive director of the Country Music Foundation.

Born in Detroit, Mich., Ivey had his primary and secondary education there, then received a B.A. in History from the University of Michigan. He did graduate work in Folklore at Indiana University, and received a Ph.D. in Folklore and history.

Ivey had worked as a guitarist as early as 12 years ago, and then worked as a guitar instructor. He played mandolin with a blue-grass band, and did numerous radio and television productions.

Ivey later sold the CMF board on the concept that it must become a clearing house for information on country music. He called for an increase in the CMF holdings, and enlargement of the library and media center to the point where it now is the definitive research center for all students of country music. He works in close cooperation with scholars, journalists, and individuals in the industry. His work is devoted to making country music an important aspect of the American cultural heritage.

Working closely with Ivey is archivist Danny Hatcher, a native of Murray, Ky., who was educated in the public schools there and received his A.B. at Murray State University and his master's degree in library science at George Peabody College. He has done considerable editorial work, and has a reading knowledge of French. He also is a research analyst. Hatcher's work includes the building and organization of the library's collection, and cataloging. (Mrs.) Sherytha Scaife is the Museum Director, having moved up from the post of supervisor last October. Mrs. Scaife oversees all museum activity, ranging from personnel to book-keeping. The wife of Columbia Records' Cecil Scaife, she also is the mother of four children, Joe, La Quita, La Rawn and La Quela, all of whom have worked in some phase of the country music operation. She has been with the museum since its opening.

Miss Terry Allen is the Foundation's administrative assistant, who handles correspondence, serves as secretary to Ivey, and deals with museum and library holdings. A native of Tulsa, Okla., she attended the University of Tennessee and currently is finishing work on her degree.

Tour director Doris Lynch is far more than just the sister of Tommy Overstreet. This former Texan has the tiring position of arranging all of the regular and extra tours of the Hall of Fame, keeping everything straight in matters of gate attendance, and keeping the visitors happy. At this, she is a master.

The most recent development is the hiring of Danny Hatcher, a professional archivist, who is now putting together a special manuscript collection. Hatcher has an academic background at Murray State and Peabody.

Ivey also is setting up an arrangement with the National Academy of Recording Arts and Sciences to establish a musical library within the CMF library, and plans are being made to publish works on country music related subjects. He is working closely with universities and the newly founded NARAS Institute.



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DON'T SAY YOU'RE MINE
THE ONE YOU SAY GOOD MORNING TO
COAT OF MANY COLORS
SHE'S ALL I GOT
THE BEST IS YET TO COME
THE WRITING'S ON THE WALL
SAFE IN THESE LOVIN' ARMS OF MINE
SEARCH YOUR HEART
DARLIN' RAISE THE SHADE
RUBY GENTRY'S DAUGHTER
THROW A ROPE AROUND THE WORLD
WE CAN MAKE IT
HELLO OPERATOR

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Lots of people did. And Metro is really high on music appreciation. That's why each year, for the past six, Mayor Briley on behalf of the Metropolitan Government has been proud to present the golden Metronome Award. It's awarded to the person who has contributed most in a year to the development of Music City, U.S.A. Again this year, Metro will award the Metronome and again the choice will be a difficult one. But then, that decision is up to the music industry, itself.

Metro 1963-1972: Making it work.

COUNTRY MUSIC ASSOCIATION'S ANNUAL AWARDS

1971

1970

1969

1968

1967

1971

Entertainer of the Year
CHARLEY PRIDE
Single of the Year
"HELP ME MAKE IT THROUGH THE NIGHT"
Album of the Year
"I WON'T MENTION it again"
Song of the Year
"EASY LOVIN' "
Male Vocalist of the Year
CHARLEY PRIDE
Female Vocalist of the Year
LYNN ANDERSON
Vocal Group of the Year
OSBORNE BROTHERS
Vocal Duo of the Year
PORTER WAGONER and DOLLY PARTON
Instrumental Group or Band of the Year
DANNY DAVIS AND THE NASHVILLE BRASS
Instrumentalist of the Year
JERRY REED

1970

Entertainer of the Year
MERLE HAGGARD
Single of the Year
"OKIE FROM MUSKOGEE"
Album of the Year
"OKIE FROM MUSKOGEE"
Song of the Year
"SUNDAY MORNIN' COMIN' DOWN"
Male Vocalist of the Year
MERLE HAGGARD
Female Vocalist of the Year
TAMMY WYNETTE
Vocalist Group of the Year
THE GLASER BROTHERS
Vocal Duo of the Year
PORTER WAGONER AND DOLLY PARTON
Instrumental Group or Band of the Year
THE NASHVILLE BRASS
Instrumentalist of the Year
JERRY REED
Comedian of the Year
ROY CLARK

1969

Entertainer of the Year
JOHNNY CASH
Single of the Year
"A BOY NAMED SUE"
Album of the Year
"JOHNNY CASH AT SAN QUENTIN"
Song of the Year
"CARROLL COUNTY ACCIDENT"
Male Vocalist of the Year
JOHNNY CASH
Female Vocalist of the Year
TAMMY WYNETTE
Vocal Group of the Year
JOHNNY CASH AND JUNE CARTER
Instrumental Group or Band of the Year
THE NASHVILLE BRASS
Instrumentalist of the Year
CHET ATKINS
Comedian of the Year
ARCHIE CAMPBELL

1968

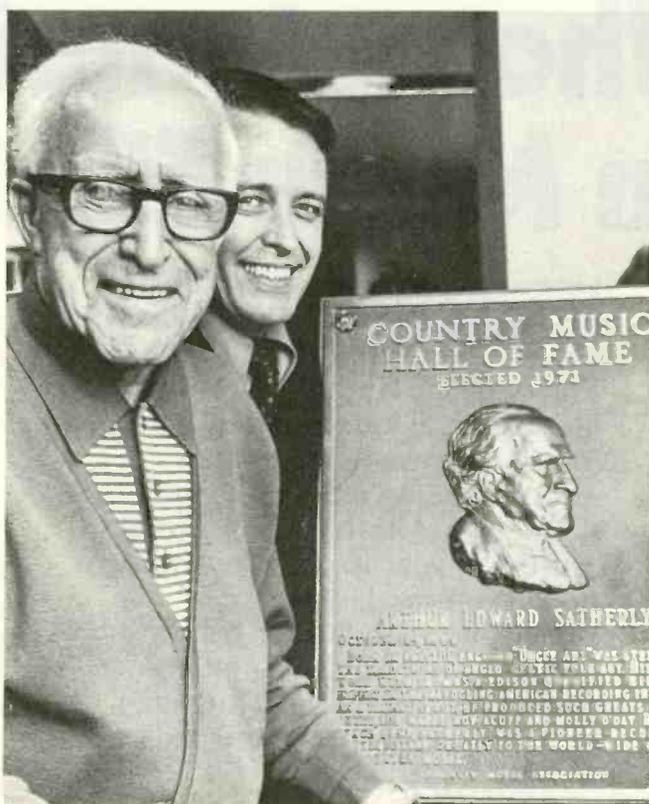
Entertainer of the Year
GLEN CAMPBELL
Single of the Year
"HARPER VALLEY P.T.A."
Album of the Year
"JOHNNY CASH AT FOLSOM PRISON"
Song of the Year
"HONEY"
Male Vocalist of the Year
GLEN CAMPBELL
Female Vocalist of the Year
TAMMY WYNETTE
Vocal Group of the Year
PORTER WAGONER AND DOLLY PARTON
Instrumental Group or Band of the Year
BUCK OWENS' BUCKAROOS
Instrumentalist of the Year
CHET ATKINS
Comedian of the Year
BEN COLDER

1967

Entertainer of the Year
EDDY ARNOLD
Single of the Year
"THERE GOES MY EVERYTHING"
Album of the Year
"THERE GOES MY EVERYTHING"
Song of the Year
"THERE GOES MY EVERYTHING"
Male Vocalist of the Year
JACK GREENE
Female Vocalist of the Year
LORETTA LYNN
Vocalist Group of the Year
STONEMAN FAMILY
Instrumental Group or Band of the Year
BUCK OWENS' BUCKAROOS
Instrumentalist of the Year
CHET ATKINS
Comedian of the Year
DON BOWMAN

ART SATHERLY

Call Him Uncle Art



Uncle Art Satherly and CMF Chairman Frank Jones with Satherly's Hall of Fame plaque.

Some wondered why it took so long for Art Satherly to become a member of the Hall of Fame. The chief of the wonderers was Art himself "Uncle Art" of country music, who was doing in the Southwest what Ralph Peer was doing in the Southwest, and who spawned more talent, perhaps, than any man alive.

Uncle Art's story is unique. Although one of the most important men in the history of recording, he is omitted from many of the books, and often has been overlooked by the younger people. His life story, however, has more color than many of the others combined.

A native of Bristol, England, he worked for a cabinet-making firm after migrating to America at an early age. And he was a secretary to one of the greatest names in the field of American inventors, Thomas Alva Edison. Eventually, when his cabinet firm got into the field of recording, he was sent out as a talent scout.

Although he toured the nation, his principal area of recording was in Dallas. There he discovered and recorded

virtually all of the early artists, and trained his young protege, Don Law. Together they formulated the growth of country music, producing such artists as Bob Wills (whom he discovered), Roy Acuff, and Gene Autrey. He remained a leading producer up into his 70's, when his health was damaged in an explosion on the West Coast. However, he continues to work until this day.

Satherly's first recordings were done with wax, which he melted and re-set, and in studios in which megaphones were shouted into for recording purposes. Primitive though they were, he produced some masterpieces. Yet four current books on country music history fail even to mention his name. Perhaps he was too far ahead of his time.

Often nominated for a spot in the Hall of Fame, the honor finally came to him last year, and he was on hand to hear the announcement made by Johnny Cash on the televised awards show. It was a fitting climax to the life of a man who had devoted his entire energies to making country music the force it is today.

Unanimously
voted into the
Country Music Hall of Fame
and featured in the
Gallery of Sound

STAND BY YOUR MAN

Recorded by Tammy Wynette
Written by Billy Sherrill and Tammy Wynette

&

ALMOST PERSUADED

Recorded by David Houston
Written by Glenn Sutton and Billy Sherrill

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Norris Wilson, Mgr.

TEX RITTER

Movie Star, Recording Artist, All-Around Talent

Woodward Maurice Ritter was born Jan. 12, 1905, at Murvaul, an East Texas town named by his grandfather for a local Indian chief.

"When Tex was a boy, he was always found making speeches from a stump, pleading law cases," said his eldest sister, Mrs. W. K. McCarley of Houston. "If he had become a lawyer, he would probably have gone into politics, because he loved that, too." As things turned out, Tex Ritter did go into politics, at a high level. He ran unsuccessfully for Senator not of his native state, Texas, nor of the state where he had spent most of his years, California, but Tennessee. In high school, Tex became a skillful debater, but in college, he also spent considerable time with music.

Eventually, in Houston, he became a cowboy ballad singer, the first ever in radio.

A traveling musical troupe took him to Chicago where he entered Northwestern Law School, but show business claimed him again. In 1930, in New York with \$30 and high hopes, he joined the New York Theater Guild and, in 1931, landed a feature role in "Green Grow the Lilacs." He later gave recitals at eastern universities on the subject of the American cowboy and his music. He was called "The Singing Lecturer."

Ritter played more Broadway shows, the Madison Square Garden rodeo, and then was signed to radio for the "Lone Star Ranger" series. Later, he co-starred in "Cowboy Tom's Roundup," another radio show for children. Scores of other radio programs started, until 1936, when Tex Ritter made his film debut.

He signed his contract in September, and became the nation's second singing cowboy (Gene Autry was first). Working for Monogram, Columbia, Universal and Producers Releasing Corporation, Ritter made westerns for nine consecutive years. During seven of those years he ranked among Hollywood's "top-10 best money-making" performers. His westerns were the first to be televised on the British Broadcasting Corporation network, and they first appeared on U.S. TV channels

in 1953. His movies were used as vehicles for programming top songs.

Capitol First

He became the first artist signed by Capitol Records in 1942. His first tune was a hit, "Jingle, Jangle, Jingle" and during the 1940's, turned out dozens of chart hits. He recorded "High Noon" in 1952.

In 1963, Stan Kenton (Capitol's second signing), did an album with his close friend, Tex Ritter. In 1964, Ritter recorded a Spanish language album in Mexico, under the direction of Ralph Carmichael, then unknown, now one of the biggest names in the religious field.

But by 1965, the Ritter style had changed almost exclusively to country.

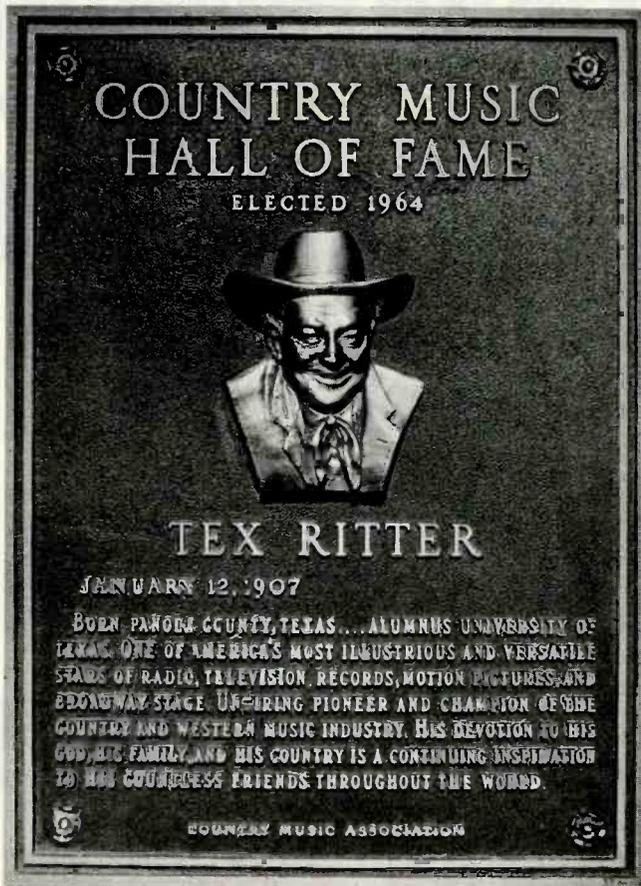
Ritter marked his 40th year in show business in 1968. During this time Ritter has always recorded with Capitol.

In 1964, he became the second living person to be inducted into the Country Music Hall of Fame.

Tex has a reputation for helping people. Among those he gave a push along the way were Hank Thompson, Moon Mullican, Jim Reeves, Charlie Walker, Jan Howard and Buck Owens. In 1938, Tex Ritter sang to his leading lady, Dorothy Fay, in a western called "Sundown on the Prairie." Three years later they were married and Dorothy made five films with Tex. They have two sons, Thomas Matthews and Johnathan Southworth.

Tex Ritter holds at least one more distinction. He is the only member of the Hall of Fame to have been hijacked to Cuba, in Dec. 1968.

The Ritters moved to Nashville that year, and Tex briefly took up a new career as co-host of a radio show with Ralph Emery. Then he returned to his first love, that of singing and making personal appearances. A member of the Cowboy Hall of Fame, Tex also has served the industry as head of the Country Music Association, and once assumed the chairmanship of the National Committee for Recording Artists.



JIM REEVES

An International Voice and Influence

"The velvet style 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, posterity will keep his name alive because they remember him as one of country music's most important performers."

These were the words written about Jim Reeves, when elected to the Country Music Hall of Fame in 1967.

It was just three years earlier, July 31, when Reeves' single-engine Beechcraft Debonair had disappeared from a radar screen at the Nashville airport during a thunderstorm. Reeves and his piano-player and sometimes manager, Dean Manuel, were aboard, on the return leg of a flight from Batesville, Ark. The trip had nothing to do with music; it dealt with a real estate transaction. How ironic for a man who had traveled so far to entertain.

What was left of the aircraft was some 1,500 feet from where the search had begun in a wooded area of Brentwood, south of Nashville. The plane came down only 100 yards from a residence.

Reeves was three weeks away from his 40th birthday. Not many months earlier he had told Jud Collins, in a WSM interview, that the age of 40 didn't bother him, that he felt he could sing at least half-way through that coming decade. There were premonitions of death through his own and others. His widow recalled that, in those final days, he thought and talked about death often, as though it stalked his career. And Hank Locklin recalled a conversation the two had about the signs of impending disaster. Perhaps, however, this would be the case with anyone on the move constantly.

Jim Reeves was on the move from the day he was born at Panola County, Texas, the only county in the world to have spawned two members of the Country Music Hall of Fame (see Tex Ritter story).

Texas has always produced legends. Those involving Jim Reeves are believable. They say that, on his father's farm along the Sabine River, Jim swapped a bushel basket of pears for his first six-string guitar, with three of the strings missing. Reeves was inspired to sing by the early records of Jimmy Rodgers (also a Hall of Famer). But a strong arm, fleet legs and a lot of desire also inspired him to play baseball when he wasn't picking out chords. Both music and baseball were to have profound effects on his life.

At 10, Jim Reeves, guitar in hand, auditioned for and was granted his own radio show, a 15-minute program in Shreveport, La., almost in the big shadow of Texas. From that moment on it was singing by night, playing baseball by day. When Reeves finished high

school (back across the line again, in Carthage, Tex.), he stood a strapping 6 ft. 2 in., 185 pounds. The University of Texas took a look at his right arm and gave him an athletic scholarship. He entered school with his guitar in his arms.

At a dance at Marshall, Tex., Jim met a high school senior named Mary White who planned to become an airline stewardess. Instead, she became Mrs. Mary Reeves. That was in 1947.

Professional tampering with the campuses was tolerated in those days, and Jim was lured by the St. Louis Cardinals to leave his studies behind, and find the good life of professional baseball.

The Cardinals assigned him to Lynchburg, Va., and he played well until he injured a leg nerve while sliding

into second base. That was the end of that career, and, indirectly, the start of another.

Reeves returned to the entertainment world through the medium of radio, this time as a disk jockey in Henderson, Tex. One day he would buy the station, KGRI.

But he left there five years later, crossed over the line again, and in 1953 took a job with radio station KWKH in Shreveport. Although he sang some, he was primarily an announcer. Eventually he worked his way up to the position of Master of Ceremonies on the "Louisiana Hayride" Show. And he began to record—for the Abbott label.

His first song did virtually nothing. Then it happened. The No. 2 release was "Mexican Joe," one of the big hits of 1953. Then came "Bimbo," and the flood valves were open.

Jim Reeves took a leave of absence from his position on the "Hayride," and never returned. The tour he took was so successful it won him a job as a summer replacement for Red Foley on the "Ozark Jubilee" in Springfield, Mo. This was followed by a most successful USO tour, and a contract with RCA Records.

In that 1954 USO hop, he went overseas. He remains to this day one of the most popular of all recording artists in Britain.

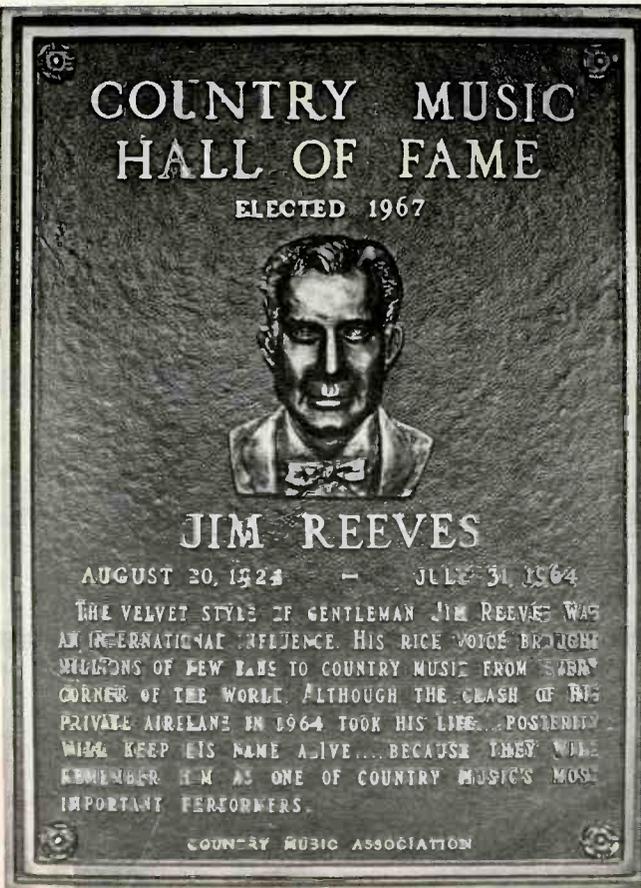
In the fall of 1955, Reeves accomplished what all country artists set out to do: he became a full-time member of the "Grand Ole Opry."

From there on, the rise was phenomenal. In 1957, his "Four Walls" went to the top, bridging that nebulous gap between country and pop. There were scores of others which followed, climaxed by his recording of "He'll Have to Go," in 1960. It was a gold one, three million sales of it. Billboard named him the No. 1 male artist in the country field.

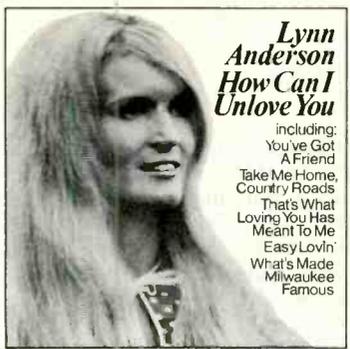
Five years later Reeves won three Billboard awards. His album, "The Best of Jim Reeves," received two, and he again was named favorite male artist.

His fame was catching on, even with the government. The State Department asked Reeves to serve as a government representative and good will ambassador to Kenya for an independence celebration. Elsewhere abroad, he was winning gold records in England, Germany and Africa. One of his records went to No. 1 in England—above that of the Beatles. In 1964, in Norway alone, Reeves sold a quarter-million records. In South Africa, he became a national idol. He played to 60,000 in 10 days, and they mobbed him.

Jim Reeves made his first, and only film, in South Africa. Titled "Kimberly Jim," it was so successful that a second script was being prepared for him when the plane crashed near Brentwood.

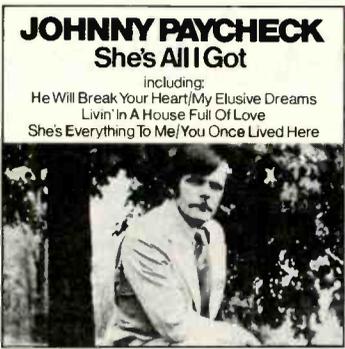


Lynn Anderson
How Can I Unlove You
including:
You've Got A Friend
Take Me Home, Country Roads
That's What Loving You Has Meant To Me
Easy Lovin'
What's Made Milwaukee Famous



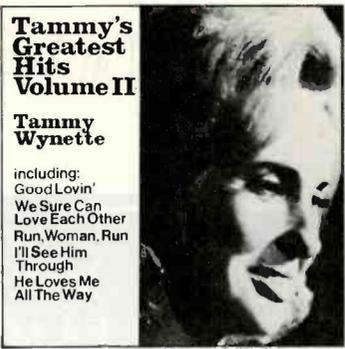
C 30925

JOHNNY PAYCHECK
She's All I Got
including:
He Will Break Your Heart/My Elusive Dreams
Livin' In A House Full Of Love
She's Everything To Me/You Once Lived Here



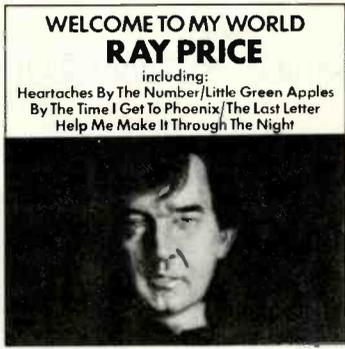
E 31141

Tammy's Greatest Hits Volume II
Tammy Wynette
including:
Good Lovin'
We Sure Can Love Each Other
Run, Woman, Run
I'll See Him Through
He Loves Me All The Way



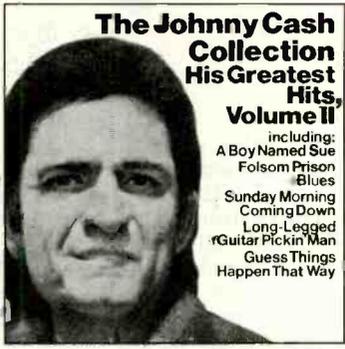
E 30733

WELCOME TO MY WORLD
RAY PRICE
including:
Heartaches By The Number/Little Green Apples
By The Time I Get To Phoenix/The Last Letter
Help Me Make It Through The Night



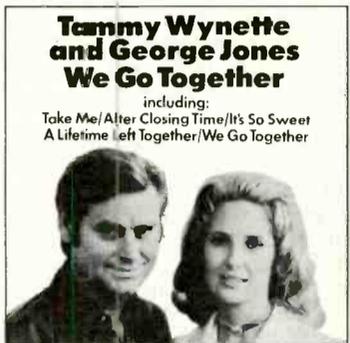
G 30878

The Johnny Cash Collection
His Greatest Hits, Volume II
including:
A Boy Named Sue
Folsom Prison Blues
Sunday Morning Coming Down
Long-Legged Guitar Pickin' Man
Guess Things Happen That Way



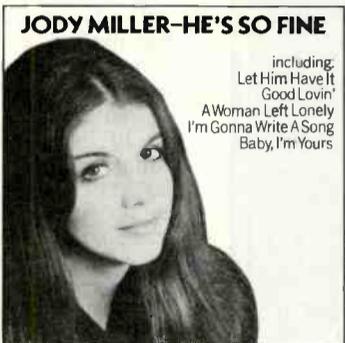
KC 30887

Tammy Wynette and George Jones
We Go Together
including:
Take Me/After Closing Time/It's So Sweet
A Lifetime Left Together/We Go Together



KE 30802

JODY MILLER—HE'S SO FINE
including:
Let Him Have It
Good Lovin'
A Woman Left Lonely
I'm Gonna Write A Song
Baby, I'm Yours



E 30659

Freddy Weller—Another Night Of Love
including:
The Promised Land
Rose Garden
Help Me Make It Through The Night
The Seashores Of Old Mexico
Indian Lake



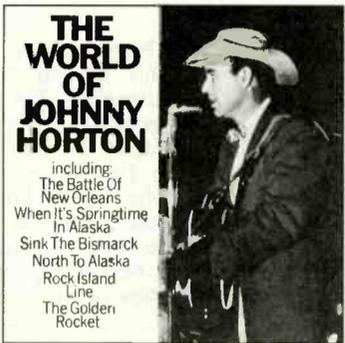
C 30638

BARBARA MANDRELL
TREAT HIM RIGHT
including:
Games People Play
Break My Mind
I Almost Lost My Mind
The Letter
Do Right Woman—Do Right Man



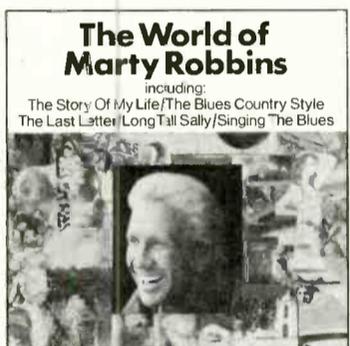
C 30967

THE WORLD OF JOHNNY HORTON
including:
The Battle Of New Orleans
When It's Springtime In Alaska
Sink The Bismarck
North To Alaska
Rock Island Line
The Golden Rocket



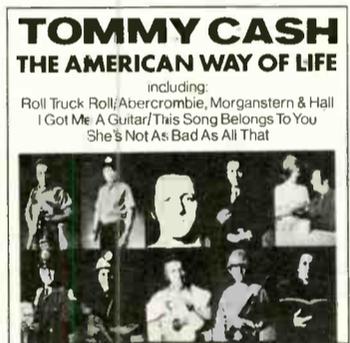
G 30884

The World of Marty Robbins
including:
The Story Of My Life/The Blues Country Style
The Last Letter/Long Tall Sally/Singing The Blues



G 30881

TOMMY CASH
THE AMERICAN WAY OF LIFE
including:
Roll Truck Roll/Abercrombie, Morganstern & Hall
I Got Me A Guitar/This Song Belongs To You
She's Not As Bad As All That

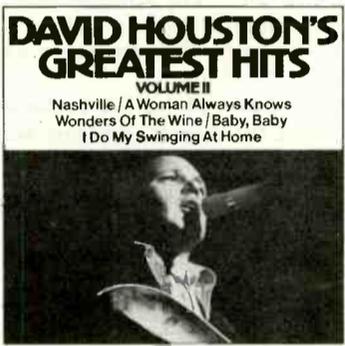


E 30860

Lynn Anderson. June Carter. Johnny Cash. Tommy Cash. Chuck Wagon Gang. Barbara Fairchild. Johnny Horton. David Houston. Stonewall Jackson. George Jones. Claude King. Bob Luman. Barbara Mandrell. Jody Miller. Johnny Paycheck. Ray Price. Charlie Rich. Marty Robbins. David Rogers. Earl Scruggs. Carl Smith. Charlie Walker. Freddy Weller. Tammy Wynette.

Columbia and Epic's Hall of Fame.

DAVID HOUSTON'S GREATEST HITS VOLUME II
Nashville / A Woman Always Knows
Wonders Of The Wine / Baby, Baby
I Do My Swinging At Home



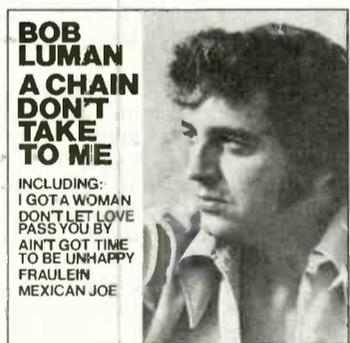
E 30602

CHARLIE RICH
BOSS MAN
including:
Big Boss Man
I Do My Swingin' At Home
Nice 'N' Easy
Down On The River
Hello, Darlin'



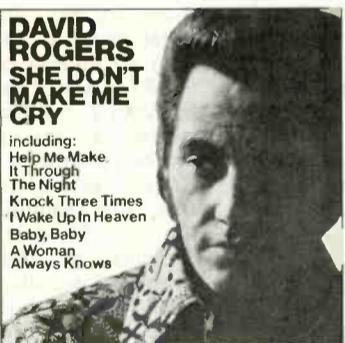
E 30214

BOB LUMAN
A CHAIN DON'T TAKE TO ME
INCLUDING:
I GOT A WOMAN
DON'T LET LOVE PASS YOU BY
AIN'T GOT TIME TO BE UNHAPPY
FRAULEIN
MEXICAN JOE



E 30923

DAVID ROGERS
SHE DON'T MAKE ME CRY
including:
Help Me Make It Through The Night
Knock Three Times
I Wake Up In Heaven
Baby, Baby
A Woman Always Knows



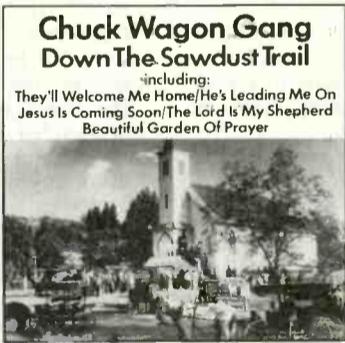
C 30972

EARL SCRUGGS: HIS FAMILY AND FRIENDS
INCLUDING:
JOAN BAEZ/BOB DYLAN
THE BYRDS/DOC WATSON
AND OTHERS



C 30584

Chuck Wagon Gang
Down The Sawdust Trail
including:
They'll Welcome Me Home/He's Leading Me On
Jesus Is Coming Soon/The Lord Is My Shepherd
Beautiful Garden Of Prayer



C 31043

Carl Smith
Sings Bluegrass
INCLUDING:
BLUE MOON OF KENTUCKY
ROCKY TOP
I WONDER WHERE YOU ARE TONIGHT
JIMMIE BROWN
THE NEWSBOY
LOVE LETTERS IN THE SAND



C 30548

JOHNNY CASH AND JUNE CARTER JACKSON
Featuring:
Long-Legged Guitar Pickin' Man
including:
SHANTYTOWN/I GOT A WOMAN/WHAT'D I SAY



CS 9528

BARBARA FAIRCHILD
LOVE'S OLD SONG
including:
Back Then
Tell Me Again
Break Away
My Chance For Happiness
Love's Old Song



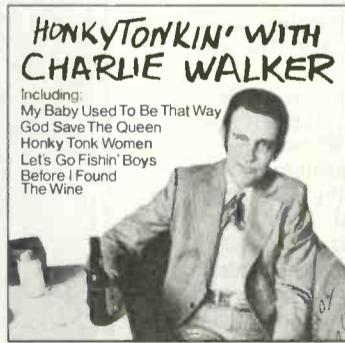
C 31092

Claude King
CHIP'N'DALE'S PLACE
including:
Help Me Make It Through The Night
Mary's Vineyard
Wolverton Mountain
Laura
I'll Be Your Baby Tonight



C 30804

HONKYTONKIN' WITH CHARLIE WALKER
including:
My Baby Used To Be That Way
God Save The Queen
Honky Tonk Women
Let's Go Fishin' Boys
Before I Found The Wine



E 30660

STONEWALL JACKSON
ME AND YOU AND A DOG NAMED BOO
including:
Joy To The World/Please Help Me, I'm Falling
Half As Much/Waiting For A Train/Step Aside



C 30924



JIMMIE RODGERS

A "Giant" Among Men and a Musical Motivator

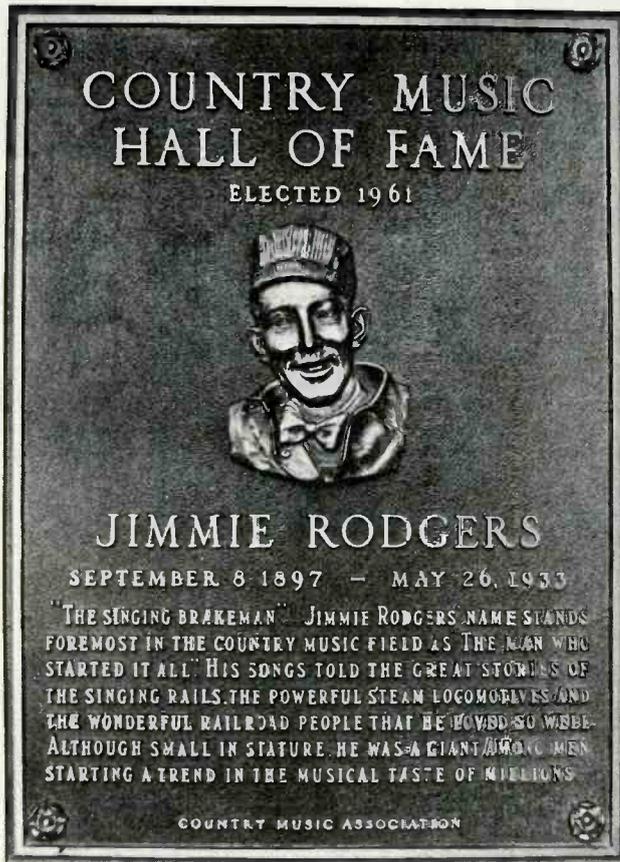
The man who doubtless inspired more country singers than anyone else, lived for only 35 years. Jimmie Rodgers, The Singing Brakeman, The Blue Yodeler, The Patron Saint of Country Music, The Father of Them All. The late Steve Sholes (also a Hall of Fame member) once said: "Jimmie Rodgers directly caused the sale of more phonographs and guitars, inspired more youngsters to take up singing, than any other single person before or since." He was among the first named to the Hall of Fame when it originated in 1961.

Jimmie Rodgers was born in Meridian Miss., September 1897, and the only non-entertainment life he ever knew was that of railroading. His father did it before him. Aaron W. Rodgers was a section foreman on the Mobile and Ohio Railroad. His mother, Eliza Bozeman Rodgers, died when Jimmie was four. After 10 years with a stepmother, he moved into the rail yards. The blacks who worked along the line taught him how to play guitar and banjo. From them he first heard the blues. He became a brakeman, but many of his buddies took over his duties so he could sing to them.

Rodgers met and married Carrie Williamson in 1920. A few years later she would be the "First Lady of Country Music." The Rodgers' first daughter, June, died at six months. Then tragedy continued: tuberculosis struck Rodgers while he was working in rail yards of Colorado and Utah.

Only nine years of his life remained.

Because of the disease, Rodgers was no longer able to work in the rail yards. At times they were out of money, out of food, and occasionally out of a home. He turned to music to try to earn a living and began following the tent shows, with his family following him. Most of the time was spent in the west because of his health.



In Bristol, Tennessee, Jimmie Rodgers met Ralph Peer. Peer was there to record with portable equipment. Peer took him into a building and Rodgers recorded "Sleep, Baby Sleep" and "Soldiers' Sweetheart." His first royalty check was for \$27.43. But in that same year his records were outselling everyone in the U.S. except Enrico Caruso. In no time, he was making \$100,000 annually.

Rodgers wrote and sang his songs, and they ran into the hundreds. He built a \$50,000 home near Kerrville, Texas, and called it "Blue Yodeler's Paradise." But medical expenses kept chipping away and Rodgers had to keep working to sustain himself. Eventually, he had to sell his "paradise" and move into a small house in San Antonio.

In 1933, weak almost to the point of total collapse, Rodgers took a train to New York to record for the last time. He had to rest on a small cot in the recording studio between songs. That night, before the 24-song session was finished, he died in his sleep in a hotel room.

James Charles Rodgers was buried in Meridian, Mississippi, beside the body of his second daughter. Mrs. Rodgers, who continued to live in Texas, then befriended a youngster who had admired her husband. She then helped launch the career of Ernest Tubb. In Canada, Hank Snow also was inspired by Rodgers. And in 1952, 30 years after his death, Snow and Tubb triggered ceremonies honoring the memory of Jimmy Rodgers. They put a monument up in Meridian's Memorial Park. A bust of Rodgers was unveiled on May 26 before crowds estimated as high as 40,000. Near the statue is a locomotive, a memorial to an old railroad man, "The Singing Brakeman" and the other railroadmen of that city.

On Nov. 3, 1961, Jimmie Rodgers became a member of the Country Music Hall of Fame. Twenty-five days later his widow died in San Antonio.

ROY ACUFF

The "King" of Country Music Who Offered Many the Gift of a Helping Hand

Dizzy Dean called him "King of Country Music." No one disputed it. No one else claimed it. The world readily accepted it.

The "King" is Roy Acuff, born in the hills of East Tennessee in 1903, who became the first living artist elected to the Country Music Hall of Fame.

On the way up, he did it all. He worked for a railroad, was a medicine show performer, a semi-pro ball player, a gubernatorial candidate, and a successful businessman. Although he never took a minute to spend any time in the operation of his publishing firm, it became one of the greatest in the business.

Roy Claxton Acuff has gone through much of his life with a fiddle bow balanced on his chin, and a yo-yo swinging out over the audience. Provincial as it may be, it has helped create the aura of showmanship about him which has kept crowds loving him for years.

When Acuff was born near Maynardville, his father was a Baptist minister. (Roy's son, commonly called Roy Acuff, Jr., actually is Roy Neill Acuff, named for Roy's father, Neill). The senior Acuff preached in the hill counties of the state, and the youngsters worked the fields. The preacher eventually quit preaching, went to law school, and eventually became a judge. He was also a good country fiddler.

The combination of the fields and the music were to shape his life. Called "Rabbit" as a youngster, he was quick and agile, but weighed only 130 pounds in high school. Despite this, he was a top athlete, going to school in the city at Knoxville and earning 13 letters.

He, as so many others before and after him, thought about a professional sports career. But Acuff made the mistake of going fishing. Spending too much time in the sun, he suffered second degree burns and, at one time, lingered near death. The long recovery period in the hospital gave him much time to think and to contemplate the future. Plenty of time, in fact—he spent more than two years hospitalized because of what the burns had done to his system.

Medicine Show

And during those long days, weeks and months, his father played the fiddle for him, brought in some records and played those, and finally encouraged Roy to play and sing.

Once out of the hospital, Acuff visited a neighborhood drugstore and talked to Doc Hower, the local pharmacist, who encouraged Roy to play in his medicine show. So off they went for a season. They worked to free audiences and then sold the medicine. Once back off tour, Acuff decided to give radio a try. He formed his first band, called the "Crazy Tennesseans," and

started in radio in the early days of the depression.

Roy went back to the drugstore long enough to get the cashier and marry her. The former Mildred Douglas became Mrs. Roy Acuff at Middlesboro, Ky., on Christmas Day, 1936. In 1943 Roy Neill was born. That also was the year when talent scout W. R. Callaway found the singer of "The Great Speckled Bird." Columbia signed him, he recorded six verses of the song (all he knew at the time), and a year later Acuff was on the "Grand Ole Opry." Even this wasn't easy. He came to Nashville broke and nervous, and was befriended by a few.

"I think it was the greatest thrill I ever had. I don't think anything could ever be any bigger than my opportunity to be on the 'Opry.' I've been on a lot of big shows, but none of them ever did thrill me like the first time I was on the 'Opry.'"

Then came the tours, which were successful, and a change in names. Aware that "Crazy Tennesseans"

offended some people, he called his group the "Smoky Mountain Boys" (later adding "and girls"). The originals were Bashful Brother Oswald (Pete Kirby), Jimmy Riddle, Pap Wilson, and Odie Rhodes. Many, of course, are still with him.

Acuff once said that the "Speckled Bird" meant more to him than any other song. But the biggest seller was the "Wabash Cannonball," which sold more than 10 million copies by 1952.

Roy Acuff has traveled virtually everywhere to get to troops, his first love, and to remote areas of the world. He was the first to carry country music to Korea, Germany, Vietnam, Alaska, Japan, the Canal Zone, Austria, Iceland, Okinawa, Italy, Guantanamo Bay, the Dominican Republic. His tours have taken him and his group to such places (playing mostly to civilians) as The Azores, the U.K., Newfoundland, France, Australia, Bermuda, British West Indies, Puerto Rico, Cuba, Spain, Morocco, Sicily, Crete, Turkey, Saudi Arabia, Ethiopia, Cyprus, Greece, Libya, Jordan and Canada.

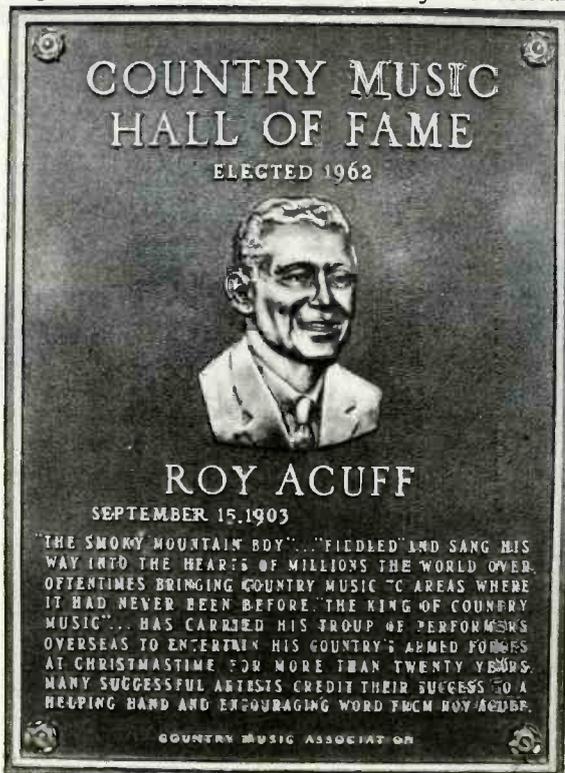
In 1942, he helped found Acuff-Rose Publications. The late Fred Rose had thought of doing some publishing to complement his writing, but lacked the capital. Acuff came up with that, a cash venture of \$25,000, and the two were in business. The deal was clear. Acuff merely provided the money, and would stay out of Rose's way. The firm, with its many complexes, is one of the most valuable properties in the music industry today.

In 1948, Acuff became offended at the remarks of the Democrat incumbent at the statehouse, who said country music had made Nashville "the hillbilly capital of the world." Acuff gave up his music and got into the race. Running on a ticket of the Golden Rule and the Bible, he swamped his primary opponent and then came within an ace of winning it all. He polled the highest number of Republican votes in history, and engrained himself into the political structure. Later he was to take part, one way or another, in virtually every political campaign.

Acuff became a businessman, and a successful one. His ventures are numerous, ranging from recreation to records.

Today he lives rather quietly and modestly, caring for his "Roy Acuff Exhibits," a store of artifacts, antiques and memories on lower Broadway, around the corner from the "Grand Ole Opry" House. Roy still appears at the "Opry" virtually every Saturday, and there is an occasional trip.

It has been a long and illustrious career.



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FRED ROSE

A Pioneer Song Writer and a Discoverer of Artists

Fred Rose was a man who did it all. His music ran all the way from jazz to country. His musical endeavors included musician, singer, publisher, songwriter.

Born in Evansville, Ind., August, 1897, Rose taught himself to play the piano by the time he was seven. At 10 and living in St. Louis, he was already a professional. Once the piano was mastered, Rose turned to singing. Riding a freight, he headed for Chicago, where jazz was happening. He sang and he passed the hat and he polished his voice, becoming known. Eventually Brunswick signed him to a recording contract. All of this happened while he was still in his teens.

He started writing songs three years shy of his 20th birthday. At 22 he had written some of the greatest tunes in America, including the Sophie Tucker signature, "Red Hot Mama." "Honest and Truly," and "Deed I Do." Rose then auditioned as pianist with Paul Whiteman and got the job. After a Whiteman tour he settled in Chicago to record and write songs.

Fred Rose joined forces with Elmo Tanner, both of whom worked for Brunswick, and they formed a team—The Tune Peddlers, becoming one of Chicago's top radio shows over KYW. Then came Fred Rose's Song Shop on the same station, five times a week. The CBS outlet in Chicago, WBBM, became interested in Rose. He was hired, given a feature 15-minute spot daily, and was heard on the full CBS network. Rose finished out the 1920's and started the 1930's in Chicago, but the depression took its toll. By taking a wrong-turn in the road while heading back to St. Louis, he was pointed toward Nashville, and continued on his way. WSM radio was delighted to see him, hired him, and started the Fred Rose "Song Shop" program there again five times a week.

Lured back to the midwest by NBC and the Chicago World's Fair, he again was a featured coast-to-coast entertainer. Rose returned briefly to Nashville, then went to New York to write. From New York he

went west, where he wrote songs for Gene Autry to sing in films. He turned out 24 songs for Autry at one

writing, and most of those became hits.

Acuff-Rose

Once more, because of a new found love for country music, Rose returned to Nashville, and in 1943 he renewed his friendship with Roy Acuff.

Together, they created the first exclusive country music publishing firm in the world.

It is far more now, of course, more complex and around the world. But at that moment, with a handshake, a publishing company was born.

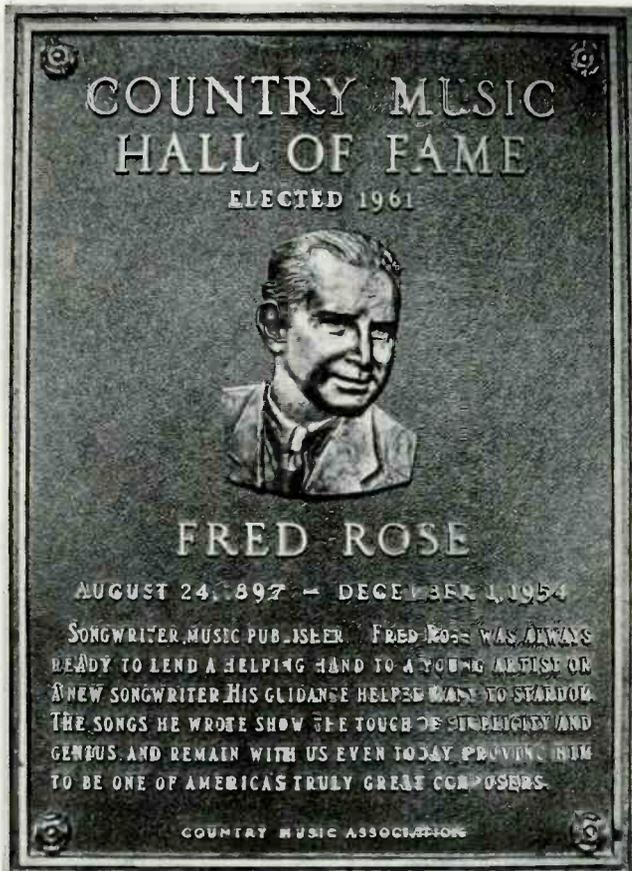
It was Nashville's first.

It was once said: "It was not uncommon for Fred Rose to hear a good country song and regardless of whose song it was and without any personal or financial interest, do all in his power to aid the progress of the song, simply because it would benefit the music industry."

In the late 1940's, Fred Rose discovered Hank Williams and, through hard work and an almost father-son relationship, developed him into one of the greatest country songwriters. All Williams' songs were published by Acuff-Rose.

With Fred Rose assuming the leadership, the company was one of the first to get pop records of country songs. When Williams died in 1953, the firm searched for new writers. Fred Rose found them in Marty Robbins, Melvin Hendsley, Boudleaux and Felice Bryant, John D. Loudermilk, Don Gibson and Roy Orbison. Then Rose discovered the Everly Brothers and many more. All the while, Rose kept busy writing. He turned out everything from "Blue Eyes Crying in the Rain" to "Kawliga."

The last song was written in 1954: "I Wonder When We'll Ever Know." Later that year, his health began to fade. Dec. 1, 1954, Fred Rose died of a heart attack at his home, not far from the Acuff-Rose offices. The year after his death, Billboard awarded him the posthumous honor of "Country and Western Man of the Year." In 1961, he was elected to the Hall of Fame.



RED FOLEY

A Giant Influence in the Contemporary Country Field

His name was Clyde Julian Foley, but no one ever knew him by any name other than "Red." He was a Hall of Famer all the way, born in a little log cabin in 1910 beside a blueberry patch, somewhere between Blue Lick and Berea, Ky., near the heart of the bluegrass country. Everyone had a patch of land in those days and, because of the economics of the rural life, virtually everyone also had a job somewhere. Foley's father was no exception. He was a storekeeper in Berea and, around the home at night, played fiddle.

The store was big news to Red. Everyone in the old stores used the barter-system, and the best trader won out. One customer traded in an old guitar, and although the senior Foley didn't consider it much of a bargain, Red did. He taught himself to play, with the thumb at first, later with all the fingers.

In Kentucky, basketball has always been big. It was, too, with Red Foley. He practiced with primitive equipment, and it was enough to win him acclaim in high school as an outstanding athlete, a trait common to many in the country field.

Red has to be one of the few artists who ever took voice lessons but "not enough to hurt him," as the saying goes. They lasted two weeks. The teacher did believe in Red, and entered him in singing contests. At 17 he won local, district and regional Atwater-Kent competitions, and competed for state honors, where he won third place. He also won the acclaim of judges who praised his poise when the young man three times forgot the words to the song he was singing. It wouldn't happen again often in his life.

Foley went on to Georgetown College in Kentucky, but a WLS talent scout found him there and hired him to perform at the Barn Dance in Chicago. He went to Chicago with \$75 and an almost reverential awe of the big city. He carried the money in his shoes at first, later pinning it inside his shirt pocket.

It was then that Foley met his first wife, the former Pauline Cox, who died during the birth of his first daughter, Betty. Later he met Eva Overstake in Chicago, a member of the sister trio known as The Little Maids, who also were featured on WLS. They were married August 1933. Eva and Red Foley had three daughters, Shirley Lee (who married singer Pat Boone), Jennie Lou and Julie Ann.

Comedy Act

Foley turned to comedy in the 1930's, teaming with Lulu Belle before she met and married Scotty Wiseman, and teamed with him. He made records for the Sears-Roebuck label, Conqueror, and then went into

partnership to form the Renfro Valley Barn Dance in Eastern Kentucky. Three years later he resigned this and returned to WLS. At one time he was part of the Chuck Wagon Gang, and then the Brown's Ferry Four.

He signed a recording contract with Decca, and this ultimately led to a lifetime arrangement.

He co-starred with Red Skelton on a network show known as "Avalon Time." And then Nashville and the "Grand Ole Opry" beckoned. He came south with his long-time friend and bass player, Ernie Newton. At the "Opry" he was called the "bashful country boy." In no time, though, he had been placed in the prime time on Saturday night, that 9:30-10:00 (EST) spot carried

by more than 130 stations on NBC. The man he replaced was Roy Acuff, another member of the Hall of Fame.

Within six years, Red Foley's show had the large listening audience of any Saturday night radio program in the U.S. Some critics said only Bing Crosby was better known at the time. By the late 1940's, Foley had sold over 11 million records, and he was one of the first of the "names" to record in Nashville. His first smash was "Smoke on the Water." Then came "Alabama Jubilee" and scores of others, and his "Chattanooga Shoe Shine Boy" was the top country record in 1950, the year Billboard named him top folk artist.

Foley became the first to sell a million copies of a gospel hymn, "Peace in the Valley." He followed with others, and he was the No. 1 sacred song singer for five consecutive years. As late as 1958, his name was on top of the country charts, the pop charts, and the religious lists.

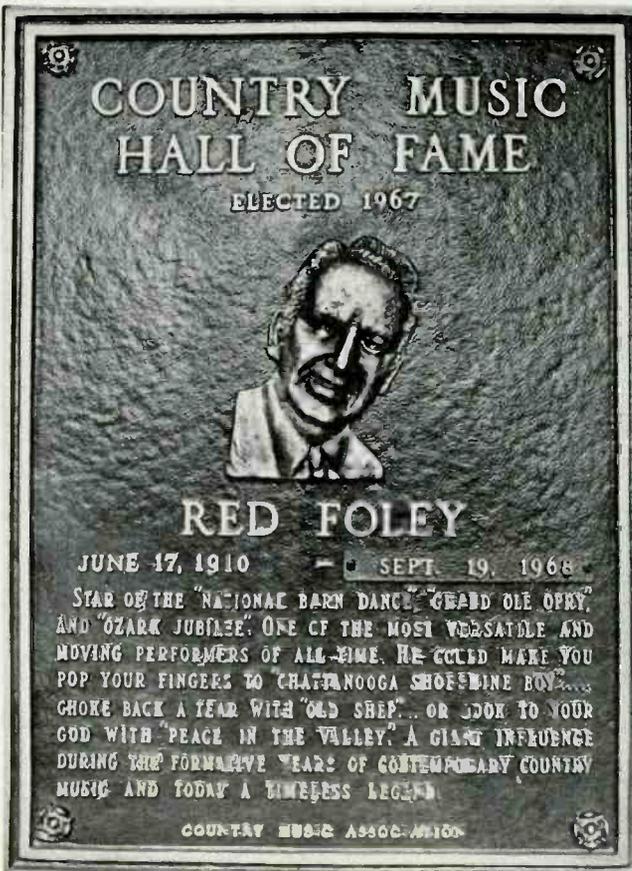
At the peak of his career, in 1951, Eva Foley died. Later he married the former Sally Sweet.

Straight Acting

After eight years with the Opry, Foley departed for the "Ozark Jubilee" in Springfield, Mo., where he had his own network show, and helped the career of Brenda Lee and Jim Reeves. Foley also had a hand in the careers of Chet Atkins, Grady Martin and Porter Wagoner. For two years beginning in 1962, he played a straight acting role in the network television series called "Mr. Smith Goes to Washington," with Fess Parker. (Years earlier he had sung briefly on a network radio show originating from Nashville called "Mr. Smith Goes to Town.") In 1968, Red Foley was still big enough to be the lead-off name when it added country music. He pioneered some of the big network TV shows.

Returning to Nashville under the management of Dub Albritten (who also was manager of Brenda Lee), Foley was about to live his happiest moment—induction into the Hall of Fame, in October, 1967. He was one of the few who had been a vital factor in "The National Barn Dance," the "Grand Ole Opry" and the "Ozark Jubilee."

In September, 1968, Red Foley played a date at Fort Wayne, Ind., and was proclaimed an honorary Allen County deputy sheriff. He carried that commission when he died in his hotel room a few hours later. Death was attributed to excessive lung fluid. He was survived by his third wife, four daughters and 13 grandchildren.



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ERNEST TUBB

A Texas Troubadour with World-Wide Appeal

The story is told elsewhere about the young man who went to call on the widow of Jimmie Rodgers, the Singing Brakeman, and was presented with Rodgers' most treasured possession—a guitar for which he once had been offered \$3,000.

That young man was Ernest Tubb, a one-time mattress salesman, drugstore operator and WPA ditch-digger.

Tubb went to call on Mrs. Rodgers because of his unabashed admiration for the singer. Her husband's music had all but consumed the life of young Tubb. He taught himself to play from an instruction book, and he tried to sing like Jimmie Rodgers. He never could and when Mrs. Rodgers told him he sounded nothing like Jimmie, he was crushed. But it gave him the opportunity to discover himself.

In the years that followed he was to sell more than 20 million records sounding like himself. He would fill Carnegie Hall each time he performed there and become one of the most popular members of the "Grand Ole Opry." He would write more than 100 recorded songs. And he would befriend many other people along the way.

Ernest Dale Tubb was born in rural Ellis County, south of Dallas, in the cotton belt of Texas, in 1914. He was the youngest of five children and often was asked to sing at square dances. He did not get beyond grammar school.

He worked at many jobs throughout Texas, and usually offered to sing for nothing on radio stations. It was in San Antonio, after their visit, that Mrs. Rodgers began to work with Tubb on tours and on a recording contract. His early recordings were not overwhelmingly successful. At 26 he still hadn't made it, but—at KGKO in Fort Worth—he decided to devote full time to music.

Tubb went west to Hollywood, and he got bit parts in several movies. The first movie he made was "Fightin' Buckaroo," and he got to sing a little in it, and a flour company then hired him as a goodwill

ambassador and for radio appearances. The company furnished him with a white car with a platform on the roof, and Tubb was sent to sing to shopping housewives.

Then Tubb cut a record for Decca, "Walking the Floor Over You." The company was reluctant at first

to release it because there had been no great demand for earlier Tubb records. But Ernest pleaded with them, and it sold more than three million. Tubb immediately caught the ear of J.L. Frank, who took over as his manager, and led him directly to the "Grand Ole Opry." Joining the "Opry" in January 1943, Tubb arrived in an eight-year-old Chevrolet and wound up with four curtain calls.

Tubb and his Texas Troubadours became one of the most traveled groups in the business, logging more than 2,000 miles a week, and spending more than 300 days a year on the road. And he always showed up at the "Opry" on Saturday night.

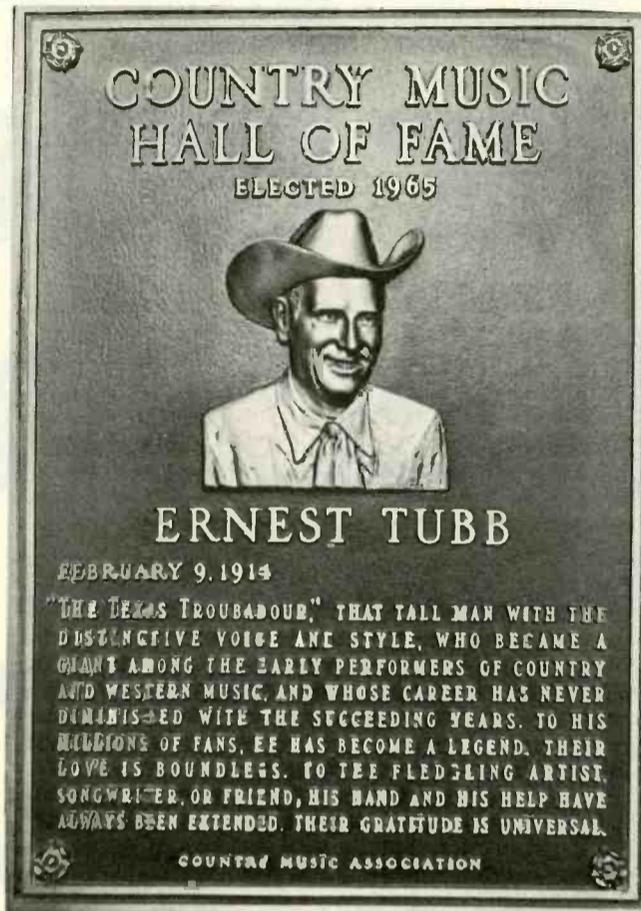
During the Korean War, Tubb and Hank Snow, another early admirer of Jimmie Rodgers, entertained front line troops, giving 39 shows in 30 days.

In 1965 Decca honored him at a Friars Club dinner in New York City. The honors were for the songs he wrote and the ones he sang.

Tubb once said: "There's an old saying about not knocking success. Country music, over the years, has been the most successful type and I neither intend to knock it or to give it up. There are those who cross over the bridge and mix their music, but I personally have no desire to do this. Country music is good. It is humble and simple and honest and relaxed. It is a way of life. It is not confined to any segment of the country. We see young faces and we see old faces—and many in-between faces. Therefore, country music must have general appeal to all ages, all sections.

Tubb once told a writer: "I don't read music and I'd fight the man who tried to teach me. I don't care whether I hit the note right or not. I'm not looking for perfection of delivery—thousands of singers have that. I'm looking for individuality. I phrase the way I want to. I sing the way I feel like singing at the moment."

When he was named to the Hall of Fame his response was simple: "I don't deserve it. But I'm sure glad somebody thought of it."



BOB WILLS

Inventor of Western Swing

Uncle Art Satherly and Don Law both were with Bob Wills when he told them he had a song called "San Antonio Rose," and that he'd like to make a record of it. It didn't take much for Wills to write it. He just turned the "Spanish Two-Step" around. But that is not his great contribution to the field of music.

It was his music, his style, his improvisations, his use of all instruments to form the greatest band in the history of country music. And he invented the "western swing."

He was born James Robert Wills in 1905, and he was known as Jim to his father, Robby to his mother, Jim Rob to brothers and sisters, and Jack to his friends. The public knew him only as Bob Wills.

Wills, one of 10 children, was born at Turkey, East Texas. His father, Johnnie, was a tenant farmer with a small crop of cotton and corn in Limestone County, between the Brazos and Trinity rivers. His mother, Emma, once was the champion girl cotton picker in her county. His father played the fiddle, and nine uncles and four aunts were musically inclined. Wills began his career by playing guitar for his fiddling father at dances.

At 16 Wills hopped a freight and moved across the vast reaches of Texas, working farms, making from 75 cents to \$2 a day. When he was 17, in 1922, he even took a fling as a lay preacher for a fundamentalist religion. He gave up preaching after a while, went back to fiddling at ranch house parties, and worked in a zinc smelter. Wills was a tough, competitive man, who got into and out of trouble, and didn't really stabilize until he married Betty Anderson in August 1926.

Wills took up barbering but eventually the lure of a traveling medicine show got to him. He had no money, even though he had given up drinking, and had a hard time getting the credit to get himself a fiddle. A radio job he got briefly in those days in Fort Worth paid him nothing.

In 1930 Wills formed a partnership with a cotton-mill worker, Herman Arnsperger, and formed the Wills Fiddle Band to entertain house parties. A little later the band added vocalist Milton Brown, who had been a cigar salesman. This band had several names: the Aladdin Laddies, the Crystal Springs Dance Band, and

—the most famous name of all—the Light Crust Doughboys. Wills was sponsored on one radio station by a chicken hatchery, and moonlighted under different names for two other stations. Money at last was coming in.

Then came the incredible association with mill executive W. Lee ("Pass the biscuits, Pappy") O'Daniel and the Burriss Mills. Wills started by driving a truck for the mills. Arnsperger and Brown also joined the firm. They played a radio program in the morning, worked for the firm during the day, and then put on four night

shows a week. O'Daniel began writing lyrics for the group, and the band would write the music.

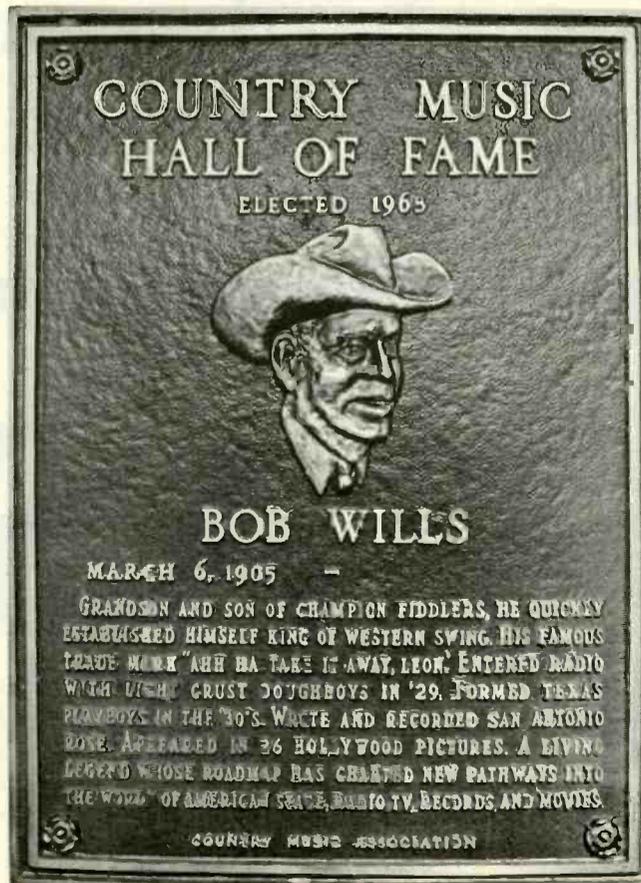
When O'Daniel had trouble meeting the salaries, Wills and his band went first to Waco, then to Oklahoma City, and it was here that Wills called his band the Texas Playboys. The band went on to Tulsa. There he landed a daily show on 50,000-watt KVOO, and he added members to his band, making it a 12-man orchestra. Eventually he became known as the leading dance-band leader in the Southwest. Wills contacted another milling company and offered to buy his own radio time for a percentage of barrels of flour sold. Within two years it was one of the top-selling flours in America.

It was here that Wills met Satherly and Law, and was signed to a recording contract. This was the beginning of a long association. Law discovered him and brought Satherly in for the recording. Wills at once bought a bus with a big longhorn steer head on the front. And that bus took them everywhere. The dance band was greatly in demand. "San Antonio Rose" was first recorded as an instrumental, later—years later—as a vocal. Being a dance band, Wills was not reluctant to use brass and reeds to play his country music. After all, the original Jimmie Rodgers records certainly had horns.

Wills had become so big that, naturally, Hollywood beckoned. So did the big ballrooms, the rodeos, the concert stages. He made his first movie, "Take Me Back to Tulsa," with Tex Ritter in the early 1940's.

When World War II came, he served briefly in the Army, then went on a war bond selling tour. After the war Wills reorganized the band, and it now has grown to 22 pieces. Eventually, Wills returned to Texas. In Dallas he opened the Longhorn Ballroom, "the most decorated western ballroom the nation has ever known." Later, when health began to fail, he sold this to Dewey Groom, an old friend and former partner.

One of Wills' trademarks was his ten-gallon hat, which he wore everywhere. However, when, when he was elected to the Hall of Fame in 1968, he doffed the hat and revealed his bald head for one of the few times in public. "I don't usually take my hat off to nobody," he said. "But I sure do to you folks."



*Tim forever thankful
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HANK WILLIAMS

His Songs Reflect Sadness and Love

Hank Williams' life has been the subject of a movie, numerous books, scores of studies and perpetual discussion.

He died in the back seat of his car in the mountain country of West Virginia, near Oak Hill, Jan. 1, 1953. He was 29 years old at the time.

There are as many versions of his real name as there are stories of his life. Even biographers disagree, as well they might, for there are times when Hank spelled it differently.

The birthplace was a log cabin, in the Mount Olive community, nine miles from Georgiana, Ala., Sept. 17, 1923. His name might have been Hirman, Hiram, or any number of things. The "Hank" came later. A poor family, Williams had to work from an early age. When he was five he was shining shoes, selling peanuts, and turning the money over to his mother, the woman who would dominate his life.

A Negro street singer nicknamed "Tee Tot" is credited with starting Hank in music. His mother bought him a second-hand, \$3.50 guitar. At the time she was making 25 cents a day nursing and sewing.

Williams was 12 when, in the Depression, his family moved to Montgomery. It was there that he sang his first original song, "WPA Blues," in public. He won a \$15 prize. It was a fortune.

It may have been that night, too, that Williams realized songs had to be close to people. They knew the WPA, and could relate. He decided that he wanted to make a profession of singing and playing. Even though he wasn't yet a teen-ager, his mother let him play clubs and honkytonks to get the money. A year later, after that moment of victory in the Empire Theater, Williams formed his own string band, the Drifting Cowboys. The group performed on Station WSFA, and Williams began to get as many as 300 fan letters per day.

This was in lieu of money.

He was 17 when he met Audrey, and they were

married December 1944. The meeting took place at a medicine show in Bank, Ala., and it was one of the most colorful marriages in country music history.

At 19, Williams almost gave up singing to work full time in the shipping yards, but he was talked out of this. It was another three years, though, before he got his first recording break—with "Lovesick Blues" in 1949.

Fred Rose got Williams started, meeting him at a ping-pong game on the fifth floor of the National Life and Accident Insurance Co. in Nashville. Fred and his son, Wesley, took Williams as a writer and as a singer, and built him into greatness in both areas.

Next came the "Grand Ole Opry" and the road tours with the Drifting Cowboys. He turned out enough hit songs in the next few years to make himself a lasting legend. Although he had problems which plagued him through those same years, his songs were always there, a part of his life: "Cold, Cold Heart," "Your Cheatin' Heart," "I Can't Help It," "I Saw the Light," "Jambalaya," "I'm So Lonesome I Could Cry." And all the others. During his lifetime alone, his records sold more than 10 million. Since his death the songs he has written have sold countless millions. Death was attributed to a heart attack and hemorrhaging when he died en route to a performance.

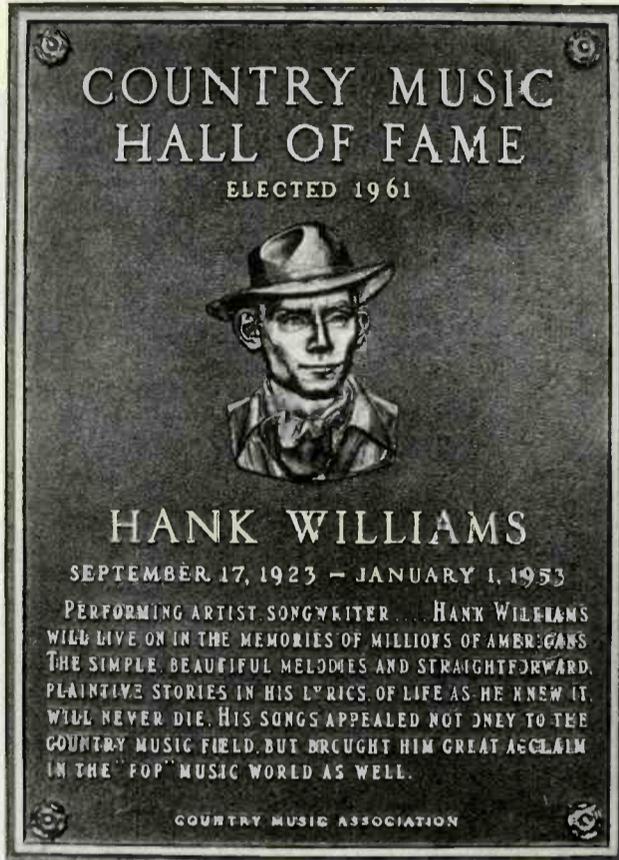
Hank had one son, Randall Hank, who was called Hank Jr., and has subsequently become an outstanding performer in the style of his father.

A few months before his death, Hank and Audrey were divorced and Williams remarried. His bride was Billie Jean Jones, from Shreveport, La.

When Williams was buried, 20,000 persons moved through Montgomery's city hall for his funeral. Letters of sympathy poured in from all parts of the world.

Williams was one of the first to be elected to the Hall of Fame. It was a natural move. The songs he wrote helped bridge the gap for pop artists who wanted to sing country. Joni James and Tony Bennett were among the early ones to record what he wrote. Hundreds of others followed.

Here was a young man who had little formal education, and yet knew instinctively how to communicate with people of all walks of life. He was a man who overcame every possible obstacle and reached the pinnacle of success, only to have it crumble. His greatness is now, and will be, heard every day.



EDDY ARNOLD

The "Tennessee Plowboy" Who Sang His Way to Fame

Eddy Arnold is the Plowboy who cultivated his talents, the sharecropper's son who breached other fields without discarding his country origins. He ranks in the Top 10 of the biggest selling recording artists of all time, his albums alone having sold 52 million.

Arnold, in 1966, became the youngest living member inducted into the Country Music Hall of Fame. He was born May 15, 1918. He was 27 years old when he signed his first recording contract, and from that point on he averaged about two million records a year.

Eddy Arnold was born in West Tennessee, in rural Chester County, in the flatlands not far from the Mississippi River where cotton grows abundantly. His parents were Will and Georgia Wright Arnold. His mother played the guitar, daddy sang bass in the church choir, and his grandfather, Dick Wright, helped Eddy learn.

Arnold's own legend is that his cousin purchased a mail-order guitar from Sears, and Eddy borrowed it. He took four 75-cent guitar lessons from a traveling musician.

Eddy attended a one-room school house in the county, and then went to Pinson school. Will Arnold died when Eddy was 11. The farm was lost, and everything else, and the three Arnold boys worked a rented farm.

Four years later, Arnold had enough of the cotton fields and made his first fling at show business. He had played a few square dances and "candy pulls." Now he was ready for the big time. To supplement what meager income he had in the early entertainment field, he worked in a funeral home. Between driving ambulances and performing other chores, he sang on a Jackson, Tenn., radio station. Finally he moved to Memphis and got on with a bigger radio station. The job lasted two weeks. He moved to St. Louis where he had a brother and a sister living, knowing he could get a few free meals until he landed a job. He worked at two different stations there, played more small clubs and dives, and kept learning more songs. He auditioned for many labels, singing with none, and appeared in various touring shows.

RCA Contract

It was in 1945 when RCA Victor finally signed him. The recommendation for the signing came from

Chicago music publisher Fred Forster.

Arnold's first recording was a sad song titled "Mommy, Please Stay Home With Me," backed with "Mother's Prayer." Neither was a smash. But the following year the talented West Tennessean recorded "That's How Much I Love You," which sold about 650,000 copies. Then came "I'll Hold You in My Heart" and "It's a Sin." Things were happening.

Arnold's first of countless million selling records was "Bouquet of Roses," which he recorded in 1948.

There was a time in his career when he had a dozen consecutive records that sold more than half-million copies. Among them were "Cattle Call" which became his signature, and "I Really Don't Want To Know," which has always been his personal favorite.

In those early days, Eddy worked for a time with Pee Wee King and the Golden West Cowboys. Pee Wee helped him, of course. So did the late Harry Stone, who managed WSM in the halcyon days, and Colonel Tom Parker, who later was to manage Elvis Presley. Parker handled Eddy for eight years. Later, Gerard Purcell took over Arnold's management and helped launched what has often been called Arnold's "second career."

This later career has been even more phenomenal than the first. The initial time around, Arnold was rough and earthy. Later he was smooth and polished.

"It's almost been a campaign so far as I was concerned," he said, "to have this music respected, particularly to have myself respected."

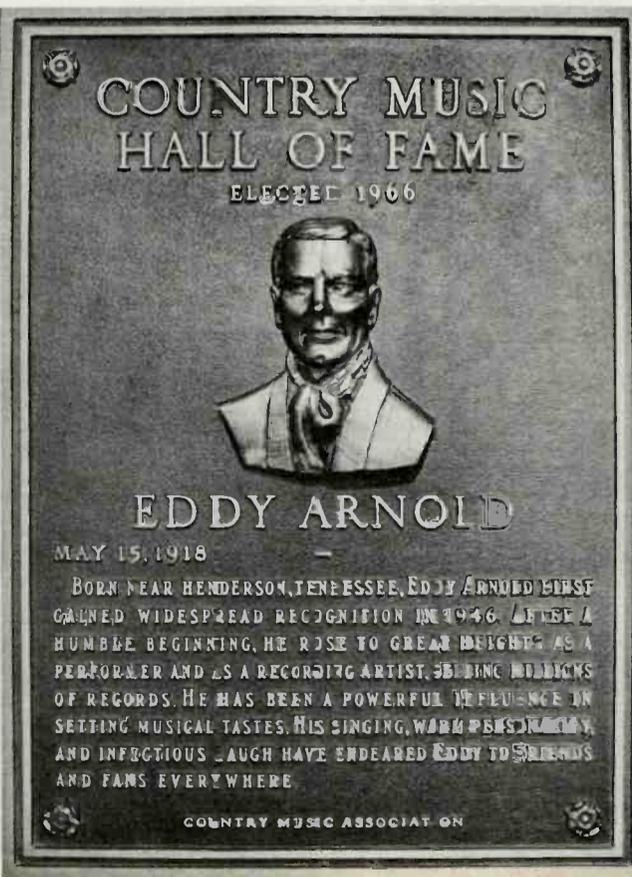
Part of Arnold's transition included his appearances with symphonies. He admits he couldn't believe his ears when he was first told he was wanted for such an appearance.

Eddy lives on a large cattle and horse farm south of Nashville with his wife, the former Sally Gayhart of LaGrange, Ky., whom he met at a soda fountain in Louisville. She had gone to work there after her father died. They married in 1941.

There, in the town of Brentwood, Arnold became father of a son and daughter, an extensive land-owner, a businessman, a "Salesman of the Year (1967)," and a man who dabbled in politics. In the 1960's he was prominently mentioned as a gubernatorial candidate, but he forsook the opportunity.

Arnold has chalked up many "firsts" in his ascension. He was the first country act to play the Coconut Grove in Los Angeles. He was the first to appear on many of the network television shows and, prior to that, the radio shows.

Most of all, he has remained a friend of those who were with him in his lean days. He has written an autobiography, which runs the gamut from his days in West Tennessee to his invitation to dine at the White House.



JOE FRANK

Promoter, Personal Manager Extraordinaire

When Joe Frank was named to the Hall of Fame in 1967, a few young people asked: "Who is he?" Someone almost old enough to remember answered, "He's Pee Wee King's father-in-law." And while the answer was true, it certainly did not begin to get to the reason for Joe Frank's election to the Country Music Hall of Fame.

He was called the "Flo Ziegfeld to the Hillbillies," and both of those terms were endearing. He was instrumental in the success of at least three members of the Hall of Fame: Roy Acuff, Eddy Arnold and Ernest Tubb. He also gave a boost to Gene Autry.

Joe Frank was born in Limestone County, Alabama, in 1900. He was the son of Mr. and Mrs. Joseph Lee Calvin Frank, and he grew up in Giles County (later to be memorialized in song by Red Foley) in Tennessee. Frank's mother died when he was two, his father when he was seven. Later he left for Birmingham to work in the steel mills. Later he went to Illinois for the coal mines. Life's outlook was rather dismal.

At 23, Joe Frank had enough of that life, went to work at the Edgewater Beach Hotel in Chicago, and met a young widow. They were married in 1925. Marie Frank had worked briefly in the field of professional management, and she persuaded Joe to give it a try. The Franks teamed up to work with vaudeville acts, and one of their first clients was the team of Fibber McGee and Molly. Franks later became closely attached to the WLS group, but he drove a dry-cleaning truck to tide them through the lean times. It was at WLS that Frank met Gene Autry and brought Smiley Burnette to him. Smiley would be his perpetual sidekick. Frank, always a southerner, liked to bring his shows down below the Mason-Dixon line. He and his wife went out on the road and did their own booking. He did his own promoting, his own public relations.



Halfway Mark

In 1935, when country artists were first beginning to receive recognition, the Franks decided to move to Louisville, about halfway between the "Opry" and the "Barn Dance." In the late 1930's, Frank came back to middle Tennessee, and to Nashville, where he opened offices and became manager and booking agent for many of the "Opry" artists. He succeeded in getting them booked in parts of the country never before reached.

Frank brought Ernest Tubb from Texas to the "Opry"—that was the first of many.

Frank was then handling Eddy Arnold, whom he had met through publisher Fred Foster in Chicago. Arnold went to work for Frank (Pee Wee) King and the Golden West Cowboys. King eventually became a son-in-law of the Franks. Joe Frank was a star-maker, a builder. He helped people who later became industry giants. He fed and clothed many, loaned money to others. Frank worked with Nashville theater-chain owner Tony Sudekum in booking acts in the South.

Frank also wrote songs, including "Chapel on the Hill," and "Sundown and Sorrow."

A newspaper columnist, in 1945, called Frank "the booking bazooka of the southeast. Possibly he'll have six shows going in one week, scattered all the way from Louisville, Kentucky, to Miami, Florida. The following week will be a replica and so it unwinds the year round."

Just about the time he was reaching his peak, and opening the widest of avenues for country music, J.L. Frank died at 52. He was stricken with a strep throat on his way from Chicago to Detroit on a promotional trip, and died there in a hotel room. It was 15 years later when the Country Music Hall of Fame honored him, a "pioneer promoter"—the first promoter thus honored. His widow said: "Everybody loved J.L. And he knew his business."

BILL MONROE

The "Father of Bluegrass Music"

Find a Bluegrass musician anywhere, and ask him where he learned it. The chain ultimately will go back to Bill Monroe. A direct descendant of the President who formulated the famous Western Hemisphere Doctrine, he perhaps was the most unlikely man in the world to become the "Father of Bluegrass Music."

Yet the evidence is overwhelming. Monroe invented it, perfected it, and taught it to his disciples, who number in the thousands. Among them are Lester Flatt and Earl Scruggs, Clyde Moody, Howdy Forrester, Don Reno, Red Smiley, Jimmy Martin, Carter Stanley, etc.

William Monroe was born September 1911, eight years after the birth of his brother, Charlie. Both were born on a farm near Rosine, Ky., in the western part of the state. Paradoxically, that is the opposite end of the state from the so-called Bluegrass, horse-breeding area.

The mother of the Monroes, an old-time fiddler, died when Bill was 10, leaving seven other children to pretty much fend for themselves. Bill Monroe first began playing a guitar at the age of 12, having picked up knowledge from a black musician in the area, Arnold Schultz. The blues style, which is obvious in virtually all of the Monroe music, has always shown a black influence. It also was influenced by church music, the shaped-note variety, which was prevalent in the area. It had a purist quality which could be traced back to pioneers, and beyond. Monroe also was influenced by his Uncle Pen (Yanderver), who became the subject of one of his most famous songs.

Although he could play most string instruments, Bill Monroe settled on the mandolin, which played an integral part in the style he developed.

Bill actually began his professional career with two of his brothers, Charlie and Birch. A few years later, with Birch having left the act, Bill and Charlie were playing throughout the midwest and part of the South.

The first recordings made by the two Monroe brothers was with Bluebird in 1936. During the next three years they would record some 60 songs together. On each record Bill played the mandolin, Charlie the guitar. Charlie sang lead and Bill sang high harmony.

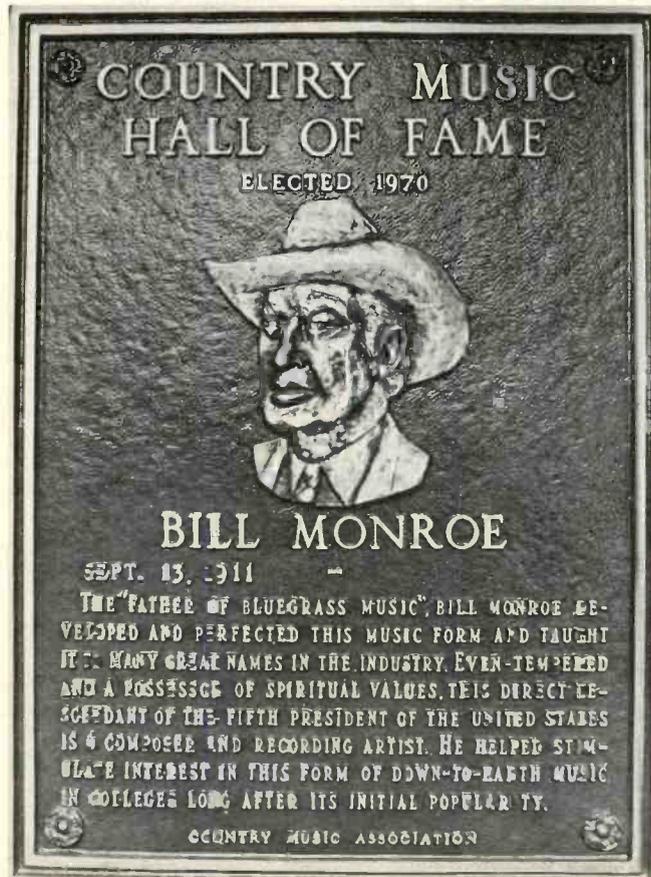
In 1938 the Monroe brothers disbanded, Bill sang lead for the first time and—in honor of his native state—he called his group the Bluegrass Boys. He, of

course, had no idea that this would one day become descriptive of a style.

In 1939 when Bill Monroe became a member of the "Grand Ole Opry," along with his band, and the distinctive quality of Bluegrass music was conceived.

Always when Monroe performed, it was his voice and his mandolin which dominated. In 1942 Monroe added a banjo to his group, performed by Dave Akeman ("Stringbean"), who later gained success as a banjoist-comedian. A short time later Earl Scruggs joined the group and gave the banjo new five-string dimensions.

Monroe continued to expand, both with his artists



and with his coverage. He was booked into areas which had never been exposed to Bluegrass music before, and he continued to educate not only the audiences but the musicians who joined him.

In his early years Monroe had written many melodies to songs. In 1942 he began adding lyrics. One of the first of these was "Kentucky Waltz," which Eddy Arnold and others helped make famous. Another of these was "Blue Moon of Kentucky." It was in the 1950's when Elvis Presley recorded this, and it helped Presley on his way to stardom.

Throughout the 1950's his style and popularity continued to grow, but it wasn't until the 1960's that the Bluegrass form of music caught on in the colleges. It opened new avenues for Monroe, and his style became the "in" thing with the young people of America.

Monroe was, of course, copied. Scores of Bluegrass bands began to emerge, and most of them came from those who had worked with Monroe and learned it from him.

In his outstanding book, "Country Music U.S.A.," Bill Malone writes: "One of Bluegrass music's chief contributions to country music has been its maintenance of resurrection of old-time country styles, songs and instruments. This contribution came in the period when country music as a whole seemed headed toward greater commercialization and amalgamation with popular music forms. . . . The Bluegrass bands have demonstrated that instrumental effectiveness is not limited by the absence of electric amplification, and they have revealed that the old rural high harmony is still very much a part of the southern musical style."

In the late 1960's and on into the 1970's, tributes were paid to Bill Monroe through the establishment of Bluegrass festivals, originated by Carlton Haney and Ralph Rnizler. Monroe has been in demand at virtually all of these festivals. At his own annual show at Bean Blossom, Ind. (where Monroe owns the park), the finale of the show revolves around the Hall of Famer and those musicians who have learned from him over the years.

In 1970, after more than 30 years as a member of the "Opry" and the recognized inventor-perfecter of a musical form, became a member of the Country Music Hall of Fame.

JIM DENNY

A Behind-the-Scenes Man in Country Music

Jim Denny was, to put it mildly, a self-made man. He was a tough, virile man, who frequently was surrounded by controversy. He, in fact, thrived on it. Yet, in many ways, he was a gentle man and a kind one.

His name was James Rea Denny and he was born, appropriately, in a town called Difficult, Tennessee, in the hill country of the Cumberland Plateau, about an hour's drive west of Nashville.

The Denny family, the story goes, invested too heavily in mules during the World War I years, and when the mule market collapsed, young Jim was put on a bus for Nashville, with no more than 40 cents and a tobacco sack with him. He was to stay with an aunt, who would help him until he could get on his feet. Denny was 11 years old at the time. Alone, broke, frightened.

"Even the street cars scared me," he once recalled. "Four people standing together looked like a mob."

But it didn't take the country boy long to learn. He sold newspapers on a downtown street, and moonlighted by delivering telegrams. He made \$12 a week with Western Union, plus tips. He frequently slept in a warm corner of the press room at the newspaper. His customers were from all sides of life, including the shady ones. Denny found them basically good people.

Skipping school on a regular basis, it wasn't until later when Denny attended the Watkins Institute, and got a little formal education.

At 16 in 1927, Denny took a job in the mail room of the National Life and Accident Insurance Company, a firm with which he was to be associated for many years.

The insurance company, of course, owned WSM Radio which, in turn, owned the "Grand Old Opry," a show which had begun two years earlier. The show took place on the fifth floor of the basement where Denny work, and he wasted no time getting up there. He found extra work at the "Opry," running errands, answering the telephone, ushering, and even serving as a part-time bouncer.

Working his way upward, always, he eventually took over operation of the "Opry" concessions. He made it pay. Eventually he organized and ran the Artists Service Bureau, an agency which booked "Opry" talent, taking them from the schoolhouses and putting

them in the better places. Any promoter who wanted to hire the talent had to work through Jim Denny. And he rapidly became the most knowledgeable man in the field, becoming one of the most influential men in the industry. He was putting 160 performers on the road.

Top Booker

Then, seeing the potential and recognizing it, Jim Denny moved into the music publishing business. This was the station's listed reason for parting company with him. They claimed it was unethical for a man to

be in the broadcasting, booking, songwriting and publishing business at the same time. (Years later, paradoxically, WSM was to enter the publishing and recording business.)

That was in 1956, the same year which Billboard named him Country Music Man of the Year. It cited him as "the top booker of country talent in the U.S., and one of the nation's leading experts on things country and western."

Denny left WSM, and moved right down the street near the corner of 7th and Church. Scores of the "Opry" talent went with him. He move full-time into booking talent and publishing music through his Jim Denny Artists' Bureau and Cedarwood Publishing. Eventually, he moved away from downtown and into the area which Owen Bradley had established as Music Row.

The artists Jim Denny booked exclusively in those early days included Minnie Pearl, Jimmy Dean, Marty Robbins, Hank Snow, Porter Wagoner, George Morgan, Brenda Lee, Little Jimmy Dickens, Webb Pierce, Carl Smith, Red Sovine.

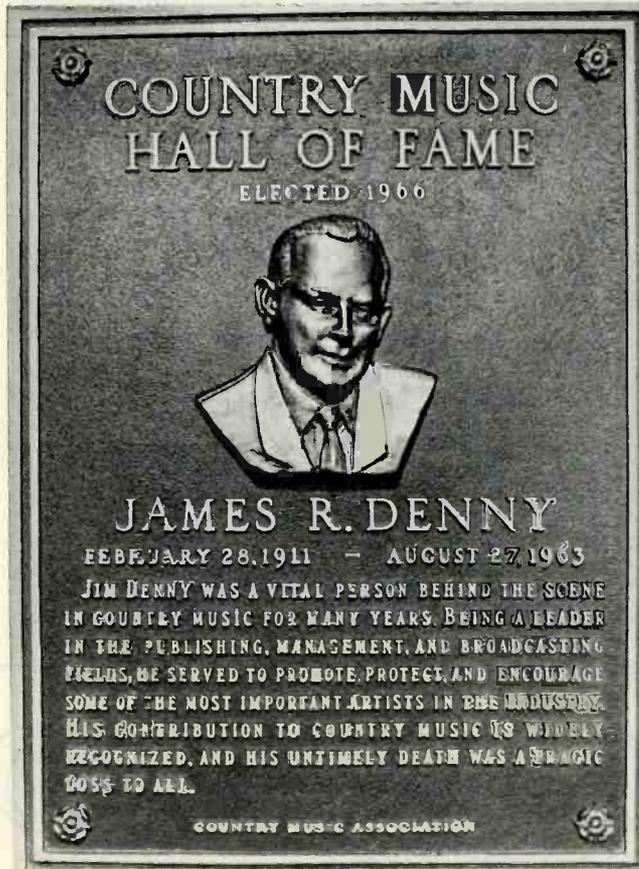
Denny went to work setting up a major country music show for the Philip Morris company. And there were scores of others. During the peak years, Denny was handling 50 acts in 2,000 bookings annually, all over this country and into Canada. Everywhere those acts went, records were broken.

His publishing company was flourishing, too. The 14 writers in his stable turned out hundreds of winners each year, and the Cedarwood walls were lined with plaques.

Still expanding, Denny bought all or parts of several radio stations. His civic work was widespread. The work he did behind the scenes with the artists and writers may never be told in entirety, but it was incredible. The man with a tough exterior (which he retained until the end) believed in those with whom he associated, and he fought in their behalf.

Wayne Walker is one of these. Denny befriended him, and helped him get a start as a songwriter. Walker eventually wrote a thousand of them for Cedarwood. "He not only took care of me," Walker said, "he treated me like a dad."

Cancer struck Jim Denny early in the 1960's. Typically, he fought it. He almost won. But in August of 1963, at the age of 52, Jim Denny lost the battle. He was elected to the Hall of Fame in 1966.



DAVE MACON

Humorist, Banjoist, the "Opry's" First Vocalist

Just mention the name "Dixie Dewdrop" and any devotee of country music will instantly say: Uncle Dave Macon, as much a part of country music as the instruments, the sound, the lyrics.

He was born David Harrison Macon, October, 1870, in Warren County, Tennessee, near McMinnville. His parents were Captain John and Martha Ramsey Macon. Only seven years earlier, Confederate and Yankee troops were fighting over that ground. This was the peak of the Reconstruction—tough going for all people.

When David was 13, Captain (Confederate) John moved to Nashville to become manager of the old Broadway Hotel (long since gone).

The hotel was a stopping place for the show people. But when Sam McFlin's circus rolled into town, things were never quite the same. Little David got free passes from the 24 members of the troupe, and he became enraptured with show business. He began to pester his parents for a banjo, which, between jobs, he practiced diligently.

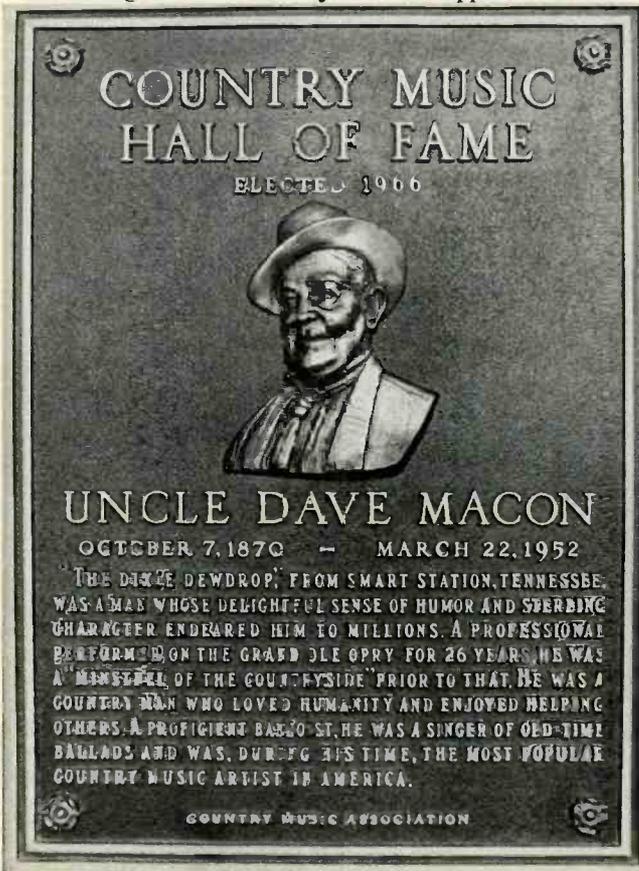
But Captain John Macon died when Dave was 16, and the widow moved the family back to a farm, this time on the banks of the Stones River in Cannon County. Dave still had time for his banjo, however. In 1897, at 17, Macon married Matilda Richardson. She bore him seven sons, and she died in 1939. A farmer in 1901, Dave Macon started a transfer business with mule-drawn wagons, which he operated for 20 years. Along the route, he played banjo.

Banjo Money

It was virtually on the eve of the 20's when Dave Macon visited a brother, R.G. Macon, in Vinitas, Oklahoma. While there he was asked to play, and the performance—for a charity—was a great success. Although in his late 40's, he began to think about the banjo as an instrument for making money.

He became a minstrel, and he always carried three banjos, each tuned in a different key. He was to continue this practice long after he became a member of the "Grand Ole Opry." Macon still had a long way to go, but he did get a recording contract. And he was getting a personal reputation. One poster issued advertised: "Look who's coming . . . Uncle Dave Macon and Sam McGee . . . both from Tennessee . . . Vocalion

Record Artists . . . you are getting yourself told about something entertaining and Worth While (sic) by seeing them in person. They do doubles and singles with banjo and guitar, instrumental and vocal. . . . Uncle Dave Macon is the only man in captivity who plays and sings on two banjos at the same time . . . Trick banjo playing is his specialty . . . Funny, clean jokes and lots of fun . . . Bring the whole family . . . will appear here . . .



High School . . . LaFayette . . . Friday . . . Aug. 31 . . . 8 p.m. Admission 15 and 25 cents."

At 48, Dave Macon became a full-time entertainer, and he remained a professional the last three decades of his life. When Macon returned to Tennessee, he signed with the RKO Theater circuit, touring with Dr. Humphrey Bate and others. One of his first appearances was in Birmingham.

This was followed by recording contracts with RCA-Bluebird, Vocalion and Okey. Some of the songs which became identified with him were "Keep My Skillet Good and Greasy," "Eleven Cents Cotton, Forty Cents Meat," "Chewin' Gum" and "Bully of the Town."

Macon was 56 when he first joined the "Opry." He was its brightest light for the next 10 years, and "continued in the top bracket until he passed away."

Macon was the first real vocalist on the "Opry." Previously the concentration had been on string bands and individual instrumentalists.

Dave Macon's first trip to New York found him with a goatee, winged collar, foulard tie, elastic sleeve bands, pin stripe trousers, vest, watch fob, a black plug hat, and gold teeth which he called part of his "million dollar smile." Moving through the lobby of his New York hotel, someone asked him to play one of his banjos. He played all three, and he played for hours, and forgot all about a recording date he had. Fortunately, he was able to complete it later.

When Macon was off the road, he always went back to his farm near Readyville. When he was hospitalized in 1952, his home was flooded with an average of 150 get-well cards every day. When death finally came, in March, 1952, he was buried alongside his wife.

In 1966, the Country Music Hall of Fame named him a posthumous member. His fifth son, Dorris, who had worked with his father in their act for years, was on hand to accept. Eleven years earlier, his "Opry" friends had erected a monument in a park on the side of a hillside along U.S. 70, the road Macon had traveled so long with his transfer business. The monument includes a bar of music, Uncle Dave's profile and the figure of a banjo.

The stone marker calls him the man "who pioneered country music entertaining."

GENE AUTRY

"America's Singing Cowboy" on Radio and in Films

There are some who will tell you Gene Autry's career was launched by Sears and Roebuck to sell western clothes. And while the story isn't exactly true, there is enough of a connection to warrant some research on the matter. Sears, the "World's Largest Store," played its part, to be sure. But that comes later.

Orvon Gene Autry was a night telegrapher for the railroad in a remote corner of Oklahoma. Between messages, which were few, he played the guitar, and sang. They were mostly railroad songs, the "Casey Jones" variety, and here another of those legends creeps in. Along came a stranger, told him he was wasting his time in Oklahoma, and should do what a fellow-Oklahoman—Will Rogers—had done.

That was to try radio.

Autry didn't pack up and go. He waited until the Depression got worse and he was laid off. Taking the railroad pass he had left, and accompanied by a friend, he rode to New York from Tulsa looking for a radio job.

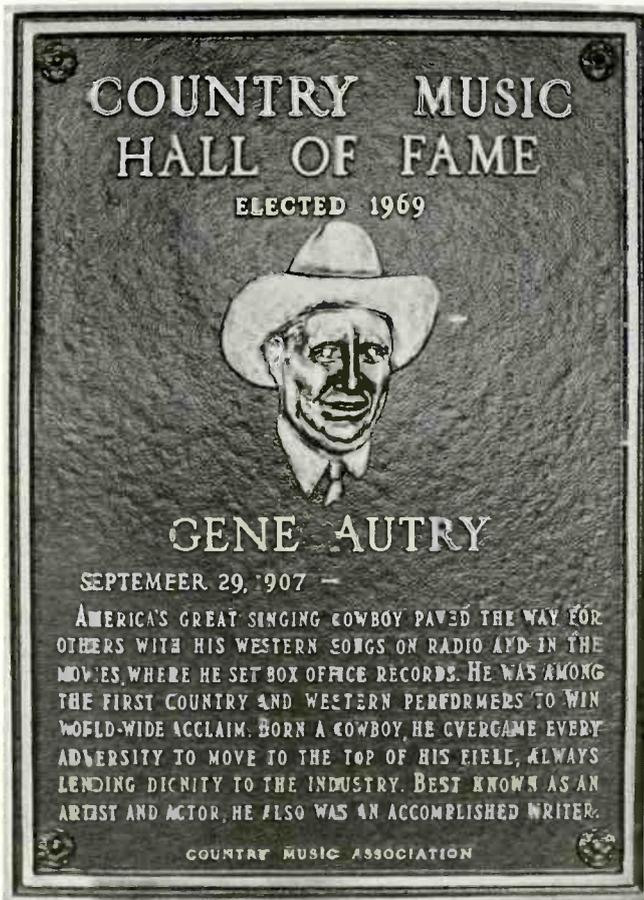
Actually, Autry was a Texan. He was born on a tenant farm near the town of Tioga in 1907. The fact that he had a Texas drawl never hurt him. After the family moved to Oklahoma, Gene became a telegrapher at the age of 17. His first instrument was a saxophone.

Autry was inspired by Jimmie Rodgers, and Gene owned much of his initial success, according to historian Bill Malone, in the fact that he could perform the Rodgers repertory in Rodgers yodeling style. Autry, arriving in New York, was not an instant hit. Finally, however, "Uncle" Art Satherly heard and recorded him. He was on his way. Billed as "Oklahoma's Singing Cowboy," he finally got a radio job—but it was back in Tulsa, the same station—KVOO—that was to introduce Bob Wills later. Autry did one short bit with the Fields Brothers Marvelous Medicine Show. Then Autry moved to Chicago, and this is where Sears comes in. WLS in Chicago was owned by Sears, which called itself the World's Largest Store, and hence its call letters. Intending to appear on WLS for four weeks, he stayed four years. Sears knew a good thing when it saw it. When Gene Autry became one of the biggest names in the U.S., Sears released his songs in their famous catalog. They also published his songbooks, and sold his "Roundup" guitars. By 1934, Gene Autry was the

best known cowboy in the U.S., living in Chicago, never on a horse, but dressed in western clothes, which Sears also happened to sell. The department store not only was opportunistic, but was instrumental in the spread of country music, and deserves its accolades.

Goes Hollywood

Finally, the inevitable: Gene went to Hollywood.



Satherly went to Herbert Yates, president of Republic, and Autry was to be in films. Within a year Autry was "The Nation's No. 1 Singing Cowboy." Riding his horse, Champion, Autry cut them off at a lot of passes, and rode down many canyons.

Singing all the way.

This success continued for a decade, into World War II, and he was financially successful. He invested wisely and well, and became rich. He was also the top western box office draw for seven years, and outdrew everyone in the business during a few of these. In Oklahoma, they named a town after him.

In the 1940's, Fred Rose (another Hall of Famer, and then on the West Coast) took up where Satherly left off. He produced 16 songs for Autry, including the popular "Be Honest With Me." Autry's first real big one, "Silver Haired Daddy of Mine" was done by Satherly.

When World War II came, Autry said goodby to his wife, the former Ina Spivey, and went into the army at the age of 35. Moving up through the ranks, he eventually ferried planes, cargo and supplies to India, North Africa and Burma.

When the war was over, Autry returned to California, and a fabulous business career. This included the "Melody Ranch" series on the CBS network for 16 years. And he did 95 30-minute TV films, including the "Range Rider" series. The list of his businesses grew and grew.

In 1969 Autry was elected to the Country Music Hall of Fame. The presentation was made on national television on the Kraft show.

Autry's career is unsurpassed. He made more than 100 movies, sold millions of records, wrote up to 300 songs, had a tremendously long radio and TV series, and invested in everything from radio stations to baseball teams. "That Silver Haired Daddy of Mine" alone sold more than five million records.

He paved the way for other cowboy singers, whose roots were country. They included Tex Ritter (a member of the Hall of Fame), Roy Rogers, Jimmy Wakely and the hundreds of others who were the great escape in the depression years at Monogram and Republic Studios.

STEVE SHOLES

He Came, He Heard, He Believed

Tragic though it was, it was fitting that Steve Sholes die in Nashville in 1968. It was a city he loved, build, contributed to so deeply, and felt a part of.

Stephen Henry Sholes had rented a car at Nashville's airport and was driving on the interstate to attend a conference of the Country Music Foundation and then a live recording session of Homer and Jethro at Vanderbilt University when he was stricken with a heart attack.

Steve Sholes was a big man, with nearly 40 years of experience in the music industry. That included work with r&b, children's records and all facets of pop music.

Six months before his death, Sholes had been inducted into the Hall of Fame. It was entirely appropriate. Sholes was one of those pioneers who showed early evidence of faith in Nashville as a recording center.

Born in Washington, D.C., in 1911, Sholes had an uncanny ear for recognizing potential in the industry. He was one of the early ones to use the term "Nashville Sound." It was one of the reasons he worked so diligently for the growth of the Country Music Association.

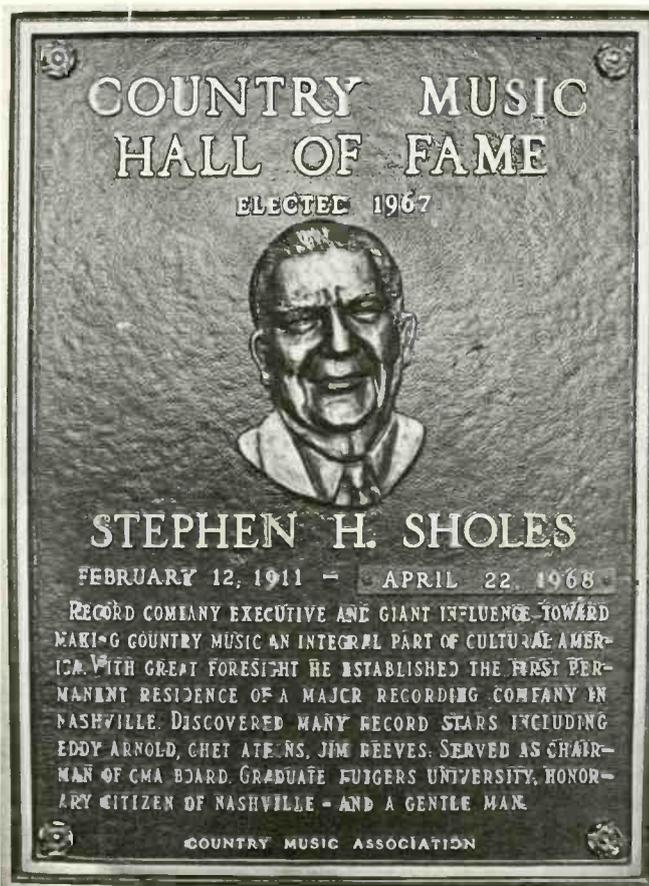
Sholes lived in Washington until 1920 when his father, who was with the old Victor Talking Machine Co., moved the family to Camden, N.J. Steve Sholes and the former Katherine Craft were married in 1940. They had three daughters, Lelia Karen, Katherine Leslie and Kimberly.

The young record company official began his rise to the vice presidency of RCA Victor while he was still a Camden high school student. It was in 1929, the year of the stock market crash, when Sholes went to work there as a part-time messenger boy. In 1935, when he was graduated from Rutgers, he went to work full time, later joining the a&r division.

His first artists in this department were jazz performers such as Sidney Bechet, Jelly Roll Morton and Mezz Mezzrow. Then, in World War II, Sholes went into the Army, and produced V-disks in categories ranging from Platigorsky to the Original Dixieland Jazz Band.

In 1945 RCA made Sholes custom manager, and also put him in charge of country-western and r&b
FEBRUARY 26, 1972, BILLBOARD

artists. In 1957 the managership of pop singles was his. And in 1958 the job of pop album manager was added. In 1961 Sholes moved up to become manager of all West Coast operations, covering all a&r functions. In 1963 he returned to New York City as division vice president for popular a&r, the position he held until the end. In addition to all the other things, he was responsible for the company's Nashville operation as well



as for the Camden and Vintage labels and religious recordings. Sholes also was first vice president of NARAS.

In 1939 Sholes first became involved with country music. Frank Walker was on a road trip to the south and was called back to New York, and he called Sholes down to finish the trip. It was at this point when the involvement took place. The first country artist with whom Sholes dealt was Eddy Arnold. Chet Atkins, who was something of a protege of Sholes, was signed by mail. Sholes heard a guitar solo which Chet did in Springfield, Mo., liked what he heard, and took a chance on him.

When Walker left RCA at the end of World War II, Sholes inherited the Nashville aspect of his job. When he got down and saw the "Grand Ole Opry," he decided this was where RCA should be recording. "It seemed to be the center of everything and from there on I started to record in Nashville," Sholes said. "First we brought in portable equipment and an engineer. Later on we had a studio established here."

One of the first offices out of which Sholes worked was a downtown structure near the site of Andrew Jackson's original law office. He often stayed at the famed Maxwell House Hotel. Then he spearheaded the move toward making Nashville a recording center to the extent that he was the first company to establish a permanent office and permanent employees, including an engineer.

Sholes not only helped the industry get started in Nashville, but the organization which helped the industry grow. He served the Country Music Association as vice president, director and chairman of the board.

In the Nashville memorial services, they said: "Sholes had an almost uncanny ear for recognizing star potential in this unique world known as the recording industry. He heard a new sound . . . a fascinating sound unlike anything he had heard before in the recording studios of New York or the motel rooms and makeshift garage and basement studios of Atlanta and Charlotte—and he pushed full steam ahead to make that unique Nashville sound heard around the world."

GEORGE D. HAY

Founder of the "Grand Ole Opry"

When George Dewey Hay called himself the "Solemn Old Judge" he was neither solemn, nor old, nor a judge. But he was many things: among them a leading showman and a creative person. For three decades he headed the show he founded, WSM's "Grand Ole Opry." On the way there he had been a newspaperman, a real estate salesman, and radio announcer.

Hay was born in Attica, Ind., in 1895 and lived there much of his life. It's where he began selling real estate. Eventually, bent on a newspaper career, he migrated to Memphis where he worked for the Commercial Appeal. The paper was one of the first in the south to branch into the field of radio. Hay eventually became radio editor for WMC, the Commercial Appeal-owned station, and in 1923 he gained a national reputation by scooping the world with news of the death of President Warren Harding.

Chicago's WLS was looking for someone of this caliber, and he joined them. While still in Memphis, Hay acquired a steamboat whistle, which he took with him to Chicago. That was in April of 1924. He named the whistle "Huskpuckena," named for a small town in north Mississippi. Hay never forgot the whistle, nor did he forget a barn dance he had seen while a reporter on assignment in Arkansas. He was convinced this sort of music was common to rural America, and once in radio he set out to prove his point.

Hay first took part in the WLS "Barn Dance," in Chicago. He was chief announcer there at the time, and the show was founded by station manager Edgar L. Bill. In short order, Hay won a poll showing him to be the most popular announcer in America. Hay was invited to Nashville for the dedication of WSM, which went on the air Oct. 5, 1925. He returned to Chicago only long enough to resign, and return to Tennessee. He became WSM's first director.

Flushed with the success of the Barn Dance in Chicago, Hay decided to duplicate the feat in Nashville. He originated the "WSM Barn Dance" with one performer, Uncle Jimmy Thompson, who was 80 at the time. The show went on the air Nov. 28 that same year. Hay was 30 years old at the time, but he was

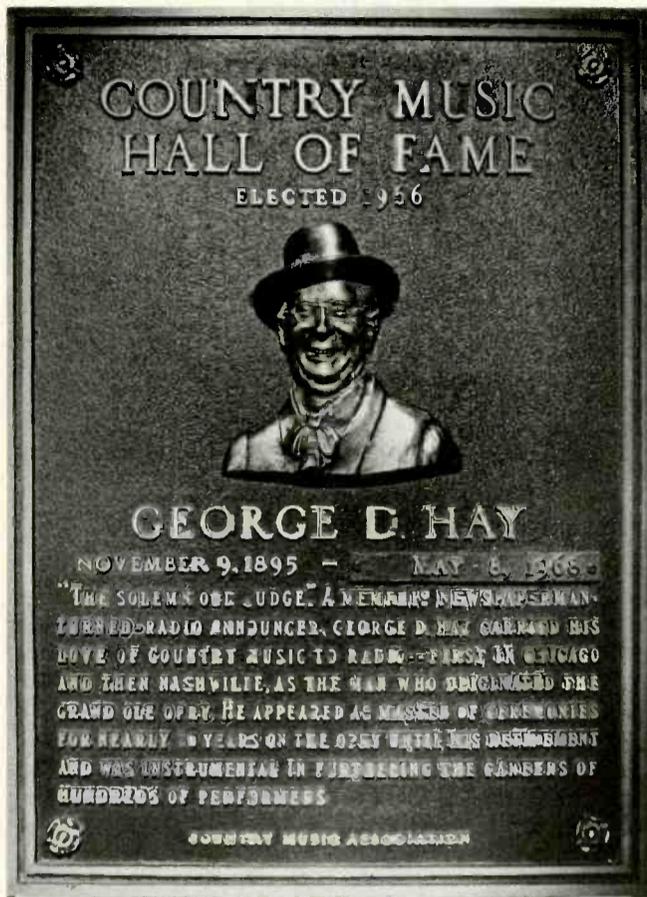
a believer in unusual names for everyone, including himself. He invented the Solemn Old Judge. He named the bands of the time, giving them such titles as The Possum Hunters, the Gully Jumpers and the like. Hay

invented the "Grand Ole Opry name." Hay later recalled: "It was on a Saturday night, and the barn dance shindig was set to follow the program of Dr. Walter Damrosch that came to us on the line from New York. (The program was the National Broadcasting Company's "Musical Appreciation Hour.") Dr. Damrosch had given an inspiring program of operatic selections, and I felt some explanation was needed to launch our little informal, hillbilly efforts. "So I explained that after Dr. Damrosch's Grand Opera music, we would have a little music closer to the ground, more on the order of 'Grand Ole Opry'."

The lead-off artist for the show under its new (and permanent) name was DeFord Bailey, a black elevator operator and sometimes shoe-shine boy who played the harmonica. Bailey played "The Pan American Blues," a tune which he was to repeat often over the succeeding years. And, in those years, Hay introduced virtually all of the big names to the "Opry." They included Dave Macon, Ernest Tubb, Eddy Arnold, Roy Acuff, Jamup and Honey, Hank Williams, ad infinitum.

He saw the "Opry" move locations four times, and saw it grow from a small studio into the mammoth Ryman Auditorium (later legally changed in name to the Grand Ole Opry House), and saw audiences grow from a mere handful to nearly 250,000 annually. Hay retired in the middle 1950's to live with a daughter, Margaret Daugherty. He died May 1968, two years after his election to the Hall of Fame.

Grant Turner on hearing of the death of his friend said: "The songs we sing on this 'Grand Ole Opry' stage will have a special meaning tonight because the men and women of the Opry stand in respect at the passing of a wise counselor and a good friend George D. Hay. George Hay not only created the Opry out of the fabric of his imagination, he nurtured and protected it during the years. Country Music was his profession, hobby and first love. He lived to see the 'Grand Ole Opry' become an object of national pride and international interest. George Hay's love for this music from the land was surpassed only by his affection for the people who listened to, played, or sang it. Tonight, we'd like to return some of that love."



THE CARTER FAMILY

Their Harmonic Vocal Blend Created Country Standards

It was in 1927 when Ralph Peer left Okeh Records and went into business for himself. One of the first cities he visited to do some portable recording was Bristol, Tenn., a city which borders the Virginia line. He ran a column on the front page of the Bristol newspaper advertising his search for talent.

The people came from everywhere, and by every means. The Carter Family came to Bristol from Maces Spring, Va., for their first recording effort. There were others who recorded that day—perhaps as many as two dozen individuals or groups. Of that initial group, only two were to attain success. One was Jimmie Rodgers. The other was the Carter Family.

Forty-three years later, this family would become the first "group" ever elected to the Hall of Fame. Making the selection more difficult was the fact that one member was deceased at the time, another was alive and inactive, and the third was alive and very active.

Alvin Pleasant Carter, known throughout his life as "A.P.," was born in Maces Spring in 1891, and died there 69 years later. At Copper Creek, Va., in 1915, he met and married Sara Dougherty, and they settled at Maces Spring. Not far removed from this, E.J. Carter, a brother of A.P., met and married Maybelle Addington, who had been born in 1909 at Nickelsville, Va. Maybelle was not only a talented singer, but could play the autoharp, banjo and guitar. Frequently, at family gatherings, they performed together. They were among those who read the advertisement for talent placed by Ralph Peer at Bristol.

The Carter Family (a name they had then adopted) came in to record, and that is exactly what the group did. Both Maybelle and Sara played guitar, and they sang background for A.P.'s strong bass voice. History was being made.

"Bury Me Under the Weeping Willow" was the first of six songs cut that day, and each of them became famous. RCA liked what it heard, and asked Peer to do more. By the end of that decade, this was one of the most famous groups in America. The next decade was even bigger, with personal appearances, radio

shows and records. A.P. wrote songs. The three of them recorded them. This strong bond remained until the early 1940's, even though A.P. and Sara were divorced in 1936.

Probably the best known of all the songs written by A.P. and performed by the Carters was "I'm Thinking Tonight of My Blue Eyes." Others included "Lonesome Valley" and "Jimmy Brown the Newsboy."

Their records sold well into the millions. And their

radio shows were among the most popular in America.

The Carter Family's greatest contribution to American music, according to one writer, was the "way in which they perpetuated the traditional Anglo-Saxon ballad, making it live anew in the hearts of succeeding generations."

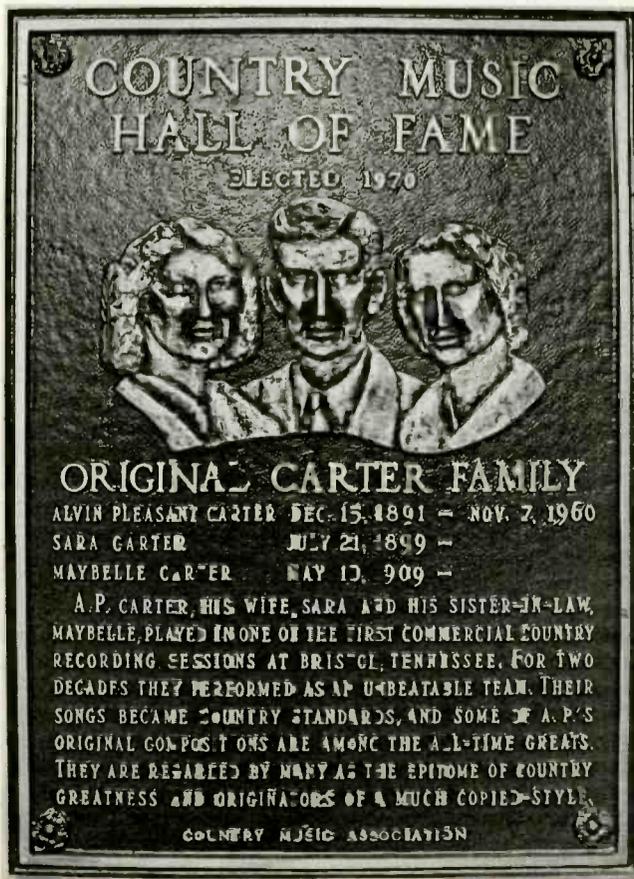
The Carters taught themselves harmony, and utilized it to the fullest degree. But, more important, the group was able to communicate and relate the lyrics of what they sang to the people who were the early-day country music fans.

In 1938, when the Carter Family left Texas, the three original members were joined by Jeannette and Joe Carter, children of A.P. and Sara. The entire family stayed together in 1941 when they moved to Charlotte, N.C.

It was in 1943 when the break-up finally came, and A.P. returned to Maces Spring to live out his years. Sarah and her new husband moved to California. And Maybelle formed a new act with her three talented daughters, June, Helen and Anita. For five years this new family group (Mother Maybelle and the Carter Sisters) was featured on WRVA in Richmond.

In the early 1950's this family came to Nashville, accompanied by Chet Atkins, who was to attain his own greatness. They sang together for a number of years, then June worked as a single, eventually marrying Carl Smith and, much later, Johnny Cash. Helen, who continued to sing with various groups, married, and her son, Kenny Jones, became a noted singer and songwriter before his tragic death as a teen-ager. Anita Carter continues to perform and record as a single. Anita and Helen perform with Mother Maybelle and Robbie Harden as the Carter Family on the "Johnny Cash Show," while June appears as a single on the network television program. Still another generation, John Carter Cash, has made his appearance.

But the Hall of Fame selection went to the original group, A.P., Sara and Maybelle, who made that fateful trip into Bristol on Aug. 1, 1927, and recorded those six songs. Those, and the ones which followed, enshrined this family into the hearts of America for all the years to come.



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