A CONTINUING HERITAGE
COUNTRY MUSIC FOUNDATION operates the HALL OF FAME

about this issue

Country music—its history, its people and its song—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 have become happily 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.

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, past through the display of artifacts and the collection and dissemination of data found on disc, 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: Aherbach, 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 individuals 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, 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 established its mission 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 archival 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 is now putting together an audio duplication lab.

CREATED AND COMPILLED BY BILLBOARD PUBLICATIONS

FEBRUARY 25, 1972, BILLBOARD

CMHF-3
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 board have been: Wesley Rose, Frances Preston of BMI, Hal B. Cook of Billboard; Roy Horton int. 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 Snapp, president of Tree, Inc., 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 the 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 offices 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 radio 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 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 Hall
Tony Booth/The Backarons/C岷g Campbell
Hank Capas/Anita Carter/Johnny Cunningham
Dick Curless/Stoney Edwards/Shirley Eikhard
Bobbie Gentry/Mele Haggard/Sharon Hailey
Freddie Hart/Ferlin Hussy/Kerni Huskey
Wanda Jackson/Sonny James/Tammy Lui
Melba Montgomery/Johnny & Jeanie Mosby
Ken Nelson/May/Nutter/Buck Owens
Wade Pepper/Susan Ray/Tex Ritter
Roy Rogers/Bobby Boy/Jeann Shepard
Red Simpson/Billie Jo Spears/Red Steagall
Wynn Stewart/The Strangers/Bobby Wayne

At Capitol, Every Month is Country Music Month
A Visitor to the Country Music Hall Of Fame walks hesitatingly, staring downward. Sometimes he walks gingerly, avoiding the step which would land him directly on a name designation below. It's no wonder. The Walkway of the Stars is a path of luminaries, and the names embedded in the marble and concrete below are, for the most part, hallowed in the country music business.

The walkway is exceptionally meaningful. One must have approval to have his name placed there. A cost also is involved, and this sometimes is paid by the artist, someone close to the artist, or even by a fan club.

The Walkway was instituted in 1967, and the original installation contained the names of 78 individuals. In 1968, six more names were added. The following year it climbed to 14, and in 1970 the number was eight. Eight already are slated to be added this year. Originally scheduled for installation last September, they will be placed for perpetuity in the walkway this spring, with still another installation scheduled for the fall.

The names about to be added are Gene Autry, Charley Pride, Lynn Anderson, Glenn Sutton, Bonnie Owens, Dolly Parton, the Statler Brothers and Barbara Mandrell. That, in itself, is an imposing list.

Below is a listing of those previously installed, and it tells the story of the meaning of the Walkway.

ROY ACUFF * BILL ANDERSON * EDDY ARNOLD * CHET ATKINS * JOHNNY BOND * OWEN BRADLEY * ROD BRASFIELD * BOUDLEAUX AND FELICE BRYANT * CARL AND PEARL BUTLER * ORIGINAL CARTER FAMILY * JUNE CARTER * MAYBELLE CARTER * JOHNNY CASH * ROY CLARK * PATSY CLINE * HANK COCHRAN * COWBOY COPAS * FLOYD CRAMER * JIMMIE DAVIS * SKEET DAVIS * LENNY DEE * JIMMY DICKENS * PETE DRAKE * ROY DRUSKY * DAVE DUDLEY * FLATT AND SCRUGGS * RED FOLEY * TENNESSEE EINIE FORD * HOWARD FORRESTER * GLASER BROTHERS * BOBBY GOLDSBORO * BILLY GRAMMER * JACK GREENE * BOBBY GREGORY * DEWEY GROOM * MERLE HAGGARD * TOM T. HALL * GEORGE HAMILTON, IV * FREDDY HART * AL HIRT * HOMER AND JETHRO * JAN HOWARD * FERLIN HUSKY * BURL IVES * STONEWALL JACKSON * WANDA JACKSON * SONNY JAMS * GEORGE JONES * GRANDPA JONES * THE JORDANAIRES * MERLE KILGORE * PEE WEE KING * PETE OSWALD KIRBY * HUGH X. LEWIS * LONZO AND OSCAR * JOHN D. LOUDERMILK * LORETTA LYNN * LEON McCALIFFE * SKEETS MCDONALD * ROSE MADDOX * JOE AND ROSE LEE MAPHIS * JIMMY MARTIN * ROGER MILLER * BILL MONROE * JIMMY NEWMAN * ROY ORBISON * BUCK OWENS * MINNIE PEARL * LUTHER PERKINS * WEBB PIERCE * ELVIS PRESLEY * BOOTS RANDOLPH * JERRY REED * DEL REEVES * JIM REEVES * JIMMY RIDDLE * JEANNINE C. RILEY * TEX RITTER * DON ROBERTSON * JIMMIE RODGERS * FRED ROSE * JEANNE SEELEY * JIMMIE SKINNER * HANK SNOW * RED SOVINE * HANK THOMPSON * MEL TILLIS * JOHNNY TILLOTSON * MERLE TRAVIS * ERNEST TUBB * JUSTIN TUBB * CONWAY TWITTY * T. TEXAS TYLER * LEROY VAN DYKE * PORTER WAGONER * KITTY WELLS * DOTTIE WEST * BILLY EDD WHEELER * SLIM WHITMAN * WILBURN BROTHERS * HANK WILLIAMS, JR. * HANK WILLIAMS, SR. * BOB WILLIS * LULU BELLE AND SCOTTY * MAC WISEMAN * JOHNNY WRIGHT * TAMMY WYNETTE * FARON YOUNG

CMHF-6

COUNTRY MUSIC HALL OF FAME—A TRIBUTE

FEBRUARY 26, 1972, BILLBOARD
COUNTRY MUSIC: TENNESSEE'S HÉRITAGE

By Governor Frank Clement

A SMALL BOY IN TENNESSEE once wrote an essay on the caterpillar which has become a sort of classic for its conciseness and brevity. "Caterpillar," he wrote, "is long hairy worms that grow on Mulberry trees. They make millions 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!

Proud To Be A Part Of Country Music!

Lynn Anderson
Represented in Walkway of Stars

Columbia
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.
The documentation of country music is quite sparse. Much of its history and development is told in this issue—through the informal essays and interviews which outline the careers of all the key personalities of the field. In this preface, however, perhaps we can—

Though they loved what they were doing, and they already touched upon its economic as well as cultural significance.

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, they 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 thoroughgoing 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 others.

The nature of this music, which remains 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 styles of this musical genre. But where did it originally come from? Where are its roots?

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, cocomina, potash and lumber industries brought railroad spurs creeping into isolated valleys, Lomax states, adding at this time newly 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 testify to the fact that each group was aware of, and influenced by, the other's song material.

The roots of country music are in the old country, and were transplanted to the Southern mountains and beyond 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.

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Pioneers

The country music field is not without 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 Philips-Ellis Presley-rockabilly era of recent vintage.

Railroad songs, we may note, are at once an important and significant part of the country field—as they are in the Negro field. "The Wabash Cannonball," "The Steamboat Song," "The Train Robbers," "The Wabash Cannonball," etc., are all part of the heritage of musical Americana. It's interesting to note that whereas trains, automobiles, etc., are generally thought of as part of American history, 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 just as Frank Walker, in an interview in this issue, calls "transportation songs."
The Wilburn Brothers

...is 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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"The the hammers 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 sawed in spouts

"Arkansas, are your rivers still flowin'?
Is your cotton grovin' white as snow
Are the squirrels still barking 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 horn 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 grovin' white as snow
Do the yonder men still paddle with the
thought of groovin' fish
And slowly turn to old folks sittin'
whittlin' on a stick ... ARKANSAS"
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, sometime 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 Assoc. 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.

Rud 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 staggered the imagination considerably.

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CMHF-12 COUNTRY MUSIC HALL OF FAME—A TRIBUTE FEBRUARY 26, 1972, BILLBOARD
DECCA IS PROUD OF ITS COUNTRY.

And we're proud of all those fine artists that have put us right on top of the country roll call. And most of all, we're proud to be able to bring you the very best there is in country music. Here's just a sample of what we're talking about...

Kitty Wells & Johnny Wright Sing Heartwarming Gospel Songs (DL 7-5325)
When Kitty and Johnny and the Wright Family get together to sing hymns, they're singing the music they believe in, and they're singing from the heart, singing "How Great Thou Art," "Precious Memories," "Jesus Take a Hold." Listen...with your heart.

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," "He," 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—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.
We are proud to be represented in the COUNTRY MUSIC HALL OF FAME with these history making country classics:

YOUNG LOVE: SONNY JAMES
MISERY LOVES COMPANY: PORTER WAGONER
WALK ON BY: LEROY VAN DYKE
ROSE GARDEN: LYNN ANDERSON

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 Gretlin 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 as either a trustee or legal counsel for the CMF. All officers and trustees serve without pay, giving their own time and providing their own expenses.

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Thanks MOM and DADS

IT'S BEEN A VERY GOOD YEAR

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FEBRUARY 26, 1972, BILLBOARD
The incomparable Conway Twitty and Loretta Lynn really get around. And wherever they go, they carry sound insurance—the ultra-reliable portable sound system that gets things together so perfectly that Conway and Loretta use it in preference to costly, built-in house P.A. set-ups! The system they rely on is the Shure Vocal Master—it's made to order for performers on the move. The Vocal Master shrugs off the jolts of packing and unpacking...then puts 300 watts of peak penetrating power behind a control console that gives them recording studio control in live performances. All that and feedback control too! Write for all the facts:

Shure Brothers Inc.
222 Hartrey Ave., Evanston, Ill. 60204
The film was a labor of love and effort, and it was not an easy task. It took a few years to bring this documentary off. Bill Farr, vice president of CBS, was the driving force behind it. He was committed to the project and worked tirelessly to make it a reality.

The film was approved by the CMA group. The record companies cooperated, and the multi-talented executive from Columbia, became the central figure, lining up talent and taking care of the supplemental uses. The film presentation must accurately reflect retail sales of country records, must be entered to the great artists in the field, working a computer, and be listened to by the best known characters in country music. Thousands of people, including the leading role in a movie called "For My Next Album," have seen him walking down Music Row in Nashville, talking to those he saw on the street. Laboriously, up and down that street the sound truck and crew moved, synchronizing each step with the spoken words. There was additional outside help, of course, but this was an extremely difficult task.

There is little doubt that it had a profound effect on the industry. A very nice number, indeed, but with no substantiation. It was a good one for the CMA. It was likely had a value of $85 million annually. It was a good opportunity for CMA to go all out for country music, to show the multi-talented executive from Columbia, became the central figure, lining up talent and taking care of the supplemental uses. The film presentation must accurately reflect retail sales of country records, must be entered to the great artists in the field, working a computer, and be listened to by the best known characters in country music. Thousands of people, including the leading role in a movie called "For My Next Album," have seen him walking down Music Row in Nashville, talking to those he saw on the street. Laboriously, up and down that street the sound truck and crew moved, synchronizing each step with the spoken words. There was additional outside help, of course, but this was an extremely difficult task.

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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.

*BMI Nashville Sound by Paul Hemphill © Simon and Schuster.
The Country Music Assn., long before there were editions 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 in tow.

In May of 1964, CMA went to the Sales Executive Council of New York City, again with a massive presentation. In April of 1965, a CMA program was given in 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 Coconut 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 did 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 Pearl. Others who have contributed greatly include Leon McAuliff, Joe Allison, Gene Nash, Tex Ritter, and Minnie Pearl.

When Mayor Beverly Briley handed her the "Metronome" award 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 nominated 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 put 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 smoothly 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 Sweeney, from Cincinnati, came to Nashville from Springfield, Mo., in 1964, and after some banking work, joined CMA in August of 1966. 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 bluegrass 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.) Sherrytha 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 bookkeeping. 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 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.
Who put music in Music City?

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.
1971
Entertainer of the Year
MERLE HAGGARD
Single of the Year
"ONE从 MUSKOGEE"
Album of the Year
"A BOY NAMED SUE"
Female Vocalist of the Year
TAMMY WYNETTE
Male Vocalist of the Year
JOHNNY CASH
Vocal Group of the Year
THE GLASER BROTHERS
Instrumentalist of the Year
JERRY REED

1970
Entertainer of the Year
JOHNNY CASH
Single of the Year
"A BOY NAMED SUE"
Album of the Year
"JOHNNY CASH AT SAN QUENTIN"
Female Vocalist of the Year
TAMMY WYNETTE
Male Vocalist of the Year
JOHNNY CASH
Vocal Group of the Year
PORTER WAGONER AND DOLLY PARTON
Instrumentalist of the Year
ARCHIE CAMPBELL

1969
Entertainer of the Year
DEAN MARTIN
Single of the Year
"LOVE ME IF YOU CAN"
Album of the Year
"THE COUNTRY MEDLEY"
Female Vocalist of the Year
TAMMY WYNETTE
Male Vocalist of the Year
JOHNNY CASH
Vocal Group of the Year
PORTER WAGONER AND DOLLY PARTON
Instrumentalist of the Year
JERRY REED

1968
Entertainer of the Year
MERLE HAGGARD
Single of the Year
"TEN GALLON SONG"
Album of the Year
"THE KOOL KITTY CAT"
Female Vocalist of the Year
TAMMY WYNETTE
Male Vocalist of the Year
JOHNNY CASH
Vocal Group of the Year
THE NASHVILLE BRASS
Instrumentalist of the Year
ARCHIE CAMPBELL

1967
Entertainer of the Year
CHARLIE DANIELS
Single of the Year
"MAMA曾任OR I'M A KING"
Female Vocalist of the Year
TAMMY WYNETTE
Male Vocalist of the Year
JACK GREEN
Vocal Group of the Year
THE UNITED STATES NAVY
Instrumentalist of the Year
DON WEAVER

Some wondered why it took so long for Art Satherly to become a member of the Hall of Fame. The chief of the wanderers 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 protégé, 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

And we will continue to bring you more great country hits.

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Nashville Office: 1516 Hawkins Street, Nashville, Tenn. 37203
Norris Wilson, Mgr.
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 showed business was a bit again. In 1930, in New York, with $30 and high hopes, he joined the New York Theatre 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 (Glen Farr - first). Working for Monogram, Columbia, Universal and Producers Releasing Corporation, Ritter made westerns in those years. During some 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 under the title of "Canyon Music Hall of Fame.""

"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 he was elected to the Country Music Hall of Fame in 1967.

It was just three years earlier, July 31, when Reeves' single-engine plane crashed and crashed out of sight 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 Judy 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 from where the search had begun in a wooded area near the searchers. Reeves was inspired to sing by night, in Shreveport, La., almost in the big shadow of the Velvet Starr. 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 tempering with the camp 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 charts of radio. He entered radio as a singing that nebulous gap between country and pop. There were scores of other which followed, climaxed by his recording of "He'll Have to Go," in 1960. It was a gold one, three No. 1 hits in 1964. His first tune was a hit, "Jingle, Jangle, Jingle," the same year. Reeves sold a quarter-million records. In South America, 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 300,000 copies. One of his records sold 100,000 in South Africa, he became a national idol. He played to 60,000 in 10 days, and they mobbed him. Jim Reeves made the top one, 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 in 1964.

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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 (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., Sept. 29, 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 Boren Rodgers, died when Jimmie was four. After 15 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 struck Rodgers. Dizzy Dean called him "King of Country Music." Rodgers merely provided the money, and would stay out one of the most valuable properties in the music industry.

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. 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.
A GREAT NEW ALBUM COMING UP AND A HOT SINGLE ALREADY CLIMBING UP THE CHARTS.

CARL SMITH'S

"DON'T SAY YOU'RE MINE"

Columbia #4-45497

Written and arranged by Cam Mullins
Fred Rose was a man who did it all. His music ran all the way from the civil rights era to the dawn of the digital age. As a music entrepreneur, he was second to none.

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. He was hired, one of 15 minutes 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 stuck in Litchfield, Mo., 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.

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The country's never been in better shape.

Country music has hit new highs at ASCAP. We've had a record breaking year. With more chart songs than ever before.

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Long ago, Country writers and publishers came to ASCAP.

Today, in plain dollars and cents, it's still the only place to go. Contact us for all the details.
Uncle Art Satherly and Don Law both were with Bob Wills when they told him he had a song called "San Antonio Rose." He was 18, it was 1933, and Wills wanted 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 greatest 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. 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 heretofore known with Tubb on tour and on a recording contract. His early recordings were not overwhemingly 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 called "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 manager, and hired him for Decca Okeh.

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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. Therefore 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 that. 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 the music must have general appeal to all ages, all sections.

Tubb once told a writer: "I don't read music and I don't have a man who can read music. 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 it. When I sing, 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."
“I'm forever thankful
Freddie Hart

Fan Club Information:
Naomi Collins
2120 Sherwood Ln
Pueblo, Colorado 81004
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.

He had the band, played more small clubs and free meals until he landed a job. He worked at two stations there, knowing he could get a few miles an hour. He moved to St. Louis where he had a meager income he had in the early entertainment field, though he wasn't yet a teen-ager, his mother let him form his own string band, the Drifting Cowboys. The group performed on Station WSFA, and Williams began to get as many as 300 fan letters a week.

The theater, Williams formed his own string band, the Blue Yodelers, and his grandfather, Dick Wright, helped Eddy Arnold. His mother bought him a second-hand, $3.50 guitar. At the time she was credited with starting Hank in music. His mother bought him a $15 guitar. It was a fortune.

Eddy Arnold was born in West Tennessee, in rural Hickman County, where cotton grows abundantly. His birthplace was a log cabin, in the Mount Olive community, nine miles from Georgiana, Ala., Sept. 17, 1918. His name might have been Hirman, Hirum, even Eddy, but Arnold spelled it differently.

Eddy Arnold is the Plowboy who Sang His Way to Fame.

Chicago music publisher Fred Forster. Arnold's first recording was a sad song titled "My Mommy, Please Stay Home With Me," backed with "Mother's Prayer." Neither was a smash hit, but the following year the talented West Tennessean recorded "That's How Much I Love You," which sold about 65,000 copies. Then came "I'll Hold You in My Heart," "It's a Sin." Things were happening.

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. Bill 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. Someone told him that if he averaged about two million dollars a year, he would have a fortune. So he started writing his own songs. He hired a brother and a sister living, knowing he could get a few miles an hour. He landed a job. He worked at two different stations there, and then he had a second-hand, $3.50 guitar. At the time she was a fortune.

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

Arnold has written an autobiography, which runs the gamut from his days in West Tennessee to his invitation to dine at the White House.

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.

In the early 1950s, 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 the years, he turned out a string of hits, 200 of them, 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 are sold and performed thousands. Death was attributed to him of a heart attack. He lived in 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 would be heard throughout the world, and Williams wanted to sing country. Joni James and Tony Bennett were among the early ones to record what he wrote. Hundreds of others followed.

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In 1935, when country artists were first beginning to receive recognition, the Franks decided to move to Nashville, about halfway between the "Opry" and the "Barn Dance." In 1939, Frank brought 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 was then handling Eddy Arnold, whom he had met through publisher Fred Fostier 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 them a meal of money to feed it to others. Frank worked with Nashville theater-chain owner Tony Sudeikem in booking acts in the South.

Find a Bluegrass musician anywhere, and ask him when he learned it. The chain ultimately will go back to Bill Monroe. A direct descendant of the President where he learned it. The chain ultimately will go back to Bill Monroe. A direct descendant of the President. Joe Frank was a star-maker, a builder. He helped people who later became industry giants. He fed them a meal of money to feed it to others. Frank worked with Nashville theater-chain owner Tony Sudeikem in booking acts in the South.

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 Ake- man ("Stringbean"), who later gained success as a banjo-joint-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 songs. In 1942, one of his songs, "Old Folks at Home," which is now essentially part of the Bluegrass form of music, was written by Monroe. In 1942 Monroe added a banjo to his group, performed by Dave Ake- man ("Stringbean"), who later gained success as a banjo-joint-comedian. A short time later Earl Scruggs joined the group and gave the banjo new five-string dimensions.

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JIM DENNY
A Behind-the-Scenes Man in Country Music

Jimmie, the 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.

Denny moved into the music publishing business. This was the station's team reason for parting company with them. It claimed they were unethical for a man to be in the broadcasting, booking, songwriting and publishing business at the same time. (Years later, para-
dinxually, WSM was to enter the publishing and re-
cording business.)

Denny left WSM, and moved right down the street next to the corner of 7th and Church. Records of the "Opry" talent went with him. He move full-time into booking talent and running the "Opry" talent went with him. He move full-time into booking talent and running the "Opry" concession, the sound, the lyrics.

Macon, as much a part of country music as the instru-
cents, the sound, the lyrics.

The stone marker calls him the man "who pioneered country music entertaining." He was a real vocalist on the "Opry." The only seven years parents were Captain John and Martha Ramsey Macon. 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 all, all over this country and into Canada. Everywhere those acts went, records were broken.

His publishing company was flourishing, too. The 4 writers in his stable turned out hundreds of winners each year, and the Cedardale woods were lined with plaques.

Still expanding, Denny bought all or parts of several radio stations. His expanded business eventually wrote a thousand of them for Cedarwood. "He not only took care of me," Walker said, "he treated me like a dad." Denny 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.

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But Captain John Macon died when Dave was 16, and the widow moved the family back to a farm, just time on the banks of the Stones River in Cannon County. Dave still had time for his banjo, however. In 1957, at 47, Macon moved to Nashville to become manager of the old Broadway Hotel (long since gone).

A farm family, the Morets, both from Tennessee and Mississippi, were never quite the same. Little David got free passes with 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

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 17, 1870, in Warrick County, Kentucky. Macon's parents were Captain John and Martha Ramsey Macon. Only seven years earlier, Confederate and Yankee troops were fighting over that ground. This was the story of the Reconstruction—tough going for all people.

Denny left WSM, and moved right down the street next to the corner of 7th and Church. Records of the "Opry" talent went with him. He move full-time into booking talent and running the "Opry" concession, the sound, the lyrics.

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Tomlinson/Arthur transferred to NBC, and then at the end of World War II, Sholes decided this was where RCA should be recording. "It was the right place," he said. "It was the right time." The young record company official began his rise in the recording industry, contributed to so deeply, and felt a part of. Sholes was graduated from Rutgers, he went to work full time, and was called back to New York, and he called Steve Sholes to finish the trip. Steve 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 the hundreds of others who were the great escape from the depression years at Monogram and Republic Studios.

As the recording center for RCA's Nashville office, Sholes moved to Chicago, and this is where Sears comes in. There are some who will tell you Gene Autry's career was launched by Sears and Roebuck to find a market for its music. There is enough of a connection to warrant an investigation. Sears, the "World's Largest Store," also put him in charge of country-western and r&b music. He paved the way for other cowboy singers, whose roots were in vaudeville. "It was a matter of who had the most money on the table," he said.

In 1945 RCA made Sholes custom manager, and he pushed full steam ahead to make that unique sound heard around the world. Sholes moved up to become manager of all West Coast operations, covering all ad & product functions. In 1963 he returned to New York City as division vice president for popular ad, a 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 was also first vice president of the Country Music Association. Sholes lived in Nashville until 1960 when his father, who was with the old Victor Talking Machine Co., moved the family to Camden, N.J. Steve Sholes and his wife operated a small record store, and then a live recording session of Homer and Jethro at a remote corner of Oklahoma. Between the two is a family moved to Camden, N.J. Steve 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 the hundreds of others who were the great escape from the depression years at Monogram and Republic Studios. Finally, the inevitable: Gene went to Hollywood.

There are some who will tell you Gene Autry's career was launched by Sears and Roebuck to sell western clothes. While the story isn't entirely true, there is enough of a connection to warrant some research on the matter. Sears, the "World's Largest Store," was founded in 1905, to be sure, but that connection.

Forrion 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." How it all started is a matter of his personal recollection. Those legends creeps in. Alonzo 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 then he was laid off. Taking in railroad passes 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 his manager Bill Malone, in the fact that he could perform the Rodgers repertoire 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. Billied as "Oklahoma's Singing Cowboy," he finally got a radio job—but it was back in Tulsa, at the station KVNO. That was—to introduce Bob Wills later. Autry did one short bit with the Fields Brothers Marvelous Medicine Show. Then Autry moved to Chicago. Here this is where Sears comes in. In 1945 Sears bought victory records, which were few, he played the guitar, and let it go. Sears knew a good thing when he saw it. With the best part of the old Victor Talking Machine 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.

Finally, the inevitable: Gene went to Hollywood.

Setherly went to Herbert Yates, president of Republic, and Autry was to be in films. Within a year Autry was "The Nation's Singing Cowboy." Riding his horse, Champion, Autry cut them off at a lot of passes, and rode down many canyons.

Singing all the time. This success continued for a decade, into World War II, and he was financially successful. He invested wisely and well, and as a result he was one of the top western box office draw for seven years, and outdrew everyone at the box office, including the Marx Brothers, who were the top box office draw of those. 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 goodbye 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 weeks. And he did 93 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 tremendous amount of 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 in vaudeville. Autry's first real big hit, "As Long As the Sunset," was written by a fellow-Oklahoman—Will Rogers—had done. Along came a stranger, told him he was wasting his time in Oklahoma, and should do what a fellow-Oklahoman—Will Rogers—had done.

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When George Dewey Hay called himself the "Solemn Old Judge," he was being neither a judge nor a lawyer. 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 1892 and lived there much of his life. It's where he began selling real estate. Eventually, on a teenagers' career, he emigrated 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 station was founded by station manager Edgar L. Bill. In short order, Hay won a poll showing him to be the most popular announcer in Chicago. Hay was invited to Nashville for the dedication of WSM, which went on the air Oct. 5, 1925. He returned to Chicago that same weekend and returned again to Tennessee. He became WSM's first director.

Flushed with the success of the Barndance in Chicago, Hay decided to duplicate the feat in Nashville. He originated the "WSM Barndance" with one performer, Uncle Jimmy Thompson, who was 80 at the time. Hay became WSM's first director.

The Carter Family came to Nashville. Hay introduced the "WSM Barndance" with one performer, Uncle Jimmy Thompson, who was 80 at the time. Hay became WSM's first director.

Forty-three years later, this family would become one of the most commercial country music hits. 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 build, 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 Carter Family was to continue the old songs of the people, adding 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 Jeanette 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, married Carl Smith, and her son, Kenny Jones, became a noted singer and songwriter. Anita Carter continued to perform to the end of her life. Anita and Helen perform with Mother Maybelle and the Carter Sisters on WRVA in Richmond.

Maybelle and Sara played the fiddle, 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 customers were among the most popular in America.

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