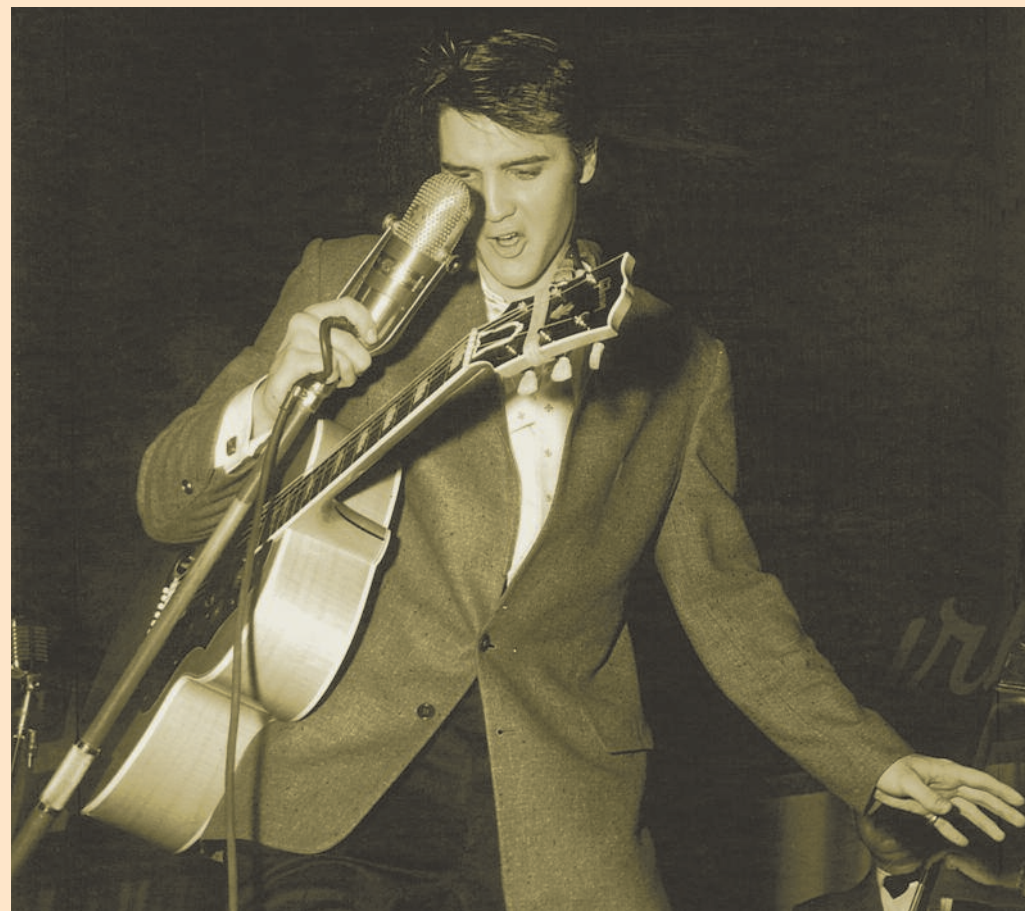


(THIS PAGE) **Elvis Presley** performs at the Louisiana Hayride, December 15, 1956.

(BOTTOM RIGHT) Elvis with announcer **Horace Logan** (CENTER).





(LEFT) **Buffalo Yount** at the Hayride.

(RIGHT) **Jimmy & Johnny**

(BOTTOM) **Carl Belew** on the Hayride stage.



## CD 7 | FEBRUARY 16, 1957

### THE GEEZINSLAW BROTHERS

#### 7-5 **Orange Blossom Special** (E.T. Rouse)

Moving into 1957, here's a track that was recorded on one of the first days of the rest of the Hayride's life. Elvis Presley had been and gone, he'd shaken things up, and it was a matter of what to do now. Presley had been embraced by the Hayride and the country music circuit generally as much for his novelty value, fame and the reflected glory and funds that came to KWKH through him – but now it was back to business as before with a mix of old songs, established artists, up and coming youngsters, and Presley copyists. The

**Geezinslaw Brothers** were among the youngsters and the up and coming, though they soon left the Hayride and their bigger days were still to come. On this show, brother Sam jokes with the announcer about brother Son Smith, who adopted the stage persona of a dumb hillbilly called Elvis – a man whose disc was number 543 on the hit parade *"and still climbing."* Their version of the classic fiddle tune *Orange Blossom Special* shows that they could play it fairly straight as well as for laughs.



## CD 7 | JULY 20, 1957

#### 7-6 Intro

### BUFFALO YOUNT

**Bile 'Em Cabbage Down** (trad.)

### JIMMY & JOHNNY

#### 7-7 **I'll Do It Every Time** (Horton - Mathis - Franks)

### CARL BELEW

#### 7-8 **Lonely Street** (C. Belew - K. Sowder - W.S. Stevenson)

### JACK FORD

#### 7-9 **Lonesome Letter Blues** (T. Ollier - J. Ollier)

### HAYRIDERS

#### 7-10 **Little Maggie** (trad.)

Talk and outro theme

It's mid-1957 now and both country music and rock 'n' roll were starting to change, the hillbillies moving a little closer to rock and the rockers a little closer to pop. Nevertheless, as these extracts illustrate, the Hayride formula remained essentially the same – old time fiddling, hillbilly, modern country and a tinge of blues – and all the better for it. Dobber Johnson was still around but another fiddler, **Buffalo Yount**, came into the picture as well. Texan Yount proved as adept as anyone on the old hillbilly fiddle tunes that were a sta-

ple of the show. Cliff Yount, known as 'Buffalo,' was from Victoria, Texas and had been placing well in Young Fiddlers contests for some years. He was aged 19 when he placed third in 1952 in Abilene behind Little Red Hays, where the definition of young was under 50 years old. In 1955, aged 22, he did well in an old time fiddle contest in Amarillo having flown in by private plane and in 1956 he won the south Texas fiddlers' contest in Sinton. Aside from appearing on the Hayride, he formed the Nation's Playboys band in Victoria and

later the Country Boys, to play dances and clubs in his local area. He had three singing sisters on KCEN in Austin who also performed on the Hayride in 1959 and 1960 and who briefly appeared on WSM in Nashville.

Some two years after an acrimonious split, both **Jimmy and Johnny** were still singing on the Hayride, and sometimes together. They were no longer touring together because, as Tillman Franks said, "they just about drove me crazy. They would argue every night, putting each other down." Instead, Lynn Fautheree was working as 'Johnny' with Jimmy and they had just recorded *I'll Do It Every Time* for DECCA when they promoted it here on the Hayride. As always, the act combined Jimmy Lee's excellent guitar playing with the duet vocals. Johnny Mathis, meanwhile was taking local solo gigs in the east Texas area. He continued to write and to sell songs, and this was one of his.

A relative newcomer to the show this year was 26 year old **Carl Belew**, from Salina, Oklahoma, who'd worked as a plumber before starting to get his songs recorded on the West Coast by 4 STAR in 1955. He'd been on the Town Hall Party show in Campton, California and had a stint on the Hayride en route to the Ozark Jubilee and to DECCA RECORDS. He was still on 4 STAR when he recorded *Lonely Street* at the end of 1956, one of several brooding, bluesy songs that hit the country market in the wake of Presle's *Heartbreak Hotel*. It was picked up by Kitty Wells in 1958, Patsy Cline in 1962, and by Andy Williams who made it a pop hit in 1959.

**Jack Ford's** *Lonesome Letter Blues* harks back to the days when he was in a Police band with honky tonk singer Buddy Jones. Here he and the band evoke the heyday of honky tonk swing and as always Ford provides a high quality vocal performance, complete with a little yodel at the end. Ford would go on to make records in a newer style for the local MOA label of Wilson Evans after he left the Hayride in the late '50s.

Introduced as **The Hayriders**, the staff band was joined by banjoist Ron Teofan, a dentist from Mesquite, Texas and at one time a member of the Geezinslaw Brothers band, to play the show out with the traditional tune *Little Maggie*.



(LEFT) **Johnny Horton and Martha Lynn** promoting Southern Maid donuts at the Louisiana Hayride.

(ABOVE) **The Four B's** (FROM LEFT): Ben Nordine, Brad Ingles, Bob McGee, and Buddy Sepaugh.

By September 1957, three things had changed at the Hayride. In terms of business, this was the month when KTHS radio in Little Rock took the entire three hour show, widening the broadcast reach of the Hayride. At the same time, long-time presenter Horace Logan left to move to California to manage Bob Luman and other Shreveport area musicians. And a far as music was concerned, this month marked the elevation of bass player and promoter Tillman Franks to boss of the Artists Service Bureau, overseeing all touring dates for artists as well as what went on within the show. Franks had an off and on relationship with the Hayride, playing bass with most artists and managing many of them but also being prone to an argument. He'd been fired in October 1955 by Horace Logan for telling Jimmy and Johnny to take an encore when Logan didn't want them to. But now he was riding on a wave of success with Johnny Horton's recordings and he formed a publishing company, Cajun Music, with the aim of publishing all the Hayride artists. He brought Hayride owner Henry Clay in as a partner, for insurance. It paid off when Franks wanted to change the staff band membership and had a stand-off with bass player Don Davis. Davis was on the board of the local musicians' union. Franks said, "When I came to the Artists

## CD 7 | SEPTEMBER 7, 1957

### JOHNNY HORTON

7-11 **I'll Do It Every Time** (Horton - Mathis - Franks)

### MARTHA LYNN

7-12 **I Can't Live Without Love** (M. Lynn)

### JAMES O'GWYNN

7-13 **Do You Miss Me?** (J.D. Miller)

### BETTY AMOS

7-14 **Loose Talk** (F. Hart - A. Lucas)

### JACK FORD AND THE FOUR B'S

7-15 **Heaven's Just A Prayer Away** (T. Tomlinson)

### JIMMY & JOHNNY

7-16 **What You Doin' To Me?** (M. Tillis - W. Walker - W. Pierce)

7-17 **Outro and theme**

Service Bureau Don Davis said the staff band should be paid more. Henry Clay and I met with him and afterwards I said to Clay 'I'm going to have to fire Don Davis. Coach Floyd plays better.' It really tickled Henry Clay." From then on, bass duties went to Franks himself or to Carroll Floyd a coach at Fair Park High in Shreveport who ran a local band and supported many local singers. Don Davis had been in Tex Grimsley's band at the start of the Hayride and supported Hank Williams, Goldie Hill, Slim Whitman, Hoot and Curley among others, recording also on many of the ABBOTT discs including those of Jim Reeves.

The song *I'll Do It Every Time* was a hot property around this time, recorded by Jimmy and Johnny and sung by them on a recent show but written by Johnny Mathis with **Johnny Horton** and Tillman Franks who were also keen on Horton performing the tune. He had just recorded it for COLUMBIA and, given the split between Jimmy Lee and the original Johnny, Horton even duets with Johnny Mathis on this show. Franks provides the newly super-charged Horton bass sound and Tommy Tomlinson's guitar rumbles around forcefully, all to great applause from the crowd. In contrast, **Martha Lynn** sings a her full-voiced ballad of an older style, *I Can't Live Without Love*. The other girl singer on this show, **Betty Amos**, contributed her fast, swinging recap of a very popular recent hit by Carl Smith, *Loose Talk*. Inbetween the girls came the increasingly popular **James O'Gwynn** whose heartfelt version of the Jay Miller song *Do You Miss Me?* reminded the audience that it had been a recent single release.

**Jack Ford** led the usual gospel spot on this show, as on many others, and this day he featured what sounded like an old song

but one that had been written by Hayride guitarist Tommy Tomlinson, *Heaven's Just A Prayer Away*. Ford sang it alongside the **Four B's** vocal quartet who would play a part in mellowing some of the country sounds in the later part of the '50s after they saw how the Jordanaires' sound could add to the depth of the increasing number of pop-rock songs on the show. They had backed Presley on the show on occasion, and he gave them the nickname, 'The Dooby-Wah Boys.' The four were Buddy Sepaugh, Brad Ingles, Ben Nordine, and Bob McGee. Brad Ingles, brother-in-law to Jerry Kennedy, was originally from Ohio but had been stationed in Louisiana, Buddy Sepaugh was from Shreveport, Bob McGee was from Longview, Texas, and Ben Nordine was from Shreveport. Their main affiliation was with Johnny Horton but they recorded with Merle Kilgore on IMPERIAL in 1958. They saw one single in their own right, *Love Eternal*, on D RECORDS and they later recorded for MERCURY as the Sherwoods. Buddy Sepaugh made solo discs as Buddy Paul and other aliases and Brad Ingles and his family gospel group performed for some years on a reborn Hayride run by David Kent in Benton, Louisiana well after the original show had ended.

**Jimmy and Johnny** round out this show with *What You Doin' To Me?*, a song that had originated with Wayne Walker like so many other original songs from Shreveport. It was to become their next single on DECCA, released in December. As always, there are some seriously rocking guitar parts from Jimmy Lee. To end, the sign-off from Frank Page on behalf of Norm Bale and Jeff Dale is one of many during the fall to underline that Horace Logan had left the show in the summer. Like Elvis, he was no longer to be found in the building.



## CD 7 | SEPTEMBER 21, 1957

7-18 Intro theme

**JAMES O'GWYNN**

**I Cry** (L. McDaniel)

**BUFFALO YOUNT**

7-19 **Devil's Dream** (trad.)

**MARTHA LYNN**

7-20 **Let Me Talk To You** (D. Dill - D. Davis)

**LINDA BRANNON**

7-21 **I'll Be Lonesome When You're Gone** (B. Ingles)



(ABOVE) **Martha Lynn** on stage with **Buffalo Yount**.

(LEFT) **Linda Brannon** (CENTER) and **Jerry Kennedy** (RIGHT) on a makeshift stage with singer Tommy Cassel and unidentified guitarist.



(ABOVE) **Tommy Blake** (CENTER).

(RIGHT) **Charlie Phillips** at the Hayride.



**James O'Gwynn** was starting to sell records through 1957, and here he confidently sings his latest on MERCURY, *I Cry*, a song that fully lived up to the trade paper descriptions of "a weeper," complete with stirring Texas fiddles and an aching steel solo. A very different Texan, **Buffalo Yount**, provided the audience with their regular fix of old-time fiddle music, this time *Devil's Dream*. Yet another Texan, **Martha Lynn**, contributed her version of *Let Me Talk To You*, a song that was out by Ray Price. Lynn's whole-hearted approach was capable of some softer moments and, like Price, she gave the song both light and shade. Lynn was an experienced performer by now, in contrast to the next artist who had a softer style, **Linda Brannon**, making her debut as one of the Hayride's late-era local stars. Born in Arkansas in 1941 she had been attending Fair Park High in Shreveport for two years when bass player Coach Floyd brought her to the attention of the Hayride. She had just recorded her second disc, a tuneful Brad Ingles song, *I'll Be Lonesome When You're Gone* for the local RAM label run by guitarist Mira Smith when Tillman Franks gave her a spot on the show. She makes an excellent, reflective, assured performance; soon she would become a regular before moving to Nashville in the 1960s.

## CD 7 | OCTOBER 26, 1957

7-22 **Intro and theme**

### THE FOUR B'S

**That'll Be The Day** (B. Holly - J. Allison)

### JOHNNY HORTON

7-23 **Take The Long Way Home Tonight** (A. Inman)

### CHARLIE PHILLIPS

7-24 **Sugar Time** (O. Echols - C. Phillips)

### TOMMY BLAKE

7-25 **Flatfoot Sam** (O. Wills)

7-26 **Outro and theme**

Maintaining the Hayride tradition of having local artists sing songs of national popularity, the **Four B's** gave their interpretation of Buddy Holly's pop hit *That'll Be The Day*. **Johnny Horton** follows with *Take The Long Way Home Tonight*, a song by Nashville-based Autry Inman that tried to mine the theme of late night teenage doings that mainly belonged to Boudleaux Bryant and the Everly Brothers. Tommy Tomlinson and Tillman Franks excel on guitar and bass as the hurrying rhythm propels Horton forward.

We also meet two new artists on this show, **Charlie Phillips** and Tommy Blake,

both with current recordings to show off. Phillips was from Clovis, New Mexico and working as a disc jockey in Amarillo when he joined the Hayride briefly, travelling to and fro every weekend, and appearing on the Big D Jamboree also at this time. He had just recorded *Sugartime* on CORAL RECORDS, a light and happy tune that got him much pop airplay and was covered by the McGuire Sisters who took it to number five in the national charts. His Hayride version is more forceful than many later versions where people played it as more of a folksy tune. In some contrast, **Tommy Blake's** new record had a darker mood, and so did Tommy. Born Thomas Givens in

Dallas in 1931 he was in trouble for rape as a youngster before joining the Marines and losing an eye. In 1955 he formed the Rhythm Rebels in the Shreveport area and gained a spot on KTBS there. In 1956 he made a rockabilly record, *Kool-It*, for the BUDDY label in Marshall, Texas and that somehow got him onto RCA that year. It didn't work out, and in November 1957 Blake would record *Flatfoot Sam* for SUN in Memphis, a song he previews here a month before with his stage band of guitarists Carl Adams and Ed Dettenheim and drummer Tom Ruple. The song had been picked up from an R&B record by writer Oscar Wills under the name T.V. Slim, that had become a minor hit when leased by CLIF RECORDS to CHECKER. Blake was never a great singer but he wrote a number of songs for SUN including one he called *Ballad Of A Teenage Heart* that was adapted into a hit by Johnny Cash. He apparently sold a number of good songs when drink, drugs and illness took over his career and he died in 1985 when his third wife shot him beneath the Christmas tree. Tillman Franks recalled that Blake threatened to shoot him when he fired Blake from the Hayride.



(LEFT) Carl Smith

## CD 7 | NOVEMBER 23, 1957

### CARL SMITH

#### 7-27 **You Are The One** (Patterson)

The top Nashville-based country hitmakers often made a stop at the Hayride on their travels, and this day in 1957 it was the turn of **Carl Smith**, one of the biggest of them all. Born in Maynardville, Tennessee in 1927 he had worked in Knoxville radio WROL in the 1940s and had long been a senior member of the WSM Opry on the back of early and mid-'50s COLUMBIA hits

like *Let's Live A Little*, *Hey Joe*, *Loose Talk*. Another hit, *You Are The One*, had been out over a year when he came to the Hayride but it was in demand and went down well with the audience this November. Until the mid-50s "the one" had been his wife, singer June Carter, but that was over now and Smith was about to marry the Hayride's Goldie Hill.

## CD 7 | DECEMBER 7, 1957

#### 7-28 **Intro and Frank Page**

### JOHNNY MATHIS

#### **Honeycomb** (B. Merrill)

### JOHNNY HORTON

#### 7-29 **John Henry** (trad.)

### JIMMY EDWARDS

#### 7-30 **Love Bug Crawl** (J. Bullington - J. Foshee)

#### 7-31 **Outro and theme**

Coming to the end of December 1957 we find a mixed bag of old and new songs, as usual, but it was clear that the newer ones would increasingly be rock 'n' roll or pop-rock tunes. Here, **Johnny Mathis** sings *Honeycomb*, the light, fluffy pop song written by Bob Merrill in 1954 but which had been at the top of the pop, country and R&B charts during 1957 when recorded by Jimmie Rodgers. Mathis was an adaptable singer and took easily to the role of interpreting pop hits for the Hayride audience, supported here by the Four B's. Next, **Johnny Horton** gave the crowd a teasing and pleasing version of the folk song, *John Henry*, recorded by a number of folk and blues singers and recorded for the country market in 1947 by Merle Travis and recently popularised by Lonnie Donegan, a number 8 pop hit in 1955 twinned with *Rock Island Line*, and by Tennessee Ernie Ford in 1956.

Current star-of-the-moment **Jimmy Edwards** came to the Hayride this month to sing his big hit, *Love Bug Crawl*, a song that was part Presley-inspired but partly original for its rolling rhythm, rolling drum accents and little vocal cries. He is well supported here by the Hayride band in a faithful rendition of his sound. Born James Bullington in Senath, Missouri, he was working for Buick in Flint, Michigan when he started writing songs and formed a little custom-pressed label to issue them on. *Love Bug Crawl* was picked up and re-recorded for MERCURY under the name Jimmy Edwards and given a heavy push by Mercury's promotion man, Shelby Singleton. Then living back in Cardwell, Missouri, it is no surprise that Edwards turned up at the Hayride since both Singleton and his wife Margie were associated with the show. Otherwise, Edwards mainly played teenage rock star package shows.




(LEFT) Jimmy Edwards with Narvel Felts (LEFT).

(BELOW) Johnny Horton at the Louisiana Hayride with Tillman Franks on bass and Tommy Tomlinson on guitar.

YOUR SHREVEPORT VISIT IS NOT COMPLETE TILL YOU'VE SEEN THE

# Louisiana Hayride

EVERY SATURDAY NIGHT - 8 P. M.  
MUNICIPAL AUDITORIUM



MARTHA LYNN  
Victor Recording Artist

Three-and-a-half hour radio-stage production featuring a large cast of top ranking country and western recording stars broadcast coast-to-coast over the CBS Radio network.

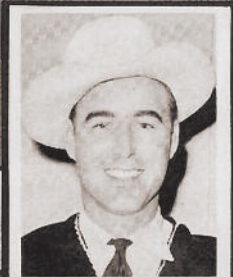
RESERVE SECTION—Adults 90c, Children 50c  
GENERAL ADMISSION—Adults 60c, Children 30c

TICKETS ON SALE AT:  
HARBUCK SPORTING GOODS, 304 Texas St. SOUTHERN MAID DONUT CO., 2700 Greenwood Road

YOUR SHREVEPORT VISIT IS NOT COMPLETE TILL YOU'VE SEEN THE

# Louisiana Hayride

EVERY SATURDAY NIGHT - 8 P. M.  
MUNICIPAL AUDITORIUM



JOHNNY HORTON  
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Three-and-a-half hour radio-stage production featuring a large cast of top ranking country and western recording stars broadcast coast-to-coast over the CBS Radio network.


RESERVE SECTION—Adults 90c, Children 50c  
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YOUR SHREVEPORT VISIT IS NOT COMPLETE TILL YOU'VE SEEN THE

# Louisiana Hayride

EVERY SATURDAY NIGHT - 8 P. M.  
MUNICIPAL AUDITORIUM



TOMMY BLAKE  
Sun Recording Artist

Three-and-a-half hour radio-stage production featuring a large cast of top ranking country and western recording stars broadcast coast-to-coast over the CBS Radio network.

RESERVE SECTION—Adults 90c, Children 50c  
GENERAL ADMISSION—Adults 60c, Children 30c

TICKETS ON SALE AT:  
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# DISC 8

## HIT PARADE OF LOVE

### CD 8 | JANUARY 18, 1958

#### 8-1 Intro theme

JAMES O'GWYNN

*Two Little Hearts* (J. Mathis)

CARL BELEW & THE FOUR B'S

#### 8-2 *Stop The World And Let Me Off* (C. Belew - W.S. Stevenson)

JOHNNY HORTON

#### 8-3 *Honky Tonk Hardwood Floor* (Hazlewood - Harrell - Atchison)

MALLIE ANN & SLIM

#### 8-4 *Somebody Else Is Taking My Place* (Howard - Ellsworth - Morgan)

DOBBER JOHNSON

#### 8-5 *Swamp Fever* (Singleton - Johnson - Redman)

#### 8-6 Outro theme

As the New Year opened, things were partly the same, partly different, at the Hayride. In Horace Logan's continued absence, the show went on under the lead of Frank Page and with largely the same catchphrases Logan had used. In fact, several Hayride stars were looming large in the country charts and the show seemed to be on the up and up. **James O'Gwynn's** bouncy number *Two Little Hearts*, written by Johnny Mathis, was issued at the end of 1957 and was proving to be his best seller so far. The version here employs twin fiddles as well as steel guitar solos in support of O'Gwynn's expressive and adaptable voice. At this time, **Carl Belew** and Johnny Horton were scoring heavily too. Belew's *Stop The World And Let Me Off* had just been recorded by Patsy Cline and by Belew himself and was destined to be a country classic. Belew was not a particularly engaging singer and probably benefits from the vocal help of the **Four B's** here. **Johnny Horton** had recently waxed

another follow-up to *Honky Tonk Man*, a classic of the genre first recorded by Jess Willard for CAPITOL on the west coast in 1951, *Honky Tonk Hardwood Floor*. Even in this cut-down form, it was an unstoppable celebration of raw nightlife – payday celebrations followed by black eyes and feeling broke and sore but still ready for more – and in this live version Horton's enthusiasm is matched by the band led by guitarist Tommy Tomlinson.

The New Year also saw the duo of **Mallie Ann and Slim** become regulars on the show. Grundy 'Slim' Harbert from Gilmer, Texas, had been a KWKH regular from before the war as part of the Lone Star Cowboys and then the Sunshine Boys and the Jimmie Davis band. He had recorded for DECCA as part of the Shelton Brothers from 1937 into the early 1940s and as a member of the Sunshine Boys in 1940 and '41, followed by an unissued session as leader for OKEH in 1942. His teenage daughter Mallie

Ann had appeared with him for a number of years on WFAA in Dallas and they had made six records as a duo for COLUMBIA in the mid-50s. On *Somebody Else Is Taking My Place* they combine more enthusiastically than accurately but the effect is good nonetheless. As ever, **Dobber Johnson** and the staff band were on hand to play the intro, outro, fills and support throughout the show and occasionally to step up for an instrumental feature, in this case the not-so-old-time fiddle tune *Swamp Fever*.





## CD 8 | JANUARY 25, 1958

### JOHNNY CASH

#### 8-7 **Big River** (J. Cash)

It is not clear exactly which Hayride show this recording comes from, but **Johnny Cash's** *Big River* was issued at the end of 1957 as the flipside of *Ballad Of A Teenage Queen*, and it makes sense that he would have sung it on the Hayride at the end of January as this was Cash's only appearance there in this period. His days as a regular were over and his move to California from Memphis was in progress. Cash's Tennessee Two had become three in the recording studio with the addition of drummers Jimmy Van Eaton and Morris Palmer at SUN and COLUMBIA respectively and here an unknown staff drummer helps kick forward *Big River*. The song is one of Cash's masterpieces, full of evocative lines about the Mississippi river towns where he met

and lost his woman. Lines about teaching the weeping willow how to cry and flooding the river with tears may not have been original but there are so many images layered one on the other that the song is one of Cash's most effective, if least celebrated.



(LEFT) **The Four B's** at the Hayride with **Carl Belew** (right).

(ABOVE, FROM LEFT) **Johnny Horton, Johnny Cash** and **Dobber Johnson**.

## CD 8 | FEBRUARY 8, 1958

### THE OSBORNE BROTHERS

#### 8-8 **Making Plans** (I. Louvin - C. Louvin)

**The Osborne Brothers**, Bobby and Sonny, came from Hyden, Kentucky and started on radio in Ohio and West Virginia before joining the WWVA Wheeling Jam-boree in 1954. They'd been on KENTUCKY RECORDS from 1952 until they joined RCA in

1954. By the time they brought their brand of bluegrass to the Hayride, they had both played with Jimmy Martin in Ohio and Sonny had worked with Bill Monroe. They joined with singer Red Allen and signed with MGM in 1956, recording a song that created much interest, *Ruby, Are You Mad?* Later in 1958 they would hit with *Once More*, but for this Hayride they chose to sing the Louvin Brothers' song *Making Plans*, hinting at bluegrass style but singing as a hillbilly duet. The Osbornes joined the Grand Ole Opry in the '60s when they had a number of hits including the much-copied *Rocky Top*.

(LEFT) **The Osborne Brothers** in Wheeling, West Virginia, 1957 (FROM LEFT): Bobby Osborne, Ray Anderson, Sonny Osborne, Red Allen.



Regulars from the Louisiana Hayride and the Big 'D' Jamboree:  
 (STANDING FROM LEFT)  
 Horace Logan, Lawton Williams, Ed McLemore, Big Al Turner, Parker Willson, with  
 (FRONT) **Tony Douglas** and Tillman Franks.

Eddie McDuff on fiddle, and lead guitarist Chuck Jennings. Tillman Franks who hired him for the Hayride said "Tony was a big star on the Hayride and had a good band. He was a real nice guy and very dependable." In Shreveport, Douglas was soon connected to D RECORDS of Houston and he made a number of quite successful discs for Pappy Daily while staying on the Hayride to the end.

Another new mainstay of the show was **Jimmy Martin** who brought his own quirky personality and individual take on bluegrass to Shreveport in February 1958. Born in Sneedville, Tennessee in 1927 he'd been a painter before getting onto radio in Morristown and becoming a key member of Bill Monroe's Bluegrass Boys between 1949 and 1953. Both as a guitarist and as a lead vocalist he helped enhance Monroe's sound on iconic songs like *Uncle Pen* but in 1954 he decided to branch out on his own with his Sunny Mountain Boys. Working also with Bobby Osborne he recorded for KING in 1951 and RCA in 1954, moving to the Detroit area and building up a strong base there. Then he moved to Richmond, Virginia and by 1958 he'd accepted an offer to join the Hayride full time. This coincided with his signing to DECCA and he made a number of hits during his time in Shreveport, including *Hit Parade Of Love*. This live version displays all Martin's unstoppable drive as well as the real class of his band. *Pike County Breakdown* also underlines the quality of Martin's group which always contained up-and-coming stars of the genre, in this case banjoist J.D. Crowe.

A new guest at this time was **Ann Jones** and her all-female band. Jones had been born Ann Matthews in Kansas and was a veteran of a teenage duo with her sister in Enid, Oklahoma before she moved to California and married, becoming Ann Jones in 1937. She started composing songs after the war and recorded them for CAPITOL, her *Give Me A Hundred Reasons* being a hit in

## CD 8 | FEBRUARY 15, 1958

8-9 Theme and intro

**TONY DOUGLAS**

**Old Blue Monday** (Amos Boyd)

**ANN JONES**

8-10 **It Takes A Whole Lot Of Lovin'** (A. Jones)

**JIMMY MARTIN**

8-11 **Hit Parade Of Love** (J. Martin - W. Birchfield)

**LUCY LYNN**

8-12 **Got A Lot Of Livin' To Do** (A. Schroeder - B. Weisman)

**MALLIE ANN & SLIM**

8-13 **When They Ring Them Golden Bells** (D. De Marbelle)

**JIMMY MARTIN & DOBBER JOHNSON  
AND JD CROWE**

8-14 **Pike County Breakdown** (Rupert Jones)

8-15 Outro talk and theme

Here is another extended section from one of the nationally-broadcast Saturday Night Country Style programmes. The Hayride management could continue to be optimistic as 1958 developed with more new regulars who had hit records, and with a number of new guest stars. One of the new regulars was **Tony Douglas**, from Martin's Mill, Texas who was living near Athens when he left his two-year gig on Fort Worth's Cowtown Hoedown to head to the Hayride in late 1957. He'd recorded for the COWTOWN HOEDOWN label and his first song, *Old Blue Monday*, was something of a regional hit. Here he sings his calling card with some aplomb to an excellent band arrangement. Douglas was a pure country singer who kept to a traditional honky tonk style and carried his own band, many of whom played often on the Big D Jamboree; Bobby Garrett, steel, who had worked with Hank Thompson; Harland Powell on bass,

1949. She had the Ranch Roundup TV show in Hollywood in the early '50s before moving to Vancouver and forming her girl band, the Western Sweethearts. On the Hayride she sang *It Takes A Whole Lot Of Lovin'*, her entertaining original tune, but with self-deprecating lyrics which rather undermine her attempts to be an independent woman with her own all-girl band. In contrast, **Lucy Lynn** was the younger sister of Martha Lynn and had none of Jones's experience to draw upon. Working on the Hayride briefly with her sister and as a solo singer, she was often given the youngsters' songs to sing, in this case a version of Presley's *Got A Lot Of Livin' To Do* which the audience would have known from the movie 'Loving You.' Her version starts a little hesitantly but soon the Hayride band kicked in with excellent guitar solos and a drumbeat that she joined with to some effect. In total contrast, **Mallie Ann** Harbert took the lead on the straight-ahead gospel song *When They Ring Them Golden Bells*.

KWKH's  
**Louisiana Hayride**  
featuring  
as Special Guests

**JIMMIE MARTIA**  
AND HIS  
**Sunny Mountain Boys**

**ANN JONES**  
AND HER  
**All-Girl Band**

and a large cast of  
nationally-known radio  
and recording stars

★ JERRY KENNEDY  
★ JAMES O'GWYNN  
★ DAVID HOUSTON  
★ MARTHA LYNN  
★ TONY DOUGLAS  
★ LINDA BRANNON  
★ JOHNNY MATHIS  
★ MALLIE ANN  
and SLIM  
and many others

TONIGHT  
8:00 - 11:30 P. M.  
in the  
AIR-CONDITIONED  
**MUNICIPAL  
AUDITORIUM**

RESERVED SECTION  
Adults 90c, Children 50c  
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Tickets on Sale at  
Marback Sporting Goods  
304 Texas St.  
Southern Maid Donut Co.  
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420 East Texas, Bossier City



## CD 8 | MARCH 29, 1958

8-16 Intro and theme

8-17 Talk marking 520 broadcasts

**SLIM WHITMAN**

**Careless Hands** (Hilliard - Sigman)

**JERRY KENNEDY**

8-18 **Oo Wee Baby** (Tillman Franks)

**BETTY AMOS**

8-19 **I Gotta Know** (Paul Evans - Matt Williams)

**WERLY FAIRBURN**

8-20 **There'll Be No Teardrops Tonight** (Hank Williams - N. King)

**JIMMY MARTIN**

8-21 **Sophonie** (Alton Delmore - D. Mullin)

Outro theme

It was one week before the Hayride's tenth anniversary and this show marked the 520th live broadcast. Fittingly, one of the stars was **Slim Whitman**, back to celebrate the fact by singing his newest release *Careless Hands*. It was a song that followed the Whitman formula yet was a better fit for a hillbilly show. Following Whitman, Frank Page noted that Elvis Presley had sent a telegram regretting his inability to celebrate the end of ten full years of Hayrides due to his Army commitments. Instead, Page offered a budding local rocker. A newcomer at the end of 1957, this show was **Jerry Kennedy's** tenth time on the Hayride and the first time he had a record to plug, *Oo Wee Baby*, new out on DECCA. Kennedy was the son of a deputy sheriff and still a senior at Byrd High in Shreveport. He was also the star pupil at Tillman Franks's guitar school and appeared on his Saturday morning amateur



(LEFT) **Slim Whitman**  
backstage at the Louisiana  
Hayride with Betty Logan.

(RIGHT) **Betty Amos**



show on KCIJ. He won an amateur show on March 1, 1951 when Bob Wills and the Texas Playboys made a Thursday night appearance at the Municipal Auditorium after Bob Wills judged the local talent. Kennedy started to make unbilled appearances in the Hayride bands before Franks got him a Decca contract and put him on stage. He said, "Soon I had Jerry in charge of the Hayride band – Jerry was just that good." As this recording shows, Kennedy was a better player than a lead singer and he soon gave up any solo ambitions instead becoming Shelby Singleton's deputy at MERCURY and later the head of MERCURY in Nashville. He didn't give up guitar though and was an in-demand session man who can be heard on discs as various as *Oh Pretty Woman*, Harper Valley PTA, and the pioneering album Nashville Skyline.

Next, Frank Page demonstrated his ability to patronise the girl singers as well as Logan had done. Unperturbed, though slightly unready for a question about where she got her dress from, **Betty Amos** gave her version of the popular Wanda Jackson split-tempo song *I Gotta Know*. **Werly Fairburn** then gave his take on the old Hank Williams tune *There'll Be No Teardrops Tonight*. It was not a song he ever recorded but Fairburn was a firm favourite on the show along with the lead

guitarists he brought with him, either Tommy Tomlinson or later Fred Carter. In 1959 he moved to Los Angeles and founded MILESTONE RECORDS, recording other artists and occasionally himself under the name Jack Hammer. Then he formed Whirlybird with Madelon Baker, who owned Audio Arts recording studio in Hollywood, and later formed Fair-Lew in San Gabriel. Finally, **Jimmy Martin** played this show out with a version of a song associated with Alton Delmore, *Sophonie*.

YOUR  
SHREVEPORT  
VISIT IS NOT COMPLETE  
TILL YOU'VE SEEN THE

# Louisiana Hayride

EVERY SATURDAY NIGHT - 8 P. M.  
MUNICIPAL AUDITORIUM

Three-and-a-half hour radio-stage production featuring a large cast of top ranking country and western recording stars broadcast coast-to-coast over the CBS Radio network.

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HARBUCK SPORTING GOODS, 304 Texas St. SOUTHERN MAID DONUT CO., 2700 Greenwood Road



**JERRY KENNEDY**  
Decca Recording Artist



**CARL BELEW**

**LOUISIANA HAYRIDE**  
DECCA RECORDS

**JIMMY MARTIN**



(RIGHT) Margie Singleton  
with Faron Young.

## CD 8 | APRIL 5, 1958

8-22 Theme and Intro of 10th Anniversary show

**JIMMY MARTIN**

**Ocean Of Diamonds** (Cliff Carnahan - Bill Otis)

8-23 Talk about night format

**MARTHA LYNN**

**Conchita Of Laredo** (????)

**JERRY JERICHO**

8-24 Cajun Pete Jingle for Dr Tichenor

**JERRY KENNEDY**

8-25 Teenage Love Is Misery (Tillman Franks)

8-26 Be Bop A Lula (Gene Vincent - Tex Davis)

**MARGIE SINGLETON**

8-27 Teddy (Margie Singleton - Shelby Singleton)

8-28 Talk about Elvis telegram

**HAYRIDE BAND**

**Texas Playboy Rag** (B. Wills)

8-29 Talk about Logan

**WEBB PIERCE**

**In The Jailhouse Now** (J. Rodgers)

8-30 Love Love Love (Ted Jarrett)

8-31 I Don't Care (Cindy Walker - W. Pierce)

The management of KWKH and the Hayride determined to make a big deal of their tenth anniversary, counting back to April 3, 1948, which they decided to tally as the first show of the eleventh year, April 5, 1958. Partly it was a matter of pride that they had kept the show at the top of the ratings for that time in the face of increasing competition from TV and other entertainments, and then again it was a chance to let their sponsors and prospective sponsors know what they were getting. More of this show has survived than most of those to date, but unfortunately in places the sound quality is not as clear as on some other shows. Nevertheless, we have included fairly long portions of the show as it gives a good indication of the range of music played and the status of the musicians involved, from the regulars who opened and closed proceedings to the big names, many of them home-grown, who graced the middle portion. There's also a reminder that the show was full of ads for sponsored products, and that these were all read or sung by members of the staff and cast. In this case, singer Jerry Jericho, as Cajun Pete, extols the virtues of Dr. Tichenor's antiseptic mouthwash in the best tradition of quack medicine and hillbilly shows. George Tichenor, actually, was a real doctor in

KWKH's  
*Louisiana Hayride*

featuring

**JIMMY MARTIN**  
and the Sunny Mountain Boys

**JERRY KENNEDY**  
Byrd High Teen Age Sensation

**JOHNNY HORTON**  
the Honky Tonk Man

and the entire cast of  
nationally-known recording artists

**MUNICIPAL AUDITORIUM**  
Tonight-8 to 11:00 P.M.

GENERAL ADMISSION      RESERVED SECTION  
Adults 60c, Children 30c      Adults 90c, Children 50c

Tickets on Sale at  
Harback Sporting Goods, 304 Texas St.  
Southern Maid Donuts, 2700 Greenwood Road and  
420 East Texas St., Bossier City

Baton Rouge who had pioneered antiseptic surgery while in the Confederate army and gone on to manufacture his Patent Medicine made of alcohol, arnica and peppermint oil before his successors toned it down as a mouthwash, still on sale today.

In a few cases, typed copies of the announcers' rough scripts have survived, and this anniversary show was among those. Normally, the scripts list out the 30- or 15-minute time slots assigned to each advertiser and the artists appearing in that slot, sometimes with the songs they would be singing, sometimes without. In a very few cases, the members of the staff band, or bands, of the day are also listed, and for April 5 we can learn that they were Dobber Johnson on fiddle, Felton Pruett on steel

(THIS PAGE) Three of **Webb Pierce**'s appearances at the Louisiana Hayride.



guitar, Carl Adams on lead guitar, Don Davis on bass, and pianists Leon Post and Sonny Harville. The names varied slightly from week to week, such that shows a month before had included Sonny Trammel, Tommy Tomlinson and Slim Harbert, and two months before had included Eddie Bush and Ralph Tucker alongside Johnson, Pruett, Harville, and Davis. That show listed a second staff band which took over for part of the show and comprised Sonny Trammel, James Burton, Buffalo Yount, Leon Post, and Coach Floyd.

Opening the anniversary show, **Jimmy Martin**'s Sunny Mountain Boys played *Ocean Of Diamonds*, a song just issued on DECCA backing *Sophonie*, which would prove to be his most popular disc. Here he talks in his normal supercharged style but channels his enthusiasm into a heartfelt hillbilly song with bluegrass undertones. Frank Page reels off the list of stars coming onto the show in the next hour, including Warner Mack and the Chellette Sisters whose music has not survived for us to include here. Then it was time for Texas cowgirl **Martha Lynn** to sing the fast-paced tongue-twister *Conchita From Laredo*, possibly her own song about her adventures riding the range with her handsome cowboy. Lynn was now on the PEP RECORDS label from Pico Rivera, California but there is little trace of her having recorded this song even if she intended to at the time she chose it for this show.

**Jerry Kennedy** plays the flipside of his first DECCA disc, *Teenage Love Is Misery*. It's a rather obvious string of rocking cliches, credited like the other side of his disc to Tillman Franks. It's not a great song and Kennedy fares much better with Gene



Hayride regulars on stage: **Martha Lynn** (LEFT) and **Margie Singleton** (RIGHT) with Sonny Trammel on pedal steel in the background.



Vincent's rock 'n' roll anthem *Be Bop A Lula*. On both songs, it's Kennedy's guitar that grabs the attention rather than his voice, but the crowd seems to have loved him anyway. Someone who would become much more successful as a singer was another local, **Margie Singleton**. This day was her sixth appearance and she would stay on the show for some time to come, often singing other people's hits. She'd recorded for **STARDAY** in 1957 but now she was on **MERCURY** and the pop-oriented Teddy was a song the label liked. Here she sings with gospel-like fervour, with the Four B's in vocal support, and Jerry Kennedy providing the rocking guitar solo. Singleton became one of the unsung heroines of country music, working across several decades as a solo singer, duet singer (with George Jones and Faron Young), session singer (with the Jordanaires and others), and songwriter. She had a few small hits but her main fame was the quality in her voice and her adaptability. She was born Margaret Louise Ebey in 1935 in Coushatta, Louisiana and became interested in music around age ten when

the family moved to Shreveport where she was invited to sing in school plays and at church gatherings. She took up the guitar in her late teens and started writing songs as well as performing locally, while working in a munitions plant in Shreveport. She told 'Cowboy Songs' magazine in 1957 that, "*all through, my one ambition was to be a country singer.*" In this, she was supported by her husband, Shelby Singleton, whom she had met at Byrd High School in Shreveport and married in 1949 when she was just 13 years old. Shelby had got out of the forces after the Korean war and was also doing munitions work while he started to undertake promotional work for a number of record labels in the mid-'50s. By 1957, after having two children, Margie was guesting on the Hayride and touring with Hoot and Curley. She made a number of good country discs for **STARDAY**, **MERCURY**, **D**, and **DART RECORDS** and she was voted number three "most promising" singer of 1959 by 'Billboard,' celebrating with a small hit, *Eyes Of Love*, on **STARDAY** in 1960. She left the Louisiana Hayride at that point and joined the 'Jubilee USA' stage

and TV show out of Springfield, Missouri. She was taking lots of studio work in Nashville while Shelby Singleton's career soared as a producer with **MERCURY** and **SMASH RECORDS**. She sang as a member of the Jordanaires and started a successful line of duet LPs, first with George Jones in 1962 and then Faron Young in 1964. As a writer, she hit number 13 on the pop charts with a song for Brook Benton, *Lie To Me*. By now she was divorced from Shelby and she married singer Leon Ashley in 1965, recording for **UA** and then **ASHLEY RECORDS**.

Moving into the star section of the show, the houseband of the day was featured on a stirring version of *Texas Playboy Rag* and the players are all announced individually – steel guitarist Felton Pruett, fiddler Dobber Johnson, guitarist Carl Adams, pianist Leon Post and bass player Don Davis. Next, it was time for some messages of good luck for the anniversary show. Tom Parker had made sure that there was one from "*the Private and the Colonel*" that still managed to sound more like promotion for the Colonel's boy than pleasure about the

show. There was a name check for Horace Logan, "*now in Hollywood*," and plaudits given to everyone who had made the show a success over ten years.

The first of the star sets was from **Webb Pierce**, kicked off by the ever-popular *In The Jailhouse Now*, always a favourite for Pierce who recorded it several times. Jimmie Rodgers' old song suited Pierce's high tenor voice well. So did *Love Love Love*, a song Pierce had taken to number one on the country charts in 1955. It was also recorded by pop star Johnnie Ray and by its writer, Nashville R&B singer and producer Ted Jarrett. The song translated well to all three styles of music but when Jarrett went to receive a songwriting award at a show in Nashville, he could not get past the doorman until a white record exec vouched for him. It would likely have been the same story had he turned up at the Hayride. No such issues with Pierce's next song, written by Cindy Walker. Her *I Don't Care* was recorded by Pierce in 1954 and the following year it became another number one hit for him.

# DISC 9

## YOU ARE MY SUNSHINE



(ABOVE) On stage at the 10th anniversary show (FROM LEFT): The Four B's, Jimmie Davis, Webb Pierce, and Faron Young.

## CD 9 | APRIL 5, 1958 CONTINUED

9-1 Talk about anniversary picture

### JOHNNY BAILES

**I Saw The Light** (Hank Williams)

### THE BROWNS

9-2 **I Heard The Bluebirds Sing** (H. Pharis)

9-3 **Ain't No Way In The World** (Watts - Mosley)

9-4 **The Man In The Moon** (Robert Riley)

9-5 Talk about history and Faron Young

### FARON YOUNG

**If You Ain't Lovin' You Ain't Livin'** (T. Collins)

9-6 **Sweet Dreams** (D. Gibson)

9-7 **I've Got Five Dollars And It's Saturday Night** (T. Daffan)

9-8 **Rosalee's Gonna Get Married** (M. Tillis - W. Walker)

### SMOKEY STOVER

9-9 **Family Reunion** (H. Gabbard - A. Holt)

### JIMMIE DAVIS

9-10 **Come Home, It's Supper Time** (I. Stanphill)

9-11 **My Lord Will Lead Me Home** (V. Adams)

9-12 **You Are My Sunshine** (J. Davis)

9-13 **Encore** (J. Davis)

### BOB SHELTON

9-14 **Keep Them Cold Icy Fingers Off Of Me** (J. Lair)

### MARGIE SINGLETON

9-15 **Angel Hands** (M. Kilgore)

9-16 **Face To The Wall** (Anderson - Young)

### JOHNNY MATHIS

9-17 **The Same Old Me** (F. Owen)

### MELVIN ENDSLEY

9/18 **Knee Deep In The Blues** (M. Endsley)

9-19 **Singin' The Blues** (M. Endsley)

9-20 **Jambalaya** (Hank Williams)

### MARTHA LYNN

9-21 **The End Of My World** (M. Lynn)

Jingle

9-22 10th anniversary ads

### RAY JACKSON

**So Used To Lovin' You** (T. Hill - W. Pierce)

### WEBB PIERCE

9-23 **Slowly** (T. Hill - W. Pierce)

### WEBB PIERCE AND BUDDY ATTAWAY

9/24 **In The Jailhouse Now** (Jimmie Rodgers)





(LEFT) **The Browns:** Jim Ed Brown with sisters Norma and Bonnie.

(RIGHT) **Smokey Stover**



Continuing the anniversary show, at mid-point Frank Page brought everyone onto the stage for a historic photograph and for the singing of a song in memory of Hank Williams. One of the founder members of the show, **Johnny Bailes**, was on hand to lead the whole group in singing *I Saw The Light*, a song Hank had written after awaking from a drunken sleep in the back of a car traveling home from a show when the car passed the lights of Dannelly Airfield in Alabama. It's a song that sounds much more holy than that, and which manages to give the impression of being rooted way back in the previous century. In fact, it was firmly rooted in Albert Brumley's country gospel song of the late 1930s, *He Set Me Free*, recorded in 1941 by the Chuck Wagon Gang whose song Hank no doubt knew well. Johnny Bailes showed from the first verse that he still had the voice for songs like this.

Then it was time for **The Browns**, depleted in numbers due to the pregnancy leave of singer Maxine but managing to sound just like the Browns nevertheless with younger sister Norma on board alongside Jim Ed and Bonnie. *I Heard The Bluebirds Sing* had been their biggest hit so far, the previous fall, after their move from FAVOR to RCA, and they were still a year or

so away from their mega pop hit *The Three Bells* that elongated their career and took them onto the Grand Ole Opry and national TV. Here, the group offered their current disc, *Ain't No Way In The World*, only just on the market, and the minor hit *The Man In The Moon*, issued at the end of 1957 and still current as they sang it. The song was written by Robert Riley, a former prisoner in the Tennessee State Penitentiary who had co-written the Prisonaires' R&B hit *Just Walking In The Rain* in 1953, which became a top pop hit for Johnnie Ray, and who was one of the first black songwriters to work in the Nashville record business. The Browns had a very easy style but there was also a complexity to some of their lyrics and rhythms that helped make them firm favourites on the Hayride.

Next it was **Faron Young** time, and the local boy made good ran through some of his favourite songs, starting with *If You Ain't Lovin'* which had been a hit at the end of 1954, a song written by Tommy Collins, an Oklahoma City man plying his songwriting trade on the West Coast. The lyrical ballad written by Don Gibson, *Sweet Dreams*, had been a small hit for Young in 1956 as had *I've Got Five Dollars And It's Saturday Night*, a song more associated with Ted Daffan and played often by other western

swing bands. It had been in Young's repertoire back in his days as guitarist with Webb Pierce and indeed Pierce had recorded a version as *I've Got Religion On A Saturday Night*. Young's current single was *Rosalie (Is Gonna Get Married)* and here he brings in the Four B's to add vocal background to the song aimed squarely at the teenage rock 'n' roll market.

Noble **"Smokey" Stover** from Huntsville, Texas had been recording since 1949 and had worked with the Bailes Brothers on the Hayride in earlier years before returning for this special show. Principally known as a disc jockey in a number of towns across Texas, Arizona, New Mexico, Louisiana and

Mississippi, and a writer of many small hits for a variety of country singers, he would go on to record for many Texas and West Coast labels without being as successful commercially as his talent warranted. For this show, he sang about the old time *Family Reunion* envisaged by writers Harley Gabbard and Aubrey Holt, the Laurel County Boys, later the Boys from Indiana, on their recent recording for the EXCELLENT label and taken up by Carl Story on MERCURY. Stover took his stage name from the cartoon strip in the 'Chicago Tribune' about a fireman named Smokey Stover.

At the heart of this anniversary show was an appearance by **Jimmie Davis**, for-



(LEFT) **Melvin Endsley** on stage at the Hayride.

(RIGHT) The Sunshine Boys with **Bob Shelton** (CENTER).



mer folk and country singer, current gospel singer, and past and future Governor of Louisiana (1944-48 and 1960-64). Davis's gospel set fitted like a glove on the Hayride and was well received. *Come Home, It's Supertime* was a song that paints a vivid picture about "going home" at last, both in the real world and the next. It was written by gospel songwriter, singer and evangelist, Ira Stanphill, who had been writing and performing his songs since he was a teenager in the 1930s in Missouri. His best-known song was *Mansion Over The Hilltop*, but *Supertime* came close in popularity down the years and would soon be moved into the popular domain through 1959 LP cuts by Johnny Cash and Jim Reeves. Davis's next song, *My Lord Will Lead Me Home*, was by Vern Adams and

had recently been recorded by the influential Speer Family gospel group. It was many years since Davis had been best known for his risqué songs, of both black and white music origins, recorded by RCA in the early 1930s along with songs like *Where The Old Red River Flows* about his adopted home in Shreveport. Years, too, since DECCA had confirmed him as a hillbilly singer with a honky tonk band led by steel player Charlie Mitchell. When he was Shreveport's Commissioner for Public Safety, Davis found jobs for Mitchell and his band members, telling the newspapers, "I always picked good men for the band – and they made good policemen." He was also known for collecting songs from prisoners in Shreveport to help build up his song portfolio. After the gospel songs, it

was time for one of the anthems of Louisiana, *You Are My Sunshine*, a song Davis and Mitchell purchased and popularised twenty years before and which became known worldwide. It is sung here enthusiastically by all, and naturally Davis had to provide an encore.

Following on from Davis's appearance, veteran **Bob Shelton** did his best to find a way for proceedings to continue, his corny jokes and less than serious singing on *Cold Icy Fingers* providing the right antidote to those moments of religious and patriotic fervour. From there, it was back to the modern day country sounds, starting with **Margie Singleton** and *Angel Hands*. Written by Merle Kilgore, this was a song Margie would record for STARDAY a year later. Its theme of taking care of an absent man was picked up by Billie Jean Horton in 1961 when she launched her less than successful singing career. In contrast, Singleton's next song was *Face To The Wall*, a cheating song by Faron Young. Next up, **Johnny Mathis** sang a song writ-

ten by Fuzzy Owen that would soon become a hit for Ray Price, *The Same Old Me*.

At the time of this anniversary show in 1958, **Melvin Endsley** from Drasco near Heber Springs, Arkansas was as hot a singing songwriter as there could be despite being confined to a wheelchair ever since he contracted polio at the age of three. In 1954 he'd written *Singin' The Blues* and now, four years later, it had become one of the biggest pop, country and worldwide hits. He'd written a number of other hits for Marty Robbins, the Browns and more and he'd made quite successful versions himself. Here he first sings another of his hits, *Knee Deep In The Blues*, a number 3 hit for Marty Robbins and a pop hit for Guy Mitchell. After following with his signature song, he ended with a nod to the ghost of the Hayride by singing a swinging version of *Jambalaya* where the staff band really gets a chance to excel.

Sandwiched between some of the regular ads for Bruce Jones's donut shops, **Martha Lynn** gave a wholehearted



(LEFT) The 'Queen Of Southern-Maid Donuts', **Martha Lynn**.

(RIGHT) Martha singing for Southern Maid.

(BELOW) **Country Johnny Mathis** at the Louisiana Hayride.



performance of her latest single having moved to the PEP label from RCA, *The End Of My World*, it was time for some more anniversary talk followed by a song from **Ray Jackson**, from Baytown, Texas whose *So Used To Lovin' You* revived a former hit by Webb Pierce. Jackson was a buddy of George Jones and wrote several drinking songs for him and others, as well as Jones's hit *Who Shot Sam?* He made three records for the D label just after this performance and was a frequent guest on the Hayride in the late '50s. Finally, we hear from **Webb Pierce** himself, winding up these extracts from the anniversary show. First, he reprises his big hit, *Slowly*, from the early '50s and then joining with Buddy Attaway to recall their even earlier record collaborations. Their version of the irreplaceable and ever popular song *In The Jailhouse Now* offers an alternative approach to the one Pierce had sung earlier in the show.



(ABOVE) **Merle Kilgore** and **Webb Pierce**  
on the road.

(BELOW AND RIGHT) Louisiana Hayride regulars  
**Faron Young**, the **Wilburn Brothers** and the  
**Carter Sisters** in a TV broadcast.



## RISING HAYRIDE STAR



**BILLY WALKER**, voted one of the nation's "most promising new country and western artists" in Billboard Magazine's Annual Disc Jockey Poll, is featured regularly every Saturday night on the LOUISIANA HAYRIDE, KWKH's big radio-stage show at the Municipal Auditorium.

(RIGHT) **Bob Luman** on the Hayride stage with (FAR RIGHT) James Burton on guitar.



## CD 9 | APRIL 26, 1958

9-25 Theme and Frank Page talking to Faron Young

### BILLY WALKER

9-26 *It'll Take A While* (Marijohn Wilkin)

### BOB LUMAN

9-27 *Love Is A Precious Thin* (C. Singleton - A. Evelyn)

### FARON YOUNG

9/28 *I Miss You Already* (M. Rainwater - F. Young)

Three weeks after the tenth-year publicity fest, the show was going on as always. Here Frank Page talks to Faron Young about the anniversary show being the "last show" but he meant the last show included in the nationally-networked Saturday Night Country Style sequence. He notes that some of the audience today had been offered free tickets having been unable to get in on the anniversary day. Then he introduces the 'Traveling Texan' **Billy**

**Walker** who sings the sparse but effective ballad, *It'll Take A While*, his latest COLUMBIA release that month. Then it's the turn of **Bob Luman**, or rather the return, because he had made twenty straight appearances on the show in the spring and summer of 1957 and then moved to California. From Blackjack near Nacogdoches, Texas, Robert Luman had seen Elvis Presley play in May 1955 in Tyler. He said that, from that day, he decided to turn his ama-

teur country music career into a rockabilly one. If so, he kept this from Tillman Franks who auditioned him in Tyler for a local-act spot on a Johnny Horton show. Bob sang Webb Pierce numbers. Before long, though, he formed a new band with guitarist James Burton, bassist James Kirkland and drummer Butch White and soon recorded the iconic rock song *Red Cadillac And A Black Mustache* for IMPERIAL. That got him onto the Hayride and, with Elvis gone, announcer Horace Logan decided that they could go west to seek their fortune; Bob could be the next Elvis and Horace could be the next Colonel Parker. Luman did get a part in a rock exploitation movie, 'Carnival Rock,' and he did play regularly on the Town Hall Party TV show, but things didn't really work out. Within a year, Logan was back in Texas and Bob Luman was scuffling for gigs while Ricky Nelson had appropriated his band. His eyes were still fixed on Hollywood when *Your Love*

was issued on IMPERIAL at the end of 1957 and it's a fine enough song. Here the band gives it a rocking sound while Luman's vocals are more in a country vein. He's followed by another local man on a west coast label, **Faron Young**, who knew how to stick to a pure country sound on one of his biggest songs, *I Miss You Already*.

# DISC 10

## TALK TO ME LONESOME HEART

### CD 10 | APRIL 26, 1958 CONTINUED

#### FARON YOUNG

10-1 **I'm Gonna Live Some Before I Die** (G. Reeves - M. B. Axton)

#### JAMES O'GWYNN AND JOHNNY MATHIS

10-2 **What Do You Know About Heartaches?** (E. Myers)

Continuing the April 26 show, **Faron Young** sang one of his singles from 1957, *I'm Gonna Live Some Before I Die*, one of the excellent country songs written by Glenn Reeves and Mae Axton, the architects of the *Heartbreak Hotel*. Then **James O'Gwynn** and **Johnny Mathis** rounded out this extract with a song that's introduced as *You've Always Won*, and

which O'Gwynn had released on MERCURY in 1957 under that title. In fact, the song became better known as *What Do You Know About Heartaches?* when recorded by Johnnie and Jack two years later. It was written by Evonne Myers who had earlier written several songs for Werly Fairburn, or at least been credited with them. Myers was Fairburn's wife.



(LEFT) James O'Gwynn performing with Jeannette Hicks.

### CD 10 | MAY 31, 1958

10-3 Intro theme and line-up talk

#### JOHNNY HORTON

**My Bucket's Got A Hole In It** (C. Williams)

#### JIMMY MARTIN

10-4 **Sophonie** (A. Delmore - D. Mullin)

#### HOMER AND JETHRO

10-5 **Don't Let The Stars Get In Your Eyeballs** (Willet - Burns - Haynes)

#### THE FOUR B'S

10-6 **Nine Pound Hammer** (M. Travis)

#### MALLIE ANN HARBERT

10-7 **I Want To Be Happy** (W.P. Walker)

#### DOBBER JOHNSON

10-8 **Orange Blossom Special** (E. T. Rouse)

10-9 Talk and outro theme



(LEFT) **Homer and Jethro**

(BELOW) **Mallie Ann Harbert** on stage with Johnny Gimble on fiddle (LEFT).



This show starts with **Johnny Horton** explaining why his fish catch didn't get home. *There's A Hole In My Bucket* fitted well with the joke, and it's doubly interesting because it was a song he didn't record anywhere else. When **Jimmy Martin** had played a storming version of his hit *Sophronie*, it was time for the main visiting players on this show, the long-time country comedy duo, **Homer and Jethro**. They were Henry Haynes and Kenneth Burns, who played guitar and mandolin and sang both straight and funny songs. Born in Knoxville and Conasauga, Tennessee in 1920, they were both members of teenage bands when they met at the WNOX Midday Merry-Go-Round and teamed up as a duo. They became Homer and Jethro one day when the announcer forgot their names. In 1946 they joined KING RECORDS in Cincinnati and moved to RCA in 1949, soon scoring hits with parodies of *Baby It's Cold Outside* and *Tennessee Border*. Ten years later they won Best Comedy Performance for the Battle Of Kookamonga in which the battle of New Orleans was transformed into a raid

on a Scout camp. For many years they guested on television variety shows as often as they did country shows. Here at the Hayride they shared a joke with Johnny Horton but failed to parody his songs, instead going for *Don't Let The Stars Get In Your Eyeballs*, which they'd had out on RCA in 1953 and which made fun of one of the widely recorded songs from the early '50s.

*Nine Pound Hammer* was one of the popular folk tunes of the 1950s, associated with a blues revival and a bluegrass revival. The song goes way back beyond the 1920s hillbilly recording by Al Hopkins or the folk-blues of Lead Belly, and has been confused with other songs on the same theme, *Take This Hammer* and *John Henry*. It was codified into the song we know now by Merle Travis. **The Four B's** vocal group gave it an interesting take when they decided to sing it like a gospel song. In contrast, Mallie Ann Harbert provided a purer country sound on *I Want To Be Happy*, an enthusiastic song well sung and played by the

band. **Mallie Ann** had worked mainly with her father, Slim Harbert but, eighteen years old this day, she was now up front as a soloist as well as being part of the Jones Junction Gang on KSLA with Bob Shelton and Sonny Harville. She did make some solo discs locally around 1960 for the MOA label but soon she would marry a Shreveport photographer, Lloyd Stilley, and retire from music while staying active as director of a housing complex. **Dobber Johnson** winds up proceedings with a rather individual take on *Orange Blossom Special*, not yet quite the standard it would become.



(LEFT) **Ferlin Husky**

(RIGHT & BELOW) Husky as **Simon Crum**.



## CD 10 | JUNE 14, 1958

10-10 Theme and Page talking about first new series

### FERLIN HUSKY

**I Feel Better All Over** (K. Rogers - L. Smith)

10-11 **Gone** (S. Rogers)

### FERLIN HUSKY AS SIMON CRUM

10-12 **Country Music Is Here To Stay** (F. Husky)

When announcer Frank Page talks about this show being the start of a new series, he is referring to a set of new transcribed versions of the Hayride show for broadcast elsewhere. The Hayride itself in its three hour live version was continuing on weekly as ever.

On this date, the main visitor was **Ferlin Husky**, born in 1927 in Hickory Grove, Missouri. He was on WXLW in St Louis before becoming a disc jockey in Bakersfield and performing on radio and TV in California. He started recording on 4 STAR and CAPITOL, making over twenty discs as Terry Preston, until in 1953 as Ferlin Husky he made an unexpected hit duet on CAPITOL with Jean Shepard, *A Dear John Letter*. He continued to make and sell records in the

country market, recording about fifty charting singles over a twenty-five year period, but scattered them across a range of styles and it was no surprise when *Gone*, essentially a pop ballad, became a big pop hit in 1957. It was a song he'd issued as far back as 1952 as Terry Preston. He had another name, too, **Simon Crum**, that he used to record comedic songs and monologues, one of which was a big hit, *Country Music Is Here To Stay*, where he strung together song titles in the voices of country stars. On his first visit to the Hayride on this day, Husky sings one of his best, straight, country hits from 1954, *I Feel Better All Over*, followed by his two biggest hits, morphing from country singer to pop singer and on to comedian.



Capitol  
Recording  
Artist

*Ferlin Husky*  
AS **SIMON CRUM**

Exclusive Management  
HUBERT LONG  
806 - 16TH AVENUE, SOUTH  
NASHVILLE, TENNESSEE





(LEFT) **Jimmy Martin**

(BELOW RIGHT) **Dee Mullin**  
on the Hayride stage.

(BELOW) **Dee and Patty**



On this show, **Johnny Horton** starts with some rabble-rousing by singing a locally-popular song he never recorded, *Jambalaya*, with excellent lead guitar support, and then takes over as emcee introducing one of the mainstays of the later era of the Hayride, Dee Mullin, here with his duet partner, Patty. Dwight Mullinax was born in Grafford, Texas in 1937 and took the stage name Dee Mullin, though it has often been written as Mullin, when he started singing on KWBC in Fort Worth and WFAA in Dallas as a teenager in the early '50s. He first sang with his sister, Treon, who later married the emcee of the Big D Jamboree, Al Turner. Patty, also known as Patsy, was actually Patricia Timmons, born in 1942 in Crowley near Fort Worth. She also appeared on stage as a teenager, in her case on the Cowtown Hoedown. Her younger sister, Lynda, sang also. At some point in 1957 **Dee and Patty** got together as a duo and recorded for MERCURY at the end of the year. Their first disc, *First Date*, got them a spot on the Hayride in

1958 and they also performed on the Big D Jamboree and the Ozark Jubilee before Mullin settled into a regular Hayride role right through 1959 and 1960. Sometime in the late '50s, they were married and they continued to sing together and individually on records for the DIXIE and D labels of Houston. In 1962 they divorced and Patty gave up performing. Dee worked as a credit manager for a truck company in Fort Worth until he moved to Nashville in the late '60s to re-start his career at PLANTATION RECORDS with Shelby Singleton. This live version of the first Dee and Patty disc was made some five months after the record came out. It was a song that covered the same area of teenage love as Boudleaux Bryant and the Everly Brothers. It had a chance for success, though Patty sounded a little overawed here. Not so **Jimmy Martin**, who sang two classy numbers, the bluegrass tune *Skip Hop And Wobble* and the even more bluegrass-styled gospel song *Somebody Touched Me*.

## CD 10 | JUNE 28, 1958

10-13 Intro about friendliest city

### JOHNNY HORTON

*Jambalaya* (H. Williams)

10-14 Horton introduces Dee & Patty

### DEE AND PATTY

*First Date* (D. Mullin - P. Timmons)

### JIMMY MARTIN

10-15 *Skip Hop And Wobble* (J. Martin - R. Johnson)

10-16 *Somebody Touched Me* (J. Reedy)

10-17 Outro

## CD 10 | July 5, 1958

10-18 Hayride intro them

**JAMES O'GWYNN**

10-19 **Talk To Me Lonesome Heart** (J. O'Gwynn)

**FERLIN HUSKY**

10-20 **Alabama Jubilee** (G. Cobb - J. Yellen)

**THE FOUR B'S**

10-21 **Once More** (D. Owens)

**TONY DOUGLAS**

10-22 **I've Got The World In My Arms** (T. Douglas - A. Boyd)

**MARGIE SINGLETON**

10-23 **I Want To Be Where You're Gonna Be Tonight** (M. Singleton - S. Singleton)

**Ferlin Husky** briefly became a regular visitor to the Hayride around this time, sometimes providing support to the emcees as well as singing. Normally he'd sing his own single releases but here he gives the crowd an old favourite, *Alabama Jubilee*, a folksy popular standard first recorded back in the days of cylinder discs and associated in country music with the Skillet Lickers and then with Red Foley's 1951 hit version. Husky did record the song a few months after this live version which drew really enthusiastic applause.

**James O'Gwynn** had been associated with Pappy Daily's record labels since 1956, when Daily signed him to STARDAY. He had switched to MERCURY-STARDAY in 1957 during a merger of the Houston- and Nashville-based labels, and he would be on MERCURY again in 1959, but in 1958 Daily was trying to build up another label, D RECORDS, having split with STARDAY now run by Don Pierce. So here's James O'Gwynn promoting his first record on D. *Talk To Me*

*Lonesome Heart* was one of the most memorable of country lyrics and O'Gwynn sings it memorably both on record and on this shows. Incidentally, the song was written by O'Gwynn with an extra word in the title, *ole* lonesome heart, and this is what he sings. O'Gwynn is joined here by Paul Williams who had also added a second vocal to the MERCURY record. At this time, O'Gwynn was selling Buicks by day and hosting television shows on KSLA but was about to join the big time. His record went to number 16 on the country charts but it was also a very influential disc. O'Gwynn's record was among five real classics on D that came all in a row, by Jimmy and Johnny, Tony Douglas, O'Gwynn, Margie Singleton, and the Big Bopper. Three of those were heard on this Hayride show also.

First, though, **the Four B's** brought their quartet harmonies to a song, *Once More*, written by Michigan singer Dusty Owens while on West Virginia radio. Dating



from 1956, Owens recorded it on his ADMIRAL label and it was later recorded by many country singers. The Osborne Brothers had a small hit with it early in 1958 and Roy Acuff had a bigger hit around the time of this performance. Then came the other two D label classics from **Tony Douglas** and Margie Singleton. "Tall, dark, and bashful" Douglas's *I've Got The World In My Arms* was a classic lover's anthem, sung here with just the right the balance of plaintive yearning and confidence. It was paired on record with *Baby When The Sun Goes Down* making the disc a double-threat in itself. **Margie Singleton** had recorded once for Pappy Daily of STARDAY when he decided to take her onto his new D label with this song, *I Want To Be Where You're Gonna Be Tonight*. Co-written with hus-

band Shelby, the song did well locally and was later recorded as a duet by Margie and George Jones when Shelby was producing them for MERCURY. This live version is sung well, as ever, and the band provides fine support. Singleton was a decent songwriter and had first met Daily at his studio when she had written *Mine All Mine*, for Benny Barnes early in 1957.



(LEFT) **Tony Douglas** on the Hayride stage.

(RIGHT) **George Morgan**

(BELOW) **Linda Brannon** on stage at the Louisiana Hayride.



## CD 10 | July 12, 1958

10-24 Intro and KWKH Theme

**GEORGE JONES**

10-25 **Nothing Can Stop Me** (G. Jones - R. Miller)

10-26 **Color Of The Blues** (G. Jones - L. Williams)

**LINDA BRANNON**

10-27 **Wherever You Are** (L.N. Martin)

**GEORGE MORGAN**

10-28 **Candy Kisses** (G. Morgan)

10-29 Hayride Outro

Here is another of **George Jones**'s regular visits to the show to promote his new discs, in this case *Nothing Can Stop Me*. He also sings his previous single, *Color Of The Blues* that had been out for some months and which made number seven on the country charts. Both performances here are assured and Jones's voice rises and falls, melding with the band into one powerful force.

By now, **Linda Brannon** was becoming a fixture on the show. The local high school girl made good, she had graduated from minor local newspaper coverage – the 'Shreveport Times' ran a photo and story back in February about how she and Jerry

Kennedy were local kids tipped for stardom – to becoming a serious contender with this disc on the local RAM label owned by guitarist and record shop owner Mira Smith. *Wherever You Are* was picked up by the CHESS label in Chicago and became something of a regional hit, covered in time by Jackie DeShannon, Brenda Lee and Slim Whitman. This live version shows what a good voice Brannon had and why the Hayride saw her as a potential long-term star. It's not mentioned on the show – the Hayride was keen on keeping its green eyed blondes single – but this month was when Brannon married Jerry Kennedy. Three years later they moved to Nashville and Kennedy became an important musician



and A&R man at MERCURY. He worked briefly with EPIC RECORDS in 1963 and Brannon made three singles for EPIC at that time.

**George Morgan** was an occasional visiting star on the show, and on this day he reintroduced folks to his big country hit of 1949, *Candy Kisses*. Morgan was from Tennessee but lived from a young age in

Ohio where he started his career and his voice is notably less country than many singers, suiting ballads more than hillbilly frolics. This song was the first of his ten Top 10 country hits and he recreates it faithfully here. As this show runs out, the announcer calls the names of the engineers who helped broadcast the show, throwing some much-deserved limelight onto Elmo Davis and Jack Jones.

(RIGHT) **George Jones** performs at the Louisiana Hayride.

(BOTTOM) **Faron Young** with Jean Shepard.

## CD 10 | July 19, 1958

10-30 Intro and theme

**FARON YOUNG**

10-31 **Everytime I'm Kissing You** (F. Young - C. Belew)

**MARGIE SINGLETON**

10-32 **Blue Blue Day** (D. Gibson)

**FARON YOUNG**

10-/33 **Live Fast Love Hard Die Young** (J. Allison)

10-34 Talk and Outro

This July show was under the direction of "nervous" Norm Bale as emcee in the absence of Frank Page, and he brought in **Faron Young** as co-host. **CHECK**, introducing **Margie Singleton** and singing some of his own songs. These included his first hit, from 1954, *Live Fast, Love Hard, Die Young*, a jaunty number written by top Nashville disc jockey, Joe Allison, who'd started out in Texas and who knew many of the Ark-La-Tex artists. Young also sang *Every Time I'm Kissing You*, his current CAPITOL release, a tune which gave the band a chance to shine too. Singleton's theme for the day was *Blue Blue Day*, the much-copied hit song of Don Gibson. This live version includes an entertaining guitar solo and classy support from the whole band.



(RIGHT) **George Jones** and **Faron Young** with Ed Camp and his wife.



# DISC 11

## THE NEAREST THING TO HEAVEN

### CD 11 | August 9, 1958

11-1 Intro theme and talk

FARON YOUNG

*Alone With You* (R. Drusky - V. Young)

JIMMY & JOHNNY

11-2 *I Can't Find The Doorknob* (J.L. Fautheree)

MARGIE SINGLETON & THE FOUR B'S

11-3 *You're The Nearest Thing To Heaven* (J. Cash - H. Johnson - J. Atkins)

FARON YOUNG & THE FOUR B'S

11-4 *Mansion Over The Hilltop* (I. Stanphill)

Here's **Faron Young** again on announcing duties, and starting with the other side of his current single, *Alone With You*. Later in the show he takes the gospel spot too, joined in harmony by the Four B's vocal group on the evocative *Mansion Over The Hilltop*. They also back **Margie Singleton** on an excellent version of Johnny Cash's hit *You're The Nearest Thing To Heaven*, continuing the Hayride theme of trying to get a good number of currently-popular songs onto the show even if the original artist is not there. This show also featured the latest D RECORDS single by **Jimmy & Johnny**, the popular humorous tale about how they can't find the door furniture. On this show, and on the disc, the duo featured not only the original Jimmy, Jimmy Lee Fautheree, but also the original Johnny, Johnny Mathis, even though the two had fallen out some time before and were not working together on tour. Jimmy later re-recorded the song for Stan Lewis's Shreveport-based PAULA RECORDS in the mid-'60s.

### CD 11 | August 16, 1958

JIMMY & JOHNNY

11-5 *Down By The Riverside* (trad.)

GEORGE JONES

11-6 *I'm Ragged But I'm Right* (G. Jones)

11-7 Horton and outro

This time it was Johnny Horton in the guest emcee spot. There are a couple of standards here; one a genuine traditional song beloved of country and gospel groups and the other a recently-minted but already favourite honky tonk anthem. **Jimmy & Johnny**, Lee and Mathis, sing a rocking version of *Down By The Riverside*, the pre-Civil War spiritual first recorded in the 1920s by the Fisk Jubilee Singers from Nashville. **George Jones** weighed in with his take on another old song, *I'm Ragged But I'm Right*, a tale that stretches way back into the vaudeville era. In 1909 it was noted that a black performer known as 'Shoe Strings' was singing it in a theatre in Indianapolis. Two black vaudevillians, Rufus and Ben Quillian recorded it in 1929

and five years later Riley Puckett made the first hillbilly version. Folk singer Tom Glazer copyrighted it in 1951 ignoring a rough-house version recorded by Jerry Jericho two years before which may have been the one George Jones most remembered. Jones had recorded the song over two years before this show but it was always in demand at live shows due to its sprightly rhythm, devil-may-care lyric and Jones's increasingly personalised vocal style. The band really rocks out behind him too.



(LEFT) **The Four B's**: Ben Nordine, Bob McGee, Brad Ingles, Buddy Sepaugh (FROM LEFT).

(BELOW) **Jimmy & Johnny** at the Hayride.



## CD 11 | August 23, 1958

11-8 Hayride Theme Intro

**JAMES O'GWYNN**

11-9 **Invitation To The Blues** (R. Miller)

**THE BROWNS**

11-10 **Would You Care** (P. Temple - J.E. Brown)

**JIMMY MARTIN**

11-11 **Sunny Side Of The Mountain** (H. McAuliffe - B. Gregory)

11-12 Talk and Outro

There was a slight variation to the usual introduction for this show. We're told that the music is coming from Shreveport, "*the pipeline capital of America*," making a change from the often-used phrases "*friendliest city in America*" and suchlike. Sure enough, Shreveport had been at the forefront of the natural gas production and distribution business since 1907 and from 1930, when United Gas Company and United Pipeline Company were formed, through the 1940s and '50s Shreveport hosted the largest gas transmission business in the south west. No wonder *Pipeliners' Blues*, a risqué song first recorded in 1940 by pianist Moon Mullican with both the Texas Wanderers and the

Modern Mountaineers, resonated so well with the honky tonk crowds across Louisiana and Texas.

When this show was recorded, one of the hottest songs around was Roger Miller's *Invitation To The Blues*, just out on COLUMBIA by Ray Price along with *City Lights*, a double threat if ever there was one. **James O'Gwynn** recorded the song for an EP release on the STARDAY-linked DIXIE label a little after this show and his live version here shows that the song could have been made for him. He was now known to Hayride announcers as 'The Smiling Irishman,' an identity he also used on his Monday evening show on KWKH

and a Saturday show on KSLA-TV in Shreveport. **The Browns** had recorded *Would You Care* just a month before the show and were promoting it as their latest. It was a carefully crafted ballad that suited their style well. **Jimmy Martin** did not record *Sunny Side Of The Mountain* until the mid-60s but it was a song made for him and his band, as he demonstrates on this live version. It was first recorded by Hank Snow as Hank the Ranger in 1944 and then was successful for Hawkshaw Hawkins in 1947. It had received its first bluegrass treatment from Wilma Lee & Stoney Cooper in 1951.

## CD 11 | August 30, 1958

11-13 Theme and intro

### MELVIN ENDSLEY

11-14 *I'd Just Be Fool Enough* (M. Endsley)

### CARL BELEW

11-15 *My Baby's Not Here In Town Tonight* (C. Beam - C. Jiles - W.S. Stevenson)

### JIMMY MARTIN

11-16 *When The Saviour Reached Down* (G.E. Wright)

Outro

These are three more interesting extracts from a standard night at the Hayride; two current country plaints and some bluegrass gospel. **Melvin Endsley** was in a little run of appearances at the Hayride and this day he reminded listeners of a disc he'd had out four months previously, *I'd Just Be Fool Enough (To Fall)*, a song that started slowly but which was picked up by the Browns and Faron Young and Johnny Cash on its way to becoming a country standard. This live version underlines Endsley's genuine talent as a singing stylist as well as a songwriter. Another writer of memorable songs, **Carl Belew**, also presented one of his best, *My Baby's Not Here In Town Tonight*, a brand new release on 4 STAR. It's probably his best song and certainly his best vocal performance on the Hayride. And then it was time for **Jimmy Martin** to get announcer Frank Page to join him by singing the bass part in a gospel quartet.

(BELOW) **Melvin Endsley** backstage at the Louisiana Hayride.

(BOTTOM) **The Louvin Brothers**, Ira and Charlie.





## CD 11 | SEPTEMBER 6, 1958

11-17 Theme and intro

### JOHNNY HORTON

**Honky Tonk Man** (J. Horton - T. Franks - H. Hausey)

### LOUVIN BROTHERS

11-18 **Cash On The Barrelhead** (I. Louvin - C. Louvin)

11-19 **My Baby Is Gone** (H. Houser)

Johnny Horton's *Honky Tonk Man* was in demand at virtually every Hayride show whether Johnny was there or not. On this day, he was, and he treated the audience to one of his many revisits to the song that had kick-started his chart career a couple of years earlier. He needed to keep the pot boiling because, as his manager, Tillman Franks, said, "*Johnny would always hit big and then go down, both musically and financially. He and Billie Jean would just spend money like it was going out of style... he [still] had hot checks out when he died.*" Fortunately Horton had the talent to restock the shelves each time. Franks admitted that, although Horton was not really wedded to music and the musicians' life like most performers, "*of all the people I've managed I think Johnny had the most talent. He could really sing. He would put everything he had into it.*" Some of it was down to Horton's little band too. Franks thought they had, "*a complete sound. I'd slap the bass and keep the beat and Tommy [Tomlinson] was an extraordinary musician. He would play the lead and rhythm and hit the beat all at the same time.*" On this live version we hear all that clearly demonstrated.

Ira and Charles Loudermilk were born in Henegar, Alabama in 1924 and 1927 re-

spectively and had the brother sound down even before they started to work professionally as **the Louvin Brothers** in 1946 in Chattanooga and Knoxville and then over WMPS in Memphis between 1948 and 1953. They were on the Grand Ole Opry from 1955 but would occasionally venture out to other shows such as the Hayride. They started recording in 1949 and had been on other labels before settling in at CAPITOL in 1952 with a mixture of bluegrass, gospel, and heart songs. Here they sing one of their biggest hits, the evocative *Cash On The Barrelhead*, from 1956 and their latest release, a well-constructed tale of loss, *My Baby Is Gone*. Their vocal performances are excellent, as always, and their group had the ability to match them. *My Baby's Gone* spent 22 weeks on the charts starting in the fall of 1958, pretty good for a stone country record even if producer Ken Nelson had insisted on minimising the mandolin sound which he felt was outdated. The song was an aching poetic song – "*Hold back the rushing minutes, make the wind lie still/Don't let the moonlight shine across the lonely hill*" – from Hazel Houser, a part-time writer from Modesto, California, also known for writing *Wait A Little Longer, Please Jesus*.

(RIGHT) **Billy Walker** on stage in Nashville.



## CD 11 | SEPTEMBER 13, 1958

### MARGIE SINGLETON & THE FOUR B'S

11-20 **I Can't Help Wondering** (Tillis - Peddy)

### CHARLIE WALKER

11-21 **Pick Me Up On Your Way Down** (H. Howard)

### JIMMY NEWMAN

11-22 **Let The Whole World Talk** (J.D. Miller - J. Fitzmorris)

11-23 **What A Friend We Have In Jesus** (PD)

11-24 **Announcements and Outro**

These extracts from mid-September 1958 start with a stunning performance by **Margie Singleton** of a Mel Tillis song, *I Can't Help Wondering*, recorded by Kitty Wells as one side of her number 7 hit on DECCA this summer. Then the Hayride heard from **Charlie Walker**, a thirty two year old singer and disc jockey from Collin County in south Texas who started on radio in 1943 in Dallas with Bill Boyd's Cowboy Ramblers, moving to Corpus Christi for a few years prior to a long spell on KMAC in San Antonio from 1951 onwards. His style was straight-ahead Texas country as can be clearly heard here. At the time of this show, he had just seen his first disc issued on COLUMBIA after years of variable success on IMPERIAL, DECCA, and MERCURY. It was written by emerging songwriter Harlan Howard and *Pick Me Up On Your Way Down* became a big hit for Walker on its way to achieving the status of a country classic.

From Collin County, Walker had started on radio in 1943 in Big City, Texas with Bill Boyd's Cowboy Ramblers, moving to KMAC in San Antonio in 1946. His style was straight-ahead Texas country as can be clearly heard here. Finally, **Jimmy Newman** provides two songs here, Jay Miller's *Let The Whole World Talk*, a country hit from 1956, and a powerful performance in the gospel slot on *What A Friend We Have In Jesus*, a song from the Lutheran hymnal originally written by Joseph Scriven as a poem in the 1850s. Newman's slightly strangled, Cajun inflected vocal style is always engaging and he employs it to maximum effect on both these songs. In the outro, Frank Page employs his relatively new line about the Hayride providing a treat for people in so many ways that they're bound to like one of them. You know what he meant, but it comes across as slightly counter-effective.

ERNEST TUBB

11-25 **You're The Only Good Thing** (J. Toombs)

11-26 **Walking The Floor Over You** (E. Tubb)

11-27 **Traveling Blues** (J. Rodgers - S.L. Alley)

He'd been at the top of the business for many years and had almost defined the Texas honky tonk style of music, so a visit from **Ernest Tubb** was still an event to bring a buzz to the Hayride. From Crisp, Texas, Tubb was born in 1914, old enough to become a first-hand disciple of Jimmie Rodgers, the first big star of country music. Tubb was on KONO in San Antonio as early as 1935, working on radio in San Angelo and Fort Worth before moving to Nashville in 1943. His record store, radio show, and Grand Ole Opry appearances kept his name on top even if his recording style changed little. Starting his recording

career with BLUEBIRD, Tubb had moved to DECCA in 1940 and was still there. Here he sings his new DECCA single, *You're The Only Good Thing*, written by Nashville taxi driver Jack Toombs, his own song *Walking The Floor Over You* that had been a hit since 1941, and his adaptation of a Jimmie Rodgers song in the form of *Traveling Blues*. Guitarists had been studying Tubb's lead man, Billy Byrd, for some years now and the man is on hand to show why with his unusual tone and sparse but effective picking. Top Nashville fiddler Tommy Jackson provides the equally good fiddle parts.



(RIGHT) **Charlie Walker**

(BELOW) Charlie (RIGHT) with  
**Jim Reeves**

(BELOW LEFT) **Ernest Tubb**



(RIGHT) **Jim Reeves** at the Louisiana Hayride with Frankie Miller at the back.

(BELOW) **Ray Price**

## CD 11 | NOVEMBER 15, 1958

### RAY PRICE

11-28 **I'll Sail My Ship Alone** (Mann - Burns - Thurston)

11-29 **Oklahoma Hills** (J. Guthrie - W. Guthrie)

It was something of a theme in the latter part of 1958 to bring in top stars for one-off appearances at the Hayride. Here it's the turn of **Ray Price** to present two old favourites along with his current hits, which were *City Lights* and *Heartaches By The Number*. Price had *I'll Sail My Ship Alone* out in 1957 as an EP track and he hadn't recorded *Oklahoma Hills* at all but perhaps thought Shreveport was close enough to make the song appropriate. Born in Perryville, Texas in 1926, Ray Price made his first disc for BULLET in 1950 but it was a slow start even after he switched to COLUMBIA. He worked shows with Hank Williams and continued with Williams' Drifting Cowboys after Hank died. Then in

1956, he had a smash hit with *Crazy Arms* and by the time he guested on the Hayride this day he was rapidly becoming one of the top recording stars of country music. He was swiftly reinventing Texas honky tonk music for a modern audience employing the 4/4 shuffle that became known as the "Ray Price beat." Later he would go into a smooth phase but just now his honky tonk talent was at its peak. Here he sings a rollicking version of Moon Mullican's ten year old hit *I'll Sail My Ship Alone* and gives new life to Jack Guthrie's immediate post-war hit, *Oklahoma Hills*. Inspired by Price and the material, the band really swings out too.



## CD 11 | DECEMBER 13, 1958

### JIM REEVES

11-30 **How Many** (H. Blair - H. Barnes)

11-31 **Waitin' For A Train** (J. Rodgers)

The list of visiting stars on this December show included this stopover from a Hayrider made good, **Jim Reeves**, then making a name for himself in Nashville. Reeves was still over a year away from his career hit *He'll Have To Go* and nearly five years from his premature end in a plane crash, and at this point he still retained a few of whatever rough edges his singing ever had while becoming the balladeer par excellence. Here, he'd still sing rabble-rousing classics like Jimmie Rodgers's *Waiting For A Train*, a song he'd recorded as a flipside two years earlier, but he fo-

cused his set on plaintive ballads like *How Many*, a rather adventurous Hal Blair song that had been issued twice, in 1953 and 1956, and sold a lot more copies the second time as the flipside of a reissue of *Mexican Joe*.



# DISC 12

## TRAVELING THE HIGHWAY HOME

### CD 12 | DECEMBER 13, 1958 CONTINUED

#### JIM REEVES

- 12-1 **Have I Told You Lately** (S. Wiseman)
- 12-2 **According To My Heart** (Gary Walker)

Continuing with the **Jim Reeves** set from December, we have two more examples of his ballad style. First, he sings a powerful version of the Scotty Wiseman song *Have I Told You Lately That I Love You*, an early album track, and then a quick version of his two year old single, *According To My Heart*.



(BELOW) **Norma Jean Beasler**

### CD 12 | OCTOBER 17, 1959

#### JOHNNY MATHIS

- 12-3 **Lonely Night** (E. Hollowell)
- 12-4 **Grin And Bear It** (Loudermilk - Wilkin)

#### MARGIE SINGLETON

- 12-5 **Don't Let The Stars Get In Your Eyes** (S. Willet)

#### JIMMY MARTIN

- 12-6 **Rock Hearts** (B. Otis)
- 12-7 **Jimmie Brown The Newsboy** (A.P. Carter)

#### THE GAYS

- 12-8 **Alone At The Harbor** (J. Horton)

#### NORMA JEAN BEASLER

- 12-9 **The Lady And The Gambler** (M. Wilkin)
- 12-10 **Talk about KWKH shows and theme**

After the Jim Reeves show at the end of 1958, there was a period of some ten months when relatively little audio of the Hayride has survived. The shows had seen some important visitors, from Hank Thompson to Patsy Cline, and the featured regulars included Johnny Horton, Carl Belew, Jimmy Martin and Margie Singleton. Some new Hayriders were establishing themselves too, including the Gays, who effectively took over the Browns' role on the show, and one long-established duet singer was employed more and more as a soloist, Johnny Mathis.

By the end of 1959 **Johnny Mathis**

was having to be known as 'Country' Johnny Mathis, or "the country Johnny Mathis" as far as Frank Page and Norm Bale were concerned, to distance himself from the emerging popular entertainer of the same name. Mathis was something of a feisty character and not always the easiest to handle, witness his problems working with Jimmy Lee, but he was probably the best singer in the Ark-La-Tex over a period of many years, capable of both haunting and stirring up the audience with his adaptable voice. So, it was not to his pleasure that the other Johnny Mathis, a pop and jazz singer based on the West Coast, but



(LEFT) **Jimmy Martin** (2ND FROM LEFT), **Carl Belew** (CENTER) with **Country Johnny Mathis** (FRONT RIGHT).

(RIGHT) **Harold, Verna and Carl Gay**, three-quarters of The Gays on stage.



actually a Texan, started to appear on national TV and in movies singing in a smooth style that his first album proclaimed to be a "New Sound in Popular Song." Singer Eddie Noack remembered being at the Hayride one night around the time the pop singer started to become famous, "and Johnny came on and said 'people have asked me if we're the same, the other Johnny Mathis and myself... There is as much difference between us as there is between black and white.'" Quite apart from his discs with Jimmy and Johnny, Mathis had been singing solo on records since he was on the TALENT label in 1949. He'd been on J-B, STARDAY, DIXIE, MERCURY and D, mostly as himself but once as Les Cole for a rockabilly single he was persuaded to make by Pappy Daily. Mathis was quite a good songwriter but often sold songs to a Shreveport man named Eddie Hallowell who was a big fan and kept him supplied with liquor when funds ran short. Sometimes they wrote songs together. The story is clouded and Mathis admitted this period was something of a blur: "I was just having a ball and living crazy." Eddie Noack agreed that his reckless nature held him back, saying "Johnny Mathis was a wild man." None of this is evident, of course from his records or from his professional handling of the live Hayride gigs. On this show, he delivered a wonderful rendition of his re-

cent single on D RECORDS, *Lonely Night*, a song with so many memorable lines it's difficult to recall the exact title. Mathis wrote it though his friend Eddie Hallowell appeared on the record label as co-composer, and it's surprising the song has been so little recorded down the years. Here, Mathis introduces it as one of his first discs, but in fact he meant one of his first on the D label. He follows this with an excellent tongue in cheek rendition of Jimmy Newman's recent hit, *Grin And Bear It*, an amusing song by John Loudermilk and Marijohn Wilkin. Wilkin was a Texan songwriter relocated to Nashville and just embarking on a hot streak that would include *Long Black Veil*, *Waterloo*, and the gospel song, *One Day At A Time*.

**Margie Singleton** and Jimmy Martin both did their thing on this show, professionally and satisfyingly as always in their wildly different styles. Singleton played the role of the girl who sang the songs that had been requested that week, in this case *Don't Let The Stars Get In Your Eyes*. **Jimmy Martin** contributed the energetic *Rock Hearts*, one side of a recent single, and the ever-popular folk tale of *Jimmie Brown The Newsboy*. *Rock Hearts* was published by Tillman Franks and recorded in the hope that Franks and the Hayride would push the disc. In Martin's

live songs, his enthusiasm comes through on every show along with occasionally humorous episodes. Here he doesn't break time while talking to an audience member about photographs in mid song and he threatens to beat the audience with a club if they applaud too much. Then he tells the band to play soft while he picks some like Maybelle Carter. Martin's vocals were normally augmented by the regular members of his bluegrass band, including banjo player Paul Williams and guitarist J.D. Crowe.

And then it was time for the vocal group act and the visiting star. **The Gays** were Harold and Carl Gay, two brothers from Sand Springs near Tulsa who had moved to Oklahoma City and married twin sisters, Vera and Verna Edwards from Muskogee, Oklahoma. Sibling harmony was always a sought-after thing in country music, and so the Hayride hit double gold here. Tillman Franks recalled meeting them up in Oklahoma and bringing them to the Hayride and onto DECCA, giving them sufficient profile to become a part of the Johnny Horton Show on the road. The group made their first record in 1959 with this song *Alone At The Harbor*, credited to Johnny Horton as a writer. Here they sing a sad song of loss to a rather incompatible sprightly rhythm. It was not a song Horton ever recorded him-

self. Carl and Harold had first been on records some six years earlier when they recorded for ALLSTAR RECORDS of Houston as the Gay Brothers with the Oklahoma Drifters.

The star artist this day was **Norma Jean Beasler**, also from Oklahoma, who had worked there with the bands of Billy Gray and Merl Lindsay while still in her teens. She had radio spots on KLPR in Oklahoma City singing Kitty Wells songs before joining the Springfield, Missouri TV show Jubilee USA where she became known just as Norma Jean. She met singer Porter Wagoner on the Jubilee in 1958 and he got her onto COLUMBIA RECORDS. In 1960 she would move to Nashville to join the Wagoner show and to become a star as "pretty miss Norma Jean," but in the meantime she played solo dates such as this one at the Hayride. She had first recorded in 1957 and *The Gambler And The Lady* was her third disc, her second on COLUMBIA, issued a month before this show. It's a memorable story song by Marijohn Wilkin and Norma Jean sings it here with some style and panache. It's easy to see why she became such a star on Nashville TV, with Porter Wagoner and then on the Opry after her big hit of 1964, *Let's Go All The Way*, until she was supplanted by Dolly Parton on Wagoner's show.



(LEFT) **Roy Acuff** and the Smoky Mountain Boys (and girls) at the Louisiana Hayride: Acuff introduces Brother Oswald (top, FAR RIGHT) and with Doyle Wilburn (BELOW, CENTER) joining on vocals. June Webb (with guitar) is in the centre of both pictures.

(BOTTOM) **Don Helms** (on steel guitar) with singer Ferlin Husky at the Grand Ole Opry.



## CD 12 | OCTOBER 31, 1959

### ROY ACUFF

12-11 **I Like Mountain Music** (J. Cavanaugh - F. Wilson)

### WILBURN BROTHERS

12-12 **Somebody's Back In Town** (D. Wilburn - T. Wilburn - D. Helms)

### SHOT JACKSON

12-13 **You Can Take The Boy Out Of The Country** (J. Wright - J. Anglin - J. Anglin)

### JUNE WEBB

12-14 **I Cried Again** (A. Inman)

### ROY ACUFF

12-15 **How Beautiful Heaven Must Be** (Bland - Bridgewater)

### DON HELMS

12-16 **Smoke Along The Track** (A. Rose - D. Helms)

### ROY ACUFF

12-17 **Traveling The Highway Home** (F. Bailes - W. Bailes)

The visiting star this October week was **Roy Acuff**, still top of the A list after all his years in the business. Tillman Franks would always try to get his original idol onto the show and he managed it at the start and the end of 1959, saying "Roy was real big and always had a good show. One of the things I liked was that every musician in his band was also a singer and showman in their own right – he always believed in letting them perform and giving them credit." And sure enough the Acuff show delivered a full package, with Acuff's mountain ballads and story songs slotting seamlessly between songs from the Wilburn Brothers, June Webb, Shot Jackson, and Don Helms. The latter two were part-time singers and the entire band seems to have had a bet to make them laugh, just about succeeding with them and with June Webb too.

**The Wilburn Brothers**, Teddy and Doyle, came from Hardy, Missouri and were originally part of the larger Wilburn Family show in Missouri and Arkansas which joined the WSM Opry in 1940. They were on the Hayride between 1948 and 1951 before going back to the Opry and scoring a number one hit with *Sparkling Brown Eyes* in 1954. Now part of Acuff's show the brothers sang *Somebody's Back In Town Tonight*, a recent hit for them on DECCA. **Shot Jackson** had also been associated with the early Hayride before joining Acuff. **Don Helms**, from Alabama, had provided the instantly recognisable steel guitar sound to Hank Williams's *Drifting Cowboys* and was currently providing classic steel licks to many of the big country hits of the day. **June Webb**, from Michigan, got to the Opry and onto Acuff's show by way of her family group that had



(LEFT AND RIGHT) **Teddy and Doyle Wilburn** at the Hayride.

(BELOW) **June Webb** at a recording session.



performed in Florida and Tennessee for some years before she went solo in 1954. By the time of this show, when she was known as 'the prettiest Smoky Mountain Boy,' she was on HICKORY RECORDS, Acuff's label but she didn't record the song she sang this night, *I Cried Again*, first recorded by Jim Eanes. To end his show, Acuff led his entire group in the inspiring country gospel number *Traveling The Highway Home*.



(RIGHT) **Margie Singleton** with her sons backstage at the Louisiana Hayride, November 1959.

(BELOW) **Douglas Bragg**

(BELOW RIGHT) **Carla Cates**

## CD 12 | NOVEMBER 14, 1959

### JOHNNY MATHIS

12-18 **Tragic Romance** (L.M. Jones)

12-19 **Hang Your Head In Shame** (Nelson - Nelson - Rose)

### JOHNNY MATHIS AND CARLA CATES

12-20 **Running Wild** (R. Edenton - D. Winters)

**Johnny Mathis** was in the midst of a run of really fine singles on the D label at this point but he didn't seem to be able to make a real hit. On the Hayride he continued as a man for all occasions, taking the gospel spot or some announcing duties, or singing songs the management liked, even duetting with newcomers to the show. Here we have his version of *Tragic Romance*, a really fine story of heartbreak that should have been an English ballad from centuries ago but which was actually written by Louis Marshall Jones, Grandpa Jones, in the 1940s. It was a hit for Cowboy Copas in 1946 and had recently been revived by Porter Wagoner and the Stanley Brothers. Johnny Mathis takes to the song with gusto as do Dobber Johnson and the band, and this version is every bit as good as Copas's hit. Next he turns his attention to Carl Smith's hit from the year before, *Hang Your Head In Shame*, another wonderful performance from both the singer and the band. In addition Johnny joined the new girl singer on the show, **Carla Cates**, on a song that was popular for the Louvin Brothers a few years before, *Running Wild*. Cates had made her debut on the show in mid-October and this was her third appearance but that didn't stop Mathis introducing her as Gates not Cates, or from quickly making up by calling her the loveliest of all lovelies. Frank Page describes them as a

new duet and that's evident from Cates's initial struggle to find the right harmony and from the band's hesitant sign off at the end. Carla Cates soon became more confident and she remained a fixture on the Hayride until the end. She was often announced on stage as "coming from here," and indeed she was born in Shreveport in 1936 and lived on East 64th Street with her parents Clifton Miller, a truck driver, and Fannie Lafitte until some point in the 1950s when she moved a couple of hundred miles away to Mexia near Waco, Texas. She likely started her singing career on KWTX radio in Waco because one Hayride announcement stated that she was discovered by Ron Hall, a disc jockey on KWTX in the mid-1950s and later a long-term anchor-man of radio and TV news and talk shows in Waco. Carla's given name was Bessie Mae Miller, but by the time she joined the Hayride she was married to Robert Cates of Mexia and had been working there as a secretary. The point when she became known as Carla is uncertain, but it may have been for stage purposes only during the brief period when she and Robert Cates moved to Shreveport. He worked there as a driver while Bessie Mae Cates was listed as a waitress at Pedro's Restaurant on Linwood in 1959 and 1960, presumably in case her singing career didn't pan out. She appears to have conducted her life before



and after KWKH as Bessie Mae Cates, and largely back in Mexia where she worked in a school for many years. She died there in 2007 when her obituary described her as "one of the early stars of the Louisiana Hayride" as well as a family-focused mother of four and grandmother to twelve.





(LEFT) **Frankie Miller** on stage with **Felton Pruett** (RIGHT) on steel guitar.

## CD 12 | NOVEMBER 21, 1959

12-21 Intro

### DOBBER JOHNSON

*Lost Indian* (trad)

### MERLE KILGORE

12-22 *Mona Lisa* (R. Evans - J. Livingston)

### CHARLIE WALKER

12-23 *I Don't Mind Saying* (R.F. Page)

### MARGIE SINGLETON

12-24 *The Eyes Of Love* (M. Singleton - S. Singleton)

12-25 *Jambalaya* (H. Williams)

### FELTON PRUETT

12-26 *Boot Heel Drag* (H. Remington - B. Wills)

### DOUG BRAGG

12-27 *If I Find My Dream Girl* (D. Bragg)

12-28 Intro ID

### CHARLIE WALKER

*Tell Her Lies And Feed Her Candy* (J. McCracken)

12-29 *I'll Catch You When You Fall* (H. Howard)

The extended extracts from this November show reveal a real good, honest, mixed bag of old favourite songs and old favourite artists. There were solo spots for **Dobber Johnson** and **Felton Pruett** and the band, two very different songs from Margie Singleton, and recalls to the Hayride stage for Merle Kilgore, Charlie Walker, and Doug Bragg.

**Merle Kilgore** had started on the show in March 1958 and been a regular ever since. From Chickasha, Oklahoma he went to school in Shreveport and was appearing on KENT radio there in 1950, when aged sixteen. He was on radio in Monroe and other parts of Louisiana and he recorded for IMPERIAL, STARDAY, and latterly D but with minimal success. As a songwriter, though, things were different. In 1954 he wrote *More And More* which Webb Pierce made into a hit, and he had recently written *Angel Hands* for Margie Singleton, and *Johnny Reb* for Johnny Horton. He was managing radio station KCIJ in Shreveport at the time he was on the Hayride but he moved to Nashville in 1961 and would go on to record for COLUMBIA and to write at least two country classics, *Ring Of Fire* with June Carter and *Wolverton Mountain*. On this show he sings the currently popular again *Mona Lisa* where the band copy the rocking arrangement Carl Mann had just taken into the pop charts on PHILLIPS INTERNATIONAL out of Memphis.

**Charlie Walker** was the star of this show, with three numbers. The first, *I Don't Mind Saying*, a recent COLUMBIA release, had been written by Raymond Frank Page, also known as the "genial" host of the Hayride, who allows that he doesn't mind if Walker sings it here. Walker also sang his old hit, a popular song about dubious

morality, *Tell Her Lies And Feed Her Candy*, written by Leon Payne under the name of Joe McCracken, and closes with *I'll Catch You When You Fall*, a Harlan Howard song with another take on the theme of success and failure currently in vogue with songs like *Pick Me Up On Your Way Down*.

**Margie Singleton** had a new record out and she changed the mood considerably with her quiet, reflective, love song, *The Eyes Of Love*. The band contents itself to rhythm section only, perhaps being unsure how the fiddle and steel might fit in. Both take centre stage on her next song, though, as Margie gives the audience one of its regular doses of *Jambalaya*. Then steelie Felton Pruett comes upfront to provide the instrumental interlude in the form of *Boot Heel Drag*.

**Doug Bragg** was about as pure a hill-billy singer as could be imagined, but his band The Drifters had a real rocking feel to it as is shown here on his version of *If I Find My Dream Girl*, a song he had recorded for D RECORDS in 1958. Born in Gilmer, Texas in 1928 Bragg had become a regular on the Big D Jamboree in Dallas between 1953 and 1955 where he often worked as a duo with singer Helen Hall. Coming to the Hayride in 1956 he became a regular for a while that year. Now he was back for a run of shows to promote his D records, his earlier ones on CORAL and DIXIE having received only local coverage, along with his band, the Drifters, who were Bobby Tidwell on fiddle, Frank white on steel, guitarists Earl Martin and Red Robertson, and bass player Red Hefly. *Dream Girl* was a serious contender, though, with its driving beat and lyrics to make any girl's heart beat faster – he'll buy her anything if he can get the right girl to love.

# DISC 13

## BLACKLAND FARMER

### CD 13 | NOVEMBER 21, 1959 CONTINUED

#### MERLE KILGORE, MARGIE SINGLETON AND JIMMY JAY

13-1 **Love Has Made You Beautiful** (M. Kilgore - R.F. Page)

#### DOUG BRAGG

13-2 **Almost Lonely** (J. Tubb)

#### JOHNNY MATHIS

13-3 **Country Girl** (R. Drusky)

Continuing with the November 21 show, **Merle Kilgore** joined with **Margie Singleton** and **Jimmy Jay**, all contracted to record for STARDAY now owned by Don Pierce and based in Nashville, to try out a new song he had written with Frank Page, *Love Has Made You Beautiful*. The audition obviously went well as the trio's

disc came out on STARDAY shortly after though it was credited just to Kilgore. Then **Doug Bragg** is back with his band to sing a spirited version of *Almost Lonely*, a recent song by Justin Tubb recorded by him and by Roger Miller. Finally, **Johnny Mathis** sings the recent Faron Young number one hit, *Country Girl*, following a

long distance request from South Africa. It was a plaintive song of lost love in the style of the time although the line about having bought his girls' clothes and, by implication, deserving her allegiance just for that sounds less socially correct today.

### CD 13 | NOVEMBER 28, 1959

13-4 **Talk and station ID Harlingen, Texas**

#### FRANKIE MILLER

**Family Man** (B. Balthrop)

#### JAMES O'GWYNN

13-5 **Tears Of Tomorrow** (D. Edwards)

#### THE GAYS

13-6 **Just Keep It Up** (Blackwell)

#### JOHNNY HORTON

13-7 **Johnny Reb** (M. Kilgore)

When the Hayride went out on tour, it was normally in the spring. This fall, though, the show made a foray way down to Harlingen, near Brownsville, Texas, within spitting distance of the Mexican border. The announcer's script the previous week had made it clear that all artists should be told

*"the bus will leave at exactly 4:00 a.m. Saturday morning"* and that the bus check would be held then.

Some of the artists were picked up on the way, including Texan **Frankie Miller**. Of the singers who joined the Hayride in the late '50s, Miller was certainly the best and

most distinctive. He had appeared, unbilled, as one of the "many others" most newspaper ads for the Hayride promised each week as far back as the mid-'50s, but did not appear as a featured guest on the Hayride until the spring of 1959. By this November date, he was a regular, with around twenty or so further appearances to come. Miller was born in Victoria, Texas in 1931 and started on local radio there in his teens. Guesting on KLEE Houston he met singer Hank Locklin, who helped him get a contract with GILT-EDGE RECORDS, a subsidiary of FOUR STAR. He made six records for them in 1951 before his career was put on hold during the Korean conflict, and another five for COLUMBIA when he returned home. They were all well respected but not top selling singles. In 1957 he recorded for the COWTOWN HOEDOWN label, an offshoot of the Fort Worth show where he was a regular guest. He played the Big D Jamboree



(LEFT) **The Fabulous Gays:** Harold, Vera, Verna, and Carl.

(BELOW) **The Johnny Horton Trio** at the Louisiana Hayride (FROM LEFT): Tillman Franks, Johnny Horton, and Tommy Tomlinson.



occasionally but things went quiet for a time and Miller considered whether he really wanted to be in the music business. He had written a song called *Blackland Farmer* in 1955 but COLUMBIA passed on it and it was another four years before Miller became re-acquainted with Don Pierce, the head of STARDAY in Nashville, whom he'd known at GILT-EDGE, and pitched the song to him. Pierce loved it and it was in the top five country charts by April 1959. The song we hear here, *Family Man*, came out in October and would go into the country top ten before long. In 1960, Miller would be voted the most promising country artist by 'Cash Box' magazine and he was in demand not only by the Hayride but also by the WSM Opry and the Ozark Jubilee show.

**James O'Gwynn** had just seen *Tears Of Tomorrow* issued as his latest MERCURY single when this version was recorded in Harlingen. It is a plaintive, reflective performance delivered with all the sincerity O'Gwynn always brought to his music. **The Gays'** role was often to sing songs that were currently popular, and this day they sang their version of *Just Keep It Up*, a current top twenty pop hit for R&B singer Dee Clark. Then we hear the star

of the show and his latest hit.

Just a year earlier, **Johnny Horton** had been broke, spending faster than he earned and he preferred to stay in Shreveport fishing rather than move to Nashville with the music business all around him. Music was only his obsession when he needed to make some money. He didn't seem to have the need for the limelight, but yet he was so easy on stage. Jerry Kennedy observed this as a teenager on weekend gigs. *"I'd get out of school at maybe noon or 3:00pm on Friday, and go work with Horton. Back then everyone had some sort of gimmick or gyration, or something that they'd go through on stage. Horton didn't. He'd walk out there, and he'd stand very still in front of the mic, and it'd amaze the hell out of me how he'd get people in the palm of his hand, especially in west Texas and New Mexico. We'd turn 'em away."* On this day, before he sings, Johnny Horton has some fun with a string of quite accomplished jokes at the expense of his band members, Tommy Tomlinson and Tillman Franks. Switching to serious mode, he effortlessly delivered a version of his record, *Johnny Reb*, a song by Merle Kilgore that had just entered the pop charts.

## CD 13 | DECEMBER 5, 1959

### FRANKIE MILLER

13-8 **Under Your Spell Again** (B. Owens)

### CARL BELEW

13-9 **Am I That Easy To Forget** (Belew - Stevenson - Singleton)

### JOHNNY HORTON

13-10 **Sal's Got A Sugar Lip** (J. Driftwood)

13-11 **Springtime In Alaska** (T. Franks)

13-12 **Talk about top disc of the year**

**Battle Of New Orleans** (J. Driftwood)

As 1959 drew to a close, the Hayride was still able to present a show packed with hit songs and top artists as demonstrated by these excerpts from Frankie Miller, Carl Belew and Johnny Horton. This show certainly came from Shreveport but the venue is not certain because Horton talks about getting lost on the way to the show and

gives directions for anyone still out on the roads. The implication is that they were at another venue within the Shreveport area because he also talks about fishing at Cross Lake that day.

**Frankie Miller** wrote and recorded so many fine songs that it was unusual to find him singing one he didn't record. On this

day he decided to go with the recent Buck Owens top ten hit *Under Your Spell Again*, a tune that certainly suited him and his band. It set the tone for the rest of the show that featured a whole string of top hit songs. One was **Carl Belew**'s masterpiece, *Am I That Easy To Forget*, albeit that Johnny Mathis always insisted he wrote it. Mathis certainly was renowned for selling songs in time of financial need, often through Eddie Hallowell, a songwriter who booked shows for Mathis and others. Either way, it's a good song and Belew's recording of it had been in the country top ten recently. Within a few months, Debbie Reynolds would turn it into a pop hit. Belew sings it competently enough but his vocals were normally overshadowed by the quality of the songs he, or someone, wrote.

This show was mostly about **Johnny Horton**, a man who was a genuinely big star as well as a down-to-earth Hayride regular. Few people would have been able to dash off three such big hits as Horton did on this day. Firstly, a song from his most recent disc, a song that made the top twenty as well as *Johnny Reb* on the other side of the disc. Preceded by a strange story about getting lost on the way to the Hayride, a route Horton knew well in reality, *Sal's Got A Sugar Lip* was a marriage of the faux folk song written by Jimmie Driftwood and a rockabilly backing. After some jokes, Horton followed with his two previous singles, both number one hits. *When It's Springtime In Alaska* was written by Tillman Franks, a story song that tapped into the late '50s vogue for folksy songs. Apparently, it had started as on-stage banter between Horton and Franks. "*Johnny would say he'd bet me he could write a song from any title I'd give him,*" remembered Tillman. "*I'd say, 'Well that's one of my hobbies too. We'll have a contest out here. You write a song from my title, and I'll write a song from yours, and we'll let the audience be the judge.'*" The title Hor-



ton gave Franks was something about an Alaskan spring being forty degrees below. The biggest hit of all was written by Jimmie Driftwood again, a teacher who dabbled in folksong. *Battle Of New Orleans* was based on an old fiddle tune, *The Eighth Of January*, and Driftwood's lyrics recorded the events of that day in 1815, if rather inaccurately. No-one in Nashville liked the song but when Johnny Horton heard it he invited Driftwood to Shreveport to play a guest spot on the Hayride where they shortened and sanitized the song. Horton told Driftwood that it would be a monster country and pop hit, and he was right. Not long after *Springtime In Alaska* went to the top of the country charts in April 1959, the trade papers reported that *Battle Of New Orleans* was COLUMBIA's hottest record in two years, and, as of May 20, had sold 900,000 copies. On June 7, Horton performed *The Battle of New Orleans* on the Ed Sullivan TV show and before long it was top of the pop charts too. Horton raised his appearance fees considerably, bought a house on Audubon Place, Shreve Island in Shreveport, and carried on as usual. Before long he would have more pop hits with two movie themes, *Sink The Bismark* and *North To Alaska*, but he remained on the Hayride most Saturday nights.

## CD 13 | DECEMBER 26, 1959

13-13 Intro

**FRANKIE MILLER**

*I'm Ragged But I'm Right* (G. Jones)

**DEAN EVANS**

13-14 *The Kind Of Love I Can't Forget* (Wills - Ashlock)

**DAVID HOUSTON**

13-15 *My Baby Walks All Over Me* (B. Mize)

13-16 Intro

**BOB LUMAN**

*Red Cadillac And A Black Mustache* (W. Thompson - L. May)

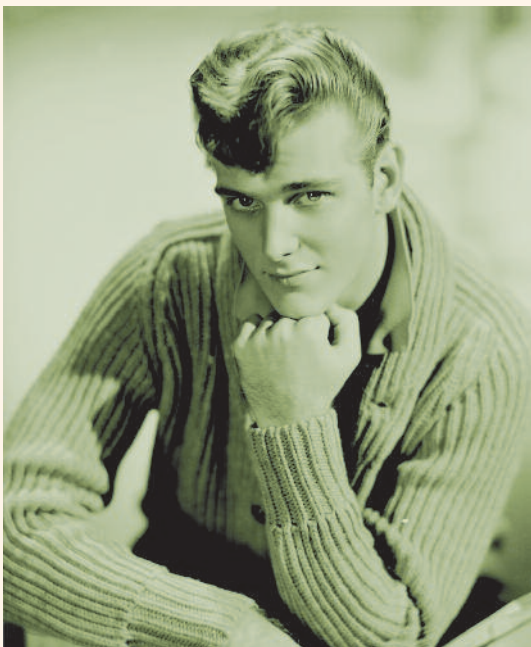
**RUSTY AND DOUG KERSHAW**

13-17 *Dancing Shoes* (B. Bryant)

13-18 *Love Me To Pieces* (M. Endsley)

For the last show of 1959, the Hayride brought back three former favourites alongside the current crop. After **Frankie Miller** and the band had turned in a brilliant performance on the ever-popular rabble-rousing lyric of *I'm Ragged But I'm Right*, local disc jockey **Dean Evans** sang the old Bob Wills favourite *The Kind Of Love I Can't Forget* where the band gets a chance to shine. Dean Evans was on KCIJ in Shreveport and sang in the local area as 'Hillbilly Evans', making records for Hobo, Big Top and D before switching to the Baton Rouge area.

Then it was time for David Houston, Bob Luman, and Rusty and Doug Kershaw to visit. **David Houston** had made nine records to date, most of them for a major label, RCA, but he was still scratching a living at this stage. On this show, he was performing his latest record, *My Baby Walks All Over Me*, but his big hits were still three



(LEFT) **Dean Evans**

(RIGHT) **David Houston** onstage at the Louisiana Hayride.

(BELOW RIGHT) **Bob Luman**

(BOTTOM) **Rusty & Doug Kershaw**



years away on Epic with *Mountain Of Love* and *Almost Persuaded*.

**Bob Luman** seemed to be doing better but really wasn't. He was playing in Las Vegas and had flirted with the movies in Hollywood, and he'd been on IMPERIAL and CAPITOL, but couldn't shake off or improve on the regional rockabilly hit he'd enjoyed with *Red Cadillac And A Black Mustache*. Soon his new label WARNER BROTHERS would hit with *Let's Think About Living* but for now it was the Cadillac song that people had come to hear.

**Rusty and Doug Kershaw** were in a similar place, too. They'd been recording since 1953 and had been on and off the Hayride for a number of years, promoting several almost hits, such as *Love Me To Pieces*, heard here, but they were still a year away from the hit that defined them, *Louisiana Man*. Their latest song now was *Dancing Shoes*, a pop-oriented song from Boudleaux Bryant that was a few miles away from their country Cajun origins.



(RIGHT) **Dee Mullin**

(BELOW) Johnny Horton with **Tony Douglas** (RIGHT)

## CD 13 | JANUARY 2, 1960

13-19 Intro

### TONY DOUGLAS

**Long Gone Lonesome Blues** (H. Williams)

### FRANKIE MILLER

13-20 **Big Harlan Taylor** (R. Miller)

### DEE MULLIN

13-21 **Running Gun** (T. Glaser - J. Glaser)

### BUDDY AND BOB

13-22 **Woman's Intuition** (M. Burroughs)

### THE GAYS

13-23 **Mansion Over The Hilltop** (I. Stanphill)

### JERRY JERICHO

13-24 **Who's Gonna Chop My Baby's Kindling When I'm Gone** (trad.)

13-25 **Faded Love** (B. Wills - J.L. Wills)

### FRANKIE MILLER

13-26 **The Honeymoon Is Over** (V. McAlpin)

13-27 **Blackland Farmer** (F. Miller)



As the Hayride entered the 1960s, the show still boasted as regulars some of the stars of country music, principally Johnny Horton, James O'Gwynn, and Frankie Miller, and was still attracting big-name guest stars. Roy Acuff and Patsy Cline had just appeared and Hank Snow, June Carter, Wynn Stewart, and Charlie Walker were scheduled to appear. In addition, the roster of locally-based regulars was seemingly as strong as ever, as shown in these extensive extracts from the first show of the New Year.

**Tony Douglas** gave the audience their expected fix of Hank Williams, singing a creditable version of *Long Gone Lonesome Blues*, then **Dee Mullin** sang a version of the recent Marty Robbins hit *Running Gun* before two of the Four B's, **Buddy Sepaugh and Bob McGhee**, came on stage to sing a little comedy number about *Women's Intuition*. Midway, they stopped the song to add a surprise unauthorised verse about Frank Page. **The Gays** filled the gospel spot with a devout reading of *Mansion Over The Hilltop* while **Jerry Jericho** went to the other end of

the spectrum with a take on the risqué song *Who's Gonna Chop My Baby's Kindling When I'm Gone?* He'd recorded the song, an old Shelton Brothers tune, under the title *When I'm Gone* the previous year for ALLSTAR. Next, Jericho reminded the audience of an old favourite song by Bob Wills, *Faded Love*, featuring pianist and Leon Post and all the Hayride band.

The star on this day, though, was **Frankie Miller**, and we hear three songs from him now. First he addressed a recent hit for George Jones, Roger Miller's song about *Big Harlan Taylor*. Then he explained why *The Honeymoon Is Over*, a song by Nashville writer Vic McAlpin. Finally, it was time for *Blackland Farmer*, his number 5 country hit in the summer of 1959. The song was successful in so many ways, in its sparse, evocative feeling, its rhythm that loped along like the animal pulling the plow, and in its surprising conclusion that toil on the farm was to be treasured. Miller had been recording for some years before *Blackland Farmer* was released in February 1959 and he'd continue to make many fine records after it,



(LEFT) Jerry Jericho

(RIGHT) Frankie Miller



but this was his main song, the one that had him normally introduced as Frankie 'Blackland Farmer' Miller. In fact, Miller was not a farmer at all if he could help it but he did have good memories of childhood vacations with his rural relatives and it was their life he channelled into his song: *"I had an uncle named Louie living down on a farm in south Texas. The song is really about him, living and working on all that black land down there."* Miller had been on records since 1951 for GILT-EDGE and COLUMBIA but he wrote *Blackland Farmer* in 1955 when his recording deal was about to expire and COLUMBIA passed on the song. When he recorded the song early the next year, he said, *"it was a private thing that we put together. Travis Jacobs financed it. He owned some clubs down in south Texas and kind of managed me for a while."* Amazingly, the recording was not picked up until 1959 when Don Pierce at STARDAY in Nashville heard the 1956 tape and issued it immediately.

In all, there was something for everyone on this show and a good time was had by everyone. Except, the audiences were becoming smaller and the Municipal Auditorium was less often sold out, especially in the cold heart of the winter, and that was making the programmers at KWKH think about the future of the show.

# DISC 14

## GOT A HOLE IN MY PIROGUE

### CD 14 | JANUARY 9, 1960

14-1 Intro theme

DOBBER JOHNSON

Liberty (trad.)

14-2 Talk

JOHNNY HORTON

Same Old Tale The Crow Told Me (B. Carlisle)

JAY CHEVALIER

14-3 Flip Flop And Fly (C. Calhoun - L.W. Turner)

JIMMY LEE

14-4 May You Never Be Alone (H. Williams)

14-5 Cocaine Blues (T.J. Arnall)

JOHNNY HORTON

14-6 Hole In My Pirogue (J. Horton - T. Franks)

14-7 Whispering Pines (H. Hausey)

MARION WORTH

14-8 My Home In San Antone (F. Jenkins)

FRANKIE MILLER

14-9 Mary Don't You Weep (M. Tillis - M. Wilkin)



These extensive extracts come from a show performed at the Municipal Auditorium as usual. But what was unusual was that it was only broadcast live on radio by KTHS from Little Rock. This was because KWKH was preoccupied with coverage of the gubernatorial election across Louisiana, an election that put the recent star of the tenth anniversary show, Jimmie Davis, back into the role of Governor.

This was a strong show, nevertheless, with Jimmy Lee, Frankie Miller and Johnny Horton singing an interesting cross-section of old and new hits and newcomers Jay Chevalier and Marion Worth providing ad-

(BELOW LEFT) Jay Chevalier

ditional variety on the day. It was kicked off as usual by **Dobber Johnson**, this time with the traditional fiddle tune, *Liberty*. Then Johnny Horton came in with an old-sounding nonsense song about *The Same Old Tale The Crow Told Me*, a song that had actually been written by ex-Hayrider Bill Carlisle.

**Jay Chevalier** was from Lecompte, Louisiana and said he learned guitar by copying the singing cowboys in the movies. In 1953, at age 17, he had a little radio show on KREH in Oakdale where he was known as 'the Cajun balladeer.' He went into the Marines but while on leave in Virginia he managed to play a show with Gene Vincent and to appear on the Jimmy Dean TV show. Back home in 1959 he recorded for Dee Marais who had RECCO RECORDS in Shreveport. His song *The Ballad Of Earl K. Long* about the controversial local politician so impressed Long himself that he added Chevalier and his music to his campaign events. Chevalier majored on topical songs, including *Billy Cannon*, about an LSU Tigers' football star, and political items such as *Kruschev And The Devil* and *Castro Rock*. His music was rooted in rock 'n' roll though and just as typical of him in live performance was the R&B number *Flip, Flop, And Fly* he sang on this show in rockabilly style.





**Jimmy Lee Fautheree** stepped out from the staff band to sing a couple for the folks, filling the expected slot for a song by Hank Williams, in this case the hauntingly sad *May You Never Be Alone*. He followed with a surprisingly unexpurgated version of *Cocaine Blues*, taken at a rollicking pace. Then Johnny Horton was back with a song he had written with Tillman Franks, explaining he's got a *Hole In My Pirogue* and can't get off the river to meet his girl. It was an entertaining tale full of Cajun words and imagery in the best traditions of songs like *Jambalaya*.

**Marion Worth** was on the Hayride as part of her career journey to the Grand Ole Opry from Birmingham, Alabama, where she was born Mary Ann Ward in 1930. She was on radio WAPI there before moving to KLIF in Dallas and on to WSM in Nashville in 1963. Her Hayride appearance followed her top ten hit *Are You Willing, Willie?* and contributed towards an increasing visibility that led to her being voted the most promising female country vocalist of 1960. Here she lends her stylish voice to *My Home In San Antone*, a western swing favourite written by Fred Rose, as Floyd Jenkins, for Bob Wills and here taken by Worth and the



band at a stirring pace. **Frankie Miller** then takes things back to the Civil War with a lyric exploring his gal to wait for him. *Mary Don't You Weep* was originally a black spiritual possibly dating from before the Civil War but it had been re-written recently by Mel Tillis and Marijohn Wilkin as a secular song, perhaps with the idea of tapping into Johnny Horton's recent success with historical songs. In its original form the song had been recorded as far back as 1915 by the Fisk Jubilee Singers and it had more recently been a hit in black gospel circles for the Swan Silvertones. The country version was just starting to become a big country and pop hit for Stonewall Jackson even as Frankie Miller sang it this January night.

When he'd been introduced earlier in this show, **Johnny Horton** was lauded both for his hitmaking exploits of the previous year and for his choice to stay on the Hayride when he could have gone on to other things. In fact, Horton would only make two more appearances on the Hayride after this one, one the following week and another at the start of April. Tillman Franks said it was because Henry Clay told him the Hayride's artist services bureau was not making enough money overall to be able to pay them. In reality, Horton was sufficiently in demand elsewhere and could afford not to worry about the Hayride when he could appear instead on national TV with Ed Sullivan. What Horton did apparently worry about was his increasing

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(FAR LEFT) **Jimmy Lee**

(LEFT) **Marion Worth**

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sense that he was going to be killed by a drunk. On November 4, 1960 he played a show in Austin, Texas and he was driving back through Milano, Texas in the early morning. It was foggy and Tillman Franks had already suggested stopping at a motel, but Johnny refused. *"Johnny was driving too fast,"* remembered Tommy Tomlinson. *"All he had on his mind was getting out to the lake. We were crossing a bridge, and the guy who hit us was drunk and was weaving all over the road. He hit the bridge once on each side before he hit us. That pick-up truck went down the side of our Cadillac like a can opener."* Horton had mentally prepared for a head-on collision: *"You don't have to worry 'bout being in a wreck with ol' John,"* he had told Claude King, *"'cause John's gonna take the ditch. Ain't nobody gonna hit me head-on.' He'd trained his mind, probably spent hundreds of hours mentally preparing himself to take to the ditch – and he did it a time or two. Then he got hit on the overpass with nowhere to go."*

(RIGHT) **Elsie Holly** in an early-sixties promotional picture.

## CD 14 | FEBRUARY 6, 1960

14-10 Intro theme

### LUMP LUMP BOYS

**Devil's Dream** (trad.)

### ELSIE HOLLY

14-11 **Have I Waited Too Long** (Pierce - Baggett - Nettles)

14-12 **I'll Be All Smiles Tonight** (A.P. Carter)

### FRANKIE MILLER

14/13 **Money Side Of Life** (F. Miller - E. Sovine)

14-14 Talk

### CARLA CATES

**Two Little Hearts** (J. Mathis)

### FRANKIE MILLER

14-15 **Reunion (With Dinner On The Ground)** (B. Balthrop)

### CONNIE HALL

14-16 **The Bottle Or Me** (Franks - Skinner)

### DEAN EVANS

14-17 **Standing At The End Of My World** (V. McAlpin)

### JERRY JERICHO

14-18 **Somebody's Always Pushing Me** (Hayes - Harper - Duncan)

### TONY DOUGLAS, FRANKIE MILLER AND DEE MULLIN

14-19 **I Saw The Light** (H. Williams)

### CONNIE HALL

14-20 **I'm The Girl In The USA** (J. Skinner)



Moving into February, after Dobber Johnson has provided the obligatory fiddle solo, we find Jerry Jericho sharing announcing duties with Frank Page. There were two new names on this show, both females, one commencing what would be a regular spot on the Hayride and the other just passing through. The new girl singer was **Elsie Holly** from Marble Falls near Austin, Texas, the daughter of Norman and Mrs Jackson of Smithwick, Texas. She had been discovered by Jerry Jericho and appeared on the Cowtown Hoedown and Big D Jamboree before being added to the Hayride's roster under the management of Tillman Franks. She gives a creditable performance on a song Faron Young had originally recorded at KWKH for the GOTHAM label in 1951, *Have I Waited Too Long* and

follows with the old Carter Family favourite, *I'll Be All Smiles Tonight*, another song that gives two of the **Lump Lump Boys**, Felton Pruett and Dobber Johnson, a chance to shine with steel and fiddle solos.

In contrast to Holly, **Connie Hall** had been in the limelight for some years. Born in 1929 in Walden, Kentucky she had started in local radio and then become part of the Jimmie Skinner Show in 1954, working with the influential singer, songwriter and record store owner in Cincinnati. She had scored a hit in 1958 with *I'm The Girl In The USA*, a riposte to the rash of songs that year about foreign girls, *Fraulein*, *Geisha Girl* and the like. In 1959 she had followed with another hit, *The Bottle Or Me*, again an ultimatum song but of a very different kind. On the back of these hits, Hall