

Louisiana Hayride

KWKH LOUISIANA HAYRIDE
with special guest star
ELVIS PRESLEY

*Youth Building, Louisiana State Fair Grounds
Shreveport, Saturday, Dec. 15th - 8:00 p. m.*

* Benefit Shreveport YMCA

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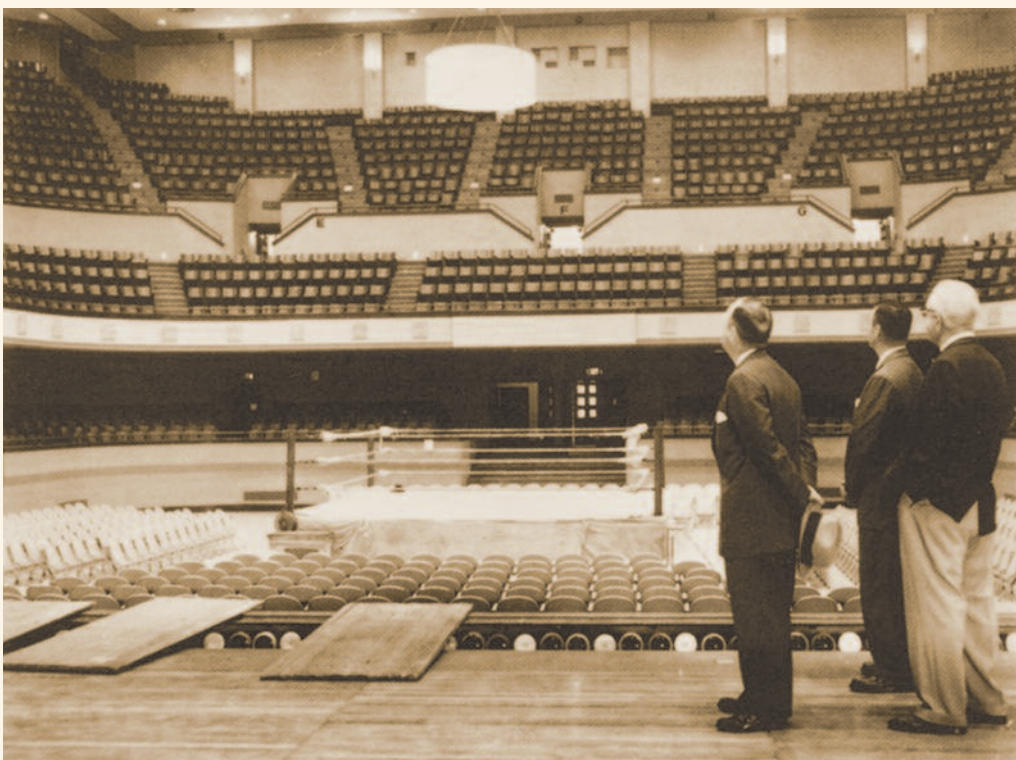
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First Edition

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(TOP) Shreveport's Municipal Auditorium, built in 1929, served as the broadcast venue for the Louisiana Hayride.

(ABOVE) Shreveport Mayor James C. Gardner and two civic leaders inspect the newly remodeled interior of the auditorium in the mid-1950s.



The Louisiana Hayride cast in the late 1950s (FROM LEFT): Ed Hamilton, five members of the Deep South Quartet, Sonny Harville, Felton Pruett, Dobber Johnson, Don Davis on bass, Tommy Tomlinson, Buddy Sepaugh, unknown, Margie Singleton, Bob Magee, Linda Brannon, Brad Ingles, Johnny Horton, Country Johnny Mathis, Ben Nardinna (HIDDEN), Jimmy Lee, Jerry Kennedy, James O'Gwynn, unknown, announcer Frank Page, announcer Norm Bale, J.D. Crow, Jimmy Martin, Paul Williams, Terry Barford, Merle Kilgore, Tillman Franks, one of Johnny Sea's musicians, secretary Connie Hall, Johnny Sea (BEHIND HER) and another one from Sea's band.

Louisiana Hayride

INTRODUCTION

by MARTIN HAWKINS

Time was when the Municipal Auditorium in Shreveport, Louisiana was the place to be on a Saturday night for country music fans. This box enables us to immerse ourselves in the sights and sounds of the late 1940s and the 1950s when the Louisiana Hayride was broadcast from Shreveport radio KWKH as one of the premier Saturday night radio and stage shows. The Hayride prospered in those days before the live post-War country and emergent rockabilly musics in which it dealt were lost in the face of the standardised sounds that eventually characterised Top Forty radio and nationally-broadcast television.

Here are as many of the stars and other talented artists who performed on the Hayride as we can sensibly fit into a box. Their long-buried musical performances are brought to life in more or less chronological order interspersed with some of the announcements, intros, comedy routines and mistakes that went to make up a live show in those days.

Many of the songs will be familiar. Singers tended to perform their best and current hits after all. But many other songs will be long-forgotten and

for the most part it is a new experience listening even to the well-known songs. Often a different tempo, a different emphasis by the singer, or a stunningly unexpected instrumental solo will elevate this music beyond what the listener may expect and bring out a new picture of the artist. Sure, the sound quality varies here and it is not always up to the level of the Nashville studios of the day, but it is still a highly listenable experience.

Even this massive 20-CD box cannot accommodate more than a small percentage of the music that has survived from the show. For that reason, we have focused on reflecting the overall balance of artists and styles. We have not attempted to include everything recorded on any particular performer, even the likes of Johnny Horton, Elvis Presley, or George Jones as that would mean much of the lesser-known but good and fascinating music would have remained unissued. If more audio had survived from the earliest days, it would have been included of course but enough survives to give a clear picture of those pioneering shows. As the years pass, we can hear the music change but we can also hear some of the favourite Hayride songs and much of the

favourite, original Hayride style live on throughout.

We've chosen to set the context a little bit on the first CD before unlocking the live music from the Hayride shows on the next nineteen CDs. We thought it important to establish that the KWKH radio studios were used for many years to record songs for the music-loving public, in several ways, before the station started to take live feeds from the Louisiana Hayride stage show in 1948. Before and during that time, the station made discs for broadcast over the radio – mainly in the form of transcriptions of pre-recorded shows – and also commercial recordings made at the behest of local and national record companies. Before that, back around 1930, W.K. Henderson, the owner of KWKH, made a number of unusual discs publicising his views and his station. Examples of all these pre-Hayride recordings are included here.

This set is dedicated to Margaret Lewis Warwick and Alton Warwick, who have worked so hard down the years to keep the Hayride rolling, and to everyone whose real-life or imagined memories of the Hayride burn as brightly as theirs.

Martin Hawkins, Reissue Producer



Louisiana Hayride



(RIGHT) McCrory's department store,
Shreveport, 1948.

Louisiana Hayride

AN OVERVIEW

by COLIN ESCOTT

THE LOUISIANA HAYRIDE RADIO AND RECORDS DISCOVERED COUNTRY MUSIC IN 1922.

Records had been around for forty years; radio had been around nearly as long, but was only one or two years old as a commercial entity. Because radio was a local medium, it needed to understand and serve its market, hence its early embrace of country music in the southern states. By common assent, the first radio barndance aired on WBAP, Fort Worth, on January 4, 1923. The first with some longevity was Chicago's WLS Barn Dance (later the National Barn Dance), debuting on April 19, 1924. And then, on November 28, 1925, WSM Nashville launched its Barn Dance, soon known as the Grand Ole Opry. In 1932, part of the National Barn Dance went out nationally on NBC's Blue Network, and in 1939 part of the Opry went out on NBC's Red Network. The word was out: hillbilly music sold advertising, not just locally but nationally. In the years immediately after World War II before television entered nearly every home, radio stations great and small throughout the country staged barndances. Some lasted just a few weeks while others struggled on gamely in the face of television and then rock 'n' roll. By 1960, nearly all of them had gone.

Before World War II, hit country records didn't mean too much in terms of royalties. The value of a hit was that it enabled the singer to graduate from a local radio barndance to a second-tier show and then perhaps to one of the half-dozen preeminent radio barndances, like the Opry, the National Barn Dance, WWVA's Jamboree, the Mid-Western Hayride, the Big D Jamboree, or the Renfro Valley Barn Dance. From that platform, a singer could book showdates in the station's listening area. The major barndances broadcast with 50,000 watts, blanketing most of the country after dark, so the allure was powerful.

Although it was one of the post-World War II barndances, KWKH's Louisiana Hayride soon became known as the Cradle of the Stars. The Opry signed more top artists, but no other show discovered as many as the Hayride. The roll call of those given their first big break on the Hayride includes Johnnie & Jack, Kitty Wells, Hank Williams, Red Sovine, Slim Whitman, the Wilburn Brothers, Faron Young, Webb Pierce, Johnny Horton, Jim Reeves, Billy Walker, the Browns, George Jones, Jimmy C. Newman, James O'Gwynn, David Houston, Johnny Cash, Bob Luman, and most memorably Elvis Presley. Backing musicians who began their careers on the Hayride included James Burton, Jerry Kennedy, D.J. Fontana, Jimmy Day, Shot Jackson, and Floyd Cramer. So The Cradle of the Stars, was true enough, but equally it was a consolation prize because only a few of those who made their first major appearances on the show stayed for long.



HELLO WORLD!

KWKH began as one of many hobbyist stations. Originally WDAN, it was launched on June 30, 1922 before switching call-letters to WGAQ in July. It was a 10-watt station operated by car dealer William Patterson, who brought in newspaper owner John Ewing, industrialist W.K. Henderson, and hotel owner Jack Tullos. The earliest evidence of country music programming comes from a reference in the 'Shreveport Times' to a broadcast of the Old Fiddlers Club of North Louisiana on Friday evening, March 14, 1925. Henderson eventually bought out Patterson and, on September 25, 1925, renamed the station after himself by buying the KWKH call-letters from a station in Georgia.

Born in Bastrop, Louisiana on August 6, 1880, Henderson worked in his father's machine shop before getting into the car repair business. After his father's death in 1919, he assumed the presidency of the Henderson Iron Works and Supply Company, soon adding the Henderson Land, Timber and Investment Company and an extensive private telephone system. Oil had been discovered in north Louisiana and Henderson's company supplied the hardware. Eighteen miles outside Shreveport, he built a compound, Kennonwood, and, as Clifford J. Doerksen reported, it was "complete with its own power plant, a one-thousand-watt transmitter, studios on the first and second floors of his mansion, and dormitories and a commissary to accommodate technical personnel and visiting guests. A third studio, for remote broadcasts, was installed in Henderson's offices in Shreveport. All three studios were outfitted with special phonographs designed for the high-fidelity broadcast of phonograph records."

In 1930, Henderson sold KWKH to his own Hello World Broadcasting Company. By then, he was a pioneering shock jock with KWKH as his personal soapbox. Only on-air at night when he had the furthest reach, he'd spin records and rant. Often profane, sometimes funny, and always controversial, he'd begin with, "Hello world, doggone ya!" Interviewed in 1928, he said, "People don't care about gentle modest talk. They want it strong. They want to hear you ride somebody. If not, why do they spend their good money for telegrams [to the station]? They want to be entertained. They razz me and wait for me to bawl them out over the radio. I never disappoint them if they sign their names." Complaints proliferated, but when Henderson was called before the Federal Radio Commission (FRC) in 1930, he arrived with 163,000 notarized affidavits of support, and threatened on-air that the Louisiana State Militia stood ready to intervene on his behalf.

(RIGHT) **Hamie Smith** at KWKH.

After operating KWKH as a vanity venture for several years, Henderson went commercial, selling get-rich-quick schemes and his own brand of Hello World Doggone coffee. Railing ceaselessly against chain stores and federal regulation, he was an anti-urban, anti-elitist populist of the type that has come back around. The only difference was that Henderson had pretty great taste in music, playing blues, jazz, and hillbilly from among the six thousand records in his collection (and this at a time when records generally weren't licensed for airplay).

Henderson initiated several record labels, all recognizably his. In 1928, he recorded Jimmie Davis for DOGGONE RECORDS, probably custom pressed by Paramount. A HELLO WORLD 78 with a copy-right date of 1930 probably featured John McGhee and Frank Welling and was probably custom pressed by Paramount, to whom McGhee was under contract. Henderson started another label with a slightly different name, HELLO WORLD DOG GONE, pairing one side by topical songster Blind Andrew Jenkins (who obligingly ran down the list of Henderson's favorite whipping boys) with another featuring Henderson himself. Apparently, OKEH handled the custom pressing. Aside from one known copy of a cylinder issued around 1891 by the Louisiana Phonograph Company, these were the first records made for Louisiana-based record labels.

Presumably, Henderson also had a role in the recording of K.W.K.H. Blues by an African American territory band, Eddie and Sugar Lou's Hotel Tyler Orchestra. Guitarist-banjoist-singer Eddie Fennell and pianist Sugar Lou Morgan featured future Ellington sideman 'Money' Johnson, but otherwise little is known about them. Their Hotel Tyler Orchestra was, as far as we can tell, based near Shreveport in Tyler, Texas. They played out as far as Amarillo, and had a weekly radio show in Houston. By some accounts, Henderson was their financial backer. One of nine tunes they recorded in 1929 and '30, K.W.K.H. Blues was appealingly hot territory jazz, making up in spirit what it lacked in discipline.

In return for boosting KWKH's wattage to five and then ten thousand watts, Henderson had to share his frequency with Loyola University's WWL in New Orleans. Ignoring the FRC, he would boost his wattage on a whim. Henderson's scofflaw approach needed friends in high places, and one of his supporters was Louisiana's controversial populist governor, Huey P. Long. Epic self-aggrandizers, they both viewed themselves as dragon-slayers. A frequent guest on KWKH, Long also used Henderson's loudspeakers on road trips.

Henderson formed an anti-chain store organization called Merchants Minute Men. Independent store owners sent him twelve dollars a year in exchange for illusory benefits. Subscriptions to Merchants Minute Men netted Henderson \$373,500 in 1929-1930, and at FRC hearings it was determined that he had channeled \$151,000 into paying off the debts of the Henderson Iron Works & Supply Co.

The Depression derailed Henderson. On December 12, 1932, 'Broadcasting' magazine noted that, *"the personal bankruptcy petition of W. K. (Hello World) Henderson, operator of KWKH, Shreveport, La., has been reported to the Radio Commission, and may be made an issue at a hearing involving the KWKH license renewal to be held probably in February. WWL, of Loyola University, New Orleans, which shares the 850 kc. clear channel with KWKH, has applied for full time... The bankruptcy petition in the Birmingham federal court gives liabilities of \$1,300,000 and assets of \$250,000."*



The following April, Broadcasting noted, *"Award of full time on the 850 kc. clear channel to WWL, New Orleans, was recommended to the Radio Commission April 14 by Chief Examiner [Ellis] Yost... [who] declared that although Henderson claimed that the various crusades and campaigns he conducted over the station were in the public service, 'It clearly appears that in each instance the campaign resulted in substantial financial benefits either to W. K. Henderson personally or to one of the corporations which he controlled.'"*

The sale of KWKH for \$50,000 was announced on June 5, 1933 and finalized on September 25. Henderson had been allowed periodic appearances on KWKH, but failed to pay his bills and was kicked off. *"He has been one of radio's stormy petrels,"* noted 'Broadcasting' understatedly. The new owner was the International Corp., controlled by Sam D. Hunter, a New Orleans oil man. Henderson threatened to cross the border into Mexico and pummel the American airwaves with 500,000 unregulated watts, but never did.

THE SATURDAY NIGHT ROUNDUP

On September 4, 1933, KWKH became affiliated with the CBS network, and in June 1935 it was announced that Hunter had sold the station to John D. Ewing's Shreveport Times company. On the occasion of the station's twenty-fifth anniversary as KWKH in 1950, Ewing confirmed that he had been involved in the station as a minority investor during the WGAQ days, so perhaps he'd kept a stake through the years.

Although given short shrift by some of those who later worked at KWKH, Ewing took on the formidable political machine of Huey P. Long as well as the Ku Klux Klan. An editorial that Ewing personally signed in January 1923 castigated the Klan for their dispensation of justice without due process. *"It can only lead to anarchy in the end,"* he wrote. The source of the enmity between Long and Ewing is unclear. In his book, 'Every Man A King,' Long claimed that he got John D. off drunk driving charges, and received no favors in return. In a more recent book, 'The Kingfish and His Realm,' William Ivy Hair recounts a convoluted tale of land appropriations for what became Barksdale Air Force base, causing Long to fall out with both the Ewings and Henderson.

Back in 1931, Nashville's WSM was permitted to boost its signal to 50,000 watts, blanketing most of the country east of the Rockies after dark. In May 1939, KWKH was also permitted to go to 50,000 watts, and Ewing spent \$200,000 upgrading the transmitter. Country music was part of KWKH's broadcast day from the time Ewing took over. Local acts held down part of the early morning schedule in fifteen and thirty-minute sponsored slots. As far back as 1935, the broadcast day began with Curley Joe's Roundup Gang at 5:45 followed by the Tennessee Hoedown at 6:30, the Doughboys at 7:15, and Bob & Joe Shelton aka the Sunshine Boys at 7:30. Local mainstay Harmie Smith, who was still on KWKH in the Hayride era, had an afternoon show.

An early morning schedule from February 1940 shows a mix of local and transcribed shows.

5:30 AM The Sunshine Boys (local)

6:00 AM The Carter Family (transcription)

6:15 AM Happy Dan's Radio Folks (transcription)

7:00 AM The Carter Family (transcription)

7:15 AM The Rice Brothers (local)

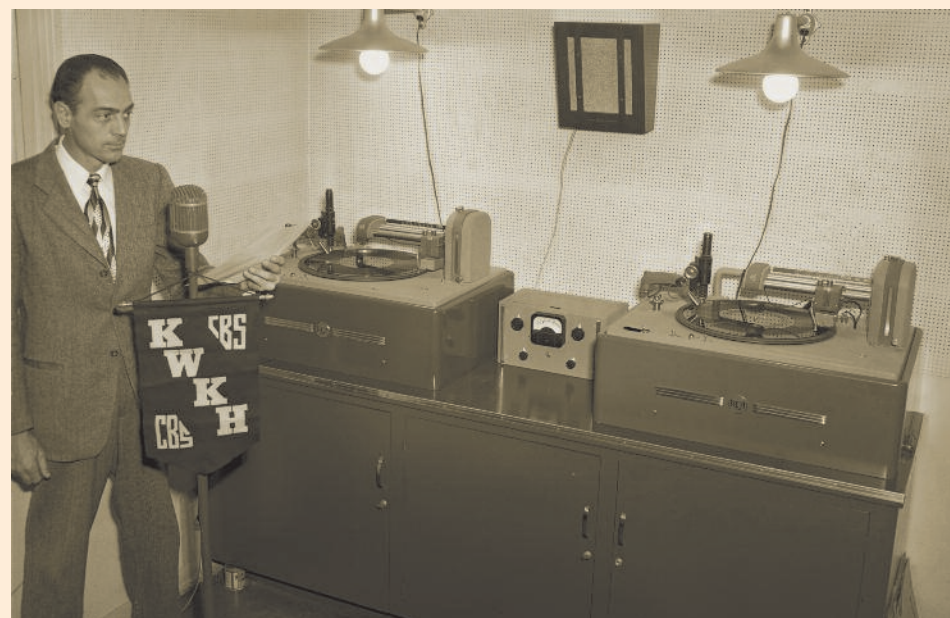
7:30 AM The Arizona Ranch Girls (local)

On Sunday afternoons, starting in 1936, the Sheltons presented the 'Hillbilly Amateur' show, actually comprising professional performers, and it became so popular that KWKH booked an auditorium within City Hall to house the show. Twelve hundred people turned up every week.

In 1940, the 'Hillbilly Amateur' show morphed into the 'Saturday Night Roundup,' and around twenty-five acts worked the show. These included the Rice Brothers and Jimmie Davis. In an ill-fated transaction, Paul Rice sold *You Are My Sunshine* to Davis and his steel guitarist, Charles Mitchell, for a reported thirty-five dollars. The Sheltons worked the Roundup, as did the Arizona Ranch Girls, the Frank Stamps Quartet, and Salt & Peanuts, who sound like a blackface act. The show was broadcast from Shreveport's Municipal Auditorium, as was the Hayride, and from satellite locations around the tri-state area.

It's around this time that Horace Logan enters the story. A sense of Logan's overweening ego can be gleaned from the title of his autobiography, 'Elvis, Hank, and Me.' Born in Morehouse Parish, Louisiana on August 3, 1916, Logan joined KWKH as an announcer and newscaster in 1933. He says he emceed the 'Saturday Night Roundup,' insisting that it ended when he was drafted, but he was drafted in 1941, and the show apparently hung on until 1942 when the draft took a toll on available musicians. Logan returned to KWKH in 1947, first as an announcer and then as program director.

I went to see Logan in 1990. Semi-retired, he'd returned to gunsmithing, but his voice still had the booming resonance and polished exactness of the announcer he once was. There's no doubt that he was present at the birth of the Hayride and was there through its glory years, but it was discon-



certing to hear stories that I'd researched for BEAR FAMILY's Johnny Horton book recited back to me as if they were first-person recollections. In placing himself front-and-center in everything that went right and nothing that went wrong at the Hayride, Logan severely undermined his credibility. His book is a frustrating mishmash of hazy recollections and history-improved memory, refracted through a supersized ego.

BIRTH OF THE LOUISIANA HAYRIDE

Horace Logan was fortunate that others associated with the launch of the 'Louisiana Hayride' were long dead by the time he wrote his story. One of them, Henry Brevard Clay, was born in Atlanta on December 9, 1918, and worked as a telephone lineman to accumulate enough money to study at Nashville's Vanderbilt University. Enlisting after Pearl Harbor, Clay served on two destroyers that ferried convoys between Iceland and Murmansk, Russia. He was also on the vessel that brought President Roosevelt to the Teheran conference. After the European war ended, Clay was active in Far East campaigns. Returning to Nashville, he rejoined the phone company before meeting Frank Farris, who owned WLAY in Muscle Shoals, Alabama. Farris saw promise in Clay, sent him to WLAK in Lakeland, Florida, to learn the business from the ground up as an announcer, time salesman, and copy writer. He made him WLAY's station manager in 1946, and Clay reportedly doubled the station's revenue, and started a radio barndance, 'The Dogpatch Jamboree.'

In July 1945 – shortly before signing on at WLAY – Clay married John Ewing's daughter, Helen, and, on October 13, 1947, Ewing brought him to Shreveport to manage KWKH and a station he'd acquired in 1944, KTHS in Hot Springs, Arkansas. Logan's characterization of Clay as a man whose *"sole qualification for his new job was that he had married John Ewing's daughter"* was a little uncharitable. *"It was Henry who got the station to back him in starting a show here,"* said Tillman Franks, who would become an integral player in and around the Hayride. *"He believed in it. His boss was John Ewing, and John said to Henry, 'I'm like a sausage manufacturer. I don't care what you put into it. I only care what comes out the other end.'"* At age 29, Clay was the youngest manager of a 50,000 watt station in the country.

The Hayride's other forgotten man was Dean Upson. Born on November 12, 1900, Upson and his brother, Paul, founded a vocal trio, the Vagabonds, in 1927, and recorded for BRUNSWICK the fol-

(OPPOSITE PAGE) **Horace Logan**
in the KWKH studio.

(RIGHT) **Henry Clay** at KWKH.



lowing year. Curt Poulton replaced Paul in 1929 and Herald Goodman joined in 1930. They were on a 56-station hook-up based out of KMOX in St. Louis when Harry Stone invited them to join WSM in Nashville in August 1931. Like their WSM contemporary, Fred Rose, they began playing up the old timey and folksy elements of their repertoire, and Upson prefigured Rose by founding the first music publishing company in Nashville. The Vagabonds recorded for BLUEBIRD and their own label before splitting in 1934. They reunited in 1938 before Upson stopped performing to join the professional staff at Nashville's WSIX. After several years of bouncing around, he rejoined WSM, first as wartime commercial manager and then as head of the Artist Service Bureau. He signed Eddy Arnold to his first management contract – a deal that would come back to haunt Arnold. In October 1946, Upson abruptly left Nashville, joining KWKH as commercial manager. Knowing the business from both sides of the studio glass, he knew precisely how to organize and manage a top-drawer radio barndance. Logan, though, would only say that, *"he contacted a number of artists who were considered by the station. His biggest value was initial contacts. I don't know that he ever walked on-stage at the Hayride."* Henry Clay was more charitable. *"Prior to starting the Hayride, we had a lot of talent on daily,"* he said in one of his few published remarks about the Hayride. *"Dean Upson knew a lot of hillbillies and that helped too."*

Logan didn't return to KWKH until early 1947. Upson had been there for five months and Clay, as noted, didn't join until October, 1947. A brief notice in 'Billboard' on December 28, 1946, stated: *"Dean Upson has taken over the talent bureau of KWKH and is going to build a big live Saturday night talent show with Bob & Joe Shelton, Harmie Smith, and their groups."* This seems to imply that if anyone was the Hayride's progenitor, it was Dean Upson, supported by Henry Clay. Disc-jockey Frank Page moved from Little Rock to Shreveport to join KWKH on Thanksgiving Day 1947 (about six weeks after Clay), and remained there for the next sixty-five years. In an interview with Louisiana Public Broadcasting's Tika Laudu, Page said, *"Henry Clay wanted a show. He'd had one in Alabama and he wanted to have a show in Shreveport. Dean Upson came down at the same time and they said let's get a show started for the radio."*

It was undoubtedly Upson who took the initiative to sign the Bailes Brothers, who became the Hayride's first flagship act. He hired them in November 1946, just one month after he'd joined KWKH, and eighteen months before the Hayride started. *"Dean wanted us to come to Shreveport,"* Johnnie Bailes told Eddie Stubbs. *"His intention and our intention was to start a country show on the format of the Grand Ole Opry."* It wasn't quite that simple, though. The Bailes left Nashville

under a cloud because Johnnie had been having an affair with a woman, Nita Arnold. After deciding that Johnnie would not leave his wife, Nita stabbed herself and jumped from the second floor of Nashville's Merchants Hotel. The Bailes were off the Opry almost before she hit the ground. Nita lived, but the Opry was scandal-averse. In Homer Bailes' account, he'd served in north Louisiana during World War II and believed that the Bailes' Appalachian style music would do well there. *"What we call hard country just wasn't around,"* he said later. It was, he insisted, his suggestion that they move to Shreveport.

Resettled, the Bailes and their Dobro player, Shot Jackson, joined a roster that included Harmie Smith, the Tennessee Ridge Runners, the Four Deacons, the Mercer Brothers, Tex Grimsley, Johnnie & Jack and Johnnie's wife, Kitty Wells. Truthfully, not much of a line-up. Only the Bailes had an active recording contract with a national label – and that ended between their arrival in Shreveport and the first Hayride show.

Either Upson or Logan came up with the name 'Louisiana Hayride,' although it wasn't original. It carried connotations of Huey P. Long (one of the first books about him was Harnett P. Kane's 'Louisiana Hayride: The American Rehearsal for Dictatorship,' published in 1941) and there had been a pop hit in 1932 called *Louisiana Hayride* from the Broadway show 'Flying Colors.' Logan said he decided upon it because *"I wanted something that would connote country music – and then localize it."* He also took credit for the show's presentation. He went to the Opry for what he claimed was his first and only visit, and came away with a rival vision. *"With the Opry,"* he concluded, *"they'd bring a guy on, and you'd have to suffer through him for a half-hour whether you liked him or not. He'd bring on some guests, but essentially you had the same guy, say Roy Acuff, for a half-hour. If you liked him, it was great; if you didn't, it wasn't. My idea was to put the artists in extreme competition with each other. If they were going to be stars, they had to establish themselves and then re-establish themselves every Saturday night. When one of my artists came on-stage, he did two numbers. If he encored, he came back later and did another two numbers, and that was all for the evening. It forced the artists to re-establish their eminence; it was a terribly difficult show to work."* That was indeed the show's format, but Upson, who'd managed the networked portion of the Opry, might as easily have originated the concept. What's undeniable is that Logan became an astute judge of talent. *"We look for differences in voices,"* he told Lillian Jones Hall in 1957, *"those elements which make for differences. We pick persons with personality in voice, tonal quality, individuality."*

APRIL 3, 1948

The Louisiana Hayride made its debut on April 3, 1948. For around seventy-five dollars, KWKH rented Shreveport's Municipal Auditorium and charged sixty cents admission. Half price for kids. The Municipal Auditorium is a large venue, holding around 3800 people. The Ryman, in comparison, holds 2300. The doors of the Municipal Auditorium opened at 7:00 PM that first night. In some accounts, Roy Acuff's syndicated show played on the speakers until the first Hayride got underway; others, though, claim that Acuff was actually there and syndicated his show from KWKH (Acuff was off the Opry at that point in time, but would soon rejoin). Advertisements from the time are pretty conclusive: Acuff networked a show from the Municipal Auditorium with the Bailes Brothers, but not on April 3, 1948; it was on March 20, two weeks before the first Hayride.

The first show ran from 8:00 until 11:00 PM. The hour from 8:30 until 9:30 was pre-empted on KWKH by a CBS network feed of the 'Vaughn Monroe Show' and 'Saturday Night Serenade,' but those were soon cleared from the schedule. "[The show] may well make Shreveport one of the leading folk music centers of the United States," concluded 'The Shreveport Times,' presciently as it turned out.

Despite a less-than-stellar cast, the Hayride had several things going for it. First, the Ewings' newspaper, 'The Shreveport Times,' talked it up. Then KWKH itself was a 50,000 watt powerhouse station that advertised the show relentlessly. And then, as Frank Page explained, there was nothing else to do in Shreveport. "People started coming to it from all over the South," he said, "as far as Midland, 600-700 miles away. It was an event. It was the only thing in town to do unless you wanted to go to Bossier City and the nightclubs. You could drop your daughter off. She could ride the trolley down. Cost her 30 cents to get in, 60 cents for adults. It was the only ball game in town and in the area. So people gravitated to Shreveport. They listened to the radio station in the hinterlands and heard the excitement. They heard the drink cups being popped and they wondered what that was when the boys were stomping them with their foot. They could almost smell the popcorn. And so they wanted to get to Shreveport to see this exciting show called the Louisiana Hayride."

Every week, engineers, later led by Bob Sullivan, brought microphones and a broadcast amplifier to the auditorium around 5:00 PM on Saturday afternoon and set up in time for the show. (After the show, they had to tear down and bring the equipment back to the station in time for the 5:00 AM sign-on). One of the announcers would shout, "Anyone here from the great state of Texas?" and there would be a roar because Shreveport is near the Louisiana-Texas line. Then the show would get underway with its theme song, an old minstrel tune, *Raise A Ruckus Tonight*. Four contestants were picked to play a game in which they had to identify a tune. If a contestant missed the first tune, they got a second chance, and the second tune was always *You Are My Sunshine*, a song as well known then as the National Anthem. Finally, there was a question: Who is buried in Grant's Tomb? Good clean fun for all the family.

After the Bailes Brothers, the next star of any substance to join the Hayride was Curley Williams, whose tight, swinging combo, the Georgia Peach Pickers, moved to KWKH in July 1948. Originally from Cairo, Georgia, Williams was on the Opry from 1942 until '45, and had recorded for COLUMBIA since 1945. After quitting the Opry, the Peach Pickers played Venice Pier in Los Angeles and Foreman Phillips' 'County Barn Dance' in Compton. Again, it might have been Upson who recruited them. Williams' only hit came in 1952 with his original version of *Half As Much*, but by then he was back in Georgia. And it was probably Upson who recruited yet another minor league Opry star,



(LEFT) Hayride announcer Henry Clay with **Hank Williams** (RIGHT).

Zeke Clements. Earlier, Clements had written the wartime smash, *Smoke On The Water*, together with some hits for Eddy Arnold. He'd also been the voice of Grumpy in 'Snow White And The Seven Dwarfs.' These were journeymen guys who generated little or no excitement. But then came the game-changer.

HANK

Four months after the Hayride started, Hank Williams arrived in Shreveport. He was eighteen months into a six-year recording career with a couple of fleeting hits behind him. It's still unclear who took the initiative to sign him. Again, Horace Logan's account strains credibility. "When we started the Hayride," he said, "we publicized it through 'Cashbox' and 'Billboard' and the like, and we immediately started getting deluged with audition tapes to be on the show. Hank was one of the fellows who phoned in, but [it was Hank's music publisher/producer] Fred Rose [who] decided to try and get Hank on the Hayride. He called KWKH and talked to Henry Clay, and Henry talked to me about it. I'd heard of Hank Williams, heard his records on some little ol' label. I'd also heard that he was a drunk. I suggested that we tell Fred Rose if Hank could stay sober for six months and prove it, we'd put him on the Hayride. Hank called me every week, and almost invariably he would have the manager of his radio station with him. 'Mr. Logan, Hank has been sober, he's been here every morning, he hasn't missed a single morning. He's sober as a judge,' and Hank'd say, 'That's right! I'm sober.' And at the end of six months, we told him to come on over."

Okay, it's just possible that Hank tried to get on KWKH before Rose got into the picture, but was there really any chance that the manager of Hank's home station in Montgomery would smile benignly as his star tried to secure a job elsewhere? And the six months preceding Hank's accession to the Hayride were among the most dissolute of his life. The key factor was probably Dean Upson's longstanding relationship with Fred Rose. They had written songs together when they were both on WSM in the 1930s, so it's likely that Rose prevailed upon Upson to give Hank a chance. To confuse the issue, Johnnie Bailes insisted that he had known Hank for several years and told people that he arrived at KWKH one day to find Hank leaning disconsolately against a parking meter. Hank told him he had been turned down by KWKH, and Bailes said that he went to see Upson to insist that Hank be hired. One possibility is that Hank's reputation was so bad that it took Bailes, Rose,

and Upson to prevail upon Henry Clay. What is clear is that KWKH didn't mortgage the farm to acquire him. Financially, Hank was going to be in worse shape than if he had stayed in Montgomery; only KWKH's 50,000 watts made the move attractive. Hank and his wife, Audrey, met the KWKH regulars at the Bantam Grill opposite the studio. Hank was wondering how he could supplement his meager income from the station. Homer Bailes went to get Tillman Franks, who had just returned to Shreveport from Houston. From that point until the Hayride's last gasp, Tillman would be an integral behind-the-scenes player, booking and managing the show's stars.

"Hank said Henry Clay had offered him fifty dollars a week," remembered Tillman. "He said he couldn't live on that, but if I booked him into schools, he'd stay. I said I'd do my best, but people didn't really know him. I told him, 'If you can get a program on the radio and announce a few times that you're open for bookings I'll take a crack at it.' I was starvin', and me and my wife was living with my mom and daddy, and I invited Hank and Audrey out for Sunday dinner. We had a catfish supper and Hank and Audrey really put it away. After the meal, Hank sat down at this old upright piano and played 'When The Roll Is Called Up Yonder' and 'Will The Circle Be Unbroken,' chording the piano like a guitar and Audrey was singing with him. After he'd finished playing my daddy got me in a corner and he said, 'Son, I hope you ain't thinking of making any money with him, 'cause he just cain't sing.'"

On August 7, 1948, Hank Williams made his first appearance on the Louisiana Hayride. He was the fifth act on the opening 8:00-8:30PM segment. Merle Kilgore was a star-struck teenager hanging around the Hayride that night. Later, Kilgore became a performer and composer (*Ring Of Fire* and *Wolverton Mountain*); later still, he was an opening act for Hank, Jr., and then vice-president of Hank Williams, Jr. Enterprises. "Hank had the same look in his eye that Elvis had," said Kilgore. "That 'I know somethin' you don't know' look. Hank was cocky. That first night, the Bailes were on before him and he said, 'How did they do?' I said, 'Real good. I hate that you have to follow 'em.' He said, 'I'll eat 'em alive.'" In fact, Johnnie & Jack separated Hank and the Bailes Brothers that first night, but clearly Hank wasn't suffering from stage fright. By chance, the night's line-up was preserved on paper. Here's the first ninety minutes:

8:00 - 8:30

Theme: All acts on stage

Curley Williams: Old Joe Clark (fiddle tune)

Johnnie & Jack: Rose Of Old Kentucky (fast)

Bailes Brothers: You'll Always Be The One (heart song)

Johnnie & Jack as Nimrod & Duck: There's Nothing In The World A Man Won't Do (comedy)

Hank Williams: Move It On Over (fast)

Mercer Brothers: Don't Mean To Cry When You Are Gone (mid-tempo)

Curley Williams: Mama Don't Allow No Music Playing (featuring Sanford Williams)

Bailes Brothers: Steel Guitar Rag (featuring Shot Jackson)

Four Deacons: Rockin' On The Waves (fast spiritual)

Mercer Brothers: Jole Blon's Ghost (featuring Wayne Raney)

8:30 - 9:00

Johnnie & Jack: I'll Be Listening (gospel quartet, medium tempo)

Johnnie & Jack: Nimrod comedy

Curley Kinsey & Tennessee Ridge Runners: Red Wing

Hank & Audrey: I Want To Live And Love (fast)

Scotty: Writing To You Darling Through Tears (heart song, mid tempo)

Four Deacons: You Must Come In At The Door (hymn)

Scotty: Anytime (heart song, mid tempo)

Mercer Brothers: Speak To Me Little Darling (mid-tempo)

Mercer Brothers: Lost John Boogie (featuring Wayne Raney)

Johnnie & Jack: Hold Fast To the Right

9:00 - 9:30

Bailes Brothers: Mississippi Sawyer (featuring Ernest Ferguson and Homer Bailes)

Bailes Brothers: Mother's Only Sleeping (heart song featuring Johnnie and Homer)

Curley Williams: Blue Steel Blues (featuring Boots Harris)

Curley Williams: Georgia Polka (featuring Little Georgia Ann)

Curley Kinsey: Byrd's Boogie (featuring Billy Byrd)

Bailes Brothers: Oh So Many Years (heart song featuring Johnnie and Homer)

Four Deacons: John Henry (Curley Kinsey solo)

Bailes Brothers: Remember Me (heart song, Johnnie and Homer)

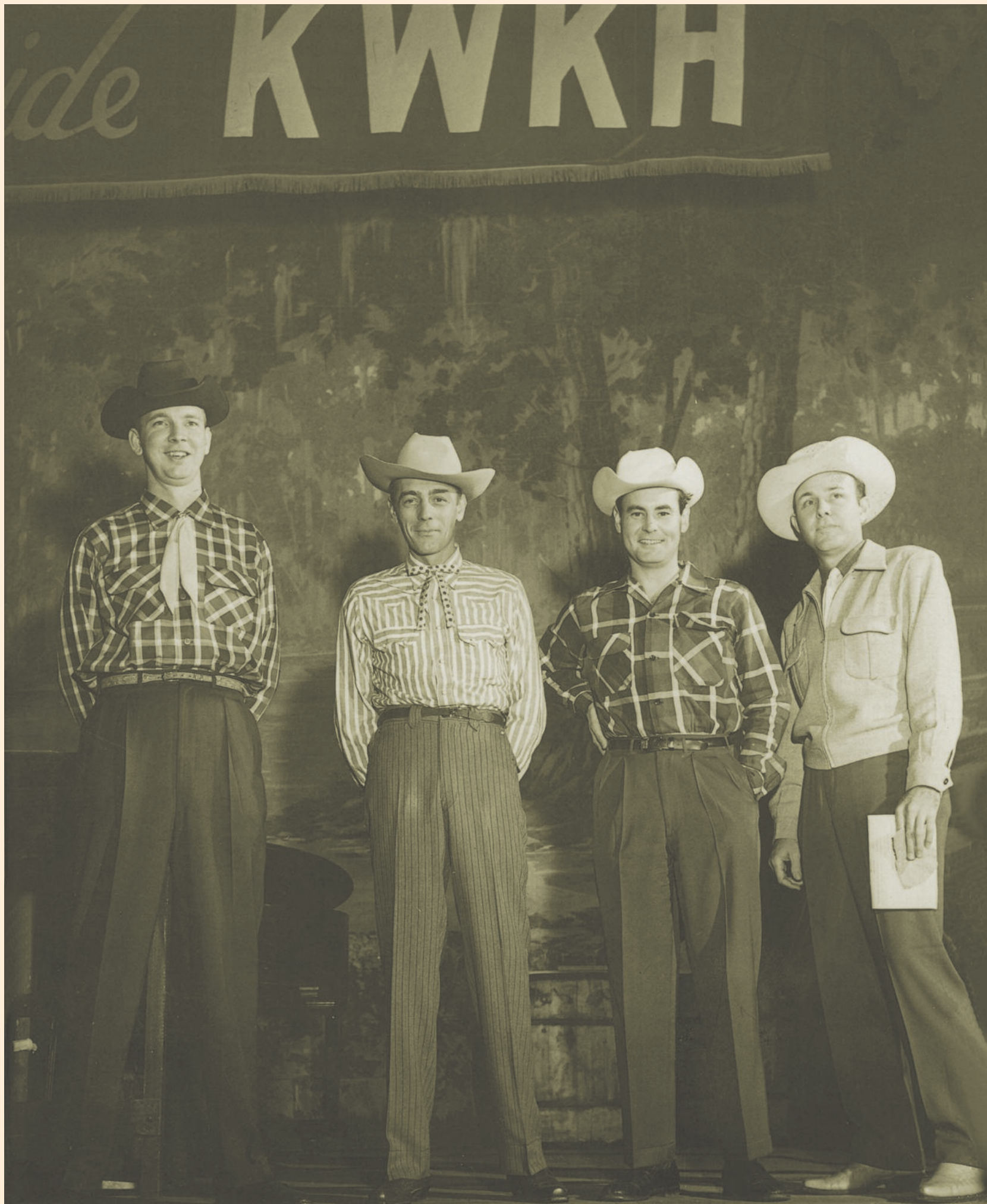
Curley Williams: Jealous Lady (trio)

Curley Williams: Signed, Sealed And Delivered (featuring Georgia Ann)

By common assent, Hank Williams was happy in Shreveport, so happy he stopped writing songs aside from a couple of undistinguished novelties written with Curley Williams. The dry spell forced him to reach back for songs, and one of the old songs he remembered would become his career record. "The first time Hank did 'Lovesick Blues' on the Hayride he didn't have his own band," remembered Tillman Franks. "Dobber Johnson was on fiddle, Buddy Attaway was on guitar, Felton Pruett was on steel guitar, and I was on the bass. We were rehearsing up there and Hank was singing it in F. Then there was this part where it went from F to B-minor or something, and I said, 'Hank, that one chord you got in there, I can't figure it out.' He says, 'Don't worry 'bout it, hoss, just stomp your foot and grin.'"

When the 'Shreveport Times' published a feature about the Hayride stars on November 21, 1948, it said, "Hank's rendition of 'Love Sick Blues' [sic] is one of the most requested songs." Hayride announcer Ray Bartlett would do back-flips and somersaults during the yodels, driving the crowds berserk. There was a recording ban for almost all of 1948, and when it ended, Fred Rose called Hank to a studio in Cincinnati. Hank brought along *Lovesick Blues*, and recorded it over Rose's objections. "I'll tell you one damn thing," he said to Rose. "You might not like the song but when it gets so hot that I walk off the stage and throw my hat back on the stage and the hat encores, that's pretty hot."

Tillman Franks' diary entry for the Hayride on February 5, 1949 shows Hank starring alongside Zeke Clements and Harmie Smith. Hank performed Jimmie Davis's *Where The Old Red River Flows* (a song he only ever recorded on transcription for *Mother's Best Flour*), *Wedding Bells* (a Bill Carlisle song he recorded six weeks later as the follow-up to *Lovesick Blues*), and his own *Long Gone Lonesome Blues*. He concluded with *Lovesick Blues*, a song that was still six days away from release. It became the biggest country song of 1949, and one of the biggest of all time, earning him an invitation to the Grand Ole Opry. He would be the first Hayride star poached by the Opry, but far from the last.



(LEFT) Backstage at the Louisiana Hayride: (FROM LEFT) **Frank Page** (assistant program director and co-MC), **Horace Logan** (program director and producer), **Hi Roberts** (chief announcer and co-MC), and **Jim Reeves** (ABBOTT recording artist and junior announcer).

(RIGHT) **Henry Clay**, president of KWKH, presents a gold record to Slim Whitman, June 22, 1956.

INDIAN LOVE CALL

With Hank Williams inaugurating the Hayride's gilded era, the show became a sufficiently big draw for twenty-three stations in the Southwest to pick up the feed. According to 'Broadcasting' magazine (April 3, 1950): "First half hour of the stage show (8 - 8:30 p.m.) is fed to the network. The remaining two-and-a-half hours are broadcast over KWKH alone, according to Mr. Clay. In addition to KWKH, stations making up the network include: KALB Alexandria, WJBO Baton Rouge, KVOL Lafayette, WWL New Orleans. KLOU Lake Charles, all Louisiana; KFDM Beaumont, WACO Waco, KORA Bryan, KNOW Austin, KABC San Antonio, KEYS Corpus Christi, KRIO McAllen, KRBC Abilene, KGKL San Angelo, KBST Big Spring, KCRS Midland, KWFT Wichita Falls and KLYN Amarillo, all Texas; KOMA Oklahoma City, KRGM Tulsa and KGLC Miami, all Okla."

Different announcers began working for the various sponsors. In addition to Logan, the on-air staff included Bill Cudabac, Ray Bartlett, Norm Bale, and Frank Page. Seeing the Hayride become a big draw, Henry Clay socked some money into the roster, bringing in more second-tier artists like Red Sovine, Sheb Wooley, Cousin Emmy, and America's first singing cowgirl, Patsy Montana. According to Horace Logan, Clay also took the artists off profit-share and placed them on union scale: eighteen dollars a show for the leader, twelve for sidemen.

In May 1949, a few weeks before Hank Williams' departure, KWKH announced that Hank Snow would join the Hayride. Snow's first American hit, *I'm Movin' On*, was still a year distant, and if he ever worked the show it wasn't for long. He was on the 'Big D Jamboree' in Dallas when Ernest Tubb got him onto the Opry in January 1950. Ten days after Snow's arrival was announced, the Hayride signed the Wilburn Brothers, who had been on the Opry as youngsters back in 1940 but were forced to leave because of child labor laws. Four brothers were in the act, but when they left for Nashville in 1953, just Doyle and Teddy remained. The Wilburns began recording soon after they arrived in Shreveport, making their first records for 4-STAR in January 1950. Another brother act whose career was heading in the opposite direction, the York Brothers, joined around the same time, but only for a couple of months. They, too, had been on the Opry when Dean Upson was there, but their only significant hit, *Hamtramck Mama*, was ten years in the past. Others came and went, including another faded hit maker, T. Texas Tyler, and bluegrass singers Mac Wiseman and the Stanley Brothers, but no one came close to Hank Williams' marquee value until the eerie *Indian Love Call* echoed around the walls of the Municipal Auditorium.

If a 1922 vaudeville tune, *Lovesick Blues*, was an unlikely country hit, a 1924 operetta song, *Indian Love Call*, was even unlikelier. Slim Whitman was an unsuccessful RCA recording artist when he came to the Hayride. He always said that he auditioned at KWKH in May 1950, but advertisements have him on KENT, Shreveport, as early as October 1949, although it's possible that KENT was picking up Whitman's syndicated Mutual Broadcasting System show. To confuse matters further, 'Billboard,' dated April 15, 1950, has Whitman rejoining KWKH after a spell in Nashville, while 'The Shreveport Times' dated April 30 has him as a new hire. The story Whitman himself told was much simpler and went like this: Eddy Arnold's manager, Colonel Parker, heard him in Florida, and placed him with his step-son Bob Ross, who knew either Dean Upson or Henry Clay. "We took a



trip to Shreveport to see Henry Clay," Whitman told Kevin Coffey. "He'd heard my RCA records and he said, 'I like your way. I think you're going to make it.'" Clay offered the AFM standard pay: eighteen dollars a show. Whitman said he couldn't make it on that, so Clay upped it to fifty. "He looked at me and said, 'I really think you're gonna do good,'" remembered Whitman. "He said, 'I'll give you fifty for thirteen weeks, and if you're not making it, call me.' When 'Indian Love Call' was a hit, he upped it to two hundred a week. If it hadn't been for Henry Clay, I'd have probably gone back to Tampa and found a job in a furniture store or something." To supplement his income, Whitman delivered mail in the mornings. Hayride announcer Frank Page was on his route.

At night, KWKH had to change transmitters to reorient its signal westward so as not to interfere with other clear channel broadcasters in the east. Engineer Bob Sullivan remembered that a fisherman off the coast of Argentina became a steadfast fan and would write to the station. That strong westward signal worked for Slim Whitman. Stores began to get requests for him, but his RCA contract was up, and there were no records to be had. Whitman told Kevin Coffey that Lew Chudd at IMPERIAL RECORDS heard about him because Chudd had some Texas-based country artists. Calling on record stores in Texas, Chudd heard about Whitman. Horace Logan, incidentally, not only took credit for signing Whitman to the Hayride but for making the introduction to Chudd as well. Whitman only remembered Logan telling him not to put out *Indian Love Call*.

Mainstream country labels would have scoffed at the idea of *Indian Love Call*, but one of Chudd's attributes was that he didn't know enough about country music or country airplay to scoff. "He put out everything and hoped for the best," Whitman told Coffey. And so, two years into his stint at the Hayride, Whitman recorded *Indian Love Call* in the KWKH studios and became one of the unlikeliest-ever country stars singing one of the unlikeliest-ever country songs. He'd recruited a band that included steel guitarist Hoot Rains, and a flub during a Hayride broadcast created Rains' signature sound. Overshooting a note, he created what other steel guitarists called the shooting arrow sound. "I heard Jeanette MacDonald and Nelson Eddy do 'Indian Love Call,'" remembered Whitman. "I just started fooling with it. I put it more into the western style. Hoot started putting things to match that, and all of a sudden I thought, 'There's a record.'" Despite selling millions, Whitman remained a man apart. His records sounded different, and he influenced no one. On one occasion, the Hayride brought the violin section of the Shreveport Symphony to the Municipal Auditorium so Whitman could perform *Rose Marie*. That wouldn't have happened at the Opry.

For all that it embraced originality, the Hayride lacked infrastructure. An artist service bureau was paramount because it gave the performers some weekday income, enabling them to work on Saturday for next to nothing. The Opry realized this early on. Dean Upson left for KTBS in October 1950, and, in January 1951, Henry Clay brought in Jim Bulleit from Nashville to organize an Artist Service Bureau. Bulleit had been one of the original partners in Nashville's first indie label, BULLET RECORDS, and he'd known Upson, so he appeared to be well-connected and ambitious. Soon enough, though, Clay found out that Bulleit sat in his apartment in Nashville, booking by phone, and sending in expense accounts from all over east Texas where he claimed he had been out arranging shows and promoting the artists. In his defense, Bulleit claimed that he operated from Nashville with Clay's consent. The upshot was that by August or September 1951 he was gone. 'Billboard' announced that a lady otherwise unknown to us, Mildred Hempen, took over the bureau, but two weeks later it published a correction, stating that Horace Logan was Artist Service Bureau director. By the mid-1950s, KWKH employee and bandleader Arthur 'Pappy' Covington was handling phone calls requesting appearances, but there was a difference between answering the phone and aggressively setting up tours.

THE WONDERING BOY

We have snapshots of the Hayride line-up. On June 2, 1951, it comprised Slim Whitman, T. Texas Tyler, Johnnie & Jack and Kitty Wells, Red Sovine, Barney Grant, the Wilburns, Okie Jones, Mac Wiseman, and Webb Pierce. Most weeks, there was a nationally known guest.

Pierce and his sometime supporting act, Faron Young, became the Hayride's first homegrown stars. Pierce was from West Monroe and performed on KMLB, Monroe, before moving to Shreveport to work in the men's department at Sears and perform as a gospel act on KTBS with his wife. Dating his affiliation with KWKH and the Hayride is difficult. He doesn't appear in advertisements until mid-1951, but Pierce placed his Hayride debut in 1949 – soon after Hank Williams' departure. Tillman Franks took over Pierce's management and stated that they began on the Hayride in November 1949. Logan dated Slim Whitman's arrival to April 7, 1950 and Pierce's to the following week. On that score, at least, Logan might be correct. It's clear that both Logan and Clay were opposed to having Pierce on the show. Logan didn't think he was good enough and Clay didn't like him because he had performed on a rival Shreveport station and had complained about the Hayride to the local musicians' union. Always a savvy operator, Pierce soon began making deals. He, Franks, and Logan became partners in PACEMAKER RECORDS and Ark-La-Tex Publishing. Pierce was already recording for 4 STAR, cutting sessions at the KWKH studio, but doubled as a PACEMAKER artist under Tillman Franks' name. *Drifting Texas Sands* became a big local hit in 1950.

Singing high and frequently off-key, Pierce recognized that it was better to be memorable than on-pitch, and he came to the attention of DECCA RECORDS' Paul Cohen, who signed him, even though he was still under contract to 4 STAR. In his autobiography, Logan tells a typically far-fetched and self-aggrandizing tale in which he took 4 STAR's Bill McCall to the clip joints on the Bossier strip across the river from Shreveport. *"Before the evening was over,"* wrote Logan, *"he'd not only agreed to cancel Webb's contract but had given him back the right to several original tunes."* If true, it was the most atypical act in McCall's otherwise very astute life. Pierce re-recorded *Drifting Texas Sand* for DECCA, but the release was delayed until he bought or finagled his way off 4 STAR. In April 1952, with his fourth DECCA single, *Wondering*, high in the charts, Pierce made his first guest appearance on the networked portion of the Grand Ole Opry, and moved to Nashville in September. His former supporting act, Faron Young, wasn't far behind.

The youngest of a family of six in Shreveport, Young told the obligatory stories of childhood poverty, but there is no indication that the Youngs were worse off than most other families during the Depression. Originally a lover of pop music, he turned to country out of expedience. *"In high school,"* he said, *"I was playing football and my coach had a country music band. We played anywhere we could get a crowd...[In] those other clubs I was singing pop music and someone would give you a quarter to sing six songs, so when a guy came up and gave me five dollars to sing 'Jambalaya' I knew where I was headed!"*

Faron Young met Webb Pierce via Tillman Franks. According to Young, *"Webb had just quit working Sears & Roebuck...and I went over and it took me an hour to find his house 'cause he lived behind a home...and I went up and I remember Webb saying, 'Well, come on in, son. What're you doing?'"* and I said, *"Well, Mr. Pierce I have some songs I wrote I'd like for you to hear."* He says, *"Well, sit down there son, and sing 'em for me."* I sang him the songs, and I got through and he said, *"Well, son, I got this little information to give you: you sing a hell of a lot better than you write."* Pierce brought Young onto his shows and then onto his record label, PACEMAKER, and then onto the Hayride. The best guess is that Faron Young worked with Webb Pierce from early 1951 until mid-1952.

Young was also on Pierce's early morning KWKH show, and that's where he was heard by CAPITOL RECORDS' country A&R chief, Ken Nelson. En route to Dallas, Nelson heard the announcer say that it was the Webb Pierce show, then heard Young and thought he was Pierce. He knew that Pierce was under contract and didn't think any more of it until later in the show when he heard Pierce introduced. Sensing an opportunity, Nelson turned his car around and headed for Shreveport. Nelson contacted Horace Logan who claimed to have Young under contract, and offered him to Nelson in exchange for a 50 per cent cut. Nelson finally met Young and was told that no contracts had been signed, and that – at nineteen – Young wasn't old enough to sign anyway. Nelson went to meet Young's parents, who signed his first CAPITOL contract. Logan's account of Young getting on CAPITOL RECORDS was of course quite different. Nelson, said Logan, was a frequent visitor to Shreveport, and he (Logan) went to Los Angeles on many occasions. On one of those occasions, Logan says that he carried a tape of Faron Young to Ken Nelson and tried to interest him in the young singer. He denied trying to cut himself in for half of Young's contract, stating that if he performed any managerial duties for Young, he took the standard fifteen percent. What's indisputable is that Faron Young was on CAPITOL as of January 1952.

Faron Young quit Pierce's band and asked for a spot on the Hayride, but wasn't there for long. A Nashville dee-jay, Hugh Cherry, took one of Young's early records to Jack Stapp and Jim Denny at the Opry, who invited him to guest on the show, probably on June 14, 1952, and gave him a two-week trial. Young drove up to Nashville with his new girlfriend, Billie Jean Jones. Sitting in the visitors' box, fetching in her off-the-shoulder black and white dress, Billie Jean attracted the attention of Opry headliner Hank Williams. Hank was living in a rented house and not enjoying his bachelorhood. That evening, an old girlfriend had flown down from Philadelphia to join him. After the show, Hank took Faron Young and Billie Jean out to party, and, at some point, Billie Jean ceased to become Faron's date and became Hank's.

HANK REDUX

Faron Young's third CAPITOL single, *Goin' Steady*, was credited to Young as songwriter but sounded for all the world like a Hank Williams song because that's what it probably was. Hank and Faron hung out in July and August, 1952 while Hank dated Billie Jean. But then, after too many no-



(LEFT) **The Carlisles** and **Slim Whitman** read the January 10, 1953 issue of *Billboard* (FROM LEFT): Whitman, Bill Carlisle, Betty Amos, Roy Sneed.

shows, the Opry canned Hank Williams, who almost immediately returned to Shreveport.

"Boy, thank you, Horace, thank you a lot. Boy, sure feels good to be home, y'know."

"Been 'bout two years since you've been home, boy."

With that exchange, Hank Williams was back on the Hayride. It had actually been a shade over three years since he had left with his heart full of hope. He had hassled with Henry Clay, insisting that he wasn't going to work for scale, and Clay had agreed to pay him around two hundred dollars a show instead of the usual eighteen. Clay hoped that Hank Williams would be the star who earned the Hayride a permanent spot on CBS radio's Saturday night schedule against the Opry on NBC. Instead, the Hayride became one of four rotating radio barndances slotted into thirty minutes on CBS's Saturday night line-up in a feature called 'Saturday Night Country Style' that aired on around 120 CBS affiliates as of January 1953. Starting June 26, 1954, thirty minutes of the show were transcribed for the Far East Network of the Armed Forces Radio Service.

Henry Clay told 'The Shreveport Times' that Hank had been signed to a "long-term" agreement, and Horace Logan insisted later that he was tied to the show with a one-year contract on which the Hayride could exercise two additional one-year options. On the September 13, 1952 return date, Hank sang *Jambalaya*, *Lovesick Blues*, *Honky Tonk Blues*, and the as-yet unrecorded *I Could Never Be Ashamed Of You*. He'd only intended to show his face and tell everyone he'd be back every week, but the crowd clapped and stomped, and wouldn't let him off the stage for twenty minutes. KWKH engineer Bob Sullivan said that Williams had walked in off the street and stood at the back of the auditorium before someone noticed him. *"He looked like a skeleton,"* Sullivan said. Shortly after arriving back in Shreveport, Hank Williams married Billie Jean Jones in a public pay-per-view ceremony in New Orleans.

When Hank promised to be back to play and sing every week, he probably meant it, but he couldn't do it. He was a mess. At a gig in Lafayette, he weaved up to the microphone. *"You all paid to see ol' Hank, didn't ya?"* he said. The crowd roared. Hank set down his guitar, said, *"Well, you seen him."* And he walked off. Perhaps his attitude stemmed in part from the fact that he had records in the Top 10, yet he was playing the high school gym in Lafayette, the kind of gig he had worked so hard to escape. The interceding years had ruined his health and wrecked his marriage, and now he was broke and back where he'd started. His last Hayride show was on December 13. Three weeks later, he was dead.

FABOR

In September 1953, Hank's widow, Billie Jean, married another Hayride act, Johnny Horton. Since 1949, Horton had shuttled between east Texas and California, and he'd recorded prolifically with little distinction and no success. On May 24, 1952, he made his Hayride debut, and remained until the show's (and his) last year. He came to Shreveport with his manager, Fabor Robison, who set up shop at 279 Dalzell Street to pull talent for his management company and record labels, Fabor and Abbott. Alone among major Hayride stars, Horton didn't use the show as a stepping stone to the Opry. The Hayride was core to his career, because he met Tillman Franks there, and it was Franks who replaced Robison and goaded Horton to shed the mediocrity that had marked his early records to reveal a strikingly personable artist.

Soon after Horton's first appearance in May 1952, the Hayride hired a new announcer, Jim Reeves. To some extent, Reeves' early career paralleled Horton's. He started recording in 1949 – a few months before Horton, and, like Horton, his early records sold so poorly that collectors didn't even know about them for years. All that changed in the early months of 1953. A denigrating novelty song, *Mexican Joe*, recorded for Fabor Robison's ABBOTT RECORDS at KWKH with the Hayride house band, got Reeves' career off the ground. Just as it was beginning its ascent, another Hayride act, Billy Walker, rushed out a cover version on COLUMBIA using virtually the same band. Reeves stared daggers at Walker the next time they met. Walker was obviously hoping that COLUMBIA's stronger distribution and promotional clout would blow Reeves' record out of the water, but Reeves hogged #1 on the country charts for nine weeks. By April 1953, Reeves was not only a Hayride announcer but a fill-in artist and then a full-time Hayride star.

The challenge for Horace Logan was to replace the marquee value of Hank Williams and Webb Pierce. The 1953 line-up included Jim Reeves, Johnny Horton, Slim Whitman, Red Sovine, Claude King, Billy Walker, and some local acts. New hires included the Carlisles, Goldie Hill, and the Mad-dox Brothers & Rose.

The Carlisles joined the Hayride in October 1952, shortly after Hank Williams returned, and stayed until December 1953. Bill Carlisle had recorded as far back as the 1930s, often with his brother Cliff, but when he came to Shreveport he had a new group comprising guitarist Roy Sneed and vocalist Betty Amos. Soon after they arrived, Tillman Franks became their bassist and manager. The Carlisles were coming off a hit, *Too Old To Cut The Mustard*, that had been sufficiently big to get them out of Knoxville, but not big enough to land an Opry slot. Before arriving in Shreveport, Bill Carlisle had written another novelty song, *No Help Wanted*. Tillman Franks loved it. *"I called Art Talmadge at MERCURY,"* he wrote in his autobiography. *"I ordered some records. I found it strange that Art hardly knew who the Carlisles were, and he was the [vice] president of MERCURY. I paid 20 cents each for the records and sent them to country disc-jockeys. I wrote all my disc-jockey friends. I even got Bill to do a free gig for Paul Kallinger on XERF in Del Rio, Texas. I wrote personal letters to dee-jays and I'd try to give them a funny cute little twist that matched Bill's personality. I was really promoting."* The record rose swiftly up the charts, peaking at #1 by the end of January. By the end of the year, Bill Carlisle had trodden the familiar path to Nashville, and appeared regularly on the Opry until just ten days before his death on March 17, 2003. Tillman Franks joined him there until May 1954, but returned to Shreveport.

The Maddox Brothers and Rose were one of the acts that covered *No Help Wanted*. High energy, proto-rockabilly was their trademark. In January 1953, the Maddoxes joined the Hayride, but left in the spring, rejoining in the fall. *"They would pull outlandish things on stage,"* said Frank Page, *"like shooting guns, pulling panties out of the bass fiddle, and things of that nature. But the audience veritably loved them. Engineers didn't like them because we had ribbon microphones. They would fire the gun right by the microphone and just blast the ribbon away."* On Sundays, the Maddoxes would go to KWKH to tape a week's worth of morning shows for a Chicago company that sold baby chicks, and then head out on the road until the following Saturday. By late '53, the act had split up, and Rose too was on her way to Nashville to join the Opry.

Goldie Hill followed much the same path, joining the Hayride in 1952, and leaving for Nashville a few weeks before the Carlises. In Goldie's case, her ticket to the Opry was *I Let The Stars Get In My Eyes*. In 1957, she married Carl Smith, who'd recently divorced June Carter, and they eventually retired to raise horses.

RADIO JAMBOREES, 1953: A SNAPSHOT

In its December 5, 1953 issue, 'Billboard' magazine created a feature comparing the major radio barndances (by the magazine's definition, "major" meant a show that originated from a venue other than a radio studio and charged admission). The shows that met the magazine's criteria were: the Grand Ole Opry, the Hayride, the Old Dominion Barndance (WRVA, Richmond, Virginia), Saturday Night Shindig (WFAA, Dallas), Hayloft Jamboree (WCOP, Boston), WWVA Jamboree (Wheeling, West Virginia), Big D Jamboree (KRLD, Dallas), National Barn Dance (WLS, Chicago), Virginia Barn Dance (WDVA, Danville), and Hometown Jamboree (KXLA and KLAC-TV, Los Angeles). All were in the South and Southwest, except the Hayloft and Hometown Jamborees. All had originated after World War II except the National Barn Dance (1924), the Opry (1925), and the WWVA Jamboree (1933). The Renfro Valley Barn Dance (1937) probably should have been included, but wasn't.

Some of the figures quoted were undoubtedly exaggerated, but they offer an illuminating snapshot of the business. The venue size ranged from 1000 seats (Virginia Barn Dance) to 7000 (Big D). Admission ranged from 30 cents for the Hayride and Opry's kids' seats to \$1.25 at the Hometown Jamboree. And the estimated radio audience ranged from 20 million (Big D), followed by 10 million (Opry), 1 million (Hometown Jamboree), 475,000 (Hayride), down to around ten thousand, although some of those high-end figures were very suspect. The reported in-person attendance for 1952 ranged from 237,236 (Opry) followed by the Big D's estimated 200,000 and the Hayride's 151,944, down to the Virginia Barn Dance's estimated 40,000 attendees. Those figures were suspect, too. If the Opry's reported attendance is divided by 52, it equates to 1500 attendees more per week than the venue's capacity, unless the Opry was counting its warm-up show, the Friday Night Frolic. The shows ran from four-and-a-half hours (Opry) to one hour (Hometown Jamboree). The Hayride ran three-and-a-half hours. Only the Hometown Jamboree and the Big D went out regularly on TV; the others had no plans for television. The Hayloft Jamboree was on Friday; all the others were on Saturday.

When it came to franchise acts, the Opry was streets ahead of every other show with Roy Acuff, Ernest Tubb, Jimmy Dickens, Cowboy Copas, Bill Monroe, George Morgan, Carl Smith, Ray Price, Johnnie & Jack, Marty Robbins, Webb Pierce, Moon Mullican, among others. The Hayride was in

a fallow period with just Slim Whitman, Jim Reeves, Mitchell Torok, Johnny Horton, and Red Sovine on its regular roster. The other jamborees usually had just one or two franchise acts, if that.

Quizzed about the future, most of the jamborees would have said that it looked bright. It's probably fair to say that none of the managers would have foreseen that television and changing tastes would have nearly all of them out of business within seven years.

A little later, 'The Shreveport Times' published a feature on the Louisiana Hayride. The show filled 3500 of the 3800 seats nearly every week, with 80-90 percent of the attendees from out-of-town. Fifteen states were usually represented at every show. Thirty minutes were on 199 CBS stations, while the entire show was carried on KWKH and its sister station, KTHS in Hot Springs, Arkansas. The fifty performers were headlined by Slim Whitman, Ginny Wright, Jim Reeves, and Mitchell Torok (the composer of *Mexican Joe*). Other cast members included Johnny Horton, Red Sovine, Tibby Edwards, Claude King, Jack Hunt, Hoot & Curley, and a cast of backing musicians that included Floyd Cramer. *"Stars are made principally with record sales,"* noted the article. *"When performers come to the Hayride, they usually get record contracts immediately if they don't already have one. Comments Logan, 'No one in this area ever heard of Ginny Wright two months ago. Now look at her. She made a record. It sold. It's Number Five.'"*

"STUMBLING ON IT"

As 1954 dawned, Horace Logan and the KWKH brass felt that the Hayride represented a genuine challenge to the Grand Ole Opry, even though the Opry had poached several of its top stars. *"For about six or seven years, the Opry had a real battle on its hands,"* wrote Logan. *"It was the only time the Opry and Nashville's power structure faced a genuine threat to their absolute control of the country music industry."* Nashville's ascent had only started after World War II, and it's just possible that Shreveport could have eclipsed or equalled Nashville, despite the Opry's twenty-three year head start. The country music business had to coalesce around something, and it proved to be the Opry with its nationwide airtime on NBC, but it just might have been the Hayride. The music publishers, bookers, studios, and the other elements that made up the business infrastructure began descending upon Nashville because the top artists were there every Saturday night.

There was a window of opportunity between 1948 and 1955 when Shreveport could have mounted a challenge. *"Our goal was to entertain our audience,"* Logan wrote, *"and we didn't have any qualms about experimenting. If we saw a trend emerging, we tried to make the most of it – and we didn't mind starting some new trends, either."* Frank Page held much the same opinion: *"Nashville didn't like us. Irving Waugh who was the manager of WSM at the time told us that they sent someone down to monitor our stars and see who was coming up. We felt a competitive spirit with the Opry. We knew we were hurting them at the time and they were down checking us out to see what we were doing. We were innovative. We would try things. They didn't. You had to have a recording contract. You had to be a semi-star to get a start on the Grand Ole Opry but not in Shreveport. We would try them all."*

In June 1954, Jimmy C. Newman began appearing on the Hayride and recorded some sessions in the KWKH studio. Newman stayed until he was lured away by the Opry in August 1956 (remaining until his death in 2014). The duo of Jimmy & Johnny were brought to the Hayride by Jim Bulleit, and recorded their only hit, *If You Don't, Somebody Else Will*, in the KWKH studio. After blazing brightly in 1954 with Tillman Franks as their manager, they split up and regrouped until the Hayride disappeared.



The Louisiana Hayride announcing staff
(FROM LEFT):
Frank Page,
Norm Bale, and
Horace Logan.

Almost one year after its feature on radio barndances, 'Billboard' (November 20, 1954) listed the then-current Hayride roster: Slim Whitman, the long-serving Red Sovine (who would depart for the Opry by year's end), Johnny Horton, Tibby Edwards, Ginny Wright, Carolyn Bradshaw, and Jim Reeves were still there. Newcomers Jimmy Newman and Jimmy & Johnny were joined by J.E. and Maxine Brown, Jerry & Dido Rowley, Jeanette Hicks, Betty Amos, Circle B Ranch Boys, Jack Ford, Buddy Attaway, and Billy Walker. At the bottom, Billboard listed the Hayride's newest cast member, Elvis Presley.

So many people want to cement themselves to Elvis Presley's Hayride debut, it's almost impossible from this distance to figure out what actually happened. Tillman Franks, whose recollections were usually pretty reliable, always maintained that Elvis got onto the Hayride because he needed an act to sub for Jimmy & Johnny, whom he'd booked into New Mexico. "The Eddy County Barn Dance offered \$500 for them," he said. "I told Horace Logan if I could get the boy with a funny name that sung like a black guy, would he let Jimmy & Johnny go to New Mexico?" This was the version of events that historian Peter Guralnick accepted in his definitive biography of Elvis, and even Horace Logan's autobiography acknowledged that Tillman had suggested that Elvis replace Jimmy & Johnny (although an earlier account published in 'Billboard,' stated that Slim Whitman hipped Logan to Elvis, prompting him to call Sam Phillips at SUN RECORDS). The problem with Tillman's account is that Jimmy & Johnny were on the Hayride the night of Elvis's debut. Similarly, it's hard to give much credence to Logan's story that Whitman hipped him to Elvis because Whitman appeared with Elvis in July, and Elvis didn't appear on the Hayride until October.

Shreveport dee-jay T. Tommy Cutrer was already spinning Elvis's first record and had made it into a local hit. According to Frank Page, Logan got a copy of the disc and handed it to him and fellow dee-jay/announcer, Norm Bale. "Sam Phillips had said several times in his phone call that this was a white boy and before I heard the record, I kept wondering why he had said that since there were no black country singers at the time. When we auditioned the songs, I realized why," Page wrote later. "We agreed Elvis should be given a chance and booked him in for one performance on the show." Not so according to Pappy Covington, who operated the artist service bureau. Covington insisted that he heard Elvis's record and decided to give the kid a shot. Elvis didn't have a phone in his name, so Covington called Sam Phillips. "Elvis isn't here," said Phillips. "He drives a truck, you know. But almost every day he double-parks and dashes in to see how his records are selling. But give me your number, and I'll have him call you." In Phillips' account, he

and Covington had a couple of calls, and the one on the Monday after Elvis's less-than-successful Opry appearance led to the Hayride debut. Covington and Phillips were in broad agreement that their calls led to Elvis's Hayride debut. The unresolved question is whether Covington called of his own volition or had been asked to do by Logan, Page, or Franks.

Here's what we know for sure. During the night of October 15-16, 1954, Elvis and his backing duo, Bill Black and Scotty Moore, drove down to Shreveport after a gig at the Eagle's Nest in Memphis. Serendipitously, a teenager in Big Spring, Texas, Joyce Railsback, logged the night's performers (though she listed some of the songs in the wrong order with the wrong titles), and somebody recorded at least part of the show – the part that needed to be preserved. It could have been KWKH's deal with the AFRS for its Far East Network that resulted in the show's preservation, or it could have been the need to record the show for the segment's sponsor, Lucky Strike, to prove that their product was mentioned the agreed number of times, or it could have been serendipity.

8:00 to 8:15 (sponsored by Tube Rose Snuff)

Buddy Attaway

Betty Amos: Old Time Religion

Hoot & Curly: Country Lovin'

Tibby Edwards: I Know You'll Understand

8:15 to 8:30 (sponsored by Jax Beer)

Tibby Edwards: Come On, Cher

Jack Ford: Pretty Words + I Don't Hurt Anymore

Ginny Wright: I Want To Be Hugged To Death

8:30 to 9:00 (sponsored Sal Hepatica ... a laxative)

Buddy Attaway: Big Mamou

Martha Lawson (guest star): Mountain Polka

Merle Kilgore: More And More

Jimmy & Johnny: Gimme A Little Kiss, Baby

Jimmy C. Newman: Can It Be Right? + You Didn't Have To Go

Jack Ford singing the theme song for Sal Hepatica

9:00 to 9:30 (sponsored by Lucky Strike cigarettes)

Floyd Tillman (guest star): Slipping Around and I'll Take What I Can Get

Ginny Wright: Tell Me How To Get Married

Elvis Presley (guest star): That's All Right, Mama + Blue Moon Of Kentucky

Dobber Johnson: Black Mountain Rag

Hoot & Curly: Come Home With Me Today

Tibby Edwards: Much Too Young To Die

Dorothy Collins: Lucky Strike theme song

Betty Amos: If Some Folks Would Leave Us Alone.

Between *That's All Right* and *Blue Moon Of Kentucky*, Frank Page tried to engage a very nervous Elvis Presley in conversation. "I'd like to know how you derived that style. How you came about that rhythm 'n' blues style. That's all it is," says Page, who doubled on KWKH as an R&B jock named Brother Gatemouth. Elvis replies, "Well, sir, to be honest with you, we just stumbled on

it. *I mean we were...*" And at that point our best ever opportunity for hearing Elvis explain the origin of his music almost at the moment of its creation is cut short by Frank Page, but Page concludes presciently by saying, *"They've been looking for something new in the folk music field for a long time, and I think you've got it."* (This was before "country & western" had been coined, and country music was still known as folk or hillbilly).

On November 6, Elvis was signed to a Hayride contract. The fee (fifteen dollars apiece for Scotty and Bill and thirty for Elvis) barely covered gas, food, and lodging, but it beamed Elvis's music across the western half of the country, setting the stage for his early success in Texas. While in Shreveport, Elvis stayed at tourist courts, like the Al-Ida Motel and the Shirley Temple Courts. On Friday, he would sometimes have breakfast with Stan Lewis, owner of Stan's Record Shop before holding autograph parties at Lewis's store. He'd play pinball at the Bantam Grill and sometimes take in an afternoon movie. At nights, he'd bring an entirely new crowd to the Hayride, filling the Municipal Auditorium with teenagers. The reaction disrupted the tightly scripted network portion of the show.

**BIG SHOW AND
DANCE**
K. W. K. H's.
LOUISIANA HAYRIDE
Entire Cast in Person
Cloviz Presley
With Scotty and Bill, Jimmy
and Johnny, Johnny Horton,
Betty Amos, Dalton and Lula
Jo, Billy Birdbrain (comedian)
Horace Logan, M. C.
Producer of
LOUISIANA HAYRIDE
Eleven Great Artists, along
with ELVIS PRESLEY'S BAND
**Cherry Springs
Tavern**
SUNDAY NIGHT, OCT. 9th
Starting 8:00 P. M.
Admission: \$1.50.

and the Louvin Brothers. That day, September 17, Elvis's father, Vernon, signed a contract calling for Elvis's Hayride contract to be renewed starting November 5 at two hundred dollars a show. The following week, he was back as headliner. By then, Hayride drummer, D.J. Fontana, had joined Elvis's little band, and machinations were afoot to get him off the Hayride, off SUN RECORDS, and out of the not-so-capable hands of manager Bob Neal, who'd negotiated the Hayride renewal.

For almost a year after Elvis made his debut on the Hayride, the Ewings' newspaper, 'The Shreveport Times,' didn't publish the show's line-up. The next snapshot of the roster, dated September 17, 1955, showed former governor and KWKH star Jimmie Davis topping the bill for a one-time engagement, supported by Jimmy Newman, newcomer Werly Fairburn, the Browns, Johnny Horton, Billy Walker, the Sunshine Boys, Jack Ford, Betty Amos, Floyd Cramer, Buddy Ataway, and another newcomer, David Houston. A few weeks earlier, Jim Reeves had departed for Nashville, enticed by both RCA VICTOR and the Grand Ole Opry. Elvis was still on the Hayride roster but was on tour in North Carolina with an Opry troupe that included Hank Snow and

ELVIS HAS LEFT THE BUILDING

Noting the dramatic drop in attendance when Elvis wasn't there, Logan pulled in a number of other SUN RECORDS acts, including the Miller Sisters, Roy Orbison, and Carl Perkins. By the end of 1955, Elvis's label-mate, Johnny Cash, was a Hayride regular, as was budding superstar George Jones, who was signed in advance of his first hit, *Why, Baby Why*. Apparently, Jones was a local added attraction when Elvis played a Hayride-advertised show in Conroe, Texas, on August 24, 1955, and on December 10 'Billboard' announced that he'd become a Hayride regular. After the show, Jones occasionally stayed over Sunday and worked with Tillman and Johnny Horton on KLTV-TV in Tyler, Texas on Monday nights. Tillman remembered one Sunday just before Christmas 1955 when he booked Jones into Texarkana. Jones drank too much on the way back and curled up with a bottle under Tillman's Christmas tree. The following morning, Tillman's daughter came downstairs early and ran back upstairs screaming that Santa Claus had fallen asleep drunk under the tree.

On January 21, 1956, sixty cents (thirty cents for kids) bought you a seat at the Hayride where you would have seen Elvis Presley, Jimmy Newman, Johnny Horton, Betty Amos, Jack Ford, Jeanette Hicks, Johnny Cash, George Jones, and David Houston. It couldn't last, and of course it didn't.

After Colonel Parker assumed increasing control of Elvis Presley's management, Horace Logan said that he approached Parker about managing the Hayride Artist Service Bureau. The bureau was no more than a part-time job for Pappy Covington, and the Colonel was aggressive in searching out opportunities, so it wasn't a completely far-fetched proposal. Logan said that Henry Clay paid \$1200 to Parker to come to Shreveport to discuss the deal, but that Parker insisted upon \$12,000 upfront to get the bureau off the ground, and Clay balked. As it was, Parker soon assumed total control of Elvis's management, and one of his first acts was to buy out the Hayride contract. *"This stupid deal was made last fall against my advice and we are stuck with it,"* he wrote to promoter Harry Kalcheim in March 1956.

Elvis's last appearance on the Hayride was at the end of March, and on April 2, the Colonel mailed a check for \$10,000 to KWKH to buy out the contract. As part of the deal, Elvis had to headline a Hayride charity concert at the Hirsch Memorial Coliseum on December 15. The Hirsch was – and still is – part of the fairgrounds complex, and the acoustics are legendarily bad. *"We were to give the money to the YMCA, which we did,"* said Frank Page. *"They built a swimming pool and a club house. We had nine thousand screaming thirteen year old girls. They all had Brownie Reflex cameras. We thought that we had taken care of the audience control by putting chairs thirty feet from the stage and we put a fence right up in front of the stage itself. We positioned police officers, about thirty of them, down in front. There were no reserved seats, so, when we opened the doors, the girls came running down through the coliseum picking up a chair and bringing it right up to the front of the stage. So our plans were defeated. There are pictures of me standing over in the corner while Elvis was performing. I look frightened because I really was. You couldn't hear him in the coliseum at all. You could hear him on the radio but in the coliseum you could not hear him."* As if to confirm that there is no history, only opinions, Horace Logan wrote that they placed a row of polio-stricken kids in iron lungs in front of the regular seating,

some thirty feet back from the stage, and *"the row of iron lungs created an effective barrier between the screaming teenagers and Elvis."* At the end, said Logan, the kids ran amok, causing him to utter the now famous phrase, *"Elvis has left the building."* Around twenty years later, Elvis appeared twice at the Hirsch Coliseum. There was no disguising how far he'd fallen. His thoughts as he cruised the then-desolate streets of Shreveport can only be guessed at.

Elvis Presley's departure was a watershed moment for the Hayride. Slim Whitman had already left, joining the Grand Ole Opry on October 29, 1955. Whitman, though, was already taking extended leaves of absence to tour Europe. His stint on the Opry lasted around six months. Johnny Cash left the Hayride for the Opry in July 1956. George Jones' brief stint at the Hayride lasted until he joined the Opry on August 4, 1956. Jimmy Newman left the same month. To read Jones' and Cash's autobiographies, you'd think that joining the Opry was the peak of careers and that they were there for keeps. In fact, neither stayed much longer than Whitman. Saturday night radio barn dances no longer had the drawing power and tied up the artists for a pittance on the most lucrative night of the week.

The week after George Jones left, the Hayride line-up comprised Martha Lynn with Dale Hawkins as her guest, Gary Bryant, David Houston, Jack Ford, Jeanette Hicks, Hoot & Curley, Doug Bragg, Betty Amos, Werly Fairburn, and Buddy Attaway. The headliner most weeks was Johnny Horton who, under Tillman Franks' direction, had reinvented himself as a rockabilly singer.

CARNIVAL ROCK

Horace Logan probably saw the writing on the wall for Saturday night radio barn dances when he handed in one year's notice to Henry Clay in January 1957. To Logan's surprise, Clay didn't ask him to reconsider. Later, Logan claimed that he left because KWKH's management didn't have the commitment necessary to make the Hayride work. *"For me, the crowning blow came when we lost Elvis,"* wrote Logan. *"If KWKH had been willing to bankroll Colonel Parker as a booking agent at that very critical stage in Elvis's career, it might have turned out to be a whole different story."* In common with many of Logan's assertions, this one doesn't withstand scrutiny. A radio barn dance could never pay anything near the fees Elvis could command for a Saturday night show, and the Colonel would never have allowed Elvis to become a magnet to fill an auditorium if he and Elvis weren't scooping up the proceeds. Perhaps there had been a point in time when Shreveport could have mounted a serious challenge to Nashville, but by 1957 it was too late. Nashville's hegemony was a fact of life. Music publishers, booking agents, record label guys, and the flim-flam men around the periphery were making Nashville the place to be in country music. As Willie Nelson said, *"Nashville was the store, and if you had anything to sell, you had to take it to the store."* If Clay and John Ewing had invested in the late 1940s, Shreveport could have become at least another store because the Hayride was more in touch with new music. There's an apocryphal story that RCA's Steve Sholes once thought of making Shreveport into a recording center. Sholes had drawn Elvis, Jim Reeves, and the Browns from there so the thought might have crossed his mind, but, according to local legend, Henry Clay wouldn't play ball.

Horace Logan had been seduced by Hollywood and Fabor Robison. He'd been making trips to Los Angeles, and reconnected with Robison, who'd signed Johnny Horton, Jim Reeves, the Browns, the Rowleys, Carolyn Bradshaw, Mitchell Torok, Smiley Burnette, and several others who'd been on or around the Hayride. Fabor was forever cutting deals, and in 1957 he gave DOT RECORDS first refusal on anything that appeared on his FAVOR and ABBOTT labels, and his new RADIO label. Logan's role in Fabor's operation is unclear, and they soon fell out.

Logan went to Hollywood with two acts he'd signed to the Hayride. Local boy David Houston had been on and off the Hayride since 1950 when he was twelve or thirteen years old, but came to the fore when Logan was looking for artists who could keep the kids coming after Elvis' departure. Houston's illustrious forebears reportedly included Sam Houston, who'd fought for Texas's independence from Mexico. His godfather was Gene Austin, originator of *My Blue Heaven*. Houston's first records appeared on IMPERIAL in 1955, apparently at the suggestion of Slim Whitman. The following year he was on RCA. None of those early singles made much of a splash, and it wasn't until Tillman Franks took over his management in 1962 that Houston began to create a stir.

By the time Horace Logan signed Bob Luman, he'd decided that Luman would be the next Elvis and he would be the next Colonel. Originally from east Texas, Luman had his sights set on a baseball career before signing on at the Hayride. He insisted that he first appeared around the time Cash left, but he only starts showing up on the schedule on February 9, 1957 – some six months after Cash's last appearance. Luman needed a band, so Logan recruited a young Hayride staff guitarist, James Burton, who seemed to have a feel for that Elvis stuff. Between Hayride dates, Burton had been sitting in at honky tonks like the It'll Do Club where he worked with Dale Hawkins. Together, they recorded *Susie-Q* in February 1957 at the KWKH studio. Right after that session, Burton quit Hawkins' band to work with Luman. He usually says that he quit because he didn't get cowriter credit on *Susie Q*, but the single hadn't been released when he joined Luman. Local bassist James Kirkland completed the trio. Logan got Luman onto IMPERIAL. The three singles that hit the market gave Burton a lot of space, and he never wasted it.

After breaking with Fabor Robison, Logan dabbled in movie production. There was a syndicate of movie theatre owners, Howco, owned by Joy N. Houck in New Orleans and J. Francis White in North Carolina. Together, they created a production company that would crank out drive-in fodder. Among their productions were 'Teenage Thunder,' 'The Brain From Planet Arous,' 'My World Dies Screaming,' and 'Lost Lonely And Vicious.' In 1957, they hired Roger Corman to direct a rock 'n' roll quickie, 'Carnival Rock,' and Logan became involved. The Houcks owned twenty-nine theatres in Louisiana, Arkansas, and Texas, and probably knew Logan from some of the Hayride remote shows. Logan recruited Luman, Houston, and himself for the movie, and someone secured the Platters. In his autobiography, Logan says that Natalie Wood was in 'Carnival Rock,' but it was B-movie actress Susan Cabot playing a character called Natalie Cook. *"We were flown from Shreveport to L.A. in a twin-engine Cessna,"* he wrote. *"Paid a good wage for not much work, and had all our expenses generously covered. The producers put us up at the Knickerbocker Hotel in Hollywood, where Elvis stayed."* The movie premiered in Shreveport and New Orleans in August 1957. Incredibly, the '58 Oscar for Best Picture went to 'Bridge On The River Kwai.'

(RIGHT) **Johnny Horton** renews with the Hayride, 1957.
(FROM LEFT:) Tillman Franks, Linda Brannon, Horton,
Country Johnny Mathis.

TILLMAN

Tillman Franks and Frank Page took over from Horace Logan. Page was a cold fish. Tall and aloof, he couldn't deal with artists in the same way as Logan and Franks, and had no feel for A&R. Rigid in his personal daily regimen, he never exuded much warmth toward anyone. He mounted the physical production while Tillman, who was hired on September 1, 1957, booked the show and re-launched the Artist Service Bureau. According to Logan, he finally left in January 1958, but an article in the 'Shreveport Times' dated December 17, 1957 says he'd left earlier that year, probably around the time that Tillman took over. Tillman collected a salary of \$125 a week together with twenty-five percent of booking fees. He would still manage Johnny Horton and play bass with him on the road, but had to surrender part of his cut of Horton's fees to the Hayride. In December 1957, Tillman Franks and KWKH started a publishing company, Cajun Publishing. Henry Clay had become friends with Judge Bob Burton, then president of the performing rights organization BMI and one of the founders of the Country Music Association. Burton had sold Clay on the idea of forming a publishing company, and Tillman agreed to place his own songs in it, and find other writers.

"I didn't realize what I was getting into," Tillman wrote later. *"I would travel with Johnny, play the bass, do all his bookings, plus my job at the Hayride. It was time-consuming and physically exhausting. However, the Hayride offered us a lot of opportunities to promote Johnny and I used them all. I would invite dee-jays to the Hayride. They would come as my guests and we would plug them on KWKH. If they had a friend who was an aspiring singer, I'd put them on the Hayride. If they wanted a show, I'd put one on. Of course, my whole purpose was to promote Johnny as much as I could."* Horton would call him 'The World's Highest Priced Bass Player,' but Tillman's involvement would soon pay off for him.

During his last year at the helm of the Hayride, Logan had brought in younger artists in an attempt to keep the teenagers who'd turned up every week for Elvis. In May, he hired Eddie Bond and Bud Deckelman from Memphis. Bob Gallion stayed for a few months in '57, as did troubled rockabilly singer Tommy Blake. Melvin Endsley, the composer of *Singin' The Blues*, was on the roster for a while alongside Werly Fairburn, bluegrass musician Jimmy Martin, songwriter Carl Belew, and hard country singer James O'Gwynn. Even Nik Venet, who later signed the Beach Boys and Linda Ronstadt to CAPITOL, was there for a time. One of Tillman's first acts as Hayride booker was to fire Blake, who, according to Tillman, went home to get a gun with the intention of shooting him.

Out in California, Horace Logan found that the world did not, as anticipated, fall into his lap. The money from 'Carnival Rock' went into renting two houses in Canoga Park: one for his family and one for Luman, Houston, Burton, and Kirkland. He secured a semi-regular spot for Luman on Town Hall Party in Compton, but Luman lost his band when another IMPERIAL artist, Ricky Nelson, was in the label's office and heard him rehearsing Red Hot. *"The guitar player was unbelievable,"* said Nelson later, *"and the bass player was playing this slap style I really liked. That was rock 'n' roll as far as I was concerned."* The next morning there was a telegram on the door of Luman and Houston's house inviting Burton and Kirkland down to the studio where Nelson filmed 'The Adventures Of Ozzie And Harriet.' In a letter to the 'Shreveport Times' in December 1957, Logan takes credit for the 'Ozzie And Harriet' audition, but Burton didn't remember it that way. Starting that De-



ember, Kirkland and Burton were fairly regular fixtures on the show and Nelson used them as a backing duo when they weren't with Luman. Around Christmas 1957 Luman, Burton and Kirkland returned to Shreveport before playing a short tour with Buddy Knox. Soon after they returned to California, Burton and Kirkland were called by Ozzie offering them a regular spot on Ricky's shows. By May 1958, Logan had given up the Hollywood dream and was back in Dallas as program director for KCUL and the station's affiliated barndance, the Cowtown Hoedown. By some accounts, things fell apart when Luman started an affair with Logan's wife. True or not, Logan went to Texas under a cloud. Luman returned to the Hayride when he had no better offers for a Saturday night.

As the tenth anniversary rolled around in April 1958, Henry Clay estimated that over one million people had paid to attend, and it was the most popular attraction in north Louisiana after the state fair. Ten years on, it still cost just 30 cents for kids and 60 cents for adults. No more than a couple of backing musicians remained from the original cast. Johnny Horton was the only significant holdover from earlier times. For the 1958 anniversary show, Webb Pierce, Faron Young, Jimmie Davis, Johnnie Bailes, Buddy Attaway, Claude King, Margie Singleton, Bob Shelton, Warner Mack, Mel Tillis, Melvin Endsley, and the Browns showed up.



(TOP LEFT:) Unknown, **James O'Gwynn**, **Jimmy Martin**, **Carl Belew** (FROM LEFT), 1958.

THE END

CBS radio canceled its Saturday Night Country Style show, in which the Hayride had been one of several alternating weekly barndances. Instead, twenty-five minutes of the Hayride was networked weekly starting July 12, 1958 from 7:35 - 8 p.m. CDT. Part of the deal was that the Hayride had to present a nationally known headliner every Saturday. Around the same time, MERCURY RECORDS issued an album, 'A Night At The Louisiana Hayride,' featuring a grab-bag of the show's artists who had recorded for the label.

The CBS deal quickly faltered. Slug lines on Hayride advertisements stating "*Broadcast coast to coast over CBS*" stopped at the end of September 1958. Radio barndances were now an endangered species. Television, rock 'n' roll, and the decline of "live" radio in favor of dee-jay shows took out one after another. Even the Opry was only half full most Saturdays and, as of December 28, 1957, lost the NBC radio slot it had held since 1939. Hayride attendance was reported as two thousand, roughly half the capacity of the Municipal Auditorium. On March 14, 1959, the show moved to the Agriculture Building at the Louisiana State Fairgrounds, but it was back at the Municipal Auditorium later in the year. On nights when stars like Johnny Cash, Porter Wagoner, or Charlie Walker made guest appearances, attendance was probably good. On other Saturdays when the regular cast included the Four Bs, Margie Singleton, Cecil Bowman, and others even less known, their voices probably echoed around an almost empty building. Every Monday, Henry Clay would call Tillman Franks and tell him how much money they'd lost the preceding Saturday.

In 1957, when Tillman started booking the Hayride and managing the Artist Service Bureau, Johnny Horton's career was stone cold. His rockabilly hits were a fairly distant memory, and he was scuffling. That all changed in 1959, first with *When It's Springtime In Alaska* and then *Battle of New Orleans*. The fifteen percent of Horton's booking fees due to KWKH began amounting to big money, and what had looked like a good deal in September 1957 didn't look so good by the beginning of 1960. Franks went to Henry Clay. "*You told me anytime I was unhappy I could leave with Johnny*," Franks said. "*I want him off the show and I want his contract back*." Clay refused. Franks produced a box holding between twelve and thirteen thousand dollars in cash. It was, he said, money he owed KWKH. "*If you're losing money*," he said. "*You need this*." Franks handed over the cash and Clay handed back the contract. It was April 16, 1960. Horton never appeared on the Hayride again, but the show didn't have long to run and Horton didn't have long to live.

The final weekly Louisiana Hayride was held on August 27, 1960. Grandpa Jones was the headliner, supported by a less-than-stellar cast that included the Fuller Brothers, Cal Golden, Buster & Kay Doss, and Country Johnny Mathis. A sad last hurrah. The Hayride didn't disappear, though. The station aired re-runs on Saturday night before dropping the show from the schedule altogether. In 1962, Frank Page announced that it would be a monthly event through the spring and summer and in '66, it was supposed to return to the air on a weekly basis with Nat Stuckey as host, but, if it happened, it wasn't for long.

LAWYERS, LAWYERS, LAWYERS

More and more, it's starting to look as if the history of rock 'n' roll will not end with a bang, not even with a whimper. It'll end with lawyers haranguing each other at several hundred dollars an hour until the financial stakes run so low they lose interest. Since 1970, the story of the Louisiana Hayride has played out in court as often as on stage.

In August 1974, Louisiana businessman David Kent began promoting shows under the name Hayride USA, and, the following year, concluded a deal with KWKH to purchase or acquire the name 'Louisiana Hayride.' Frank Page, then operations manager at KWKH, signed on as the announcer and one of the producers, according to a 'Billboard' story dated August 17.

An interview with Kent's son, Joey, by Fabris Giovanni Luca, yielded this account of how the Kents found tapes of Elvis on the Hayride: *"[My father] went to KWKH the owners of the Louisiana Hayride name and asked them if he could buy the name from them and they told him that they had never copyrighted the name and they weren't going to use it any more so if he wanted it he could just have it and they signed some contracts in the spring of 1975 and my father changed the name of his show to Louisiana Hayride. At that time, KWKH was moving to a new location out on the interstate highway and they were boxing up a lot of things and throwing away all kinds of stuff and they asked my father if he wanted this old box of tapes that they had. They had a couple of boxes of reel to reel tapes and he said, 'Yes.' I was sent down to pick up these tapes and while I was there one of the men in charge of cleaning out the storage room where these things were kept asked me if I had time to help him move a desk. I helped him move it across the room. When we moved the desk, behind it there was a tape reel wedged between the desk and the wall and it fell to the ground and started unraveling across the floor. I stopped it with my foot and noticed it had Elvis's name on it and when I got it back to my father we listened to it and it turned out to be Elvis's first night on the Louisiana Hayride. So much of the paperwork like the contracts, the call sheets, the lists of performers and what they sang on the show KWKH just threw in the trash when they made their move because nobody really wanted them and they didn't bother to check with my family."*

David Kent's Hayride USA shows, featuring a cast comprised largely of nonentities, were held on Benton Road in Bossier Parish. In May 1987, Kent sued Horace Logan, who tried to organize a Hayride show at the Municipal Auditorium. That same year, Kent sold his Hayride-related assets and trademarks to Bill Starns, son of Jack Starns who had been the 'Star' in 'Starday Records.' Starns told local newspapers that he intended to bring the show back to the Municipal Auditorium. He made a down payment of \$50,000 on an unrevealed price, and reportedly borrowed money from Pioneer Bank, pledging various Hayride-related assets, including the live recordings, as collateral. The note was co-signed by Bobby and Ray Williams. When Starns defaulted, the Williams brothers paid off the bank and acquired the assets and the Louisiana Hayride trademark. That was April 1992, three months after David Kent's death.

And then the Warwicks came into the picture. As Margaret Lewis, Maggie Warwick got her first break in 1957 when a second place finish in a talent show in Lubbock, Texas earned her an appearance on the Hayride. Teaming with Mira Smith, she went on to write David Houston's break-

through hit *Mountain Of Love*, before going to Nashville to work as a songwriter for Shelby Singleton. Her and Smith's biggest hit, the soul classic *Reconsider Me*, was one of many 'cuts' she had in the 1970s. Returning to Shreveport in 1981, Margaret married Alton Warwick, and in 1988, they began using the Louisiana Hayride trademark in revues. They were also instrumental in the campaign to restore the Municipal Auditorium and save it from the wreckers' ball. *"The city had made plans to tear down the Municipal Auditorium,"* Margaret said recently. *"Alton had done governmental relations for the company he worked for, and he knew a lot of the politicians in Baton Rouge."*

In 1993, the Warwicks applied to the United States Patent and Trademark Office to register 'The Shreveport Louisiana Hayride.' In May 1995, Warwick received federal registration for its use with entertainment services, and the Warwicks formed the Shreveport Louisiana Hayride Company. The Williams brothers filed suit, and in 1997 there was a settlement agreed providing for both parties to retain their rights, although the Williams filed suit against the Warwicks in 2002 over the Warwicks' Louisiana Hayride show. A restraining order was denied.

In 2003, Joey Kent reentered the picture, staging a Hayride cast reunion, *One More Ride*, comprising nearly all surviving members of the original casts. In 2005, he approached 1st Capital Corp. to form a partnership to sell merchandise and organize concerts and other events. Kent then sold his purported rights in the Hayride recordings to a new company, LHI, for \$300,000 and a forty percent interest in the new corporation. LHI created a website and sold merchandise containing the Louisiana Hayride trademark. In November 2007, Kent purchased the assets and stock of LHI from all the other stockholders, and on October 18, 2008, he held a musical revue at the Choctaw Casino in Durant, Oklahoma entitled *Tribute to the Louisiana Hayride*. The Warwicks didn't take this laying down, and 2009 judicial rulings gave them free and clear title to the name Louisiana Hayride.

Meanwhile, efforts to save and refurbish the Municipal Auditorium bore fruit. The capacious Art Deco building reopened in April 2014 after an infusion of \$5.3 million from the state. Enough of the original structure and fixtures were retained for the ghosts to feel welcome. Although little heralded, it remains one of the finest performance spaces in the United States.

Sadly, Shreveport has not bounced back around the reborn Municipal Auditorium. North Louisiana seems trapped in a perpetual blue period. By every metric, Shreveport's crime rates are among the nation's worst and an air of desolation permeates the city's core. New casinos along the Red River seem like a city unto themselves, strangely disconnected from the nearby downtown core. At night, downtown Shreveport is largely deserted and empty real estate compounds the sense of menace. It's hard to visualize the same area in the late 1940s and '50s as streetcars and automobiles flooded toward the Municipal Auditorium amid the thrum of activity.

Outside the Municipal Auditorium today, there's a statue of Elvis Presley, flanked by a statue of James Burton where Hank Williams probably should be. The crowds are long gone, but in these recordings we can sense the excitement that once prevailed. Thirty or sixty cents bought the finest night's entertainment anytime, anywhere. The revolution wasn't televised but it was broadcast on 1130 kilocycles across the western half of the United States.

COLIN ESCOTT
Nashville, September 2016

POSTSCRIPT

Most of those associated with the early days of KWKH and the first incarnation of the Louisiana Hayride have died. The artists' biographies are covered elsewhere.

W.K. Henderson died on May 28, 1945, broke and unrepentant; his son later launched KSLA-TV in Shreveport. John D. Ewing, who owned KWKH and the Shreveport Times, suffered a fatal heart attack on board his private plane on May 17, 1952. While at WLAK in Florida after getting out of the service, Henry Clay learned how to fly, and this proved to be his undoing. On August 3, 1967, piloting a private plane from Louisiana to Canada, Clay and his wife were killed when it exploded during a storm near Nevada, Missouri. Dean Upson died in Shelby, Alabama of an unknown cause and on an unknown day in October 1975. Pappy Covington died in Shreveport on May 28, 1976.

Horace Logan died in Victoria, Texas, on October 13, 2002. Tillman Franks died on October 26, 2006, forty-six years after he narrowly escaped death in the car wreck that took Johnny Horton's life. Frank Page remained on KWKH until he turned eighty in 2005, and died on January 9, 2013. KWKH itself remains on 1130 kilocycles but, in 2012, it dropped the classic country format and has been rebranded as a sports station known as The Tiger.

Special thanks to Robert Gentry's two volumes of clippings, 'The Louisiana Hayride - The Glory Years,' 1948-1960, published privately in 1998.



Backstage at the Louisiana Hayride (FROM LEFT:) **Horace Logan, Mitchell Torock, Floyd Cramer, Jimmy Day, and Jim Reeves.**

Louisiana Hayride

TIMELINE

1948

- April 3** The Bailes Brothers • Johnnie and Jack & the Tennessee Mountain Boys • Kitty Wells • The Four Deacons • Curley Kinsey & the Tennessee Ridge Runners • Harmie Smith • Curley Williams • The Mercer Brothers • Tex Grimsley & the Texas Playboys • Pappy Covington's Band
- August 7** Hank Willams • The Bailes Brothers • Curley Kinsey • Audrey Williams • Johnnie and Jack • Kitty Wells • Curley Williams • The Mercer Brothers • The Four Deacons • Harmie Smith
- September 25** Hank Willams • The Bailes Brothers • Johnnie and Jack • Kitty Wells • Red Sovine & the Echo Valley Boys • Curley Williams • Zeke Clements • Harmie Smith
- October 23** Hank Willams • The Bailes Brothers • Johnnie and Jack • Kitty Wells • Red Sovine • Harmie Smith • Curley Williams • Sheb Wooley • Zeke Clements.
- November 13** Hank Willams • The Bailes Brothers • Johnnie and Jack • Kitty Wells • Red Sovine • Curley Williams • Cousin Emmy and her Kinfolks • Harmie Smith.
- November 27** Patsy Montana • Hank Willams • The Bailes Brothers • Johnnie and Jack • Kitty Wells • Red Sovine • Curley Williams • Cousin Emmy and her Kinfolks • Harmie Smith

1949

- February 5** Hank Williams • Zeke Clements • Harmie Smith • Patsy Montana • The Bailes Brothers • Johnnie and Jack • Cousin Emmy
- March 5** Hank Williams • Patsy Montana • The Bailes Brothers • Johnnie and Jack • Cousin Emmy • Zeke Clements • Cousin Wilbur • Harmie Smith
- April 16** Hank Willams • The Bailes Brothers • Johnnie and Jack • Patsy Montana • Kitty Wells • Cousin Emmy and her Kinfolks • Cousin Wilbur • Harmie Smith.
- May 7** The Duke of Paducah • Hank Willams • The Bailes Brothers • Johnnie and Jack • Patsy Montana • Kitty Wells • Cousin Emmy and her Kinfolks • Cousin Wilbur • Harmie Smith

- May 14** Hank Snow • The Duke of Paducah • Hank Willams • The Bailes Brothers • Johnnie and Jack • Patsy Montana • Kitty Wells • Cousin Emmy and her Kinfolks • Cousin Wilbur • Harmie Smith
- May 28** (in Tyler, Texas): Hank Willams • The Bailes Brothers • Johnnie and Jack • Patsy Montana • Kitty Wells • Cousin Emmy and her Kinfolks • Cousin Wilbur • Harmie Smith.
- June 4** The York Brothers • Hank Willams • The Bailes Brothers • Johnnie and Jack • Patsy Montana • Kitty Wells • Cousin Emmy and her Kinfolks • Cousin Wilbur • Harmie Smith
- June 11** Hank Williams • Red Sovine • The Bailes Brothers • Johnnie and Jack • Red Sovine • Zeke Clements • The York Brothers • The Wilburn Family • Harmie Smith
- June 18** Sheb Wooley • The Bailes Brothers • Johnnie and Jack • Red Sovine • Zeke Clements • The York Brothers • The Wilburn Family • Harmie Smith
- June 30** Hank Williams • Sheb Wooley • The Bailes Brothers • Johnnie and Jack • Red Sovine • Zeke Clements • The York Brothers • The Wilburn Family • Harmie Smith
- July 9** The Bailes Brothers • Johnnie and Jack • Red Sovine • Zeke Clements • The York Brothers • The Wilburn Family • The Duke Of Paducah • Eddy Arnold • Guy Willis & his Oklahoma Wranglers • Eddie Dean • Ann Ford • Jack and Jill • Danny Dill and Annie Laurie (Note: the last seven acts were broadcast from Hollywood as the 'Jax All Star Jubilee' within the Hayride show)
- July 16** The Bailes Brothers • Johnnie and Jack • Red Sovine • Zeke Clements • The York Brothers • The Wilburn Family • The Duke Of Paducah • Guy Willis & his Oklahoma Wranglers • Eddie Dean (Note: the last three acts were broadcast from Hollywood as the 'Jax All Star Jubilee' within the Hayride show)
- July 23** The Bailes Brothers • Johnnie and Jack • Red Sovine • Zeke Clements • The York Brothers • The Wilburn Family
- July 30** Boots Woodall & the Radio Wranglers • The Bailes Brothers • Johnnie and Jack • Red Sovine • Zeke Clements • The York Brothers • The Wilburn Family

As far as is known, there was a Louisiana Hayride show every Saturday from April 3, 1948 to August 27, 1960. This chronology shows the dates of all shows where all or some of the artists who appeared on that date are known. The information comes from advertisements or reports in the 'Shreveport Times' and other newspapers, or from the dates shown on recorded transcriptions or tapes.

It should be noted that on many of the later show dates the advertisements refer to "and many others," these mainly being the lesser-known regulars, aspiring local artists, and the staff bands.

- August 6** Smiley Wilson & his Range Partners • Kitty Carson • Boots Woodall & the Radio Wranglers • The Bailes Brothers • Johnnie and Jack • Kitty Wells • Red Sovine • Zeke Clements • The York Brothers • The Wilburn Family
- October 22** (from Fairgrounds Stadium, Shreveport): The Bailes Brothers • Johnnie and Jack • Kitty Wells • Red Sovine • Zeke Clements
- November 26** Harmie Smith
- December 3** Hank Thompson • Zeb Turner • Harmie Smith • new Mystery Singer

1950

- January 14** (from Longview, Texas): Hank Thompson
- April 7** Slim Whitman
- April 14** Webb Pierce
- July 8** NOT KNOWN

1951

- January 6** Johnny Johnson • The Carolina Sunshine Girls
- January 20** Clayton McMichen and his Georgia Wild Cats • Braney Grant • Carol Wilson • Barney Grant • Billy Wallace • Okie Jones • Red Sovine • The Sandy Mountain Boys • Johnny Johnson • Webb Pierce • Slim Whitman • Buddy Attaway • Felton Pruett • Shot Jackson • Cliff Grimsley • Tillman Franks • Tex Grimsley • Soko Sokolowski • Billy Reneau • The Carolina Sunshine Girls
- February 17** Texo Ted Gouldy & the Hired Hands
- March 3** Gene Bradley • Larry Logan • The All-American Quartet • Riley Crabtree
- March 10** Lefty Frizzell • Charlie Monroe • Red Sovine • Braney Grant • Bob Eaton • The Carolina Sunshine Girls • The Sandy Mountain Boys • Jimmy Walker • Webb Pierce • Slim Whitman • The Wilburn Family
- April 7** Mac Wiseman & his Country Boys
- April 14** (from Lake Charles, Louisiana): NOT KNOWN

Don't Miss
The Great
Radio-Stage
Production

Louisiana Hayride

CAST of 40!
10 Big ACTS!

- ★ The Bailes Brothers
- ▲ Johnnie & Jack
- ▲ Tenn. Mountain Boys
and Kitty Wells
- ▲ Four Deacons
- ▲ Curley Kinsey
- ▲ Tenn. Ridge Runners
- ▲ Harmie Smith
- ▲ Ozark Mountaineers
- ▲ Mercer Brothers
- ▲ Tex Grimsley and the
Texas Playboys
- ▲ Horace Logan, emcee

3 hours of entertainment

8-11 P.M.
Sat. April 3

MUNICIPAL AUDITORIUM
Shreveport

Admission
30c and 60c
Inc. Tax

April 21 (from Oklahoma City): NOT KNOWN

April 28 (from Fort Worth, Texas): NOT KNOWN

May 5 (from Monroe, Louisiana): NOT KNOWN

May 12 T. Texas Tyler • Billy Starr • The Corn Huskers • Van Howard • Okie Jones • Red Sovine • Barney Grant • Martha Lawson • Webb Pierce • Slim Whitman • The Wilburn Brothers • Johnny Johnson • Mac Wiseman and the Country Boys • Smoky Davis

June 2 Johnnie and Jack • Kitty Wells • T. Texas Tyler • Okie Jones • Red Sovine • Martha Lawson • Webb Pierce • Slim Whitman • The Wilburn Brothers • Johnny Johnson • Mac Wiseman • Barney Grant

June 9 Clyde Moody • Kitty Wells • Johnnie and Jack • Okie Jones • Webb Pierce • The Wilburn Brothers • Johnny Johnson • Mac Wiseman

June 16 Clyde Moody • Kitty Wells • Johnnie and Jack • Van Howard • Red Sovine • T. Texas Tyler • Martha Lawson • Webb Pierce • Slim Whitman • The Wilburn Brothers • Jimmy Lee • Mac Wiseman • Don Davis

June 23 Clyde Moody • Kitty Wells • Johnnie and Jack • Van Howard • Okie Jones • Red Sovine • Big Jeff • Martha Lawson • Webb Pierce • Slim Whitman • The Wilburn Brothers • Mac Wiseman • Smoky Davis

June 30 Clyde Moody • The Deep South Quartet • Johnnie and Jack • Okie Jones • Red Sovine • T. Texas Tyler • Martha Lawson • Slim Whitman • Johnny Johnson • Mac Wiseman • Smoky Davis

July 7 Clyde Moody • The Deep South Quartet • Van Howard • Okie Jones • Red Sovine • T. Texas Tyler • Martha Lawson • Webb Pierce • Slim Whitman • The Wilburn Brothers • Jimmy Lee • Mac Wiseman • Smoky Davis

July 14 The Callahan Brothers • The Carolina Sunshine Girls (Jerry and Peggy) • Johnnie and Jack • Van Howard • Big Jeff Bess • T. Texas Tyler • Webb Pierce • Slim Whitman • The Wilburn Brothers • Johnny Johnson

July 21 The Deep South Quartet • Van Howard • Okie Jones • Red Sovine • T. Texas Tyler • Martha Lawson • Webb Pierce • Slim Whitman • The Wilburn Brothers • Jimmy Lee • Mac Wiseman and the Country Boys • Smoky Davis • Clyde Moody

July 28 The Deep South Quartet • Johnnie and Jack • Okie Jones • Red Sovine • T. Texas Tyler • Martha Lawson • Webb Pierce • Slim Whitman • The Wilburn Brothers • Jimmy Lee • Johnny Johnson • Smoky Davis • Clyde Moody

September 1 Kitty Wells • Johnnie and Jack

September 8 Kitty Wells • Johnnie and Jack • T. Texas Tyler

October 13 Guy Willis and his Oklahoma Wranglers • Slim Whitman • Red Sovine • T. Texas Tyler • The Deep South Quartet • Webb Pierce • Lucky Bob Davis • Faron Young

October 20 Don Reynolds • Jimmy Dugan and the Giese Family

October 27 Texo Ted & his Hired Hands

November 17 Johnnie and Jack • Webb Pierce • Slim Whitman • Red Sovine • Wilburn Brothers • Deep South Quartet • The Giese Family

November 24 The Maddox Brothers and Rose

1952

January 3 NOT KNOWN

January 12 Leon Payne • Martha Lawson • Hank Locklin

January 19 Jerry Jericho • Tommy Trent & his Dixie Mountainers

January 26 Curley Fox • Texas Ruby.

February 2 Aunt Annie and her Varieties Gang • Blondie Brooks • Cousin Wilbur • Little Wilbur

February 9 Charlie Adams and his Lone Star Playboys • Blondie Brooks • Cousin Wilbur • Little Wilbur

February 16 Okie Jones • Van Howard • Jimmie Lee

February 23 Texo Ted & his Hired Hands

February 29 Lefty Frizzell • Blackie Crawford and the Western Cherokees

March 8 Bob Shelton • Tommy Trent and his Dixie Mountainers • Red Sovine • Webb Pierce • Slim Whitman

March 15 Jimmie Davis • Tommy Trent and his Dixie Mountainers • Dudley Bernard • Red Sovine • Faron Young • Martha Lawson • Webb Pierce • Slim Whitman

March 22 Buddy and Marion Durham • Tommy Trent and his Dixie Mountainers • The Deep South Quartet • Red Sovine • Faron Young • Martha Lawson • Webb Pierce

March 29 Tex Dean and the Prairie Drifters • The All-Star Quartet • Johnny Mathis • Jimmy Lee

April 12 Curley Fox • Texas Ruby • Buddy and Marion Durham • Tommy Trent and his Dixie Mountainers • Red Sovine • Faron Young • Jimmy Lee

April 19 POSSIBLY Eddy Arnold

April 26 (out of town): NOT KNOWN

May 3 (out of town): NOT KNOWN

May 10 Aunt Bunie and her Varieties Gang

May 17 Leon Payne

- May 24** Johnny Horton
- June 7** Tex Ritter
- June 14** The Hooper Twins • Smokey Stover
- July 5** Slim Whitman • The Rhythm Harmonizers
- July 12** The Maddox Brothers and Rose
- July 19** Elton Britt
- July 26** Webb Pierce • Billy Walker • Al Terry • 'Poonie' Tatman
- August 2** Don Meehan • Texas Bill Strength
- August 9** Bob Shelton • Slim Whitman • Buddy and Marion Durham • Tommy Trent and his Dixie Mountainers • The Deep South Quartet
- August 16** NOT KNOWN
- August 23** Hank Locklin • Jerry Green • Jimmy Smith
- September 13** Slim Whitman • Jerry Green • Van Howard • Billy Walker • Jimmy Lee • Tommy Trent • Goldie Hill • The Louisiana Syrup Soppers • The Rhythm Harmonizers • Hank Williams
- September 20** Hank Williams • Slim Whitman • The Carlisles
- September 27** Hank Williams • Tommy Trent and his Dixie Mountainers • Jimmy Lee • Red Sovine • Billy Walker • Tommy Hill • Goldie Hill
- October 4** Hank Williams • The Rhythm Harmonizers • Martha Lawson • Johnny Horton • Van Howard
- October 11** The Carlisles • Red Sovine • The Rhythm Harmonizers • Martha Lawson • Claude King • Billy Walker
- October 18** Hank Williams • Slim Whitman
- October 25** Hank Williams • Slim Whitman
- November 1** Hank Williams • Slim Whitman • Smiley Burnette
- November 8** (from Brownwood, Texas): NOT KNOWN
- November 15** The Maddox Brothers and Rose
- November 22** NOT KNOWN
- November 29** NOT KNOWN
- December 6** Hillbilly Barton
- December 13** Hank Williams • Slim Whitman
- December 20** Jerry Green
- December 27** NOT KNOWN

(Note: Jim Evans, steel guitarist, recalls that Johnny Horton and the Rowley Trio played on the Hayride regularly in August through to December with Evans or Bobby Stegall on steel.)

1953

- January 3** Jimmy Lee • The Carlisles • Red Sovine • Tommy Hill • Dido Rowley • Hillbilly Barton • Goldie Hill
- January 10** The Carlisles • Slim Whitman • Goldie Hill • The Maddox Brothers and Rose
- January 17** NOT KNOWN
- January 24** Slim Whitman • Goldie Hill • The Maddox Brothers and Rose
- January 31** The Carlisles • Slim Whitman • Goldie Hill • The Oklahoma Wranglers • Jerry Green
- February 7** The Carlisles • Slim Whitman • Goldie Hill
- February 14** The Carlisles • Slim Whitman • Goldie Hill • The Maddox Brothers and Rose • Claude King • Martha Lawson • Billy Walker • The Rhythm Harmonizers • Red Sovine • Johnny Horton • Van Howard • Jimmy Lee • Tommy Hill • Jeanette Hicks
- March 1** NOT KNOWN
- April 4** Slim Willet
- April 11** The Carlisles • Slim Whitman • Goldie Hill • The Maddox Brothers and Rose • Doyle Wilburn
- April 18** (from Little Rock, Arkansas): NOT KNOWN
- April 25** (from Little Rock, Arkansas): NOT KNOWN
- May 2** (from Little Rock, Arkansas): NOT KNOWN
- May 9** (from Little Rock, Arkansas): NOT KNOWN
- May 16** Jim Reeves • Hank Locklin • The Maddox Brothers and Rose
- May 23** NOT KNOWN
- May 30** Jim Reeves • Slim Whitman • The Maddox Brothers and Rose
- June 6** Van Howard • Jeanette Hicks • Jimmy Lee • The Maddox Brothers and Rose • Billy Walker • Goldie Hill • Link Davis • Rhythm Harmonizers • The Carlisles • Martha Lawson • Tommy Hill • Dido Rowley • Jim Reeves • Jerry Green • Buddy Attaway
- June 13** Jim Reeves
- June 27** Hoot and Curley
- August 1** The Carlisles
- September 5** Mitchell Torok
- September 12** Patsy Montana and her Buckaroos
- October 10** Curley Fox • Texas Ruby
- October 17** NOT KNOWN
- October 24** Curley Fox • Texas Ruby

Six More Reasons Why KWKH Is Tops in Shreveport



BOB SHIPLEY—Ark-La-Tex No. 1 newscaster, 7:00 a.m., 8 a.m., 12:30 p.m., daily except Sunday.



FRANK PAGE—Saddle Serenade, 4:00 p.m., Hayride Hit Parade, 11:00 p.m., Monday through Friday.



BARNEY GHIO—Sports Review, 5:05 p.m., Sports Final, 10:15 p.m., Monday through Friday.



RAY BARTLETT—Disc Jockey on Groovie's Boogie, 4:15-5:00 p.m., daily except Sunday.



BOB JONES—Summarizes the day's news every night except Saturday at 10:05 p.m.



HORACE LOGAN—Directs the Louisiana Hayride, every Saturday night at 9:00 o'clock.

These well-known and popular radio personalities help keep KWKH the top-rated station in Shreveport.

HOOPER STATION AUDIENCE INDEX

Shreveport City Zone Jan.-Feb., 1950
(Share of Broadcast Audience)

Time Period	KWKH	Station B	Station C	Station D
8:00 a.m.-12:00 Noon Monday through Friday	44.8	13.8	22.3	17.8
12:00 Noon-6:00 p.m. Monday through Friday	35.1	15.7	16.7	30.1
6:00 p.m.-10:00 p.m. Sunday through Saturday	47.4	9.8	14.3	26.9
12:00 Noon-6:00 p.m. Sunday	32.4	23.9	19.4	22.5
Total Rated Time Periods	42.5	13.0	16.8	26.0

The Hooper Continuing Study of Broadcast Audiences is the most widely accepted station audience measurement available.



KWKH

- October 31** Hank Locklin
- December 19** The Davis Sisters
- December 26** Jean Shepard • The Wilburn Brothers • Shot Jackson

1954

- January 9** NOT KNOWN
- January 16** Jimmie Davis
- January 24** NOT KNOWN
- January 30** The Maddox Brothers and Rose
- February 6** Aunt Bunie
- March 6** Jim Reeves • Slim Whitman • The Maddox Brothers and Rose
- May 9** (from Shreveport Ball Park): NOT KNOWN
- August 14** Van Howard • Jim Reeves • The Browns • Ginny Wright • The Rowley Trio • Van Howard • Floyd Cramer's Drifting Playboys • Tom Tall • Sandy and Alvadean Coker • Bill Morris • Bodean Boxer
- October 9** Slim Harbert • Mallie Ann
- October 16** Elvis Presley • Floyd Tillman • Tibby Edwards • Ginny Wright • Nita Lynn • Jimmy Newman • Betty Amos • Jack Ford • Dobber Johnson • Jeanette Hicks • Buddy Attaway • Hoot and Curley
- October 23** Elvis Presley • Jimmy and Johnny
- October 30** NOT KNOWN
- November 6** Jim Reeves • Slim Whitman • The Browns • Elvis Presley • Johnny Horton • Jimmy Newman • The Lump Lump Boys • Betty Amos • Jack Ford • The Circle 6 Ranch Boys • Jeanette Hicks • Buddy Attaway • Hoot and Curley • Jerry and Dido Rowley
- November 13** Jim Reeves • Slim Whitman • The Browns • Elvis Presley • Johnny Horton • Jimmy Newman • The Lump Lump Boys • Betty Amos • Jack Ford • The Circle 6 Ranch Boys • Jeanette Hicks • Buddy Attaway • Hoot and Curley • Jerry and Dido Rowley
- November 20** Jim Reeves • Slim Whitman • The Browns • Elvis Presley • Johnny Horton • Jimmy Newman • The Lump Lump Boys • Betty Amos • Jack Ford • The Circle 6 Ranch Boys • Jeanette Hicks • Buddy Attaway • Billy Walker • Hoot and Curley • Jerry and Dido Rowley
- November 27** NOT KNOWN
- December 4** Elvis Presley
- December 11** Jimmy Littlejohn • Elvis Presley
- December 18** The De Castro Sisters • Elvis Presley • Jerry and Dido Rowley • Floyd Cramer • Jimmy Day
- December 25** Carolyn Bradshaw

Louisiana Hayride

A GREAT AMERICAN MUSIC STORY

BY
MARGARET LEWIS WARWICK
AND ARTHUR ALTON WARWICK

There have only ever been two American roots country music shows of global renown. They are the Grand Ole Opry and the Louisiana Hayride. These two shows contain the major collective origins, evolution and lasting influences of the development and expansion of the country music industry.

The world is aware of the story of the Grand Ole Opry whose foremost original stars were the great legends Roy Acuff, Minnie Pearl, Bill Monroe and many others. Everyone appreciates how the Opry's continual presence in Nashville, Tennessee since December 1927 to the present day was the nucleus that created the anchor to build what is widely known as "Music City USA." During the development years Nashville's music industry leaders, working with political and business principals, wisely used the Opry's country music culture to create a unique "quality of life" economic development magnet. As a result, musicians, singers, songwriters, performers, producers and creative people of all related fields have made Nashville home. Music has enormously enriched Nashville. Today it is a comprehensive music industry performance and production center and a global tourist destination with the Grand Ole Opry as its distinguished anchor.

So, why and how does the Louisiana Hayride compare with the Opry's influence and continual success, and what is the lasting greatness of the Louisiana Hayride? The answer is simple but the story is mysterious and complex. The Louisiana Hayride is the rarest of American music industry treasures. It was an extremely successful stage and radio show that began in Shreveport, Louisiana by 50,000 watt radio station KWKH in 1948. It was shut down without any real explanation by its owner in the 1960s, just at the dawn of a prime time music industry expansion opportunity. Globally revered as an authentic American country music icon, the Louisiana Hayride remains beloved today by thousands of members of the music industry family and millions of music fans.

Our lifelong friends, Tillman Franks and Merle Kilgore are the reason we are here telling the story. Tillman and Merle both have legendary status in the country music industry. In addition to being superstar talent managers, they were musicians, hit songwriters and original members of the Louisiana Hayride. They came to us in the early 1990s seriously requesting that we seek the legal facts of the Louisiana Hayride and search for ways to "bring the show back into action." Their love for the Hayride was truly inspiring. Those who knew them would also be aware of their talent as super salesmen. Thus began our acceptance of that "mission impossible." This set in motion the long and winding road of investigations and research to solve the mystery and to rescue the Louisiana Hayride. We dug deep into the facts and tackled the legal challenge. Needless to say, we ran into some "rough hombres." However, coming from the roots of "West Texas pioneers" and "Louisiana deep river fishermen," giving up is not in the game. We are proud to report that over 20 years later, we have prevailed at the highest level of Louisiana Courts and USA Federal Courts and now own all rights to the Louisiana Hayride. We are now going forward with the final commitment to globally activate and expand the Louisiana Hayride. After such a long and determined achievement, we now know why the Hayride was so important to Tillman and Merle. Coming from the inside of the music business our information and understanding of the story is first hand knowledge. Our deepest regret is that Tillman and Merle and so many more music family members are no longer with us here below. However, there is no doubt they are all looking down from above with the "great cloud of music family witnesses" in Heaven.

THE SIMPLE TRUTH: THE LOUISIANA HAYRIDE WAS A PHENOMENON.

Yes, a bona fide, certified "critical mass combustion smash" phenomenon. The Louisiana Hayride was a congregation of the strongest force of concentrated country music talent, personalities, performances, innovative styles, original sounds, songs, and recordings that were first broadcast live on the radio airwaves of the earth. It was active only a mere dozen plus years, and yet its creative content not only survived, but is still the core sounds, images and individuals that most portray the authentic American character of the country music industry. It was the epitome of exciting performance, the power of songs, and the mass success of hit recordings by the greatest of artists.

During those short years the Louisiana Hayride crowned the "King of Country Music" – Hank Williams, the "Queen of Country Music" – Kitty Wells, and the "King of Rock and

Roll" – Elvis Presley. Three global iconic artists standing shoulder to shoulder in a line-up of country music legends from the Louisiana Hayride that include Johnny Cash, Johnny Horton, Lefty Frizzell, George Jones, Jimmy Fautheree, Johnny Mathis, Claude King, Webb Pierce, Faron Young, Slim Whitman, Jim Reeves, Red Sovine, the Bailes Brothers, Goldie Hill, Jimmy Newman, The Browns, Billy Walker, Wilburn Brothers, Johnny and Jack, David Houston, Margie Singleton, Jerry Kennedy, Linda Brannon, Margaret Lewis, and other legendary singers, songwriters and musicians.

The Louisiana Hayride cast and crew was an ever expanding group of unrestricted creative people who came together every Saturday night to put on a stage and radio show. They performed and made music on a grand stage, in a remarkable building, before an incredible audience of over 3000 music loving people from all parts of America. It was the 'Louisiana Hayride freedom stage,' a spontaneous happening created by the synergy of these unique artists whose characters were uncontrolled, undaunted, and at times unruly. Horace Logan, a man of similar personality, was the Master of Ceremonies. He was also the KWKH program director. Horace's rich booming voice was the first sound heard welcoming the world to the Louisiana Hayride. He was a stunning character actor dressed in a head-to-toe black cowboy suit with a twin set of self-engraved loaded pistols strapped across his hips in black leather holsters. On occasion, he would slip the loaded guns out and twirl them to the delight of the big Texas, Louisiana, Oklahoma, Arkansas, Mississippi, Alabama audience, and other travelers from far and wide. Horace's production style was high energy and fast pace with a team of KWKH radio hosts that included more unique individuals including Ray 'Boogie Boy' Bartlett, Frank Page, Norm Bale, Jeff Dale and others, all great sports and full of fun. The bands of Hayride musicians were also filled with the spirit of delight, continually seeing who could outdo each other, making sounds with their instruments in streams of incredible melodies. The sound engineer Bob Sullivan, a most amicable guy and friend to all, was the "secret weapon" of the Hayride, as he knew how to make it all sound great on the radio.

The entire happening was an "atmosphere," a melding between the audience and the performers for an enthusiastic three hours on 50,000 watt radio. Those listening at home were all wishing we could be there. It was LIVE and real over KWKH radio power reaching millions to the American West, Mid-West and Central states, up the northern borders into Canada, and zooming down into Mexico, Cuba and only God knows whose toes went to tapping on a cloudy night when

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January 1	NOT KNOWN
January 8	The Browns • Elvis Presley
January 15	Elvis Presley • Dobber Johnson • Jerry and Dido Rowley
January 22	Elvis Presley
January 29	Elvis Presley
February 5	Elvis Presley • Hoot and Curley • Jerry and Dido Rowley
February 19	Elvis Presley
February 26	NOT KNOWN
March 5	Elvis Presley • Tibby Edwards • Betty Amos • Floyd Cramer • Jimmy Day
March 12	Elvis Presley
March 19 (from Houston, Texas)	Werly Fairburn • Elvis Presley
March 26	Elvis Presley • Bob Luman
April 2 (from City Auditorium, Houston, Texas)	Jim Reeves • Slim Whitman • Elvis Presley • Johnny Horton • Jimmy Newman • Hoot and Curley • Dub Dickerson • Jeanette Hicks • Betty Amos • Hoot and Curley • Dobber Johnson • Jack Ford
April 9	The Browns • Jim Reeves • Elvis Presley • Buddy Attaway • Dobber Johnson
April 23 (from Waco, Texas)	Jim Reeves • Slim Whitman • The Browns • Elvis Presley • Johnny Horton • Jimmy Newman • Tibby Edwards • Betty Amos • Jimmy and Wayne • Jeanette Hicks • Billy Walker • Buddy Attaway • Hoot and Curley • Dobber Johnson • Onie Wheeler • Jack Ford • Charlie Adams
April 30 (from Gladewater, Texas)	Jim Reeves • Slim Whitman • The Browns • Elvis Presley • Johnny Horton • Jimmy Newman • Tibby Edwards • Betty Amos • Jimmy and Wayne • Jeanette Hicks • Buddy Attaway • Jack Ford
May 21	Onie Wheeler • Elvis Presley • Carolyn Bradshaw
June 4	Elvis Presley
June 11	Elvis Presley
June 18	NOT KNOWN
June 25	George Jones • Elvis Presley • Carolyn Bradshaw • Sonny Harville
July 2	Elvis Presley
July 9	Elvis Presley
July 16	David Houston • Jimmy Newman • Jeanette Hicks • Elvis Presley • Billy Walker • Betty Amos • Bill Peters • Tibby Edwards • Jim Reeves

July 23	NOT KNOWN
August 6	Johnny Horton • Jimmy Newman • Jimmy Day • Elvis Presley • Sonny Trammel • Betty Amos • Floyd Cramer • Tibby Edwards • Jack Ford • Jeanette Hicks • Hoot and Curley
August 13	Elvis Presley
August 20	Buddy Attaway • Jeanette Hicks • Elvis Presley • Hoot and Curley • Floyd Cramer and Jimmy Day
August 27	Jimmie Davis • Billy Walker • The Browns • Elvis Presley • Johnny Horton • Jimmy Newman • Werly Fairburn • Betty Amos • Jim Reeves • The Sunshine Boys • David Houston • Buddy Attaway • Hoot and Curley • Floyd Cramer • Jimmy Day • Jack Ford • Arkansas Dude
September 10	Jim Reeves • Elvis Presley • Webb Pierce
September 17	Jimmie Davis • The Browns • Billy Walker • Jimmy Newman • Werly Fairburn • Betty Amos • Jack Ford • Jimmy and Lynn Lee • Johnny Horton • Jeanette Hicks • David Houston • Hoot and Curley • Buddy Attaway • The Sunshine Boys • Floyd Cramer • Jimmy Day
September 24	The Browns • Elvis Presley • Billy Walker • Jimmy Newman • Werly Fairburn • Betty Amos • Jimmy and Lynn Lee • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Jimmy Day
October 1	George Jones • Buzz Busby & the Bayou Boys • Billy Walker • Elvis Presley • Jimmy Newman • Johnny Horton • Werly Fairburn • Betty Amos • Jimmy and Lynn Lee • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Jack Ford • Jimmy Day • Buddy Attaway
October 8 (from Houston, Texas)	Elvis Presley • Johnny Horton • Werly Fairburn • Betty Amos • Jimmy and Linny • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Al Terry • Jack Ford
October 15	Johnny Horton
October 22	Leon Payne • Elvis Presley • Johnny Horton • Werly Fairburn • Hoot and Curley • Buzz Busby • David Houston • Buddy Attaway • Jack Ford • Betty Amos • Jimmy Newman • Jeanette Hicks
October 29	George Jones • Elvis Presley • Johnny Horton • David Houston
November 5	Bill Lancaster • The Armstrong Twins • Bill Dudley • Elvis Presley • Dobber Johnson • Johnny Horton • Jeanette Hicks • Betty Amos • David Houston • Sonny Trammel • Jack Ford • Johnny Horton • Hoot and Curley • Jimmy Newman • Buzz Busby • Werly Fairburn • Jimmy and Lynn
November 12	Elvis Presley • Werly Fairburn • Jimmy Newman • Buddy Attaway • Jack Ford • Hoot and Curley • Buzz Busby • Jeanette Hicks • Floyd Cramer • Jimmy Day

November 19 (from Gladewater, Texas)
Elvis Presley • Dobber Johnson

November 26 George Jones • Slim Rhodes • Buddy Thompson • Elvis Presley • Johnny Horton • David Houston • Buddy Attaway • Werly Fairburn • Betty Amos • Jack Ford • Jeanette Hicks • Buzz Busby • Hoot and Curley.

December 3 Johnny Horton • Johnny Cash • Jimmy Newman • Jack Ford • Betty Amos • Buzz Busby • Hoot and Curley • David Houston • Billy Walker • Buddy Attaway

December 10 Elvis Presley • Johnny Horton • Johnny Cash • Werly Fairburn • Jeanette Hicks • Jimmy Newman • Jack Ford • Buzz Busby • Hoot and Curley • David Houston • Billy Walker • Buddy Attaway

December 17 Wayne Raney • Elvis Presley • Johnny Horton • Dobber Johnson • Werly Fairburn • Jeanette Hicks • Jimmy Newman • Jack Ford • Buzz Busby • Hoot and Curley • David Houston • Buddy Attaway

December 24 Johnny Horton • Werly Fairburn • Jeanette Hicks • Jimmy Newman • Jack Ford • Buzz Busby • Hoot and Curley • David Houston • Buddy Attaway

December 31 Johnny Cash • Jack Ford • George Jones • Hoot and Curley • Elvis Presley • Buzz Busby • Jeanette Hicks • Werly Fairburn • Johnny Horton • Buddy Attaway • David Houston • Betty Amos

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January 7 George Jones • Buzz Busby and the Bayou Boys • Elvis Presley • Johnny Horton • Jimmy Newman • Werly Fairburn • Betty Amos • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Jack Ford

January 14 Elvis Presley

January 21 Johnny Cash • Buzz Busby and the Bayou Boys • George Jones • Elvis Presley • Jack Ford • Johnny Horton • Betty Amos • Jeanette Hicks • David Houston • Jimmy Newman • Buddy Attaway • Hoot and Curley

January 28 Johnny Cash • Buzz Busby and the Bayou Boys • George Jones • Jack Ford • Johnny Horton • Werly Fairburn • Betty Amos • Jimmy Newman • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley

February 4 The Miller Sisters • Buzz Busby and the Bayou Boys • George Jones • Jack Ford • Johnny Horton • Werly Fairburn • Betty Amos • Jimmy Newman • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Billy Worth

February 11 Johnny Cash • Carl Perkins • Buzz Busby & the Bayou Boys • Carl Perkins • Jack Ford • Johnny Horton • Werly Fairburn • Betty Amos • Jimmy Newman • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley

February 18 Johnny Cash • Sid King • Aunt Bunie • Jack Ford • Johnny Horton • Werly Fairburn • Betty Amos • Jimmy Newman • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley

February 25 Johnny Cash • Buzz Busby and the Bayou Boys • George Jones • Elvis Presley • Jack Ford • Jimmy Newman • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley

March 3 Billy Walker • Buzz Busby and the Bayou Boys • George Jones • Elvis Presley • Jack Ford • Jimmy Newman • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley

March 10 Buzz Busby and the Bayou Boys • George Jones • Elvis Presley • Jack Ford • Johnny Horton • Werly Fairburn • Betty Amos • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley

March 17 Rusty and Doug • Buzz Busby and the Bayou Boys • George Jones • Jack Ford • Johnny Horton • Werly Fairburn • Betty Amos • Jimmy Newman • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley

March 24 Link Davis • Buzz Busby and the Bayou Boys • George Jones • Jack Ford • Johnny Cash • Werly Fairburn • Betty Amos • Jimmy Newman • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley

March 31 Johnny Cash • Buzz Busby and the Bayou Boys • Billy Walker • Elvis Presley • Jack Ford • David Houston • Werly Fairburn • Jeanette Hicks • Buddy Attaway • Hoot and Curley

April 7 Johnny Cash • Buzz Busby and the Bayou Boys • George Jones • Jack Ford • Werly Fairburn • Betty Amos • Jimmy Newman • Johnny Horton • David Houston • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley

April 14 Johnny Cash • Buzz Busby and the Bayou Boys • George Jones • Jack Ford • Johnny Horton • Werly Fairburn • Betty Amos • Jimmy Newman • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley

April 21 (from Youth Building, State Fairgrounds, Shreveport): Smiley Burnette • Buzz Busby and the Bayou Boys • George Jones • Jack Ford • Pat Cupp • Jack Ford • Werly Fairburn • Betty Amos • Jimmy Newman • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley

April 28 (from Youth Building, State Fairgrounds, Shreveport): Tex Ritter • Buzz Busby and the Bayou Boys • George Jones • Johnny Horton • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Jimmy Newman • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Gary Bryant

May 5 (from Youth Building, State Fairgrounds, Shreveport): Leon Payne • Johnny Cash • George Jones • Johnny Horton • Jack Ford • David Houston • Werly

the signal went unlimited floating into outer space. The Hayride also had segment hookups with CBS radio network that took it far and wide and nationwide. Radio was the prime communication cutting edge technology of the day and the Louisiana Hayride was a big hit series that put country music into the living rooms of families gathered round the "theater of the imagination"™ every Saturday night. The music volume ranged from soft and sentimental to loud and boisterous. It was sexy but never vulgar. It was all styles of country music, ballads, blues, western swing, bluegrass, folk, story songs, sweet harmony, gospel, comedy, patriotic and whatever, always genuine. "No pretense music" by "no pretense people" who inspired all actions of audience participation, laughing, crying, singing, dancing and endlessly yelling for encores.

THE SONGS, THE LEGENDS AND THE LOUISIANA HAYRIDE

Always, the Louisiana Hayride was progressive as the sounds of music evolved. As new inventions and instruments became available, the musicians brought them to the show. There was no resistance from KWKH or Horace Logan and Tillman Franks who played stand up bass encouraged it all. Tillman loved the excitement Hank brought to the show, especially with *Love Sick Blues*. Tillman said when they first rehearsed the song he couldn't figure out one of the chords. Hank just said, "That's all right Franks, when you get to that part just stomp your foot and grin." Hank got more encores with *Love Sick Blues* than anybody in the history of the Hayride. The crowd absolutely went wild yelling for more. That became Hank's breakthrough record from the Louisiana Hayride, a multi-million seller still playing world wide everyday. Hank became the number one country singer, songwriter and performer of all time and is still known as the "King of Country Music." Merle Kilgore was a young guy playing with Tillman and the band, and loved carrying Hank's guitar. Merle testified to it all. Little did Merle Kilgore know he would become manager of Hank Jr., born in Shreveport, and most trusted friend in years to come. Hank Sr. was a member of the Louisiana Hayride 1-1-53 (??), and always will be.

WOMEN, COUNTRY MUSIC AND THE LOUISIANA HAYRIDE

Women were always included on the Louisiana Hayride and Kitty Wells was there on the very first show. She sang with her husband's group, Johnny (Wright) and Jack (Anglin). However, women were not taken too serious back then and she was getting depressed and thinking about quitting the business in the early '50s when RCA dropped her. Then, a

fellow from south Louisiana, J.D. Miller, came up with a special "woman's answer song," which was a big deal back then. It was entitled, *It Wasn't God Who Made Honky Tonk Angels*, which gave the woman's perspective reply to the big Hank Thompson hit, *Wild Side Of Life*. Kitty recorded it for DECCA RECORDS and sang it on the Hayride and it was an instant smash. It was the first record to hit #1 on the 'Billboard' charts by a woman. It became a social uproar and was banned by some radio stations. The Grand Ole Opry management banned the song and wouldn't allow anybody to sing it. But it was proudly presented on the Louisiana Hayride and Kitty moved up front and center. Women everywhere applauded her and she suddenly found herself a "star" called the "Queen of Country Music." The record went on to sell over a million copies and she recorded many other hit records. Kitty was the first woman in country music to record an album. She was the role model for Loretta Lynn and many other great women in country music. And, of course, it would never have happened anywhere but the Louisiana Hayride.

ROCKABILLY, ROCK 'N' ROLL, BLACK AND WHITE, AND THE LOUISIANA HAYRIDE

Times were changing in the early 1950s. It was September, 1954 when Tillman got a call from Shreveport Disc Jockey, KCIJ's T. Tommy Cutrer asking him to come listen to a record that just came in the mail from Sam Phillips, owner of SUN RECORDS. It was by a new artist named Elvis Presley, no picture, no bio, nothing but a piece of card board and the 45. The big concern was, T. Tommy liked the record and wanted to play it but he couldn't tell by listening if Elvis Presley was black or white. Back then, segregation was strictly enforced by owners, and there were "white radio stations" and "black radio stations." T. Tommy would have been fired on the spot if he had played a black record on a white station. Tillman listened to the record and really liked it. He said if Elvis was white he thought he could get him on the Louisiana Hayride. Yes, the same problem existed there too. The owners set all the rules. Tillman was thrilled to call his friend Sam Phillips and to front the deal to get Horace to put Elvis on the Hayride. Elvis fit right in with the Hayride people and made many life long friends with Tillman, Horace and the cast and crew. His first appearance was October 16, 1954. Horace immediately offered Elvis, Scotty Moore and Bill Black a contract where they played over 50 Louisiana Hayride shows over the following two years. Throughout that time, Elvis rose from an unknown to a sensation, changing the world with the freedom music he was encouraged to play and perform without restriction on the Louisiana Hayride.

Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley

May 12 (from Youth Building, State Fairgrounds, Shreveport): The Square-D Ramblers • Johnny Cash • George Jones • Johnny Horton • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Jimmy Newman • Dobber Johnson • Sonny Trammel

May 19 (from Youth Building, State Fairgrounds, Shreveport): George Jones • Johnny Horton • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Jimmy Newman

May 26 (from Youth Building, State Fairgrounds, Shreveport): Sid King and the Five Strings • Roy Drusky • George Jones • Johnny Horton • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Jimmy Lee Durden

June 2 (from Youth Building, State Fairgrounds, Shreveport): Frankie Starr • George Jones • Johnny Horton • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Jimmy Newman

June 9 (from Youth Building, State Fairgrounds, Shreveport): George Jones • Johnny Horton • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Jimmy Newman

June 16 (from Youth Building, State Fairgrounds, Shreveport): Roy Orbison and the Teen Kings • Jimmy Lee Durden • Benny Barnes • Jack Ford • David Houston • Werly Fairburn • Gary Bryant • Jeanette Hicks • David Houston • Hoot and Curley • Jimmy Newman

June 23 (from Youth Building, State Fairgrounds, Shreveport): Slim Whitman • Johnny Cash • George Jones • Rufus Thibodeaux • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Jimmy Newman • Tommy Tomlinson • Sonny Trammel • Dobber Johnson

June 30 (from Youth Building, State Fairgrounds, Shreveport): Johnny Cash • George Jones • Jack Ford • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley

July 7 (from Youth Building, State Fairgrounds, Shreveport): Rose and Cal Maddox • Eddie Bond • Doug Bragg • George Jones • Jack Ford • David Houston • Werly Fairburn • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway

July 14 (from Youth Building, State Fairgrounds, Shreveport): Leon Payne • Johnny Horton • George Jones • Jack Ford • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Douglas Bragg • Dobber Johnson

July 21 (from Youth Building, State Fairgrounds, Shreveport): Rudy Grayzell • Dub Dickerson • Giddy Smitty • Johnny Horton • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Douglas Bragg • Tommy Blake

July 28 (from Youth Building, State Fairgrounds, Shreveport): Slim Whitman • Lloyd McCullough • George Jones • Martha Lynn • Bob and Wanda Wolfe • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • Buddy Attaway • Hoot and Curley • Douglas Bragg • Johnny Horton • Sonny Trammel • Dobber Johnson.

August 4 (from Youth Building, State Fairgrounds, Shreveport): Johnny Horton • George Jones • Buzz Busby • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Douglas Bragg • Jimmy Newman • Sonny Trammel • Dobber Johnson.

August 11 (from Youth Building, State Fairgrounds, Shreveport): Martha Lynn • Ruckus Tyler and Boline Berry • Dale Hawkins • The Geezinlaw Brothers • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • Buddy Attaway • Hoot and Curley • Douglas Bragg • Johnny Horton • Dobber Johnson

August 18 (from Youth Building, State Fairgrounds, Shreveport): Eddie Bond • Jimmy Newman • Jimmy Lee Durden • Johnny Horton • Jack Ford • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • Buzz Busby • Buddy Attaway • Hoot and Curley • Douglas Bragg

August 25 (from Youth Building, State Fairgrounds, Shreveport): Sonny Burns • Martha Lynn • Johnny Horton • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • Buddy Attaway • Hoot and Curley • Douglas Bragg

September 1 (from Youth Building, State Fairgrounds, Shreveport): The Geezinlaw Brothers • Johnny Horton • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Douglas Bragg

September 8 The Geezinlaw Brothers • Bob Gallion • Johnny Horton • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • The Four Diamonds • Buddy Attaway • Martha Lynn • Douglas Bragg

September 22 The Geezinlaw Brothers • Bob Gallion • Martha Lynn • Sonny Burns • Jack Ford • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • David Houston • Buddy Attaway • Hoot and Curley • Douglas Bragg

September 29 The Geezinlaw Brothers • Leon Payne • Martha Lynn • Jimmy Lee Durden • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Dale Hawkins • Benny Barnes • Buddy Attaway • Hoot and Curley • Douglas Bragg • Bob Gallion

October 6 The Four Diamonds • The Geezinlaw Brothers • Martha Lynn • Bob Gallion • Jack Ford • David Houston • James O'Gwynn • Betty Amos • Jeanette Hicks • Hoot and Curley • Douglas Bragg

October 13 (from Little Rock, Arkansas): NOT KNOWN

October 20 The Four Diamonds • The Geezinlaw Brothers • Bob Gallion • Jack Ford • David Houston • Gary Bryant • Jeanette Hicks • Benny Barnes • Buddy Attaway • Hoot and Curley • King Sterling

October 27 Sonny James • The Four Diamonds • The Geezinlaw Brothers • Bob Gallion • Johnny Horton • Jack Ford • David Houston • Werly Fairburn • Betty Amos • Gary Bryant • Jeanette Hicks • Benny Barnes • Buddy Attaway • Hoot and Curley • Buddy Thompson • Martha Lynn • James O'Gwynn • King Sterling

November 3 Johnny Horton • Werly Fairburn • The Four Diamonds • The Geezinlaw Brothers • Bob Gallion • Benny Barnes • Jack Ford • David Houston • James O'Gwynn • Betty Amos • Gary Bryant • Jeanette Hicks • Buddy Attaway • Hoot and Curley • King Sterling

November 10 Johnny Horton • The Four Diamonds • The Geezinlaw Brothers • Slim Whitman • Jack Ford • David Houston • Werly Fairburn • Gary Bryant • Jeanette Hicks • Benny Barnes • Buddy Attaway • Hoot and Curley • King Sterling • Martha Lynn

November 17 Peggy Upton • Danny Buck • The Geezinlaw Brothers • Bob Gallion • Slim Whitman • Jack Ford • David Houston • Werly Fairburn • James O'Gwynn • Gary Bryant • Jeanette Hicks • Benny Barnes • Buddy Attaway • Hoot and Curley • King Sterling • Johnny Mathis • Jimmy and Johnny • Betty Amos • Rusty and Lita Carson • Tibby Edwards • Geneva Higgenbotham • Johnny Horton • Martha Lynn

December 8 The Four Diamonds • The Geezinlaw Brothers • Bob Gallion • Buddy Thompson • Jack Ford • Johnny Mathis • Eddie Noack • James O'Gwynn • Tibby Edwards • Jeanette Hicks • Benny Barnes • Buddy Attaway • Hoot and Curley • King Sterling • Martha Lynn

December 15 (from the Youth Building, State Fairgrounds, Shreveport): Elvis Presley • The Jordanares • Gary Bryant

December 22 Sid King and the Five Strings • The Geezinlaw Brothers • Bob Gallion • Buddy Thompson • Jack Ford • David Houston • Werly Fairburn • James O'Gwynn • Tibby Edwards • Jeanette Hicks • Benny Barnes • The Four Diamonds • Martha Lynn • Buddy Attaway • Jimmy and Johnny • King Sterling • Betty Amos

December 29 The Four Diamonds • The Geezinlaw Brothers • Bob Gallion • Tibby Edwards • Jack Ford • David Houston • Werly Fairburn • James O'Gwynn • Gary Bryant • Jeanette Hicks • Benny Barnes • Buddy Attaway • Jimmy and Johnny • King Sterling • Betty Amos • Hoot and Curly • Martha Lynn

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January 5 The Four Diamonds • The Geezinlaw Brothers • Bob Gallion • Johnny Horton • Jack Ford • David Houston • Werly Fairburn • James O'Gwynn • Gary Bryant • Jeanette Hicks • Benny Barnes • Buddy Attaway • Jimmy and Johnny • King Sterling • Betty Amos • Tibby Edwards • Martha Lynn

January 12 Slim Whitman • Leon Payne • Bob Gallion • Jack Ford • Martha Lynn • Hoot and Curley • James O'Gwynn • Tibby Edwards • Jeanette Hicks • Benny Barnes • Buddy Attaway • Jimmy and Johnny • Buddy Thompson • Betty Amos • The Four Diamonds • The Geezinlaw Brothers

January 26 Johnny Horton • The Geezinlaw Brothers • Bob Gallion • Gary Bryant • Jack Ford • David Houston • Werly Fairburn • James O'Gwynn • Tibby Edwards • Jeanette Hicks • Benny Barnes • Buddy Attaway • Jimmy and Johnny • Buddy Thompson • Betty Amos • The Four Diamonds • Hoot and Curley • King Sterling

February 2 Werly Fairburn • The Delta Boys • The Geezinlaw Brothers • Bob Gallion • Gary Bryant • Jack Ford • David Houston • Werly Fairburn • James O'Gwynn • Tibby Edwards • Jeanette Hicks • Johnny Mathis • Buddy Attaway • Jimmy and Johnny • Buddy Thompson • Betty Amos • The Four Diamonds • Martha Lynn • King Sterling • Lump Lump Boys • Hoot and Curley

February 9 Johnny Horton • The Geezinlaw Brothers • Bob Gallion • Gary Bryant • Jack Ford • Bob Luman • Werly Fairburn • James O'Gwynn • Tibby Edwards • Jeanette Hicks • Johnny Mathis • Buddy Attaway • Jimmy and Johnny • Buddy Thompson • Betty Amos • Martha Lynn • King Sterling • The Lump Lump Boys • Hoot and Curley

February 16 The Geezinlaw Brothers • Bob Gallion • Gary Bryant • Jack Ford • Bob Luman • Werly Fairburn • James O'Gwynn • Jeanette Hicks • Johnny Mathis • Buddy Attaway • Jimmy and Johnny • Buddy Thompson • Betty Amos • Benny Barnes • Martha Lynn • King Sterling • The Lump Lump Boys • Hoot and Curley • The Delta Boys

Elvis Presley played dozens of songs on the Hayride that were written and performed by black artists. His first record, *That's Alright Mama* was a song he learned as a teenager, written and recorded by black artist Arthur Crudup. Elvis made great social impact influencing main stream radio in behalf of black artists. Elvis broke through to the world on that "music freedom stage."

The Louisiana Hayride was the first show to inaugurate this new genre of dynamic original sounds that blended cultural combinations of "white country" with "black rhythm and blues." Scotty Moore created the original electric echo guitar sounds on Elvis's records. The blend of Bill Black's backbeat bass sound and Elvis's strong acoustic guitar rhythm with Scotty's electric guitar literally created the first sounds that became known as "rockabilly," the roots of the '50s music revolution. Sam Phillips was the producer, another free spirit unconquerable. Following the success of the combination, "Elvis, SUN RECORDS and the Louisiana Hayride," Sam Phillips brought all of his rockabilly/rock & roll artists to the show. Sam was desperately trying to break new artists and get hit records to keep SUN RECORDS in business and the broad exposure of the Hayride was a godsend to him. Sam and SUN RECORDS was also a godsend to the Louisiana Hayride. Johnny Cash and Carl Perkins soon followed Elvis and the "SUN RECORDS – Louisiana Hayride" success repeated itself. *Folsom Prison Blues*, *Blue Suede Shoes* and many other SUN records became instant hits on the Hayride.

Legendary hit songs and million selling hit records by the dozens were created by Louisiana Hayride artists, songwriters, musicians, producers and engineers. Many were first performed live on the Hayride stage and heard first by millions on the show over KWKH. In addition to SUN RECORDS, these pioneer influences promoted the success of Louisiana Hayride artists on independent record labels including IMPERIAL, MERCURY, RAM, etc. Country music divisions of major labels RCA, COLUMBIA, DECCA and CAPITOL were greatly impacted with giant hit recordings by Louisiana Hayride artists.

The big picture is: The Louisiana Hayride was the "portal to the world," the place where these artists were encouraged and given freedom by artistic Hayride management that developed an innovation of American roots music so powerful in character that it created a "big bang" explosion that fueled the expansion and development of country music and rock and roll into corporate music business.

The big question is: "What would have happened to all of these incredible artists who impacted the world and culture so greatly with their lives and music had it not been for the Louisiana Hayride? Where would they have gone as un-

known artists to be discovered so rapidly in their young obscure pioneer days of the music industry?"

The answer is, "no where."

There was no other show that would have accepted them "as is," no other show existed as powerful in character, performance and broadcast coverage as the KWKH Louisiana Hayride. The Opry was the only other show that had the same resources of power, and the Opry didn't want them, they simply "didn't fit in." Can we imagine a world without Hank Williams, Kitty Wells, Elvis Presley, Johnny Cash, and all the great creative force of artists, the songs and records that emanated from the Louisiana Hayride? Can we face the fact that these statements are true, that the law of cause and effect does not lie.

The saddest question is: What caused the Louisiana Hayride to shut down in Shreveport? Nobody really knows all the "ornery critters" responsible, but Tillman and Horace and others with evidence from the inside knew some of them. What we do know is the Louisiana Hayride ownership was offered a similar development deal as they offered Nashville. A major label wanted to build a recording studio and open offices in Shreveport at that day and time, stating that they recognized all the hit talent was coming through the Louisiana Hayride. The reply from Shreveport was negative. They chose to close it up, resulting in an immediate mass exodus of the music people. Most of them moved to Nashville, some of them joined the Grand Ole Opry while others became intricately involved in the music business, becoming producers, session musicians, songwriters, publishers, record label executives, etc. Many became extremely successful in the music there, raising families with second and third Louisiana Hayride generations who are now actively engaged in the music industry on a global scale.

Shreveport suffered greatly because of that ominous decision. Inertia set in and a great vacuum of emptiness endured, the dark sound of silent decay destroying the great music building to the point where the local leadership again made a disastrous decision to implode it in the late 1980s. That's when we first stepped in to stop the destruction. Reaching out to great Louisiana leadership from state government, led by Rep. Billy Montgomery, we organized a movement to save the Shreveport Municipal Auditorium. Working with dozens of caring citizens and professional planners, we also prepared a comprehensive visionary plan with our life long friends, former Governor Kathleen Blanco, Ted Jones and Joel Katz, to restore the blighted area surrounding the historic music district. The dream moves on.

AMAZING FACT: THE LOUISIANA HAYRIDE NEVER DIED

The incredible, amazing fact is, the Louisiana Hayride is still a phenomenon. Like "pearls of great price" the sounds and songs and people, the family of the Louisiana Hayride, has never died. The melodies and words are on everybody's lips, and the dances are lively and adorable on everybody's hips. Now, everyone wants to go there again. Everybody wants to see and hear where these incredible people were discovered, where this everlasting music was first made, where they all gathered together on the same stage.

The concentric circles of the Louisiana Hayride stretch far and wide around the world, endless connections link back to its music of the American music pioneer days. All resources are now available for the Louisiana Hayride to gather in chorus the new country music family and descendants of all ages, on the same grand stage in Shreveport, to welcome the world to join in person and through the amazing global technology of this great day. There is still undiscovered amazing talent searching for this wonderful place called, the Louisiana Hayride.

Gratefully, in these "best of times" and "worst of times" that we live, there is a yearning for these treasures to be rediscovered, a yearning for the simplicity of the old days, to meet again in the great auditorium with families and friends, feeling safe and unafraid. Let the Louisiana Hayride return to remember the "young soldiers" who performed there in their pilgrim days, and to open up the freedom stage for the anointed ones of now.

As we move forward with the final quest to reactivate the Louisiana Hayride, our most grateful thanks go to Richard Weize and the BEAR FAMILY for reaching out to honor the Louisiana Hayride with this great boxed set collection. What a pleasure to work with Martin Hawkins and Colin Escott in the preparation of this enormously important American country music treasure. May it be a blessing to many. Our lifelong friend, Shelby Singleton began at the Louisiana Hayride and he and his brother John kept many Hayride artists in the spotlight. And always, we deeply respect and honor Tillman Franks and Merle Kilgore and all the amazing talent and leadership from the Louisiana Hayride. We treasure your gifts to the world, your personal lives and families, and your forever spiritual faith in Jesus expressed so greatly in your music. God bless the Louisiana Hayride.

Maggie and Alton

February 23 David Houston • Jeannette Hicks • Martha Lynn • The Geezinlaw Brothers • Bob Gallion • Gary Bryant • Jack Ford • Bob Luman • Werly Fairburn • James O'Gwynn • Tibby Edwards • Buddy Attaway • King Sterling • Buddy Thompson • Betty Amos • Benny Barnes • James O'Gwynn • Hoot and Curley

March 9 Mel Tillis • Johnny Horton • Bob Gallion • David Houston • Jack Ford • Bob Luman • James O'Gwynn • Tibby Edwards • Jeanette Hicks • Buddy Attaway • Jimmy and Johnny • Buddy Thompson • Betty Amos • Benny Barnes • Dave Rich • Hoot and Curley

March 16 Johnny Horton • Bob Gallion • Jack Ford • Bob Luman • Werly Fairburn • Tibby Edwards • Buddy Attaway • Jimmy and Johnny • Buddy Thompson • Betty Amos • Hoot and Curley • Gary Bryant • James O'Gwynn • Johnny Mathis • King Sterling • Lump Lump Boys

March 23 Dave Rich • Floyd Tillman • Bob Gallion • Martha Lynn • David Houston • Jack Ford • Bob Luman • Werly Fairburn • James O'Gwynn • Tibby Edwards • Buddy Attaway • Jimmy and Johnny • Buddy Thompson • Betty Amos • Gary Bryant • Hoot and Curley

March 30 Neal Merritt • Melvin Endsley • Bob Gallion • David Houston • Jack Ford • Bob Luman • James O'Gwynn • Tibby Edwards • Jimmy and Johnny • Buddy Thompson • Betty Amos • Martha Lynn • Hoot and Curley • Buddy Attaway

April 6 Carl Perkins • Bob Gallion • Jack Ford • Bob Luman • Werly Fairburn • James O'Gwynn • Tibby Edwards • Jeanette Hicks • Buddy Attaway • Buddy Thompson • Martha Lynn

April 13 Al Ferrier • Geneva Higgenbotham • Bob Gallion • David Houston • Jack Ford • Bob Luman • Werly Fairburn • James O'Gwynn • Tibby Edwards • Jeanette Hicks • Buddy Attaway • Jimmy and Johnny • Buddy Thompson • Betty Amos • Martha Lynn • Hoot and Curley

April 20 Margaret Lewis • Bud Decemberkelman • Bob Gallion • David Houston • Jack Ford • Bob Luman • Werly Fairburn • James O'Gwynn • Tibby Edwards • Johnny Horton • Eddie Bond • Buddy Attaway • Jimmy and Johnny • Buddy Thompson • Betty Amos • Buffalo Yount • Martha Lynn • Hoot and Curley

April 27 (from Little Rock, Arkansas)
Eddie Bond • Bud Deckelman

May 18 Warren Smith • Geneva Higgenbotham • Bob Gallion • Jack Ford • James O'Gwynn • Tibby Edwards • Johnny Mathis • Buddy Attaway • Jimmy and Johnny • Buddy Thompson • Betty Amos • Martha Lynn • Gary Bryant • Hoot and Curley

May 25 Jerry Lee Lewis • The Geezinlaw Brothers • Bob Gallion • Jack Ford • Jimmy Lee • James O'Gwynn • Tibby Edwards • Johnny Mathis • Buddy Attaway • Jimmy and Johnny • Betty Amos • Gary Bryant • Hoot and Curley

June 1 Johnny Horton • Bob Gallion • David Houston • Jack Ford • Bob Luman • Werly Fairburn • James O'Gwynn • Tibby Edwards • Buddy Thompson • Betty Amos • Martha Lynn • Gary Bryant • Hoot and Curley

June 8 Melvin Endsley • T. Tommy Cutrer • Bob Gallion • David Houston • Jack Ford • Bob Luman • Bud Decemberkelman • James O'Gwynn • Tibby Edwards • Eddie Bond • Buddy Attaway • Jimmy and Johnny • Lucy Lynn • Hoot and Curley

June 15 Sleepy La Beef • Buzz Busby and the Bayou Boys • Bob Gallion • David Houston • Jack Ford • Bob Luman • Geneva Higgenbotham • James O'Gwynn • Tibby Edwards • Buffalo Yount • Jimmy and Johnny • Betty Amos • Benny Barnes • Martha Lynn • Gary Bryant • Hoot and Curley

June 22 Johnny Horton • Bob Gallion • David Houston • Jack Ford • Bob Luman • Werly Fairburn • James O'Gwynn • Tibby Edwards • Jimmy and Johnny • Betty Amos • Benny Barnes • Martha Lynn • Gary Bryant • Hoot and Curley

June 29 Bob Gallion • David Houston • Jack Ford • Bob Luman • Werly Fairburn • James O'Gwynn • Tibby Edwards • Buddy Attaway • Jimmy and Johnny • Betty Amos • Benny Barnes • Martha Lynn • Hoot and Curley

July 6 NOT KNOWN

July 13 NOT KNOWN

July 20 Eddie Bond • Buffalo Yount • Carl Belew • David Houston • Jack Ford • Bob Luman • Werly Fairburn • James O'Gwynn • Tibby Edwards • Buddy Attaway • Jimmy and Johnny • Tommy Blake • Betty Amos • Benny Barnes • Lucy Lynn • Gary Bryant • Hoot and Curley • The Hayriders

July 27 Hank Locklin • Geneva Higgenbotham • Jack Ford • Tommy Blake and his Rebels • Werly Fairburn • James O'Gwynn • Tibby Edwards • Margie Singleton • Jimmy and Johnny • Tony Douglas • Betty Amos • The Singing Sons • Lucy Lynn

August 3 Cousin Wilbur • Bonnie Brooks • Little Wilbur • David Houston • Jack Ford • Tommy Blake • James O'Gwynn • Tibby Edwards • Howard Crockett • Jimmy and Johnny • Martha Lynn • Lucy Lynn • Hoot and Curley

August 10 Johnny Horton • Geneva Higgenbotham • Tommy Blake and the Rebels • David Houston • Jack Ford • Bob Luman and the Shadows • Werly Fairburn and the Delta Boys • James O'Gwynn • Buddy Attaway • Jimmy and Johnny • Johnny Mathis • Lucy Lynn • Hoot and Curley

August 17 The Chuck Wagon Gang • David Houston • Jack Ford • Bob Luman and the Shadows • Tommy Blake and his Rebels • James O'Gwynn • Buddy Attaway • Jimmy and Johnny • Martha Lynn • Lucy Lynn • Hoot and Curley

August 24 Melvin Endsley • David Houston • Jack Ford • Tommy Blake and his Rebels • Werly Fairburn and the Delta Boys • James O'Gwynn • The Williamson Sisters • Buddy Attaway • Jimmy and Johnny • Betty Amos • Johnny Mathis • Gary Bryant • Martha Lynn • Lucy Lynn • Hoot and Curley

August 31 Johnnie Bailes • Melvin Sapp • The Ramey Ridge Runners • David Houston • Jack Ford • Tommy Blake and his Rebels • James O'Gwynn • Carl Belew • Jimmy and Johnny • Lucy Lynn • Hoot and Curley

September 7 Nick Venet • Johnny Horton • Linda Brannon • James o'Gwynn • Jack Ford • Tommy Blake • Bud Deckelman • Eddie Bond • Dobber Johnson • Buffalo Yount • Jimmy and Johnny • Ron Teofan • Betty Amos • Johnny Mathis • Gary Bryant • Martha Lynn • Lucy Lynn • The Hayriders

September 14 The Browns • Margaret Lewis • Linda Brannon • David Houston • Jack Ford • Tommy Blake and his Rebels • Werly Fairburn • James O'Gwynn • Carl Belew • Jimmy and Johnny • Tony Douglas • Johnny Mathis • Martha Lynn • Lucy Lynn

September 21 Nick Venet • Billy Gray • Billy Walker • Margie Singleton • Jack Ford • Tommy Blake • Werly Fairburn • James O'Gwynn • Carl Belew • Dobber Johnson • Buffalo Yount • Jimmy and Johnny • Linda Brannon • Johnny Mathis • Gary Bryant • Martha Lynn • Lucy Lynn • Hoot and Curley

September 28 Dave Rich • Tony Douglas • Jack Ford • Tommy Blake • Werly Fairburn • James O'Gwynn • Carl Belew • Jimmy and Johnny • Linda Brannon • Johnny Mathis • Martha Lynn • Hoot and Curley

October 5 Webb Pierce • Bob Shelton • Harmie Smith • David Houston • Hake Rice • Pappy Covington • Pop Echols • James O'Gwynn • Carl Belew • Jimmy Peters and the Four Teens • Tommy Trent • Werly Fairburn • Jimmy and Johnny • Tony Douglas • Johnny Mathis • The Four B's • Martha Lynn • Jack Ford

October 12 Wanda Jackson • Claude King • Sleepy La Beef • David Houston • Jack Ford • Johnny Horton • Margie Singleton • Carl Belew • Bob Gallion • Johnny Mathis • The Four B's • Lucy Lynn • Hoot and Curley

October 19 Warren Smith • Joe Carson • Dalton and Lula Joe • David Houston • Billy Jack Hale • The Carter Brothers • Margie Singleton • James O'Gwynn • Carl Belew • The Four B's • Tony Douglas • Bob Gallion • Johnny Mathis • Gary Bryant • Martha Lynn

October 26 Johnny Horton • Charlie Phillips • Earl Pappy Davis • Tommy Blake • Jack Ford • Dobber Johnson • Carl Belew • The Four B's • Linda Brannon • Tony Douglas • Johnny Mathis • Gary Bryant • Martha Lynn • Hoot and Curley

November 9 The Louvin Brothers • George Jones • The Stamps Hilltoppers Quartet • Buck Owens • Hoyt Johnson • Johnny Horton • Werly Fairburn • James O'Gwynn • Carl Belew • The Four B's • Linda Brannon • Tony Douglas • Bob Gallion • Johnny Mathis • Gary Bryant • Martha Lynn

November 16 Johnny Horton • Mallie Ann and Slim • Margaret Lewis • Bob Bonn • Werly Fairburn • Carl Belew • Utah Carl • The Four B's • Linda Brannon • Bob Gallion • Johnny Mathis • Gary Bryant

November 23 Carl Smith • Mallie Ann and Slim • Smiley Burnette • Peggy Upton and Danny Buck • James O'Gwynn • Carl Belew • The Four B's • Linda Brannon • Tony Douglas • Johnny Mathis • Gary Bryant • Martha Lynn

November 30 (from Little Rock, Arkansas)
Jimmie Davis

December 7 Gene Sullivan • Jimmy Edwards • Carl Story • Johnny Horton • Mallie Ann and Slim • Dobber Johnson • James O'Gwynn • Carl Belew • The Four B's • Tony Douglas • Johnny Mathis • Gary Bryant • Martha Lynn

December 14 Johnnie and Jack • Kitty Wells • The McCoy Kids • Mallie Ann and Slim • James O'Gwynn • Carl Belew • The Four B's • Linda Brannon • Tony Douglas • Johnny Mathis • Gary Bryant • Martha Lynn

December 21 Mac Wiseman • The Chelette Sisters • Gene Sullivan • The Bragga Sisters • Jerry Kennedy • Geneva Higgenbotham • Johnny Horton • James O'Gwynn • Tony Douglas • Martha Lynn • Johnny Mathis • Carl Belew • Linda Brannon • Mallie Ann and Slim • The Four B's

December 28 Ronnie Stanley • Jerry Kennedy • Mallie Ann and Slim • David Houston • Werly Fairburn • James O'Gwynn • Carl Belew • Margie Singleton • The Four B's • Linda Brannon • Tony Douglas • Martha Lynn



1958

- January 4** Pee Wee King • Little Eller Long • Mallie Ann and Slim • David Houston • Jack Ford • Benny Barnes • The Four B's • Linda Brannon • Dalton Henderson • Lucy Lynn • Hoot and Curley
- January 11** George Jones • Jimmy Lloyd • Neal Jones • Johnny Horton • Mallie Ann and Slim • The Dyer Sisters • Eddie Bush • James O'Gwynn • Carl Belew • Leon Post • The Four B's • Sonny Harville • Linda Brannon • Tony Douglas • Buffalo Yount • Johnny Mathis • Jerry Kennedy • The Four B's • Hank LeGault • Rio DeRosa • Dobber Johnson
- January 18** Jimmy Martin • Pete Stamper • Johnny Horton • Mallie Ann and Slim • Dobber Johnson • Gary Bryant • James O'Gwynn • Carl Belew • The Four B's
- January 25** Johnny Cash
- February 1** The Premiere Quartet • Lawton Williams • Billy Brock • Johnny Horton • Mallie Ann and Slim • David Houston • Bobby Lee Trammel • Carl Belew • The Four B's • Linda Brannon • Johnny Mathis • Jerry Kennedy • Martha Lynn
- February 8** The Osborne Brothers • Red Allen • Johnny Horton • Mallie Ann and Slim • David Houston • James O'Gwynn • Carl Belew • The Four B's • Linda Brannon • Tony Douglas • Johnny Mathis • Jerry Kennedy
- February 15** Jimmy Martin • Ann Jones • Mallie Ann and Slim • David Houston • James O'Gwynn • Linda Brannon • Tony Douglas • Johnny Mathis • Jerry Kennedy • Martha Lynn • Lucy Lynn
- February 22** Peanuts Wilson • Billy Thompson • Jimmy Martin • Johnny Horton • Mallie Ann and Slim • Felton Pruett • Tommy Tomlinson • James O'Gwynn • Leon Post • Dobber Johnson • Sonny Harville • Linda Brannon • Tony Douglas • Don Davis • Johnny Mathis • Jerry Kennedy • Martha Lynn • Slim Harbert
- March 1** Charlie Phillips • The McCoy Kids • Sonny and Al Jones • Mallie Ann and Slim • The Four B's • Linda Brannon • Tony Douglas • Johnny Mathis • Jerry Kennedy • Martha Lynn
- March 8** Jimmy Martin • Jerry Kennedy • Johnny Horton • Carl Belew
- March 15** Scotty and Bill • Jimmy Martin • Johnny Horton • The Four B's • Linda Brannon • Tony Douglas • Johnny Mathis • Jerry Kennedy • Martha Lynn • Mallie Ann and Slim
- March 22** Howard Crockett • Dale Hawkins • Johnny Horton • Bob Luman • Faron Young • The Marcus Brothers • Mallie Ann and Slim • The Lewis Sisters • Jimmy Martin • Carl Belew • The Four B's • Johnny Mathis • Martha Lynn
- March 29** Slim Whitman • Jerry Kennedy • Tibby Edwards • Merle Kilgore • Mallie Ann and Slim • Dobber Johnson • Jimmy Martin • James O'Gwynn • Carl Belew • Hoot and Curley • The Four B's • Betty Amos • Linda Brannon • Tony Douglas • Werly Fairburn • Johnny Mathis • Jack Ford • Martha Lynn • Gary Bryant
- April 5** Webb Pierce • Faron Young • Jimmie Davis • The Browns • The Four B's • Margie Singleton • Johnny Bailes • James O'Gwynn • Carl Belew • Jimmy Martin • Johnny Sea • Bob Shelton • Linda Brannon • Tony Douglas • Jerry Jericho • Smokey Stover • Johnny Mathis • Jerry Kennedy • Martha Lynn • Ray Jackson • The Hayriders • Melvin Endsley
- April 12** Bob Shelton • The Highlighters • The Browns
- April 19** George Jones • Jimmy Martin • Mallie Ann • James O'Gwynn • Carl Belew • The Four B's • Gary Bryant • Tibby Edwards • Johnny Mathis • Jerry Kennedy • Martha Lynn
- April 26** Faron Young • Bob Luman • Billy Walker • Jimmy Martin • James O'Gwynn • Carl Belew • Johnny Mathis
- May 3** (from Texarkana, Texas)
George Jones • Johnny Horton • Johnny Mathis • Jimmy Martin • Carl Belew • Tony Douglas • Linda Brannon • The Four B's • Jerry Kennedy • Mallie Ann • Martha Lynn
- May 10** Johnny Horton • Bob Luman • Salty Holmes • Smokey Stover
- May 17** The Tunes • The Premier Quartet • Fred Carter • Johnny Horton
- May 24** Melvin Endsley • Salty Holmes • Bobby Roberts • Jimmy and Johnny • Jimmy Martin • Johnny Horton • Tony Douglas • Carl Belew • Linda Brannon • The Four B's • Mallie Ann • Jerry Kennedy
- May 31** Homer and Jethro • Johnny Horton • Claude Gray • Hank Legault • Jimmy Martin • Mallie Ann • James O'Gwynn • Carl Belew • Linda Brannon • The Four B's • Tony Douglas • Johnny Mathis • Jimmy and Johnny • Martha Lynn • Dobber Johnson
- June 7** The Little Beavers • Johnny Horton • Bobby Hallam • Hank Le Gault • Jimmy Martin • Margie Singleton • James O'Gwynn • Carl Belew • Linda Brannon • The Four B's • Tony Douglas • Johnny Mathis
- June 14** Ferlin Husky • Merle Kilgore • Jimmy Martin • Margie Singleton • Carl Belew • The Four B's • Tony Douglas • Martha Lynn
- June 21** Ray Price • Aunt Bunie • The McCoy Kids • Jimmy Martin • Margie Singleton • James O'Gwynn • Linda Brannon • The Four B's • Tony Douglas • Jimmy and Johnny
- June 28** Johnny Horton • Dee and Patty • The Premier Quartet • The Braga Sisters • Jimmy Martin • Margie Singleton • James O'Gwynn • Carl Belew • Linda Brannon • The Four B's • Tony Douglas
- July 5** Ferlin Husky • Tony Douglas • Jimmy Martin • Dobber Johnson • Margie Singleton • James O'Gwynn • Carl Belew • Linda Brannon • The Four B's • Tony Douglas • Dobber Johnson
- July 12** George Jones • George Morgan • Faron Young • Jimmy Martin • Margie Singleton • James O'Gwynn • Linda Brannon • The Four B's • Tony Douglas
- July 19** George Jones • Faron Young • Bob Shelton • Harmie Smith • Jimmy Martin • Margie Singleton • Linda Brannon • The Four B's • Tony Douglas
- July 26** George Jones • Johnny Horton • The Chuck Wagon Gang • Jimmy Martin • Margie Singleton • James O'Gwynn • Linda Brannon • The Four B's • Tony Douglas
- August 9** Faron Young • Tony Douglas • Charlie Russell • Jimmy Martin • Bruce Channel • Margie Singleton • Carl Belew • Linda Brannon • The Four B's • Tony Douglas • Jimmy and Johnny
- August 16** George Jones • Johnny Horton • Charlie Phillips • The Premiere Quartet • Jimmy Martin • Linda Brannon • James O'Gwynn • The Four B's • Jimmy and Johnny
- August 23** The Browns • Johnny Horton • Jimmy Martin • James O'Gwynn
- August 30** Melvin Endsley • The McCoy Kids • The Morgan Twins • Claude Gray • Jimmy Martin • Bruce Channel • Margie Singleton • Jimmy and Johnny • Carl Belew • Linda Brannon • The Four B's • Tony Douglas • Jimmy and Johnny
- September 6** The Louvin Brothers • Johnny Horton • Jimmy Martin • Margie Singleton • James O'Gwynn
- September 13** George Jones • Johnny Horton • James O'Gwynn • Margie Singleton • Jimmy Newman • Charlie Walker • The Four B's
- September 20** Ferlin Husky • Eddie Bond • Charlie Walker • The McCoy Kids • Jimmy Newman • Margie Singleton • Dobber Johnson • Tony Douglas
- September 27** Mel Tillis • Texas Bill Strength • Charlie Phillips • Johnny Dollar
- October 4** The Louvin Brothers • Johnny Horton • George Jones • Buck Owens • Jimmy Martin • Hoyt Johnson • Margie Singleton • James O'Gwynn • Martha Lynn • Werly Fairburn • Linda Brannon
- October 11** Mel Tillis • Johnny Horton • Jimmy Martin • Bruce Channel • Margie Singleton • James O'Gwynn • Linda Brannon • The Four B's • Jimmy and Johnny

Louisiana Hayride



presents

CURLEY FOX

and

TEXAS RUBY

with all the regular cast, including

JIMMY LEE • FARON YOUNG
BUDDY and MARION DURHAM
RED SOVINE • TOMMY TRENT

and many others in

3 Hours of Fun!

**MUNICIPAL
AUDITORIUM**

Tonight 8-11 P.M.

Doors open 7 P.M.

GENERAL ADMISSION—Adults, 61c; Children, 31c
RESERVE SECTION—Adults, \$1; Children, 50c
All tax included



Tonight

Tune to KWKH for the

**LOUISIANA
HAYRIDE**



Three Hours
of Fun
with all your
favorite
KWKH radio
and recording
artists and
tonight's
special guest
stars—

**CURLEY FOX
and
TEXAS RUBY!**
8:30 P.M.

KWKH

**1130
on your
dial**

(ABOVE) Two advertisements from the Shreveport (L.A.) Times,
April 12, 1952.

October 18 The McCoys • Johnny Horton • Claude Gray • Tom Tall • Jimmy Martin • Bruce Channel • Margie Singleton • James O'Gwynn • The Four B's • Jimmy and Johnny

October 25 The Chuck Wagon Gang • Johnny Horton • Paul Richie • Tom Tall • Jimmy Martin • Bruce Channel • Margie Singleton • The Four B's

November 1 (from Beaumont, Texas)
Johnny Horton • Tony Douglas • Jimmy Martin • Bruce Channel • Margie Singleton • James O'Gwynn • Linda Brannon • The Four B's • Jimmy and Johnny

November 8 Ernest Tubb • Johnny Horton • Skeeter Davis • Homer and Jethro • The Browns • OTHERS NOT KNOWN

November 15 Ray Price • Johnny Sea • Curley Harris • The McCoys

November 22 Curley Harris • Johnny Sea • Larry Hart • The Braga Sisters • Bruce Channel • The Four B's • Tony Douglas

November 29 Lefty Frizzell • Johnny Horton

December 6 Tex Ritter • Johnny Sea • Curley Harris • The McCoys • Jimmy Martin • Bruce Channel • Margie Singleton • The Four B's • Tony Douglas • Johnny Mathis

December 13 Jim Reeves • Johnny Sea • The Chelette Sisters • Johnny Horton • Jimmy Martin • Bruce Channel • Margie Singleton • Merle Kilgore • The Four B's • Tony Douglas • Johnny Mathis

December 20 Bob Luman • Johnny Sea • The Chelette Sisters • Johnny Horton • The Braga Sisters • The McCoys • Geniva Higgenbotham

December 27 Margie Singleton • Johnny Sea • Curley Harris • Johnny Horton • Jimmy Martin • Claude Gray • Merle Kilgore • The Four B's • Tony Douglas • Johnny Mathis

1959

January 3 (from San Angelo, Texas): NOT KNOWN

January 10 Hank Snow • Johnny Sea • Carl Belew • Curley Harris • Jimmy Martin • The McCoys • Margie Singleton • Al Britt • Johnny Horton • The Four B's • Tony Douglas

January 17 Jimmy Martin • Bobby Lord • Johnny Sea • Carl Belew • Curley Harris • Margie Singleton • The Four B's • Johnny Mathis

January 24 Jimmy Driftwood • Johnny Horton • Eddie Bond

January 31 Roy Acuff • The Willburn Brothers • June Webb

February 7 Bill Anderson • Chuck Goddard • Carl Belew • Johnny Sea • Jimmy Martin • Margie Singleton • The Four B's • Johnny Mathis

February 14 Marvin Rainwater • The McCoy Kids

February 21 The Browns • The McCoy Kids • Carl Belew • Jimmy Martin • Margie Singleton • James O'Gwynn • The Four B's • Johnny Mathis

February 28 Johnny Horton • Carl Belew • Jimmy Martin • Margie Singleton • James O'Gwynn • The Four B's

March 7 Johnny Cash • Johnny Horton

March 14 (from Agriculture Building, State Fairgrounds, Shreveport): Johnny Horton • Jimmy Martin • Johnny Mathis

March 25 (from Agriculture Building, State Fairgrounds, Shreveport): The Gays • The Braga Sisters • Carl Belew • Chuck Smith • Jimmy Martin • Margie Singleton • The Four B's • Johnny Mathis

April 4 (from Albuquerque, New Mexico): Johnny Horton • Carl Belew • Jimmy Martin • Linda Brannon • Johnny Mathis • Felton Pruett • Dobber Johnson

April 11 (from Lubbock, Texas): Johnny Horton • Carl Belew • Jimmy Martin • Linda Brannon • Johnny Mathis • Felton Pruett • Dobber Johnson

April 18 (from Agriculture Building, State Fairgrounds, Shreveport): Johnny Horton • The Gays • Carl Belew • Tim Johnson • Jimmy Martin • Frankie Miller • Margie Singleton • Don Burford • The Four B's • Linda Brannon • Johnny Mathis

April 25 (from Agriculture Building, State Fairgrounds, Shreveport): Melvin Endsley • Dean and Mark • The Chelette Sisters • James O'Gwynn

May 2 (from Agriculture Building, State Fairgrounds, Shreveport): Porter Wagoner • Jimmie Driftwood • Don Burford • James Jeter • Jimmy Martin • Frankie Miller • Margie Singleton • The Gays • Soko Sokolosky • The Yount Sisters

May 9 (from Agriculture Building, State Fairgrounds, Shreveport): Don Burford • Tim Johnson • Jimmy Martin • Margie Singleton • The Gays • Soko Sokolosky • The Four B's • Linda Brannon • Johnny Mathis

May 16 (from Agriculture Building, State Fairgrounds, Shreveport): Bill Advance • Barbara Bennett • Don Burford • Cecil Bowman • Chuck Smith • Rick Marlow • Margie Singleton • The Gays • Soko Sokolosky • Dean Evans • The Four B's

May 23 (from Agriculture Building, State Fairgrounds, Shreveport): Don Burford • Jimmy Martin • Margie Singleton • The Gays • Bruce Channel • Soko Sokolosky • James O'Gwynn • The Four B's • Linda Brannon

May 30 (from Agriculture Building, State Fairgrounds, Shreveport): Rick Marlow • Carl and Martha Story • Don Burford • Jimmy Martin • Margie Singleton • The Gays • Soko Sokolosky • James O'Gwynn • The Four B's • Linda Brannon • Johnny Mathis

June 6 (from Agriculture Building, State Fairgrounds, Shreveport):
Carl Belew • Jeff Daniels • Don Burford • Merle
Kilgore • Jimmy Martin • Chuck Mayfield • Margie
Singleton • Soko Sokolosky • The Four B's •
Adrian Roland • Linda Brannon • Johnny Mathis

June 13 Charlie Walker.

June 20 Johnny Horton • The Geezinslaw Brothers •
Frankie Miller • Dee Mullin • Jimmy Martin •
Chuck Mayfield • Margie Singleton • The Gays •
Soko Sokolosky • Don Burford • The Four B's •
Webb Pierce • Merle Kilgore • Tony Douglas •
Johnny Mathis • Gene Sullivan • Carl Belew • The
McCoy Kids • Linda Brannon

July 3 Carl Belew • Bruce Channel • Johnny Sea •
Marlene Allen • Jimmy Martin • Margie Singleton •
The Gays • Don Burford • The Four B's • Linda
Brannon • Merle Kilgore • Tony Douglas • Johnny
Mathis

July 11 Frankie Miller • Glenn Barber • Jack Newman •
Jimmy Martin • Chuck Mayfield • Margie Singleton
• The Gays • Don Burford • The Four B's • Linda
Brannon • Merle Kilgore • Johnny Mathis

July 18 Carl Belew • Jimmy Martin • Margie Singleton •
The Gays • Soko Sokolosky • The Four B's • Merle
Kilgore • Tony Douglas • Johnny Mathis • Dee
Mullin • Patsy Timmons

August 1 The Gays • Jimmy and Alton • Jack Gray • Dee
Mullin • Jimmy Martin • Chuck Mayfield • Margie
Singleton • Don Burford • The Four B's • Merle
Kilgore • Tony Douglas

August 8 Hank Thompson • Ray Hendrix • The Riels Sisters
• Jimmy Martin • Tommy Castle • Margie
Singleton • Soko Sokolosky • Don Burford • The
Four B's • Merle Kilgore

August 15 Carl Belew • Bob Luman • Johnny Sea

August 23 Carl Belew • Bob Luman • Johnny Sea

August 30 The Yount Sisters • Jerry and Brad • Shirley
Rucker • Mike Post • Jimmy Martin • Chuck
Mayfield • Margie Singleton • Jack Gray • Don
Buford • The Four B's • Dee Mullin • Merle Kilgore
• Tony Douglas

September 5 Carl Belew • Jerry and Brad • The Gays

September 12 Jimmy Newman • Jerry and Brad • Jack Newman •
Jimmy Martin • The Ferrell Brothers • Margie
Singleton • The Gays • James O'Gwynn • Merle
Kilgore

September 19 (at Freestate Park Shopping Center):
Johnny Horton

September 26 Johnny Sea • Brad Ingles and Jerry Kennedy • Don
Bufford • Jimmy Martin • Chuck Mayfield • Margie
Singleton • The Gays • Merle Kilgore • Tony
Douglas • Ray Hendrix

October 3 Patsy Cline • Brad Ingles and Jerry Kennedy • Ray
Hendrix • Don Burford • Jimmy Martin • Eddie
Cleary • Margie Singleton • Buddy, Mallie Ann,
and Bob • Bobbie Marks • Merle Kilgore • Tony
Douglas • Johnny Mathis

October 10 Johnny Horton • The Geezinslaw Brothers

October 17 Norma Jean • Brad Ingles and Jerry Kennedy •
The Bragga Sisters • Don Burford • Jimmy Martin
• Eddie Cleary • Margie Singleton • The Gays •
Ray Hendrix • Carla Cates • Bob McGee • Bob
Hughes • Merle Kilgore • Tony Douglas • Johnny
Mathis • Eddie Cleary • Jimmy Jay • Dobber
Johnson

October 24 Frankie Miller • Brad Ingles and Jerry Kennedy •
Dee Mullin • Jimmy Martin • Margie Singleton •
Adrian Roland • Ray Hendrix • Carla Cates • Bob
McGee • Merle Kilgore • Jimmy and Johnny

October 31 Roy Acuff • The Wilburn Brothers • June Webb •
Johnny Horton • Brother Oswald • Shot Jackson •
Don Helms • Jerry Kennedy • Bob McGee •
Dobber Johnson

November 14 The Gays • Ray Hendricks • Jerry Jericho • Dee
Mullin • Jimmy Martin • Carla Cates • Bob McGee
• Felton Pruett • Johnny Mathis • Dobber Johnson

November 21 Charlie Walker • Billy Deaton • Douglas Bragg •
Dobber Johnson • Jimmy Martin • Sonny Harville •
Margie Singleton • Ray Hendrix • Carla Cates •
Bob McGee • Merle Kilgore • Felton Pruett •
Johnny Mathis • Jimmy Jay • Dobber Johnson

November 28 (from Harlingen, Texas)
Brad Ingles and Jerry Kennedy • The Gays •
Johnny Horton • David Houston • Jimmy Martin •
Jimmy and Johnny • Frankie Miller • Billy Moon •
James O'Gwynn • Carla Cates • Margie Singleton •
Merle Kilgore • Tony Douglas

December 5 (from unknown venue, Shreveport):
Brad Ingles and Jerry Kennedy • Don Bufford •
Tony Douglas • Jimmy Ferrell • The Gays • Jenny
Harold • Ray Hendricks • Johnny Horton • Sharon
Kay • Chuck Mayfield • Bob McGee • Jimmy
Martin • Frankie Miller • Del Reeves • Carl Belew •
Margie Singleton

December 12 The Gays • Benny Martin • James O'Gwynn • Dee
Mullin • Bob McGee


December 19 Johnny Horton • Frankie Miller • Johnny Sea •
Billy Sandford • Jimmy Martin • Dee Mullin •
Margie Singleton • The Gays • Carla Cates • Bob
McGee • Merle Kilgore • Tony Douglas • Johnny
Mathis

December 26 Billy Walker • Bob Luman • Rusty and Doug • Dee
Mullin • James O'Gwynn • Frankie Miller • Margie
Singleton • The Gays • David Houston • Dean
Evans • Carla Cates • Bob McGee • Buddy
Sepaugh • Merle Kilgore • Tony Douglas • Johnny
Mathis • Felton Pruett • Jerry Jericho • James
Burton



Hear
America's
Top-Ranking
Hillbilly
Recording Artist
**HANK
WILLIAMS**
On the air
Every Morning
except Sunday
8:15 A.M.
KWKH
1130 on your dial

Advertisements from the Shreveport (L.A.) Times,
May 23, 1949 (ABOVE) and January 10, 1949 (BELOW).



Listen to
**HANK
WILLIAMS**
The Drifting Cowboy
Beginning This Morning
SHREVEPORT SYRUP COMPANY
Presents a new Monday through Friday
series starring Hank Williams, one of
America's top-ranking folk singers. It's
a program you'll enjoy. Tune in daily . . .
Monday through Friday
5:15 A.M.
KWKH
1130 on your dial

1960

- January 2** Marion Worth • Jerry Jericho • Floyd McClendon • Tony Douglas • The Gays • Frankie Miller • Dee Mullin • Carla Cates • Bob McGee • Vera Gay • Dean Evans • Jimmy and Johnny • Jimmy Martin • Buddy Sepaugh and Bob McGee • Dobber Johnson
- January 9** Marion Worth • Jerry Jericho • Johnny Horton • Jay Chevalier • Tony Douglas • Jimmy Martin • Frankie Miller • James O'Gwynn • The Gays • Dee Mullin • Carla Cates • Buddy Sepaugh • Vera Gay • Bob McGee • Dean Evans • Jimmy and Johnny • Jimmy Lee • Dobber Johnson
- January 16** Jerry Jericho • Johnny Horton • Tony Douglas • Jimmy Martin • Frankie Miller • James O'Gwynn • The Gays • Dee Mullin • Carla Cates • Buddy Sepaugh • Vera Gay • Bob McGee • Dean Evans • Jimmy and Johnny
- January 23** Betty Foley • Johnny Horton • Mack and Gwen • Al Cleary • Jerry Jericho • Marion Worth • James O'Gwynn • Jimmy Martin • The Gays • Carla Cates • Buddy Sepaugh and Bob McGee • Douglas Bragg • Dean Evans • Jimmy and Johnny • Dobber Johnson
- January 30** Bobby O'Dell • Billy Deaton • Jack Newman • Billy Moon • The Hooper Twins • The Gays • James O'Gwynn • Jimmy Martin • Tony Douglas • Carla Cates • Vera Gay • Buddy Sepaugh and Bob McGee • Dean Evans • Dee Mullin • Dobber Johnson
- February 6** Connie Hall • Elsie Holly • The Gays • Jerry Jericho • The Hooper Twins • The Gays • Frankie Miller • Jimmy Martin • Tony Douglas • Carla Cates • Buddy Sepaugh and Bob McGee • Jerry Barnhart • Dean Evans • Dee Mullin • Dobber Johnson
- February 13** Roger Miller • Lawton Williams • The Gays • Buddy and Bob • Elsie Holly • Frankie Miller • James O'Gwynn • Jerry Jericho • Tony Douglas • Carla Cates • Bill Monday • Bob McGee • Dean Evans • Dobber Johnson
- February 20** David Houston • Elsie Holly • Tony Douglas • Jimmy Martin • Bob Magee • Jerry Jericho • Tony Douglas • Carla Cates • Buddy Sepaugh and Bob McGee • Dobber Johnson • Dean Evans • Felton Pruett • Dee Mullin
- February 27** George Jones • The Plainsmen Quartet • Betty Foley • James O'Gwynn • The Hooper Twins • Frankie Miller • The Gays • Jerry Jericho • Tony Douglas • Carla Cates • Elsie Holly • Dean Evans • Bill Monday • Dee Mullin • Jody Sky Eagle
- March 5** (from Brownwood, Texas): Lefty Frizzell • Frankie Miller • The Gays • Jerry Jericho • Dee Mullin • Carla Cates • Elsie Holly • Jack Newman • James O'Gwynn • Gene Bynum • The Cruisers • Billy Deaton • Tony Douglas • The Hooper Twins • Dean Evans • Buddy Paul • The Yount Sisters • Fred Fisher

- March 12** Hank Snow • Frankie Miller • The Hooper Twins • Tony Douglas • The Gays • James O'Gwynn • Jerry Jericho • Dee Mullin • Carla Cates • Buddy Sepaugh • Elsie Holly • Dean Evans
- March 19** Jamup and Honey • The Chimes • Ronald Mansfield • Tony Douglas • Frankie Miller • The Gays • James o'Gwynn • Jerry Jericho • Dee Mullin • Carla Cates • Buddy Sepaugh and Bob McGee • Elsie Holly • Dean Evans • The Hooper Twins • Buddy Paul • Joe Janka • The Lump Lump Boys
- March 26** Wilma Lee and Stoney Cooper • Grandpa Jones • The Carlises • Ken Marvin • Frankie Miller • The Gays • James O'Gwynn • Buddy and Bob • Dee Mullin • Carla Cates • Tony Douglas • Elsie Holly • Dean Evans • The Hooper Twins • Dobber Johnson • Merle Kilgore • The Gays
- April 2** (at Freestate Park Center, Shreveport): Johnny Horton • The Hooper Twins • Merle Kilgore • Buddy Paul • Sam Geezinslaw • James O'Gwynn • Jerry Jericho • Dee Mullin • Carla Cates • Tony Douglas • Elsie Holly • Dean Evans
- April 9** (in Harlingen, Texas): Jerry Jericho • Dee Mullin • Carla Cates • Tony Douglas • Elsie Holly • Dean Evans
- April 16** Bob Luman • Dottie Swan • Casey Joe • Merle Kilgore • Buddy Paul • Darnell Bozo • The Bennett Bros • Jerry Jericho • Dee Mullin • Tony Douglas • Elsie Holly • Bob McGee • Dean Evans • Dean and Mark • Buddy and Bob • Dobber Johnson • Sonny Harville • Felton Pruett
- April 23** Bob Luman • The Gays • Glenita Stewart • Merle Kilgore • Buddy Paul • Johnny Mann • Peggy Moore • Dee Mullin • Tony Douglas • Elsie Holly • Bob McGee • Dean Evans
- April 30** (venue not known): Johnny Sea • Frankie Miller • Jimmy Martin • Merle Kilgore • Margie Singleton • Jimmy and Johnny • Carla Cates • Dee Mullin • Ray Hendrix • Bob McGee
- May 7** Leon Payne • Frankie Miller • Dee and Patty • Johnny Mann • Ray Hendrix • Tony Douglas • Elsie Holly • The Four B's • Dean Evans
- May 14** (MAYBE) Benny Martin • Frankie Miller • James O'Gwynn • Johnny Sea • Jimmy Martin • The Gays
- May 21** Bob Shelton and The Sunshine Boys • Mallie Ann and Slim • Johnny Sea • Margaret Lewis • Frankie Miller • Merle Kilgore • The Jones Junction Gang • Jerry Jericho • Dee Mullin • Ray Hendrix • Tony Douglas • The Four B's • Bob McGee • Dean Evans • Dee and Patty • Buddy and Bob • Merle Kilgore
- May 28** Bob Shelton and The Sunshine Boys • Mallie Ann and Slim • The Farrell Brothers • Tommy 'Lonesome Drifter' Johnson • The Mellotones • Jerry Jericho • Dee Mullin • Ray Hendrix • Tony Douglas • Dean Evans

- June 4** June Carter • The Fuller Brothers • Frankie Miller • Billy Sandford • Jerry Jericho • Dee Mullin • Ray Hendrix • Tony Douglas • Dean Evans • Dobber Johnson • Merle Kilgore • Felton Pruett
- June 11** Claude Gray • Margie Singleton • George Kent • Sonny Harville • Henry and Jean Arnold • Jerry Jericho • Dee Mullin • Ray Hendrix • Tony Douglas • Marlene Allen • Dean Evans • Ray Hendrix • Merle Kilgore
- June 18** Charlie Walker • Johnny Seymour • Alice (from Dallas) • Billy Deaton • Frankie Miller • Merle Kilgore • Dee Mullin • Ray Hendrix • Tony Douglas • Dean Evans
- June 25** Bob Luman • Thomas Wayne • Johnny Harris • Bill Munday
- July 2** Bob Luman • Bill Anderson • Johnny Harris • Frankie Miller
- July 9** (from Ark-La Village, Emmet, Arkansas) Guy Goodwin • Johnny Harris • David Houston • The Fuller Brothers • Jerry Jericho • Dee Mullin • Ray Hendrix • Tony Douglas • Dean Evans • Dobber Johnson • Harold Mason • Pat Henderson • Lee White Quartet
- July 16** Wynn Stewart • The Ferrell Brothers • Jack Reno • Dorothy and David, The Green Twins • Jerry Jericho • Dee Mullin • Ray Hendrix • Tony Douglas • Jimmy Jay • Tommy Hightower • Dean Evans • Dobber Johnson • Merle Kilgore • Webb Pierce • Felton Pruett
- July 23** The Plainsmen Quartet • Adrian Roland • Gene Wyatt • D.J. Fontana • James O'Gwynn • The Green Twins • Jerry Jericho • Dee Mullin • Ray Hendrix • Tony Douglas • Jimmy Jay • The Reils Sisters • Dean Evans • Jimmy Jay and Nick
- July 30** Warren Smith • Johnny Harris • James O'Gwynn • Fred Armand • Faye Darling • Merle Kilgore • Lou Smith • Jerry Jericho • Dee Mullin • Ray Hendrix • Jimmy Jay • Dean and Mark (Mathis Brothers) • Dean Evans • Jimmy Jay and Nick • Dobber Johnson
- August 6** Cecil Bowman • The Townsel Sisters • Al Urban • The Jones Junction Gang • Brenda Sisk • Bob Shelton • Mallie Ann and Slim • Jerry Jericho • Dee Mullin • Ray Hendrix • Tony Douglas • Jimmy Jay • Dean Evans
- August 13** Bobby Jean Barton • The Sons of Dixie • David Houston • Buster and Kay Doss • Jerry Jericho • Dee Mullin • Ray Hendrix • Merle Kilgore • Jimmy Jay • Dean Evans • Dobber Johnson • Felton Pruett
- August 20** Warren Smith • Joe Roper and The Melody Boys • The Wilkins Singers • Ray Mitchum • Fitz Morris • Sandy Martini • Johnny Mathis • Dee Mullin • Ray Hendrix • Merle Kilgore • Jimmy Jay • Tony Douglas • Dean Evans • Jimmy Jay and Nick • Dee and Patty • Dobber Johnson

KWKH's

Louisiana Hayride

presents

a large cast of nationally-known recording artists including:

- ★ FRANKIE MILLER
- ★ JIMMY & JOHNNY
- ★ BRAD & JERRY
- ★ DEE MULLIN
- ★ JIMMY MARTIN & THE SUNNY MOUNTAIN BOYS
- ★ MARGIE SINGLETON
- ★ MERLE KILGORE
- ★ CARLA GATES
- ★ RAY HENDRIX
- ★ BOB MAGEE
- ★ ADRIAN ROLAND

Saturday
8-11 P.M.

MUNICIPAL
AUDITORIUM

Admission
Adults \$1—Children 50c

Tickets on sale
SOUTHERN MAID DONUTS
2700 Greenwood Road

STAN'S RECORD SHOP
728 Texas St.

KWKH'S

Louisiana Hayride

presents

GEORGE MORGAN and GEORGE JONES

and a large cast of nationally-known recording artists including:

- ★ JIMMY MARTIN and the SUNNY MOUNTAIN BOYS
- ★ JAMES O'GWYNN
- ★ TONY DOUGLAS
- ★ LINDA BRANNON
- ★ THE FOUR B's
- ★ MARGIE SINGLETON

and many others

Sat., July 12
8:00 PM

AIR-CONDITIONED
MUNICIPAL
AUDITORIUM

General Admission
Adults 60c—Children 30c

Reserved Section
Adults 90c, Children 50c

Tickets on Sale at
Harbuck Sporting Goods
304 Texas St.

Southern Maid Donut Co.
2700 Greenwood Road
420 East Texas, Bossier City

KWKH's

Louisiana Hayride

featuring special guests

WARREN SMITH
JOE ROPER
and the Melody Boys

and a large cast of nationally-known recording artists

MUNICIPAL AUDITORIUM
TONIGHT—8 to 11 P.M.

ADULTS
\$1.00

CHILDREN
50c

Tickets on sale at...

SOUTHERN MAID DONUTS, 2700 Greenwood Road
STAN'S RECORD SHOP, 728 Texas Street

(ABOVE) Three advertisements from the Shreveport (L.A.) Times, (FROM LEFT) October 23, 1959, July 11, 1958, and August 20, 1960.

August 27 Grandpa Jones • The Fuller Brothers • Cal Golden and Dobber Johnson • Buster and Kay Doss • Johnny Mathis • Harmie Smith • James O'Gwynn • Jackie Phelps • Dee Mullin • Tony Douglas • Dean Evans • Dobber Johnson.

END OF WEEKLY SHOWS

1960

November 5 Marlene Allen • Henry and Jean Arnold • Dee Mullin

December 17 Johnny Horton Memorial Show • Marty Robbins • Jimmie Rodgers • Johnny Cash

1961

April 15 The Fuller Brothers • Roy Acuff • Dean Evans • Bobby Lord • Melba Montgomery • Brother Oswald • Howdy Forrester • Shot Jackson • Red Grant • Jimmy Riddle • Warren Smith • The Sunny Mountain Boys

May 6 Johnnie and Jack • Kitty Wells • Bill Phillips

June 3 Johnny Ray Harris • Nat Stuckey • Grandpa Jones • Tex Ritter • Merle Kilgore • The Sons of Dixie • Dobber Johnson

July 15 Don Gibson • June Carter • The Wilburn Brothers • Claude King • Nat Stuckey • Dobber Johnson • Felton Pruett

August 19 The Louvin Brothers • Rusty and Doug • Tony Douglas • Stringbean • Nat Stuckey • The Sons of Dixie • Rhett Grant • Dobber Johnson

September 23 Wilma Lee and Stoney Cooper • The Fuller Brothers • Bob Shelton • Merle Kilgore • Nat Stuckey • The Ferrell Brothers • Norm Bailes • Red Jones • Dobber Johnson

December Justin Wilson • Chet Atkins • Jean Shepard • Johnny Collinsworth • Bobby Barnett • Red Sovine • The Louvin Brothers • Jerry Reed • Porter Wagoner • Les Paul and Mary Ford • Claude King • Patsy Cline • Stonewall Jackson • Andy Griffith • Little Jimmy Dickens • Rose Maddox • Tex Ritter

1962

February 24 June Carter • Johnny Cash • Hawkshaw Hawkins • Merle Kilgore • Jean Shepard • Stonewall Jackson • Jimmy C. Newman • Nat Stuckey • Gordon Terry • Mac Wiseman • Johnny Western • Dobber Johnson

March 24 Roy Acuff • Eddy Arnold • Hawkshaw Hawkins • T. Texas Tyler

1963

March or April Minnie Pearl, comedy routines

April 21 Johnny Cash

July 7 The Wilburn Brothers • Roy Clark

1964

April 13 Sonny James

June 15 Johnny Cash

July 13 Stringbean

KWKH's
Louisiana Hayride
 ★
 announces the return of some of your old favorites!
 ★
 Come down tonight and welcome them back home
 ★



JOHNNIE & JACK
 With Kitty Wells and
 The Tennessee Mountain Boys

Also **RAY BARTLETT** as Special Guest

Plus All the Regular Cast, Including
 T. TEXAS TYLER, JOHNNIE JOHNSON, WEBB PIERCE
 RED SOVINE, THE WILBURN BROTHERS, OKIE JONES,
 MAC WISEMAN, MARTHA LAWSON, SLIM WHITMAN

10 Big Acts 30 People
MUNICIPAL AUDITORIUM
3 hours of fun!
8-11 p. m., tonight

Doors Open at 7 o'Clock!

Adults 61c Children 31c
 (Including All Taxes)

(ABOVE) Advertisement from the Shreveport (L.A.) Times, June 2, 1952.

(RIGHT) Advertisement from the Shreveport (L.A.) Times, March 5, 1949.

Tonight's the Night of the
Louisiana Hayride

KWKH's big three hour show featuring your favorite radio stars.

- Hank Williams
- The Bailes Brothers
- Zake Clements
- Johnnie and Jack
- Cousin Emmy
- Harmie Smith
- Cousin Wilbur
- Patsy Montana
- And Many Others

8 till 11 P. M. Every Saturday



See It At The
SHREVEPORT MUNICIPAL AUDITORIUM
 Hear it over
KWKH
1130 on your dial

KWKH-FM 94.5 on the FM dial

November 9 Hank Snow • Ernest Tubb • Nat Stuckey

November 4? Duke Of Paducah, comedy routines

1965

February 13 Johnnie and Jack • Kitty Wells

March 27 George Jones

August 19 Loretta Lynn

December 4 Buck Owens • Carl Smith • Dave Dudley • Ernest Tubb • Flatt and Scruggs • Hank Thompson • Norma Jean • Ray Price • Sonny James

1966

April 2 Buck Owens • Jim Ed Brown • Nat Stuckey • Stringbean

June 11 Bob Wills • Cal Smith • Ernest Tubb • Jimmy Lee Fautheree • Nat Stuckey • Ray Pouche • Norma Jean • Warner Mack

June 18 Bill Carlisle • Bob Luman • Carl Smith • Cheryl Poole • Nat Stuckey

June 25 H.E. Ferrell • Harold Morrison • Jim Ed Brown • Johnny Cordell • Nat Stuckey • Richard Gibb • Wilma Lee Cooper

July 2 Billy Walker • Bob Preddy • Peggy Paxton • Nat Stuckey • Pete Drake • Stringbean

December 31 Johnny Cash

1967

January 2 Cal Smith • Ernest Tubb • Faron Young • Jack Greene • Nat Stuckey

May 6 Connie Smith • David Houston • Gene Sutton • Ray Price • Roy Clark • Slim Whitman

1968

February 3 George Jones • Bobby Bare • Jay Webb • Loretta Lynn • Roy Clark • Slim Whitman • Skeeter Davis

March 2 George Jones

April 6 The Bailes Brothers • Ferlin Husky • James Bell • Nat Stuckey.

June 1 Buddy Attaway • Del Reeves • Faron Young • Leroy Van Dyke • Nat Stuckey • Ray Pouche

June 7: ??

June 15 Bonnie Owens • James Bell • Larry Page • Merle Haggard • Ray Price

September 7 Carl Perkins • Johnny Cash • The Carter Family • The Statler Brothers

October 1 Don Gibson • Hank Williams Jnr • Jean Shepard • The Stonemans

November 16 Connie Smith • Marty Robbins • Don Winters • Sonny James • Roy Clark

December 28 Bobby Bare • Dolly Parton • Ferlin Husky • Grandpa Jones • Porter Wagoner

1969

February 1 George Jones • Bob Luman • George Morgan

March 22 Billy Parker • Ernest Tubb • Ray Price • Willie Nelson

December 17 David Houston • Grandpa Jones • Ray Price



proudly presents
 its former star



ELVIS PRESLEY
 and the
JORDANAIREs
 as special guests

with all the regular cast
SAT., DEC. 15
8:00-11:30 P.M.

YOUTH BLDG. FAIR GROUNDS

All Seats

\$2.00 IN ADVANCE \$2.50 AT DOOR

Benefit

Shreveport YMCA

Tickets on sale at

SECURITY JEWELERS
 405 Texas St.

DOMESTIC TV & APP. CENTER
 320 Market St.

HARBUCK SPORTING GOODS
 304 Texas St.

STAN'S RECORD SHOPS
 623 and 728 Texas St.

SOUTHERN MAID DONUT CO.
 2700 Greenwood Road

CENTRAL YMCA
 400 McNeil St.

Every ticket holder is guaranteed a seat

(RIGHT) Advertisement from the Shreveport (L.A.) Times, December 15, 1966.



Louisiana Hayride

THE SHOWS, THE PERFORMERS, THE SONGS

by MARTIN HAWKINS



DISC 1

KWKH BEFORE THE HAYRIDE RECORDING COUNTRY MUSIC AT KWKH

Although the Louisiana Hayride was the show for which KWKH became best known in the world outside the Shreveport area, the station was associated with folk, hillbilly, and country music in other ways before and during the Hayride years. The Hayride was recorded remotely but this first CD contains examples of the different types of country music recorded in the KWKH radio studios: we start with the pioneering and proselytising recordings made by and for W.K. Henderson back around 1930; then some examples of songs from the pre-recorded early-morning hillbilly shows the station used to broadcast in the 1940s; and finally some of the important commercial records made in the KWKH studio at the behest of local and national record companies.

CD 1 | KWKH BEFORE THE HAYRIDE

W.K. "OLD MAN" HENDERSON

1-1 Hello World (Henderson)

JOHN MCGHEE WITH FRANK WELLING

1-2 Hello World, Doggone (-)

BLIND ANDY (JENKINS)

1-3 Hello World Song (Don't You Go 'Way) (Jenkins)

JIMMIE DAVIS (PROBABLY)

1-4 Hello World Doggone (-)



(LEFT) Jimmie Davis





The opening track here is an extract from one of the several rants broadcast by W.K. Henderson, railing against the "chain outfits" that hogged the airwaves and threatened local businessmen with their mail order selling and, increasingly, with local outlets. It was recorded by Henderson in his own studio in Shreveport in mid-February 1930 and custom-pressed by OKEH RECORDS. Titled *Hello World*, it tells how his station is being "interfered with" by stations in New York and Chicago. The Radio Act of 1927 granted greater power to some stations over others and Henderson said, "We don't care just to broadcast to Shreveport and Caddo Parish. We want what they have been giving to the other fellow." In fact, KWKH had a strong flat-top antenna signal and got enough coverage to earn the 'Radio Digest' popularity award for the South. The magazine reported that "Mr. Henderson found out how to get and keep an air audience. The way, he found, was to set off plenty of verbal pyrotechnics – bawl out somebody unmercifully – give them a good show. Whether or not they like what he is telling it, they listen and come back for more. They like to hear him get hot. And when he shows signs of cooling off they send him a batch of scathing, blistering telegrams to make him hotter, and he responds obligingly to this form of prodding. 'People don't care about gentle modest talk,' Mr. Henderson said a short time ago. 'They want it strong. They want to hear you ride somebody. If not, why do they spend their good money for telegrams? They want to be entertained. They razz me and wait for me to bawl them out over the Radio. I never disappoint them if they sign their names.' And that's why KWKH, even though its facilities for

musical programs are limited largely to phonograph records, remains one of the most popular stations in the South and in the country." Henderson even razzed his friends, famously replying on air to a 1928 telegram from "Henry and the boys" at the Cozy Cafe in Bremen, Texas. They'd asked him to play a hillbilly song called *I've Got Some Lovin' To Do*, and Henderson replied, "We know where Henry gets his lovin'. Right down on Matamora Street in San Antonio, Texas. Try and deny that, Henry." Insults aside, Henderson was at once the archetypal innovative businessman and the local protectionist. The Henderson Iron Works alongside the Red River in downtown Shreveport reminded folks he was self-made while he presided over the Shreveport Chamber of Commerce from 1925, demonstrating a civic-minded streak and promoting the concept of a greater Shreveport. Nevertheless he used his radio station to further his own businesses, for instance selling Hello World Coffee at a dollar a pound and other Hello World products. He said he "wasn't afraid of anything, but pneumonia" but he wanted a fair shake.

Hillbilly programs were as popular on KWKH as on many other radio stations which found that the down home styles supported selling to local and rural audiences. Shreveport musician Tillman Franks recalled hearing Henderson put singer Jimmie Davis on the air at 9 p.m. nightly, and by 1927 the 'Jimmie Davis Show' had proved very successful. For the next five years Henderson put on daily live morning shows featuring the Taylor-Griggs Melody Makers, the Newman Brothers, the Sawyer Sisters, and the Duncan Sisters. Groups including the Shelton Brothers, Leon Chappear and the Blackwood Brothers all

toured within 150 miles or so while coming back each day for their a.m. shows on KWKH.

At least three radio acts were persuaded to record campaigning songs in support of Henderson's enterprises and campaigns. These popular folk artists of the day were McGhee and Welling, Blind Andy Jenkins, and Jimmie Davis.

John McGhee and Frank Welling

were a duo who recorded many discs for GENNETT, PARAMOUNT and other labels between 1927 and 1933, taking turns as vocalist. Here, it is John McGhee with the vocal and guitar lead on *Hello World Doggone* while Frank Welling plays second guitar. Their song tells of W.K. Henderson's issues with national merchants who don't pay local taxes and it gives his words of warning to the people that their local town will suffer, just as they will. It was apparently recorded in October 1929 in Grafton, Wisconsin, like many of their regular PARAMOUNT discs, two months before they switched to GENNETT. McGhee was born in West Virginia in 1898 and Welling in Ohio in 1882. They met in Huntington, West Virginia in the 1920s, forming a partnership known for gospel songs as much for popular folk tunes.

The next song features **Andrew Jenkins**, who recorded for OKEH from 1925 to 1930, mainly in New York or Atlanta. His *Hello World Song (Don't You Go 'Way)* was probably custom-pressed by the OKEH record company, having apparently been recorded in New York on March 5, 1930 and issued on a disc with the full version of track 1 above. The record label explained that it was a 'Special recording – radio station KWKH.' Jenkins was born near Atlanta, Georgia in 1885 and was near blind from a

young age. He became a preacher and composer of gospel songs but he also recorded folk songs as Blind Andy, being well known for event songs like *The Death Of Floyd Collins* and *Ben Dewberry's Final Run*. In the 1920s he was on Atlanta radio WSB with his family group. Here Jenkins uses the melody of *Floyd Collins* while he sings about the "famous man" who's a friend to the people, and imitates Henderson's warnings about chain stores and Wall Street. Jenkins is accompanied by unknown fiddle, harmonica, and guitar players, though it has been suggested that these could be the standard studio group of singer Vernon Dalhart, Murray Kellner on fiddle and Carson Robison on harmonica and guitar.

The fourth track here is another Henderson promotional disc, probably sung by local radio star **Jimmie Davis**. Jimmie (James Houston) Davis was born in 1899 (apparently; he once said his sharecropper parents couldn't remember when exactly) in Beech Springs, La in the Ark-La-Tex area that surrounds Shreveport. If so, he survived to live in three different centuries. He had some family background in fiddle music and folk songs from Georgia and Louisiana as well as taking part in shape-note religious singing. He went to college in Pineville, then sang in Glee clubs while at Louisiana State University in 1926 and was known to have sung with pop and folk groups on the streets of Alexandria, influenced both by the popular recordings of Shreveport favourite, Gene Austin, from Minden, Texas, such as *My Blue Heaven*, and by folk singers including the black "hokum" bands. Davis made his first recordings for Henderson at the Paramount studios in Chicago around July 1928, and

the four sides he made were custom-pressed for Henderson by Paramount onto a label called DOGGONE, each song uncredited as to the artist. However he also appears to have recorded an uncredited version of *Hello World Doggone* pressed onto the HELLO WORLD BROADCASTING label at an unknown date, issued in 1930. This song gives a more complete run-down of Henderson's beefs with the wider world, including the Federal Radio Commission, Wall Street, and chain stores, and it lists Henderson's own wares including coffee and insurance, and his virtues that included local support and credit for customers and a voice speaking for the South. The song also hazards a guess at what else the national organisations might throw a chain around, concluding that soon a man might have to choose a wife from a catalogue. The backing music here sounds like McGhee and Welling and it may be that Davis recorded this song with them in Grafton, Wisconsin in 1929. There is some dispute among experts as to whether the vocalist here is really Davis but we have credited him due to clear vocal similarities and the lack of compelling evidence against. See the boxed set BCD 14953 for more early recordings by Davis, who later twice became the governor of Louisiana and appeared on the Louisiana Hayride as a gospel singer midway between his two stints in the Capitol building in Baton Rouge.

Eventually, Henderson gave up fighting the federal communications commission regulations and he sold KWKH in September 1932. The station continued to see that folk music had a part to play in local and rural radio and successive owners aired sponsored early morning hillbilly folk shows for many years to come.

CD 1 | KWKH MORNING RADIO

JOHNNIE AND JACK

1-5 **Raining On The Mountain** (A. Delmore)

KITTY WELLS

1-6 **The Singing Waterfall** (H. Williams)

JOHNNIE AND JACK

1-7 **Little Cabin Home On The Hill** (L. Flatt - B. Monroe)

KITTY WELLS

1-8 **Love Or Hate** (J. Wright - J. Anglin)

By the end of the 1930s KWKH could list some 28 acts on its hillbilly shows. Among the most popular in the '30s were the Lone Star Cowboys, the Sunshine Boys and the Paradise Entertainers. The Lone Star Cowboys were the most important in welding the station to country music. They were Bob and Joe Attlesey with Leon Chappelle who appeared on a regular 8:30 morning show between 1930 and 1933 and who recorded successfully for VICTOR and BLUEBIRD. The Lone Star Cowboys recorded several iconic songs including *Deep Elem Blues* and *Just Because*, and also accompanied Jimmie Davis on records. Chappelle left to form a jazz dance band, Leon's Lone Star Cowboys, while the Attlesey's continued to play in a more traditional vein, changing their name to the Shelton Brothers by 1935 when they signed to DECCA. Continuing on KWKH, Bob and Joe Shelton emceed the highly-popular Hillbilly Amateur Show followed by the Saturday Night Roundup, effectively a forerunner to the Louisiana Hayride. In the Shelton's shows the Rice Brothers, Hoke and Paul, were also prominent for a time in 1936, rejoining KWKH between 1939 and 1942. During the 1940s, the mantle of the Sheltons was taken on by the likes of the Nettles Brothers, Bill and Norman, and Harmie Smith with his popular Ozark Mountaineers band which gave a start to many Hayride musicians.

In the second half of the 1940s, as the entertainment industry got into high gear post-war, KWKH was scheduling a regular Ark-La-Tex Jubilee show plus individual morning slots not only for locally-based performers like Harmie Smith, Pappy Covington, and Tex Grimsley but increasingly for mid-South artists who had relocated from towns such as Nashville in the post-war shuffle. These included the Bailes Brothers, the Tennessee Ridge Runners with Curley Kinsey, Curley Williams' Georgia Peach Pickers, and Johnnie and Jack with Kitty Wells and the Tennessee Mountain Boys.

The four songs heard here give an indication of the type of music the **Johnnie and Jack** show fashioned for KWKH. Johnnie Wright was born in May 1914 in Wilson County, Tennessee and joined with Jack Anglin from nearby Columbia, Tennessee, two years his junior, as the duo Johnnie and Jack in 1938. Appearing on Nashville's WSIX they met Muriel Deason, born August 1919 in Nashville, one of the locally-popular Deason Sisters. Muriel married Johnnie Wright and also changed her performing name to **Kitty Wells** on becoming part of the 'Johnnie and Jack Show' on the Grand Ole Opry. When the



Johnnie & Jack with Kitty Wells in KWKH radio studio. (FROM LEFT:) Ray Adkins, Jack Anglin, Kitty Wells, Paul Warren, Johnnie Wright.

show relocated to Shreveport at the start of 1948 the three principals were joined by guitarist and dobro player Ray Atkins and fiddle player Paul Warren. They remained on KWKH until September 1950, returning for another year from June 1951. While away, they were touring extensively on the back of their number 4 country hit, *Poison Love*, in the fall of 1950, and when they left again it was to promote Kitty Wells's major hit of 1952, *It Wasn't God Who Made Honky Tonk Angels*. In their show, Jack acted as emcee and guitarist while Johnnie played guitar and developed a comedic role as 'Nimrod,' working with 'The Duck,' a role started by Ray Atkins who could imitate the cartoon character Donald Duck.

In their 15-minute radio slots, Jack Anglin acts as emcee, introducing the band and the soloists. After a theme song, *Raining On The Mountain*, a song first recorded by the Delmore Brothers in 1940, this show

featured Kitty Wells on a song written by Hank Williams and recorded by Molly O'Day, *The Singing Waterfall*, and one of her own early solo discs, *Love Or Hate*. She had yet to register a major hit but her style was fully-formed, sincere and unadorned. The show was based on South-eastern songs and images, from waterfalls to mountains to cabins on the hill, none of which were much in evidence around Shreveport, but the group struck a chord with the KWKH audience and underlined the possibilities for an expanded country music show. Inbetween these songs, Johnnie and Jack put in an ad for the availability of their act and of other KWKH performers for evening shows in the listeners' local community. Postcards to them would only cost a penny, and, if booked, they'd even bring the postcard back!

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KITTY WELLS, JOHNNIE WRIGHT AND HANK WILLIAMS

1-9 **Dear Brother** (Hank Williams)

CURLEY WILLIAMS AND HANK WILLIAMS

1-10 **Time Has Proven I Was Wrong** (Curley Williams - Mel Foree - Hank Williams)

1-11 **No Not Now** (Curley Williams - Mel Foree - Hank Williams)

HANK WILLIAMS

1-12 **My Bucket's Got A Hole In It** (Clarence Williams)

These four songs are samples of broadcasts or demo songs recorded at KWKH by Hank Williams during his highly successful first period in Shreveport in 1948 and 1949. Williams moved with his wife Audrey to a rented house on Mansfield Road, buying their own place on Charles Street when Hank had a big hit with *Lovesick Blues* in

the spring of 1949. Local musician Tillman Franks remembered that, "When Hank sang 'Lovesick Blues,' [announcer] Ray Bartlett would leap into the air. This would really get the audience excited and helped Hank get a reaction from the crowd." Another announcer, Frank Page, has recalled how: "Hank Williams was quiet, sad, like-





able, and scary. He was thin as a rake, and he'd get so drunk it was pitiful, but when he picked up the guitar and started singing he was so powerful... his first night [on the Hayride] he got six encores." Page also emceed some early morning shows including the sunrise show for Johnny Fair Syrup that starred Hank. Despite Hank's drinking, Page said, "He was always on time. I worked every morning with Hank for a period of time. He would come in and do a live show by himself. He would never sit in a chair but would slump over by the wall and warm up a little bit. He'd sing a line of a song and ask me what I thought about it."

Dear Brother is one of the pre-War singing evangelist-type folk tunes about family and God that Hank favoured in his early career. He recorded the song for MGM as a duet with Audrey and it was issued in the spring of 1949 but the radio version here was from 1948. The song worked well with Kitty Wells taking the lead in a trio with fellow Hayride pioneer Curley Williams. In contrast, *Time Has Proven I Was Wrong* was a more modern song, if still a sentimental one. *No, Not Now* is an example of the comedic put-down songs Hank also favoured. It was a reworking of an older talking blues, *Maybe Next Week Sometime*,

recorded by the Allen Brothers in 1930. Finally, Hank Williams recorded a full demo version of the old blues, jazz and folk song refrain *My Bucket's Got A Hole In It* in the KWKH studio, complete with a verse that didn't appear when he recorded it for MGM and with the acoustic guitar solo that has been followed by so many who've recorded the song down the years.

(LEFT) **Ray Bartlett** makes his famous Hayride leap alongside an early Hayride cast (FROM LEFT): unknown, Patsy Montana (in white hat), Cousin Emmy, Jack Anglin, Paul Warren (with fiddle), Johnny Bailes, unknown, Hank Williams (white suit), Horace Logan (at mic), Bob McNutt, and Harmie Smith.

(BELOW) **Curly Williams** and (BOTTOM) a flyer announcing appearances of Hayride artists.

