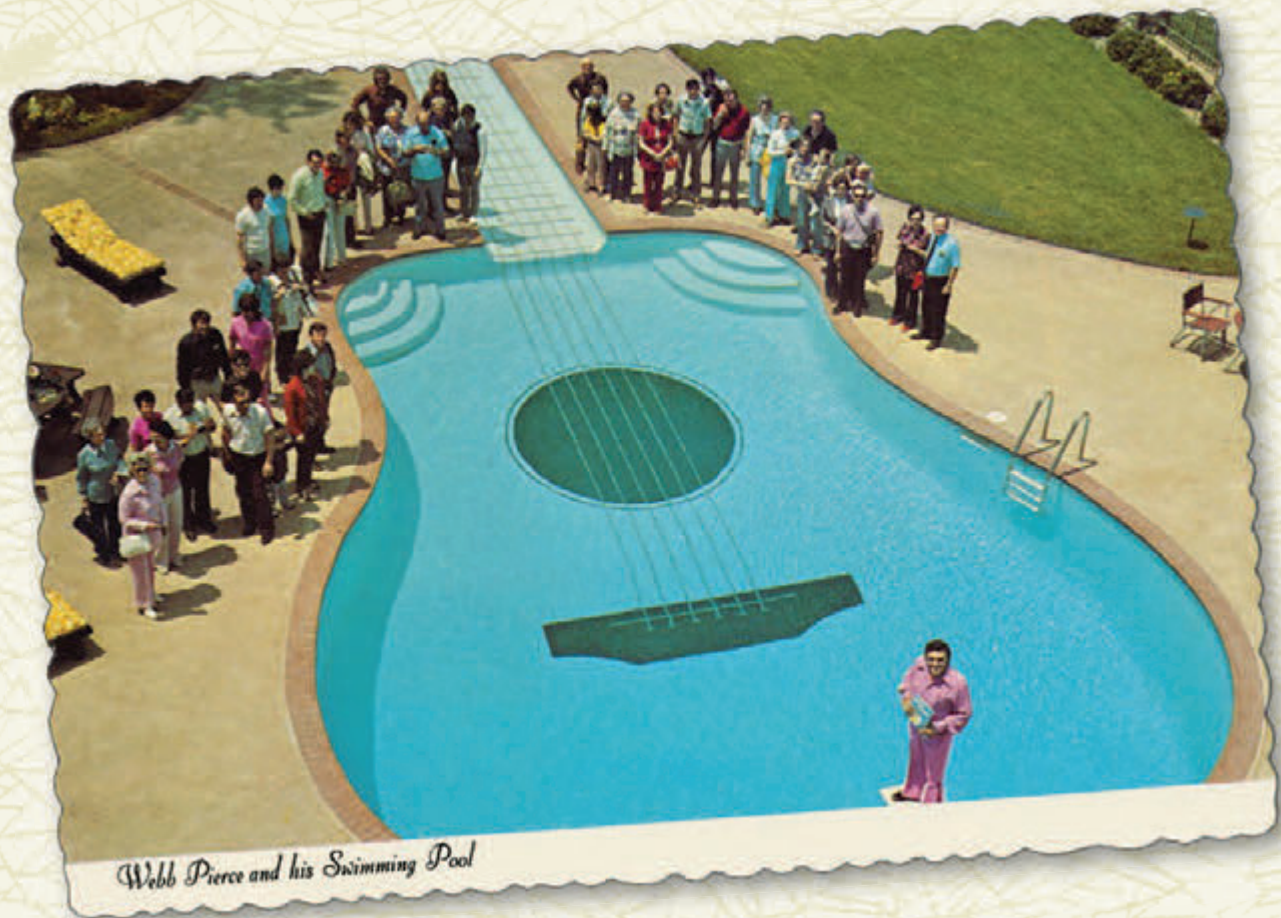


WEBB PIERCE

HUNDRED YEAR WEBB





Webb Pierce and his Swimming Pool

**WEBB
PIERCE**

HUNDRED YEAR WEBB

The Beginnings 1949 - 1951

AND

1958 - 1962

by Dave Samuelson

100TH BIRTHDAY CELEBRATION

August 8, 1921 - August 8, 2021





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sind Ausländer.
Fast überall.



Webb Pierce with fan Judy Baker

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WEBB PIERCE

FINALLY...

"If you like nuance in your music,
don't come running to Webb Pierce."

Edward Morris, 2002

By the time of his death in 1991, Webb Pierce was a forgotten relic from country music's golden postwar era. Never mind that Pierce was one of the architects behind the music's classic honky-tonk style. Never mind that he placed thirteen #1 singles on one of 'Billboard's' country charts between 1952 and 1957, collectively claiming that coveted top spot for 111 weeks. (Another twenty singles landed in its Top Ten.) Juke box operators bought Pierce records by the pallet load, and songs like *There Stands The Glass* and *More And More* became roadhouse anthems. During the early sixties when his hardcore honky-tonk approach clashed with the bland Nashville Sound, Pierce continued scoring Top Ten country hits. *I Ain't Never* and a few others even crossed over into 'Billboard's' pop chart.

So why wasn't Pierce nominated for the Country Music Hall of Fame until 1990? Why wasn't he inducted until 2002 – more than ten years after his death? After all, seventy other performers, writers, publishers and music executives preceded him into the Hall. Pierce could have qualified under any one of those categories.

Loved by some and loathed by others, Webb Pierce was a paradox. On stage he cut a flamboyant image, wearing outrageous, rhinestone-studded Nudie Cohen suits that glistened under the spotlights. Others remembered the gaudy Pontiac Bonneville convertible Cohen customized for him in 1961. Mounted with thirteen pistols and three rifles, its interior was lavishly embedded with silver dollars.

Many found him abrasive, but others remembered his generosity. Faron Young, Mel Tillis, Merle Kilgore and the Wilburn Brothers cited Pierce as instrumental in launching their careers. Red Sovine, Roy Drusky and Billy Walker and numerous songwriters benefitted from his kindness. As a busi-

nessman and dealmaker, Pierce had few equals. With a portfolio of radio stations and publishing companies, it's probable that Gene Autry was the only country singer that surpassed his wealth at the time.

Yet Pierce forged few close friendships within country music's highly political environment. While he deservedly belonged in the Hall of Fame, few people lobbied for his induction.

Brilliant in certain areas, Pierce was socially awkward in others. Viewed from a 21st Century perspective, he exhibited traits associated with Asperger's Syndrome. Attempts to interview him were often exercises in futility; he rarely offered consistent, verifiable information about his life and career.

Lacking the filters essential for diplomacy, Pierce could be brutally blunt, never recognizing how hurtful his words could be. He annoyed his neighbors when he turned his palatial home in a quiet, upscale Nashville suburb into a cheesy tourist attraction. As many as 3,000 visitors a week paid to see

Pierce's \$40,000 guitar-shaped swimming pool and visit his gift shop. When a court forced him to close down his operations, Pierce said, *"It kinda aggravated me. I just thought that people had a right to come and see the pool. After all, they're the ones who paid for all this for me."*

Just the same, Pierce still had supporters and defenders during his later years. Willie Nelson adored Pierce's music, bringing the singer out of retirement in 1981 for a well-received duet album, 'In The Jailhouse Now.' Gail Davies was another Pierce devotee. In 2002 she recruited twenty veteran and contemporary country singers to record a tribute album, 'Caught In The Webb.'

Most importantly, Pierce lived to see his classic, long-unavailable DECCA sides reissued on a four-CD box set: **'Webb Pierce 1951-1958'** (BEAR FAMILY BCD 15522). This collection bookends that 1990 set with Pierce's early 4-STAR and PACE-MAKER sides, followed by his SESAC and surviving DECCA recordings through 1962.



WEBB PIERCE

THE EARLY YEARS

Whether intentional or simply convenient, Webb Pierce often gave journalists and interviewers conflicting information about his early years. He often cited 1926 as his birthyear, but he was actually born August 8, 1921 in West Monroe, Louisiana. Even his birth name is uncertain. Although his first wife insisted he did not have a middle name, other documents cite his name as Webster Myatt Pierce, Jr. In later years he signed papers as Webb M. Pierce or Webb Michael Pierce. He copyrighted at least one song as Michael Webb Pierce.

His father farmed a plot seven miles outside the north-central Louisiana community. He died three months after his son's birth, leaving his mother Flossie to raise their child along with two-year-old twins, Roy and Vivian. Marrying Newton Wyatt, the couple continued managing the family farm. Although Pierce claimed his family was not musical, his mother owned a phonograph and a small collection of records, including early sides by Jimmie Rodgers.

Pierce was in his mid-teens when Gene Autry's first westerns played in Monroe theaters. Inspired by the singing cowboy, he convinced his mother to buy him a five-dollar guitar. Learning basic chords from a family farmhand, Pierce initially sang in the Autry style. *"I used to try to sing like him and then I realized there's only one Gene Autry,"* he admitted in a 1966 interview. *"I'd better develop my own style so then I started singing in a higher register."*

Growing up on the northern edge of Louisiana's Cajun country, Pierce instinctively embraced elements of that region's musical style. Singing at full volume with a subtle vibrato, his nasal, tight-throated vocals could cut through the din of noisy roadhouses. That approach impaired his ability to stay on key. *"Webb, when he sang, had a problem flattin' some notes,"* Merle Kilgore told Rich Kienzle.

Pierce was still in his teens when he landed a Saturday morning slot on KMLB in Monroe. In 1941 he joined the U.S. Army and was assigned to Camp Polk, a newly constructed western Louisiana base built to train soldiers in anticipation of America's entry into World War II. While stationed there Pierce met Betty Jane Lewis from Mansfield, Louisiana. After a brief courtship, the couple married in June 1942.

Even though America was in the grip of the war, Pierce was discharged in 1943 after serving for two-and-a-half years. The couple initially moved to Monroe, but with few jobs available they relocated to Shreveport a year later. Each found work in retail: Webb landed a job in the Sears Roebuck men's department and Betty Jane worked in a nearby dress shop.

Always dreaming of a performing career, Pierce visited the offices of the International Broadcasting Corp., owners of Shreveport's 50,000-watt powerhouse KWKH. Station officials weren't interested in hiring an unproven talent, but offered Pierce a fifteen-minute morning wake-up slot on its 1,000-watt sister station, KTBS. Airing at 6 a.m. daily, *"Webb Pierce with Betty Jane, the Singing Sweetheart"* primarily featured sacred duets and inspirational songs.

Horace Logan recalled that KWKH and KTBS shared one main studio. *"One morning, somebody moved a music stand that Webb needed for his gospel program out of the studio,"* Logan wrote in his memoir. *"And as he was looking for it, he came barging into the newsroom where I was doing an hourly newscast."* The resulting noise interrupted the broadcast. The incident barely phased Logan, but it enraged Henry Clay, general manager of both stations.

KWKH spun off KTBS following a 1945 FCC ruling banning corporations from owning multiple stations in one market. Clay remained at KWKH, dampening Pierce's chances at moving onto the larger station. Undaunted, the singer joined



(LEFT) Betty Jane and Webb Pierce

(BELOW LEFT) Shot Jackson in the studio at KWKH



Shreveport's Local 116 of the American Federation of Musicians in April 1945. AFM membership was a prerequisite for working at KWKH.

Pierce remained at KTBS until June 1948, usually as a soloist and occasionally with Betty Jane. Between August 1948 and early January 1949 he hosted a fifteen-minute morning program on KENT, another 1000-watt Shreveport station.

Meanwhile, KWKH was building a roster of country acts. Grand Ole Opry artists Johnnie and Jack with Kitty Wells left WSM to start a daily show there on February 9, 1948. The following month the Bailes Brothers also left WSM to join KWKH. Established COLUMBIA recording artists, Homer and Johnnie Bailes were given Saturday night slots immediately before and after the syndicated 'The Roy Acuff Show' out of Nashville.

KWKH's Commercial Manager Dean Upson leveraged this Saturday night programming block to launch a three-hour live showcase to rival The Grand Ole Opry. With Horace Logan tapped as its program director, 'The Louisiana Hayride' first aired on April 3, 1948, originating from Shreveport's 3,800-seat Municipal Auditorium. Curley Williams and His Georgia Peach Pickers, another COLUMBIA recording act, left the West Coast to join the show.

Homer and Johnnie Bailes urged Logan to hire Hank Williams, still riding on his 1947 hit *Move It On Over*. However, a year-long AFM recording ban stalled Williams' momentum. With his career going nowhere, Williams jumped at Clay's offer of fifty dollars a week. His August 7, 1948, 'Hayride' debut brought down the house. Weeks later Williams stopped the show again with *Lovesick Blues*, a vintage pop tune he learned from records by Emmett Miller and Rex Griffin. Thanks to Williams, the 'Hayride' was hot. Webb Pierce wanted to be part of it.

Sometime in 1949 Pierce made a deal with Bill McCall to record for 4-STAR, an independent label based in Pasadena, California. Although McCall had a notorious reputation, he built an impressive country roster that included the Maddox Brothers and Rose, T. Texas Tyler, Hank Locklin and Ferlin Husky.

Pierce booked KWKH's newly upgraded recording studio for his first session on August 9, 1949. Backed by the 'Hayride' house band, he cut six masters. *Heebie Jeebie Blues* was the standout track, and 4-STAR rushed it into release. Always the operator, Pierce brought a copy to the Louisiana State Fair and paid the P.A. announcers to play the record repeatedly throughout the fairground speakers.

'Billboard' did not review *Heebie Jeebie Blues* until its February 18, 1950 issue: "*Run-of-the-mill Western blues maintains a good enough beat.*" The record sold well locally but failed to break nationally.

Despite having a record release, joining 'The Louisiana Hayride' seemed to be a long shot; Pierce wisely kept his job at Sears Roebuck. He now managed the store's men's department, an experience that helped hone his business skills.

On June 11, 1949, Hank Williams made a June 11, 1949 guest appearance on The Grand Ole Opry. With *Lovesick Blues* topping 'Billboard's' country chart, his on-stage performance led to six encores and an offer to join the venerated WSM showcase.

When Williams left Shreveport, Horace Logan was under pressure to find a marquee artist to replace him. Sensing an opportunity, Pierce approached him about joining KWKH. Logan harbored serious reservations about the singer's talent, aware of his tendency to sing off-key and knock of breaking meter. Logan turned him down, diplomatically reminding him that Henry Clay still carried a grudge over that interrupted newscast.

Undeterred, Pierce told Logan he would work for KWKH gratis. Logan was reluctant, but he also knew Clay paid little or no attention to the 'Hayride.' Since Clay would never see Pierce's name on a payroll voucher, Logan agreed to the deal.

Pierce began working the 'Hayride' in late 1949, backed by the newly hired Wilburn Brothers, then a self-contained family quartet hailing from Missouri. Taking the brothers under his wing, he arranged a 4-STAR record deal for them.

Around December 1949 Pierce's wife Betty Jane made her first and only record for 4-STAR. Both sides were duets with Webb, again using the 'Hayride' house band. But Betty Jane never shared her husband's passion for performing. She wanted him to further his promising career at Sears, not gamble with an uncertain future in show business. Insensitive to her concerns, Pierce ignored her, often spending nights looking for places to perform. Their marriage in tatters, Betty Jane left him in July 1950, returning to her parents' home in Mansfield.

New Panhandle Rag, Pierce's third 4-STAR release, cemented his status as a 'Hayride' regular. The lyrics to Leon McAuliffe's steel guitar standard were written by Tex Grimsley, who worked with Pierce at Sears and moonlighted at KWKH. The record garnered significant airplay and grabbed juke box nickels throughout the South.



Often more impulsive than reflective, Pierce again infuriated KWKH management. Learning the 'Hayride' musicians were not being paid union scale, he brazenly reported the station to the Shreveport AFM. Infuriated, Logan barred Pierce from the station. Always a dealmaker, Pierce mollified him weeks later, suggesting they form a partnership with Tillman Franks. Although never formally incorporated, the arrangement established Ark-La-Tex Publishing and PACEMAKER RECORDS. Hedging its bets, the partnership even bought a grocery store.

Despite his contract with 4-STAR, Pierce sang lead on his initial PACEMAKER records. *Drifting Texas Sand* covered a 1936 song by the Tune Wranglers. While credited to Franks, the actual vocalist was unmistakably Pierce. The song became a local hit and an enduring Pierce standard. He formally recut it during his first DECCA session in 1951 and again in 1959. (The first and third versions appear in this collection.)

Apparently no one at 4-STAR even noticed, but Pierce could have cared less. He never recorded for Bill McCall or 4-STAR again. "*It was a terrible thing,*" he told Jonny Whiteside in 1987. "*He felt it was a sin to pay anybody, see?*"

Pierce hired an attorney and threatened to sue. After filing a grievance with the American Federation of Musicians, McCall was ordered to pay all the royalties the singer was due. McCall was livid, telling Pierce, "*I ain't payin' this!*" "*I says, 'Well, write me a letter of release then.'* So he did."

Pierce and Franks kept PACEMAKER active into 1951, releasing at least 17 singles. Most featured such 'Hayride' regulars as Tex Grimsley, Sleepy Jeffers, Claude King, Hal Harris and the Davis Twins. The label even flirted with R&B, releasing one record by 'Hot Rod Happy,' actually Shreveport bluesman Country Jim Bledsoe.

While working his day job at Sears, a friend casually introduced him to Audrey Grisham, an Arkansas native working for the Shreveport telephone company. The couple quickly hit it off. Married in November 1952, the union lasted until Pierce's death. They also raised two children: Deborah and Webb Pierce, Jr. Deborah (1954-2012) later had

a brief recording career as a soloist and member of the '80s trio Chantilly.

In September 1950 KWKH offered Pierce a regular disc jockey slot, allowing him to finally resign from Sears. Assembling a band that included Teddy and Doyle Wilburn and Tillman Franks on bass, Pierce launched a Monday and Friday residency at the Skyway Club in Bossier City, Louisiana.

At Franks' suggestion, Shreveport songwriter Faron Young drove to Pierce's garage apartment, hoping the singer would be interested in his efforts. Young remembered that Pierce was cordial but blunt: "*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 can write.'*"

Sensing the youth's disappointment, Pierce invited Young to sing with his band at the Skyway Club the following night. When Teddy and Doyle Wilburn were inducted into the U.S. Army in spring 1951, Pierce asked Young to join his group as a featured act. He also signed Young to PACEMAKER. The six masters Young cut at KWKH later appeared on GOTHAM RECORDS after Pierce and Franks shuttered the label.



THE HAYRIDE CONNECTION



(ABOVE) Webb with Tommy Hill and Don Davis on the Louisiana Hayride, early 1950s.

(BELOW) Tex Grimsley (fiddle) and his Texas Playboys on the first ever 'Louisiana Hayride' show. (FROM LEFT) Sonny Harville (guitar), Bob Murphy (steel guitar), Grimsley, Don Davis (guitar), Ray Belcher (bass).





(CLOCKWISE FROM TOP LEFT) Don Davis, Owen Perry, Shot Jackson, Reggie Ward. (CENTER) Tillman Franks release on the GOTHAM label.





(ABOVE) Webb Pierce and band in Beaumont, Texas, early 1950s. (FROM LEFT) Jimmy Day, steel; Webb Pierce at mike, Tommy Hill, guitar; Jimmy Burrage, drums; Tillman Franks, bass.



(LEFT) Dobber Johnson, Sons Of Dixie, Shreveport, c. 1960s. (FROM LEFT) Don Davis, bass; Felton Pruett, steel; Cliff Grimsley, guitar; Bill Linfield, guitar; Dobber Johnson, fiddle; Sonny Harville, piano.

WEBB PIERCE

THE WONDERING BOY

Paul Cohen of DECCA RECORDS inevitably noticed Pierce's success on 'The Louisiana Hayride' and the regional popularity of *New Panhandle Rag*. Signing Pierce to DECCA, Cohen booked Nashville's Castle Studio for a March 1951 session. Of the four songs recorded, only Tillman Franks and Wayne Walker's *If Crying Would Make You Care* was new. The other three were covered songs previously on PACEMAKER: *Drifting Texas Sand*, Jimmie Rodgers' *California Blues (Blue Yodel #4)* and *You Scared The Love Right Out Of Me*. Pierce's initial DECCA releases went nowhere.

Returning to Castle Studio in August, Pierce recorded four more sides. *New Silver Bells* grafted new lyrics onto Percy Wenrich's 1910 pop tune, *Silver Bell*. Released in October 1951, DECCA promoted it in 'Billboard' as a "Best Bet." Most disc jockeys dismissed the record as nothing special. A few others curiously sampled the flip side, *Wondering*, a song Pierce learned from a Riverside Ramblers record in his mother's collection. With a vocal by Joe Werner, that 1937 recording sported an appealing Cajun flavor that Pierce tried to capture.

Wondering entered 'Billboard's' chart of "Country and Western Records Most Played by Folk Disk Jockeys" on January 5, 1952. Its momentum was slow but steady. It took eight weeks to reach #1, remaining there for four weeks of its 27-week run. Pierce's next two records also hit #1: *That Heart Belongs To Me* and *Back Street Affair*.

With this impressive chart run, Paul Cohen gave Pierce autonomy over his productions and song choices. While the singer recorded his share of up-tempo numbers, he won over his audiences with dramatic, emotional tales of heartache and loss.

Pierce also determined that his career arc depended on airplay more than retail sales or juke box activity. Two influ-

ential disc jockeys had the clout to make or break a country hit: Nelson King on Cincinnati's WCKY and Paul Kallinger on XERF, a powerful Mexican border station. Although hardly alone among other country artists, Pierce took special care of these influencers. He occasionally sent them letters of gratitude for playing his records, thoughtfully enclosing a hundred dollar bill. He showered them with gifts and arranged all-expenses-paid jaunts to Florida. During annual disc jockey conventions Pierce invited disc jockeys and country music's elite to lavish parties at his estate. While all this seems unethical, it was actually legal at the time; the payola scandals were still seven years away.

In August 1952 WSM fired the unreliable Hank Williams from The Grand Ole Opry and tapped Pierce to replace him. With the station's clear-channel signal blanketing most of the eastern United States, Pierce reached new audiences and a career summit ... or so he thought.

BEAR FAMILY'S comprehensive box set 'Webb Pierce 1951-1958' (BCD 15522) chronicles this period of the singer's career in more detail. Briefly summarizing the highlights of Pierce's golden era:

1953: In partnership with WSM Artists Bureau Manager Jim Denny, Pierce forms Cedarwood Publishing Inc.; Carl Smith holds a minority share. Its song catalog soon rivals its competitors Acuff-Rose and Hill & Range.

Always on the lookout for potential hits, Pierce discovers *There Stands The Glass*, sung by Blaine Smith on an obscure independent label. Despite its controversial subject matter, Pierce cut a deal with its writers for half the publishing and half authorship. Released in October 1953, Pierce's version hit #1 on all three of 'Billboard's' country charts.

1954: DECCA releases *Slowly*, credited to Pierce and Tommy Hill. Another chart-topper, the record introduces Bud



(BELOW) Luling, Texas – 1951: Webb Pierce and his band visit Charlie Fitch’s record store. (FROM LEFT) Jimmy Day, Floyd Cramer, Webb Pierce, Tillman Franks (known at this time as ‘Radar’), Faron Young, Jimmy Burrage.

(ABOVE, standing FROM LEFT) Charlie Fitch (later the founder and owner of SARG RECORDS), Jimmy Burrage, Floyd Cramer, Jimmy Day, Tillman Franks, Mr. McElroy; Faron Young and Webb Pierce (SEATED).



Isaacs's innovative pedal steel. Attracted to its sound and flexibility, adventurous steel players quickly adopted the notoriously difficult instrument. Another track from that session, *Even Tho*, reached #1 that summer.

Pierce's touring band, The Wondering Boys, included Doyle Wilburn, rhythm guitar; Jack Kay, fiddle; Ike Inman, bass; and Sonny Burnette, steel. Teddy Wilburn joined in February after his army discharge. Pierce and the Wilburn Brothers recorded the country standard *Sparkling Brown Eyes* in February.

When Merle Kilgore's *More And More* sold a paltry 2,000 copies upon release, Cedarwood bought half-interest in the song and Pierce shared writer credit. Pierce's cover version hit #1 on all three 'Billboard' country charts.

Pierce's first LP, 'The Wondering Boy,' was released in August. It contained eight DECCA hits.

In December Pierce covered the Jimmie Rodgers standard *In The Jailhouse Now*. It became his biggest hit, clinging to #1 for twenty-one weeks of its 37-week run.

1955: In June UNIVERSAL INTERNATIONAL releases 'Webb Pierce and the Wonderin' Boys,' a 16-minute short also featuring Marion Colby, Hank Penny, Sue Thompson and Red Sovine.

Frustrated by the Grand Ole Opry's contractual demand that he appear twenty-six weeks out of the year and pay the station a percentage of his outside bookings, Pierce impulsively quits the show while he's on the air. In October he joined the ABC-TV's 'Ozark Jubilee,' hosting that show's first half-hour once a month. He returned to the Opry a year later.

1956: Pierce disbands The Wondering Boys, retaining only Sonny Burnette to back him on steel. For live appearances, Pierce contractually demanded promoters hire local musicians to back them.

In July Marty Robbins, Carl Smith and Pierce shoot a low-budget western in Utah. 'Buffalo Guns' would not be released until 1961.

Responding to the popularity of rock and roll and the rise of Top 40 radio, country artists embrace the slick Nashville Sound or reach for a more youthful audience. Pierce chose the latter, recording songs like *Teenage Boogie*, *Bye Love* and *Honky Tonk Song*, frequently with vocal support from The Jordanaires.

WSM tells Jim Denny he can either manage its Artists Bureau or continue operating his outside business enterprises.

When he defied this order, WSM fires Denny in September. This contributed to Pierce's decision to leave the Opry early the following year.

Pierce befriended Mel Tillis, a promising young singer-songwriter from Florida. Signing him to Cedarwood, Pierce recorded *I'm Tired*. Climbing to #3 on 'Billboard's' Best Selling Country chart, it launched Tillis's career. When Tillis moved to Nashville, Pierce arranged a COLUMBIA recording contract for him.

1957: Pierce and Burnette command \$1,250 for a show date, a figure roughly equivalent to \$14,000 today.

In March 1957 Pierce and Jim Denny purchase WJAT in Swainsboro, Georgia. The deal also included the city's Nancy Auditorium, essentially a large Quonset hut. WJAT was the first of three stations Pierce and Denny purchased.

COLUMBIA releases Tillis's first single, *Honky Tonk Song*. When it fails to chart, Pierce covers the song for DECCA. It became Pierce's final #1 on 'Billboard's' country chart.

Bolstered by the crossover successes of Brenda Lee and Bobby Helms, DECCA executives encourage Paul Cohen to record material with pop chart potential. Pierce's three June and July 1957 sessions fit that pop template.

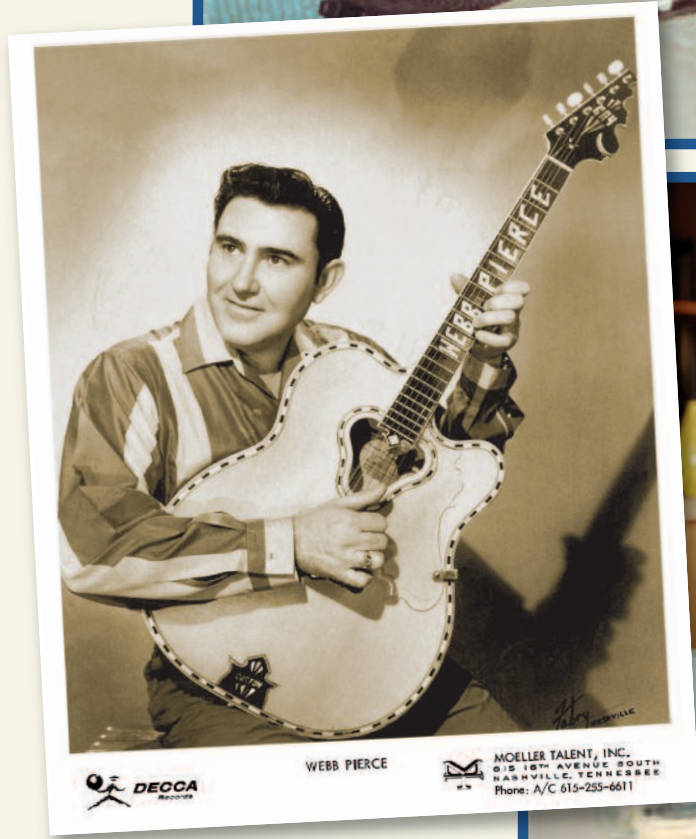
1958: When Cohen accepts a position in DECCA's New York office, arranger and orchestra leader Owen Bradley replaces him. In December Pierce begins sessions for 'Webb!', his first album featuring entirely new recordings. (His previous albums collected hits, obscure EP cuts and session leftovers.)

In July Pierce and John Bozeman form Pier-San Broadcasting, launching KSIR, Wichita, Kansas's first country station. Two years later, Pierce, Bozeman and Denny acquired KOOO in Omaha for \$275,000. Bozeman, who also performed under the name Mack Stevens, later bought out Pierce and Denny's shares.

Reteamed with Marty Robbins and Carl Smith, Pierce films a television pilot. 'Western Musketeers' featured three singing cowboys who double as federal investigators on the frontier. It fails to find a syndicator.



The Wandering Boys (ABOVE, FROM LEFT): Jack Kay, Doyle Wilburn, Ike Inman, and (SEATED) Jimmy Low.





WEBB PIERCE

CROSS COUNTRY

In October 1956 CAPITOL RECORDS released 'Hymns,' a collection of sacred standards sung by Tennessee Ernie Ford. A former country singer, Ford built a national following through his daytime NBC-TV series. Now helming a Thursday night NBC-TV variety show, Ford closed nearly every broadcast with a hymn.

Viewers throughout the United States treasured Ford's closing segment. 'Hymns' became a nationwide best seller, spending 277 weeks on 'Billboard's' Top 200 album chart. Following CAPITOL's lead, major labels drew upon their pop and country rosters for sacred collections. DECCA already catered to this audience with albums by Jimmie Davis and Red Foley. Bill Monroe completed his 'I Saw The Light' album in March 1958 and Kitty Wells recorded her first sacred collection that October.

Pierce's first gospel album was an elaborate production, recorded at Owen Bradley's studio in December 1958. With producer Bradley on organ, the sessions used six musicians, including Hank Garland and Harold Bradley on guitars, plus Don Helms on steel. Anita Kerr augmented her vocal quartet with Millie Kirkham and James Hall. Surprisingly, 'Songs Of Faith' was not intended for retail sales but distribution to radio stations through SESAC's transcription service.

Although now primarily known as a music licensing agency like ASCAP and BMI, SESAC was formed in 1930 to collect American royalties due European stage authors and composers. The company found its niche supplying gospel recordings to radio stations. By the 1950s SESAC's Transcription Service offered subscribers EPs and LPs of newly written songs and instrumentals by established gospel, country, pop and jazz artists.

SESAC began shipping Pierce's 'Songs Of Faith' to subscribers in early January 1959. The response was immediate

and listeners began asking where they could buy a copy. The demand led DECCA to license the album from SESAC. Retitled 'Bound For The Kingdom,' the album hit retail shelves in June 1959.

For Pierce's first single of 1959, DECCA reached back to a July 1958 session. *I'm Letting You Go* rose to a tepid #22 during a two-week run on 'Billboard's' country chart. After this disappointment Pierce rebounded with three songs written by Mel Tillis. *A Thousand Miles Ago* was in the mold of Johnny Horton's crossover hits, accompanied by the Jordanares and Harold Bradley's tenor banjo. While that song is completely forgotten, its follow-up endures as a country standard.

Released in July 1959, *I Ain't Never* hovered at #2 on its country chart and remained there for nine weeks, blocked from #1 by The Browns' *The Three Bells*. It became Pierce's biggest pop single, reaching #24 on 'Billboard's' Top 200 chart.

Tillis later told Ralph Emery that he was the sole writer of *I Ain't Never*, but gave the singer half credit in exchange for the boots he was wearing. "*Them old boots cost me over eight hundred thousand dollars in royalties,*" he said. Tillis recorded the song four times; his 1974 version for M-G-M reached #1 on 'Billboard's' country chart. Its cover versions are too numerous to mention.

Tillis's *No Love Have I* closed out Pierce's 1959 string of hits. Reaching #4 on 'Billboard's' country chart, it rose to #54 on the pop Top 200.

DECCA was so convinced of Pierce's pop potential that it shelved a country duet he recorded with Kitty Wells in May. Written by Tillis and Wayne Walker, *Finally* was a modest country hit for Tillis in January 1959. Pierce and Wells's cover would not see release until September 1964.

In November 1959, Pierce and Jim Denny purchased their second radio station, WBRO, a 1000-watt daytimer in

Waynesboro, Georgia. The following year they acquired WSNT, another 1000-watt station in nearby Sandersville. Johnnie Bailes managed all three stations under the corporate banner WJAT, Inc.

In 1960 Pierce recorded two albums in quick succession. Built around the hits *I Ain't Never* and *No Love Have I*, 'Webb With A Beat!' was aimed at the pop market. It featured new recordings of *In The Jailhouse Now*, *I'm Tired* and *It's My Way*, plus one new song, *Public Enemy #1*. The balance of the album covered other singers' hits.

'Walking The Streets' was a straightforward country album with four sides clearly tailored for pop airplay. (*Doin' The Lover's Leap* and a modern take of *Drifting Texas Sand* were leftovers from the 'Webb With A Beat!' sessions. Both were pulled for singles: neither cracked 'Billboard's' country Top 10 but they hovered halfway up its pop Top 200 chart.

Fallen Angel was recorded during the 'Walking The Streets' session but held for an October 1960 single release. This shuffle became Pierce's biggest hit in nearly a year, reaching #4 in country and #99 in pop. Pierce's next two singles were also shuffles from a December 1960 session: *Let Forgiveness In* rose to #5; and *Sweet Lips* reached #3.

With his singles again entering the Top 10, DECCA compiled 'Webb Pierce's Golden Favorites,' a hits collection drawing upon material dating back to 1955. 'Fallen Angel,' his next album was released in May 1961; it evenly balanced traditional country with Nashville pop.

That July Pierce took possession of his infamous customized Pontiac Bonneville convertible. Insured for \$20,000, the car was intended as a publicity tool, not for transportation. Clyde Beavers, a country singer working as a WJAT disc jockey, booked the vehicle for display at fairs and car dealerships. One Nashville dealer told Beavers the car attracted an average of 150 people per hour.

With the rock-and-roll era virtually over, boundaries between country and pop music were blurring. Under Owen Bradley's supervision, Brenda Lee and Patsy Cline typified the direction DECCA's Nashville operation would follow. "*I believe in continual evolution of styles*," Bradley told 'Billboard' in August 1961. "*Now we've cut out the fiddle and steel guitar and added choruses to country music. But it can't stop there. It has to always keep developing to keep fresh.*"

Bradley was eager to expand Pierce's appeal without alienating his core audience. 'Hideaway Heart,' released in February 1962, was a compromise. Vocal support from either

the Jordanaires or the Anita Kerr Quartet was a nod to the pop market, while Pete Drake's steel guitar provided a country flavor. DECCA coupled the album's *How Do You Talk To A Baby* with a new, punchier take of *Walking The Streets*. The single was a double-sided hit, reaching #7 and #5 respectively. *Cow Town* became a #5 hit country single eighteen months after it appeared on 'Hideaway Heart.'

Pierce's September 1962 album 'Cross Country' is known more for its cover than the music. Wearing his gaudiest Nudie suit, the singer is posing behind the interior of his even gaudier convertible. Mel Tillis's *Crazy Wild Desire* was pulled for the album's first single, backed by *Take Time*, a leftover track from the 'Hideaway Heart' sessions. Another double-sided hit, it respectively reached #8 and #7 on 'Billboard's' country chart.

A month after completing the final session for 'Cross Country,' Pierce was back in Bradley's studio. COLUMBIA RECORDS purchased his film and recording business on February 1, 1962. Concerned that COLUMBIA artists would now take priority over studio time, DECCA hurriedly booked three days of sessions for Pierce's next album. Not surprisingly, 'I've Got A New Heartache' was an unambitious set. Released in February 1963, it primarily featured covers of other singer's hits.

When Tillis's COLUMBIA contract expired, Pierce encouraged Owen Bradley to sign him to DECCA. For Tillis's first session on the label, Pierce joined Bradley's protégé for a novelty, *How Come Your Dog Don't Bite Nobody But Me*. Released in December 1962, the single peaked at an anemic #25 and quickly disappeared.

Mel Tillis and Bill Phillips initially cut *Sawmill* for COLUMBIA in March 1959. Their duet reached #27 and promptly slid off the country chart. Pierce recognized the song's potential, plus he already controlled the publishing. He revisited the song during an August 1962 session. Backed with an unused track from the 'Cross Country' sessions, *Sawmill* reached #15 during its eight-week run. Many country fans more likely recognize the song as the opening track on 'Buck Owens On The Bandstand.'

The session also yielded two more tracks for 'I've Got A New Heartache' plus a cover of *Blue Christmas*. Pierce recorded *Christmas At Home* in 1965. If he ever intended to complete a Christmas album, those two sides are as far as he got.

Pierce devoted three December 1962 sessions to his second gospel album, 'Bow Thy Head,' supported by the Anita







Album cover photo session with (ABOVE) wife Audrey



Kerr Singers. He closed the year with four cover versions intended for his next DECCA album. Pierce would not resume work on that set until August 1963.

Desperately in need of a new single, DECCA retrieved *Sands Of Gold* from a September 1961 date. Backed with Jimmie Davis's *Nobody's Darlin' But Mine*, the single was released in March 1963. It peaked at #7 on 'Billboard's' country chart and reached #118 on its Top 200.

When Jim Denny died unexpectedly in August 1963, Pierce cut back on performing to focus on his business interests. Later that year he began rerecording many of his early hits for a two-album set, 'The Webb Pierce Story.' None of those new versions captured the power and emotion of the originals.

After five years of negotiations, the Pierce-Denny partnership was dissolved. The Denny Estate retained ownership of Cedarwood while Pierce took sole possession of the three Georgia radio stations. During these years Pierce seldom made personal appearances, but he continued recording for DECCA.

Weary of managing his Nashville office, Pierce was eager to return to the stage. In June 1970 he signed with the Buddy Lee Talent Agency for bookings. Michael Hight assumed management of Webb Pierce Enterprises, supervising three publishing companies and a full-time publicity and promotional staff. Johnnie Bailes continued managing his broadcasting operations.

Pierce recorded forty-six tracks in eleven sessions for DECCA during 1971 and 1972; only eighteen were ever released. *I'm Gonna Be A Swinger* dented 'Billboard's' country chart, peaking at #54. It was a humiliating final coda for one of DECCA RECORDS' biggest country stars.

In January 1973 MCA, Inc. merged its DECCA, CORAL, KAPP, UNI and VOCALION labels under the MCA RECORDS banner. During the next two years President Mike Maitland terminated the contracts of many veteran country artists, Pierce among them. He next joined Shelby Singleton's PLANTATION RECORDS, but times had changed. He sold his radio holdings for a reported \$3 million dollars and retired.

Pierce still received offers to perform, especially after the 1982 release of his duet album with Willie Nelson. "*You know, I'm tired of performing,*" he told Patrick Carr in 1986. "*We just got offered five dates, and I turned 'em down. I'm tired of that road.*"

Recovering from open heart surgery, Pierce appeared at a 1989 meeting of the Reunion of Professional Entertainers in Nashville. Singing *There Stands The Glass*, he won a standing ovation from the music industry veterans. Suffering from pancreatic cancer, he died February 24, 1991, aged 69.

Dave Samuelson

Camden, Indiana

May 2021

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WEBB PIERCE



Album cover photo session with wife Audrey



(above) Outtake from an unused photoshoot

WEBB PIERCE

THE DISCOGRAPHY
1949 - 1962



WEBB PIERCE Discography 1949 - 1951

by Kevin Coffey, Dave Samuelson & Richard Weize

This discography is a chronological listing of his 1949-1951 recordings by master number (if available).

The exact format is as follows:

1. date; 2. location; 3. personnel | 4. discography opus number; 5. master number (if available); 6. title;
7. 78/45RPM releases; 8. LP/CD release; 9. original session number; 10. composer/writer

WEBB PIERCE & his Southern Valley Boys

August 9, 1949 • KWKH Radio Station Studio, 509 Market St., Shreveport, LA

Webb Pierce: vocal/guitar; Patrick 'Buddy' Attaway: lead guitar (except 3270); Unidentified (Owen Perry?): 2nd electric guitar*; Harold Bradley 'Shot' Jackson: steel guitar; Tillman Franks: bass

001	3267	High Geared Daddy (Webb Pierce)	4-Star 1413 4-Star 1601	BCD 16790 Acrobat 3026 AMB 70116-1/1
002	3268	Heebie Jeebie Blues* (Webb Pierce)	4-Star 1357 4-Star 1601	BCD 16790 Acrobat 3026 AMB 70116-1/2
003	3269	Sweetheart You Know I Love You So* (Cliff Grimsley - Webb Pierce)	4-Star 1357	Acrobat 3026 AMB 70116-1/3
004	3270	I'm Happy You Hurt Me (Webb Pierce)	4-Star 1629	Acrobat 3026 AMB 70116-1/4
005	3271	English Sweetheart* (Webb Pierce)	4-Star 1413	Acrobat 3026 AMB 70116-1/5
006	3272	The Darkest Hour Is Just Before Dawn* (Webb Pierce - Owen Perry)	4-Star 1600	Acrobat 3026 AMB 70116-1/6

BETTY JANE LEWIS & Her Boy Friend

ca. December 1949 • KWKH Radio Station Studio, 509 Market St., Shreveport, LA

Betty Jane Lewis: vocal; Webb Pierce: guitar/vocal; Patrick 'Buddy' Attaway: electric guitar; Harold Bradley 'Shot' Jackson: steel guitar; Tillman Franks: bass

007	3429	A Million Years From Now (Owen Perry - Betty Jane Lewis)	4-Star 1401	Acrobat 3026; KK 16 AMB 70116-1/7
008	3430	I Heard Her Call My Name In Prayer (O.S. Davis - Betty Jane Lewis)	4-Star 1401	Acrobat 3026; KK 16 AMB 70116-1/8

WEBB PIERCE & his Southern Valley Boys

ca. January 1950 • KWKH Radio Station Studio, 509 Market St., Shreveport, LA

Webb Pierce: vocal/guitar; Patrick 'Buddy' Attaway: electric guitar*/guitar; Unidentified: rhythm guitar; Harold Bradley 'Shot' Jackson: steel guitar; Tillman Franks: bass

009	3581	Groovie Boogie Woogie Boy* (Red Sovine)	4-Star 1447	Acrobat 3026 AMB 70116-1/9
010	3582	New Panhandle Rag (Webb Pierce - Leon McAuliffe)	4-Star 1447	BCD 16790 Acrobat 3026 AMB 70116-1/10





ca. June 24, 1950 • KWKH Radio Station Studio, 509 Market St., Shreveport, LA

Webb Pierce: vocal; Patrick 'Buddy' Attaway and/or Owen Perry: guitar; Harold Bradley 'Shot' Jackson: steel guitar; Reggie Ward or Tillman Franks: bass

011	3679	Georgia Rag (Webb Pierce - Reggie Ward)	4-Star 1479 4-Star 1616	BCD 16790 Acrobat 3026 AMB 70116-1/11
012	3680	I Saw Your Face In The Moon (Odis Elder)	4-Star 1479 4-Star 1610	Acrobat 3026 AMB 70116-1/12
013	3681	I've Loved You Forever It Seems (Webb Pierce)	4-Star 1517	Acrobat 3026; KK 16 AMB 70116-1/13
014	3682	Hawaiian Echoes (Webb Pierce - Owen Perry)	4-Star 1517 4-Star 1610	Acrobat 3026; KK 16 AMB 70116-1/14
015	3683	It's All Between The Lines (Webb Pierce - Owen Perry)	4-Star 1600	Acrobat 3026; KK 16 AMB 70116-1/15
016	3684	Jinx In Love (Webb Pierce - Don Davis)	4-Star KT 115	Acrobat 3026 AMB 70116-1/16
017	3686	Lucy Lee (Sleepy Jeffers)	4-Star 1616	Acrobat 3026 AMB 70116-1/17



Webb Pierce: vocal; Patrick 'Buddy' Attaway: electric guitar; Unidentified: electric rhythm guitar; Harold Bradley 'Shot' Jackson: steel guitar; prob. Tillman Franks: bass

018	3685	Jilted Love (Webb Pierce)	4-Star 1629	Acrobat 3026 AMB 70116-1/18
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TILLMAN FRANKS & his Rainbow Boys

ca. September 1950 • KWKH Radio Station Studio, 509 Market St., Shreveport, LA

Webb Pierce: vocal/guitar; Patrick 'Buddy' Attaway: lead guitar/fiddle; Unidentified: rhythm guitar; Harold Bradley 'Shot' Jackson: steel guitar; Tillman Franks: bass

019	You Scared The Love Right Out Of Me (Webb Pierce - Tillman Franks)	Pacemaker 1003	KK 7456; KK 16 Acrobat 3026 AMB 70116-1/19
020	Drifting Texas Sand (arranged by Webb Pierce)	Pacemaker 1003	KK 7456; KK 16 Acrobat 3026 AMB 70116-1/20

Note: Some copies of 1003 give artist credit to Webb Pierce & his Southern Valley Boys. It's not clear which artist credit was issued first.

SHOT JACKSON & his Dixie Dew Boys

ca. September 1950 • KWKH Radio Station Studio, 509 Market St., Shreveport, LA

Webb Pierce: guitar/vocal; Patrick 'Buddy' Attaway: electric guitar*; poss. Cliff Grimsley: rhythm guitar; Harold Bradley 'Shot' Jackson: steel guitar; poss. Don Davis: bass; prob. Tex Grimsley: fiddle

021	I Need You Like A Hole In The Head* (Wayne - Franks - Jackson)	Pacemaker 1004	KK 7456; KK 16 Acrobat 3026 AMB 70116-1/21
022	I'm Watching The Stars (Wayne - Pierce)	Pacemaker 1004	KK 7456; KK 16 Acrobat 3026 AMB 70116-1/22

UNCREDITED [BUDDY ATTAWAY]

ca. October 1950 • KWKH Radio Station Studio, 509 Market St., Shreveport, LA

Webb Pierce: vocal*/harmony vocal#/guitar; Patrick 'Buddy' Attaway: lead guitar*/vocal; Cliff Grimsley: guitar; Harold Bradley 'Shot' Jackson: steel guitar; prob. Don Davis: bass; Tex Grimsley: fiddle#; 'Rip Jackson': harmonica

023	I'm Sitting On Top Of The World# (Buddy Attaway)	Pacemaker 1006	KK 7456; KK 16 Acrobat 3026 AMB 70116-1/23
024	Freight Train Blues*# (Buddy Attaway)	Pacemaker 1006	KK 7456; KK 16 Acrobat 3026 AMB 70116-1/24 BCD 16790

TILLMAN FRANKS & his Rainbow Boys

ca. December 1950 - January 1951 • KWKH Radio Station Studio, 509 Market St., Shreveport, LA

Webb Pierce: vocal/guitar; Patrick 'Buddy' Attaway: electric guitar; Unidentified: rhythm guitar; Harold Bradley 'Shot' Jackson: steel guitar; Tillman Franks, bass

025	Hayride Boogie (Webb Pierce - Buddy Attaway)	Pacemaker 1011	KK 7456; KK 16 Acrobat 3026 AMB 70116-1/25 BCD 16790
026	California Blues (Jimmie Rodgers)	Pacemaker 1011	KK 7456; KK 16 Acrobat 3026 AMB 70116-1/26

Note: Most copies of Pacemaker 1011 list the release number as 1101 in error

WEBB PIERCE & his Southern Valley Boys

ca. December 1950 - January 1951 • KWKH Radio Station Studio, 509 Market St., Shreveport, LA

Webb Pierce: vocal/guitar; Patrick 'Buddy' Attaway: electric guitar; Unidentified: guitar; Harold Bradley 'Shot' Jackson: steel guitar; Tillman Franks: bass

027	I Got Religion On A Saturday Night (Ted Daffan - Webb Pierce)	Pacemaker 1012	KK 7456; KK 16 Acrobat 3026 AMB 70116-1/27
028	Have You Ever Had The Feeling (Webb Pierce - Bob Wills)	Pacemaker 1012	KK 7456; KK 16 Acrobat 3026 BCD 16790 AMB 70116-1/28

Note: Composer credit on Have You Ever Had The Feeling should be to Bob Wills rather than "Bob Wells." The tune of the song is taken from Wills' instrumental Blue Bonnet Rag.

WEBB PIERCE & SHOT JACKSON with the Southern Valley Boys

ca. January 1951 • KWKH Radio Station Studio, 509 Market St., Shreveport, LA

Webb Pierce: vocal/guitar; Patrick 'Buddy' Attaway: electric guitar/harmony vocal*; Unidentified: guitar; Harold Bradley 'Shot' Jackson: steel guitar; Tillman Franks: bass

029	In The Jailhouse Now* (Jimmie Rodgers)	Pacemaker 1015	KK 7456; KK 16 Acrobat 3026 AMB 70116-1/29
030	The Last Waltz (Freeman - Pierce)	Pacemaker 1015	KK 16; Acrobat 3026 AMB 70116-1/30



WEBB PIERCE Discography 1958 - 1962

by Dave Samuelson, Marc Vich & Richard Weize

This discography is a chronological listing of his 1958-1962 recordings by master number.

The exact format is as follows:

1. date; 2. session number & location; 3. producer; 4. personnel | 5. discography opus number; 6. master number/take number; 7. title; 8. 78/45RPM releases; 9. LP releases//Bear Family CD; 10. original session number; 11. composer/writer



December 16 (12:00 - 17:00) / December 17 (12:00 - 16:30) 1958 • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Floyd T. 'Lightnin'' Chance: bass; Donald H. 'Don' Helms: steel guitar; Murrey M. 'Buddy' Harman, Jr.: drums; Owen Bradley: organ/leader; vocal chorus: Anita Kerr, Dorothy Ann 'Dottie' Dillard, James L. Hall (4 hours), Douglas G. Kirkham, Mildred 'Millie' Kirkham (8 hours), Louis Dean Nunley, Quilford 'Gil' Wright; Owen Bradley: contractor [SESAC sessions leased by Decca on March 3, 1959 • new stereo mix on Decca album DL7-8889]

031	NA 10742 106 723	The Old Country Church (James D. Vaughn)		Sesac A 1302; DL7-8889 AMB 70116-2/1
032	NA 10743 106 718	Whispering Hope (Hawthorne)		Sesac A 1301; DL7-8889 AMB 70116-2/2
032a	NA 10743-alt 106 718	Whispering Hope (Hawthorne)	UNISSUED	AMB 70116-3
033	NA 10744 106 722	Where We'll Never Grow Old (trad.)		Sesac A 1302; DL7-8889 AMB 70116-2/4
034	NA 10745 106 720	Leaning On The Everlasting Arms (Hoffman - Showalter)		Sesac A 1301; DL7-8889 AMB 70116-2/5
035	NA 10746 106 717	Hold Fast To The Right (R.E. Winsett)		Sesac A 1302; DL7-8889 AMB 70116-2/6
036	NA 10747 106 721	When God Dips His Love In My Heart (Cleavant Derricks)		Sesac A 1302; DL7-8889 AMB 70116-2/7
037	NA 10748 106 725	If We Never Meet Again (Moore)	AD 33	Sesac A 1302; DL7-8889 AMB 70116-2/8
038	NA 10749 106 726	I Feel Like Traveling On (Hunter - Vaughn)	AD 33	Sesac A 1302; DL7-8889 AMB 70116-2/9
039	NA 10750 106 724	I'll Meet You In The Morning (Brumley)		Sesac A 1302; DL7-8889 AMB 70116-2/10
040	NA 10751 106 716	I'm Bound For The Kingdom (Lister)	AD 33	Sesac A 1301; DL7-8889 AMB 70116-2/11
041	NA 10752 106 715	He's Got The Whole World In His Hands (PD)	AD 33	Sesac A 1301; DL7-8889 AMB 70116-2/12
041a	NA 10752-alt 106 715	He's Got The Whole World In His Hands (PD)	UNISSUED	AMB 70116-2/13
042	NA 10753 106 719	I'll Fly Away (Brumley)		Sesac A 1301; DL7-8889 AMB 70116-2/14



February 2, 1959 • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee •

Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Lonnie Melvin Tillis: guitar; Basil 'Sonny' Burnette: steel guitar; Joseph S. Zinkan: bass; Thomas Lee 'Tommy' Jackson, Jr.: fiddle; Douglas G. Kirkham: drums; vocal chorus: Danny Dill, William Clarence 'Bill' Phillips, Marijohn Wilkin; Owen Bradley: contractor

043	NA 10602 106 559	A Thousand Miles Ago (Mel Tillis - Webb Pierce)	UNISSUED	
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February 4, 1959 (12:30 - 15:30) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Bishop Milton 'Bobby' Sykes: guitar; Basil 'Sonny' Burnette: steel guitar; Roy M. 'Junior' Huskey, Jr: bass; Thomas Lee 'Tommy' Jackson, Jr.: fiddle; Allan Dale Potter: fiddle; Murrey M. 'Buddy' Harman, Jr.: drums; Owen Bradley: piano; vocal chorus: The Jordanaires (Gordon, Hoyt, Ray)

044	NA 10603 106 560	Waiting A Lifetime (Webb Pierce)	De 31582	AMB 70116-2/15
045	NA 10604 106 561	What Goes On In Your Heart (Mel Tillis - Martin Huckabee)	De 9-30858 ED 2668	AMB 70116-2/16
046	NA 10605 106 562	A Thousand Miles To Go (Mel Tillis - Webb Pierce)	De 9-30858 ED 2668	DL7-4110 AMB 70116-2/17

May 15, 1959 (10:30 - 14:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Ray Edenton: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; William Donald Johnson: steel guitar; Floyd T. 'Lightnin' Chance: bass; Thomas Lee 'Tommy' Jackson, Jr.: fiddle; Allan Dale Potter: fiddle; Murrey M. 'Buddy' Harman, Jr.: drums; Owen Bradley: piano/contractor; vocal chorus: Lonnie Melvin Tillis, Don Winters, The Jordanaires (Gordon, Hoyt, Ray)

047	NA 10710 107 383	I Ain't Never (Mel Tillis - Webb Pierce)	De 9-30923	DL7-4015; BCD 16790 AMB 70116-2/18
048	NA 10711 107 384	I Think Of You (Webb Pierce)	De 7-38224 ED 2668	DL7-4079 AMB 70116-2/19

May 18, 1959 (14:00 - 17:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Kitty Wells: vocal; Herman B. 'Pete' Wade: guitar; John Neil 'Johnny' Sibert: steel guitar; Joseph S. Zinkan: bass; Thomas Lee 'Tommy' Jackson, Jr.: fiddle; Murrey M. 'Buddy' Harman, Jr.: drums

049	NA 10712 107 419	He Made You For Me (Helen Carter - June Carter)	De 31663	AMB 70116-2/20
050	NA 10713 107 420	Finally (Mel Tillis - Wayne P. Walker)	De 31663	AMB 70116-2/21

May 19, 1959 (15:00 - 18:30) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Thomas Grady Martin: guitar; Lonnie Melvin Tillis: guitar; Buddy Gene Emmons: steel guitar; Floyd T. 'Lightnin' Chance: bass; Thomas Lee 'Tommy' Jackson, Jr.: fiddle; Otto Bash: drums; Owen Bradley: contractor; vocal chorus: Culley Holt, William Clarence 'Bill' Phillips, Marijohn Wilkin

051	NA 10714 107 437	Shanghied (Mel Tillis - Marijohn Wilkin)	De 9-30923 ED 2668	DL7-4110 AMB 70116-2/22
052	NA 10715 107 438	All Night Long (Mel Tillis - Marijohn Wilkin)		DL7-4079 AMB 70116-2/23





Webb Pierce and Kitty Wells

August 17, 1959 (10:00 - 13:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: Jordanaires, Marijohn Wilkin

053	NA 10829 108 026	(Doin' The) Lovers Leap (Lee Emerson - Webb Pierce)	UNISSUED	
054	NA 10830 108 027	Whirlpool Of Love (Gary Williams - Webb Pierce)	De 9-31021 ED 2694	DL7-4015; VL 7-3911 AMB 70116-2/24

August 18, 1959 (10:00 - 13:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: Jordanaires, Marijohn Wilkin

055	NA 10831 108 028	I'll Never Have To Be Alone (Maybe Baby) (Mel Tillis)		DL7-4015 AMB 70116-2/25
056	NA 10832 108 029	I've Got My Fingers Crossed (Wayne P. Walker - George McCormick)		DL7-4015 AMB 70116-2/26

October 12, 1959 (13:30 - 16:30) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: Jordanaires, Don Winters

057	NA 10878 108 293	(Doin' The) Lovers Leap (Lee Emerson - Webb Pierce)	De 9-31058 ED 2694	DL7-4079 AMB 70116-2/27
058	NA 10879 108 294	Drifting Texas Sand (Buster Coward)	De 9-31118 ED 2685	DL7-4079; DL7-4144* AMB 70116-2/28

NOTE: 108 294/NA 10879 Drifting Texas Sand DL 74144* was included on some versions of album DL7-4144 instead of Last Night (NA 11359 / 109 970)

October 13, 1959 (13:30 - 16:30) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

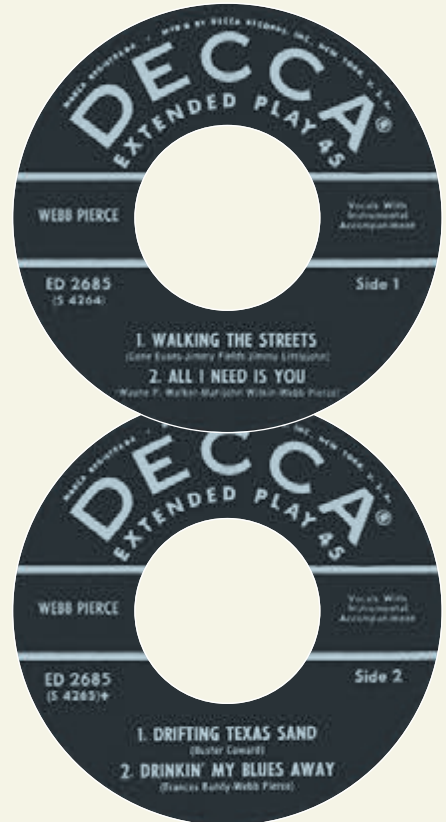
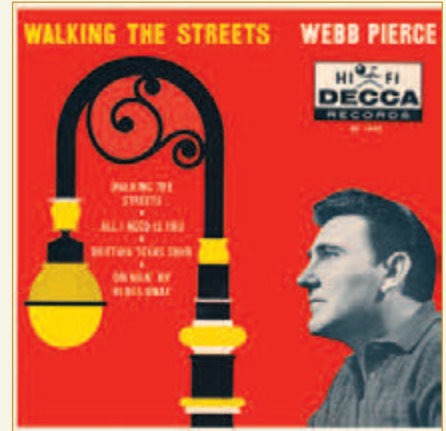
Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor

059	NA 10880 108 292	No Love Have I (Mel Tillis)	De 9-31021 ED 2694	DL7-4015 AMB 70116-2/29
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January 27, 1960 (10:00 - 13:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: The Jordanaires (Ray, Gordon, Hoyt) plus Bishop Milton 'Bobby' Sykes & Don Winters

060	NA 10960 108 688	Truck Drivers Blues (Ted Daffan)	De 9-31165 ED 2748	DL7-4144 AMB 70116-3/1
061	NA 10961 108 689	Gotta Travel On (Paul Clayton)		DL7-4015 AMB 70116-3/2
062	NA 10962 108 690	I'm Tired (Mel Tillis - Ray Price - A.R. Peddy)		DL7-4015 AMB 70116-3/3
063	NA 10963 108 691	Is It Wrong (For Loving You) (Warner MacPherson)	De 9-31058 ED 2694	DL7-4015 AMB 70116-3/4





January 28, 1960 (10:00 - 13:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: The Jordanaires (Ray, Gordon, Hoyt) plus Bishop Milton 'Bobby' Sykes & Don Winters

064	NA 10968 108 715	In The Jailhouse Now (Jimmie Rodgers)	De 7-38099 (33RPM)	DL7-4015; DL7-4999 AMB 70116-3/5
065	NA 10969 108 716	Poison Love (Elmer Laird)		DL7-4015; VL7-3911 AMB 70116-3/6
066	NA 10970 108 717	Public Enemy Number One (Gary Williams - Webb Pierce)		DL7-4015 AMB 70116-3/7
067	NA 10973 108 718	It's My Way (Wayne P. Walker)		DL7-4015 AMB 70116-3/8

April 2, 1960 (11:00 - 14:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

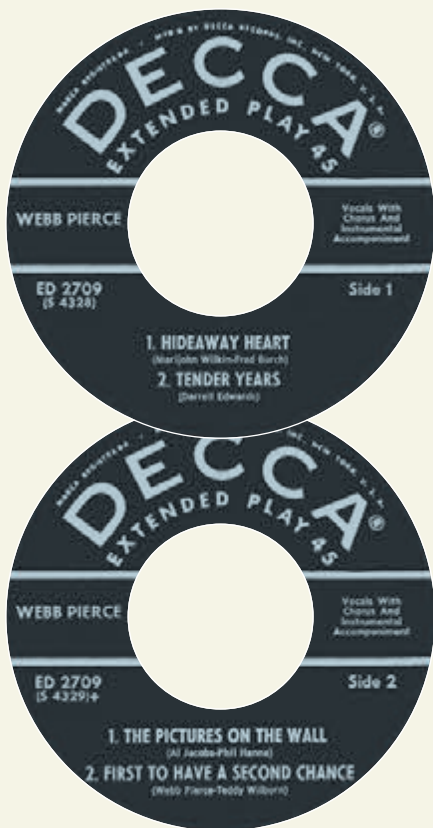
Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Buddy Gene Emmons: steel guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor

068	NA 11088 109 047	You Make Love To Everyone (Webb Pierce - Wayne P. Walker)	De 7-38224	DL7-4079 AMB 70116-3/9
069	NA 11089 109 048	Drinkin' My Blues Away (Frances Bandy - Webb Pierce)	De 7-38228 ED 2685	DL7-4079 AMB 70116-3/10
070	NA 11090 109 049	With You It's The Money (Webb Pierce - Wayne P. Walker)		DL7-4079 AMB 70116-3/11
071	NA 11091 109 050	Broken Engagement (Wayne P. Walker - Mary Claire Rhodes - Max Powell)		DL7-4218 AMB 70116-3/12

April 19, 1960 (11:15 - 14:15) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; James Clayton 'Jimmy' Day: steel guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: The Jordanaires (Ray, Gordon, Hoyt) plus Marijohn Wilkin & Don Winters

072	NA 11101 109 065	Your Sweet, Sweet Lips (Wayne P. Walker - Webb Pierce - Doug Tubb)	UNISSUED	
073	NA 11102 109 066	All I Need Is You (Wayne P. Walker - Marijohn Wilkin - Webb Pierce)	De 9-31118 ED 2685	DL7-4079 AMB 70116-3/13
074	NA 11103 109 067	Let Me Be The First To Know (Doyle Wilburn)	De 7-38228	DL7-4079 AMB 70116-3/14



May 12, 1960 (13:30 - 16:30) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; **Harold Ray Bradley:** guitar; **Walter L. 'Hank' 'Sugarfoot' Garland:** guitar; **'Doug' Elbert G. Warren?:** guitar; **Bob L. Moore:** bass; **Murrey M. 'Buddy' Harman, Jr.:** drums; **Floyd Cramer:** piano; **Owen Bradley:** contractor; vocal chorus: **Bishop Milton 'Bobby' Sykes, Marijohn Wilkin & Don Winters**

075	NA 11138 109 167	Walking The Streets (Gene Evans - Jimmy Fields - Jimmy Littlejohn)	ED 2685 MCA2-4087	DL7-4079; VL7-3911 AMB 70116-3/15
076	NA 11139 109 168	No One But Me (Don Winters)		DL7-4144 AMB 70116-3/16

July 15, 1960 (14:00-17:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; **Harold Ray Bradley:** guitar; **Walter L. 'Hank' 'Sugarfoot' Garland:** guitar; **Pete L. Rodis Drake:** guitar; **Bob L. Moore:** bass; **Murrey M. 'Buddy' Harman, Jr.:** drums; **Floyd Cramer:** piano; **Owen Bradley:** contractor; vocal chorus: **Buddy Killen, Floyd Robinson**

077	NA 11192 109 395	Fallen Angel (Wayne P. Walker - Marijohn Wilkin)	De 9-31165 ED 2748	DL7-4144 AMB 70116-3/17
078	NA 11193 109 396	Sooner Or Later (Webb Pierce - Mel Tillis)	UNISSUED	
079	NA 11194 109 397	Pathway Of Teardrops (Wayne P. Walker - Webb Pierce)		DL7-4079 AMB 70116-3/18
080	NA 11195 109 398	I'm Fallin' In Love With You (Mel Tillis - Wayne P. Walker)	ED 2734	DL7-4294 AMB 70116-3/19

December 4, 1960 (11:00 - 14:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; **Harold Ray Bradley:** guitar; **Walter L. 'Hank' 'Sugarfoot' Garland:** guitar; **Pete L. Rodis Drake:** steel guitar; **Bob L. Moore:** bass; **Allen Dale Potter:** fiddle; **Murrey M. 'Buddy' Harman, Jr.:** drums; **Floyd Cramer:** piano; **Owen Bradley:** contractor; vocal chorus: **Floyd Robinson, Bishop Milton 'Bobby' Sykes, Lonnie Melvin Tillis, Wayne P. Walker, Donny Young (= Johnny Paycheck)**

081	NA 11349 109 928	Let Forgiveness In (Webb Pierce)	De 9-31197	DL7-4144 AMB 70116-3/20
082	NA 11350 109 929	Your Sweet, Sweet Lips (remake) (Wayne P. Walker - Webb Pierce - Doug Tubb)	De 31249 ED 2715	AMB 70116-3/21
083	NA 11351 109 930	Honey (Open That Door) (Mel Tillis)	MCA 40255	DL7-4218; VL7-3911 AMB 70116-3/22

December 6, 1960 (14:00 - 17:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; **Harold Ray Bradley:** guitar; **Walter L. 'Hank' 'Sugarfoot' Garland:** guitar; **Bob L. Moore:** bass; **Murrey M. 'Buddy' Harman, Jr.:** drums; **Floyd Cramer:** piano; **Owen Bradley:** contractor; vocal group: **The Anita Kerr Singers**

084	NA 11358 109 969	So Used To Loving You (Tommy Hill - Webb Pierce)		DL7-4144 AMB 70116-3/23
085	NA 11359 109 970	Last Night (Webb Pierce - Warner MacPherson)	De 31249	DL7-4144* AMB 70116-3/24

NOTE: 108 294/NA 10879 Drifting Texas Sand DL 74144 was included on some versions of album DL7-4144 instead of Last Night (NA 11359 / 109 970)*



December 7, 1960 (10:15 - 13:45) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor; vocal group: The Anita Kerr Singers

086	NA 11360 109 955	A Rose And A Thorn (Webb Pierce - Wayne P. Walker)		DL7-4144 AMB 70116-3/25
087	NA 11361 109 956	Alla My Love (Jimmy Gately - Harold Donny)	De 31347	DL7-4294 AMB 70116-3/26
088	NA 11362 109 957	Love Come To Me (Webb Pierce - Gary Williams)	De 31582	DL7-4604 AMB 70116-3/27
089	NA 11363 109 958	There's More Pretty Girls Than One (Arthur Smith - Alton Delmore)	De 9-31197 ED 2734	DL7-4144 AMB 70116-3/28



February 18, 1961 (13:00 - 16:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; William Clarence 'Bill' Phillips: guitar; Pete L. Rodis Drake: steel guitar; Bob L. Moore: bass; Allen Dale Potter: fiddle; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor

090	NA 11461 110 262	Forgive Me (Wiley Walker - Gene Sullivan)		DL7-4144 AMB 70116-3/29
091	NA 11462 110 263	Is My Ring On Your Finger (Wayne P. Walker)		DL7-4144 AMB 70116-3/30
092	NA 11463 110 264	My Rough And Rowdy Ways (Jimmie Rodgers - Else McWilliams)		DL7-4144 AMB 70116-3/31
093	NA 11464 110 265	A Walk On The Wild Side Of Life (Wayne P. Walker)		DL7-4144 AMB 70116-3/32

July 22, 1961 (10:15 - 13:15) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Pete L. Rodis Drake: steel guitar; Joseph Zinkan: bass; Thomas Lee 'Tommy' Jackson, Jr: fiddle; Allen Dale Potter: fiddle; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: Warner Mack, Floyd Robinson, Bishop Milton 'Bobby' Sykes

094	NA 11640 110 887	How Do You Talk To A Baby (Wayne P. Walker - Webb Pierce)	De 31298 ED 2715	DL7-4218; VL7-3911 AMB 70116-4/1
095	NA 11641 110 888	Blue Mood (Art Demmas - Warner MacPherson)		DL7-4486 AMB 70116-4/2
096	NA 11642 110 889	Walking The Streets (remake) (Gene Evans - Jimmy Fields - Jimmy Littlejohn)	De 31298	AMB 70116-4/3
097	NA 11643 111 299	You Are My Life (Webb Pierce - Louis Blackburn)	De 31347 ED 2715	DL7-4294 AMB 70116-4/4

August 21, 1961 (10:00 - 13:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Ray Edenton: guitar; Lonnie Melvin Tillis: guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Hargus M. 'Pig' Robbins: piano; Owen Bradley: contractor; vocal chorus: Anita Kerr Quartet

098	NA 11668 111 034	The Pictures On The Wall (Al Jacobs - Phil Hanna)	ED 2709	DL7-4218 AMB 70116-4/5
099	NA 11669 111 035	Tennessee Waltz (Pee Wee King - Redd Stewart)	De 7-34017	DL7-4218; VL7-3911 AMB 70116-4/6
100	NA 11670 111 036	I'm Walking Behind You (Billy Reid)		DL7-4218; VL7-3911 AMB 70116-4/7



September 6, 1961 (10:00 - 13:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Pete L. Rodis Drake: steel guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: Anita Kerr Quartet

101	NA 11692 111 065	Tender Years (Darrell Edwards)	De 7-34017 ED 2709	DL7-4218 AMB 70116-4/8
102	NA 11693 111 066	First To Have A Second Chance (Teddy Wilburn - Webb Pierce)	ED 2709	DL7-4218 AMB 70116-4/9
103	NA 11694 111 067	Sands Of Gold (Webb Pierce - Cliff Parman - Hal Eddy)	De 31488	DL7-4486 AMB 70116-4/10
104	NA 11695 111 068	Cow Town (Hal Burns - Tex Ritter)	De 31421 ED 2751	DL7-4218 AMB 70116-4/11

September 8, 1961 (10:15 - 13:15) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Pete L. Rodis Drake: steel guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Charles R. 'Charlie' McCoy: harmonica; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: The Jordanaires

105	NA 11700 111 073	Take Time (Marijohn Wilkin - Mel Tillis - Harry Hart)	De 31380 ED 2734	DL7-4294; DL7-5178 AMB 70116-4/12
106	NA 11701 111 074	Hideaway Heart (Fred Burch - Marijohn Wilkin)	ED 2709	DL7-4218; VL7-3911 AMB 70116-4/13
107	NA 11702 111 075	That's My Heart's Desire (Wayne P. Walker - Webb Pierce)		DL7-4218 AMB 70116-4/14
108	NA 11703 111 076	Strong Chains Of Love (Wayne P. Walker - Marijohn Wilkin)		DL7-4218; VL7-3911 AMB 70116-4/15



February 2, 1962 (14:00 - 17:00) • Bradley Film & Recording Studios, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Billy Grammer: guitar; Thomas Grady Martin: guitar; Pete L. Rodis Drake: steel guitar; Joseph Zinkan: bass; William Paul Ackerman: drums; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: The Jordanaires

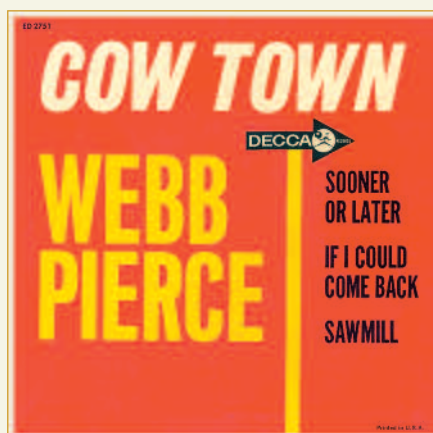
109	NA 11874 111 669	If I Could Come Back (Mel Tillis - A.R. Peddy)	De 31451 ED 2751	DL7-4358 AMB 70116-4/16
110	NA 11875 111 670	Free Of The Blues (Webb Pierce - D.C. Mullins)		DL7-4294 AMB 70116-4/17
111	NA 11876 111 671	Someday You'll Call My Name (Jean Branch - Eddie Hill)		DL7-4294 AMB 70116-4/18
112	NA 11877 111 672	I Close My Eyes (Webb Pierce - Wayne P. Walker)		DL7-4294 AMB 70116-4/19

March 1, 1962 (14:00 - 17:00) • Columbia Recording Studio B, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Walter L. 'Hank' 'Sugarfoot' Garland: guitar; Thomas Grady Martin: guitar; Pete L. Rodis Drake: steel guitar; Joseph Zinkan: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Cecil L. Brower: fiddle; Norman Keith 'Buddy' Spicher: fiddle; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: unidentified

113	NA 11932 111 893	Heartaches By The Number (Harlan Howard)		DL7-4294 AMB 70116-4/20
113a	NA 11932-alt 111 893	Heartaches By The Number (Harlan Howard)	UNISSUED	AMB 70116-4/21
114	NA 11933 111 894	Cry, Cry Darlin' (Jimmy Newman - J.D. Miller)	De 7-34076	DL7-4294 AMB 70116-4/22
115	NA 11934 111 895	Crazy Wild Desire (Mel Tillis - Webb Pierce)	De 31380 ED 2734	DL7-4294 AMB 70116-4/23
116	NA 11935 111 896	Sooner Or Later (Webb Pierce - Mel Tillis)	De 31421 ED 2751	DL7-4358 AMB 70116-4/24





April 2, 1962 (10:30 - 13:30) • Columbia Recording Studio B, 804 16th Avenue South, Nashville, Tennessee

• **Producer: Owen Bradley**

Webb Pierce: vocal; Harold Ray Bradley: guitar; Thomas Grady Martin: guitar; Pete L. Rodis Drake: steel guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: The Jordanaires

117	NA 11993 112 065	Oh, Lonesome Me (Don Gibson)	DL7-4358 AMB 70116-4/25
118	NA 11994 112 066	Are You Sincere (Wayne Walker)	DL7-4358 AMB 70116-4/26
119	NA 11995 112 067	Walk On By (Kendall Hayes)	DL7-4358 AMB 70116-4/27
120	NA 11996 112 068	I Can't Stop Loving You (Don Gibson)	DL7-4358 AMB 70116-4/28

April 3, 1962 (10:30 - 13:30) • Columbia Recording Studio B, 804 16th Avenue South, Nashville, Tennessee

• **Producer: Owen Bradley**

Webb Pierce: vocal; Harold Ray Bradley: guitar; Thomas Grady Martin: guitar; Pete L. Rodis Drake: steel guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: unidentified

121	NA 11997 112 069	My Love For You (Warner Mack)	DL7-4486 AMB 70116-5/1
122	NA 11998 112 070	A Little Bitty Tear (Hank Cochran)	DL7-4358 AMB 70116-5/2
123	NA 11999 112 071	What Good Will It Do (Frank Luther)	DL7-4358 AMB 70116-5/3
124	NA 12000 112 072	Waterloo (Marijohn Wilkin - John D. Loudermilk)	De 7-34076 DL7-4294 AMB 70116-5/4

April 4, 1962 (10:30 - 13:30) • Columbia Recording Studio B, 804 16th Avenue South, Nashville, Tennessee

• **Producer: Owen Bradley**

Webb Pierce: vocal; Harold Ray Bradley: guitar; Thomas Grady Martin: guitar; Pete L. Rodis Drake: steel guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Floyd Cramer: piano; Owen Bradley: contractor; vocal chorus: unidentified

125	NA 12001 112 073	I Know That You're Married (-)	UNISSUED
126	NA 12002 112 074	I've Got A New Heartache (Wayne Walker)	DL7-4358 AMB 70116-5/5
127	NA 12003 112 075	One More Time (Mel Tillis)	DL7-4358 AMB 70116-5/6
128	NA 12004 112 076	If The Backdoor Could Talk (Webb Pierce - Grady Martin)	UNISSUED AMB 70116-5/7

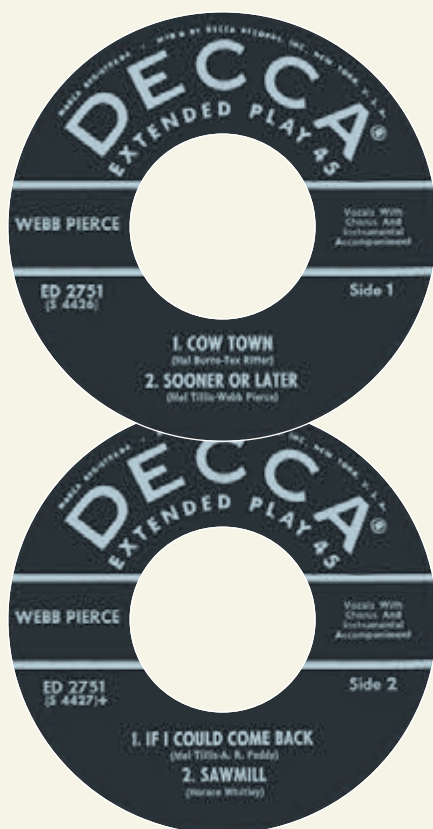
NOTE: see 9-31544 /DL7-4999 for re-recording

June 6, 1962 (00:00 - 00:00) • Columbia Recording Studio B, 804 16th Avenue South, Nashville, Tennessee

• **Producer: Owen Bradley**

Webb Pierce: vocal; Mel Tillis: vocal; other details unknown

129	NA 12099 112 324	How Come Your Dog Don't Bite Nobody But Me (Wayne Walker - Mel Tillis)	MCA2-4091 De 31445 AMB 70116-5/8
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August 24, 1962 (14:00 - 17:00) • Columbia Recording Studio B, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; **Billy Grammer:** guitar; **Jerry Glenn Kennedy:** guitar; **Thomas Grady Martin:** guitar; **Pete L. Rodis Drake:** steel guitar; **Bob L. Moore:** bass; **Murrey M. 'Buddy' Harman, Jr.:** drums; **Hargus M. 'Pig' Robbins:** piano; **Owen Bradley:** contractor; vocal chorus: **Jordanaire**

130	NA 12163 112 527	Blue Christmas (Billy Hayes - Jay Johnson)	DL7-4343 AMB 70116-5/9
131	NA 12164 112 528	If I Lost Your Love (Wayne P. Walker - Mel Tillis)	DL7-4358 AMB 70116-5/10
132	NA 12165 112 529	Georgia Town Blues (Mel Tillis - R. Petty)	DL7-4358 AMB 70116-5/11
133	NA 12166 112 530	Sawmill (Horace - Whitley)	De 31451 ED 2751 AMB 70116-5/12

December 18, 1962 (14:00 - 17:00) • Columbia Recording Studio B, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; **Billy Grammer:** guitar; **Jerry Glenn Kennedy:** guitar; **Thomas Grady Martin:** guitar; **Pete L. Rodis Drake:** steel guitar; **Bob L. Moore:** bass; **Murrey M. 'Buddy' Harman, Jr.:** drums; **Floyd Cramer:** piano; **Owen Bradley:** contractor; vocal chorus: **Anita Kerr Singers**

134	NA 12288 112 932	Just As I Am (Charlotte Elliott - William B. Bradbury)	DL7-4384 AMB 70116-5/13
135	NA 12289 112 933	Softly And Tenderly (Will Thompson)	ED 2786 DL7-4384 AMB 70116-5/14
136	NA 12290 112 934	If Jesus Came To Your House (Craig - Blanchard)	ED 2786 DL7-4384 AMB 70116-5/15
137	NA 12291 112 935	Wait A Little Longer, Please Jesus (Hazel Houser)	DL7-4384 AMB 70116-5/16
138	NA 12292 112 936	He Will (Marijohn Wilkin - John D. Loudermilk)	DL7-4384 AMB 70116-5/17

December 19, 1962 (14:00 - 17:00) • Columbia Recording Studio B, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; **Jerry Glenn Kennedy:** guitar; **Thomas Grady Martin:** guitar; **Pete L. Rodis Drake:** steel guitar; **Bob L. Moore:** bass; **Murrey M. 'Buddy' Harman, Jr.:** drums; **Floyd Cramer:** piano; **Owen Bradley:** contractor; vocal chorus: **Anita Kerr Singers**

139	NA 12296 112 937	We Are Drifting (Warner MacPherson - Webb Pierce)	DL7-4384 AMB 70116-5/18
140	NA 12297 112 938	Bow Thy Head (Webb Pierce - Paul Kallenger)	ED 2786 DL7-4384 AMB 70116-5/19
141	NA 12298 112 939	Almost Persuaded (P.P. Bliss)	DL7-4384 AMB 70116-5/20
142	NA 12299 112 940	Standing On The Promises (R. Kelson Carter)	DL7-4384 AMB 70116-5/21

December 27, 1962 (14:00 - 17:00) • Columbia Recording Studio B, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; **Harold Ray Bradley:** guitar; **Billy Grammer:** guitar; **Pete L. Rodis Drake:** steel guitar; **Bob L. Moore:** bass; **Murrey M. 'Buddy' Harman, Jr.:** drums; **Hargus M. 'Pig' Robbins:** piano; **Owen Bradley:** contractor; vocal chorus: **The Jordanaire**

143	NA 12300 112 943	What Would You Give In Exchange For Your Soul (trad)	DL7-4384 ED 2786 AMB 70116-5/22
144	NA 12301 112 944	Far Away (Webb Pierce)	DL7-4384 AMB 70116-5/23
145	NA 12302 112 945	The Preacher's Vacation (Mel Tillis - Webb Pierce)	DL7-4384 AMB 70116-5/24

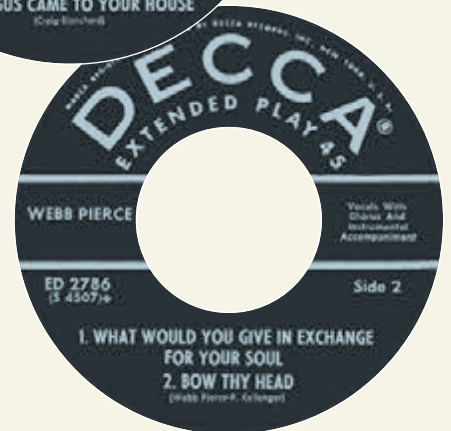
Webb Pierce allegedly recorded an unissued song, Silent Night, Holy Night (NA 12303/112 946), during the December 27, 1962 session.



December 28, 1962 (14:00 - 17:00) • Columbia Recording Studio B, 804 16th Avenue South, Nashville, Tennessee • Producer: Owen Bradley

Webb Pierce: vocal; Harold Ray Bradley: guitar; Billy Grammer: guitar; Pete L. Rodis Drake: steel guitar; Bob L. Moore: bass; Murrey M. 'Buddy' Harman, Jr.: drums; Hargus M. 'Pig' Robbins: piano; Owen Bradley: contractor; vocal chorus: The Jordanaires

146	NA 12304 112 947	Don't Let Me Cross Over (Penny Jay)		DL7-4486 AMB 70116-5/25
147	NA 12305 112 948	Roses Are Red (My Love) (Al Byron - Paul Evans)	ED 2785	DL7-4486 AMB 70116-5/26
148	NA 12306 112 949	Please Help Me I'm Falling (Don Robertson - Hal Blair)		DL7-4486 AMB 70116-5/27
149	NA 12307 112 950	Nobody's Darlin' But Mine (Jimmie Davis)	De 31488 ED 2785	DL7-4486 AMB 70116-5/28



WEBB ON VINYL THE LP COVERS 1949 - 1962

DECCA DL 5536 (10" album) | The Wondering Boy | August 1954

Wondering • There Stands The Glass • That's Me Without You • Don't Throw Your Life Away • Back Street Affair • It's Been So Long • Slowly • That Heart Belongs To Me



DECCA DL 8129 | Webb Pierce | October 1955

In The Jailhouse Now • More And More • Even Tho • Your Good For Nothing Heart • You're Not Mine Anymore • I Haven't Got The Heart • Sparkling Brown Eyes • You Just Can't Be True • New Silver Bells • I'm Walking The Dog • I'll Go On Alone • I Don't Care

DECCA DL 8295 | The Wondering Boy | August 1956

Wondering • There Stands The Glass • That's Me Without You • Don't Throw Your Life Away • Love Love Love • If You Were Me (And I Were You) • Back Street Affair • It's Been So Long • Slowly • That Heart Belongs To Me • Yes I Know Why (I Want To Cry) • I'm Gonna Fall Out Of Love With You



Decca DL 8728 | Just Imagination | August 1958

A New Love Affair • I Care No More • Don't Be The One • I Know (It Was You) • Just Imagination • I Love You Dear • Who Wouldn't Love You • Call Me Your Sweetheart • I Found A True Love • I'm Only Wishin' • Too Late To Worry Now • I'll Get By Somehow

reissue: VOCALION 73830 | Country Songs | 1968



Decca DL 8899 | Webb! | January 1959

After The Boy Gets The Girl • I Owe It To My Heart • My Shoes Keep Walking Back To You • Life To Go • Sittin' Alone • You Make Me Live Again • Pick Me Up On Your Way Down • The Violet And The Rose • Tupelo County Jail • Crazy Arms • Falling Back To You • I Won't Be Cryin' Anymore



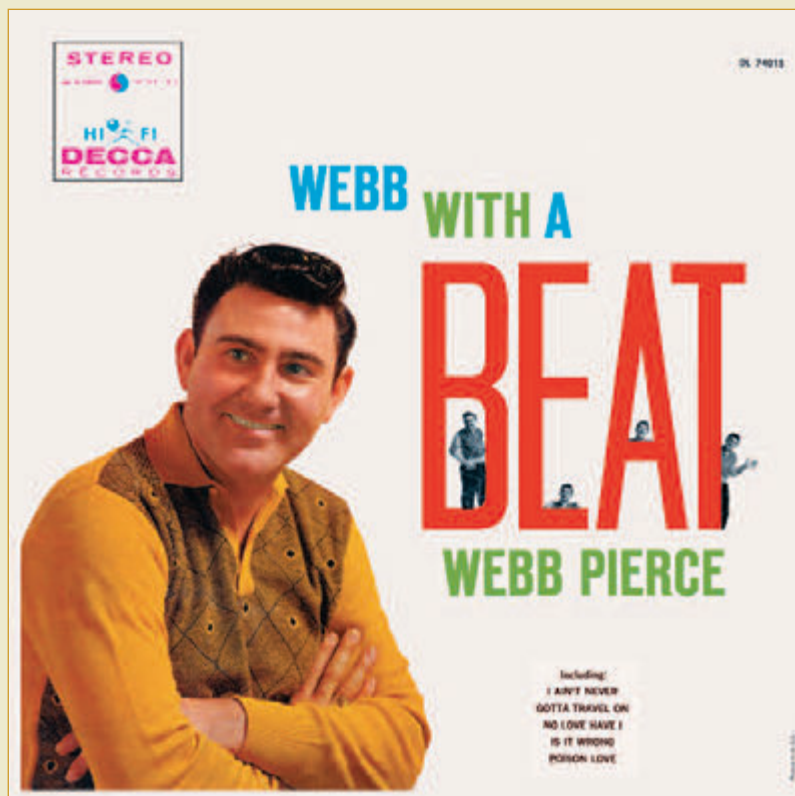


SESAC 1301/1302 | Songs Of Faith | June 1959

He's Got The Whole World In His Hands • I'm Bound For The Kingdom • Hold Fast To The Right • Whispering Hope • I'll Fly Away • Leaning On The Everlasting Arms • When God Dips His Love In My Heart • Where We'll Never Grow Old • The Old Country Church • I'll Meet You In The Morning • If We Never Meet Again • I Feel Like Traveling On

Here are dynamic interpretations of some of America's best known, beloved gospel songs and spirituals. These are the songs that Webb Pierce grew up with... the songs of the land and the people... the songs he can sing with a heartfelt identification and sincere devotion.

Webb is an outstanding personality in the country music field... a performer who has compiled an astounding record of many consecutive song hits. His dominance of the best-seller charts can be traced to the cordial kinship he feels toward his audience. Through his numerous personal appearances and nationwide radio and television engagements he brings his listeners the songs they themselves sing ...familiar and stirring renditions that they want to hear. The millions of DECCA recordings he has sold and the countless thousands of fan letters he has received, which rival that of any Hollywood star, attest to his overwhelming popularity. ...FROM THE ORIGINAL LINER NOTES



Decca DL 4015 | Webb With A Beat | May 1960

I Ain't Never • It's My Way • Gotta Travel On • I've Got My Fingers Crossed • I'll Never Have To Be Alone • Whirlpool Of Love • No Love Have I • Is It Wrong (For Loving You) • I'm Tired • Poison Love • Public Enemy Number One • In The Jailhouse Now

This musical merchandise, which might be subtitled "The new sound of Webb Pierce," is an all-market product destined to please the millions who grew to love the fetching beat singer of the earlier days, as well as his modernized pop handling of sophisticated beat and swing backed with top class instrumentation, as symbolized by his recent / *Ain't Never*. It's the sound that the bulk of listeners everywhere nowadays search eagerly for and that other artists and thousands of dealers have been trying to cash in on.

It was natural that the farm boy from Monroe, La., whose first rehearsals at the age of 12 were performed in his own home parlor and with only his parents and relatives for an audience, should start his career with the backwoods beat. He followed it as a member of KWKY's artist roster at Shreveport, La., and also on Nashville's Grand Ole Opry. But as he matured, he kept reaching out, studied, adjusted, and under expert handling mastered the rich pop medium. The right material and careful instrumentation, together with a fine choice of vocal backdrop, completed the transformation. ...FROM THE ORIGINAL LINER NOTES

Decca DL 4079 | Walking The Streets | October 1960

Walking The Streets • Pathway Of Teardrops •
 With You It's The Money • (Doin' The) Lover's
 Leap • All I Need Is You • Drinkin' My Blues
 Away • Let Me Be The First To Know • You
 Make Love To Everyone • I Think Of You •
 Drifting Texas Sand • All Night Long • Down
 Panama Way

Webb Pierce is a singer whose versatile vocal talent has accomplished what many said could never be done. He has become a star in two separate fields – both "Country and Western" and "Pop." To his countless fans, it's Webb either way, and they are quite happy with his frequent changes of pace.

In this exciting new album, Webb sings in a romantically reflective mood. The songs, many of which Webb helped to write (*With You It's The Money*, *All I Need Is You*, *You Make Love To Everyone*, *I Think Of You*, *All Night Long*, and *Down Panama Way*) are mostly sad songs. Here is Webb Pierce – sometimes sentimental, always sincere... and forever the incomparable Webb! ...FROM THE ORIGINAL

LINER NOTES



Decca DL 4110 | Webb Pierce's

Golden Favorites | February 1961

Honky Tonk Song • Missing You • Bye Bye,
 Love • Someday • Why Baby Why • How Long
 • I'm Tired • All I Need Is You • New Panhandle
 Rag • Any Old Time • Shanghied • A Thousand
 Miles Ago

Which songs, of all the songs you've recorded, would you consider your "Golden Favorites," we asked singing star Webb Pierce. "*I like them all*," was his honest, if not too helpful answer.

After a great deal of thought, however, Webb came up with a list of songs – each an important hit of his – that he feels stand out above the rest.

We're sure Webb's favorites are your favorites as well... After all, wasn't it you who made them hits in the first place?

Here's Webb then, singing *Bye Bye Love*, *I'm Tired*, *Honky Tonk Song*, *Why Baby Why*, and many others that make up an album filled with the greatest performances of one of America's most popular singers. ...FROM THE ORIGINAL

NOTES





Decca DL 4144 | Fallen Angel | May 1961

Fallen Angel • A Rose And A Thorn • Let Forgiveness In • So Used To Loving You • There's More Pretty Girls Than One • Forgive Me • Truck Driver's Blues • Is My Ring On Your Finger • My Rough And Rowdy Ways • A Walk On The Wild Side Of Life • No One But Me • Last Night (on some versions: Drifting Texas Sand)

When Webb Pierce draws an over-capacity crowd for a public appearance, which is all of the time, no one is particularly surprised. Webb, one of the most popular personalities in Country and Western Music, has been doing it for some time now.

Although Webb's masculine good looks and his natural vocal talent haven't done him any harm, many feel that the most important element in his success is his great sincerity. Webb has developed a singing style that not only beautifully expresses the exact meaning of each song he sings, but reflects his own warm, outgoing nature as well.

In this album Webb sings songs such as the very popular title song, *Fallen Angel*, *So Used To Loving You*, *There's More Pretty Girls Than One*, *Truck Driver's Blues*, and many others – each, in its own way, characteristic of the fine performances that have placed Webb Pierce high on the list of all-time country and Western greats. ...FROM THE ORIGINAL LINER NOTES



Decca DL 4218 | Hideaway Heart | February 1962

I Ain't Never • It's My Way • Gotta Travel On • I've Got My Fingers Crossed • I'll Never Have To Be Alone • Whirlpool Of Love • No Love Have I • Is It Wrong (For Loving You) • I'm Tired • Poison Love • Public Enemy Number One • In The Jailhouse Now

Regardless of the lyrics of the title song, *Hideaway Heart*, there's nothing hidden about Webb Pierce's "heart." In fact, it's the tremendous amount of "heart" that he puts into each song he sings that accounts for his great success as a singer.

Everybody, at some time or another, has been sad and happy, heartbroken and overjoyed. What makes an outstanding singer is the ability to project these emotions convincingly and sympathetically. Webb Pierce has this ability, and to it he adds the captivating warmth of his own personality.

Webb got his start in radio. He first sang on Shreveport's famous KWKA – often called the "cradle" of country singing stars. He quickly became one of the most popular personalities in his field – a familiar radio and TV favorite, and a personal appearance attraction who draws over-capacity crowds wherever and whenever he appears. ...FROM THE ORIGINAL LINER NOTES

DECCA DL 4294 | Cross Country | September 1962

Heartaches By The Number • You Are My Life • Waterloo • Cry, Cry Darlin' • Free Of The Blues
 • I'm Letting You Go • Take Time • Someday
 You'll Call My Name • Alla My Love • Crazy
 Wild Desire • I'm Fallin' In Love With You • I
 Close My Eyes

With the possible exception of baseball fans, Country and Western music fans are about the most loyal, most appreciative and most enthusiastic fans in the world. And few Country and Western singing stars can claim as many of these wonderful fans as Webb Pierce – the nationwide favorite of radio, television, motion pictures and personal appearances.

Webb has often been described as a "natural." And natural is a good word – whether you're talking about his fine talent, his personality or his warm singing style.

In this album Webb sings twelve great Country songs – five of which he wrote himself. You'll hear, in the rich quality of his voice and the emotion-packed sincerity with which he uses it, that special Webb Pierce magic that has turned out hit after hit after hit, and has made him one of the most popular personalities in his field. ...FROM THE ORIGINAL LINER NOTES



DECCA DL 4358 | I've Got A New Heartache | February 1963

Oh, Lonesome Me • Sooner Or Later • A Little Bitty Tear • What Good Will It Do • One More Time • If I Could Come Back • Walk On By • Are You Sincere? • I Can't Stop Loving You • I've Got A New Heartache • If I Lost Your Love
 • Georgia Town Blues

Sometimes, success can come from *not* trying ...not trying that is, to be anything but yourself.

And being nothing but himself – which is quite a lot, as a matter of fact – has carried Webb Pierce right to the top in the field of country and western music.

Here's Webb singing a collection of wonderful songs, including some of his latest hits ...*I've Got A New Heartache*, *Walk On By*, *A Little Bitty Tear*, *One More Time*, and many more. Webb sings them with a talent, warmth and sincerity that are never forced, never put on... always just Webb, and as we said before, that's quite a lot in itself.

...FROM THE ORIGINAL LINER NOTES





Decca DL 4384 | Bow Thy Head | June 1963

Standing On The Promises • He Will • What Would You Give In Exchange For Your Soul • Far Away • If Jesus Came To Your House • Just As I Am • Wait A Little Longer, Please Jesus • Softly And Tenderly • We Are Drifting • Bow Thy Head • The Preacher's Vacation • Almost Persuaded

While growing up on a Louisiana farm, Webb's musical education began while he carried water from the well to his house. "I'd always beat on the side of the bucket and sing," he says. On his 12th birthday, Webb's mother gave him a red \$5 guitar, and he was on his way!

Much of his singing then was with the congregation of a tiny country church. Even as a boy Webb's voice came across clear and true, just as it does in this album, his second "hymnbook" on DECCA. His first, 'Bound For The Kingdom,' is still one of the best-loved collections ever recorded.

In 'Bow Thy Head,' Webb Pierce floods his heart – and yours – with fond memories of bright, sunny Sabbath mornings when the valley was filled with the warm songs of Sunday – *Wait A Little Longer, Please Jesus, We Are Drifting, Almost Persuaded, Standing On The Promises.* ...

FROM THE ORIGINAL LINER NOTES



Decca DL 4486 | Sands Of Gold | January 1964

Please Help Me, I'm Falling • Sands Of Gold • Blue Mood • Don't Let Me Cross Over • Roses Are Red (My Love) • My Love For You • Detroit City • Those Wonderful Years • Nobody's Darlin' But Mine • If The Back Door Could Talk • True Love Never Dies • The Smile Of A Clown

Webb has been a mainstay of DECCA's recording family for 13 years now. Thirteen *lucky* years for devoted fans of country singing. Lucky years, also, for now-famous folks like Red Sovine, Faron Young and Goldie Hill, to whom Webb has extended the hand of warm friendship and pulled each of these fine people up to a higher rung on the popularity ladder. What's more, these have been 13 memorable years for those outstanding boosters of country music who bring in-person troupes of recording personalities to your locality and to cities and towns throughout the 50 states; to them, having Webb on their shows traditionally means big crowds will be on hand.

Yes, from the public, from his fellow showmen and from the promoters of personal appearances, there is a flood-tide of acclaim for West Monroe, Louisiana's singingest son. Deserving tributes, one and all, to the combination of personality and talent that is Webb Pierce... the long-established favorite who invites you now to explore the new dimension of his music-filled world in listening to 'Sands Of Gold.' ...FROM THE ORIGINAL LINER NOTES

Vol. 1

WEBB PIERCE & his Southern Valley Boys

- | | | | |
|---|--|--------|------|
| 1 | High Geared Daddy (Webb Pierce) | © 1950 | 2:38 |
| 2 | Heebie Jeebie Blues (Webb Pierce) | © 1949 | 2:08 |
| 3 | Sweetheart You Know I Love You So (Cliff Grimsley - Webb Pierce) | © 1949 | 2:35 |
| 4 | I'm Happy You Hurt Me (Webb Pierce) | © 1953 | 2:36 |
| 5 | English Sweetheart (Webb Pierce) | © 1950 | 2:28 |
| 6 | The Darkest Hour Is Just Before Dawn (Webb Pierce - Owen Perry) | © 1952 | 2:43 |

BETTY JANE LEWIS & Her Boy Friend

- | | | | |
|---|--|--------|------|
| 7 | A Million Years From Now (Owen Perry - Betty Jane Lewis) | © 1950 | 2:59 |
| 8 | I Heard Her Call My Name In Prayer (O.S. Davis - Betty Jane Lewis) | © 1950 | 2:52 |

WEBB PIERCE & his Southern Valley Boys

- | | | | |
|----|---|--------|------|
| 9 | Groovie Boogie Woogie Boy (Red Sovine) | © 1950 | 2:47 |
| 10 | New Panhandle Rag (Webb Pierce - Leon McAuliffe) | © 1950 | 2:47 |
| 11 | Georgia Rag (Webb Pierce - Reggie Ward) | © 1950 | 2:52 |
| 12 | I Saw Your Face In The Moon (Odis Elder) | © 1950 | 2:24 |
| 13 | I've Loved You Forever It Seems (Webb Pierce) | © 1950 | 2:34 |
| 14 | Hawaiian Echoes (Webb Pierce - Owen Perry) | © 1950 | 2:16 |
| 15 | It's All Between The Lines (Webb Pierce - Owen Perry) | © 1952 | 3:06 |
| 16 | Jinx In Love (Webb Pierce - Don Davis) | © 1950 | 2:27 |
| 17 | Lucy Lee (Sleepy Jeffers) | © 1952 | 2:50 |
| 18 | Jilted Love (Webb Pierce) | © 1953 | 2:22 |

TILLMAN FRANKS & his Rainbow Boys

- | | | | |
|----|--|--------|------|
| 19 | You Scared The Love Right Out Of Me (Webb Pierce - Tillman Franks) | © 1950 | 2:51 |
| 20 | Drifting Texas Sand (arranged by Webb Pierce) | © 1950 | 2:45 |

SHOT JACKSON & his Dixie Dew Boys

- | | | | |
|----|---|--------|------|
| 21 | I Need You Like A Hole In The Head (Wayne - Franks - Jackson) | © 1950 | 2:00 |
| 22 | I'm Watching The Stars (Wayne - Pierce) | © 1950 | 2:29 |

UNCREDITED [BUDDY ATTAWAY]

- | | | | |
|----|---|--------|------|
| 23 | I'm Sitting On Top Of The World (Buddy Attaway) | © 1950 | 2:33 |
| 24 | Freight Train Blues (Buddy Attaway) | © 1950 | 3:06 |

TILLMAN FRANKS & his Rainbow Boys

- | | | | |
|----|--|--------|------|
| 25 | Hayride Boogie (Webb Pierce - Buddy Attaway) | © 1951 | 2:42 |
| 26 | California Blues (Jimmie Rodgers) | © 1951 | 3:01 |

WEBB PIERCE & his Southern Valley Boys

- | | | | |
|----|---|--------|------|
| 27 | I Got Religion On A Saturday Night (Ted Daffan - Webb Pierce) | © 1951 | 2:33 |
| 28 | Have You Ever Had The Feeling (Webb Pierce - Bob Wills) | © 1951 | 2:39 |

WEBB PIERCE & SHOT JACKSON with the Southern Valley Boys

- | | | | |
|----|---|--------|------|
| 29 | In The Jailhouse Now (Jimmie Rodgers) | © 1951 | 2:21 |
| 30 | The Last Waltz (Freeman - Pierce) | © 1951 | 2:59 |

Vol. 2

WEBB PIERCE

1	The Old Country Church (James D. Vaughn)	© 1959	3:06
2	Whispering Hope (Hawthorne)	© 1959	2:23
3	Whispering Hope (Hawthorne)	© 1959	2:55
4	Where We'll Never Grow Old (trad)	© 1959	2:32
5	Leaning On The Everlasting Arms (Hoffman - Showalter)	© 1959	2:04
6	Hold Fast To The Right (R.E. Winsett)	© 1959	2:25
7	When God Dips His Love In My Heart (Cleavant Derricks)	© 1959	1:55
8	If We Never Meet Again (Moore)	© 1959	2:19
9	I Feel Like Traveling On (Hunter - Vaughn)	© 1959	2:19
10	I'll Meet You In The Morning (Brumley)	© 1959	2:45
11	I'm Bound For The Kingdom (Lister)	© 1959	3:22
12	He's Got The Whole World In His Hands (PD)	© 1959	2:08
13	He's Got The Whole World In His Hands (PD)	© 1959	2:12
14	I'll Fly Away (Brumley)	© 1959	2:35
15	Waiting A Lifetime (Webb Pierce)	© 1959	2:01
16	What Goes On In Your Heart (Mel Tillis - Martin Huckabe)	© 1959	2:18
17	A Thousand Miles To Go (Mel Tillis - Webb Pierce)	© 1959	2:01
18	I Ain't Never (Mel Tillis - Webb Pierce)	© 1960	1:55
19	I Think Of You (Webb Pierce)	© 1961	2:17

WEBB PIERCE & KITTY WELLS

20	He Made You For Me (Helen Carter - June Carter)	© 1959	2:11
21	Finally (Mel Tillis - Wayne P. Walker)	© 1959	2:12

WEBB PIERCE

22	Shanghied (Mel Tillis - Marijohn Wilkin)	© 1959	1:53
23	All Night Long (Mel Tillis - Marijohn Wilkin)	© 1961	1:58
24	Whirlpool Of Love (Gary Williams - Webb Pierce)	© 1960	2:13
25	I'll Never Have To Be Alone (Maybe Baby) (Mel Tillis)	© 1960	2:08
26	I've Got My Fingers Crossed (Wayne P. Walker - George McCormick)	© 1961	2:34
27	(Doin' The) Lovers Leap (Lee Emerson - Webb Pierce)	© 1961	2:09
28	Drifting Texas Sand (Buster Coward)	© 1961	2:06
29	No Love Have I (Mel Tillis)	© 1960	2:29

Vol. 3

WEBB PIERCE

1	Truck Drivers Blues (Ted Daffan)	© 1961	2:49
2	Gotta Travel On (Paul Clayton)	© 1960	3:08
3	I'm Tired (Mel Tillis - Ray Price - A.R. Peddy)	© 1960	2:00
4	Is It Wrong (For Loving You) (Warner MacPherson)	© 1960	2:11
5	In The Jailhouse Now (Jimmie Rodgers)	© 1960	2:08
6	Poison Love (Elmer Laird)	© 1960	2:04
7	Public Enemy Number One (Gary Williams - Webb Pierce)	© 1960	2:35
8	It's My Way (Wayne P. Walker)	© 1960	2:26
9	You Make Love To Everyone (Webb Pierce - Wayne P. Walker)	© 1961	2:26
10	Drinkin' My Blues Away (Frances Bandy - Webb Pierce)	© 1961	2:06
11	With You It's The Money (Webb Pierce - Wayne P. Walker)	© 1961	2:22
12	Broken Engagement (Wayne P. Walker - Mary Claire Rhodes - Max Powell)	© 1962	2:40
13	All I Need Is You (Wayne P. Walker - Marijohn Wilkin - Webb Pierce)	© 1961	2:13
14	Let Me Be The First To Know (Doyle Wilburn)	© 1961	2:37
15	Walking The Streets (Gene Evans - Jimmy Fields - Jimmy Littlejohn)	© 1961	2:28
16	No One But Me (Don Winters)	© 1961	1:57
17	Fallen Angel (Wayne P. Walker - Marijohn Wilkin)	© 1961	2:05
18	Pathway Of Teardrops (Wayne P. Walker - Webb Pierce)	© 1961	2:01
19	I'm Fallin' In Love With You (Mel Tillis - Wayne P. Walker)	© 1962	2:05
20	Let Forgiveness In (Webb Pierce)	© 1961	2:24
21	Your Sweet, Sweet Lips (remake) (Wayne P. Walker - Webb Pierce - Doug Tubb)	© 1961	2:32
22	Honey (Open That Door) (Mel Tillis)	© 1962	2:15
23	So Used To Loving You (Tommy Hill - Webb Pierce)	© 1961	2:04
24	Last Night (Webb Pierce - Warner MacPherson)	© 1961	2:21
25	A Rose And A Thorn (Webb Pierce - Wayne P. Walker)	© 1961	2:22
26	All My Love (Jimmy Gately - Harold Donny)	© 1962	2:31
27	Love Come To Me (Webb Pierce - Gary Williams)	© 1965	2:20
28	There's More Pretty Girls Than One (Arthur Smith - Alton Delmore)	© 1961	2:13
29	Forgive Me (Wiley Walker - Gene Sullivan)	© 1961	2:40
30	Is My Ring On Your Finger (Wayne P. Walker)	© 1961	2:28
31	My Rough And Rowdy Ways (Jimmie Rodgers - Else McWilliams)	© 1961	2:23
32	A Walk On The Wild Side Of Life (Wayne P. Walker)	© 1961	2:42

Vol. 4

WEBB PIERCE

1	How Do You Talk To A Baby (Wayne P. Walker - Webb Pierce)	© 1962	2:47
2	Blue Mood (Art Demmas - Warner MacPherson)	© 1963	2:29
3	Walking The Streets (remake) (Gene Evans - Jimmy Fields - Jimmy Littlejohn)	© 1961	2:40
4	You Are My Life (Webb Pierce - Louis Blackburn)	© 1962	2:33
5	The Pictures On The Wall (Al Jacobs - Phil Hanna)	© 1962	2:09
6	Tennessee Waltz (Pee Wee King - Redd Stewart)	© 1962	2:11
7	I'm Walking Behind You (Billy Reid)	© 1962	2:43
8	Tender Years (Darrell Edwards)	© 1962	2:24
9	First To Have A Second Chance (Teddy Wilburn - Webb Pierce)	© 1962	2:30
10	Sands Of Gold (Webb Pierce - Cliff Parman - Hal Eddy)	© 1963	2:25
11	Cow Town (Hal Burns - Tex Ritter)	© 1962	2:29
12	Take Time (Marijohn Wilkin - Mel Tillis - Harry Hart)	© 1962	2:02
13	Hideaway Heart (Fred Burch - Marijohn Wilkin)	© 1962	2:27
14	That's My Heart's Desire (Wayne P. Walker - Webb Pierce)	© 1962	2:22
15	Strong Chains Of Love (Wayne P. Walker - Marijohn Wilkin)	© 1962	2:32
16	If I Could Come Back (Mel Tillis - A.R. Peddy)	© 1963	2:17
17	Free Of The Blues (Webb Pierce - D.C. Mullins)	© 1962	2:18
18	Someday You'll Call My Name (Jean Branch - Eddie Hill)	© 1962	2:36
19	I Close My Eyes (Webb Pierce - Wayne P. Walker)	© 1962	2:39
20	Heartaches By The Number (Harlan Howard)	© 1962	2:45
21	Heartaches By The Number (Harlan Howard)	© 1962	2:45
22	Cry, Cry Darlin (Jimmy Newman - J.D. Miller)	© 1962	2:34
23	Crazy Wild Desire (Mel Tillis - Webb Pierce)	© 1962	2:22
24	Sooner Or Later (Webb Pierce - Mel Tillis)	© 1963	2:26
25	Oh, Lonesome Me (Don Gibson)	© 1963	2:41
26	Are You Sincere (Wayne Walker)	© 1963	2:24
27	Walk On By (Kendall Hayes)	© 1963	2:30
28	I Can't Stop Loving You (Don Gibson)	© 1963	2:23

Vol. 5

WEBB PIERCE

1	My Love For You (Warner Mack)	© 1963	2:38
2	A Little Bitty Tear (Hank Cochran)	© 1963	2:13
3	What Good Will It Do (Frank Luther)	© 1963	2:30
4	Waterloo (Marijohn Wilkin - John D. Loudermilk)	© 1962	2:46
5	I've Got A New Heartache (Wayne Walker)	© 1963	2:25
6	One More Time (Mel Tillis)	© 1963	2:22
7	If The Backdoor Could Talk (Webb Pierce - Grady Martin)	© 1963	2:06
8	How Come Your Dog Don't Bite Nobody But Me (Wayne Walker - Mel Tillis)	© 1963	2:16
9	Blue Christmas (Billy Hayes - Jay Johnson)	© 1962	2:13
10	If I Lost Your Love (Wayne P. Walker - Mel Tillis)	© 1963	2:02
11	Georgia Town Blues (Mel Tillis - R. Petty)	© 1963	2:08
12	Sawmill (Horace - Whitley)	© 1962	2:19
13	Just As I Am (Charlotte Elliott - William B. Bradbury)	© 1963	2:46
14	Softly And Tenderly (Will Thompson)	© 1963	2:40
15	If Jesus Came To Your House (Craig - Blanchard)	© 1963	2:57
16	Wait A Little Longer, Please Jesus (Hazel Houser)	© 1963	2:17
17	He Will (Marijohn Wilkin - John D. Loudermilk)	© 1963	2:13
18	We Are Drifting (Warner MacPherson - Webb Pierce)	© 1963	2:57
19	Bow Thy Head (Webb Pierce - Paul Kallenger)	© 1963	2:51
20	Almost Persuaded (P.P. Bliss)	© 1963	2:50
21	Standing On The Promises (R. Kelson Carter)	© 1963	2:54
22	What Would You Give In Exchange For Your Soul (trad.)	© 1963	2:41
23	Far Away (Webb Pierce)	© 1963	2:34
24	The Preacher's Vacation (Mel Tillis - Webb Pierce)	© 1963	2:43
25	Don't Let Me Cross Over (Penny Jay)	© 1963	2:57
26	Roses Are Red (My Love) (Al Byron - Paul Evans)	© 1963	2:28
27	Please Help Me I'm Falling (Don Robertson - Hal Blair)	© 1963	2:45
28	Nobody's Darlin' But Mine (Jimmie Davis)	© 1963	2:33
29	Pearl Beer Advert (-)	© 1962	1:02



Webb Pierce recording at Bradley's Studio with Kitty Wells, May 1959

CREDITS

PRODUCERS 1949 - 1951: **Tillman Franks & Webb Pierce**

PRODUCER 1958 - 1962: **Owen Bradley**

RE-ISSUE PRODUCERS: **Marc Vich & Richard Weize**

TAPE RESEARCH: **Marc Vich & Richard Weize**

MASTERING: **Marc Vich**

BIOGRAPHY: **Dave Samuelson**

DISCOGRAPHY 1949 - 1951: **Kevin Coffey, Dave Samuelson & Richard Weize**

DISCOGRAPHY 1958 - 1962: **Dave Samuelson, Marc Vich & Richard Weize**

PHOTOS & ILLUSTRATIONS: **and more bears archive, Bo Berglind, Kevin Coffey,
Jürgen Koop**

PHOTO SCANS: **Andy Merck, Mychael Gerstenberger**

ARTWORK: **Malbuch**

SPECIAL THANKS TO: **Kevin Coffey**

